

# Goodman, Glenn Miller Crowned 'Champs'



608 S. Dearborn, Chicago, Illinois

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15 CENTS

## ASCAP Ban On Networks Now Official

New York—Fortified with two highly valuable music catalogs, Broadcast Music, Inc., was prepared to go down the line in its battle with ASCAP as the deadline time arrived when no ASCAP-controlled music is to be heard over the nation's networks and hundreds of independent radio stations.

### Today is the Day!

Starting today, Jan. 1, there will be no ASCAP music on any of the networks. That includes sponsored as well as sustaining programs. BMI, music publishing house financed by the radio industry, last month acquired performing rights to the catalogs of Edward B. Marks Music Corp., and the Sociedad Argentina and Compositores de Musica of Buenos Aires, which controls many of the best known rhumbas and tangos heard in the United States.

Band leaders have dropped their (Modulate to Page 23)

## Parted By Death



Mrs. Hal Kemp, the former Martha Stephenson, was at the bedside of her husband in Dearborn Hospital, Madera, Calif., when he died of injuries received in a motor car crash. The Kemps became parents of a daughter last July. Hal and Martha defied superstition to wed on Friday, the 13th of January, 1939. This photo was made during the ceremony. Kemp, 36, was buried in Durham, N. C. Bob Allen, his vocalist, may keep the band together and front it. Kenneth LaBahn, sax man with Hal, also was injured in the crash, but recovered. Kemp suffered a fractured leg, broken ribs and a punctured lung. When pneumonia set in it was fatal.

## Horace Henderson Gives Up His Ork

New York—Horace Henderson has given up his band and will concentrate on arranging for Charlie Barnet. Formed only a few months ago in Omaha after he had given up his Chicago group, Henderson made some outstanding records for Okeh but decided there were less headaches arranging than trying to make his band a success. His men are depositing cards with 802 and hope to connect with other orchestras.

## Killed By Car



East Lansing, Mich.—Ardean Good, 19-year-old vocalist, shown above, was killed two weeks ago when she walked into the side of a fast moving motor car near Coral Gables Ballroom here. Francis Marley, first chair alto saxophonist, was also fatally hurt. He was walking across highway U. S. 16 with Miss Good when they struck the car.

Miss Good's head struck the door handle. She was killed on the spot. She was a native of Fort Wayne, Ind., and was featured with Earl Gardner's orchestra at the time of her death.

## Bob Allen May Front Kemp Ork

San Francisco—Hal Kemp's band, left without a leader when Kemp died of injuries received in a motor car accident Dec. 21, may continue under the baton of Bob Allen. Allen for seven years has been featured vocalist with the band, which stayed on its job at the Mark Hopkins Hotel here after news of Hal's death was made known. Kenneth LaBahn, sax man also injured in the crash near Madera, Calif., has recovered.

Funeral services were held in Frisco so members of the ork could take part. Then Hal's body was shipped to North Carolina for burial. The injuries at first were believed not to be critical, then pneumonia set in and three days after the crash Hal died. His passing stunned the entire music industry.

Kemp started his band at the University of North Carolina in 1927, later toured Europe, and became prominent while playing Chicago's Blackhawk Restaurant. Skinny Ennis, John Scott Trotter and Saxie Dowell, all leaders now, once played under his baton.

## Jimmy Dorsey On the Cover

Shown crashing through the new year with his alto, Jimmy Dorsey serenades Helen O'Connell on her winning the 1940 Beat poll of musicians. Wired the news of her victory, blonde Helen said she wouldn't believe it until she saw it in print. Dorsey and his band move into the Cafe Rouge of Hotel Pennsylvania, New York, January 20 to take over where Glenn Miller left off. Jimmy and his band are hot now and 1941 may be their biggest year!

## 'Best Wishes,' Mugs to the Duke

San Francisco—Muggay Spanier learned, during Christmas week, that he had a "one-man" publicity and promotion office in Frisco—except that the "one man" was a woman.

Mary O. Nash, Frisco hep cat and jazz enthusiast, made up about 1,000 Christmas cards with Muggay's name on 'em. Incorporated on the cards was a nice plug for Spanier's Bluebird records. The cards went to radio stations, newspaper offices and others ranging from Walter Winchell to the Duke of Windsor.

## Duke and T. Dorsey Run Second as 1940 Poll Ends

Benny Goodman regained his "king of swing" title and Glenn Miller, for the first time, was voted to have the greatest "sweet band" in America in the final count of ballots sent to *Down Beat* by thousands of American musicians who voted voluntarily in the most important of all band polls. Goodman's victory was not unexpected but Miller was forced to whip Tommy Dorsey in a stretch battle which was comparatively close to the very end.

Duke Ellington's feat of placing second to Goodman in the swing division is considered the outstanding feature of the poll. For 10 years a favorite with musicians, Ellington nevertheless has been unable to show better than fifth in any poll. His rise to the second spot climaxed a year of brisk activity on the part of Ellington's band—a rise which found Duke and his men once again becoming prominent on records, in theaters, and in every type of location



Ellington

as well as on the air.

### Woody Herman Third

Woody Herman's show spot in the swing division is balanced on the sweet side by Jimmy Dorsey, who was a surprise third in the sweet class and sixth in the division topped by Goodman.

Just as in 1939, Glenn Miller was high scorer in both divisions. His first in the sweet and fourth in the swing gave him the most combined votes of all. Last year Miller placed second in both divisions.

### Sidemen Get Recognition

Making band leaders ineligible for positions on the "All-American band" lineup led to much controversy among musicians, but it was a popular move, on the whole, and it was agreed by most that finally, the common sideman—working without a press agent and asking only to be judged on his musicianship—had been allowed the chance (Modulate to Page 12)

## Down Beat's 1940 All-American Swing Band

NAME	INST.	BAND	AGENCY
Ziggy Elman	Trumpet	T. Dorsey	MCA
Muggay Spanier	Trumpet	Bob Crosby	MCA
Cootie Williams	Trumpet	Goodman	MCA
Johnny Hodges	Alto	Ellington	Morris
Toots Mondello	Alto	Studios	
Eddie Miller	Tenor	Bob Crosby	MCA
"Tex" Beneke	Tenor	G. Miller	GAC
Ray Bauduc	Drum	Bob Crosby	MCA
Bob Haggart	Bass	Bob Crosby	MCA
Charlie Christian	Guitar	Goodman	MCA
Jess Stacy	Piano	Bob Crosby	MCA
"Fazola"	Clarinet	Almerico	
Jack Jenney	Trombone	Shaw	GAC
Jay Higginbotham	Trombone	Red Allen	
Bing Crosby	Vocalist		
Helen O'Connell	Vocalist	Jimmy Dorsey	GAC
Fletcher Henderson	Arranger	Goodman	MCA

(Turn to Pages 12-13 for Complete Results)

## Hail the King! (Of Corn)



Guy Lombardo, whose band for 10 years has been a top favorite with the public at large, was voted "king of corn" by America's musicians in the *Down Beat* poll. Voters good-naturedly tagged the title on Lombardo and thus dethroned Clyde McCoy, cornetist, who was 1939's golden bantam champion. Despite his new honor, Guy is one of the best-liked gents in the business. But musicians consider his music "too commercial" and get their kicks playing another type of jazz. Lombardo and his boys go along making the same big money year after year just the same.

## Blondie Bonnie



Meet the "Johnny" girl, Bonnie Baker, who went blonde recently for her part in the Paramount pic *You're the One* soon to be released. Orrin Tucker's band, one of 1940's outstanding orchestras, is heavily featured. Bonnie the blonde sings four songs in the picture.

## Paul Whiteman Back With Band

New York—Paul Whiteman is returning to the music business, just as everyone knew he would. Pops and his new crew, composed of several Whiteman veterans plus a good batch of young talent, open at the Colonial Inn, Hollywood, Fla., January 9. Spot is operated by Ben Marden, the Riviera op.

Whiteman has been rounding up men and rehearsing through December. His complete lineup isn't available yet, however, except that Murray McEachern will leave Casa Loma to be a Whiteman star.

## Durham-Savitt Settle Cash Fight

Baltimore—Jan Savitt settled a salary dispute with Eddie Durham, Negro arranger and guitarist-trombonist, last week after the union threatened to expell Savitt. Durham was paid \$600 owed him by Jan for arrangements. Eddie is fronting Bon Bon's band. Savitt was playing the Hippodrome Theater while Bon Bon and Durham were at the Royal. Durham claimed Savitt owed him \$900 but after getting help from the union, agreed to accept \$300 less and call the whole thing off.

## Wallace, Rosenberg Win Union Elections

Jacob Rosenberg was re-elected president of Local 802, New York, Dec. 19, and Spike Wallace was retained as prexy of 47 in L.A. in elections held by the unions. Jack Tenney withdrew in his fight to beat Wallace. Full details next issue.

## Ina Ray Sues For \$6,500

New York—Ina Ray Hutton, switching from MCA to Wm. Morris booking guidance, has filed charges with the AFM against the Hotel Syracuse in Syracuse asking \$4,000 for unexpired time and \$2,500 for "general damages."

Miss Hutton, now in Florida with her male band, charged that MCA was more interested in keeping the Hotel Syracuse for future bookings than safeguarding her interests. The dispute started while Ina Ray and her band were playing the hotel. She was taken off the job when the management objected to her music and "general attitude." Her manager said she had three weeks and two days left to go on her contract with the spot. Bad publicity and other factors caused her the additional \$2,500 she asks, it was said.

# 1940 a Good Year; Less 'Sidemen Leaders'

BY DAVE DEXTER, JR.

If for no other reason, the year 1940 will be remembered by the trade as the year in which the nation's best sidemen stopped pulling out of their chairs to form bands of their own. Unlike 1938 and 1939, the past year saw a definite return to normalcy in the business. Jitterbugs virtually disappeared; the hysteria over "swing" music settled back to an appreciation of sweet as well as hot music. But jump bands continued to hold trump cards when it came to theaters, recordings and location jobs.

## Publicity Pic—1940 Style



Los Angeles—Typical of the publicity pictures which flooded the desks of trade mag editors throughout 1940 is this, which shows Betty Van, a tired songstress, recouping with Charlie Marlow, the maestro, while Russ Soule, guitarist, stays under the table. "If anyone can figure out the point of the picture," the publicity reads, "Marlow will gladly offer an evening for two, on him, at Victor Hugo's in Hollywood, where Marlow and band are currently playing." Marlow really is Charlie Margulis, famed ex-Whiteman trumpeter.

## It Happened in '40

Walter Barnes and Sidemen Die in Natchez holocaust.

Johnny Dodds Dies of a stroke at his Chicago home.

Petrillo Tears Up Charlie Barnett's card—and gives him a new one a few days later.

Goodman Rushed to Hospital—and comes out feeling foxy enough to steal Duke Ellington's best trumpeter.

Paul Whiteman Junks his band—plans a 1941 return accompanied by wild horn-blowing and publicity stunts.

Down Beat Buys Tempo mag, combining it with the Beat's regular features.

Tommy Rockwell Screams as Down Beat innocently and unconsciously insults him—but libel suit is called off.

ASCAP Stinks, say BMI moguls.

BMI Stinks, say ASCAP nabobs.

Spike Wallace is a Red, shouts Jack Tenney.

Jack Tenney is a Red, bellows Spike Wallace.

Yea, My Clarinet IS Commercial, Tommy Reynolds snorts.

Petrillo Jerks Bands off the airplanes in nation-wide strike against radio stations refusing to hire musicians.

I Don't Want a Swing Band, Glenn Miller asserts.

Jimmy Dorsey Hits the Gravy Train—and is still hanging on.

I'm Through With Glamor, Ina Ray Hutton vows—and dyes her hair to prove it.

Artie Shaw Breaks Leg saving chick swimmer, then gets thrown from a horse a few weeks later as he starts rounding up a new ork.

Bob Zurke Disbands after an anemic attempt as leader of a big band.

Buddy Rogers Quits the biz, goes into the movies again.

Juke-Box Movies Offer new field of opportunity for musicians.

Few outstanding bands were organized in 1940. Bunny Berigan, fired by Tommy Dorsey in August, reorganized but has not been too successful to date. Raymond Scott, Claude Thornhill, Tony Pastor and Charlie Spivak, with new bands, were most successful of the younger crop. Artie Shaw and Benny Goodman, top men in 1938, ironically enough had to form entirely new bands in 1940. Shaw's has been attracting much talk on the west coast but looking at it from a national viewpoint, he's far behind his rating of two years ago. Not so Goodman. With new blood, Benny has collected enough widely known sidemen to keep up with his nearest rivals. And as is evident in the latest *Down Beat* poll, Goodman's popularity hasn't waned an inch. He's still the idol of all juve musicians.

### Miller 'Man of the Year'

But man of the year in pop music circles is still Glenn Miller. It was just 14 months ago, in November of 1939, that the Miller band started hitting in high. It hasn't stopped since. Easily the biggest and most consistent grosser of the dance bands, Miller maintained his high standard of music and popularity all through '40. Kay Kyser earned more money but only because of his clever patter on his ciggie show. Miller was king as far as straight dance bands go. And he didn't use a southern accent.

Jimmy Dorsey achieved the prominence so many believe he has long deserved. Today he is easily as "big" as little brother Tommy. Phono records, smart bookings which included plenty of air time, and good theater shows put him up there. Now he has a commercial, too, and is set for another long run at New York's Pennsy Hotel late this month. Brother Tommy, who admittedly

(Modulate to Page 23)

## Red McKenzie Active Again

St. Louis—Red McKenzie, whose blue-blowing helped make jazz history a decade ago, is running Sunday afternoon jam sessions every week on the riverboat *Mississippi* at the foot of Ferry street on the Mississippi River here. Various St. Louis musicians take part.

## Babe on Broadway

Marjorie Knapp, of the hair-ribbon and pretty legs, is only 16 years old, but already she is a seasoned trouper. Right now she is scoring in the Broadway stage success *Boys and Girls on Broadway* which also has a guy named Ed Wynn in it to lure patronage at the wickets. Marjorie is a singer.



## Warning to All 'Ride' Men—

# Networks Put Red Light to 'Go Choruses' on the Air

Musicians who have been bewailing the loss of all ASCAP tunes on January 1 are going to shed more tears when they find out that a new network ruling prohibits any sort of "instrumental improvisation" on all broadcasts after that date.

It may not upset the "mouse" bands who don't know a hot chorus from a stock arrangement, but it will mean a lot to the countless "ride" men whose solo playing is all-important to swing bands. The clause was devised as protection in the event of a possible suit on the ground that some improvised passage or phrase was deliberately or subconsciously "stolen" from a protected tune.

The vital clause specifically states that all musical ad-libs, not on paper and certified, must not be broadcast—a break for the "paper" men but one of the toughest

est kicks in years for "take off" cats.

So get out your reading specs Benny, and Tommy and Jimmy and all the rest of you guys—if this ruling is applied you'll be playing strictly "off the sheet" on all your airshots.

## Cugat for Crosby On Camel Program

Los Angeles—Navier Cugat's orchestra will replace Bob Crosby's Dixie band on the Thursday night Camel cigaret commercial on NBC this month. The 2-beat band held down the show for more than a year after taking it from Benny Goodman.

## Tucker-Baker Into Biltmore

New York—Orrin Tucker, Bonnie Baker and the Tucker ork follow Will Bradley boogie jivesters into the Bowman Room of Hotel Biltmore here Jan. 5. Bradley's band, first jump crew to play the room, was a sensational success in the spot despite the Heidt-acquainted patrons.

## Herman Herd Gets New Girl Singer

New York—When Woody Herman and band opened at the Hotel New Yorker five nights before Christmas, on the stand with them was pretty Muriel Lane of Bridgeport, who is in as new chirper with the herd. She follows Kitty Lane (no relation) who has been pinching for Dillagene, who is ill.

## Jimmie Lunceford, Andy Kirk and Mrs. Andy Kirk Played Together in This Denver Band



Few people know that Jimmie Lunceford, Andy Kirk and Andy's wife all played together in the same band at one time. But the photograph above is proof. It is George Morrison's orchestra. Morrison is one of the most prominent dance musicians west of Kansas City, and even today is leading a versatile

little band at the Windsor Hotel in Denver. This photo was made in 1922 on the stage of the old Empress Theater in Denver. Left to right, its members are Cuthbert Byrd, baritone & tenor; Deadmona Weaver, piano; Leo Davis, saxes, who later married Miss Weaver and who now is a noted music teacher

in Kaycee; Jimmie Lunceford, saxes, who left Denver in 1925 to teach school in Memphis, where he organized his present orchestra; Gene Montgomery, drums & vocals; Andy Kirk, bass horn; George Morrison, fiddle & front; Frank Junior, Sr., banjo; Ed Brown,

cornet; Mary Colton, piano, who now is Andy Kirk's wife, and Theodore Morris, trombone. Kirk at this time was a mail carrier who blew a bass horn every night after carrying the mail all day. Frank Junior, Sr., had a son named Frank Junior, Jr., who also played banjo. Morrison, born in Fayette,

Mo., recorded for Columbia with this band. Hattie McDaniels, returned Negro film actress, was blues singer with this group for years before she quit singing to take up acting and win the 1939 Academy award for her work in *Gone With the Wind*. *Down Beat*—Mile High Photograph Courtesy Andy Kirk.



# Goodman Not Through With Jazz; Script Was 'Sloppy'

New York—Critics of every New York newspaper were kind to Benny Goodman in their reviews of his concert held at Carnegie Hall two weeks ago in which he appeared as guest with John Barbirolli and the N. Y. Philharmonic.

Benny played Mozart's *A-Major Clarinet Concerto* and Debussy's *Rhapsody*. So great a success was the event that Columbia plans to record Goodman's interpretations, with the Barbirolli unit behind him.

Goodman's recent appearance on *The People* broadcast left an impression with millions of listeners that Benny was forsaking his jazz work and would concentrate exclusively on longhair appearances in the future. But such was not the case. Because of sloppy script-writing, and Benny's failure to check the possible consequences of reading the script, many understood he was through with his band. Most of the boys in his band are under one and 2-year contracts. Benny is far more interested in making a success of his band than he is becoming a concert artist. After the broadcast he denied he intended dropping jazz.

## Cootie-Duke Rift in Song

Chicago—Raymond Scott, the unpredictable leader, arranger and songwriter, popped up with a strictly musicians' tune last week at the Blackhawk here and is now featuring it on his Mutual network airshots.

Scott calls the tune *When Cootie Left the Duke*. It is a mournful, blues-type composition which stresses some fine dirty growl trumpet. He'll record it for Columbia shortly.



Scott



Three Lads and a Lassie with Tony Pastor rehearse a new tune. That's Pastor at right, adjusting the mike. The girl is Kay Little, formerly of Philadelphia. The gents are Jack Carleton, Dorsey Anderson and John Farrell. Pastor's band has been coming along fast at New York's Hotel Lincoln with a potful of NBC wires weekly. Tony plays tenor, sings and fronts his crew, which is less than a year old.

## P. D. Songs For Radio Are Listed

Because the problem of a library for radio shots is a serious one for band leaders, due to the ASCAP-Radio controversy, *Down Beat* publishes a partial list of numbers considered in the public domain. Any non-ASCAP arrangement of any of the following is acceptable to the broadcasters:

- |                               |                                   |
|-------------------------------|-----------------------------------|
| Adeste Fideles                | Little Brown Jug                  |
| Alaha Oe                      | Loch Lomond                       |
| Alouette                      | Londonderry Air                   |
| Andante Cantabile             | The Lost Chord                    |
| Anitra's Dance                | Love's Old Sweet Song             |
| April Chorus                  | Lullaby                           |
| Arkansas Traveler             | Martha                            |
| Auld Lang Syne                | Melody in F                       |
| Ave Maria                     | Mendelssohn's Spring Song         |
| As Ay Ay                      | Merry Widow Waltz                 |
| Bacchanale                    | Morning                           |
| Black Eyes                    | My Heart at Thy Sweet Voice       |
| Blue Danube                   | Nobody Knows de Trouble I've Seen |
| Carry Me Back to Old Virginia | Sueterne in E Flat                |
| Cielito Lindo                 | Old Black Joe                     |
| Citibirkin                    | Old Dog Tray                      |
| Comin' Through the Rye        | Old Folks at Home                 |
| Country Gardens               | Old Kentucky Home                 |

## Bing Crosby Will Sing BMI Songs on the Air

Hollywood—Another significant break in the ASCAP Vs. Radin scrap came as Bing Crosby, who was quoted some weeks ago to the effect that he would "quit radio" if he had to get along without ASCAP songs, eased the word around that it was all a misunderstanding, and that he had said no such thing.

The original story, though never given out directly by Bing himself, was released in the form of a very definite declaration and came from a source so close that it was unquestioned at the time.

Anyway, the story that Radio without ASCAP would mean Radio without Bing Crosby was officially spiked as J. Walter Thompson, the agency which produces Bing's *Kraft Music Hall*, announced the signing of a new long-term pact with Bing. Actually, however, it is only a one-year binder since it has been revealed that either party can terminate it after that period.

Meantime, here's what the "insiders" say about the ASCAP-Crosby story: When J.W.T. offered Bing his new contract the singer saw an eyebrow raiser in the form of a clause permitting the agency to cancel out in case war in Europe or U.S. curtailed the market for Kraft products. Bing didn't argue. He just inserted a provision of his own to the effect that he could cancel out any time the available supply of music failed to meet his requirements. The "No ASCAP - No Bing" story was allowed to break at the same time. J.W.T. dropped the "War clause" and Bing dropped his "ASCAP" clause.

# VAUGHN MONROE'S ORCHESTRA



MANAGEMENT OF JACK MARSHARD BOOKED BY WILLIAM MORRIS AGENCY

ORGANIZED only last April, Vaughn Monroe's Orchestra has already shown, with a brief but brilliant past, that it has a long and promising future. During its first six months the band gained a reputation for shattering attendance records. After a highly successful tour of college proms and ballrooms throughout New England, the band is now playing at the Statler Hotel in Boston. Millions of friends have already been won through their numerous coast to coast NBC broadcasts. Their *Blue Bird* records have been consistently successful sellers. Two of these, "There I Go" and "Salud Dinero Amor," ranking high among the nation's ten best.

Many of the members of this highly promising new orchestra are quite naturally Conn artists. The list begins with Vaughn Monroe himself who has preferred Conns for years and plays a Conn Symphony Model Trumpet. Incidentally, his trumpet work is outstanding. Several other Conn artists of the band are shown here.

### HAVE YOU THIS ADVANTAGE?

This band is typical of so many who start out predominantly Conn equipped. It's going places! That same thing is true of the individual musician who plays a Conn. He may be only as capable as some other artist, but with the advantages he enjoys because of Conn's *exclusive easy playing and better tonal features, his work has greater appeal.*

Yes, there are definite advantages in being a Conn artist. Why don't you call on the nearest Conn dealer and find out what they are? Or if you prefer, write us mentioning instruments which interest you and we'll gladly send literature.

C. G. CONN, Ltd., 171 Conn Building, ELKHART, IND.



All Conn Testimonials Guaranteed To Be Voluntary and Genuine Expressions of Opinion For Which No Payment of Any Kind Has Been or Will Be Made



Left to right: Frank Levine, playing Conn Tenor sax; Vaughn Monroe and Ziggy Talent.



Left to right: Dino Digeano, playing Conn 22-B trumpet; Vaughn Monroe, Conn Symphony Model and Al King, Conn 22-B trumpet.

## Outstanding Guitarists

Congratulations to Charlie Christian and Hy White, first and second place winners of *Down Beat's* poll of leading guitarists.

Charlie Christian  
Plays a Gibson ES-300

Hy White  
Plays a Gibson L-5

Gibson, Inc.  
Kalamazoo, Mich.

# 'Absolutely Nothing' in Boston Spots . . .

## Frazier Sees Hope Only in Small Beer Joint Bands

BY GEORGE FRAZIER

Boston—A year ago, this town could at least boast of the Southland and its succession of some tremendously and some mildly exciting bands, but now there is nothing really. Absolutely nothing. The Southland has become the Versailles and gone are Basic and Ellington and even Elmo Furey, a nice guy and a wonderful head-waiter, and in their places are Jacques Renard (God save the mark!) and a typically unimaginative ofay floor show. The Versailles is far and away the most beautiful club in town, but it isn't a jazz spot and the Southland most definitely was. Well, this is our town and I fear that there is nothing to be done about it. The most acceptable groups are those you come across in obscure beer joints—a group, for example, like Eddie Watson's at Alpin's. A year ago, Watson had Irving Ashby on electric guitar, but Ashby is with Lionel Hampton now and another really extraordinary musician has left our midst. By any standards he is swell and, in view of the fact that he is still in his teens, nothing short of devastating. Now that he is gone, he is talked



**Vaughn Monroe**, young band leader, has a band "which isn't my kind of band," but which, nevertheless, George Frazier admits is "the one bright spot on an otherwise dark horizon." Read about Boston and its musical setup in the left alley.

about of course—wasn't he wonderful, wasn't he terrific?—and it is the old business of the prophet's ever being without honor and so forth. And with him went another first-class musician who had been scuffling around town for years without ever accomplishing anything substantial. He is Ray Perry and, for the likes of me, his fiddle-playing is rapturous stuff—positively stirring, positively the sort of fiddle-playing to excite the bright boys who used to listen to Eddie South in the untroubled pre-Vichy nights.

### Even Mayo Duca is Gone

So these are the dead days, the drab days, and for me there is

little to shout about. Yes, Eddie Watson's piano and a trumpeter like Armando Corea, but nothing much else really. Even Mayo Duca, who at his best is a fine cornetist, has departed for Providence and musicians have come to realize that this is a city with a defeatist complex. It is Boston—and Boston stinks. Still the same piddling union—nothing constructive ever being done, nothing ever done to catch the baddies. Still the same amateurish Ruby Newman bands giving it the business in the same ballrooms for the stoatoppygous girls whose old men happen to be rich as Croesus. But if they want to hire Newman, well, what the hell. . . . You pays your money and you takes your choice and what do you get? Magnolia? Yes, Magnolia and an incompetent musician like Sammy Izen and a Casino filled with toffs.

### Vaughn Monroe Helps

The one bright spot on an otherwise darksome horizon is Vaughn Monroe's band at the Bermuda Terrace of the Brunswick Hotel. First of all, let me state flatly that this is not my kind of band. It's big and it's arranged (which is all right if your name happens to be Ellington, but which is not all right if your name happens to be anything else) and it quite definitely is not kicks. But the point here is that it does represent progress. It is so far superior to such an excruciating band as Micky Alpert's at the Coconut Grove, for example, that comparisons are futile.

It has been so long since anyone has tried to shape a name band out of local musicians that one must go back through the years to the early days of Mal Hallett in order to find anything similar to the Monroe ensemble, which is being underwritten by Jack Marshard. The musicians around town who profess indignation at what they refer to as Marshard's chain-store methods (he's the big contractor hereabouts) are being less than fair if they deny that he is trying to accomplish something progressive with Monroe. Boston has been the incubator for some fine musicians—Toots Mondello, Andy Ferretti, and a lot of others—but the pity of the situation has been the inability of local leaders to assemble a band out of such talent. As I said, Monroe's band isn't great and, by jazz standards, it isn't exciting, but it is still in its infancy and it does show very definite promise. The point, though, is that here, for once in a blue moon, is the sort of initiative that Boston musicians have lacked for

# Jimmy Dorsey Becomes Decca's Highest Paid

New York—As a result of negotiations made with Jack Kapp, Decca president, Jimmy Dorsey last month tore up his recording contract with that firm and signed a new one, to run three years, which makes him the highest paid on Decca's list of leaders.

The new figure, not revealed, is known to be twice as much as Dorsey was getting previously. New contract calls for 48 sides a year, 36 of them to be pop tunes and 12 to be anything Jimmy feels like waxing. Jimmy will get a fat royalty on each of the 36 pop sold. Remaining 12, which will be chiefly jump numbers and originals, as well as old standards, will be made at a lower rate.

The new contract came after Dorsey received offers from Columbia Records to leave Decca, at

years. That it happens to be an extremely popular band, with the leader's visual and vocal appeal a substantial asset, is not my concern except as a matter of straight reporting. Its shortcomings are flagrant, but they don't strike me as insurmountable. The arrangements are capable, if not especially inventive, and the reeds can boast of one of the better lead altos around town. The rhythm section, however, needs drastic revision and there isn't a topflight soloist in the band. As a matter of strict accuracy, the soloist who gets the most measures is a flashy, tasteless, altogether uninspired trumpeter who is a hideous liability from a purely musical perspective. But the significant thing here is that this band represents progress and I, for one, am behind it one hundred per cent. It is my suspicion that it will be a pretty good band by the time it reveals itself at the New York Paramount.

### Goodman is Disappointing!

The kindest comment that you can make about Benny Goodman's new band is that it is disappointing. It is a typical Goodman organization and not one of the best either. As an admirer of Cootie Williams from way back, I found his performance with Benny rather pitiful. It was exhibitionistic, slightly formulaized, and lacking, for one thing, in those marvelous Ellington accompaniments. The new Benny Goodman is a fleshy man and, looking at him, I was reminded of the distressing truth that artistic inviolability is more at home with hunger than with a full stomach and a bulging wallet. Benny is probably the one and only man who could have given us something fresh and spirited—a small mixed band, for instance—and it is a genuine pity that he chose, instead, the commercial way.

the expiration of his contract, and record for Columbia's 50-cent label. Billy Burton, Dorsey's manager, swung the deal. The action was regarded as highly indicative of Dorsey's sensational rise during 1940, in which his records became top sellers, even better than Guy Lombardo's Deccas. Dorsey now will be paid more money for waxing than Lombardo, Bob Crosby, Woody Herman, Casa Loma, Andy Kirk and any other band under the Decca banner.



**Kay Kyser Teaches Eddy Duchin** piano-angles the former druggist never knew. Eddy held a ball for Kay and his men recently at the Waldorf-Astoria after Duchin's crew followed Kay's into the spot.

# Non-Union Band Causes Much Talk Outside Boston

BY BOB DOUCETTE

Boston—Way out Wayland, Mass. way there is a band playing at Mansion Inn which is slightly sensational because of the manner in which it is drawing the younger smart set. The Cooper band, under the shrewd handling of Johnson and Bonelli, has gone through hell trying to build up the spot. As the result of their labors a surprisingly fine band is in the making. Non-union at present, the boys are contemplating joining up en masse. When they do, watch for the Cooper name to pop in the near future. It's a 14-piecer with a girl.

# Accident Delays Teagarden Men

BY BARRY AND INGALLS

Boston—An accident en route delayed four of Jack Teagarden's brass men on the way to their Roseland State one-nighter recently. The place was jammed and "T" and Jose Gutierrez had to take practically everything ad lib until the full band assembled. The 400-mile jumps this band has to make are a shame for such a fine outfit.



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# Baquet and his Mob 'Carved' King Bolden!

BY FRED RAMSEY, JR.

(Part 2—Conclusion)

A great rivalry developed between the men in the Robichaux orchestra, who were derisively labeled "those Frenchmen from downtown," and the Bolden men. Three blocks away from Mustache's, favorite saloon of Bolden's clique, was the bar frequented by the Robichaux men, run by Alphonse Mix. An exchange of scowls and insults was the usual accompaniment to a quiet drink at the Mix or the Alphonse bar, when members of the opposite camp were sighted. Feeling ran high. The two bands decided to hold a contest, the honors to be determined by popular acclaim. At first the Frenchmen, with their polished music and elegant dances, seemed doomed. Then Baquet rose from the Robichaux ranks and went through a stunt routine of throwing away parts of his clarinet, while he continued to play as if it were still all there. He ended up with the mouthpiece, and the audience gave him a terrific hand, winning the "cutting contest" for Robichaux.



**King Bolden** wasn't there, but many of his friends were, when Chicago AFM Local 208 threw a benefit party recently for Johnny Hall in Chicago. Here are some New Orleans musicians who held a reunion at the benefit. The group here includes: Baby Dodd, drums; John Lindsay, bass; Preston Jackson, trombone; Balton Nickerson, trumpet; Gideon Honore, piano; and Jimmy Noone, clarinetist, who directed the group. All these veterans of New Orleans know George Baquet, whom Fred Ramsey, Jr., writes about on this page. Pic by Ray Rising of Down Beat.

Johnson, string bassist of the Olympia, formed an orchestra to go on the road, he wanted Baquet to join him. George was glad to do so. They called it the Original Creole orchestra. First, they traveled on "a hustlin' trip all over Dixie," making money as they barnstormed, "just like the German bands used to do at that time," Baquet explained. Encouraged by their success on this first trip, they expanded their circuit, demanded and obtained better bookings. They were beginning to hit the big time.

In Los Angeles, they played at prizefights as a sideline, first at Jack Doyle's arena, then Doyle went to Tom MacCrary, told him the Creole band would like to play at fights in MacCrary's arena, too. MacCrary said he couldn't pay them anything, but Doyle replied, "They don't want no pay, they just want to see the fights." With this arrangement clear, they were permitted to enter "on the house." Always enterprising, they made extra money by passing the hat. They played between bouts, Freddie Keppard, the cornetist, climbed up on a bench, put his derby over the cornet, and the crowd began to

sway as he opened with *In Mandalay*.

**Made Them Play in the Ring**  
"Get up in the ring and play, get up in the ring," an appreciative audience howled, and the Creole orchestra took over the arena. The incident was written up in the *Los Angeles Times*, where a cartoon of Baquet playing his clarinet was published.

By now, the band had developed a style that differed widely from that of the usual vaudeville orchestra. It was very close to jazz as we know it today—jazz of the small, intimate band that plays along Fifty-second street, or at Nick's-in-the-Village. Trombone, clarinet and cornet were the three "vocal" or "melody" instruments, and were backed up by a full rhythm section of string bass (the New Orleans jazzband always preferred the string bass to the clumsy, less supple horn used by many orchestras in the twenties), guitar, and drums. Palao, the violinist, had learned to double on the saxophone, and thus the violin, an unwieldy instrument at best in a horn-and-reed band, was disposed of.

In Chicago, they opened first at the Grand theater, playing as a feature on a double bill with a moving picture. Another Chicago theater was the scene of a bitter dispute over billing. A rival act was given the most prominent display; the sign announcing its attractions was turned towards the

## F.D.R. Called In

New York—Russ Morgan, excited over the ASCAP-Radio war which prohibits his band from playing ASCAP-controlled music on the networks, last week sent a wire to President Roosevelt asking that the government step in and act toward settling the controversy.  
No reply from F. D. R. received yet.

corner where bigger crowds walked by, while the sign for the Creole band faced the other way, where no one passed. There was nothing the men could do about it, until one night an ape in the rival act jumped from the stage into the lap of a girl in the front row. She sued; so the ape had to go away, and the Creole band sign was quickly put up in its proper position!

## New York Acclaims Them

In New York, they played at the Winter Garden. A few large Negro bands, like Jim Europe's and Dabney's orchestras, had played here before; but their music was far from jazz, and much closer to brass band and minstrel music, as may be determined by listening to records the latter bands made. They are much closer in type to the music of Joseph C. Smith than to that of King Oliver's Creole Jazz band, a later organization founded on the lines of the Original Creole band. Records of the Oliver band tell the story. The Original Creole had a new music to offer to New York, and New York responded. They were a featured attraction. They were offered, further, a spot on Sunday night vaudeville—called "Sacred Concerts" to avoid blue-law trouble—at the Columbia theater. They opened with a number called *Egyptia Intermezzo*; Baquet led off with a solo, then Keppard came in, "playing around the theme with his variations, while we jus' gave him a little background."

Calls for repeated encores broke up the rest of the show. The Victor Phonograph Company wanted to make records. Keppard broke that up, because he didn't want to put the music down so everyone else could steal it.

"Nothin' doin' boys," was his verdict. He was further annoyed, Baquet says, because the company wasn't sure that Johnson's string bass would record (it was the talking machine, then, and not RCA-Victor with half-a-dozen microphones in each studio), and wanted the band to come over and make special tests. Keppard couldn't understand "playing a date"—for the tests—and not being paid for it: "We've been kicked around so

## Jelly Roll to Help BMI Get Negro Writers

Hollywood—Broadcast Music, Inc., has signed to take the entire output of a new publishing company formed here by Jelly Roll Morton, famous old-time blues pianist and singer, and Benjamin ("Reb") Spikes, songwriter ("Someday Sweetheart") and one-time bandleader. The old Spikes Brothers' band is well known to hot record collectors.

Harry Engel, Coast chief of operations for BMI, said Spikes would be the composer in the new firm and that Morton would watch for and select songs by other Negro composers. Morton can function only as a publisher in the Spikes-Morton firm due to the fact he is bound to ASCAP as a composer-member, but not as a publisher.

Engel said, "We know there is a wealth of great talent among Negro song writers which has never been developed. This is BMI's first step toward opening this field."

much we don't want to record. We'll do it if you give us money, money right away!"

A few months later, a little New Orleans band that would record for Victor, signed a contract in 1917, and made thousands of dollars for playing music "that everyone could steal." This new group was billed on the Victor label as "The Original Dixieland Jass Band."

## Chick Keeps Him in N. Y.

When the Creole Orchestra returned to Chicago, Baquet stayed in New York to play in an act posted as *Irresistible Rag*. In it, Baquet was a sort of Pied Piper who charmed all those who threatened him in a series of pantomime adventures with his clarinet, and won them to his side. There was a girl in the act, and some of his friends say that's why he stayed in the east, and gave up a good job with the Creole orchestra. Baquet just smiles when you ask him about that.

From New York, he went on to Philadelphia, where he played in the Dunbar Theater with the Lafayette Players, under Sam Gordon. Here he came into contact with Bessie Smith, the famous blues singer. With her, he made two records, *Whoa Terlie, Take Your Time and My Sweetie Went Away*. In the former, there is a solo which gives only a tantalizing idea of what Baquet can do with blues. There is a notable break, with a particularly clear, woody tone—Rappolo, for one, had a tone like this.

"But what have the Rappolos and Baquets of New Orleans to do with the jazz of today?" you ask. Shows in Glenn Miller Band

The answer is just this: that the pioneer New Orleans clarinetists set a jazz style early on this instrument, and thus endowed the jazzband with a type of full, legato clarinet-playing that is as much a symbol of jazz music as, say, the Post Horn was for the romantic European composers of the early nineteenth century. In setting a reed jazz style, trail-blazers like Baquet, who fused the early influences in their lives and training, were pointing to the fuller development of reed and saxophone sections that appeared later in the larger jazz orchestras, like those of Duke Ellington or Bob Crosby. The leading reedmen of the Crosby Band, Miller and Fazola, are New Orleans boys of the generation (Modulate to Page 19)

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# 'Chicago Gang's Music Over-rated, Two Critics Agree

BY BOB WHITE

"The music of the white musicians who played in Chicago during the late 1920's has been tremendously over-rated by collectors who lack perspective. I listened to all the bands in Chicago during that period and the Negro music was so superior that white jazz left me cold."

That is what Paul Eduard Miller, the critic, says. And Miller is probably right. For record collecting can give an utterly false perspective of the past. It is undoubtedly better than judging a man merely by what other people say about him as in the case of such musicians as Emmet Hardy and Zue Robinson. But hearing all the bands in a certain city with a critical interest is much better than listening, 10 years later, to the records of the few bands that did record and then trying to draw conclusions about that period.

### Few Ever Heard Real Music

Unfortunately few people, other than musicians, ever took the trouble to listen to and appreciate the music that was being played in Chicago during the 1920's. Even such an outstanding collector as William Russell, although he lived in Chicago during the priceless period of 1924 to 1927, admits that he didn't have any idea of the wonderful stuff that was being played around town. John Hammond and George Frazier were in mental, if not actual knee pants at the time. Panassie never did get over to this country 'til a couple of years ago, yet his chapter on Chicago style, written on the basis of a few records, was allowed to pass by unchallenged.

But Miller was, in a manner of speaking, one of the early "hepcats." He heard all the bands around the city during the 1920's and, more important, he knew what they were trying to do. His opinion on this period is probably worth more than all the collectors in the business because it is based on first-hand knowledge. "The bands of King Oliver, Erskine Tate, Sam Stewart, Carroll Dickerson, Johnny Dodds, Jimmy Noone, Charlie Cook, Charlie Elgar, Clarence Black, Freddie Keppard and Earl Hines were the outstanding big bands with a hot small-band atmosphere. Most of them never recorded and the few that did usually tightened up in the studio. But believe me, they were head and shoulders above anything else in the city," says Miller.

### Schoebel Best Ofay Ork

"Duke, Fletcher and McKinney's came into the city at intervals, and in every hole-in-the-wall there were four or 5-piece jam combinations. In my opinion the white bands of Fred Hamm, Sig Meyer, Charlie Straight, and Elmer Schoebel (the best white jazz bands of the period) couldn't hold a candle to the Negro bands. I heard Pollack at the Blackhawk and his band was lifeless compared to what I'd been hearing."

Now Miller has a very broad taste. He is not one of those who feel that Negroes play the only worthwhile jazz. He is very fond of Red Nichols. He likes Raymond Scott and Fabian Andre. He is by no means narrow, yet he makes this statement about Chicago music seriously. And there is much evidence to back him up.

### Whites Had the Advantage

The best of the Negro bands that did record are generally admitted to be better than the white ones. Fletcher and Duke were hotter than Goldkette and Pollack.

And remember the records made by such groups as the McKenzie-Condon Chicagoans, or the Chicago Rhythm Kings, were made by outstanding white musicians from all over the city. The Negroes of that period never had a chance to make any jam records of the type of *Nobody's Sweetheart* or

*I've Found a New Baby*. But suppose they had. What would you think of a jam record with Louis, King Oliver, Freddie Keppard or Tommy Ladnier on trumpet; Johnny Dodds, Jimmy Noone or Omer Simeon on clarinet; Fayette Williams or Preston Jackson on trombone; Todd Rhodes, Jelly-Roll Morton, Lil Armstrong, Cass Simpson or Earl Hines on piano; Johnny St. Cyr or Lonnie Johnson on guitar; and Baby Dodds, Jimmie Bertrand or Zutty Singleton on drums?

The records by the white Chicagoans are undoubtedly fine. But they give an impression of Chicago of the golden days that is far out of proportion with the facts.

## Grand Terrace Dark Again; Owe Band \$600

Chicago—The Grand Terrace, for years a home of swing music and one of the most colorful hot-spots in Chicago, folded suddenly two weeks ago. Members of Walter Fuller's band were taken off the job so suddenly by the musicians' union that they left their clothes in the dressing rooms. Since then they have been unable to find Ed Fox, G. T. manager, or keys to the spot.

Fuller, the trumpet-singer who became prominent with Earl Hines, then left the Earl last summer to form his own group, claimed more than \$600 was owed his band. The place closed when Fox offered the band \$173 in settlement. The union was informed and it demanded full pay or no music.

Terrence was set to reopen New Year's under management of Ralph Buglio, with Fuller on the stand.

## 'Spent \$2,800 on Train Fare for Armstrong's Band'

New York City

To the Editors: R. L. Larkin's series on colored bands was interesting and contained much factual material. But I object to the one paragraph he wrote which charged that Louis Armstrong and his band traveled to Los Angeles in a "cold bus." The truth is, Louis and the band traveled by train, as they always do, and the transportation charge, in case you are interested, came to slightly more than \$2,800 for transporting the band to Los Angeles.

I will appreciate your making this clear in the pages of *Down Beat*.

JOE GLASER  
Manager of Louis Armstrong

## WCOL Disc Show May Go Off Air

BY JULIAN BACH

Columbus, O.—One of the local reverberations of the ASCAP-BMI contro is the impending discontinuance of John Fell and Connie Desmond's daily record hour over WCOL, which has been popular with local cats. The station hasn't decided on what to do about the feature and the conductors' point of view is that without the use of ASCAP tunes their program would fall awful flat with nothing but constant repetition of BMI and public domain numbers every day.

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## Four Pianists Throw a Whing-Ding



—Photo by Ray Blasing

Chicago—Sharon A. Pease, the *Beat's* piano authority and columnist, cornered these three noted 88 artists recently when Chicago AFM Local 208 tossed a benefit bash for Johnny Hall. Shown left to right here are Bob Zurke, Fats Waller, Jimmy Yancey and Pease, all of whom took part in fete. Yancey is the old-time boogie expert who even today is highly regarded by connoisseurs of hot jazz.

## Barnet Back to Normal; Cuts New Wax for Bluebird

New York—Charlie Barnet is back in the groove again. The first thing he did after returning to New York after his marriage to Harriet Clark was cut wax for

Bluebird. Two of the titles were *Scrub Me Mama* and *Nowhere*. His latest personnel:

Bill Miller, piano; Gus Ertl, guitar; Phil Stephens, bass; Harry (Wally) Gordon, drums; Kurt Bloom, Conn Humphreys, Lew White and Jim LaMare, saxes; Bernie Privin, Bob Barnet, George Esposito, Lyman Vanh, trumpets; Bill Robertson, Spud Murphy, Don Rupporsburg, Ford Leary, trombones; Bob Carroll, vocals.

Barnet's eight brass makes his outfit look like a military post army band.

## BMI Cracks Movie Studios

Hollywood—Broadcast Music, Inc., passed another significant milestone as the radio-controlled publishing firm pushed its way past the portals of two major film studios here, successfully invading a domain heretofore completely dominated by ASCAP firms.

BMI has placed two songs with RKO for use in "Hang Out the Moon" which is due for release early in 1941. Another major studio deal was set as Columbia announced it would make a series of 10 musical shorts featuring BMI songs. Another BMI song, "Star of Love," has been set for use in a Monogram picture, "Her First Romance."

## ASCAP Has Ace in Station KFWB

Hollywood—ASCAP has an "ace in the hole" here, and a potent one, in Radio Station KFWB, the only local station which, at writing, had signed with ASCAP.

KFWB, which broadcasts at 5,000 watts, is the third most powerful station in Southern California. The ASCAP agreement here was expected from the start of the current controversy since KFWB is owned by the Warner Bros. film interests, which in turn control the Harms, Witmark, and Remick publishing companies, all ASCAP affiliates.

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Bea Wain Suggests:

# 'Neat Appearance Should Be Girl's 1941 Resolution'

BY BEA WAIN  
(Part 3—Conclusion)

Well, 1940 is practically gone, and it's time to give some thought to 1941. While you're about it, you might give a lot of thought to 1941 . . . lots of things are going to happen. Who'll be the new band sensation . . . what singers will come to the fore?

So far as the singer is concerned, you can bet she'll be a looker. A nice figure and a pretty face never did a songstress a bit of harm—and it's often done her a lot of good. It enables her press agent to plant photographs in many spots, which makes her even better known.

### Here Are Helpful Hints

I think, therefore, that a few resolutions for the New Year would be very timely. You should remember that while it may be considered smart to break resolutions, in this case it would be very foolish, as well as bad business. If you've made up your mind to become a singer, good looks can give you a healthy shove up the ladder of success. Adherence to a few sensible beauty suggestions can give you the necessary appearance if you lack it. If you've got a goodly share of looks, it will help you preserve 'em and glamorize them.

### Here we go:

1—Sufficient exercise. This is important if you don't want to expand here and there. Most of the hotel pools are open (and practically deserted) in the daytime, and it's a swell way to work off or fend off excess poundage. If you don't swim—skate, ski, bicycle, fence, go to a gym, dance, bowl, etc. You get the idea—do something besides sit in a chair between numbers at night and hang around during the day. While shopping and rehearsing may tire you out, they don't really constitute exercise. Put two afternoons a week aside for exercise—and then exercise!

2—Clean your face before retiring. Whether it's 2 A.M. or 6 A.M. when you hit the hay—cream your face and remove every speck of makeup. It's the only time your skin gets a chance to breathe, and if you don't clean it properly you'll develop blackheads, which are often the forerunners of blemishes. Be good to your skin or it'll be dirt to you. Take the mascara off too; mascara left on the lashes for too long a period will crack and flake off—and break the lashes as it goes.

3—Buy fewer dresses and better ones. Don't go in for highly-styled clothes unless you have a private bank account. The more highly-styled a dress is, the more easily it may be dated. A simple, well-fitted dress with good lines is adaptable; an odd jacket will change its appearance, as will a few well-chosen pieces of costume jewelry. A dress of this type constitutes intelligent buying. Add an unusual belt or clip and it looks different, but every bit as becoming. When a dress is highly styled, on the other hand, you can't add so much as a bracelet, else you'll look like a Christmas tree. Consequently, you'll tire of it in no time.

4—Whether you go to a hair-dresser or do for yourself—see that your hair is washed at least once every ten days. Frequent brushings will add spring to the hair and won't, incidentally, spoil the coiffure.

5—Once a week remember to go through your wardrobe. Replace snags that require replacing, fix the zipper if it shows, adjust hems, etc. Simply buying clothes doesn't settle your clothes problem. If you take proper care of them, they'll last longer and look much better.

### Keep Stocking Seams Straight

Remember to keep yourself looking smart even when away from

## But is it Art?

Chicago—Quote from a press release sent out by Stevens hotel press agents on Griff Williams' band: "Griff Williams' newest musical novelty, 'Seeing Songs,' is becoming one of the most popular (etc. etc. etc.). Griff calls them 'pantomimes in sound,' but actually they are comic and dramatic interpretations of old and new song hits. One of the most popular with Continental Room guests is *Poor Butterfly*, starring drummer-vocalist Walter King and sax man Ronnie Conrad. Equipped with fans and parasols, these male 'Geisha girls' flutter about, gesticulating and singing in tempo with the orchestral background."

the bandstand. You'd be surprised at how many people take cognizance of you during the day. Keep stocking seams straight. See that your daytime clothes are well selected and well fitted—no uneven hemlines. Screw hats are a source of pleasure which only women can understand . . . however, keep them consistent with your costume—don't wear a veil with a man-tailored suit. Don't use too much makeup in the daytime—it's not smart to look theatrical. Above all, keep yourself fit. If you're not healthy, you won't look well, sing well or feel well. So get sufficient exercise . . . hey, I'm back where I started from!

Oh, well, Happy New Year!

## Angel Upsets A Two-Faced 'Beat' Mugg

BY BULK OLIVSWORTH

Richmond, Va.—WRNL groaner Tubby Oliver was sitting in the station's reception room here chewing the blubber with pretty Barbara Angel, a chirpie at the station. During the banter Barbara beamed as how "this Hollingsworth who writes the *Down Beat* news from this town sure is from hunger." Whereupon Tubby produced a press card showing that he was *Down Beat's* local prowler, operating under the aegis of Bulk Hollingsworth. The dozen-odd eavesdroppers who dug the incident are still guffawing when not jibing bulbous Bulk and the Angel.

**Sing!**  
WITH  
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Here is a partial list of Mr. Kling's nationally known students.  
Ethel Shutta (No. 1 Vocal Star)  
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Tanner Sisters (George Olsen)  
Buddy Moreno (Griff Williams)  
Walter Cummins (Bernie Cummins)  
Truman Bradley (MGM Picture Star)

(Out-of-towners! Write for free information about Mr. Kling's famous home-study course.)

**NORMAN KLING**  
912 Kimball Hall • Chicago, Ill.  
Phone Webster 7188

## "Lollipop" Girl With Jack Meakin

Jack Meakin has an unusual girl vocalist. This is she. The name? Dixie Duncan. Musicians who take her out find that she likes lollipops and chocolate ice cream. So Meakin's men call her their "lollipop" girl.



## Petrillo Bans Fort Dix Army Music on Air

New York—"I can't let them run wild," answered James Petrillo of the AFM last week when he barred music by soldier musicians from being broadcast over the Mutual network.

"There's no telling where this thing might end," said Petrillo. "It's all right with us if they put on a couple of army bands, but I want to know how often they plan to do this thing."

Petrillo refused permission for the amateur musicians of the 104th Engineers' band at Fort Dix, N. J., to go on the air in order to "safeguard the union's professional musicians from such competition." Capt. W. G. Cook, an officer of the 44th division, said he had asked permission to have the army band play a brief selection at the opening of the program, a full number at the middle and a military march at the end. The rest of the program, he said, is devoted to interviews and skits pertaining to army life. He said he would substitute bugle calls for the full band after Petrillo nixed the idea.

Petrillo finally gave his consent and the program now includes army music.

## Shaw's Palladium Opening One of Poorest in History

Hollywood—In spite of a high-powered outdoor advertising campaign and plenty of newspaper space (paid ads) Artie Shaw and his "Newer Than Swing Band" opened at the Palladium to one of the poorest opening-night turnouts a major band has seen in this locality.

Some estimates of the admissions were as low as 1,500. No official figures were available.

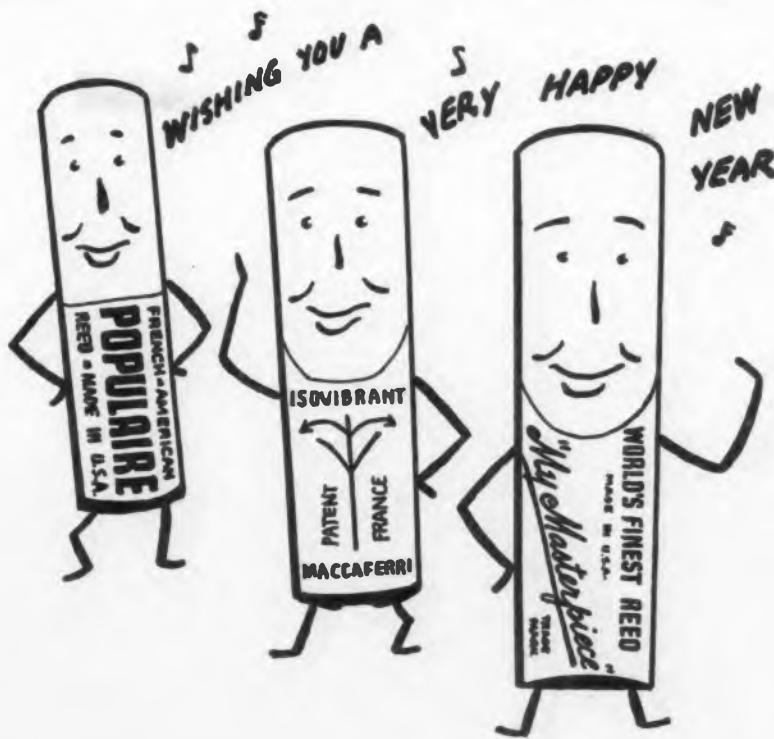
Whether the Shaw name has lost its magic as a drawing card or whether the poor showing was due to circumstances will be determined during the rest of his engagement.

GAC's explanation was that a big "Herald-Express" Christmas party staged at the Palladium the night before had pulled the punch out of the Shaw opening. It was stated at the agency that the Palladium's bosses were "not disappointed" and were very "gratified" at the type of business (good spending table parties) if not by the quantity. Another possible reason given for the poor opening was that Shaw's well known indifference to the press had cost him plenty of publicity. In spite of the heavy advertising, his opening drew little free mention.

## Three 'Hot Horns' In Kemp Band

BY HOMER TURNER

San Francisco—The correct lineup of Hal Kemp's brass section, which has been printed wrong so many times of late, includes Randy Brooks, Jimmy Fitzpatrick and Dale (Brodie) Shroff, trumpets, and Leo Moran and Al Scharff. All three trumpets play jazz, splitting it up, and Scharff takes the hot on slyphorn. Kemp and crew currently are at the Mark Hopkins Hotel on Knob Hill.



AT THIS FESTIVE HOLIDAY SEASON, WE EXTEND OUR SINCERE THANKS AND PROFOUND GRATITUDE TO ALL OUR FRIENDS WHO HAVE CONTRIBUTED SO MUCH TOWARD OUR SUCCESS IN THE REED BUSINESS

**FRENCH AMERICAN REEDS MFG. CO., INC.**  
1658 Broadway  
New York, N. Y.

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## Today's the Day, and No Help in Sight!

"The radio people managed to get reports of ASCAP's records for 1938 and were amazed that half the 'take' went to the music publishers while the other half was split on the basis of 95 per cent to 300 inner-circle members and 5 per cent to 800 others! A clear case of champagne and caviar for the elect but cheese parings for the punks. . . . This is no time for weasel words on the subject. Knowing the hopeless job hundreds of amateur songwriters have tackled the past few years, knowing the complete disdain that ASCAP publishers have shown them, and knowing that sooner or later a monopoly stultifies the field it blankets, I hope—I most sincerely hope—that ASCAP takes the shellacking of its short but very sheltered life in the all-out warfare soon to come."

That's how one newspaperman—and a highly regarded one—sees the current ASCAP-Radio war. He is Jack Shafer of the *Long Island Daily Press*. But on the other side of the fence—and *Down Beat* continues to remain neutral in the controversy, is this statement. It is made by a committee of band leaders including Fred Waring, Eddy Duchin, Johnny Green, Nathaniel Shilkret, Meyer Davis and Ben Cutler:

"Our committee has concluded that a continuation of its efforts to bring the principals in the ASCAP-Radio battle together would be futile, since it seems obvious that the spokesman for the National Association of Broadcasters has definitely determined to prevent such a meeting taking place. Since ASCAP has agreed, with unquestioned sincerity, to negotiate on a friendly basis, and since the accredited representative of the radio interests has exhibited no such desire, nor even a slight interest in the plight of the Orchestra Leader and music interpreter, we believe the solution of this most perplexing problem will depend solely upon the listeners at large."

There you have it. Two sides of the question. One attempting to show how ASCAP deserves to lose; the other attempting to show why BMI should not win.

*Down Beat* feels that Neville Miller, representing the radio interests, is to be censured for his blunt refusal to meet with America's band leaders and attempt to come to an agreement with ASCAP. *Down Beat* feels that the ban on ASCAP-controlled music on America's radio programs, starting Jan. 1, is a centralized supervision of the creative and interpretive fields of music, with commercial control of the disposition of its many uses, and that it is certainly not in the best interests of the public welfare. *The BMI control of music on the radio might easily lead to the eventual destruction through selfish and commercial exploitation of a great cultural art.*

ASCAP was paid, in 1940, four million dollars by the radio interests to have the right to perform ASCAP music on the air. ASCAP now asks that sum to be jumped up to nine million dollars. Thus was BMI formed, as a firm which could produce tax-free music. Under the setup the radio people need not pay ASCAP a single red cent during 1941. Use of tunes in public domain, plus music not controlled by ASCAP writers or publishers, makes this evasion of tax possible.

James C. Petrillo of the AFM has so far refused to enter the war. Perhaps he could do nothing if he did. But starting today all the bands which are broadcasting over the national networks—and even over hundreds of small independent stations who have not signed with ASCAP must set aside a large portion of their valuable libraries and play inferior (in many cases) music. If the public doesn't like the music they won't blame NBC, or CBS, or Mutual. They'll BLAME THE BAND LEADER. The band leaders know it. That's why Waring, Duchin and the others joined together, formed a committee, and attempted to meet with ASCAP and Radio execs to bring about a peaceful, intelligent solution of the problem. BMI's refusal to meet with ASCAP and the leaders knocked that idea colder than a frozen fish.

Jack Shafer's excited statement is rash. He failed to point out how ASCAP has helped songwriters, and protected their compositions, and assured them of payment for their efforts. But ASCAP can justly be blamed, too, for shutting the doors to young writers and publishers, and for other behavior. Why the sudden demand of \$9,000,000 instead of \$4,000,000?

*Down Beat* will continue its fight to bring about peace. The ban of ASCAP music isn't the right solution. Neither is slapping the leader and his sidemen fair. The least Jim Petrillo could do is to investigate and MAKE AN ATTEMPT TO PROTECT THE MEMBERS OF HIS UNION WHO ARE TAKING AN UNFAIR PUMMELING. So far he has refused. All we ask is that he TRY. He wasn't elected to his \$46,000 a year job because of his looks.

Today's the day, Jimmy, and thousands of musicians will be watching you. We need your help.

D. E. D.

## Ragtime Marches On

### TIED NOTES

**BROWN-SEVAN**—Bobby Brown, piano with Henry Busse, and Rose Sevan, at Wee Kirk o' the Heather in Hollywood recently.

**KAHN-SHATSKY**—Bernie Kahn, sax and arranger with Bill Roberts, and Alice Shatshay of San Francisco, at Reno, Nev. recently.

**SIDELL-STALCUP**—Olsie Sidell, Denver musician, and Connie Stalcup (Slarr), ex-vocalist with Isham Jones and Fred Ebbert, in Denver recently.

**WADE-ANDERSON**—O. W. (Eddie) Wade, bass and guitar with Frank Waterhouse's Wichita, Kas. band and with KFBI there, and LaVeta Anderson, vocalist and sec'y to the station's general manager, there Nov. 30.

**HANLEY-THORNBERG**—Don Hanley, Muncie, Indiana, band leader, and Margerit Thornberg, a month ago in Covington, Ky.

**KILNER-KLOSTERMANN**—Jack Kilner, Rochester, Minn. drummer, and Peggy Klostermann, at Cresco, Ia. recently.

**BRUNAU-BURLETON**—Eddie Brunau, sax with Arch Adrian's Fond du Lac, Wis. band, and Gertrude Burleton of Oakfield, Wis. Nov. 26.

**CARPENTER-MITCHELL**—Ken Carpenter, Des Moines, Ia. band leader, and Helen Marie Mitchell, at Adel, Ia. six weeks ago.

**JONES-HOLLAND**—Wallace Jones, Duke Ellington trumpet man, and Helen Holland, of Baltimore, in Iowa recently.

**CRIGGS-COLE**—Jimmy Griggs, Texas panhandle leader, and Joyce Cole, of Lubbock, Texas, recently.

### NEW NUMBERS

**BURLETON**—Son, 6 lbs, 12 oz. born to Mrs. Edwin Burleton, in Fond du Lac, Wis. Nov. 22. Dad is sax man with Bob Anderson's band there.

**MAYS**—Daughter, born to Mrs. Junie Mays December 1 in Galveston, Texas. Dad is pianist with Al Donahue's ork.

**PAGE**—Son, born to Mrs. Sal Pace December 8 in St. Louis. Dad is saxist with Al Donahue's ork.

**GEONNOTTI**—Daughter, born to Mrs. Teddy Geonnotti at Lying-In Hospital, Philadelphia Nov. 28. Dad is harpist with Pat Shevlin's ork of that city.

**TRENDLER**—Son, born to Mrs. Bob Trendler at Henrotin Hospital, Chicago Dec. 4. Dad is an NBC musical director.

**STILHO**—Daughter, Beverly Ann, born to Mrs. Jules Stilho in Bridgeport, Conn. last month. Dad is a band leader there.

**NEAL**—Paul Emerson, born to Mrs. Paul (Snook) Neal last month. Dad is co-leader of the Walker Knick band; mother is Yvonne Isle, former vocalist with same ork.

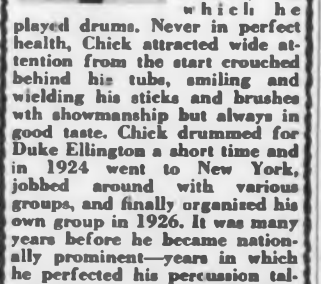
**JONES**—Son, born to Mrs. Hoppy Jones Dec. 6. Dad is bass man with the Ink Spots. The baby is the Jones' eighth son.

**HOLLISTER**—Daughter, born to Mrs. Guy Hollister at Lynchburg, N. J. six weeks ago. Dad is vocalist with the Johnny Dee ork.

**CLAUS**—Jeffrey William, 9 lbs. 2 oz., born to Mrs. Charles Claus in Chicago recently. Dad is reed man with the Colonial Club ork there.

## Immortals of Jazz

Born in Baltimore, Md., Feb. 10, 1909, Chick Webb bought his first set of drums with \$10 he earned selling newspapers. At 11 he was playing in amateur orchestras. His first job was with the "Jazzola" band, in which he played drums. Never in perfect health, Chick attracted wide attention from the start crouched behind his tubs, smiling and wielding his sticks and brushes with showmanship but always in good taste. Chick drummed for Duke Ellington a short time and in 1924 went to New York, jobbed around with various groups, and finally organized his own group in 1926. It was many years before he became nationally prominent—years in which he perfected his percussion talents and learned to double vibes and chimes. After he found Ella Fitzgerald in an amateur contest in 1935 Chick's band skyrocketed to the top in the sepia division. His records were best sellers. His band was a great theater and ballroom attraction. But death ended it, at Johns Hopkins Hospital in Baltimore June 16, 1939. Tuberculosis of the spine caused it. Chick considered Tommy Dorsey his favorite soloist and also his fave band, and his ambition was "for my band to play smoothly," he told *Down Beat* once. Likeable and kindly, Chick and his talents long will be remembered by musicians. For Webb's case is unparalleled in the history of jazz music.



"A helluva way to start the new year—and me beat after working over a hot band all night."

## CHORDS and DISCORDS

### 'Editorials a Step Toward Fascism'

Los Angeles, Cal.

To the Editors:  
 I am darn sick of those political editorials that have been appearing in your mag lately. It used to be a pretty liberal paper but since you have become "political minded" it reflects in all your articles. Most musicians are not in favor of the draft, not only because it will affect them (you're so pro-draft you'll say anything) but because it is a step towards fascism. When I open a *Down Beat* I don't enjoy having a bunch of propaganda staring me in the face. I am not putting my address on the enclosed poll ballot; after all, you may know someone in the American Legion.

Sylvia Ross  
P.S.—I am very pleased with the results so far in your band poll.

### 'Hell of a Note'

Philadelphia, Pa.

To the Editors:  
 It's a hell of a note when a band like Benny Goodman's can be dissolved and only recently started again, and still be in first place in a poll, when probably not one out of a hundred voting for the band has even heard it.

### 'Petrillo Had No Right to Kick Barnet'

New York

To the Editors:  
 It is no more Petrillo's business to kick Barnet out of the union than it is Barnet's doctor's business to break Barnet's leg, or Barnet's barber's business to cut Barnet's throat. Offhand I would have supposed that Petrillo was supposed to be working for the union members, including Barnet. Instead he turns up as a collector for a booking agent. If Barnet commits breach of contract there are legal means of compelling him to live up to its terms, and if the contract is legitimate the booking agent should have no trouble in proving it in court.

### This 'Byrd' Deserves A Good Break!

Flint, Mich.

To the Editors:  
 One of the finest things I admire in your paper is the plugging of very fine guys who are buried in dives working for peanuts. We have one of these guys, a fellow with a tenor, that everybody seems to have overlooked. His name is Bart Byrd. There isn't one guy in this town who wouldn't add his name to mine in saying we are convinced that Bart plays as much as the majority of good, recognized men in big bands. We would rather sit all night and listen to this little guy play than have a private session with all your Vido

Musso's, Beneke's, etc. Byrd works at the Rustic Arms here with Bill Miller on drums, Jack La Rose on piano and G. L. Woods on valve trombone. Those guys really go. And Byrd has had a break coming to him for the last six years.

### 'Hitlerism is Real Foe Of Negro Jazz'

Altadena, Cal.

To the Editors:  
 Regarding R. L. Larkin's series in the *Beat*. The real threat to colored jazz lies not from within but from without. Could Duke Ellington hold a jazz concert in Paris today as he did a few years ago? Hitlerism is the real enemy of Negro jazz. White musicians have a tough time as it is in totalitarian nations, let alone a colored man, who hasn't a leg to stand on. Whoever heard of the Harlem Harmony Hounds of Hamburg, the Moscow Music Men of Memphis or the Rhythm Rascals of Rome? Jazz, black or white, and democracy go hand in hand. One cannot exist while the other is suppressed.

### Make Up Your Minds!

New York City

To the Editors:  
 How come no space or pictures lately on Jimmy Dorsey, Woody Herman and Tommy Dorsey? Didn't they take big enough ads?

### Arranging, Not Bombs, Interests This Limey

Morpeth, England

To the Editors:  
 Many thanks for your new "Arrangers' Column" by Toots Camarata. It's the tops. By the way, how about *Down Beat's* reproducing four bars or so in concert of any of the top swing crews' arrangements, so that we folk who're struggling to learn the intricacies of orchestration for swing band can get some inside info on voicing for ensemble and individual sections? I expect this is a highly impractical suggestion, but I'm still hoping. With sincerest congratulations on your world-beating journal, I remain,

### 'ASCAP is Just A Nice Racket'

Columbus, Ohio

To the Editors:  
 ASCAP is nothing but a nice little racket, started by Victor (Modulate to Next Page)

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# Men Behind the Bands

★ Deane Kincaide ★

BY TED TOLL

Deane Kincaide, one of the finest "Dixieland" arrangers in the business, was reared and educated in Decatur, Ill. He was born in Houston, Texas, March 18, 1911, but the family moved to Decatur when Deane was just a tyke. His folks still live there.

Although Deane started playing a tenor sax with Byron Hart's Decatur band when he was 16, he didn't get the arranging bug until he was about 19. That was 10 years ago, in the days when Red Nichols' Pennies records—*Mississippi Mud* and all those others—were the talk of the hot crowd of Decatur, which was 90 per cent Kincaide. He liked the way the Nichols outfit did their tunes, so he decided to try to write out a few the same way. Gradually he branched out, absorbing varied influences and evolving finally with the "strictly Kincaide" that most of us think is pretty terrific today. Deane is strictly self-taught, never having studied arranging with anyone. Yet he has turned out dozens of jazz' written classics.

### Panics on First Job

Deane left Decatur in October, '29... "fine time to leave home, wasn't it?"... when some square in Beatrice, Nebraska, enticed him away with flowery promises of big work and big salary. Neither the work, the salary nor the square from Beatrice ever materialized and on his first jaunt away from home he was stranded. He picked up some work after a little while, however, with trombonist Chuck Corbett and with trumpeter Les McManus, who was first man with Gray Gordon until about a year ago. After about three months of incidental work and plain and fancy panicking in Nebraska, Deane went back to Illinois, got a job in Peoria. When the Okeh records era hit him he didn't miss any of Louis Armstrong's stuff, and Bix's and Trumbauer's. Those and the early Nichols records were most important factors in Deane's background. Out of them, and a deep appreciation later for Matty Matlock's stuff and the playing style of the white New Orleans musicians, came the "Kincaide style" considered such exemplary Dixieland.

### Teams With Wingy

The year 1932 found him in Shreveport, La., where he became acquainted with Wingy Mannone. That association marked a turning point in Kincaide's career, for in that same year, after Deane had arranged Wingy's tune, *Swing Out*, Mannone hopped a freight train to Chicago and Ben Pollack's band, which contained the nucleus of the present Bob Crosby outfit. Because he thought the *Swing Out* arrangement was a honey, Pollack sent for Deane just four months later, and he joined the band in Chicago. It was then that he made his arrangement of *Happy As the Day Is Long* and others which im-



Deane Kincaide, man behind the band, and his wife, the former Sharri Kay, vocalist with Woody Herman's band. Ted Toll tells about 'em next door left.

mediately began to attract the attention of musicians.

The Pollack band went to New York for the winter of '33 and '34, to the Casino de Paris, which was one of Billy Rose's first "gigantic" undertakings. During that period Deane made his *I Got the Jitters*, and the arrangement of Wingy's *Deep Jungle*, and a few dozen others. In 1935 the Pollack boys split with Ben and took on Bob Crosby to front the band. "I wrote so many arrangements during the next two or three years I can't even remember what they were," Deane says. But he thinks the one he did on Raymond Scott's *Twilight in Turkey* was one of the more notable of that batch.

He played in the Crosby band until June of '36, when he dropped out of the sax section to concentrate on writing. Almost a year later, in early spring, '37, he joined the Woody Herman band, playing and writing until September of that year, when he left to go back with Bob Crosby.

### Marries Girl Singer

While the Herman band was working at Oakmont, Pa., Kincaide and Sharri Kay, who was singing with the band, began to see a lot of each other. They were married in the fall of '38.

His second stint in the Crosby band wasn't a long one, only a few months. He left the band about the first of the year ('38) and put in about four weeks with one of Wingy Mannone's little combinations at the Melody Club in Washington before joining Tommy Dorsey in March of the same year. A great many of Tommy's better jazz arrangements of the ensuing two years were Kincaide's. They included *Hawaiian War Chant* and *March of the Toys* (which Deane considers two of his best) *Copenhagen*, *Davenport Blues*, *Tin Roof Blues* and *Washboard Blues*.

He dropped out of Tommy's band two years later, almost to the day, when the whole band underwent a severe personnel shake-up. Deane worked with Joe Marsala's Hickory House combination for several months until Ray Noble brought him into the band at the Palmer House in Chicago

# Artie Starks Leading Ork In Chicago

By ONAH L. SPENCER

Chicago—The band that you are hearing over WIND from the Walkathon is Artie Starks', which has the leader on alto, Darnell Howard on alto and clarinet, Roy Slaughter, drums and vocals; Jasper Allen, bass; Fred Brown, tenor; Gerald Wilson, piano, and Charlie Gray on trumpet. Starks is the old-time reed man with the Alabamians, once led by Marion Hardy, which Cab Calloway took from Kansas City to New York to make his big time debut at the old Cotton Club in New York.

Lucky Millinder hit town for a one-nighter at the Savoy, which Jay Faggen is managing this year, and smartly. Millinder is the hardest working leader in the business in front of his band, which features Tab Smith's fine alto. Complete personnel:

Gene Prince, Freddie Webster, Archie Johnson, trumpets; George Stevenson, Eli Robinson, Don Cole, trombones; Billy Bowen, Tab Smith, Skippy Williams and Ernest Puro, saxes; Bill Daggatt, piano; Abe Dolan, bass; Dave Francis, drums; Trevor Bacon and Laurel Watson, vocals.

Band jumps nicely and in addition, sports a glee club. Lucky did okay on his date here. But Andy Kirk broke it up right a week later.

King Kolax changed his entire trumpet section. Louis Overtree, Paul King and Rostelle Reese are out and Jess Miller, Hobart Dodson and Russell Wilson are in. Ralph Leon remains as manager. All the south side is excited about Roy Eldridge's return to town for a long date at the Capitol Cocktail Lounge.

just three months ago. He was on tenor and did a lot of writing for Noble, including material for the *Alka-Seltzer* commercial with Alec Templeton. With Kincaide and Don Bonné's augmenting Noble's own writing for the band, the outfit boasted one of the finest arranging staffs in the business. Deane left Noble only two weeks ago, with indefinite plans for the future. Not that he's worrying about it.

Among others which Kincaide thinks are the best of his own works are *Big Chief DeSoto*, *Christopher Columbus* and *If I Had You* (made for the Crosby band.) Deane says he has scribbled out maybe five or six hundred works during the past decade, although he boasts only one original tune: *Peekin' with the Penguins*.

His taste among fellow arrangers puts Matty Matlock and Bob Haggart, both of the Crosby band, at the top of the list. "Definitely a Dixieland preference," he says. Big, dark and goodlooking in a healthy sort of way (he tips the Toledo at 180 pounds) the bespectacled Kincaide, at the age of 29, has a great future ahead of him, to almost anybody's way of looking at it.



Spaghetti Supper tossed by Leonard Keller and his men in celebration of their recent Book-Cadillac Hotel (Detroit) engagement saw Keller and these sidemen putting it away as if famished. Left to right are Buddy Baer, arranger; Chuck Haeblem, a gate; Gil Baer, drums; Keller, Jack Walker, trumpet; Young Harper, trombone, and Tommy Marino, bass. Walker later left Keller to join Raymond Scott. Pic by Bob Walker.

## Chords, Discords—

(From Page 10)

Herbert, and for the sake of us musicians it ought to be stamped out. My band, after jobbing around town, finally got a break in a night spot. And what happens? The boss gets a letter from ASCAP preventing any music from being played until he hands them some dough. Having only opened his club he was in no position to pay them. So we were let out. When I buy music I should be able to play it, just as when I buy a horn I am allowed to play it. DOC HIRSCH

## 'Well, Well' Dept.

Albuquerque, N. M.

To the Editors: Dick Spruell and his orchestra played the B-flat blues for one hour and 15 minutes without stopping on November 7, 1940 at the Paradise Valley Dude Ranch, which is ten miles east of Albuquerque at the foot of the Rockies. BOB BRANCH, JR.

## Sub from Panama!

Gatun, Canal Zone

To the Editors: I have been trying to get in touch with your sheet down here for eight months but to no avail. So I was pressed to send to the States for a subscription coupon. Please book me in for 24 issues! RONNIE OLSON

## Clarke Adds Melophones

New York—Buddy Clarke at the Park Central has added melophones Irwin Berkin and Hal Graham to the band.

Read in the next *Down Beat* the lowdown on the Woody Herman band—how it functions, who is in it, what made it a success. All this, and Herman's own story, too, in the Jan. 15 *Beat*.

## 'Four of Us' at Palm Springs Hotel

Palm Springs, Cal.—Hangout of the big names in show biz, the Rainbow Room of the Royal Palms Hotel here is using The Four of Us, who are Jack Monan, piano and vibes; Don Worth, fiddle; Charley Cota, bass and Lou Chambliss on guitar.



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# 5 Crosby Sidemen Win Chairs in Dream Band

(From Page 1)

to win national prestige and fame. *Down Beat* has noticed that every year, with small variations, the same all-star lineups were chosen by all polls. This year the *Beat's* editors feel that men like Jack Jenney, Eddie Miller, Johnny Hodges, Ziggy Elman, Ray Bauduc, Charlie Christian, Jess Stacy, Bob Haggart and others have won their positions fairly and without press agency and ballyhoo. Meanwhile, the leaders who might have won one of their posts have had their chance in the swing and sweet band divisions, in the favorite soloist class, etc.

Unusual fact centering around the 1940 poll was the showing of the Bob Crosby band. Although it finished a poor seventh in the swing class, some of its individual members won their respective positions. The Crosby band, in fact, led all others in placing, men on the "All-American band" lineup. Apparently musicians admire the band's individual soloists more than they admire the band's music as a whole. Especially so in 1940 since Crosby began featuring himself as a singer more heavily and also songs by a vocal quartet.

### Higgy, Eberly, Tex Lose

Eddie Miller in a last desperate flurry of ballots overtook Gordon (Tex) Beneke, Miller's star tenor saxist, and won the tenor sax division. But Beneke gets a chair on the all-star band anyway. Ray Bauduc beat off Jo Jones to win, Helen O'Connell topped the girl singers, and Jess Stacy, whose lead was never in doubt, dished out a thorough thumping to Bob Zurke and all the other pianists in the nation.

Heartbreaking, for Bob Eberly,

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## Combined Votes (Final)

Band	Swing	Sweet	Total
1—Glenn Miller . . . . .	805	2,605	3,410
2—Tommy Dorsey . . . . .	556	2,427	2,983
3—Duke Ellington . . . . .	1,841	646	2,487
4—Benny Goodman . . . . .	2,130	301	2,431
5—Woody Herman . . . . .	1,025	397	1,422
6—Jimmy Dorsey . . . . .	666	746	1,412
7—Casa Loma . . . . .	—	725	725
8—Count Basie . . . . .	684	—	684
9—Jimmie Lunceford . . . . .	495	150	645
10—Bob Crosby . . . . .	557	30	587

was his last-minute defeat by Bing Crosby, perennial winner of the male singer division. Eberly was ahead up until last week. Similar was Jay C. Higginbotham's defeat, in the last week of balloting, by Jack Jenney, once a band leader himself, but now holding down a chair in Artie Shaw's band.

### Mouse Bands Out

America's micky mouse orchestras showed poorly in the poll, as always. Musicians prefer to vote for a "solid" big band rather than an orchestra which bases its music on qualities other than straight musicianship.

Complete and final tabulations of the 1940 poll follow. The numbers in parentheses indicate where the band finished in the poll a year ago. The final standings:

### Swing Bands

1—Benny Goodman (1).....	2,130
2—Duke Ellington (6).....	1,841
3—Woody Herman (11).....	1,025
4—Glenn Miller (2).....	805
5—Count Basie (5).....	684
6—Jimmy Dorsey (7).....	666
7—Bob Crosby (3).....	557
8—Tommy Dorsey (13).....	556
9—Jimmie Lunceford (14).....	495
10—Charlie Barnet (10).....	366
11—Harry James (12).....	303
12—Gene Krupa (8).....	270
13—Artie Shaw (4).....	263
14—Jack Teagarden (18).....	186
15—Jan Savitt (9).....	155
16—Will Bradley (0).....	90
17—Larry Clinton (15).....	48
18—Andy Kirk (24).....	45
19—Benny Carter (21).....	40
20—Bunny Berigan (25).....	36
21—Harlan Leonard (33).....	33
22—Louis Armstrong (36).....	27
23—Les Brown (42).....	25

### Sweet Bands

1—Glenn Miller (2).....	2,605
2—Tommy Dorsey (1).....	2,427

3—Jimmy Dorsey (9).....	746
4—Casa Loma (3).....	725
5—Duke Ellington (16).....	646
6—Artie Shaw (17).....	318
7—Benny Goodman (19).....	301
8—Ray Noble (24).....	288
9—Ray Kruger (5).....	161
10—Jimmie Lunceford (25).....	150
11—Cory Lombardo (6).....	127
12—Jack Teagarden (38).....	126
13—Sammy Kaye (7).....	121
14—Dick Jurgens (12).....	117
15—Hal Kemp (4).....	109
16—Andy Kirk (27).....	96
17—Wayne King (3).....	85
18—Jay Savitt (14).....	85
19—Gene Krupa (28).....	81
20—Charlie Spivak (0).....	47
21—Freddie Martin (18).....	39
22—Larry Clinton (23).....	36
23—Eddy Duchin (20).....	31
24—Bob Crosby (33).....	30
25—Mitchell Ayres (38).....	25

### Trumpets

1—Ziggy Elman.....	4,900
2—Muggsy Spanier.....	4,301
3—Costie Williams.....	3,933
4—Billy Butterfield.....	3,128
5—Rex Stewart.....	2,216
6—Chris Griffin.....	1,402
7—Buck Clayton.....	726
8—Johnny Austin.....	650
9—Corky Cornelius.....	594
10—Artie Teagarden.....	524
11—Cappy Lester.....	467
12—Henry (Red) Allen, Jr.....	562
13—Johnny Best.....	556
14—Max Kaminsky.....	542
15—Yank Lawson.....	467
16—Manny Klein.....	429
17—Clyde Hurley.....	417
18—Earl Webster.....	375
19—Stanley Nelson.....	370
20—Zuke Zareby.....	261
21—Nate Kasheber.....	186
22—Pee-Wee Irwin.....	168
23—Bob Barret.....	167
24—Tut Jordan.....	163
25—Charlie Shavers.....	145
26—Jack Cathcart.....	138
27—Alec Fila.....	121
28—Max Horan.....	120
29—Harry Edison.....	103
30—Sherry Cheerek.....	90
31—Snookie Kenna.....	70
32—Harold Baker.....	66
33—Jimmie Maxwell.....	65
34—Sy Baker.....	61
35—Billy May.....	54
36—Sidney De Paris.....	48
37—Tut Jordan.....	40
38—Emmett Berry.....	39
39—Merwin Bogus.....	31
40—Dale McWickie.....	25

### Clarinets

1—Irving (Fania) Prestopnik.....	2,236
2—Johnny Nince.....	2,065
3—Barney Bigard.....	1,222
4—Pee-Wee Russell.....	1,163
5—Frank D'Amico.....	496
6—Sam Moutier.....	466
7—Buster Bailey.....	437
8—Danny Polo.....	315
9—Willbur Schwartz.....	222
10—Gus Bivona.....	150
11—Rod Cless.....	123
12—Natty Natlosh.....	120
13—Ray McHargus.....	61
14—Clarence Hitchcock.....	60
15—Willie Smith.....	42
16—Eralo Caseres.....	39
17—Al Nicholas.....	35
18—Bud Jacobson.....	34
19—Steve Bonoris.....	33
20—Denz Redman.....	27
21—Jerry Yelverton.....	25

## PHOTOS 8 X 10 9c

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**The Winnah!** Jack Ryan (left) and Herbie Haymer of Jimmy Dorsey's band toast Helen O'Connell for winning *Down Beat's* 1940 poll. Helen was named favorite girl singer, and defeated more experienced vocalists like Mildred Bailey, Billie Holiday, Bea Wain and Helen Forrest. Ella Fitzgerald, last year's winner, was ineligible this year because she is a leader.

## These New Bands Got a Start

Outstanding new bands of 1940 were Raymond Scott, Tony Pastor, Claude Thornhill, Charlie Spivak and Teddy Powell, who reorganized his 1939 outfit.

Georgie Auld, Jack Jenney, Muggsy Spanier, Teddy Wilson and Bunny Berigan were not successful as leaders.

Of the 1939 "new band" crop, Will Bradley, Jack Teagarden, Bobby Byrne and Harry James were outstanding, although none moved up into top-ranking classification.

Glenn Miller remains man of the year, with Tommy and Jimmy Dorsey, Duke Ellington, Benny Goodman, Woody Herman and Count Basie close behind.

### Drums

1—Ray Bauduc.....	1,815
2—Jo Jones.....	1,737
3—Buddy Rich.....	1,603
4—Frankie Carlson.....	888
5—Maurice (Noo) Partill.....	760
6—Buddy Schuts.....	717
7—Ray McKinley.....	508
8—Nick Fatool.....	508
9—Cosy Cole.....	435
10—George Westing.....	354
11—Sonny Greer.....	336
12—Dave Tough.....	335
13—Sidney Catlett.....	165
14—Cliff Leeman.....	154
15—Harry Jaeger.....	100
16—Ormond Downes.....	84
17—Paul Collins.....	81
18—John Heineck.....	47
19—James Crawford.....	45
20—Boa Thigpen.....	35
21—Mickey Scrima.....	31
22—Al Spalding.....	25
23—Baby Dodds.....	26
24—O'Neil Spencer.....	25

### Alto Saxes

1—Johnny Hodges.....	6,186
2—Toots Mondello.....	5,167
3—Byron Brown.....	1,408
4—Hymie Schwartz.....	1,377
5—Willie Smith.....	1,100
6—Dave Matthews.....	990
7—Les Robinson.....	754
8—Pete Brown.....	725
9—Hal McIntyre.....	366
10—Ernie Hayes.....	249
11—Steve Bonoris.....	184
12—Russell Proença.....	181
13—Milt Yaner.....	112
14—Clint Neagley.....	111
15—Clippie Martin.....	97
16—John Bothwell.....	90
17—Charlie Holmes.....	90
18—Murray McEasham.....	85
19—Claude Lakey.....	76
20—Danny Polo.....	75
21—Freddie Stules.....	74
22—Carl Harcler.....	70
23—Harry Carney.....	59
24—Jack Washington.....	59
25—Hilton Jefferson.....	56
26—Seochoo Carey.....	55
27—Frank Trumbauer.....	51
28—Gus Bivona.....	30
29—Sal Pace.....	25
30—Gigi.....	25

### Guitars

1—Charlie Christian.....	6,645
2—H. White.....	1,350
3—Nappy L. Marie.....	497
4—Bus Etri.....	346
5—Floyd Smith.....	310
6—George Van Epps.....	310
7—Fred Guy.....	310
8—Lay Paul.....	290
9—Eddie Condon.....	282
10—George Barnes.....	214
11—Toddy Bunn.....	193
12—Freddie Green.....	186
13—Allan Reuss.....	181
14—Carmen Mastren.....	155
15—Reno Bonardi.....	141
16—Al Hendrikson.....	138
17—Jack Lathrop.....	133
18—Benny Haller.....	131
19—Django Reinhardt.....	124
20—Danny Ferri.....	111
21—Albert Casey.....	92
22—Carl Livingston.....	49
23—Art Ryerson.....	44
24—Oscar Moore.....	43
25—Al Avola.....	27
26—Richard McPartland.....	25

### Tenor Saxes

1—Eddie Miller.....	8,576
2—Gordon (Tex) Benke.....	3,462
3—Leon (Chu) Berry.....	3,410
4—Lester Young.....	2,833
5—Georgie Auld.....	975
6—Ben Webster.....	935
7—Don Ladler.....	908
8—Vido Musco.....	815
9—Sam Donahue.....	563
10—Saxie Mansfield.....	416
11—Herbie Haymer.....	400
12—Jerry Jerome.....	360
13—Babe Rasin.....	311
14—Joe Thomas.....	288

15—Henry Bridges.....	142
16—Dick Wilson.....	91
17—Charlie Frazier.....	83
18—Buddy Tate.....	76
19—Peanuts Husko.....	72
20—John Bothwell.....	70
21—Al Klank.....	70
22—Arthur Rollins.....	61
23—Joe Carlino.....	53
24—Happy Caldwell.....	46
25—Gil Rodin.....	36
26—Julian Dash.....	33
27—Clarence Basie.....	29
28—Barney Bigard.....	28
29—Mickey Fells.....	25

### Trombones

1—Jack Jenney.....	4,133
2—Jay C. Higginbotham.....	4,001
3—Lawrence Brown.....	2,165
4—Neal Hefton.....	1,328
5—Yerson Brown.....	1,253
6—Floyd O'Brien.....	1,070
7—Joe (Tricky Sam) Nanton.....	691
8—Al Lopez (Leapold).....	569
9—Juan Tizol.....	508
10—James (Trumaine) Young.....	365
11—Murray McEasham.....	310
12—Bruce Squires.....	310
13—George Brunies.....	301
14—Sterling (Red) Ballard.....	276
15—Billy Rausch.....	266
16—Pee-Wee Hunt.....	256
17—Miff Mole.....	243
18—Warren Smith.....	164
19—Dicky Wells.....	154
20—Toby Tyler.....	140
21—Ted Vesely.....	137
22—Sonny Lee.....	135
23—Ray Conniff.....	128
24—Paul Tanner.....	128
25—Brad Cowans.....	85
26—George Arnes.....	79
27—Benny Morton.....	70
28—Fred Beckett.....	66
29—Claude Jones.....	60
30—Nat Lebeavsky.....	49
31—Jose (Joe) Gutierrez.....	47
32—Sandy Williams.....	46
33—Earl Huggins.....	41
34—Hert Bohanan.....	34
35—Joe Harris.....	29
36—Fred Robinson.....	25

### Basses

1—Bob Haggart.....	3,984
2—Artie Bernstein.....	1,987
3—Jim Blanton.....	1,776
4—Walter Page.....	798
5—Walter Yoder.....	582
6—Sid Water.....	521
7—Doc Golding.....	476
8—Jud De Naut.....	128
9—Artie Shapiro.....	121
10—Tony Carlsen.....	95
11—Arnold Fishkin.....	91
12—Bob Casey.....	84
13—Milton Hinton.....	71
14—Biddy Bastien.....	65
15—Pope Foster.....	59
16—Wellman Braud.....	44
17—Pete Peterson.....	40
18—Israel Crosby.....	39
19—John Williams.....	31
20—John Simmons.....	25

### Pianos

1—Jess Stacy.....	4,616
2—Bob Zurke.....	1,190
3—Freddie Slack.....	884
4—Tommy Linehan.....	700
5—Joe Bushkin.....	513
6—John Cameron.....	491
7—Billy Kyle.....	411
8—Mary Lou Williams.....	414
9—Art Tatum.....	338
10—Chauncy MacGregor.....	190
11—Frankie Carlo.....	176
12—Dave Bowman.....	143
13—Pete Johnson.....	135
14—Milt Raskin.....	69
15—Jumbo Jack Gardner.....	59
16—Bob Kistler.....	56
17—Mendo Luz Lewis.....	44
18—Floyd Dean.....	41
19—Albert Ammons.....	30
20—Bill Straub.....	25

### Arrangers

1—Fletcher Henderson.....	4,000
2—Sy Oliver.....	1,323
3—Toots Camarata.....	931
4—Eddie Sauter.....	351
5—Jerry Gray.....	354
6—Vic Schoen.....	314
7—Joe Bishop.....	298
8—Billy Strayhorn.....	294

(More Results, Next Page)

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9—Bob 10—Don 11—Eddie 12—Mats 13—Lenn 14—Paul 15—Lige 16—Sid 17—Red 18—Bill 19—Billy 20—Sids 21—Lenn 22—Paul 23—Jim 24—Edd 25—Ben 26—Art 27—Pee- 28—Don 29—Fats 30—Bud 31—Cosy

1—Benn 2—Harr



The Old and the New Blues 88 Men



Here are two outstanding blues pianists, one a veteran and the other a comparative youngster, who gained recognition during 1940. At left, Frank Melrose, Chicago Steinway caresser, pounds it out. At right Freddy Slack, former Jimmy Dorsey box-star, beats a blues boogie with Will Bradley's band at New York's Hotel Biltmore.

Table with 2 columns: Name and Score. Includes Bob Haggart, Don Redman, Deane Kincaide, Billy May, Eddie Durham, Matty Matlock, Lennie Hayton, Paul Wetstein, Sid Feller, Red Bone, Billy Moore, Fred Norman, Bill Finegan, Edgar Sampson, Jimmy Mundy.

Table with 2 columns: Name and Score. Includes Benny Goodman, Harry James, Artie Shaw, Coleman Hawkins, Cass Krups, Woody Herman, Charlie Barnet, Muggsy Spanier, Tommy Dorsey, Louis Armstrong, Jack Teagarden, Bunny Berigan, Tex Beneke, Johnny Hodges, Sidney Bechet, Johnny Austin, Count Basie, Lester Young, Eddie Miller, Max Miller, Red Norvo, Ziggy Elman, Charlie Spivak, Teddy Wilson, Art Tatum, Earl Hines, Pee-Wee Russell, Benny Carter, Fate Waller, Buddy Rich, Cozy Cole.

Table with 2 columns: Name and Score. Includes Benny Goodman's Sextet, John Kirby, Bob Crosby's Bobcats, Woody Herman's Woodchoppers, Artie Shaw's Gramercy Five, Adrian Rollini, Muggsy Spanier, Will Bradley's Trio, Johnny Hodges, Fate Waller, Max Miller, Andrews Sisters, Lionel Hampton, King Cole Trio, Ink Spots, Jimmy McPartland, Lee Paul Trio, Tommy Dorsey's Sentimentalists, Ted Weems' Hot Five, Merry Maes, Mary Lou Williams, Sidney Bechet Trio.

Table with 2 columns: Name and Score. Includes Guy Lombardo, Clyde McCoy, Glenn Miller, Johnny McGee, Henry Busse, Kay Kyser, Sammy Kaye, Blue Baron, Freddie Fisher, Artie Shaw, Ted Lewis, Horace Heidt, Charlie Barnet, Orrin Tucker, Russ Morgan, Benny Goodman, Jan Garber, Tiny Hill, John Kirby, Harry James, Abe Lyman, Wayne King, Shep Fields, Bob Crosby.

Table with 2 columns: Name and Score. Includes Helen O'Connell, Billie Holiday, Dinah Shore, Helen Forest, Mildred Bailey, Marion Hutton, Virginia Sims, Irene Daye, Maxine Sullivan, Bea Wain, Connie Haines, Connie Boswell, Iva Anderson, Martha Tilton, Nan Wynn, Jack Leonard, Helen Hummel, Mary Ann McCall, Doris Day, Dilligance, Judy Garland, Louis Tobin, Helen Ward, Bonnie Baker, June Richmond, Marion Mann, Marvell Maxwell.

Table with 2 columns: Name and Score. Includes Bing Crosby, Bob Eberly, Frank Sinatra, Ben Ben Tunnell, Ray Eberly, Jimmy Rushing, Jack Leonard, Joe Turner, Harry Babitt, Kenny Sargant, Howard Dulany, Terry Allen, Ray McKinley, Phyllis Terrell, Perry Como, David Allen, Harry Cool, Dan Grissom, Henry Wells, Herb Jeffries, Eddy Howard.

Nazi Plunder Laberte Fiddles New York—News has reached this country that the famous violin workshops of Marc Laberte in Mirecourt, France, were stripped bare by the Nazi invaders. Loss was estimated at more than \$250,000, including a fine collection of Strads. The only other stock of Laberte fiddles, violas and bows is Buegeleisen and Jacobson's in this country.

Ray Conniff Quits Crosby Joins Shaw Los Angeles—Artie Shaw has snared Ray Conniff, talented young trombonist and arranger, from the Bob Crosby band. Conniff joined Shaw at the Palladium here and is working on several new non-ASCAP arrangements.

Alberta Hunter, Born on Beale Street, Has Sung in 25 Countries

BY ONAH SPENCER "The Marian Anderson of the blues." That's what they call Alberta Hunter, race singer extraordinary, who has sung blues in 25 different countries on the continents of Europe, Asia and Africa. Alberta was born on Beale street, Memphis, the capital of the blues. She claims to have introduced St. Louis Blues to that city before it was known or recorded elsewhere.



ALBERTA HUNTER

Taught Sophie Tucker "I introduced a lot of old-timers," says Alberta. "A Good Man is Hard to Find was one of my specialties. I taught it to Sophie Tucker who has featured it ever since. Someday Sweetheart is another piece that I introduced at the old Panama in Chicago." She has personally written at least 75 per cent of the blues she made famous. "Draftin' Blues was a killer in the last war. I'm thinking of reviving it again," she says. Her most famous blues is Down Hearted Blues, the biggest blues seller of all time. Alberta wrote the words and music.

Then Bessie Grabbed It "After I figured the market for it was exhausted, Bessie Smith recorded it for Columbia—and the

John Harrington Injured in Fall

BY JIMMY GENTRY Chicago—John Harrington, for more than a decade alto saxist and clarinet soloist with Andy Kirk's Clouds of Joy, had a busy weekend here recently. Kirk replaced him with Rudy Powell, who has been in and out of the band all year. And to make things worse, Harrington fell on an icy sidewalk, fractured his jaw and breaking some teeth, making it impossible for him to blow.

\$10,000 Spent For New Union

BY BULK HOLLINGSWORTH Richmond, Va.—The union, Local 123, recently moved into its new quarters. The new hall represents a \$10,000 investment. . . . Harry Duesberry's non-union outfit is grabbing a lot of town work. Maybe it's that blond depth charge, name of Shirley Hastings, who's singing with the band. . . . Van Keys due back at Tantilla momentarily. . . . Herb Powell's new 6-piecer doing good on its WRNL commercial.

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Bum Kicks for Bill Benson And His Gang

Bristol, Wis.—It was tough sledding in large doses for batoneer Bill Benson and his cohorts here recently. First of all their personal manager got into a little legal trouble and forgot to tell the boys about a cancellation. So the band found itself without a manager and without work. When they finally scared up a job out on the road, a truck smashed their bus, ruining it as well as all the drummer's equipment. The truck driver had no insurance, so the boys found themselves without a bus. Next job they traveled to in cars. One of the cars had a flat tire, was forced into the ditch twice and smashed into by another car. The next night, while unloading, one of the cars backed over a violin 100 years old, being long to one of the boys, and crushed it to bits. Band, still undaunted, is currently on one-nighters in the middle west—with fingers crossed, plenty.

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AGAIN... Selmer Players lead IN DOWN BEAT'S CONTEST!

Table listing Selmer players: SOLOIST (Benny Goodman, Harry James, Artie Shaw, Coleman Hawkins), ALTO SAX (Toots Mondello, Hymie Shertzer), TENOR SAX (Eddie Miller), CLARINET (Irving Fazola, Johnny Mince, Barney Bigard), REED SECTIONS OF WINNING BANDS, TOO (Benny Goodman, Glenn Miller, Tommy Dorsey, Jimmy Dorsey).

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# 5-Way Sax Chorus is Best Part of New Carter Sides

BY BARRELHOUSE DAN

The most versatile jazzman of them all is finally getting his due. Fluffed by both Columbia and Decca, who made no attempt to push his band, Benny Carter this week makes his debut on Victor's Bluebird label. Playing solo clarinet on *All Of Me* and brilliant alto on *The Very Thought of You* (BBird 10962), Carter is more than impressive on his first time out.

**Benny Morton on Trombone**  
The arrangements are Carter's. In fact, Benny's genius is apparent on almost every note on the two sides. Particularly of interest is the gorgeous 5-way sax section on the initial chorus of *All Of Me*, a chorus which is so thrillingly designed and executed, with Carter playing lead alto, that it defies description either by mouth or in type.

Personnel includes Stafford Simon, Chauncey Haughton, George James, George Irish, saxes; Russell Smith, Sidney DeParis, Bob Williams, trumpets; Benny Morton, Milton Robinson, Madison Vaughn, trombones; Everett Barksdale, guitar; Sonny White, piano; Hayes Alvis, bass; Keg Purnell, drums, and Roy Felton, vocalist on *Very Thought*. Morton was used for this date only and is heard on the "B" side playing a delicate, beautifully phrased solo.

The band is still rough, but it shows promise of becoming the smooth, hard-hitting machine which Benny wants. Carter himself is dynamite. Perhaps, on Bluebird, Benny will win the acclaim from the public he has so long deserved.

### Charlie Barnet

"Southern Fried" & "Badnik Rhumba," BBird 10944.

Two widely contrasting exhibitions of the Barnet band. *Fried* in the old *Harry Joe Jump* of Harlan Leonard's which Charlie, playing at an easy bounce tempo, performs faultlessly. The raucous, discordant, ill-organized blasting which has marred too many of Charlie's recent releases is missing on *Fried*, with the result that it stands as one of Barnet's finest discs of the year. The flipover, unfortunately, doesn't measure up. It's a Barnet composition, replete with tom-toms, which means nothing. Tempo is bright, Charlie's alto and tenor work is beginning to pall.

### Eddy Howard

"Stardust" & "Old Fashioned Love," Col. 85771.

Benny Morton's backgrounds on both sides, in the first chorus, are the best spots on each. But How-

ard's singing is too much, and even with an all-star pickup crew behind him, his pashy pipes prove painful. Without Eddy, these could have been exceptional performances.

### Horace Henderson

"Cognate" & "I Still Have My Dreams," Okeh 5841.

Five-star versions of two good tunes, the first an evergreen and the second an original by Sir Horace. Not outstanding, but good solid jazz, intelligently orchestrated and well recorded.

### Wayne King

"The Waltz You Saved for Me" & "Song of the Islands," Vic. 27224.

They stink out loud.

### Walter Davis

#### Tampa Red

Two of the Bluebird label's most prominent blues singers, Walter Davis and Tampa Red, offer two sides each, those by Davis getting the nod although Tampa's are by no means poor. Titles, by Davis, are *Four Feet Eleven* and *Hello Blues* (BBird 8574); by Tampa, *What Am I Going to Do?* and *Baby, Take a Chance With Me*. Huddie Leadbelly and Lonnie Johnson remain Bluebird's best race artists, however.

### Carmen Cavallaro Album

"Stormy Weather," "Time on My Hands," "I'm Gonna Sentimental Over You," "My Silas Love," "I Can't Get Started," "Temptation," "If I Could Be With You," "Can't We Talk It Over," "I Can't Give You Anything But Love" and "Can't We Be Friends," Decca album 177.

All piano solos, with light rhythm section accompaniment, Cavallaro's offerings are pleasant enough in a commercial but unconvincing way. The material selected is good, consisting exclusively of evergreens which have stood the test of time well. You'll find few thrills here, but there, also, are a few bad spots. Pianists especially will find much of Cavallaro's style admirable.

### Bob Chester

"Flinging a Whing-Ding" & "I'm in a Lovable Mood," BBird 10964.

Sharon Pease's boogie-structured stomp is given sympathetic treatment by Chester, whose band rates with the very best when it isn't aping G. Miller's. And that isn't often. Buddy Brennan is capable enough on piano; the arrangement is competent. Reverse is Dodie O'Neill, singing in front of a Miller background. Biggest factor holding Chester back, it appears, is his Miller imitations. The man might move if he tried being even a little bit original.



**Kansas City Girl** who has made good in the big time is Maxine Tappan, now with Ray Noble, who won her early spurs singing with Henry Busse, Gus Arnheim and others. Maxine learned to chirp while attending Kaycee's Central High. She and Noble now are in their 26th week at Chicago's Palmer House.

### Benny Goodman

"Royal Garden Blues" & "Wholly Cats," by the sextet, Col. 35810; "Henderson Stomp" & "Nobody," by full band, Col. 35820.

The king returns to wax with Cootie Williams on trumpet. Three pianists are heard on the four sides, Basie with the sextet, Fletcher Henderson on *Henderson Stomp*, and Bernie Leighton (misspelled Layton on label) on the pop, which is quite easily the worst Goodman record in history, poorly recorded, in the wrong key for Helen Forrest's pipes, and lousy material.

But *Royal Garden* is something else. What a terrific groove the group hits on the last two choruses! Williams' trumpet is magnificent; the rhythm section jumps out the studio into the hall. *Cats* is weaker, but still good, although Basie's piano, on both sides, doesn't fit well. That leaves the Henderson side, which shows some astounding Goodman clarinet and a screwy way of voicing (by Smack) which sounds good—and difficult. Personnel are on the labels. Two excellent, one good, and one very bad side, in all. Which is an okay average in any league.

### Art Tatum

"Begin the Beguine" & "Rosetta," Decca 8502.

First of the new "sepia series" put out by Decca, Tatum's solos are perfect Tatum. Frills, technical displays and no heed to tempo. The man sounds almost mechanical but his ability as a Steinway caresser remains unquestioned.

### Maurice Rocco

"Rhumbeogie" & "Rocco Blues," Decca 8504.

Like Cab Calloway, Rocco uses his mouth too much. A promising pianist, albeit somewhat mechanical, Rocco has good ideas and astounding technique. But he spoils them by yelling corny shouts. The blues is a variation of *Yancey Special* and hardly as good as the original, which will stand long after Rocco Blues has faded.

### Duke Ellington

"Chloe" & "Across the Track Blues," Vic. 27235.

Tricky Sam starts *Chloe* off with his plunger siphon, then the theme is developed and short solos by Ben Webster, tenor, and Cootie lead into a fine-developed, intricate out with a weird mess of chords over all. A beautiful job on an American classic. The blues is mostly Bigard's, and justly, for Barney's round tone and delightful way of expressing himself in the low register have no equal. Cootie and Lawrence Brown also are heard. Two dynamic sides from the most consistently excellent group on discs.

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# Ellington Most Consistent

Down Beat's nominations for honors in the field of phonograph recordings for the year 1940:

- Most consistently excellent band: Duke Ellington, on Victor.
- Best exploitation and promotion: RCA-Victor.
- Best merchandising and packaging: Decca.
- Best experiments in hot jazz: Columbia, for their releases; Decca, for its albums of Chicago, New Orleans and Kansas City styles plus Tatum, Freeman, Boogie Woogie and similar hot collections.
- Biggest bringdown: Eli Oberstein's Varsity-Royale labels.
- Best Reviewers' Service: Victor, first; Decca, second.
- Most important technical advances in recording: RCA-Victor.

# Lester Young, Count Basie Part Company

New York—Lester Young and Count Basie, friends and co-workers for the last five years in Basie's band, parted two weeks ago. The split came as a terrific surprise to followers of Basie and the band.

Basie said he would rather not comment. Young, one of the most distinctive and inventive of all the tenor sax men, likewise refused to discuss the change and said he wasn't sure what he would do. Basie is looking for an unknown youngster to fill Leas' shoes. Also leaving the band is Victor Dickinson, who several months ago took Benny Morton's trombone chair. Like Young, Dickinson knew Basie back in Kansas City, although he didn't join the Count until 1940 after working with Cab Calloway and others. Basie is reported to be cutting his brass section down to five instead of seven he has been using.

Les, who failed to show up for a record date on Friday the 13th, said "go 'way and lemme sleep—a man's got no business makin' music on Friday the 13th." Tab Smith is joining the band and Ed Cuffe is temporarily in on trombone.

# Miller Finally Gets 'Anvil Chorus' on Wax

New York—Short shots taken around the local record studios: Joan Merrill, Al Siegel's latest vocal find, knocked out *How Did He Look* and *Miss Johnson Phoned Again* with a studio band behind her for Bluebird.

Glenn Miller, after three previous attempts which left him dissatisfied, finally got his two-sided, six-minute jump version of *The Anvil Chorus* on records. The day he made it was Friday, the 13th! Vaughn Monroe cut Jimmie Fidler's first composition, *I Do Mean You*, a BMI beauty, for BBird.

Eric Madriguera is set for a terrific buildup at Victor. After losing Xavier Cugat, Victor selected Eric to do the heavy on latin-flavored tunes. Maddy will be on the black four-bit label.

# Muggsy Records With Bing Crosby

Los Angeles—Decca pulled a surprise the other night by getting Bing Crosby, Muggsy Spanier and Connie Boswell in a recording studio at the same time and cutting some fine wax which feature songs by the Crosby-Boswell team backed by Muggsy's muted cornet.

Muggsy's name won't be on the finished labels, however, for soon he will cut some sides of his own for Bluebird, to which he is contracted as a featured artist.

### Tommy Dorsey

"Stardust" & "Swanee River," Vic. 27233.

Two better than average T. D. jobs, the Pied Pipers and Frank Sinatra hogging the *Stardust* compo in a carbon of the *I'll Never Smile Again* score which Freddie Stulce penned last summer. Plattermate is a Sy Oliver jump arrangement of a Stephen Foster standard. Discarding his trite, repetitious riff figures which have characterized so many of his recent attempts, Oliver goes back to his early Lunceford groove. The results are excellent. It's mostly ensemble, spiked by a few short solos, and even Rich's drums sound good on that last go chorus.

### Artie Shaw

"Stardust" & "Temptation," Vic. 27230.

If Shaw had taken a razor and slashed T. Dorsey's navel he wouldn't have carved him any more completely than he does on his version of the Carmichael classic, compared with Dorsey's. Strings balance a solid deftly-phrased reed section, but the trumpet of Billy Butterfield on the opening chorus is enough—without Artie's superb clarinet and the marvelous high register trombone of Jack Jenney—to make the Shavian arrangement superior to any other that has ever been recorded. Shaw hits his peak on this. But *Temptation* doesn't tempt. It's far below *Stardust's* standard, both arrangement and performance.

### Woody Herman

"Five O'Clock Whistle" & "Golden Wedding," Decca 3436.

The best Dilligene vocal she's yet recorded, Woody's clarinet, and a potent, gut-filled brass section make *Whistle* one of the herd's better commercial jobs. Reverse is almost all Frank Carlson drums, in a sort of *Sing Sing Sing* manner. It's far better suited to theater stages than wax.

### Terry Shand

"Missouri Scrambler" & "Southern Fried," Decca 3472.

Shand's band lacks much, but it is encouraging to hear two sides as these unmarred by corn or schmaltz vocals. Just mediocre versions of two 1940 jump tunes. Shand's men have the right idea even if the scores are trite and simple. *Fried* can't compare with Barnet's version, or Harlan Leonard's.

# Artie Shaw Gets Blues on Disc

Los Angeles—Artie Shaw is easily the most prolific recorder on the coast. Last month he made four sides with his little Gramercy group, *Dr. Livingston I Presume!*, *When the Quail Comes Back to San Quentin*, *My Blue Heaven* and *Smoke Gets in Your Eyes*, the Jerome Kern classic. All for Victor.

In addition, Artie cut a two-sided, 6-minute version of *Blues* from William Grant Still's *Lenox Avenue Suite*. Others made by the big band were Juan Tizol's *Pyramid*, *This Is Romance*, *Who's Excited?*, *What Is There to Say?* and an original by Shaw and Ray Conniff, *Prelude in C-Major*.

# RECORDS 8c

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THE HOT BOX

Kirk's Clouds Made Wax for Sis Calloway

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

Andy Kirk's Clouds of Joy were once "Joy Boys" for Blanche (Sis) Calloway. Kirk's fine band long has had a large following on records but it is not generally known that several of his early sides have been hidden under a pseudonym.

Recently Andy revealed to the Hot Box that his band, including Mary Lou Williams, his piano star, recorded with Cab's sister under her name for Victor in 1931. At the time Blanche was fronting Andy's Kansas City group at the Pearl Theater in Philly.

Musicians still talk about the deserted church in Camden, N. J., where Victor made many records because of the structure's peculiar acoustical adaptability to recording. It was to this church that Blanche and her Joy Boys came to cut Sugar Blues and Just a Crazy Song, Victor 22661; Casey Jones, Vic. 22640-B, I Need Lovin' and Let's Do It. The personnel for these sides is told under the picture of the band on this page. Trumpeter Clarence Smith was a cousin of Joe Smith. It is Clarence who does the "squawking" on Sugar Blues. On Casey Jones Mary Lou's piano and Freeman's tenor are standouts. Blanche does not sing on this side, for it was strictly a "production number" and a great fave with Kirk audiences in Kaycee.

Also of interest are five sides on Vocalion by Kirk's band under the title of John Williams and his Memphis Stompers. Williams, the saxophonist, is the husband of Mary Lou. Andy himself made his debut on wax as a member of George Morrison's Denver band on Columbia in 1921. Andy was bass man in the band and Jimmie Lunceford played sax.

Lee Collins (see small cut) is the New Orleans horn man who sat in Luis Russell's trumpet section with Red Allen and Otis Johnson to record Panama on Okeh 8849. Lee also has an interesting record career dating from 1924 when he arrived in Chicago from N. O. His first date was with Jelly Roll Morton on Autograph at which session he made the following sides with Jelly, Roy Palmer, trombone; and "Balls" Ball, clarinet: Fish Tail Blues and High Society, Autograph 606, and Tiger Rag and Weary Blues, Auto. 607. Collins' next appearance in grooves was with Jimmy O'Bryant's Washboard Band on many of the Paramount discs by clarinetist O'Bryant.

Back in Orleans in 1929, Collins was playing with Davey Jones, tenor saxist, and his band at the Astoria Gardens. One afternoon the band, augmented by Sidney Arodin, clarinet, and white, made Duet Stomp and Astoria Strut, Vic. 38576 & BBird 8168, and Tip Easy Blues and Damp Weather Blues, finally to be released this week. These records were made under the title of "Jones and Collins Astoria Hot Eight." Lee recalls all the boys were in a mellow mood as the needle spun. Others on the date were Theo Farnell, alto; Joseph Robichaux, piano; Al Morgan, bass; E. Sayles, drums, and an unknown banjo. Credit Jazz Information for first publishing this info in September, 1939. Shortly after the above date Lee went to New York and joined



Lee Collins

Andy Kirk's Band in 1931



This band went under the name of Blanche Calloway back in '31, but actually it was Andy Kirk's Clouds of Joy. This photo was made at the Pearl Theater in Philly. Blanche, sister of Cab Calloway, is in foreground on floor. Directly behind her, wearing bangs, is Mary Lou Williams at the piano. Others shown are (left to right) Floyd (Stump) Brady, trombone; Harry Lawson, Clarence Smith, Edgar (Puddinhead) Battles, trump-

Luis Russell's Saratoga Club ork which made Panama in 1930.

More recently Collins has played accompaniments for blues singers in Chicago. With Victoria Spivey (Vocalion 3405) he made Detroit Moan and Hollywood Stomp. Mr. Freddie Shayne played piano on both. With Lil Johnson on Vocalion, Collins made Just a Cream Puff and Rattlesnake Daddy. These are on the juke box in the Ship Cafe in Chicago now where Lee leads his own trio and emsees the floor show. His trio has a fine boogie pianist by the name of "Flakes."

Next issue of the Beat will have the catalog and drivel as usual. Meantime, it is suggested that all collectors ask Max Kaplan, 4434 Germantown avenue, Philadelphia, Pa., for a questionnaire to fill out for Max's directory soon to be issued.

Scott's 'Swinging The Classics' to Appear on Decca

New York—Hazel Scott, Trinidad's gift to jazz, signed her first regular recording contract when a deal was closed with Jack Kapp of Decca recently.

Hazel will cut six piano solos for an album titled "Swinging the Classics." Her jazz versions of Liszt, Bach and Chopin have been a highlight of her act at Café Society, where she's now in her second year. Also to be waxed soon is a session featuring Hazel singing at the piano four hits from Cabin In the Sky, with a small jam band backing. Hazel's previous wax appearance was on Bluebird with the Sextet of the Rhythm Club of London, sponsored by Leonard Feather, who also set the Decca deal.

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The Year's Best Records

BY BARRELHOUSE DAN

Duke Ellington: Warm Valley, Concerto for Cootie, Jack the Bear, Blue Goose, all Victor.

Benny Goodman: Stealin' Apples, by full band; Boy Meets Girl, Poor Butterfly, by sextet, all Columbia.

Bob Crosby: Embraceable You, Decca.

Glenn Miller: Stardust, Bluebird.

Jimmie Lunceford: What's Your Story Morning Glory, Columbia.

Eddie Condon: Ballin' the Jack, Commodore.

Coleman Hawkins: The Sheik, My Blue Heaven, Bluebird.

Count Basie: I Want a Little Girl, You Can't Run Around, Okeh.

Louis Armstrong: 2:19 Blues, Sweethearts On Parade, Decca.

Jimmy McPartland: The World is Waiting for the Sunrise, Decca.

Pete Johnson: Kaycee On My Mind, Decca; How Long Blues, Solo Art.

Meade Lux Lewis: Bass On Top, Blue Note.

Earl Hines: Rosetta, piano solo, Bluebird.

Jimmy Yancey: The Fives, Solo Art.

Mildred Bailey: There'll Be Some Changes Made, Vocalion.

Bechet-Spanier: China Boy, H. R. S.

Joe Sullivan: Low Down Dirty Shame, Vocalion.

Jelly Roll Morton: Mamie's Blues, General.

Benny Carter: Serenade to a Sarong, Decca; Sleep, Vocalion.

Charlie Barnet: Southern Fried, Bluebird.

Joe Marsala: Three O'Clock

Jump, General.

Port of Harlem Jazzmen: Port of Harlem Blues, Blue Note.

Will Bradley: Walk Me Down the Road a Piece, Columbia.

Muggsy Spanier: Black and Blue, Lonesome Road, Bluebird.

Jack Teagarden: If I Could Be With You, Melancholy Baby, Varsity.

Chocolate Dandies: I Can't Believe That You're In Love, Commodore.

Harlan Leonard: Rock and Ride, Bluebird.

Andy Kirk: Big Jim Blues, Decca.

Jimmy Dorsey: Major and Minor Stomp, On the Trail, Decca.

Tommy Dorsey: Milenburg Joys, Victor.

George Wettling: I Wish I Could Shimmy, Decca.

Zutty Singleton: King Porter Stomp, Decca.

Jess Stacy: Breeze, Varsity.

Varsity Seven: A Pretty Girl is Like a Melody, Varsity.

Woody Herman: East Side Kick, Decca.

Mary Lou Williams: The Pearls, Decca.

Better Your Performance advertisement with image of a clarinet

Record Reviews

(From Page 14)

Rex Stewart

"My Sunday Gal" & "Without a Song," BBIG 10944.

First biscuit to be made on Bluebird by Ellington's renowned cornetist has a lineup which includes, besides Stewart's horn, Harry Carney, baritone and alto; Lawrence Brown, trombone; Jimmy Blanton, bass; Ben Webster, tenor; Sonny Greer, drums, and Duke himself at the piano. Gal is much the better side, obviously because, being an Ellington tune, it is better suited to the group's mode of treatment. But Rex's cornet is excellent on both, as are the brief solo contributions of others on the date. Tasty, listenable, jazz.

Ellington-Blanton

"Sophisticated Lady" & "Pitter Panther Patter," Vic. 27221.

The Duke can do no wrong. But he does here. Playing two duets with Jimmy Blanton, bowing and plucking his bull fiddle, the results are nil. Blanton's booming thumps are not always in tune, and when they are, the music is poor. Only

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### • Doubling in Brass •

## How to Select a Mouthpiece for Chops

By John O'Donnell

When trying out new mouthpieces picture my derby, size 7 1/2 on your head; or your derby size 6 1/2 on my head! If that doesn't make you "size-conscious" let me tell you about a dream I had. I saw a flock of brassmen sitting on a nut house lawn plucking petals from daisies as they mumbled, "It fits me—it fits me not."

I thought as I watched them, "If I only could explain to them that it was the wrong size that drove them nuts, I am sure I could get them over their mouthpiece consciousness."

After I awakened I realized how true that dream was. It's the answer to the problem of individual mouthpiece fittings. Last month I explained and promised to explain in this month's issue why A, B, C, and D must be this way. Answer to A of December 1, *Down Beat*.

It might seem strange to you that a fellow with small mouth, lips, and very little membrane should use the biggest inside opening and deepest cup and smallest rim. But that's it and here's the reason why: Because of the small amount of red membrane you can take more upper white. The more upper white you have in mouthpiece the deeper the cup must be. Because of the small lips and small red membrane, you can measure for size from inside opening reaching chop with inside opening having no need for large rim.

#### Answer to B

Those with medium size mouth and lips, with medium size red membrane should be careful not to let white of upper lip disturb medium inside red. Consequently, they should get their chop size from rim. If they would use inside opening alone for size, it would grab the white causing red to choke. And any attempt to take choke out would cause them to slip off of chop. Using as much as half the rim to get correct size keeps inside correctly small which

keeps you from taking too much white as you reach and fit correct chop size. Medium size rim gives you enough to get a correct fitting. Medium deep cup would be correct because only those using a lot of the white of upper lip need a deep cup.

#### Answer to C

Those with big mouth, big lips and large amount of red membrane should be careful when measuring for size, keeping in mind that the most important thing is that the mouthpiece should feel small when playing high and larger as they go low. Correctly, small inside opening keeps them from grabbing too much whites which would choke large red membranes. Correctly, large rim would be big enough to get correct chop fittings. Shallow cup is correct because, as I said before, only those taking a lot of white need a deep cup.

#### Answer to D

Short and long upper lips explain the exception to the rule of those with upper lip or big lips who play high on upper lip taking a lot of upper lip and at the same time playing high on lower lip or on lower red membrane. Those with short lips, short vamp from nose to tip of upper lip can't use a large rim because of short vamp, or small rim because of heavy big upper lip. They should use medium deep cup because of short amount of upper white. Those with long upper lip, long vamp from nose to tip of upper lip must use deep cup and can use any one of the three rims.

I strongly advise you to send for a copy of the December 1st issue of *Down Beat* which will help you understand this issue and which also explains the dope on individual mouthpiece fittings.

## Just Too Good For Huron, So The Spot Changes

BY LOU CRAMTON

Port Huron, Mich.—The Colony Club, former Monterey, made news here recently by actually featuring musicians who were on the right side. Pete Barrera, Orrin Denton, Jack Fisher and the rest of that bunch from Flint were starters. They were received right well, for this town. Sensational piano man Bob LaHaine, supported by Karl Hawkins, tenor; Bill Perry, drums and James Cromar, trumpet, followed the Denton-Barrera crew. But Port Huron is still Port Huron and it couldn't last. Proprietor let Hawkins go and got a funny man to replace him. New man doubles on seltzer bottle, sleight-of-hand and corny jokes. It's once again 65 miles to the nearest music.

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City and State \_\_\_\_\_  
Experience \_\_\_\_\_



Pagliacci of the Piano, Joe Reichman, takes time out between sets at the Essex House, New York, to chat with Elaine Miller, who once sang with a band herself. Joe's piano—and his clowning—are making many friends for him.

## Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

Patriotism (?) continues the dominant note in tunes coming off the sharps and flats griddle these days. *Thank You, American (For What You've Given Me)* by Al Markgraf and Mary Keith, handled by K & M in Frisco, fuses some rare rhyme in "you let me have my opinion about my own religion." Remick's new patriotic album, "in line with the wave of patriotism that is sweeping the country," contains *Don't Give Up the Ship, There's a Long Long Trail, I Love a Parade, My Own United States, Till We Meet Again, Song of the Marines, Star Spangled Banner, America* and others.

#### 'People' Tunes Big

*America, I Love You*, which was a million copy seller back in 1916, is looming big again thanks to its inclusion in the movie, *Tin Pan Alley*, the sendoff it got on the Kate Smith show and records by Dick Powell, Horace Heidt and Sammy Kaye. It's Mills'. So are Moe Jaffe and Harold Green's *Give the Stars and Stripes a Permanent Wave* and *There'll Always Be a Santa Claus*.

Meet the *People*, the topical musical, has just turned into its second year, having brought to New York its *The Stars Remain, A Fellow and a Girl, Let's Steal a Tune from Offenbach, Meet the People, The Bill of Rights* and *In Chi-Chi-Cattenango*.

Robert Nutting wrote the modern arranging course offered by the University Extension Conservatory in Chicago. The course is their first one off the beaten classic path.

#### Camarata's 'Hep-Tee' Stock

Bert Niosi, Canadian band leader, has added *Just a Memory* to his long list of originals. Toots Camarata, the *Beat's* arranging columnist, has prepared sheet music and a stock orchestration on *Hep-Tee-Hootie (Juks Box Jive)*, which Jimmy Dorsey put on Decca.

# 'Tussle-trombonists' Told A Few Tricks of the Tram

BY MURRAY McEACHERN

(Featured Instrumentalist with the Casa Loma Band)

They've caught up with me finally—*Down Beat* and you trombone players who have been writing me letters. Putting those together adds up to a trombone column.

I hope you'll get as much kick out of reading it, as I will writing it. How successful I'll be at answering your questions, I don't know. All I can do is try. So ask away, and we'll see if we can lift at least some of the tussles out of trombone playing.

S. G., of Newark, N. J. writes: "I saw your act at the New York Paramount and was very much inspired, especially at how easily and well you double on different instruments. I have been playing trombone for four years and would like to double on trumpet. Could you please advise me what type of mouthpiece would be best suited, and how can I go about starting on trumpet? Thank you very much for any information you can give me."

Thank you, S. G., for your nice letter. Glad you liked the act. I would advise any good stock mouthpiece for trumpet. But no freaks! When you begin practice on trumpet, I suggest concentrating on long, low tones to develop the muscles for a trumpet embouchure. Also, mix the practice of trumpet and trombone every 10 minutes. But never tire yourself out on either. Easy does it is the idea. Good luck, and let me know how you make out!

L. A., of Chicago, Ill., wants to know how he can develop sureness in the upper register. First-off, I would say he'd have to put in long hours of practice on anything BUT high notes. The best alternative I can think of is to go out and get a dime-a-dance job, where there's about five minutes off all night, and you have to play waltzes, too. Such experience can't be topped. Upper register sureness

## Hyar, Bart; Lou Does Right by You

BY LOU CRAMTON

Flint, Mich.—Having been jacked up for not mentioning Bart Byrd before this, we'll do it now. Several local cats feel they've been neglected on purpose. Nothing further from the truth. It's just that, not being a "critic," this leg man felt it would be a bit presumptuous to gas about how good this tenor man, Byrd, is. In addition to being terrific, he is legitimate news now, too, having recently opened in the Flushing Valley Country Club with a small combo of his own. If I were permitted to offer my own opinion, I'd say the outfit was good and Byrd's tenor something especially fine to hear.

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requires perfect muscular control, a combination of relaxation and tension. And that combination comes best through continuous playing of the tougher jobs.

Red Genser, of Toronto, Canada, writes that he's having trouble making his vibrato blend with the trumpets. He is in a band that uses two trumpets and one trombone. It sounds to me, Red, as though you are playing a very slow "slide" vibrato. You must remember that the majority of trumpet players use "lip" vibrato. Try to listen to the trumpets closely, and match your vibrato with theirs, wave for wave. If you continue having trouble, write me again and we'll go into the problem more technically.

Thanks again, everyone, for making it possible for me to be in this spot. And remember that your questions are always welcome.

Murray McEachern can be reached via mail at *Down Beat*, 608 South Dearborn, Chicago. Enclose a stamped, self-addressed envelope if you desire a personal answer. —EDS.

## Fischer Buys York Factory

New York—Purchase of the York Band Instrument Co., of Grand Rapids, Mich., by the Carl Fischer Musical Instrument Co., Inc., was announced here last week by Harry Meyers, president of the Fischer organization. Production will be doubled in the York plant, Meyers said, where in addition to the York firm's present line of instruments there also will be manufactured woodwinds and possibly, accordions.

E. K. Blessing, Sr., president of the Blessing Band Inst. Co., and the oldest band instrument manufacturer, will have "important advisory duties" in the York engineering department under the new setup, Meyers said. The York factory consists of 24,000 square feet of working space and a large office.

## 'Music that Goetz You' Gives the Leader the Air

Geneva, N. Y.—In a "box" deal similar to the one which Sonny Burke's bandmen pulled on Burke six weeks ago, the men in Buddy Goetz' ork at Hobart College "fired" Goetz here last week. It all came about as a result of a dispute Goetz had with Milan Barnes, fiddle-playing singer, who has since taken over Goetz' crew. The band was known as "Buddy Goetz and his music that goetz you." Goetz organized the crew on the campus as the first all-student orchestra of Hobart. "And to add insult to injury," Goetz says, "the band—my own band—offered to make me manager of my band. They also wanted to borrow my drums to audition for a job."

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Chicago. Published by Here's a from the Macomber minished especially bars when battle from afterbeat sounds lik apart. Af minished rial with and second moishal at Tanglewe Published With this sprig long way. really nice right well open up background for vocal takes the f up by full finale swir A Published Far be Sigmund couple of l auspicious of Aida's tune, thou Jiggs Nob gang gets painlessly throws the special ba semble fig Published Here's a lock and S a play late full arran and strict chorus. Wedn Published This is score to played on This baby the kitcher with comp ing agains ond trum get-off we ruses and out are di like a lot stuff you another o scored for brass with A W Pedigree The M Th Published These st gan's arra Fabian A Scott imp DON V HIS B By GEORGE T. SIMC Just Pu Don Wate in high a score will a tin derl this you grade is plenty of "I get a The story life mester Get this write your margin on DDD, M



# Orchestration Reviews

★ BY TOM HERRICK ★

## Macomber Effective on Novelty

### Boogyman

Published by Tempo, arr. by Ken Macomber

Here's another good novelty tune from the pen of Frank Pagano. Macomber's intro, built on a diminished chord, is very effective especially in the sixth and seventh bars where trumpets and altos battle trombones and tenors in an afterbeat eighth note phrase that sounds like the band is falling apart. After the repeat, the diminished phrase leads into a special with ad lib solos by tenor and second trumpet. Good comical stuff.

### Tangleweed 'Round My Heart

Published by Jenkins, arr. by Jack Mason

With the right kind of plugging this sprightly tune ought to go a long way. It has good lyrics and really nice melody and Mason does right well by it. Cup muted brass open up in front of sax organ background which can be used also for vocal accompaniment. After the split sax chorus, trombone takes the first 16 of the last backed up by full ensemble organ and the finale swings—and bends.

### Arise My Love

Published by Famous, Arr. by Jiggs Noble

Far be it from us to pull a Sigmund Spaeth, but the first couple of measures of Arise sound suspiciously like a steal from one of Aida's hit tunes. It's a swell tune, though, and right up on top. Jiggs Noble of the Woody Herman gang gets through his repeat as painlessly as possible and then throws the lead to tenor in the special backed up by organ ensemble figures.

### Who Am I?

Published by Mills, Arr. by Walter Scharf

Here's a pretty ballad by Bullock and Styne that's getting quite a play lately. Scharf writes a nice full arrangement with a brilliant and strictly "B. and K." last chorus.

### Wednesday Night Hop

Published by Leeds, arr. by John Warrington

This is the original Andy Kirk score to *Wednesday Night* as played on Kirk's Decca record. This baby's got everything but the kitchen sink and starts out with complicated sax figures working against the brass section. Second trumpet and trombone have get-off work in subsequent choruses and the reed figures throughout are difficult and flashy. If you like a lot of notes and powerhouse stuff you can't miss with this one, another of Leeds' arrangements scored for four saxes and five brass with the original voicing.

### A Windy Day on the Outer Drive

**Pedigree on Pomander Walk**  
**The Maid with the Slight Swiss Accent**  
**The Man Who Came to Rhumba**

Published by Mercer & Morris, arr. by George Kaitz

These stocks are from Russ Morgan's arrangements of a series of Fabian Andre's a la Raymond Scott impressionistic jazz stuff. It

### DON WATSON STARTS HIS BAND

By GEORGE T. SIMON



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Don Watson organizes his band while in high school and soon decides his outfit will knock the swing world into a tin derby if given the break. How this young trumpeter makes the grade is a colorful career story with plenty of solid musical background.

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## Massive New 'Who's Who' is Impressive Job

*Who Is Who In Music*, published by Lee Stern, H. H. Stern and S. C. Schoenbrod, Chicago. Lee Stern Press. 1940. 911 pp. \$5.

A comprehensive compilation of several dozen comprehensive compilations of musical data, printed on 911 pages of coated 9 by 12 inch stock in a massive volume generously sprinkled with musically indigenous discourses by some prominent, some not so prominent music personalities. A couple dozen advertisements (house and otherwise) are thrown in. Everybody in the contemporary music picture—"swing," classical and all points in between, including Don Ameche—who felt like filling out the questionnaire, is given a few inches of biographical notice (slight charge for boldface capitals).

Such a gargantuan undertaking as *Who Is Who In Music* could not help but, upon "completion," leave several things to be desired. For instance, among the listings of "instrumentalists," under the subhead "bass" are six (no more, no less) names, of which Arthur Bernstein is the only one this reviewer ever heard of. Yelverton Cowhard of Birmingham, Ala., is listed after Bernstein. Twenty-seven "cornet and trumpet" players are listed, excluding in both "directory" and "biographies" the names of Harry James, Bunny Berigan and all of the 38 (thirty-eight) top-ranking trumpet men in the 1940 *Down Beat* poll, many of whom are ace studio men.

From individual surveys of musical activities in each of the 48 states plus the Canal Zone, through a "Master Record Catalogue" and "Five Foot Shelf of Recorded Musical Masterpieces" with a brief description of each (including "Popular Music") to 73 articles and editorials by as many prominent musicians and conductors, the book is at least awe inspiring, and all in all should become the first thought of anyone desiring any information whatsoever, technical, factual or otherwise dealing with music, although for precise details the reader may be better off to make use of *Who Is Who In Music's* own bibliography . . . if he can find it.

T. T.

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George

## Wettling on Drums

### Columnist Takes a Few Lessons Himself from Expert

By George Wettling

Happy New Year! Well, I certainly had a pleasant visit with my friend, Mr. George Stone, when I had the pleasure of being in Boston a few weeks ago. We spent a whole afternoon playing rudiments and a few drum duets together. Mr. Stone certainly straightened me out on a few things, too. He took me over his carbon paper check-up—and how. If you really want to find your weak points there's nothing like Stone's check-up and if any of you want one he still has a few left. Just write him at 61 Hanover St., Boston, Mass.

### Song in Wet's Honor

I would like time out right now to thank Eaton and Saj of Detroit for the drum solo they have written in my honor called "Wettling, I'm Gonna Beat You To The Bar." I understand this is quite a unique solo.

Robert Hines, Aliquippa, Pa.; Abe Ligerman, Brooklyn, N. Y.; Jack Deindorfer, Aurora, Ill., and Jerry Klaus, Alton, Ill., all ask me questions on "hands." Jerry and Abe claim their left hands are troubling them and want to know what can be done about it. Well, I suggest they do as Jack does. Jack writes me that he does everything he can possibly do with his left hand and is developing it daily. That's about the best way I can think of. Hines wants to know what hand he should lead with. I guess every drummer has one hand that carries the band, and that should be which ever hand is most natural for him. I really don't see any difference, left or right.

Edward Cotter of Chicago is having trouble muffling his 14x26 bass drum. He says if he puts a muffler on the back head the drum rings, and yet he says if he puts two mufflers on, the drum is so dead that he can't get any power or tone out of it. As I have a 14x26 drum myself, maybe you can muffle

it as I do mine. I only use one muffler, and that on the beater side of the drum.

### Drum Solos Not Musical

Bruce Cameron of Indianapolis and Buddie Woorin of Chicago have questions concerning drum breaks and solos. Cameron is of the same opinion as I am—that drum solos are about as musical as the landlord's knock. But it seems to be the thing these days to play an unlimited amount of solo drums and knock yourself out on tom-toms, high-hat cymbals, etc. As drum solos are strictly up to the drummer it all depends on what he has in mind as to what the solo will sound like. However, I can only say that drums are in the band for keeping time, and to hold the band together. So don't go hog-wild and forget where the beat is.

Jack Gribi of Hanford, Cal., would like to know what size cymbals I use on my high-hat. I use two, 11-inch Avedis Zildjians, the top one on the thin side.

Write Wettling in care of *Down Beat*, 608 S. Dearborn, Chicago. Enclose stamped, self-addressed envelope for reply.

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## New Spaeth Book Gets Critic's O.K.

*Great Program Music, How to Enjoy and Remember It*, by Sigmund Spaeth. New York: Garden City, 344 pp. \$1.49.

This volume follows in the wake of the author's *Great Symphonies, How to Recognize and Remember Them*. As such, it provides a comprehensive guide to program music from Bach and Handel to Prokofeff and Sibelius.

Spaeth knows his subject-matter and writes entertainingly. B. W.



## Billy Hansen with Herbie Kay and his SLINGERLAND "Radio Kings"

Whenever midwestern drummers gather together and talk about leading sheepskin men in their part of the country, the name of Billy Hansen is invariably mentioned. He has long been admired by fellow musicians for his solid lift and unvarying tempos. Currently with Clyde McCoy, he's a SLINGERLAND man from 'way back! Did you ever stop to wonder why so many of the nation's drum stars

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# Found, the Perfect Boss! He's a Chicago Nitery Op

BY TED TOLL

Chicago—When an abscessed eardrum forced Boyce Brown to lay off work at McGovern's Liberty Inn more than a month ago, the boss put him on half-salary. Boyce doesn't go back to work until next week. And people refer to the Liberty as a "joint." We can imagine any of the big hotels or cafes around town bothering their heads about a musician in such a spot.

Bernie Cummins and Anson Weeks are recent personal management paces with Art Weems. Art and brother Bob brought Carl Schreiber over from GAC to join their new setup. The Weeks band goes into Melody Mill this week for 10 weeks of CBS air. The Weems boys have contracted with Lookout House, Covington, Ky., and the Happy Hour in Minneapolis to book all their talent. Hansen-Williams, New York publicity agents, are handling the Weems accounts.

When the Drake Hotel brought in Bob Knight's 7-piecer to take over in the Camellia House for Ramon Ramos two weeks ago, they

sent the Ramos band down to their Belleview-Biltmore in Bellair, Fla., for the rest of the winter.

### Bum Kicks for Leonard

Tommy Thomas, who took Lou Singer's place on drums in the State & Lake Theater pit band when Lou went over to CBS, had a rough break come his way last month when he broke his ankle and had to lay off for four weeks. . . . Speaking of drummers, NBC percussionist Roy Knapp's son, Don, is on drums now with Carlos Molina. . . . Then there's always "Hey Hey" Humphries, drummer with Boyd Raeburn, who is killing more of the guys nightly with his involuntary "hey hey's" and "ho ho's" while working. And that band is really ready.

The Steven Leonard boys took some bum jabs on a Lions ballroom gig here last month. Lead alto man Herb Johnson had a brand new overcoat copped on him, somebody hooked trumpeter Carmie Caldera coat and saxist Jack Marks' new hat.

Understand that Bobby Ramos and four of his boys are incorporated, though listening makes one wonder why. Ex-Molina men, the five include pianist Ned Farber, fiddle Emil Podsada, tenors Joe Gist and Les Bouchon plus Ramos. They're at the Colony Club with an augmented band.

### Miller Slices Quintet

Max Miller is at Lindsay's Sky Bar in Cleveland now with a trio, his quintet having been given the can from Orrie's on the west side. It was rumored that Orrie preferred the excretions of one Mickey Maus and his Tricking Rhythm, said to have been working in the Menze Room of a joint across the street.

Fine clarinetist Verne Yocum, with the Tony Cabot band, is the brother of Clark Yocum, known as Tommy Dorsey's guitarist-Pied-Piper, Allen Storr. . . . For some good old down-to-earth 88-board, dig Tennessee Mack Farwell, working with two chicks at the Show Boat Inn, corner of Goethe on North Clark.



**Thumbs Up!** Jerry Bowne and son, Larry Bowne, figure a thumb in the mouth is better than none at all. Jerry, trumpet player with Horace Heidt, was caught in this pose recently when Heidt threw a "family night" party recently in Hollywood.

## Cec Hurst Leaves Minny for Florida

BY DON LANG

Minneapolis—Cec Hurst leaves his Minny men for the first time and goes to Hollywood, Florida, to pick up a band for the job at the Spotlight, along with the Pa Trestler band. Cec's outfit at the Turf will be taken over by Pete Arnst, oldest member of the outfit, who will be a leader for the first time in his career.

The Hal Munro band, booked into the Happy Hour following the Schnickelfritz run, nearly suffered hardening of its collective arteries when the boys found they were roundly advertised as a rumba-novalty band.

## Dave Barbour is With Lou Holden

New York—The new Lou Holden band, which opened at the Village Barn last month with Carolyn Cromwell and Holden on vocals, includes:

George Tesby, alto; Dick Mulliner, tenor; Don Lipsey, trumpet; Charles Fatch, trombone; Milton Lehr, piano; Dave Barbour, guitar; Dick Newman, bass and Gerry Gillis, drums.

## Los Angeles Band Briefs

BY CHARLES EMGE

Jan Garber drew a New Year's Eve assignment at the Casa Manana, with Duke Ellington coming in on Jan. 3 instead of Dec. 31 as previously announced. Ben Pollack filled in the remainder of the time. . . . Freddy Martin into the Grove Dec. 17 following Hal Kemp. . . . Joe Moshay & combo took over the stand at the Pirate's Den following a long run in this spot by Max Fidler. . . . Charlie Marlow (Margulis) and his new band set for a recording contract, also doing a short at Paramount. Ben Bernie followed Marlow at the Victor Hugo Dec. 26. . . . Earl Hines headed east after brief, unprofitable sojourn on the Coast. . . . Sonny Dunham was set to head east middle of December for a New Year's Eve opening at St. Louis Tunetown Ballroom. . . . Dave Rose, KJH music chief, drew the baton assignment on the new Tony Martin NBC airshow (Woodbury), noosing out Dave Broekman. . . . Johnny Richards opening Jan. 6 at Sherman's, San Diego topspot. . . . Victor Vincent (Schwartz) steps out as band front with small combo at Palomine. . . . Dick Winslow, whose engagement to open Bill Jordan's Miami (Fla.) Bar of Music was cancelled because the spot wasn't ready in time, caught a Florida spot after all. Just as he and his bandmen were unpacking their suitcases they got a call from the Sunny Isles Casino, Miami Beach. So they packed up again in a hurry and left. . . . Reuel Lynch, believed by many of the local boys to play the best go clarinet west of the Rockies, heads a swell little jam combo at the Friar's Cafe. With Reuel are Eddie Lafreniere (guitar), Eddie Gilbert (bass) and Jimmie Roles (piano).

Stan Kenton (piano) and Chauncey Farrer (drums) readying a new band on one-nighters. . . . Art Gerhart (piano) heading 8-piece ork at the recently unionized Million Dollar Theater. Art Babich (violin) with a smaller combo at the ditto Hippodrome. . . . Flu bugs knocked out Tommy Dorsey and several members of his band during last few days of his run at the Palladium. Ziggy Elman took charge when Tommy laid off. Nick Fatool subbed for Drummer Buddy Rich while Buddy bedded. . . . Dick Petrie of L.A. joined the Henry Busee arranging staff here. . . . Meredith Willson, Chase & Sanborn coffee show's music chief, has signed with Decca to record 10 sides from his original American music series. He will use his C. & S. ork. . . . Leonard Vannerson, former band manager for Benny Goodman, and recently in the publicity business with Barney McDevitt as McDevitt & Vannerson, has left the firm to go into the booking business with Dick Webster, formerly with the Wm. Morris office here.

Manny Klein is getting his kicks these days over the wild rumors of his whereabouts. First he was reported shipped to Panama, Honolulu and points west with that now famous MCMarine Corp. Reserve band. Next that ordinarily reliable little mag, *Jazz Information*, shipped him off on a tour of one-nighters as the only white member of Lionel Hampton's band. Manny says he wants to put it all right by telling the truth, which is that he has offered to join any Army, Navy or Marine band which is guaranteed one month's vacation with pay in Honolulu every year.

## Moten, Lee KC Saints

(From Page 8)

icians heard about the lush conditions. Hundreds headed toward the Heart of America city. Most all of them found good jobs. The panic was on.

Cab Calloway, a Pittsburgh boy who had been not too successful working odd jobs as a solo act, was one of the many who migrated to Kaycee. There he was well liked by colored audiences in Independence avenue and 12th street clubs. With a band led by James Smith, a bassist, and with Eli Logan on sax, the Cab went east after a couple of years in Kansas City to become the top money-maker of all sepia leaders. Lamarr Wright, DePriest Wheeler, Harry Cooper and Leroy Maxey were in that Kansas City group which Calloway took to the Cotton Club.

In Texas, Walter Page's Blue Devils were going strong in 1930, headquartering in Dallas. In Oklahoma, Andy Kirk had just formed his own band after breaking with T. Holder. Both bands heard about the paradise in the Pendergast city; both headed for it. The Devils had an impressive lineup. Besides the leader's bass, there were Bill Basie on piano, Oran (Hot Lips) Page on trumpet; A. G. Godley, Buster Smith, Joe Keys and others. Walter Page and Oran Page are not related. Walter got Basie as pianist in 1928 after persuading the New Jersey Count to quit the Gonzales White roadshow when it played Dallas.

### Websters Are Not Brothers

Also important at this time was Jap Allen's great band. Clyde Hart was the pianist. McKinney's Cotton Pickers were the favorite of all Kansas City musicians and Hart, who heard all the M. C. P. records, was on a terrific Cotton Pickers kick. He was learning to arrange at the time and everything he wrote was "borrowed" from the McKinney Victrolas. Ben Webster, now tenor man with Ellington; Paul Webster, high-note trumpet artist with Jimmie Lunceford, and a half-dozen other prominent men of today also worked under the Allen banner. Incidentally, Paul and Ben Webster are not related, either. The Pages and Websters have long been considered brothers.

That was the picture in 1931—The Blue Devils, Jap Allen, Andy Kirk, Bennie Moten (king of them all despite competition), Paul Banks, Jesse Stone, George E. Lee, Calloway and the usual local jobbing musicians—all of them hustling for jobs, working the Kansas City area constantly, occasionally recording. By now Louis Armstrong was out on his own, and a big name after his success on Broadway; Beiderbecke was in ill health and near death; Benny Goodman was in New York making a lot of money doing radio shows and records, but still unknown to the public, and Art Hickman was a forgotten man. Whiteman and Isham Jones still were stellar names in the band business. The Chicago gang had seen its most glorious days and had dissolved, most of them going to New York to job around. New Orleans was a dead city. But Kansas City was booming, musically, despite the depression.

The last half of Dave Dexter's story of Kansas City jazz will be a feature of the Jan. 15 *Down Beat*, out in just two weeks. A tabular discussion of what makes "K. C. style" jazz is only one of the bright spots of the story. And how *Care Pendergast* fell is described, too. A "must" for everyone interested in this important phase of American jazz history.—EDS.

### Herth Taking Mars

Boston—Ernie Mars, local pianist with Artie Arthur's band, is set to join the Milt Herth trio momentarily.

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# Gal Singer Can Leave, This Philly Band is Protected!



"Jeanne With the Light Brown Hair" is all the billing this attractive robin gets with the Royalist ork of Philly. Actually, her name is Betty Williams. Shown with her are Eddie Heller, left, who manages the crew, and Rex Alexander, leader. Kitty Davis goes into detail below.

BY KITTY DAVIS

Philadelphia—During the day time, you'll find Eddie Heller peeking into juke boxes and sneaking around the corners of the record counters at the music shops to make sure that the Victor-Bluebird biscuits are getting the proper needle-action. For Eddie handles the record sales promotion chores for Raymond Rosen & Co., local distributors for the "little Nipper" needlings. And at the same time, every hour of the day, you will find Rex Alexander at the same doings. He's doing the same sort of record sales promotion for Motor Parts Co., which pushes the Columbia-Okeh waxes in this neck of the woods.

But considering how Eddie and Rex are such business rivals during the day, working for competitive companies, it's surprising how much harmony they make together after the day's work is over. With Joe Union cards in their pockets, Eddie and Rex have pooled their resources—and pennies—and are the prime spirits that make for the Royalist orchestra. The competitors incorporated and while both are up to snuff on the synco stuff, Eddie Heller carries the title of manager with Rex Alexander the leader man.

For six long years now, the Royalist rhythmites have been wandering through the wilderness of this "sleepy" city. Continually on the upbeat, playing good music that's a righteous brand of jazz that reminds so much of the days that the Casa Loma band provoked cheering. But at the same time, getting all bum breaks that local bands seem to always get. They've played against the best of them, only a short while ago cutting the manuscripts with Glenn Miller on the bandstand. And while all the big names go back to New York and rave about these Royalists, when the "talent scouts" come down to these corners to give a listen, they never seem to get beyond the Embassy Club. And by the time they seem to get around to the Royalists, they're so befuddled with giggles that they can't tell the differ-

ence between mickey mouse and Minnie.

It's also worth the while to lend a lobe to get the ear-soothing singing of "Jeanne, with the light brown hair," new chirpie with the Royalist. That's the only billing the Royalist songbird is going to get. The boys have written a couple bars of "Jeanne, etc." into all the arrangements. And come what may, after having so many other bands steal their singer, it's always going to be "Jeanne, with the light brown hair" for the vocals.

It all happened the other day. Leaderman Rex Alexander and manager Eddie Heller were sitting in a record store comparing notes. And tearing their hair out over the fact that they didn't have that "little something" that makes the bands their merchandise on wax a commercial success. Somebody started playing a platter of "Jeanne with the, etc." when Eddie went into a frenzy. Like the sight of the land of Canaan, and idea hit. "Hey, Rex," he fairly screamed, "we've been changing femme chirpies so much lately that I can't keep the publicity straight. Why not just call her 'Jeanne, etc.' and we'll be permanently set for all time?"

They tried it out on some jigs and it clicked, starting a surge that means attention is being attracted. The ironic note of it all is that their latest sing find, Betty Williams, is so good, that changes don't seem to be in order for a long time to come.

## Kay Doyle is Monroe Singer

Boston—Local girl Kay Doyle has been added to the Vaughn Monroe band for the vocals. The band opened the Terrace Room of the Statler a week ago.

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**JOHNNY DEE**

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# Baquet Ends Story on New Orleans Jazz

(From Page 6)

that followed Baquet; and Barney Bigard, clarinet virtuoso with Ellington, also hails from way down yonder. In listening to the saxophone introduction to Glenn Miller's *Little Brown Jug*, we hear a reflection of the early blues-rhythmic style of the New Orleans clarinet, which was grandfather of the well-arranged saxophone part that opens this selection. There is an intratinality to the modern reed and saxophone section that underlines its relationship to the jazz clarinet style of a man like Baquet. And it's not mere chance that this should turn up in Miller's band, or in Benny Goodman's orchestra.

When Glenn Miller and Benny Goodman were playing around Chicago, they took time off to listen to music that had come straight up the river from the Crescent City. In his book, *Kingdom of Swing*, Benny Goodman refers to this period in his life:

"I was able to get around to hear some of the big bands in town on the nights when I wasn't working. Generally Harry and I would go together, with some of the other kids like Jimmy MacPartland, Davie (Tough), and 'Muggay' (Spanier). We made places like the Lincoln Gardens, where Johnny and Baby Dodds were playing, and the Lorraine Gardens, where Buster Bailey was playing clarinet with Miss Lil, and Freddie Keppard on trumpet. King Oliver's band, with Louis (Armstrong), was one of our favorites, but I'll never forget the first time I heard Bessie Smith, the great blues singer who died last year. It was a little place called the Entertainers' Cafe, about the size of a grocery store, at 35th and Indiana, with a great band in which Jimmy Noone played..."

And who is Jimmy Noone? Jimmy Noone used to show Benny how to play the clarinet. "I took Benny home from his lessons in Chicago. He was just a kid."

Noone didn't add that he, Noone, also came from New Orleans, and that he had become the new clarinetist with the Original Creole orchestra when Baquet stayed in New York. Noone got the job because he played, more than anyone else, like George Baquet.

## Barnet Set to Sign With MCA

New York—At press time Charlie Barnet was all set to sign a long-term booking binder with MCA. Charlie recently bought his contract with Charlie Green of CRA and has been booking himself.

### Just a Home Boy

Kansas City—Trombonist Billy Knittle has finally found peace. For 14 months he has been changing bands in an effort to get off the road and "stay put" on a location job. But each of the three times he joined up the new band took to one-nighters. Billy has just left Jimmy Barnett in favor of Larry Funk's combo at the Southern Mansion here. "Peace," he says, "it's wonderful."

### Late Spots in Minneapolis Are Reopening

BY DON LANG

Minneapolis—With local vice crusaders hiding their heads after being charged by many tavern and night club owners with attempted extortion, late-hour spots are reopening sporadically. Red Anderson brought in Tommy McGovern and Bobby Jones for a 3-piece job at the South Side Club. Jones, the former Red Nichols tenor man, is getting jam kicks on the job after his early stints with Don Strickland at the Radisson. Strickland is reported to have a possible date at the Schroeder in Milwaukee after Jan. 3. George Rock, 200-pound novelty man who

jumped the Strickland band to join Bill Bardo without giving proper notice, can expect to have charges filed against him. His place is taken by Low Harris, who rejoins the band after completing a U. of M. law course.

Greetings, Cats!!

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# Texans Lay Aside Horns to Become Carpenters on Job

BY KEN KATHAN

Galveston—Five of our better cats have horny hands, bulging biceps and complexions like beefsteak as a result of the boys' cooperating in enlarging the Crossroad Tavern to four times its original size as well as playing the job every night. The leader, Sammy Bird, who is the man most Texas musicians want giving the beat in a jam, commented, "We decided to give—with both horn and hammer—until this joint got to jumping. So we play from 10 until two a.m., and from 10 in the morning until four in the daytime we bashed with hammer and saw. It's the proper way to get things done."

The thing "got done," and the boss, Johnny Michalka, wears a big smile as he says, "I want all musicians to know that they are welcome in this joint at all and any times or vice versa. Our cover charge does not apply to them and the place may be used for sessions whenever they want it. The big band boys have been my best customers and I want to show them my appreciation."

The Bird band, five strong, is a fine Dixieland outfit that really stomps. Rudy Goetzman, tenor and clarinet; Archie Thompson, trombone; Jug Wilson, trumpet; Chubby Martz, piano, and Harry Vasalo, bass, complete the combo.

## Saraff Joins J. Long

New York—Latest addition to Johnny Long's band at Roseland Ballroom on Broadway is Bobby Saraff on hot trumpet. He's a Pittsburgh boy, formerly with Max Adkins.

## Two Join Clinton

New York—Johnny Napton, trumpet, and Paul Richter, drums, have joined Larry Clinton.

### Happy New Year

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Greetings from

# Red Nichols

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Frederick Bros.  
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**Serenading Draftees** in Philadelphia, members of Joey Kearns' fine WCAU orchestra is shown being carted about the town in an army truck. The band played *Get Out of Town* while the train carrying the draftees pulled out of the Philly depot. Kearns, former saxist with Bob Crosby, is getting a flashy buildup with CBS wires aplenty from the station, much the same way that Jan Savitt got his start in the same city three years ago.

## Mixed Bashes Held Sundays In Worcester

BY MERRILL M. HAMMOND, JR.

Worcester, Mass.—The town's chief interest in hot jazz centers in black and white sessions held each Sunday afternoon at the Clayton St. Musicians Association quarters. The membership are local blowers whose sole purpose in organization is to hold private jam sessions. Some forthright jazz was caught at the recent session this writer attended. Band included Howard Jefferson, alto; Jack Byard and Emil Haddad, trumpet; Judy Wade (formerly with Teddy Hill), tenor; Dave Robinson, piano; Ken Proctor, drums and Harold Block on bass. Jefferson plays great alto with full-toned assurance always in good taste. Haddad is a promising youngster whose horn speaks with authority and who is really hot without being offensive. Some spot should use this outfit, which has no weak members.

## Laing Adds Two Horns in Montreal

BY WALKER AND MCKINNON

Montreal—A good lift has been given the already excellent Jimmie Laing band by the addition of trumpet Vince Cozie and trombonist Danny Bartruy. . . . A novel combination is Irving Pall's at the Venus Grill. He uses sax, clarinet, drums and accordion. The combo's *Song of India* really jumps along. Canadian-born Mel Tolkin recently came back from the States and is doing the arranging for the group. Percy Pall, drummer and Irv's brother, is super on the jive arrangement of *Bring Back My Bonnie to Me*. . . . After three seasons at Saratoga Springs, Ray Marks is now at the Astor Grill. . . . Armand Meerte's small unit brings customers in full force to the Club Esquire, and Don Turner's all-American outfit caters to society on the Normandy Roof of the Mount Royal.

## Pablo Band Comes Out 'On Top'

Cleveland—The boys in the Don Pablo ork were pretty blue recently when, after a 3-week stand at Monaco's Continental Restaurant, they were replaced by the King's Jesters. Management said they wanted to try a smaller outfit. The Pablo bunch went on to Saginaw, Mich., and broke all house records at the Green Mill there. Inside of two weeks Monaco's was trying to lure them back at a higher salary figure. They're back in Cleveland now, and everyone is happy.

## Old Nut Club Gets a New Fancy Name

BY ORIN BLACKSTONE

New Orleans—On the hotel front the jazz has improved somewhat, with Bobby Byrne's youngsters in the Blue Room of the Roosevelt. The lavishly redecorated Nut Club is now offered as a class spot under the name of Casino Royale, but the music job went to an out-of-town society outfit, Lew Fidler's. Frank Ferrara's Puppy House carries on as usual with knocked-out, down-to-earth Dixieland music, the players currently being Sykes Williams, piano; Alvis Tedley, trumpet; Joe Rogers, drums; Marvin Mellina, clarinet, and Bill Ferdinand, tenor.

## Floyd Ray Sets Seattle On Its Ears

BY GENE RICKEY

Seattle, Wash.—Floyd Ray unlimbered his rocking colored boys here last month and the management at the Finnish Hall could hardly put the cats out, came quitting time. Press clippings of this crew (and unfortunately they are as scarce as name bands up here) always read of a raucous, show-off bunch with little jump ability. But it was certainly a different story. Sailing through nice jazz arrangements dreamed up by Cedric Haywood and William Davis, Ray gave vent to his fine sax team, marvelously led by Eddie Vinson and driven by the tenor go work of Arnett Cobbs. Rhythm is solid and brass displays good phrasing and attack.

The crowds have been slow to catch up to the Ray bandwagon, just because he couldn't carve the Duke or Lunceford. But last month Decca gave the peppy little front man a break when it announced that two 12-inch sides would be waxed on Vinson's weird original, *Serenade to a Flutie*. In the band are: Vinson, Frank Demagnon, Cobbs and Ernest Archib, reeds; Cal Lachner, Milt Larkin, Les Patterson, trumpets; Neldon Bolding, Dick Waters, Bill Luper, trombones; Haywood, piano; Davis, guitar; Lawrence Cato, bass; Henry Mills, drums; George Layna, vocals and Ray fronts.

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Charlie Barnet and Artie Shaw are shown recording for Victor. In the photo above are (left to right) Kurt Bloom, Conn Humphries, Barnet, on soprano; Leo White and Jimmy LaMare. Below, Artie Shaw (see news story on page 14) cuts an original. Again l. to r. are Al Hendrickson, guitar; Anita Boyer, Shaw, and Billy Butterfield, muted trumpet. Shaw pic by Len Weissman.

### Milt Thomas Is Talk of All Rochester

BY BILL HUGGINS

Rochester, N. Y.—Doc Whitby, alto man fresh out of the new Horace Henderson crew, is back in town looking for a job with Milt Thomas' fine bunch at Bardo's Supper Club. Complementing Milt's fine tenor in the band are Braxton Patterson on alto, Sonny Thomas, Milt's brother, on piano; James Baird on trumpet and Dellwood Thompson on drums. The boys get off some fine Kaycee stuff, loose and relaxed.

The Sunday night sessions at the Corner House in North Greece continue with Babe Venter and his Brownskin Buddies. Local men sit in and knock themselves out. Line-up has Babe on drums, Johnny Hartzog, Toots Moore on bass, Bob Johnson's tenor, Johnny Jacque on alto, and Gale Jones on piano. Jones bears watching on his fast getoff, but his blues don't quite come on.

Don Peoples is pulling his sax out of the Gene Leonard bunch to

form his own outfit, taking hot trumpet Cliff Amero with him. Their replacements haven't been set. Norm Webb has joined Leonard's brass and sounds fine. Norm used to kick around town with his own bunch, doing a horrible job of copying Berigan, but now he's settled and sounds like the tastiest trumpet in town.

### Four Musicians Join Air Force

Vancouver, B. C.—Four of the best men in these parts deserted their bandstands within the last couple of weeks to enlist in the Air Force as bandsmen. They are saxist Lance Harrison, who was married only a few weeks ago, drummer Jimmy Steele, trumpet and saxist Si Roach and reed man Norm Hardy.

### Ace Sepia Talent Up in Beantown

BY BARRY AND INGALLS

Boston—Out at the Savoy on Columbus avenue there's a 5-piece colored jump band led by Sherman Freeman featuring the piano of Ernest Trotman, who plays very much like Billy Kyle. Clarence Jackson sings and emcees and does a very good job of both. Recently he turned down offers from both Andy Kirk and Lionel Hampton, but chances are he'll pop up with some name band soon.

And up in Lawrence there's a lad named Danny Hurd, who is making a name for himself as an arranger. He has made a number of scores for John Kirby and recently arranged *Down Argentine Way* for Ella Fitzgerald, after at least one of the band's arrangers had turned the tune down because it didn't "lend itself."



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 Practice Makes Perfect (BMI)  
 I Give You My Word (BMI)  
 We Three (Marcer-Morris)  
 Along The Santa Fe Trail (Wittmark)  
 The Same Old Story (BMI)  
 I Hear A Rhapsody (BMI)

### Denny and Duke Set for Todd Spot

Chicago—The ink hardly dry on his petition for bankruptcy, filed last month, Jack Denny drew the Christmas night opening assignment at Michael Todd's new Theatre Cafe "for a few weeks" to be followed by Duke Ellington for an indefinite stay. Second band stand was given to Johnny Gilbert's 10-piece Northwestern U. band. Gypsy Rose (strip-teaser) Lee is the featured attraction at the spot.

### Toby Walker Ill; Needs Some Help

BY WHITEY BAKER

Washington—Department of unpleasant items: Toby Walker, the D.C. "master," lies penniless in Gallinger Hospital's mental ward. He may never play that marvelous piano again. Warren Ballard, 3308 Woodley Road, will welcome nickels, dimes, even quarters for Toby. . . . Meanwhile best ofay piano in town is Victor Nini at the Uptown. But the management keeps him on schmaltz. Nini did five years with Fio Rito, but don't hold it against him. The little Italian is top boogie woogie technician of the Capital. . . . Thumbs up to Scotty Harrison's vocals at the Republic when he sticks down to Washington's ideas of swing in any class spot you can name. . . . Four Star Special: The real stuff served up in great hot style by the ebony crew at the Top Hat. Messrs. Jones, Tough and Marshall can move over for Charley Buck as America's premier drummer; no kidding. Buss Carter's trumpet and vocals are the real Louis A. McCoy. The James Boys, Green on alto, Morgan on piano, really drive. Tab this gang for platter, Mr. Hammond.

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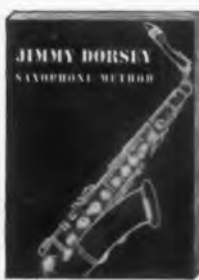
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## 1940 Good Year for Band World

(From Page 2)

slipped the early part of 1940, and was forced to fire his high-salaried sidemen, came back stronger than ever late in the summer as a result of the Ruth Lowe compo 'I'll Never Smile Again' which the T. D. gang needed for Victor. It was a strong hypo—and desperately needed.

### Bradley Boogie Clicks

Other bands which made definite progress were Woody Herman's, Gene Krupa's, Larry Clinton's, Orrin Tucker's and Will Bradley's. Latter outfit went on a boogie kick, found it commercially profitable via its *Beat Me Daddy* disc, and moved up strong toward the top brackets. Jack Teagarden came back the hard way, after going bankrupt, and now looms as a strong bidder for real money honors in 1941.

Jan Savitt's case was unusual. A series of good records and a mess of air time sent him high the early part of the year. But from July, on down the stretch, he lost ground. Since he went over to MCA little has been heard of Savitt. Duke Ellington was lost a year ago, appreciated by a small group of musicians and fans. But the last months of the year his records and six solid weeks of radio wires at Chicago's Sherman Hotel caused an unprecedented jump, even though the loss of Cootie Williams temporarily dimmed Duke's light. Today Ellington is better off than at any time in the last eight years.

### Bob Crosby Disappoints

Many observers believe Bob Crosby's band was the most disappointing of the batch. After working five years, playing its unique 2-beat brand of Dixie jazz until the public stopped, looked, listened, and paid to like it, the band suddenly went commercial and began stressing the leader's vocals along with undistinctive songs by a quartet called the Bob-o-Links, and Bonnie King. Count Basie was about equal for the year, his trouble with bookers clamming him up near the year's close. Appearances as a sideman with Goodman possibly harmed his b-o value as a leader.

Lunceford gained slightly, as did Charlie Barnet. Harry James slipped. He was caught in the Eli Oberstein record mess and went many months without regular platter releases. Changing his personnel almost 100 per cent hurt, too.

### Few 'Sweet Band' Changes

There were little changes in "sweet band" ratings, Sammy Kaye, Kay Kyser, Hal Kemp, Dick Jurgens, Orrin Tucker, Guy Lombardo, Abe Lyman, Wayne King, Eddy Duchin, Mitchell Ayres, Ray Noble, Freddie Martin and Casa Loma all staying in the picture prominently. Outstanding in this group were Noble, Ayres and Jurgens. The others just went along in the same groove, playing the same spots, making the same records (all of them alike) and reaping the same big money.

Biggest development in the trade for 1940 was the ASCAP-Radio fight which comes to a head this week. Pro and con discussions cluttered the front pages of the trade journals throughout the last half of the year.

Paul Whiteman's junking his hand created a minor stir, Barnet's one-man imbrogio against James

Petrillo was another sensational event. Petrillo in fact made news all year—his election as proxy of the AFM at Indianapolis in June being only the first of a series which centered around the colorful, crude, embryo dictator's activities.

More records were sold in 1940 than in any year since 1931, when 100,000,000 plates were peddled. That figure will be exceeded in 1941, according to waxwork execs.

MCA's "monopoly" of orchestras and spots was broken still more in 1940, Wm. Morris, General Amusement and CRA all boring in to break the grasp. Motion pix went for name bands in mass orders, Shaw, T. Dorsey, Tucker, Crosby, Krupa and others getting the gravy. Juke-box movies used a few bands and will use more this year. Same goes for 2-reel short subjects to be used in movie houses.

### 1941 Very Uncertain

Conditions as a whole were not as good as in 1939 or 1938. Hotel jobs now cause almost all name bands to lose money. But the wires are invaluable. Records held up as a source of income for musicians. Theaters using flesh dropped slightly over preceding years. Ballrooms and one-night locations remained about the same.

In 1936 Benny Goodman was swept into top posish; in '37 it was Tommy Dorsey; in '38 it was Artie Shaw, and in '39, Glenn Miller. There was no such activity in '40, although Jimmy Dorsey, Ellington and Herman came near. The entire year, in fact, was more steady than the four preceding ones.

Few will attempt predictions on 1941. The war is too near American shores. The draft may still break up bands. There is an air of uncertainty prevailing which makes it impossible to judge future activities in the trade. Most leaders are watching their payrolls and playing it safe.

## ASCAP-BMI

(From Page 1)

theme songs and signatures, if they are ASCAP-controlled, and substituted new ones or none at all. The controversy has put hundreds of bands on the griddle. Unable to broadcast many of the songs Americans want and expect them to play, they are being forced to use BMI or public domain songs or else have their broadcasting privileges rescinded. Naturally, most leaders are complying with the networks' rulings.

### BMI Gets Another

BMI also obtained rights to some 5,000 hillbilly, race and novelty songs in the catalog of Southern Music, Inc. This, coupled with the Marks and South American acquisition, greatly strengthens BMI's case and likewise gives band leaders more scope in making arrangements of songs to be used on the air.

Few officials of either BMI or ASCAP see any hope for a settlement soon. BMI leaders are con-

fidant that the absence of ASCAP-controlled music on the air will mean little to the public. ASCAP officials, who have been comparatively quiet during the many months of BMI's feverish activity, protest that the public will sense the change in "quality" of music, and also charge that BMI's tactics amount to a monopoly.

The absolute ban becomes effective today. Band leaders are warned not to touch any part of any song controlled by ASCAP. Even if a soloist improvises on a theme controlled by ASCAP radio engineers will jerk the band off the air, it was said.



**Dolly Dawn** is back swinging 'em with George Hall. The two form a formidable combination—and they are popular year after year. Hall and Dolly now are making Okeh records and are stronger now than they were a year ago. Dawn's song-selling ability is responsible.

## Basin Street Music Due Soon in Album

New York—RCA-Victor soon will issue an album of music played by Henry Levine and Paul Laval's bands based on the NBC Chamber Music Society of Lower Basin Street Monday night radio show. Also featured will be Sidney (Bash) Bechet and Dinah Shore. Titles to be cut include *Dinah's Blues*, *Muskrat Ramble*, *Runnin' Wild*, *Shoemaker's Holiday*, *Basin Street Blues* and *Mood Indigo*.

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**Designing Woman**, who sings with Jerry Wald's young band in the New England states, is Marjorie Whitney, who once was the King's Jesters' big attraction. Marjorie likes to tinker around, off the stand, designing homes and home furnishings. That's why she's so critical of so many hotel rooms she encounters traveling with a band.



**Armful of Loveliness** . . . It's all in the day's work for Griff Williams, at Chicago's Hotel Stevens, meeting up with "situations" like this. Griff is pictured with Betty Morris and Mimi Swedman, winner and runner-up in a recent Windy City "More Amorous or Glamorous" contest. It's a Ray Riving pic. Griff's band stays on at the Stevens with a mess of nightly airtime over WGN and the Mutual web. With cuties like these, why worry about the ASCAP-Radio situation?



**Boogie Pianist**, although she doesn't look it, is Hilde Simmons, former Jack Teagarden canary now doing a solo flight in Philly, Baltimore and Washington niteries. Her sultry chanting and rhythmic 88 stuff—and 8 to a bar—puts her in the same company as Frances Faye. Hilde may hit New York soon, probably at West 52nd's Hickory House.



**Clinton's Band Celebrates** . . . No punches were pulled, and the hog was served whole hog, when Larry Clinton and members of his orchestra celebrated the third anniversary of his band's organizing last month in Memphis. A few days later three members of the band, George Rose, Steve Benoric and Francis Ludwig, were injured in a St. Louis taxicab crash. Shown in this gathering are (left to right around the table) Charlie Blake, drums; Don Hammon, sax; Jim Curry, trombone; Walter Smith, trumpet;

Benoric, alto; Alex Casper, road manager; Ben Feeman, sax; Joe Ortolano, trombone; Hank Wayland, bass; Clinton, Terry Allen, vocals; Bill Straub, piano; Peggy Mann, vocals; Johnny Martell, trumpet; Rose, guitar; Ludwig, sax, and Howard Gibeling, trombone. Clinton's crew was organized in December of 1937 with Bea Wain as vocalist. Now both the band and Bea are prominent in their own right. Peggy Mann recently joined Clinton as chirper, replacing Helen Southern, who got married.

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