

Music News from Coast to Coast

DOWN BEAT

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CAN GOODMAN ERASE COLOR LINE?

See Story
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September 1939

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New York Turns Out To Greet the Hawk

BY ED J. HARRIS
(President, N.S.C.A.)

New York—A wide smile, revealing nearly white teeth, and a firm handshake greeted me when I confronted Coleman Hawkins the other morning as he stepped onto American soil.

"It's grand to be back," he said. "I was almost speechless from the pleasure I derived from his genial presence. He was handsomely dressed and his manner had an air of charming sophistication. "It's good to see you," I told him, "how're you feeling?"

"Solid man," he retorted, "and how's the National Swing Club coming along?"

Holland Cats Plenty Hop Hawk said he read all about the Hippodrome session in Down Beat. "Do they read English papers here in Holland?" I asked. "Sure thing," he said, "to those swing cats it's a jive biblicy yash Pogo, a killer."

Thus we prattled on like a couple of maidens discussing their first date. There stood Hawkins, the universal idol of tenor saxophonists, somewhat slimmer than the "Boss" of five years ago. His hair had thinned, his mustache was neatly trimmed. He told me he was happy to reclaim his American citizenship and prove the title of one of his records, *What Harkens Means To Me*, by taking a tour of Harkens the first thing after docking.

Offer Hawk Jobs!

The tremendous popularity Hawkins enjoys is a tribute to his artistry, character and good-fellowship. He was greeted with gladness, respect, affection and a thousand well-intended offers of employment by many of his contemporary artists, but it seems he has other plans for the present which will insure him a greater future.

Benny Carter, one of Hawk's best friends, played host to us during the celebration that followed Hawkins' docking. First it was the Savoy Ballroom where we listened to music

Claude Thornhill To Have Band

New York — Claude Thornhill, after a long stay in Los Angeles, is back in N. Y. to round up a band for himself. He'll have the backing of Alex Holden, manager of Hal Kemp, Skinny Rennie and Satchie Dowell. Thornhill is readying arrangements now while Holden organizes the men for a September debut. Dowell's plans for a band still are in the planning stage.

Two Killed In Motor Accident

Evansville, Ind.—Frank Barker, 26-year-old drummer, and Pauline Kidwell, 17, a singer, were killed in a motor car crash last month. Miss Kidwell was from Babcock, Wis. With Barker, whose home was in Texas, she at one time played with Gil Eddenbusch's band here.

Two New Morris Men

Chicago — Cress Courtney and Tom Smythe have been added to the Wm. Morris agency's office here. Courtney will look after one-nighters and Smythe the hotel and various location jobs.

The Swing Is To HOPI PATENT REELS

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The Five Pennies Kick Again!



—Courtesy Milton Korte

Pittsburgh—Alive and kicking like they did a decade ago, Red Nichols' famous Five Pennies were the surprise of the summer here last month. Shown above are Bob Jones, tenor; Vic Angilo, drums; Frank Ray, bass; Bill Shepard, clarinet; Mike Bryon, guitar, and Red himself on cornet.

All They Need Is a Tent!

Chicago—Some what of a clown himself, Joe Reichman last month selected the first all-star comic band ever to be assembled on paper.

He listed Pats Waller, piano; Freddie Fisher, clarinet; Louis Armstrong, trumpet; Bob Haggart, bass; Pee Wee Hunt, trombone; Benny Heller, guitar; Ray McKinley, drums; Ted Lewis, clarinet; Joe Venuti, violin; Benny Meroff, sax; Matt Britton, fiddle and chief clown; Bing Crosby, singer; and Mildred Hatley, singer.

"I know the best boys in the business are the ones who get laughs, and clown through their work," said Joe. "Most all-star bands are composed of guys too serious."

Reichman listed himself as "leader, dancer and laugh provoker" of his mythical combo.

Paul Whiteman



And the next stage! Lovell, John Edwards records a new number to find out how it will sound on the air.



OK! It means Paul Whiteman—lead member Chesterfield Program is set for Oct. 15. The program has been heard over C.B.S. every Wednesday evening from 8:30 to 9:30.

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Many leaders of name bands now use the Presto recorder to let their men hear how they play new numbers and arrangements. The Presto recorder helps explain faults... saves time training new men... speeds up rehearsals.

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'Too Many Brilliant Trumpeters Ignored in Popularity Polls'

And Down Beat's Editors Should Be Ashamed!

BY DICK C. LAND

With four months to go, the year 1939 has been a banner one for trumpet players.

Several "youngsters" have performed more creditably, a few having consistently proved themselves spectacular. Brightest highlight of the year so far, however, is the return of Francis (Muggsy) Spanier to the active list. Stricken critically ill more than a year ago in New Orleans, Muggsy Spanier to the young artists who are being issued and the old Spanier plunger work, made famous through his work with Charles Pierce, Ben Pollack, Ted Lewis and others, is showing to better advantage than ever.

Charlie Shavers, colored trumpeter with John Kirby, is one of the young artists who has made 1939 to be his greatest year. Earl "Big Boy" Gardner, with Jack Teagarden, has had a similar year. Bob Barnhart, John Owens and Bill May, all with Charlie Barnet, have risen right along with their leader. Barnet, especially, has proved himself a formidable "big" man.

Is James as Great?
Ben Goodman's Ziggy Elman and Chris Griffin have made no great progress in 1939, except that Elman has attracted more attention with his records on Bluebird. Also, he has been handling most of the work formerly assigned to Harry James, whose "powerhouse" style and phenomenal attack make him an even more outstanding man with a horn for 1939 than he was with Goodman. Corby Cornelius, who jumped from Benny Hopper to the Goodman era, is still another "white hop" who until 1939 remained in virtual obscurity.

Some Not Mentioned!
In the 1938 Down Beat poll, which was won by James with Bunny Berigan, Louis Armstrong and Roy Eldridge following in that order, the names of Johnny Austin, Herace (Steady) Nelson and Shad Collins were not mentioned. Buck Clayton barely held the seventeenth position. Henry (Red) Allen actually finished thirty-third! It is almost inconceivable that Austin, Nelson, Collins, Clayton and Allen won't be recognized more in the poll coming up—and voted to positions in the first ten. Throughout 1939 each has distinguished himself not only by solos but by distinguished section work.

Charles Sivola because of young man work with the new Teagarden crew, must be rated higher in the poll. He was sixteenth in 1938. Ross Case, trumpeter with Raymond Scott, has had more publicity this year than in any other. He's

playing better, in addition. Erskine Hawkins probably is displaying better taste now that his band is more firmly established. Billy Engler and Shorty Chereck of the "Cotton Club" are improved—on top of being better than average a year ago.

Jitterbug Big Danham "Arnie" Shave John Reed has come up fast. Bobby Hackett,



Remember This One? ... Johnnie Youngberg, vet leader now living in Kansas City, still carries this faded snapshot in his pocket. He was snapped in 1925 when Johnnie had his band at the Voozee Hotel in Shreveport. Left to right—Eddie Kuntz, trumpet; Band Sheriff, guitar; Terry Shand, piano; Jack Teagarden, trombone; Jerry Lay'd Duncan sax-clarinist; and Youngberg, who says he played sax and clarinet "in the red hot Ted Lewis style."

Despite his new big band, has remained stationary. Ellington's Cootie Williams and Rex Stewart consistently have turned in stellar work. Yank Lawson, although featured by Tommy Dorsey, probably isn't as prominent as he was a year ago because of his change of bands. The same is true of George (Foot-Pee) Irwin. Sonny Dusham's record of Georgia On My Mind will land him a flock of jitterbug votes in the coming contest, but Bobby Stark, hidden away in the Ella Fitzgerald band, probably will go unnoticed, as will Clyde Hurley with Glenn Miller and Cy Baker of Jimmy Dorsey's band.

Are Editors Ashamed?
Thirty-five trumpeters were listed in the 1938 contest. And where was the name of Frankie Newton? No where to be found—although Henry Basso, Mickey Bloom, Clyde McCoy, Mery Rogers, Frank Zullo and a handful of others in the same category were there. Frankie's delicate muted horn on the Panassi-ensemble Bluebird and on Vocalion



and Commodore in 1939 is reason enough for his claim to rest, if not rest his top, at least somewhat on the list. It's oversight like that which must make Down BEAT's editors feel a little more than abashed of their popularity poll.

There you have it, from this observer's view of the scene. In a couple of months the voting will be under way. Is it unfair, or too much of a request, to ask that the youngsters who apply exhibit the same more established trumpeters be included in the list of "best of the year"?

Several other offers were made, and cash contributions received—of which there were many—were returned to the contributors. Down BEAT thanks Mr. Ludwig and all the others who pitched in and offered to help the deserving young musician.

Chicago, September, 1939

Chicago, September, 1939

Ludwig Gives Mikey Leonard New Drum Set

Chicago — Less than 24 hours after the August Down BEAT went out on the newsstands, a new set of drums was being shipped to Mikey Leonard of Canton, O., whose letter was published in Down BEAT last month.

Grabbing one of the first copies to be issued, William F. Ludwig, nationally prominent drum manufacturer, read of Leonard's condition. He immediately called the Down BEAT office and made arrangements for a set to be shipped Leonard at once.

In the set were a 12 by 20 bass drum with disappearing spurs, a "Speed King" foot pedal, a 6 by 14 snare drum with twin strainers, fin-

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No. 58

KRAUTH & BENNINGHOFFEN HAMILTON, OHIO

'Leaders Don't Have Guts Enough to Ask For Union Scale Out Here'

In his column in the *Down Beat*, correspondent Hal Munn of Portland, Ore., made the following comment:

"The music business here is suffering because of the leadership who haven't the guts to ask for scale and because of the

local union officials who haven't the ambition to enforce the rules. . . .

"One reason bands are allowed to offer almost anywhere in town because a splinter organization won't demand a scale. . . . Most of the wrong dance men are forced to

hold down other jobs, making it impossible for them to attend union meetings, hold no office, or to do anything to benefit the union is run by a small part of the membership, especially orchestra men. . . .

"No-making officials don't know the scale and would consider it of violation local. . . .

"Hittell, organized by Local 90 officials, is substitutes or replace the scale statement, did in a letter which was printed in the "Checks and Records" column of the *July Down Beat*.

'The Brother Who Wrote That is Wrong and Disloyal,' Says Union

The following is the reply received by Herman D. Kenin, president of AFM Local 99, Portland, Ore., in regard to the letter published in *Down Beat* signed by Bob Mitchell which purportedly pointed out several "bad conditions" within the Local. *Down Beat* invited the Local to reply to Mitchell's charges. Mr. Kenin graciously obliged with this communication:

Portland, Ore.

To the Editors:

My attention has been directed to the copy of your column by a member of Local No. 99 to Portland, Ore., in general terms the policies and practices of the Local, as well as the Local's officers.

"Amazed at the Expert"

I was so bewildered to read the column, that I immediately checked our records to determine whether or not the Brother wasn't perhaps a little peeved about something or other. My records show that he had joined our Local in August, 1937, and is now in his second year of membership.

It is remarkable how a young musician of such a standing in the Federation could have become an expert on how to operate a Union! Our Constitution and By-Laws outline the procedure under which anyone having constructive criticism might initiate legislation to correct existing laws. At no time has your correspondent ever realized himself of his privileges in this connection. At no time has he ever appeared before our Board of Directors to offer any suggestions, or to which he appears to have massy. At no time has he appeared in a general meeting, to my knowledge, and offered any enlightened criticism.

It is apparent, therefore, from the foregoing, that the Brother is not interested in constructive legislation or action, but is simply out to do a destructive job.

"Not a Local Condition"

He states that the band leaders haven't got the guts to ask for scale. If he knows of any band

leaders who haven't got guts enough to ask for scale, he hasn't lived up to his duties as a good member by notifying the Local. Or, perhaps, he may be included among those who can confound in wholesale quantities. The fact that most of the dance bands are holding down jobs in other lines does not prove that the Union has failed to operate in this city. This is not a local condition, but national. The Brother evidently does not know that the habits of the public have changed in the last fifteen years; that where once we had musicians in all theatres, we now have them in but few; where once we had musicians in every major hotel in this city, at present we have none. Are these principles to be indicted for this calamity?

Union meetings are held at noon. It has been found that noon is the time at which most of the members can attend meetings. If there is any desire to alter this meeting time, records fail to show any manifestation of it. If the Union is run by a small part of the membership, the Brother indicts himself, because one way to keep a Union from being operated by a small part of the membership is to attend meetings.

The statement that the Union is operated principally by symphony men is really funny. I am happy President of the Local for the past several years. My work as a professional musician ceased in 1930, but for fifteen years prior to that time I was in the dance field. I was asked to run for the office of President by a delegation of musicians, because they wanted a man on the dance side of our business. The dance men never only elected me, but put in a whole line of officers, and have actually continued such state in office up to the present time.

Cites Four Good Points

To show you how spineless this organization actually is, I might cite you the following:

1.—That in 5 years we have built our membership from 239 to 624.

2.—That we have raised our scale in that period of time to that it compares favorably with cities of like size.

3.—That the Local, under this administration, has introduced a series of money orders, operated by the Union itself, and has caused a number of members with some stated before, because such answer to this city such stars as John, Charles Thomas, Richard Crooks, Reddick, Eugene Gossett, Brink, Alva Tompkins (the new one).

4.—That this Local is the only Local in America that succeeded at one time in having their own Organizational. And in this case musician out of Portland for away sometime the month in.

Maybe the Brother feels badly about the Local because we found it necessary to have a job paid through the office on which he was playing. When the job was concluded, and our Secretary discovered that the Brother had in two years' time failed to pay a balance of seven or twelve dollars due on his initiation fee, he initiated that it be paid out of the money then held by the Local. Maybe the Brother doesn't believe in the payment of initiation fees.

"Labor Has Enough Trouble"

I offer you the foregoing for whatever it is worth, and with the sincere hope that you will benevolently refuse to open your columns to members who attack unions, unless you have first checked the stories for truthfulness.

Organized labor has enough trouble defending itself against its enemies without having to fight false statements issued by disgruntled members. And, may I suggest that you notify the Brother, your correspondent, that our office and club rooms are located at 821

Who Is This Guy Billie?



San Francisco—Ever since Orvin Tucker's record of *Billie* made its appearance on coin machines and over the airwaves of America's smaller radio stations Bonnie Baker, petite young chirp with the Tucker crew, has been hounded by fans wanting to know who "this guy Billie is." Some of the last chorus, where Bonnie goes out on the vocal, has some words that really kick! Bonnie's shown here with Vic Hyde, the 1-man band who plays four burlaps at the same time, and Tucker, sporting a new white flannel suit. Meanwhile, she's keeping man about the whole thing—while listeners get their kicks from her record!

S. W. Fourth Avenue. He is apparently unaware of this, because the letter addressed to our Board of Directors was sent to your office in Chicago, and his record of attendance at our meetings reveals the fact that he is unaware of our location in Portland.

Respectfully yours,
HERMAN D. KENIN,
President Musicians Mutual Association
Local No. 99, A. F. of M. 42
821 S. W. Fourth Avenue

Russ Morgan Weds

Ft. Worth, Tex.—Russ Morgan, band leader who first attracted attention as a member of Tom Gladden's famous all-star band in 1927, married Shirley Gray here a few weeks ago. She has been Morgan's secretary for the past three years. Morgan's hand is on tour.

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See pages 10, 16, 22, 24 and 34 for more Swing Master news

What's the Beat?

Down Beat's inquiring reporter each month asks a question of five musicians taken at random. The questions all pertain to the music business. How would you answer each up with these?

THE QUESTION

How big a part should showmanship play in a good band?

THE ANSWERS

George Brandt, trombone, Muggsy Spanier's band: "We've got to remember that we're in the entertainment business, and showmanship is a big part of entertainment."

Paul Cullins, drums, Bunny Bragan's band: "Showmanship has a definite place in a band. In fact, I think that about 75 per cent of a band's appeal is its showmanship, and that is as it should be. Basically, of course, a band should be a good musical aggregation and put out good music for that minority who appreciate the finer points of dance music."

Charlie Svatik, trumpet, Jack Tesgarden's band: "Frankly, I don't think there should be any pretense of showmanship in a band. It's not natural, it's leading the public. I believe in being dignified. A band's business is to play good music. Naturally I don't mean that the men should mope on the stand with the corners of their mouths hanging to their knees—they should have sense enough to appear pleasant on the stand. But there will be plenty of showmanship in the band just by the composition of all the boys' natural personalities, either as they play in ensemble, solo, or just at back tact."

Jules Herman, trumpet, Lawrence Walker's band: "I think showmanship is an important factor in the success of any good band, but I have always been of the firm opinion that good music is of far more importance. To me there is nothing more dignified than a band whose music is so feeble that it must depend upon so-called 'tricks' or 'sell-outs' to put the band across."

Buddy Moreno, guitar and vocals, Griff Williams' band: "Regardless of the band or the performer, even though they may be of the highest caliber possible, showmanship is a vital consideration. We in the business are able to appreciate the fine performances to a better degree than the lay public, even though they may be accompanied by a lesser degree of showmanship. That particular person who puts forth a little more effort than required to actually play the job—a little more effort to convey brightness and happiness—will be regarded by the public as the outstanding individual—and I guess that counts a little."

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Luneford Band Off On European Jaunt

New York—Jimmie Luneford and his band were to sail on the French liner *Normandie* August 30, immediately after the gang completes a week at the Paramount Theater here. The concert tour abroad will last about six weeks, according to Harold Oley, manager.

Marks the first time a Negro band has ever appeared at the Paramount, on Times Square, immediately upon completing a week at the famous Apollo in Harlem.

Viera is Improving

Detroit—Pete Viera slowly is recovering from his recent arthritis attack, his physician said last week, although Pete's wrists and ankles are still afflicted. Viera will return to the Bob Crosby band this fall to work with Joe Sullivan at twin pianos.

Bank Robbers, Thieves And Rapists Play in This Band!

BY NO. 2,002

Lincoln, Neb.—Nebraska musicians who, by social call, duty call, or perchance an illegitimate "call to arms" might ever find themselves guests of the State Penitentiary here will find illustrious company in the pit band playing the prison's frequent variety shows.

The orchestra's brass section is composed of two "petting party" bandits and two rapists; the rhythm section includes four highwaymen and two bank robbers; the reeds are handled by two auto thieves, a lifer consigned from the chair, two bank robbers and two forgers.

The shows are staged by inmate No. 11,556, who is Julius Bachman, Omaha showman up for 15 years for murdering his two cousins and business partners in 1933. Such are the findings of Barney Oldfield, vet-

porter and trade paper columnist, who dug around and came up with the facts.

Jaffe Joins Savitt

New York—Nat Jaffe, who left Charlie Burnett four months ago as a pianist, joined Jan Savitt's "Topnotchers" group here last month. Savitt's crew remains at the Hotel Lincoln, where he is doing hand-business, according to Mrs. Maria Kramer, owner of the hotel.

WARNING!

The editors of *Down Beat* have been advised that various persons, without authority, have attempted to collect money from readers and musicians, promising that pictures or publicity material would be published in this paper.

Readers, musicians and everyone else in the business are warned not to pay anything to anyone for such services. All pictures and articles appearing in *Down Beat* are selected by the editors in the Chicago home office according to news value—and news value alone.

Down Beat correspondents in various cities carry press cards, signed by the editors. They will not attempt to collect money except for advertising space. All others are using *Down Beat's* name fraudulently, and should be reported to us immediately.

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Famous artists were quick to discover the epoch making character of this invention. The Conn 12B trumpet, first to be introduced, won

them from the start and in a few months represented one-third of all Conn trumpet production. A similar enthusiasm greeted the 12H trombone, and now the 12A cornet is meeting exactly the same sort of response.

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Venuti, Bix and Lang Left Jean Goldkette to Go on Panic Job!

But All-Stars Made Best Discs Before Leaving

BY WARREN W. SCHOLL
(Continued from Last Month)

Continuing with the complete discography of the famous Jean Goldkette band:

Proud of a Baby Like You, Victor 20669, recorded Jan. 29, 1927. Big Reddies apix sax was particularly in great form when he played this date. *How* or 16 bars in the final chorus he succeeds in recouping an otherwise dull record from oblivion. Up till the point where Bix makes his entrance the

Joe Venuti proceedings are compossible. The Keller sisters and Lynch are so bad that it's really funny. The disc was never reissued in the United States. The Reddies inasmuch as it is a sectional release, to use Victor's own terminology. Considered today it is a relatively scarce collector's item.

Hoosier Sheetrock, Vic. 20471, recorded Jan. 31, 1927. This is by far the most interesting arrangement made in a pop tune we have encountered in this discussion. Bill Challis did the arrangement, and Bix was responsible for its impetus. The version found in the ensemble brass passage in the final chorus. Frankie Trumbauer is featured in good advantage during the second chorus (note how modern the Challis accompaniment even today) and Bix manages to burst through briefly twice in the verse. Today's arrangers and instrumentalists could still learn a lot about good taste from this record.

Masters Are Different, Look at the World and Smile, Vic. 20472, recorded Feb. 1, 1927. Main interest in this is a half chorus of exciting Venuti-Lang. **A Lene in Spain, Vic. 20491, recorded Feb. 3, 1927.** Again Venuti and Lang are featured in 16 bars of the closing chorus. Sir Joseph plucking the strings (a rare thing, by the way) instead of bowing.

Venuti Pops Up! Sunny Disposition, Vic. 20483, recorded Feb. 8, 1927. No hot stuff here, but a good example of Don Murray's ability to arrange. Parts of this still sound work and Lang's guitar accompaniment is outstanding during the chorus by the vocal quartet. However is an important tune **A Little Birdie Told Me So** played by Roger Wolfe Kahn. Only excuse for mentioning this is that Venuti makes a surprise appearance, showing briefly in last chorus.

My Darling Girl and Cover Me Up With Sunshine, Vic. 20588, both recorded Feb. 1, 1927. *Girl* was the second all-hot title to be recorded by the Goldkette band. In the opening chorus Danny Polo (depulsing for Murray's reverb) and Bix to regain a straight trombone solo to good effect. Another feature of this arrangement (by Bill Challis) is the second chorus with Bix and the brass section in an ensemble passage worked out by Bix and Challis. Later Venuti and Tram make appearances with solos that would do them justice today. The reverse is worthless. Thanks to the efforts of the writer, *Frisky Girl* has been reissued by RCA-Victor, this time coupled with *Clementine* (see below) on current Victor 28383.

Jimmy Dorsey on Baritone, I'm Gonna Meet My Sweetie Now, Vic. 20675, recorded Jan. 31, 1927. This is in a class with *Hoosier Sheetrock* and the absence of a

No. 2 master. *Slow River* certainly deserves to be released because it is one of the most successful records in the limited Goldkette repertoire. Challis did the arrangement, which

Left to Go on Panic All of which brings us to the end of the all-star Goldkette band's repertoire. A few days after *Clementine* was waxed the boys left to form an outfit of their own headed by Adrian Rollini. The venture was short lived, only 10 days, and it wasn't long before Bix, Tram, Brown, Rank and Challis all joined Paul Whiteman to continue their brilliant careers. But that's a story of a different color.

Six Fem Musicians Become Nuns

San Antonio—All of their former members of Jerry McAllister's Rangelites, an all-girl band, six girls last month laid aside their horns to become nuns. They took their first vows early in August. The six include Gladys, Evelyn, Dorothy and Hazel Jones, their widowed mother, and Willen Gray.

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Jean Goldkette's band, circa the spring of 1927, included such stellar jazz luminaries as Bix Beiderbecke, with head on roof; Bill Challis, Frank Trumbauer, Steve Brown, the man who inaugurated string bass slapping; Chansney Morehouse; Fuzzy Farrar, Ray Lawlis, Eddie Lang, Joe Venuti, Doc Ricker, Dan Murray and Russ Morgan. Warren W. Scholl, in his story of the band's recordings, tells of vocal numbers that even more attractive. After a straight opening chorus, Tram starts a sequence of hot solos. Jimmy Dorsey (subbing for Murray) makes a rare appearance in the verse playing hot baritone saxophone. The Bix-Challis team is responsible for 8 bars of hot ensemble work at the end of the second

the highlights of the outfit before it disbanded in the fall of 1927. Goldkette, after a long period of managing bands and taking occasional vacations from the music biz, is back with his own band now and recently, in New York's Carnegie Hall, played a program of outstanding American music—a far cry, however, from the brilliant jazz he once featured with the gang shown above.

spots Bix for part of second chorus and Tram for nearly all of the third.

Slow River, Vic. 20381, recorded Sept. 15, 1927. An unimpaired arrangement of the last pop tune to be recorded by the band. Murray is rather corny in a baritone sax solo in the second chorus. The only good feature is Tram's sax for the 8 bars of the final chorus.

Jean Goldkette, from an old print of 1927.

chorus. Also worth noting is Venuti's solo in the third chorus with Brown's forceful bass forming important background.

I'm Gonna Meet is currently available on Vic. 28384 coupled with *Slow River*, this time presented from a previously used master. Originally, master No. 2 was used for 20675, but master No. 3 has been substituted for release No. 28384.

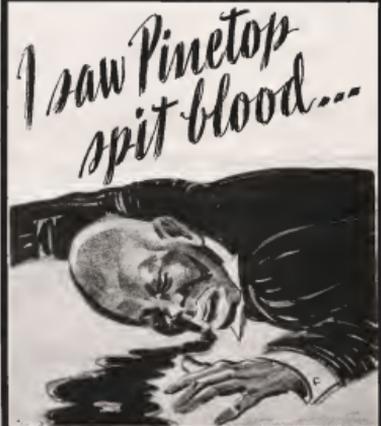
Two "River" Tunes *Slow River, Vic. 20392, recorded May 6, 1927.* Here also a different master was employed in reissuing release No. 28384. No. 20392 originally was made from No. 3, but the current version was pressed from

Clémentine, recorded Sept. 15, 1927, Vic. 20384. It is ironical that the last number to be recorded by the great outfit should be its best. The arrangement was made the last minute by Murray, Tram and Howdie Quickroll, but one wouldn't suspect it judging from the results.

Bix's beautiful cornet is plainly as credible all through the opening chorus and Bill Rank's trombone in the middle 8 bars is in keeping with the spirit of the performance.

Eddie Lang takes a few hot guitar breaks in the verse, followed by a 3-part sax chorus written by Tram (the trio includes Tram, Murray and J. Dorsey). Best of all, however, is the moving chorus played by Bix immediately following the sax. Venuti interrupts the Bix solo for middle 8 bars, and this rounds out a performance in which everybody put his best foot forward.

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Where Is Jazz Going?

Get Out the Hacksaw and Play A Riff to Death All Night!

BY GEORGE M. AVAKIAN

The other day I played a couple of my records for some friends of mine. They often wondered what it was I collected. They like swing music a lot—most of them buy records quite regularly.

So I put on *One Hour* and they chuckled at Hawkins and Pee-Wee and wondered why Glenn Miller (actually the weak spot of the personnel) bothered to play with such a gang of hackers. "He has the smoothest band now—who do you like better, Ray Erberle or Bob?" I had the nerve to play Louis' *Two Deuces* next and they made me take the record off in the Louis-Hines chorus.

Some Want to Hear Bix

I gave up and they went back to Artie Shaw's *Begin the Beguine*. After all, that is swing music. *Everybody* knows that!

Once in a while there's a faint ray of hope in the form of somebody who's heard about Bix. "He was the greatest of them all, wasn't he?" Only they don't make a question of it. There's a light in their eyes as they say the magic word Bix. "Bix." Like that. They have a lot of Bix's records—the 35-cent ones. They treasure the original Whiteman they found in the family Victrola. "Right in the middle of father's Carusos! I turned down two bucks for it." (Sucker.) "And have you read *Young Man With a Horn*?" They say it isn't really Bix, but it simply couldn't be anyone else."

If they can like Bix, there must have been something wrong with him. Because, pressing further, you'll find that they also like Miller, Shaw, and Tommy Dorsey. (They throw Benny over for Larry Clinton and Bea Wain.) And on the side they go to the Onyx to hear John Kirby.

Where Are We Heading?

Things like that make a fellow wonder. Where are we heading? Swing music is played in full arrangements in which the brass and sometimes the saxes carry a very simple lead in the ensembles, every note just so, making it easy for the jitterbug's ear to retain the general outline of what the band's playing. And what the band's playing is usually some highly inspiring creation like *Don't Be That Way* or *Undecided*. I'd rather curl up with a good dry grammar or the *Times*' financial section. At least they don't make a habit of attacking notes flat and sliding up to them, hour after hour.

Solos are generally played with the same ideas in mind. Get a pretty tone out of your clarinet, play a lot of up and down runs, legato style. On tenor, it's fine if you sound like a hacksaw from time to time, and if you start your chorus with a familiar phrase and repeat it for 16 bars, so much the better—only don't forget to clamp your eyes shut and kill yourself doing it, even after the first 40 times.

Trumpets were made to blast with. Look where it got Harry James. And the more drum breaks and tom-tom interludes, the hotter the music.

"And I like it when they play *All I Remember Is You*. That band is so versatile! They send me when they play swing, but I like it sweet, too."

Too Old—They're Corny!

But never run out of those silly riffs. One stupid phrase like *Sunrise Serenade* and you're a success.

Whatever you do, don't ever play *Sister Kate* or *Jazz Band Ball*. Man, that's corny! Those tunes were written years ago.

Well, you ought to have a vague idea by now as to why record collectors crawl into their little corners and fish out a Bessie or a Louis, just so that they can keep going.

Music's changing and changing. Instead of a band like Duke's or Fletcher's, with first-class instrumentalists playing intelligent stuff, we have meaningless noise thrown at us by incompetent bands whose leaders are flashy second raters. Look at Shaw, or James, who could be a good trumpet player if he wanted to be. Take most of the swing idols and chuck 'em down the drain and maybe there'll be some hope for hot music! But the money's good and so jazz will have to hit the skids.

The Old Guard is Aging

That's what will happen. Who are the hot musicians today? Well, there's hardly a real one left, and all of those have been going since the year one. The twenties were the golden age of jazz, and it's the same crowd a decade later. The younger musicians don't play the same way. Which is a mistake, because you can't improve on the old boys. Jazz is jazz; it can't be modernized or streamlined. King Oliver was playing as hot as anyone can play in 1922, and the records prove it. Stop being squeamish about acoustical recording and you'll find that the stuff's there.

So there's Louis and the Hawk, Hines and Fats, Bechet and Dodds, Muggsy and Condon, Zutty and Davey Tough, Higgy and T, and maybe a dozen or two more. And the Duke's men, who keep getting better and better. But in general the hot boys are getting on. Their best records are behind them. After they're gone those records will be all that's left of their music—the



Ready To Go . . . Sonny

Burke, former Duke University baton wielder, whose young band has been brightening the Detroit music front several years, was to cut his first records for Vocalion late in August. At the same time, the Burke band was signed by Fred Williams of the Frederick Bros. Music Corp., which will take the band into New York into the fall. Burke is shown (right) with his pianist, Wayne Herdell, finishing up an arrangement of *When You Haven't Got a Girl*, which Sonny wrote in collaboration with Xavier Cugat.

real jazz. And the old guard is aging fast.

Freddie Green Alone

To replace them, they say that another Louis or Bix or somebody will come along. They said Roy Eldridge had it, but he had too much.

Bobby Hackett went up like a skyrocket and lasted as long. Teddy Bunn? If you missed his last record, you'll hear that one-note build-up in the next one. There's just one youngster you can rank with the select few—Freddie Green, who was never influenced by anybody and to whom New Orleans is just a town in Louisiana. It's theoretically impossible, yet Freddie, one of the least-known members of the Count Basie band, plays the solid kind of guitar that has put Eddie Condon, Johnny St. Cyr, and Clarence Holiday in the jazz hall of fame. Freddie stands alone—where are the rest of the hot musicians of the thirties? Time's a-wastin'.

Not Much Left

The swing craze (I hope you know the difference between swing and jazz) will carry on for years. It will leave its mark. The old boys will be forgotten by all but the hardy few. Records are the sole preservation of music and already the collectors are wondering why the hell anyone ever bothered to make records by Louis and Tesch and Bessie.

Ellingtons, an occasional race

record, and the guys who were in Chicago 15 years ago. That's about all that's left for the hot collector. Ten years from now the guys will be too old to play. There'll be a couple of kicks left in swing bands like Basie's, yet the sting will be gone.

But not completely. Not until the last *Knockin' a Jug* or *Okeh Moche* or *Gimme a Pigfoot* is worn smooth. So it's back to the ivory tower and dust off the old turntable.

Curbelo to Detroit

Detroit—Faust Curbelo's new 12-piece band opens at the Statler here Sept. 10. Curbelo, 27 years old, was born in Cuba but will play American music as well as latin stuff, it is said.

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Watch Those R's!

To the Editors:
In Paul Edwards Miller's biography of Louis Armstrong, he credited the composer of "Fats" with "I'll Come Back To You as Being Frank Briggs. Please take out the "r" in that name as I am the composer. It is the only name of mine that Louis has recorded and I am very proud of it.

FRANK BRIGGS

Harvard Stigma Can't Hurt This Cole!

By C. L. Estlin
St. Louis—Scotty Burkhaak, who plays two trumpets at the same time as a feature act within Buddy Rogers' orchestra, says his biggest worry is that the union will reject him for putting a man out of work.
Rogers, who stars Burkhaak's showmanship, thinks Scotty's two-trumpet stuff is the nuts. "They tell me Scotty has two degrees from Harvard," says Buddy, "but it certainly doesn't affect his playing."

Nitery, Hotel Men Howl in Pittsburgh

By MILTON KARER
Pittsburgh—With general conditions already outrageous for local musicians, the recent edict of the state fathers to close down the bars and night clubs early on Saturday nights gave our Joe Blower a pretty size kick in the teeth. Before the one o'clock closing ordinance went into effect, night clubs, inn and hotel managers by the scores appealed to local 90 Pres. Clair Messler to make a special request of the State Liquor Board to offset the closing hour that the spots might make a living. Niteries are taking a terrific shaking this summer, and everybody concerned is "way behind the eight ball."

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Caught by Ted Toll

We receive countless letters from persons who seem to know what they're talking about and who feel very strongly about the worth of certain relatively unknown musicians' work. So it might not be a bad idea to attempt, in our humble way, to give some of these deserving corners the little boost that our editorial position enables us to.

We realize we're sticking our neck out, so right here and now let's say that if you've got some of a musician you feel you have to champion, and in championing him you feel you have to do it here, your letter, if you want us to jump it immediately to the typewriter, must indicate that you have a pretty fair conception of what goes to make up a good jazz musician.

Regarding Jerry Salome
Rather than eulogize some of our own favorites unknowns (and we have a few) we'll get off on some of those who have supporters enthusiastic enough to take up the pen in their honor:

E. Stacey, of Green Bay, Wis., writes: "Too had some big time leader doesn't bear a certain young man named Jerry Salome, from Iron Mountain, Mich., whose playing ability can well be compared with that of any of our top tenor men of today... the kicks he can give are on a par with those given by such artists as Sam Donahue, Les Young, and George Auld... Like them, Jerry has an original style of playing which reveals intense emotional feeling and a tone which is indescribably fine. In fact, the only thing I can think of that he doesn't have and should get, is—a break."

"Lebrecht Should Be Touted"
And Bill Weatherston, who doesn't give us much credit for our knowl-



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Stanwix in Chatham, N. Y. (they were there). "So what," you say? Well, nothing, except that they have a piano man and a drummer who really play and would take top money in lotsa big outfits. I can't give you their names 'cause I don't know 'em. But it seems to me those small-time fellas (and there are plenty of them) should be given a break."

There certainly are plenty of edge of geography, writes: "Probably you've never heard of such a place as Hudson, New York. Or maybe you have... Noticed ever since I've read your rag that all of the space has been devoted to the top-notchers, the name bands... Plenty of the small fry really deserve to be up in the money, but never had the chance. I don't mean just the jam-monkeys who throw noise all over the place... I'm in a crowd who will go miles out of the way to dig a decent hand's giving... If you'll look in the back of Down Beat you'll see Smilin' Ed Lebrecht and Co. playing at the

them, Bill. But it's a pretty tough assignment to take the name of each and all of them on our already beat shoulders. We'll see how far we can get with the job, though, and give you more next month.

Terry Allen Changes

New York—Terry Allen, young vocalist with Red Norvo, has joined Larry Clinton's band.

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See editorial on opposite page for further details.

Goodman's Hollywood Bowl Concert

(Jumped from Page 2)

usual next-morning criticisms in the dailies written by male and female jerks who didn't take time to ascertain what Goodman and Tompsett attempted to do. Quoting Bill Farquhar, top Hanington Beach writer, who was one of the

few members of the press who write completely enthusiastic reports of the concert:

"Label Morse Jones, the Los Angeles Examiner writer who covered the concert, put more corn in her review than three farmers could

not raise in three years under present New Deal stipulations. She classified Lionel Hampton as 'making antics at the drums!' said a double-bass was made to be bowed, not slapped as a percussive instrument." Other reviews were equally as insane.

After closing at the Victor Hugo Aug. 17, after breaking records at

the once-famous-for-ahhms! spot, Goodman and his men chartered planes and flew to dates in Atlantic City, Toronto and Colorado Springs, winding up again at the L. A. airport to begin a new engagement at the Victor Hugo Sept. 7. It marked the first time Benny's group had flown around the nation together to make connections.

Shaw Big in G. R.

Grand Rapids, Mich. — Artie Shaw played to 2,400 last month at Ramona Gardens here with Duane on the block at \$1.25 and \$1.40. Shaw replaced, for one night only, the music of Max Baer's' orchestra, a top fave here which sports Barnes' piano work.



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PHILLIPS—Georgia Ashworth Phillips from 812 J. Phillips Kansas City drummer, in Kansas City last month.

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JUNGER—Georgios, Joan Elmer, 715 1/2 ... to Mr. and Mrs. Eugene Junger in ...

FINAL BAR

MAHER—Thomas J., of Mober Maul Co. Jackson, Mich., July 31 in Beverly Hills, Cal.

COLEMAN—Sam, in Hollywood Aug. 9 to Mr. and Mrs. Emil Coleman. Father in ...

WARD—Sam, to Mr. and Mrs. George Ward in Los Angeles Aug. 9. Glad to see ...

NORTH—Sam, 7 1/2 months, to Mr. and Mrs. Bill North July 18 in New York. Dad is ...

ROSEN-ERLADWAY—Marty Rosen, drummer with ...

KOENIG-ROSENBERG—Art Shelleff, Cleveland sax player, ...

MARSH-LANGRISH—Milton Marsh, drummer with ...

SHREVE-FISK—Ray Shreve, a musician, in ...

REYNOLDS-ROBERTS—Robert (Bud) Reynolds, also ...

MCREECHY-LEMAIRE—Howard McCreedy, band leader, in ...

WOODS-NIEBIG—Henry Woods, jazz leader, in ...

MORGAN-GRAY—Rosa Morgan, leader, in ...

PERSON-CAFFO—Vincent Person, ...

SPRING-LASTAN—Sam Spring, Chicago ...

LOST HARMONY

GLEES—Bud Chas. conductor with ...

COBBETT—Wells, Detroit musician, ...

LEWITT-BERMAN, 81, Father of ...

MANN-Lewis, Negro pianist who ...

PRICE—Edith W. 65, bandmaster and ...

ROBINSON—Elliott B. 28, rock ...

GOODEY—Ray Charles, 71, English ...

ALBRECHT—Glen A. 76, musician, in ...

BENNETT—Father of Beverly Bennett, ...

ALLWELLER—Barbara, 33, wife of ...

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Murray McEachern's Siphorn Style on "Sleepy Time Gal"

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Alto but not legato

Reproduction of *Sleepy Time Gal* by permission of the copyright owners, Leo Tait, Inc. Murray McEachern, who sits in the Cass Loma band's brass section as trombonist, although he is almost equally proficient on alto and tenor sax as well as trumpet and clarinet, begins a column on trombone playing the next issue of *Down Beat*. He is a Canadian, is married and has two children, and got his first break in the big time

with Benny Goodman. He has been with the Glen Gray crew now nearly by three years, and is featured in theaters and hotels when the band plays shows on all the instruments.

mentioned above. His favorite chorus is one here on *Sleepy Time Gal*, and it's a prime favorite with those who request tunes when the Cass Loma gang is on the stand.

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Magro Leaves Mills

New York—John Magro, advertising and publicity manager for Mills Music, Inc., resigned last week to free lance as an advertising and publicity counsel.

Freeman Rounds Up All-Star Jam Ork

New York—Bud Freeman has a gang of go men in his new combo at Nick's in Greenwich Village, including Dave Tough, drums; Eddie Condon, guitar; Pee Wee Russell, clarinet; Max Kaminsky, trumpet; Gene Norman, piano; Brad Gowanz, trombone; and Clyde Newcomb, bass. Jazz fans' pleas were responsible in August for RCA-Victor's recording *China Boy*, The *Earl*, *Boyz To Go*, and *I Found a New Baby*, tunes Freeman made famous with early six Chicago jazz groups. Tough is replaced, on the records, by Danny Alvin. Band is booked indefinitely at the spot.

Bud Freeman

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WITH THE LONGHAIRS

Is Sevitzky a Pirate?

BY KURT POLNARIOFF
(First Violist, Pittsburgh Symphony)

Down comes the off-beat on the first "long hair" chatter column in the music press—this is the first time—so keep your eye on the stick!

Why does Fabien Sevitzky, the pirate who grabs up all the young musicians from the music schools and makes them sign one, two and three contracts at decreasing annual salaries for his bush league orchestra in Indianapolis, get away with it? He does so simply because he has given the town some first class music and has raised the standard of the orchestra to unheard-of heights. But what a method! The kids don't know any better and sign up at \$40 a week or less and when contracts expire, they are told to sign new ones at once or not at all. Which keeps them from looking for better jobs. Did we say pirate? Somebody ought to hang that guy on a second ending!

Two ace wind men are moving from Krueger's Kayser Philharmonic to Fritz Reiner's killer-killers in Pittsburgh. . . . Julie Seder will hold down the lead on clarinet. . . . That Hollywood pianist boy, Stokely, who also does a little stick-

port is getting along nicely. . . . They already have \$25,000 of the required \$50,000. . . . These are the know are very optimistic. . . . I just wonder what would happen though if the campaign flopped and all the boys who gave up jobs to sign up were left out in the cold. . . . Brerrett. CODA: . . . The two outstanding hobbies among musicians seem to be port and photography. . . . Bill Terello, who saves the Dog House in the N.B.C. ark, does almost any course very close to par. . . . Alexander Hillberg is one of the best at photography, snapping some real prize-winners. . . . He is also the concertmaster of the Philadelphia ark, which also boasts one of the best cooks in the person of Marcel Tabouren, who is considered to be the greatest living choist.

SECOND ENDING: . . . If you like the idea of this column tell your friends and also the editors so that maybe after a while I can give up the fiddle and spend more time listening to Count Basie. . . . DOUBLE BAR.

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About the Author

Kurt Polnarioff, whose graphic columns about "classical" musicians make his sheet herewith, was born in 1917 in Hamberg, Germany. His father was a noted European composer. Coming to the States in 1932, Kurt began the study of various instruments and became interested in Curtis Institute, Philly. He has played with Joe Bonomo, the KW and Bob Golden, WCAU, and has written for the New York set but has left Local 662 cast. This winter he will also study with the Pittsburgh Symphony.

Polnarioff's hobbies are photography and fishing. He hopes to have his own place some day. Meanwhile, he'll fiddle and write notes, providing readers of Down Beat let the editors know they want it every month.

waving on the side, has moved Sammy (Donald Duck) Mayes up to first cello—just why only for half the season? . . . Doc Kendall Thompson, former head of the music dept. at UCLA and winner of the Prix de Rome, replaces Josef Hofman as director of Curtis Institute in Philly. He is making some much needed changes and will do much to raise the high standard of things at the school.

MOUNTAIN MUSIC—Lenny Rose, who climbed from the last stand to the assistant first chair job at the Toscanini job at NBC, is going still further up. He signed up to lead the little doghouse of Rudinski gang in Cleveland. . . . The season in Chatsaugus, N. Y., got into full swing. . . . and with the orchestra under the direction of Albert Strosser, the boys in the woods did all right. . . . For the first time in a long while the boys in

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S O P R A N I
A M P L I P H O N I C

More "Off-the-Stand" Jive

(Jumped from Page 12)

The Teagarden-Shand Epic Skiles, trumpet; Henry Whiteman, fiddle; Joe Herron, piano; Benny Mortel, guitar; Wes Herms, trombone, and Sammy Finkel bass. Green calls it his "groove group."

Next time you see JACK TEAGARDEN or TERRY SHAND ask them about their San Antonio days together, when both were about 13 years old. Maybe they'll blush. . . .

The boogie-woogie has hit England, and one of the lineys, GEORGE SHEARING, is being boomed as a "white Albert Ammons." . . . KAY KYSER and gang are working in a movie job on the coast which, when released, will be titled "That's Wrong, You're Right." . . . or maybe it's "That's Right, You're Wrong." Kay himself isn't quite sure.

Larry Clinton Changes Sax Section

New York—Larry Clinton still is experimenting with his sax section. Last month he added Ben Feeman and Steve Benorio in an attempt to get the "right" combination. George Rose, Detroit guitarist who recently left Benny Goodman, also is with Clinton's band, which is playing one-nighters, including a week at Virginia Beach.

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How Teagarden Gets Brass Effects

By Will Hudson

This man Howard Cox of Cleveland is persistent. But his question is a simple one: "Have you heard several bands, especially Jack Teagarden, use a brass combination which sounds as though the trumpets and trombones are playing in unison. I know that usually, when a unison passage is written for brass, it is written in octaves—the trumpets playing the upper octave and the trombones the lower. But the passages I have in mind sound as though the trumpets and trombones are written in unison and not in octaves. Is this permissible?"

Well, below I have given three ways to write unison passages for brass. In Example 4 I have given the method which is used most often—three trumpets and two trombones an octave apart. Example 5, just below, shows another method used very often. In this example two trumpets play the upper octave, one trumpet plays an octave lower, and the two trombones play still an octave lower. This method is very effective and sounds very full, but of course the range is limited. The best range is from B-flat to A-flat, as shown.

Exam. 4

3 TRUMPETS
2 TROMBONES

Exam. 5

2 TRUMPETS
1 OCT. TRUMPET
2 TROMBONES

Example 6 shows the method to which Cox refers in his question. This is another way to write unison brass, and is entirely permissible.

Exam. 6

3 TRUMPETS
2 TROMBONES

WHERE IS?

Ralph MacDonnell, age 28, repairs and sells musical instruments, formerly at Syracuse, N. Y.?

Carl Miller, tenor saxophone, formerly with Jack Crawford?

Conn Humphries, formerly with Jack Crawford?

Bob Jacobs, trumpet, played on S.S. Washington and at Penn Athletic Club?

Gordon Keys, drummer, from Massachusetts?

Stewart J. Scott, formerly staff violinist at Station WPTF, Raleigh, N. C.?

Joe Stephens, piano player, formerly of Cotton Club, Chicago, and Midwest dates?

Michael Sebesta, bandleader, played Statler in Cleveland, Brass Hall, New York City, etc.?

Louis Blasing, drums, and leader of band, formerly at Lin-Inn, Detroit?

Joseph Dwyer, vocalist, formerly with Van Alexander?

Fred Neg, violinist, formerly at Station WCAL, Philadelphia, Pa.?

Nancy Finkle, formerly vocalist with Frank Dailey?

Joy Lyons, vocalist some time ago with Don Benson?

Harold Bach, played trumpet in Germany and made records, formerly of Wurtsboro, N. Y.?

WE FOUND!

Bill DePue is now playing a saxophone and working at Elmer Carroll's night club at Hollywood, Cal.

Joe Martin is singing with Del Courtney's orchestra at Bear Mountain, N. Y.



George Wettling on Drums

'Where Are Solid Men of the Old Days?'

By George Wettling

What has become of the good solid drummer of "the good old days?"

It seems as if all a drummer needs these days is a knowledge of how to talk on the subject of paradiddles, flamadiddles and single, double and triple paradiddles. I'll diddle and you'll diddle, and a package of doublemint. Personally, I prefer a boy who sits down and drums behind the snare—providing there is a snare!—and giving him a "fit" by omitting all double paradiddles, body expressions, acrobatics and trapeze exhibitions. Yes, this year's crop should devote themselves more to "time" and again.

Leon Maccek, Wichita, should keep up his practicing and playing in a small band as that is the best experience I know of. I suggest you get some schooling to get a general idea of rudiments, however, Leon.

Takes His Straight!

The use of washers on a high-hat is simply a matter of what appears to the user, in answer to F. W. of Los Angeles. Some prefer the bottom cymbal built up so that it hangs

very loose; others want theirs with only one washer at the bottom. I prefer mine straight.

I'd like to take time out right now to thank the boys in England for their swell letters. Mr. Ronnie Hoath of Streatham, London, and Harry Burton, Dublin, Ireland, especially. Another great artist from Britain is David Low, who sometimes takes a crack at Chamberlain. But Chamberlain is a Low fan.

Tune Your Own Blocks!

What would your cymbal be without a block? Edgar Stegman of Seattle wants to know. A block is a very important item in a drummer's equipment and while I'm on the subject, I'd like to mention that one is being manufactured now in this country which is a pip.

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Songpluggers Form Union; Fifty-Second Street Suffers

BY H.E.P.

New York—Songpluggers took a bold step forward this month in organizing the American Federation of Labor a charter that sets in motion the attempt to unionize songwriters throughout the music industry, breaking a "hands off" policy that had been in operation since the beginning of Tin Pan Alley.

The recent interest in a union was stimulated by an increasing unethical practice employed by many music firms. It is the first principle of the new union to institute strong bylaws preventing contact men from using bribery, "cut-throat" competition and the use of gratuities in cajoling bandleaders and local singers to perform tunes. Under immediate consideration will be a plan, whereby newcomers will have to serve an apprenticeship (approximately two years) before being taken into the union, a standard wage scale and firm occupational standards involved in the nightly exploitation of music.

52nd Street Dead

The union does not anticipate any strong objections from music firms, but whether it can fulfill its purpose in eliminating the well known practice of songplugging is questionable. During the existence of the N.R.A., a similar attempt was made to eliminate these poisonous elements in the industry, but the workers are placed as stringent a rule in this matter is unknown. The problem becomes even more acute in this particular matter, since many employers themselves have failed miserably to conduct themselves properly.

Fifty-second street took the worst end of a bad month in night club business, almost counting the only notable draw, remaining as the most congested sidewalk in the city and serving waiting fans spent their shekels in Greenwich Village where Bud Freeman's Orchestra has become one of the more discussed units in town.

The Onyx Club ended a hectic career this month, then the doors were closed suddenly one night. The John Kirby band, which drew terrific rave notices in time in the recording studio, until they disappear for Chicago. The Troc failed to receive the advertised big band policy in place of a small music hall. Still holding up fairly well are the veterans Hickory House where Louis Frenzo is the new attraction, following Wingy Manone, and Kelly's Stable still a best bet because of Pete Brown's success. Bud Freeman's Orchestra of the Five Spirits of Rhythm.

Hammond on Coast

Record studios were humming this month with plenty of news. Here is a summary of the recording date for Columbia, which will issue his platters on the Victor label. At the same time, John Hammond is remaining in California to supervise a second session. CBS is also instituting a series of Monday night broadcasts over CBS to combat the Magic Key program. CBS will offer Brannovic and Vocal artists in a weekly show, which will be overserved by Hammond.

Ell Oberstein is getting nearer his goal, having obtained a recording contract from E.P. for his newly formed disc concern. His problem is to obtain an impressive record which is eligible competition for the trade.

Both ASCAP and the National Association of Broadcasters are digging in for a pitched battle this winter, when renewal of broadcast licenses comes up. The N.A.B.C. tends that present royalty of five

per cent of commercial revenue is being given. General Electric and ASCAP's cut of five per cent is too small, considering the vast amount of music used by radio and also the fact that this music makes it possible for radio to present foreign artists and the world's best music.

Also of interest, especially to fork leaders, is the new plan to license radio stations with broadcast phonograph records. The fees obtained by the record companies from radio stations will be shared with the record artists, as is currently practiced in England, which shows that a new, large revenue to music coffers.

Skinney Won't Use Word "I"

BY DON McKIM

Vancouver, B. C.—Skinney Ennis' weak at the Beacon theater did no harm to either Skinney or the band. Ennis didn't hog the show, whizzed only three vocals and impressed newspapermen by never using the first person singular in the course of interviews.

Sho's. The usual warm weather will help Palmor Theater restaurant, after running four months, got the worst of a night club, and is in hands of receivers. The spot's still operating, with Stan Rogers seven days a week, and Len Hopkins' crew, from Ottawa, is planning more conservative customers at Hotel Vancouver's Pangram Roof. . . . Alexandra ballroom still is pulling in the town's biggest crowds with Leo Sennett's band. The Place recently jumped from three to four nights per week of modern dancing due to Sennett's popularity. Other two nights are reserved for old-time hoedors.

Hicks Has Enough; Opens Booking Spot And Drops His Ork

BY BULK HOLLINGSWORTH
Richmond, Va.—Roy Hicks, local maestro, has given up the baton to open a booking office, Associated Radio Artists. His first band is Freddie Johnson's. . . . Claude Bowen, hometown boy who is making good with Harry James, will marry the little gal who works in the Southern Music Center. Her name: Pippie Tisdale. . . . Kantilla Gardens has cut out its radio wire (which isn't helping tourist trade). . . . Jimmy Applewhite has left Jimmy Fallon's band to sing with Freddie Johnson. . . . Shorty Rogers' best post-summer record is an office boy note. . . . Glen Gray's rhythms continue at the Westwood Super Club.

George, at present manager of the English Tavern, is really a pal to musicians. Extends them food, sets on the cuff when they are broke. It's a shame the rest of the industry has no same kind of confidence in us, same kind of love for you, George. . . . The Drummer with the Whistle has Jabbo Poppa worried (he doesn't play better than you, Jabbo).



—Otto Hess Photo, Courtesy Mel Adams

No Hard Feelings . . . Larry Clinton appears as if he's afraid of Ben Victor, his singer, who a few months ago left him to go out on her own. Here Larry is shown congratulating Ben after she cut her first solo for RCA. In fact, she was waxing *Sty's Heater* while Clinton's band was recording in an adjoining room. On Ben's side, as an accompanist, are Walter Gross, pianist; Lou Schober bass; Vince Maffei, guitar; Felix Baumgart, clarinet; Arnold Brillhart, Hank Ross and Dave Harris, saxes; Jack Lacey and Larry Alperet, trombones; Johnny Williams, drums, and Nat Latta, Red Solomon and Wally Kelly, trumpets.

• Doubling in Brass •

John Turns Psychologist To Tell Us How to Play "Natural" and Still Play Right

By John O'Donnell

It would be nice if you could hire a small boy, or possibly your teacher, to go along and play your horn for you. But unfortunately, such a man has to live his own life. So get wise, do what you no matter how wrong you might think you are.

The only difference between your natural and a genius's natural is that the genius's playing is right, and yours would be playing natural but wrong. It's up to you without disturbing your natural feel and way of playing.

Here's an Exercise

If your missing licks or wrongs are caused from a faulty base or background, you should practice the following exercise for two minutes.

Use mouthpiece under upper lip on gum. Hold the new reed loose, and get it between teeth from under lip and get a natural feel. Do this exercise for 10 seconds. Do it the same thing on lower jaw. This exercise you will find useful if done correctly occasionally adds more base or background to your natural feel.

After practicing the above for two minutes forget all those ideas and get natural. As all natural things are done sub-consciously, use this simple rule: As you get on you must look at some object in the room or some small printing matter which will keep the mind busy trying to do your job better, thus cutting your sub-conscious mind automatically set up to your natural feel and way of playing.

Wongs Must Be Righted!

The terrible thing that can happen in this case is that you might think of your new idea as you get out, causing you to use the conscious mind, which is most unnatural. No

master how right the idea that you are working on may be, it would do you more harm than good.

So, to sum up: Sparingly try any idea that you think might be correct, say for about two minutes, keeping your conscious mind busy as you get on so that you will breath or work out into your natural feel and way of playing automatically—which must be sub-consciously. The wrongs must be righted through hard work and correct ideas. First, feel and play natural. Second, check your base or background. Third, correct your lip position. Fourth, your mouthpiece. And do this this way, my friends, or join the navy.

Sad Kicks For Omaha Musicians

BY ED KOTERBA

Omaha, Neb.—There are sorry times, in truth. Peony Park's trouble stack higher than ever now with the spot on the national unfair list. So Joe Malco, the owner, hired a third-rate musician outfit, and now he faces pickets and boycott. And to top it all, the state is suing Omaha for unemployment compensation.

Then there's the Deluxe, one of the Midwest's most modern ballrooms, which is hiring non-union men for two bucks a night.

Politician-Maestro Leaves Seattle Spot

BY GENE HICKEY

Seattle—Vic Meyers has finally left the Trianon. The wacky politician-maestro was succeeded by Bart Woodway, who handles classic takeoffs like Shaw, Leon Meekin is slated to replace Woodway Sept. 1.

Sudden enforcement of gambling laws cut the Trianon's audience, who had just opened the new Club Rickety, into unemployment. Richard Hickey, owner, was released after posting bail pending investigation.

(C. Hickey, Dewey Brass writer in Portland, is he now added to Hubert Hickey, Chicago.)

Gay Jones had added a fourth sax and debited Riverside ballroom. . . . Showed a third local military to open with Jimmy Murphy, using a too loud electric organ, on deck. . . . Local ears their best kicks at the Circle Tavern listening to G. T. Smith, piano; A. Mitchell, trumpet, and James Bradford, drums.

Roundup Band Gets Fat River Boat Job

BY J. H. LANG, JR.

Indianapolis—The River Dance Band has been a great success thanks to the fine live of Chuck Smith and his crew. The outfit was gathered from the various corners of town at the beginning of summer and has had some of the nation's finest local prep schools have to offer.

After a few weeks' rehearsal the band was able to land a contract some of the better local outfit companies. The lineup includes saxes Ed Cox, Dave Tipton, and Ray Ratt; Dick Paul, Willie Stewart, and Dick Baker in the brass section, and Dick French, Jack Nelson and Rhythm.

Nichols a Hit

BY MILTON KARLE

Pittsburgh—The old "red headed sultan of swing" has done it again! Red Nichols is back in the running with his new band and crew that ranks — for thrills — with his old Pennies of the 1920s. It's the Rocky Mountain Trolley Band, with a sparkling with Frank Jay on bass, Willie Stewart, guitar; Bill Maxted, piano, and Vic Anglin on drums. The W. H. Williams last night's band played a set of music that the patrons just kept dancing and his bounce rhythm was infectious.

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July 18, 1939

Down Beat Publishing Co.,
606 S Dearborn Street
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TOM HERRICK'S ORCHESTRATION REVIEW

At The Woodchopper's Ball
(Arr. by Joe Bishop, published by Leeds
Music)

Here is one of the first (we hope) in a long line of Woody Herman arrangements.

"Woodchopper's" is typical of the Herman hand, it's built on the usual blues sequence of chords and features instrumental solos galore. Tenor sax, trumpet, clarinet, and trombone all have solos and

each has a first and second ending so that the soloist can play as many as he wants. The backgrounds are particularly fine; note for example the moving high sax organ which backs up the trombone. The brass will need some plunger work for this baby.

A Home in the Clouds
(Arr. by James Mabe, published by Paramount)

Two Benjys, Carter and Goodman, collaborated in writing this tune, which should be commercial enough even though it's a little too good for Joe Public. And we like this Noble arrangement. He has broken up his repeat chorus with much more variety than you usually find in the ensemble 16, sax 8, ensemble 8 (and vice versa) rule of stork arranging. His special chorus is good, too, with tenor solo the first 16 and clarinet and tenor section at the bridge with brass figures. Last chorus is full ensemble, well veed throughout.

Cherokee
(Arr. by Ray Noble, published by Shapiro, Remont)

Indian stuff arranged and written by Ray Noble. With a few less whole and half notes this would be outstanding. There are take-off choruses for clarinet and trumpet and Noble hasn't lost his arranging touch—he's created some weird King-ton-like chords in this one.

Little Brown Jug
(Arr. by Billy Farnegan, pub. by Faded)

Although it isn't identified, this is Glenn Miller's tremendous arrangement of "Little Brown Jug"—tremendous in its simplicity and good taste. The bass figure which is first carried by piano and bass and later built up with tenor and trombone is one of the nicest bits of fugue-like jazz put into a swing arrangement to date. Most of this stock is like the original although arranger Farnegan has eliminated a few high notes in the brass. Special attention should be given to sympathetic interpretation and the uninitiated will do well to listen to the Miller record on this. Tenor and second trumpet have hot solos. A real by five stock.

ALSO RECOMMENDED
Taxi War Dance—BVC, arr. by Charlie Hathaway.
Home on the Range—Robbins, arr. by Spud Murphy.
Out of Nowhere—Famous, arr. by Vic Schoen.
Melancholy Mood—Harms, arr. by Vic Schoen.

HOT SOLO FOLIO OF THE MONTH
"Lionel Hampton's Vibraphone Folio of Rhythmic Choruses"—pub. by Patet. Hampton can put some awfully complicated stuff on record but these 14 vib solos, "Tiger Rag," "Chickie Bee," "Wash Bee," and others are pretty darn practical and not at all impossible for the beginner. "Wahwah Blues" and "My Blue Heaven" get a little top-heavy in spots but most of the other solos are simply executed with a down-to-earth riffs and phrases. Reed men, too, can pick up a few ideas from this folio.

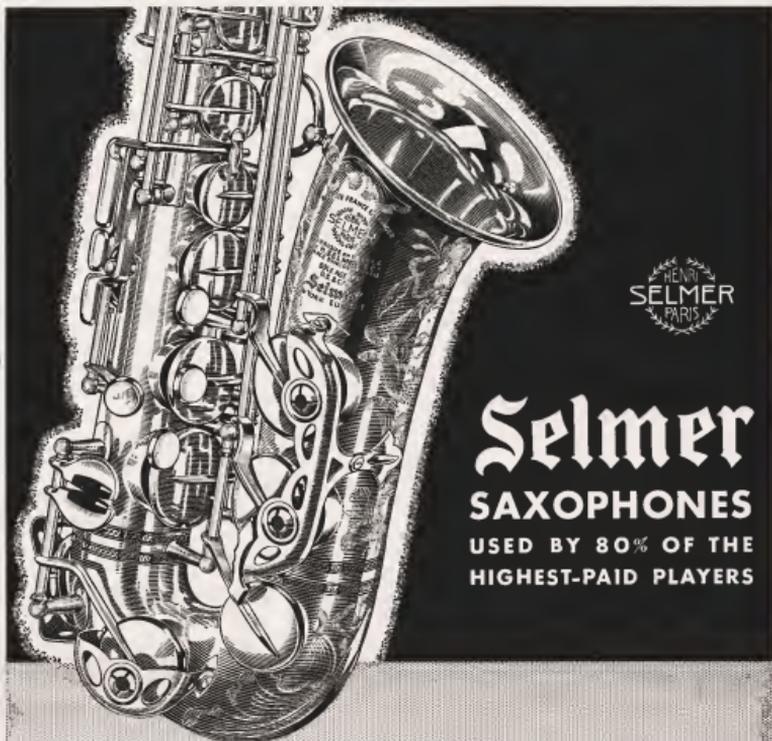
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ELKHART, INDIANA

'Old Tom-Cat Of the Keys' Sneaks Into St. Louis; Zurke Band Great

BY C. LEE KELLNER

St. Louis—A shy and quiet young gent who calls himself the "Old Tom-Cat of the Keys" prowled into town the other night to make his quarters for next few weeks at the Hotel Chase. Some of the boys in the band and Chase publicity releases, also referred to the tom-cat as Bob Zurke.

Zurke has a dynamic new band which staggered every Mount Citian who caught it. His specialty, *Healy Tom Train Blues*, has been played at many dance trips with unusual technique and ideas propelling themselves from the keyhole and into the ears of the fites to go places—he's on the road now.

Artie Shaw played to 4,000 youngsters in a solo at Muni Auditorium promoted by Syd K. Hartman, but it was a disappointment to Artie, who drew 8,000 the night before in Kansas City's (Hot Bed of Swing) Menny Auditorium.

Kavelin Hops Over to MCA

BY RAY TREAT

Auburn, N. Y. Jettick Park here was Al Kavelin's last stand under the CRA banner, having jumped over to MCA on the alleged gripe that Consolidated booked the band into too many low scale spots.

Reports on the Benny Meroff band, which followed Kavelin for a spot in the non-union combo of Hal Haber, playing at the Club Dickman, Mike Cervo replaced Charlie with Maxson.

Did Patty Morgan, Kavelin's canary, find a heart throb in the boy from Auburn?

Brodie Takes Over Louie Kuhn's Band

Kansas City—Dale Brodie, former trumpet-trombonist with the Louie Kuhn band, opened his new band at the Grand Park. Brodie's lineup includes Budgy Anthony, Bud Balsar, Bill Orndorff, Horace Hoob, Gene Crahn, Kil Shroff, Howard Abernathy, Louie Kuhn, brass; C. V. Hebert on piano; Jack Moore, drums; Gunch O'Brien, bass. It's the old Louie Kuhn band, a fact in this section for many years. Brodie, whose real name is Dale Shroff, will front the band with his horn. Henry Miller is managing the new crew.

Buck Weaver, Vet Trombonist, Deserts Music for Cab Job

BY BUD KEBEL

Cincinnati, O.—Buck Weaver, who back in the good old days played trombone right up there with Tommy, Miff, and all the rest of the beat, has thrown his job away for good and taken a seat behind a desk in the office of Parkway Cabs here.

The recent Kentucky judicial elections played their usual important part in the nightlife across the river. Jimmy Brink would have closed down his Lookout House if Judge Goodenough hadn't won. But the judge did win, and the Convention spot continues to function. . . . Ruth Bent's office is handling the new Wally Johnson Kaplice band. . . . George Hall and Holly Dawn are back at Coney Island to finish out the season. . . . Dick Dickerson, former McKinney trumpet man, heads the Ancher Club combo including Dobby Haba, piano; Otto McClinton, drums and vibas; Otto McClinton, sax, and Sam Szewitz.

Harris Features a Home Town Star

BY BILL GILBERT

Opeolousa, La.—Phil Harris' one-nighter was the big news of last month here. In a room at the Cedar Club hall to hold 500 persons, he jammed in 978 paid and featured a home town boy Irving Venetta, trombonist with the right ideas and technique, to boot. Phil worked hard and didn't leave the stand until 12 a.m., when Herbie Maul's house band took over.

Jack Tracy, former Chicago leader, is managing the spot. He's got Maul's crew signed indefinitely as a house band.

What Next? Band's Library is Thrown Into River By a Jerk!

BY CHARLIE GARDEN

Ft. Worth, Tex.—What with all the fires, and missing banding bands' instruments, and the floods, there comes a new menace now—and we don't mean jittersbugs.

On the last trip they made down from New York, Jules Salkins' boys, now playing the S. S. Seminoles, got on the handstand in time to see a punk kid throwing all the band's arrangements overboard into the water. By the time they realized the frat the library was floating away in a swift current. Re-

sult: Salkin's crew now is busy making a new library.

The town jumped last month with Frank Grambauer, Frances Langford, Russ Morgan, Abe Lyman, Jimmie Grizer, Herbie Kay and others in town. Maybe this place is the "amusement center of the Southwest," as the C. of C. says. Lyman moved into the Casa Mexicana and in a single appearance, succeeded in waking up all the people who had been put to sleep by Russ Morgan the previous week. But then Russ had just been married.

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Bud Freeman, Billie Holiday To Open Chi's Off-Beat Club

Chicago — Bud Freeman, the great early-day Chicago tenor sax ace who left Goodman's and Dorsey's big bands to form his own little jam combination, will open with his jazz band at the Off-Beat Club here Sept. 15 along with Billie Holiday, rated by many to be the finest colored singer in the swing world.

ords for RCA-Victor and is completing a run at Nick's in Greenwich Village, New York, this month.

The Off-Beat Club, which adjoins the famous Three Deuces, again will be managed by Carl Cons, managing editor of Down Beat.

There's a chance that Ellington will come into the Sherman Christmas week, and it's definite that Tommy Dorsey's first long Chicago date starts Oct. 12 in the Empire room of the Palmer House. Added to this are Ella Fitzgerald's Sept. 18 opening at the Grand Terrace and a strong possibility that Charlie Barnet's gang will move down to the Hotel LaSalle October 1.

The swank Pump Room of the Ambassador Hotel is offering its exclusive patronage a Negro band this month for the first time in the room's gold coast history. And the band, John Kirby's small unit with such outstanding guys as Buster Bailey, Billy Kyle, and Charlie Shavers, will blow their way over the heads of the room's 400 for an indefinite while. Casper Roach, who plays most of the hot harp extant, is abetting the Kirby boys after sharing pianists with Muggsy and Fats Waller at the Sherman all last month.

James and Boogie Boys Set Fats and his five boys will bow out of the Panther room to Harry James the 8th of September. Local cats will have their first chance to catch the Boogie Woogie Trio, Moode Lux, Ammons, and Pete Johnson, on this same date when the three join the Jamboree Jumpers to help rock the room for a month. Skoller's Swingland, popular black and tan out on Garfield, opens on the 12th and Horace Harder, son will take his band in.



Study in Black . . . Lloyd Duncan, tenor man with Myron Sutton's Canadian band, offers a startling study of a jammie musician. The result was captured by Eddie L. Duke, of Kirkland Lake, Ont., who used a Bell-lifter, with Arts Superpan Press film and one No. 2 photo-flood in a reflector. Duke also plays tenor sax, as a member of Bruce Trivett's ork.

Junks Her Real Name For Debut

BY GEORGE B. BEATTIE

Winipeg, Can. — Last month brought out a new canny in the form of 18-year-old Marian Varly, who debuted at the cave with Doug Ferguson's band. Drooping her surname of Rattray shows she isn't depending on family laurels (brother and papa are on the air).

Claude Turner again took over Minkaj lodge which should mean another winter at Pt. Garry Hotel. Moderatas are still ignoring lovers of schmalz, causing many ticks. They're attempting an antidote in having novelty nights. A little gang called the Aristocrats play Lee and Rennie. Screenball-Wizard pianist Joe Strouboulis guested at the Rowing Club, Lennox, on way to Wpg. When it rains there Eddie Frank's outfit have a jam session and dancing is free. . . When Vassie's cafe opened a 4-piece string outfit was tried out.

Billie Holiday

Freeman, who won DOWN BEAT's popularity poll last winter, will bring Dave Tough, Max Kaminsky, Pee-Wee Russell, Eddie Condon, Dave Bowman and Clyde Newcomb with him. The band is making rec-

Hayton to Join Peppe-Michaud?

BY JULIAN B. BACH
Columbus, O. — Lennie Hayton's new band is expected momentarily to be taken under the wing of the new managerial combo of Jimmy Peppe-Art Michaud, as is Johnny Long's band. Peppe's suburban bell-ringers here, Valley Dale, is now being managed by brother Lou Peppe.

In the Nell House's "Restaurant of Tomorrow" poor business was reported to have been the cause of the shutdown August 1 for six weeks. In this hot weather the downtown spots have been unable to cope with the exodus to the cooler and cozier accessible suburban places. Nearby Beckey's Lake, with two ballrooms and a constant parade of name attractions, is getting its share of the business.

Fire Destroys Band's Library, All Instruments

BY BILL SANDERS
Nashville, Tenn. — Fate struck a sad blow to the Adrian McDowell band here last month when the Wagon Wheel burned, taking with it the band's instruments, library and job. The Wagon Wheel, long a night club landmark here, was reopened only a few weeks ago by promoter Jack Price Jones, who had signed Vincent Lopez. The Wheel had played more name bands than any spot in this section, including a recent Tommy Dorsey commercial broadcast.

NOTES TO YOU: Francis Craig a Tennessee Colonel now . . . Vocals by Belita Smith, former Isham Jones chirper, missed lately from WSN. She's vacationing. WSN studio programs now rival the chains, a fast every outlet strives for but few achieve — orchids to Jack Szabo and a new studio band that ranks with the best. . .

"Jockey Joe" Newirth in from Greenville and Myrtle Beach, South Carolina, with a new set of drums and ready to jam with the gang at Hayesboro here. We'll match Joe's record collection against any below the Mason-Dixon and give odds, so come on, takers.



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Frisco Expo Showing Profit; B G Credited For Turning Tide

BY J. B.

San Francisco—Checking the receipts after Benny Goodman's departure left for Beverly Hills last month the Stride of the Golden Gate Expo announced that an all-time high profit was set when more than a million persons paid to hear Goodman and company on Treasure Island.

Before BG appeared, such insular new singer, Ray Adams. Jack Benny was interested in the lad for his program and Joe Punter phoned to ask for a broadcast schedule. Do remember the name: Ray Adams.

Benny Goodman left the Bal Tabarin early one night because Kay Kyser was too loud for him!

Business Rears Up!

Then Goodman came along. Business didn't pick up—it reared up. And now that Strub, Bill Stein and others on the exec board of the expo have been convinced, such names as Eddy Duchin, Ted Lewis, Edgar Bergen, Betty Grable, Jack Benny and Phil Harris have been appearing regularly—and doing good business.

Around town the music remains on the almost irradicable side with the exception of the Plaza Hotel which is starting Martha Tilton and Bobby Sherwood's new band. Carl Ravazza will follow Joe Studly the Drake. Henry King will leave the Fairmont soon, and the room will be darkened. Paul Penzance, across the street, still is fructifying Billy Mose's ork. Skinny Ennis, Emil Coleman and Orrin Tucker will follow.

Kyser Too Loud for Benny

Ran Wilde is worried about his

band.

Take Your Choice; Every Variety Of Music at U. of M.

BY DON LANG

Minneapolis—According to Dan Stocking, manager of the Margold Ballroom here, he can get "Lombardo," "Shaw," or "Kyser" any time he wants them, and on a minute's notice. All he has to do is yank the boys out of their classrooms on the Minnesota campus. It seems that the university is over-run this season with organized sporting bands that can handle any of Stocking's jobs.

In former years, according to Stocking, if he needed a band to play a job, he had to run over to the campus or to the Union club-rooms and pick out his men one by one, the leader being the man who possessed the biggest pile of stock certificates. And, as for Dan Stocking, "What sad outfit!"

Eugene Adam—Boston Symphony

And His York Bass

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It's Ozark Elmer shaking a chorus to Alexander's Ragtime Band.

His real name is Mike Lala, but his specialty has made him famous in the hill country of Hot Springs, Ark. where "Ozark Elmer" appears nightly with Jimmy Capra's band. Capra (at right) is leading his crew for the third straight year at the spot. All his boys are from New Orleans and they let it by with that 2-beat Dixieland stuff that keeps the natives jumping.

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Balto Nitory to Fold; Owe Wood

BY MERRILL L. CARROLL

Baltimore—The Summit, one of Baltimore's leading night spots, on whose rostrum the ace bands of the country have performed during the past few years, seems headed for receivership. Grant Wood, whose band has been playing the spot since the opening of the season, recently filed a receivership petition, saying that the operating corporation owes him \$750 for the band's services.

Counsel for the Summit conceded in open court at a judgment hearing that large sums are due other creditors. At the present time, a local ork is furnishing the music.

The Coliseum, new indoor dance and sports palace, will have a name band every Sunday night beginning

the latter part of September. The spot accommodates 7,500 persons and is the newest structure of its kind in the south.

Bob Craig has been doing a swell job of packing 'em on the Wilson Livery, State of Delaware, for the nightly moonlight cruises.

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Band Promotion • These Stunts Build Business For Other Orks

Woody Herman's band is beginning to capitalize on his clever arrangements of the blues—and it's about time. With the help of K. K. Hansen and Ned Williams, Woody has fixed up a smart little folder (blue ink on white paper) which defines the "blues" style, and which neatly lists some of the blues hits the Herman gang has made famous. First thing Hansen and Williams did was place the Woody Herman folder on tables at the Messerbrook, Glen Island Casino and the Ritz-Carlton—where the band plays or will play. They also were sent to band buyers, the press, and to other persons who, Hansen and Williams believe, should know more about Herman's band. Smart promotion all the way, it's also inexpensive. Dozens of other bands could well use the same idea to promote interest in their styles.

Somewhat similar to Herman's plan is Meyer Davis' idea which involves the publishing of a little 16-page booklet capitalizing on the fact that Davis' crew was "the only American orchestra to play for their Majestic King George and Queen Elizabeth" on their recent tour. In the booklet Davis has reproduced press clips from American dailies commenting on his band and the music it played for royalty—an idea which can successfully be used by well known combinations as small as other big names throughout the nation.

Glenn Miller gets color or stamps from fans for pictures and autographs and, directed by Howard Richmond, his public relations counsel, returns the pix and signatures with double the amount he receives. Makes a lot of friends that way.

Sid Garfield is doing swell, too, with his "Artie Shaw Club," of which he is president. Sid acts with Les Zimmerman as press agent for Artie but fans don't know that.

How does your band do to increase its value as a money maker for the man who has it? Let Dave Davis of the Dave Davis band tell you! We'll print the most clever ideas ever made. Send bands as well as the big names are invited to send samples or letters telling of their promotional methods, and the results they get.—E.B.S.

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All's Square

Philadelphia—In Atlantic City last month George Dahl, song-plugger for Robbins Music, dashed into the surf to rescue a woman from drowning.

The girl's husband took him to the Ritz roof and "rewarded" him with two cocktails.

Bandit With Sense Of Humor Uses Ork To Express Himself

Boston—The boys in Carl Dias' band paid no particular heed to a lone "gentleman" at the Cafe de Paris cocktail lounge here the other night when he requested they play *Please Don't Talk About Me When I'm Gone*. But as soon as they finished jamming the tune, the gentleman pulled a revolver, held up the bostons and cashier and ran out the door with the dough.

After the excitement had died down, the Dias' gang returned to the stand for a set. Dias found a note lying on his viols. It said "Thanks for Everything."

Dias and the customers don't remember the bandit laying the note on the viols, but they swear it wasn't there before the holiday took place.

Free Drinks In Montreal Spots

BY BILL TRENT
Montreal—With some of the spots issuing membership cards inviting the bearer to buy a drink without a 35-cent meal, business is picking up a little in town. . .

The Normandy Roof, with Don Turner entering to the smart set, is Montreal's top spot now. Chez Maurice, west-end nightery, follows closely, with Jack Bats still batonning.

SWEET ORCHESTRAS

That new number you've been hearing about is on the air—it's going to be on record soon.

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—Courtesy Eunice Kay

Leading the Musicians' softball league sponsored by Cleveland APM Local 4, headed by Mike W. Kravny, is Tommy Hopton's band, shown here, which at press time was fighting it out with Manny Landers' gang for the pennant. It's the first musicians' league in America and includes four teams, all musicians. Ernie King is home run champ and Tony Granata, with 55 strikeouts, is leading the pitchers. Other masters playing in the league are John Singer, Bill Cossy, Manny Weiser, Hal Zeiger, and King, Lenny Benedict, Fats Geraci, Lee Allen and Freddy Carleson.

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Jerome at Childs With 'Tones' Crew

New York—Henry Jerome, who'll be 22 next month, has a new band in at Childs' Paramount, Manhattan. Calls his style "stepping tones" and lineup includes 10 men.

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Memphis Barbecue King Turns Poet; Here's His First Attempt

Memphis, Tenn.—Musicians from all over the United States and Canada as well as Europe, have visited John Mills' barbecue on Beale street here. But few know that Mills, who is in his spare time serves as fire and police commissioner of Beale street, is now a poet.

Here is his first effort:

"I am about as stout as a man when he is glad that he is black. Colicuous of his color and appreciative of the fact, I am about as white as a man when he is glad that he is white. Everybody has to be some color—and my color is all right. I am about as stout as a man when he is glad that he is black. Character makes the person—color doesn't make the man."

It was Mills, musicians recalled last month, who received a telegram a year ago from Mildred Bailey. Mildred was giving a party in New York and she wanted two dozen orders of ribs "made up special" and flown to New York direct from Mills' spot. She got them—within 12 hours after she sent the wire.

Kaycee Slack Season Ends; Shaw's Solo Hits Armstrong Date

BY BOB LOCKE

Kansas City — A slack summer season closed with Bennett Stadium's open-air ballroom in John R. Tumin's Fairland Park respine

SORRY, OUR ERROR

Our next issue, June 1, was stated that Jay McInnis and members of his band were scheduled to play at City Hall last night. Jay McInnis is a well-known musician and was scheduled for McInnis a few months ago. The error was made in the name. Kaycee correspondent Dave Ross hereafter corrects the story, since a set of 100 trial books, after the last issue was published, found errors in the band and solo and fixed them. Dave Ross had indicated to McInnis and everyone concerned.

most of the profits. Isham Jones, Russ Morgan and Ray Noble were profitable at Fairland last month with Harlan Leonard's local band pulling okay weeknights.

Rhythm Mania Score
Fairly good white bands around town are Les Copely's at Lakewood Park, and Bob Stafford, at Wildwood. The Four Rhythm Maniacs, headlining blues singer Boyd Kelly, are attracting most big at the Cuban casino. The former blues specialist Jerry Westbrook is pounding man and singing with Cleophus and singing with Cleophus and singing at Morris Chateau with Cleophus White's traps making the small combo sound better than usual.

Dumb Bookings Hurt
Will H. Wittig's swank terp temple, the Flin-Mor, ready for a grand unshattering next month. . . . Louis Armstrong had a solo at the Music Festival sponsored by the

K. C. Journal but the draw was shown by the appearance of Artie Shaw for a dance date the same night in Mummy Auditorium. The Shaw stand was booked by Barney Joffe, also manager of Hotel Muehlbach's Terrace Grill, and both factions still are squabbling over the crossed-up dates. Shaw drew 8,000 dancers — breaking Benny Goodman's mark but still short of the record held jointly by Jimmy Dorsey and Paul Whiteman, both of whom packed the big ball.

Hickory House Gets Prima for Bashes

New York—Louis Prima and his gang opened a 6-month date at the Hickory House Aug. 15 with a CBS wire three times weekly. Sunday afternoon sessions feature bashes with prominent swing stars present. There are no minimum, cover or admission charges.

Andy Razaf Gets Married

(Jumped from Page 2)
Mrs. Jenni Cole and the Duke of Madagascar, Razaf and his wife, the latter name which Andy shortened to "Jenni." The Razafs will live in New York. It's his second marriage.

Barbarin Has Own Band
That chic with Lucky Milinder the singer—Ed Jones, Lunceford

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There Was Nothing Tiny About

the celebration given Tiny Hill when his band played a date at Sterling, Ill., a few weeks back. Here Tiny is being presented a cake, which he promptly sliced and passed out to dancers. The gifts Tiny received were given to an orphanage. They included a baby carriage, neckties, cuff links, hankies, cigars and baby dolls.

Jimmie's niece . . . Duke Ellington's band is now tagged "whispering swing" . . . ugh! . . . Walter Fuller won't leave Earl Hines to take over Fletcher Henderson's old band. Earl made that plain to this correspondent last month, and Fuller backed him up. . . . Paul Barbarin, trot drummer with Louis Armstrong, is back in New Orleans with his own band and gigging. . . . That Bianche Calloway sax section you've heard so much talk about includes Joe Neville, Kenny Smith, Tom Dickerson and Danny (Poffack) Potter.

. . . Chancy Ireland no longer is managing Don Albert's band. . . . King Kolac has added William Kelly, bass, and Joe Marshall on drums to his crew in Chicago. . . . The talk is still makin' the rounds that Benny Goodman will appear with his band in the Charral-Rodney opus Midsummer Night's Dream with Maxine Sullivan, slated

New York Turns Out To Greet the Hawk

(Jumped from Page 8)

The different bands, singers, white and black; the latest records, the big names in the field today, Benny Carter, Louis Armstrong, Benny Goodman, Art Tatum, Harry James, Duke Ellington, Artie Shaw, Don Redman, Jimmy Dorsey, Andy Kirk, Joe Springer (the N.S.C.A. protégé), Charlie Barnet, Count Basie and dozens of others. We were in our proper element.

After jumping at the Savoy, we drove to the Famous Door to hear Basie. Here we formed a party which included Fitzgerald, Lunceford, Billie Holiday, Charlie Shavers, Russell Procope, Satch Crawford, Jean Walker, Norma McRoy, Buster Bailey, Taps Miller, Hawkins, myself and several whose names I can't recall. At 4:30 a. m. we went up to Harlem's "Jimmie's Chicken Shack," and motoring through Central Park, we viewed the daybreak of August the first, a new era for Coleman Hawkins.

In all, it was a memorable event which shall go down in my memory book as "Hawk's Night." This was the night we were bright and were tight; the Hawk was back and we were high as a kite.



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Left to Right—Edgely Wright, Cliff Leeman, Tommy Dorsey

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Tommy Dorsey thinks his new drummer, Cliff Leeman, is one of the most inspiring young percussionists in the business—and it's a fact. Cliff adds enough drive and sock to a rhythm section to make even the most "beat-crazy" leader smile his approval.
The right drummer and drums are really essential to the Tommy Dorsey band, admittedly one of the greatest all-around dance bands ever assembled. Tommy needs a combination that is capable of backing up swing or waltz with equal finesse. Perhaps that's why he has almost always chosen SLINGERLAND-playing drummers for his band. Dave Tough and Maurice Purtill, both alumni of Mr. T. D.'s band are both completely SLINGERLAND equipped. . . . and so are Gene Krupa, Ray McKinley, Buddy Rich with Artie Shaw, Lionel Hampton with Benny Goodman, Dave Gray with Clyde McRoy, Bob Spangler with Vincent Lopez, and scores of others of the nation's leading drummers. Write today for the new SLINGERLAND 38 page catalog. It's absolutely free.

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Jimmy Dorsey at the World's Fair "had a ball" when he visited the various industrial, scientific and all-girl exhibits. Which of the three types he found the most to his liking is well illustrated above. He's shown over in the right corner with his Brownie. Jimmy found it wasn't necessary to get the fems to "watch the birdie." Taking his entire World's Fair trip into consideration (see front cover) it looks as if the little man with the saxophone got around fairly well on his first and last jaunt out to the Flushing fiasco.



Cooling Off Her Hot Stick is Ann DuPont, left, snapped at the Berkshire Country Club, Wingdale, N. Y., where Ann spends most of her spare time in the hot months. Acclaimed as "the female Artie Shaw," Ann and her all-male band are playing one-nighters in the east before tackling a New York hotel job this fall.



Knocked Out when he busted backstage at Chicago's Aragon to find his brother-members of Dick Jurgens' ork throwing a corn clambake, Floyd Adams is prone on the table while (left to right) Carl Brandt, Art Aievodi, Eddie Howard, Bob Lee and Max Elliott act silly. Jurgens' crew, utilizing novelty routines like this at the Aragon, is doing what Andrew Karzas, manager, says is "the best and most consistent business of any band ever to play my north side spot."



Spry Sparrow with Eddie Varzos' orchestra, also in Chicago, is Velma Raye, brunet who sang last winter with Charlie Agnew's band. Here she's shown flashing her finest "cheesecake" pose—a pose which sets some kind of a "high" for both skirts and sensationalism. Photos of Miss Raye and the Jurgens gang by Seymour Rudolph.

