

Look for the
Next Issue of
Down Beat on
October 15!

Ready For Action
On French Front



New York—Grace Moore, lovely concert, movie and operatic singer, plans to sail for France "sometime in October" to become a member of the French ambulance corps along the Maginot line. Docking here a few days ago after a trip on the *Manhattan*, Miss Moore and her husband, Valentin Perera, would become a driver. The corps Miss Moore has in mind will be made up of foreigners who have served in Cannes 10 years or more. The Duchess of Windsor also may serve, Miss Moore said.

Billie Holiday, McPartland Are In-Beats Stars

Chicago—A highlight of the fall very-season here last month was the reopening of the Off-Beat Club, managed by Carl Cons, which featured the singing of Billie Holiday and the ragtime music of Muggsy Spanier.

Spanier's band played the first set to record crowds, giving way Oct. 23 to Jimmy McPartland's band. McPartland, one of the best trumpeters in the old Wolf-rines band, is set at the spot indefinitely.

Making her first appearance in Chicago since she sang at the Grand Terrace in 1935, Miss Holiday has attracted musicians and jazz lovers from throughout the Middle West. Cons' policy of making the Off-Beat a hangout for musicians made the spot one of the most successful in town last winter. Singing from current crowds—who flocking to hear Billie and McPartland's group—the Off-Beat will be even more successful this season.

Ellington's New Mark

Pittsburgh—Playing a solo at the show here, Duke Ellington shattered all attendance records. White and colored patrons stood around a stand 30 deep for five hours watching the show.

British Tommies Get New Fight Song

BY ANDY WHITEHOUSE

London—A quarter of a century ago British "tommies" marched off to the front singing this ditty:

We licked you on the Marne,
We licked you on the Aisne;
We gave you hell at Neuve-Chapelle,
And here we are again!

But it's a different story in 1939. Thousands of soldiers and members of the Royal Air Force have jumped onto a new tune—an American one if you please. It's the *Beer Barrel Polka*.

Everybody over here is singing it.

Promoter Sues Artie Shaw



608 S. Dearborn, Chicago, Illinois

The Musicians' Bible

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VOL. 6, No. 10

CHICAGO, OCTOBER 1, 1939

15 CENTS

Fats Waller a 'Headache' to Chi N B C Men

Chicago—Local NBC Execs won't admit it, but they were perturbed plenty last month with Fats Waller's broadcasts from the Sherman Hotel—so much so that they warned him repeatedly to "control" his jive on the air.

Fats' biggest trouble, it was learned, was his honesty. At the close of a broadcast, when the announcer would raise his hands and signal for dancers to applaud, Fats several times leaned over into the mike on his piano and shouted "don't pay no attention to that clapping—they don't mean it—that's jive applause."

Fats also talked to his wife and two children over the air, it was said, and looking around the neat Panther room at the well-dressed clientele, on more than one occasion shook his head and mumbled into the mike "my, my, I wonder what the poor folk are doing."

Just the same, he jammed the room nightly and with Muggsy Spanier helping, broke all records spring.

Vido Musso—Johnny Davis Split Their Band Partnership

Chicago—Tenor-saxist Vido Musso splits camps Oct. 1 with Johnny "Scat" Davis, to launch in earnest his own career as a band-leader under the management of John Gluskin. Davis had been fronting the Musso band at the Blackhawk restaurant here several weeks.

Musso has left for New York, taking five of his boys with him, bary-saxist Chuck Gentry, trombone Hoyt Brown, trumpets Nick Buono and Frankie Wylie, and vocalist Betty Van. The rest stay on at the Blackhawk with Davis.

Meet the Jenneys



New York—Leading one of the fastest rising bands of 1939, Jack Jenney and his trombone will be a combination to consider when *Down Beat's* poll gets under way in November. Jack is shown with his wife, Kay Thompson, the rhythm singer.

Another New Band Debuts at the Door



New York—Benny Goodman was only one of a dozen notables on hand the other night when Teddy Powell's band made its big time debut at the Famous Door. That's Benny in the division of William Morris agency and former guiding hand of Goodman's band, takes a drag on a cigaret at BG's table. Powell's band includes Irving Goodman, Jerry Neary and Spots Esposito, trumpets; George Koenig, Gus Bivona, Don Lodice and Pete Mondello, saxes; Sammy Genuso, Pete Skinner, trombones; Mark Hyams, piano; Benny Heller, guitar; Red French, drums, and Felix Jobbe, bass.

Irving Goodman, Neary, Koenig and Heller are Goodman alumni. Lodice and Bivona only recently left Benny Berigan.

The girl at Benny's table is Eunice Healy, the dancer, who is slated to marry Benny very soon. They've known each other several years.

'Our Train Was Delayed,' Says Shaw's Manager; Denies Boozing

BY BEN COLE

(Artie Shaw's Manager)

Cleveland—The train carrying Artie Shaw's musicians arrived 45 minutes late in Buffalo. We had 40 pieces of baggage to move. That took about 30 minutes more to unload. By the time we arrived at the Peace bridge, in a pouring rain, it was 8:20 p. m.

Then we had to go through U. S. customs, Canadian customs and Canadian immigration. Then we had an 18-mile drive to Crystal Beach. We arrived there about 9:15 and it took 15 or 20 minutes to

set up on the stand. Another band was playing and we had to wait for them to get off. However, we were ready at 10 sharp and we started immediately.

Contract Favored Shaw

Also, a clause in our contract with the promoter said "the attraction (Shaw) will not be held responsible for failure to comply with the terms of this agreement because of illness, accident, transportation delay, etc." Furthermore, the promoter, Tick Smith, didn't say a word about our lateness until long after we had started—at intermission. Artie entered into the controversy himself and words led to an ultimatum. Shaw and his boys did just what any other band would have done—they left the stand when it became apparent that the promoter would not pay according to the contract.

Crowd Favors Artie

The crowd favored Artie all the way. They shouted and stomped, but they were faithful to Artie when they learned that the band wasn't being paid. And to cap it all off, the promoter left the hall at this time, thus admitting he was guilty of unfairness. Artie spoke to the crowd. They didn't boo him—those were cheers. His talk quieted the mob and we left.

No more waiting a month for music news. *DOWN BEAT* will be out the first and fifteenth every month from now on!

Crash Kills C. F. Martin

Chicago—Carroll F. Martin, 51, former Isham Jones trombonist, was killed Sept. 16 near Racine, Wis., when the motor car in which he and three others were riding crashed into another. Martin also was known for his work with the Chicago symphony and the NBC staff band here.

Also injured was Anthony Armour, a musician here. He is recovering.

Squires Leaves B G

Chicago—Bruce Squires, former Pollack-Jim Dorsey-Krupa trombonist who for the last six months has been with Benny Goodman, joined Harry James' band here Sept. 25.

He Walks Off Stand; 2,500 Dancers Riot

BY WALTER McCARTY

Buffalo, N. Y.—Hell popped for Artie Shaw last month. And now Artie faces a suit for more than \$10,000 filed against him by a dance promoter, Tick Smith, who claims that Shaw's band played a little while at a dance Smith sponsored and then walked off the stand, leaving more than 2,500 dancers stranded on the floor.

Smith alleges the band arrived more than an hour late. Shaw himself was on time, but took a nap waiting for his boys to arrive at the Crystal Beach ballroom.

Withhold Shaw's Pay

Shaw admits his band arrived on the stand late, but his manager, Ben Cole, said the delay was "unavoidable." Smith, meanwhile, had to refund \$200 to dancers who grew tired of waiting. Because of the late start, at intermission, the promoter told Shaw and Cole he was withholding \$400 of the \$2,000 promised the band for its night's work.

Smith said he called Randall Caldwell, prexy of AFM Local 43, and was told by Caldwell that holding out the \$400 would be fair enough. That was enough for Artie—he tucked his clarinet away and walked off the stand with his men. They didn't come back.

Dancers Boo and Hiss

Hundreds of dancers, meanwhile, booed Shaw and the band. Loud cries of "fake" and "jerk" resounded through the hall. Many demanded refunds. The crowd got so wild that Shaw, in leaving, asked that they quiet down. That was good for more hisses and boos.

Police were called and the riot was quelled. Said Caldwell of the Musicians' Union:

"Mr. Smith definitely was within his rights in withholding the \$400 because of Mr. Shaw's late appearance."

Artie 'Grabs' Summons

Next day, Shaw and band went to Toronto. A few days later, when he was driving across the Peace Bridge, a man stuck his face in Shaw's car and shoved him a sheet of paper. Artie, it was said, thought it was an autograph request and grabbed it. The paper, however, was a summons charging Shaw with breach of contract and slander to the tune of \$10,000.

Shaw has 20 days to answer complaints and the summons. After leaving Buffalo, he and his gang went to Cleveland.

Cherock, Zarchy Leaving Crosby?

New York—The Bob Crosby band was undergoing a radical shakeup at press time with Shorty Cherock and Zeke Zarchy, trumpeters, slated to go. Yank Lawson, of Tommy Dorsey's crew and a former Crosbyite, is scheduled to return. Jess Stacy has definitely replaced Joe Sullivan at piano.

Miller By Proxy

BY MILTON KARLE

Pittsburgh—A new low for exploitation of music in a nitery was reached here when Eddie Peyton's Club on the Steubenville Pike advertised in the papers "At Eddie Peyton's tonight—the animated music of Glenn Miller."

Patrons who flocked to the spot found a pile of Miller records on a mechanical machine. But the payoff was the fact that on the bandstand—which has long been inhabited by non-union bands—the management placed dummy musicians lined up just the way Miller's boys do on the stand in person!

Jazz Holds Its Own in War-Scarred Europe

BY ANDY WHITEHOUSE

New York—As our boat zig zagged westward across the choppy Atlantic with the port-holes covered and all lights extinguished I couldn't help but think of the last British Broadcasting Corp. broadcast I had heard shortly before I sailed from Southampton.



Benny's New Band, at the New York World's Fair last month, sported new faces in Jimmy Maxwell, trumpeter, and Charlie Christian, guitar. Here Chris Griffin, who has a birthday late in October, is shown up front getting off while Nick Fatool, drums; Bruce Squires and Vernon Brown, trombones; Toots Mondello and Jerry Jerome, saxes, can be seen in the background. Goodman stands at left in a new garb.

The announcer had spent an hour warning parents to continue moving their children and the old folk out to the country, away from the danger of Nazi bombs. And as soon as he concluded, he said: "We now present a short swing music program."

And a minute later Louis Armstrong was singing *I Come From a Musical Family*. Never had he sounded better.

No Panics During Bombing

That is typical of the British—deadly sincere one moment and ready for hot jazz the next. They never appeared panicky, even when Hitler's huge monoplane began bombing Warsaw the morning of Sept. 1. All were calm. And it was interesting to me to note how street musicians, playing accordions, harmonicas and fiddles, strolled about London unmindful of a sudden air attack—and perhaps sudden death.

In France the situation was much the same. Musicians in the cabarets in Montmartre and other "live" sections went to their jobs as usual every night and played jazz in the usual style. It was apparent, however, that war clouds were near, for about every other tune would be patriotic, and at least 50 per cent of the dancers in each spot would be uniformed soldiers. Others, not in uniform, wore reserve buttons. None appeared worried.

Everyone's a Soldier!

One night the government issued a radio call for all reserves to report. And later, as I made the rounds, I noted that the bistros practice "blackout" in Paris, at (Modulate to Page 10)

Profit Won't Join Goodman's Band

New York—Clarence Profit, announced last month as joining Benny Goodman as pianist, will not join. Goodman changed his mind, it was said, and will continue using Fletcher Henderson in the slot. At press time Benny was looking for a replacement for Bruce Squires, trombonist.

rectly. We never use four brass in any way where three or two would sound better.

'We Want a Musical Band'

We found that the proper voicing allows our band to sound individual, without sounding too light. We have eight horns and with each horn holding a different note we are able to sustain the full chord. Another brass tone would lend more brass to the chord—not make it fuller. We want to avoid too brassy a tone color in the band. In symphonic music the brass does not stand way out loud. The tones (Modulate to Page 14)

Teddy Wilson Tells The 'Critics' Off!!

BY TEDDY WILSON

New York—Criticizing a new band in a cabaret is a task because a new band seldom sounds anything like the way its leader would like it to sound. However, since I have been asked to set my ideas down on paper, I will attempt to estimate how far our band has progressed towards achieving the musical standards we set out to attain.

There are many who have criticized us for not using a big brass section. We have a reason—we want a balanced tone in the whole band. As it stands now we have two of each instrument. We use two trumpets, two trombones, two altos and tenors. We found that there was a secret in knowing how to voice cor-

Troubles Pile Up On Bunny Berigan

New York—After filing a bankruptcy petition in Chicago in August, Bunny Berigan filed another one last month in N. Y. Federal Court. He listed assets at \$100 and liabilities at \$11,353, including \$1,500 owed MCA and \$4,680 his musicians. James Petrillo, prexy of the Chicago local, fined Bunny \$1,000 for "conduct unbecoming a member of the AFM" and that amount was taken from Berigan's salary for his week a Loew's State here. To top it off, most of his men are walking out.

Lunceford's Trip to Europe Cancelled

New York—The war crisis and difficulties in obtaining permits to work abroad combined to cause cancellation of Jimmie Lunceford's September tour of Europe. Harold Oxley, manager, returned from abroad and changed the pencilled dates for American ones.

Her Name's Dugal . . .

And she sings in English and French with Gilbert Davisse's ork at Chateau Frontenac, Quebec, Canada. Andree Dugal, above, tops off her bandstand performances by doing ballet dances.

Hesitate on 'Hawk'

New York—Coleman Hawkins probably won't have a big band after all. Plans for one are dwindling, and it appears now that he will stick to small jam combinations. Hawk is slated to open with a little group next month at Kelley's Stables.

This Is Patsy . . .

Introducing Patsy Parker, whose songs highlight the offerings of the Charlie Agnew band. She isn't a ballet dancer; she can't sing in French. But for two reasons apparent above, she doesn't have to. Patsy's home is in San Francisco.



Does She Sing Jazz? . . . Woody Herman's star vocalist is Mary Ann McCall, an Irish gal who was the center of controversy last winter when Tommy Dorsey hired her as a substitute for Edythe Wright. She's pictured above—if you've gotten around to looking at her face yet—learning new lyrics at rehearsal. Woody, with his clarinet, stands in the background.

'I Needed a Change So I Left Dorsey'

BY RAY MCKINLEY

All last spring I was in Jimmy Dorsey. In Jimmy's band I was about as happy as one could possibly be. Yet, I had known for some time that I needed a change. I had some musical ideas I wanted to try which didn't seem to fit Jimmy's band. So I decided to leave before we went on the road again, take the long vacation (and, incidentally, a honeymoon two years overdue) I had so long planned for, then see how "things" looked.

Came on odd coincidence—On the day I chose to quit, Wil-

bur Schwichtenberg called. "I'm sorry to see you go," he said. "For God's sake, are you, too, getting a band?" "Exactly," he said, "but with difference. Meet me tomorrow and we'll talk it over."

They Decide on New Orleans Next day I met Willard Alexander, first time. Willard Alexander, needn't tell you all that went. Enough to say that I needed him, he needed me, we both needed Alexander, and Alexander wanted us as a team. I don't know why I hadn't thought before of Willard as the man to "front" a band in which I could have an interest. I suppose because I know he was doing so well in broadcasting studios (turning down as much work as he accepted), I didn't think he'd give that up. What I had failed to see was that he was too marvelous a musician to stand such humdrum playing mere parts any longer. At the rate, Willis is to be leader. My hope is that comes at rehearsals. (Modulate to page 13)

Napton, Cornell Join Gene Krupa

New York—Gene Krupa's changing his personnel. John Napton, of Bunny Berigan's band, replaced John Martell on trumpet a few days back. Corky Cornell, back from a Mexican burro, came in on fourth trumpet. The band opens the Sherman Hotel Panther Room in Chicago Nov.

Stone Joins Martin

San Francisco—Eddie Stone, a pianist for several years with Isham Jones' band, joined Freddy Martin when his band opened at the St. Francis hotel here last month.

Crosby Gang Sticks On Camel Program

New York—Bob Crosby, as well as Benny Goodman and the characters in *Blondie*, the radio serial, all have been renewed by Camel cigarettes to continue their weekly radio shows through December 31. William Esty agency handles.



Teddy Wilson



—Canuck Photo



—Romaine Photo



—Brygo Photo

Her Name's Dugan . . . She sings with the new Larry Clinton band in New York. Mary Dugan, above, went into a tough spot when Larry chose her to succeed Bea Wain, who is out on her own now and recording for Victor. But Mary's doing a great job just the same.

On the Cover

—Photo by Seymour Rudolph Jack Tesgarder, Sharon A. Pease and Muggsy Spanier are shown at the wood-covered grave of Clarence (Pinetop) Smith, great early day boogie-woogie pianist. They were the first persons to visit Pinetop's last resting place since his tragic death in a Chicago dance hall in 1935. Pease's story on Pinetop's life begins in this issue.

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Zurke 'Reforms;' New Band Click

BY C. L. KELLIHER

St. Louis—If Bob Zurke walks in one night to place on his torrid piano a shiny brass desk plate reading "Robert Zurke, Leader," don't be surprised.

This new maestro, referred to by some as the bad boy of the bandstand, and by all as the "Old Tomcat of the Keys" is strictly business since he started heading his own combo.

The wisecracks who predicted Zurke's outfit wouldn't last long are due for a surprise. And those who intimated Zurke was temperamentally unfit as a leader will be doubly surprised. He is taking his job seriously, apparently feels his responsibility to his men, and the result is a "happy" family organization that is putting considerable sock in the St. Louis summer season which heretofore had been pretty screwy and dull.

Kicks Like Hell!

Zurke's productions have a kick. At times they go deep South, with Ray Noonan's trombone tossing in some Brunis-like figures reminiscent of the old days. The crowds are eating it up.

"I want a clean cut band that will play anything," Zurke told me. "I've got it now. We can play ballrooms, hotels, theaters, night clubs, cafes. We can play without blasting them out of the hall, yet with kick like hell itself.

"We're trying to stress finesse, yet not lose the bounce. The key men are handpicked, and I've already been repaid for my time and effort spent in assembling the band.

Fud Livingston Big Help

"We play some Dixieland, and I like it. But one thing I insist upon, and that is, it must be played clean. We polish it up to play streamlined, modern Dixieland, with the trombone coming in clean. And it's not mechanical, either.

Zurke heaped praise upon his arranger, Fud Livingston. He and

Zurke fit together like a hand and glove.

"When one of us gets a new idea, the other catches it quickly, and the first thing we know we're both enthused over it, and the result is something really good. This band is going to be a big success, and a large measure of credit goes to Fud."

Mike Doty on Alto

Enough can't be said about Zurke's piano. His new platter on *Honky-Tonk Train* (issued Sept. 1) is something. He estimates he plays it almost twice as fast as he did with Crosby. Pete Peterson, formerly with Red Norvo, slaps the bass. Noel Kilgren is on guitar,



—Graphic Photo

We've Got You, Louie... Some of the boys played a trick on Louie Prima last month at New York's Hickory House when they took his horn apart to see what makes it swing. From left to right the lineup reads Benny Carter, Prima, Coleman Hawkins and Roy Eldridge, all kings of their respective instruments. Prima brought new life to 52nd street.

and Stan King, Whiteman alum—Mike Doty, Ted Mack, Harold Ehrmann and John Gassoway harmony from the drums. (Modulate to Page 9)

Maybe His Bullet Will 'Dig' Hitler

Paris—Somewhere along the western front, carrying a heavy army rifle and with a gas mask on his back, young Charles Delaunay is fighting Nazi troops from the trenches.

The call for Delaunay to shoulder arms came the day after he finished a 3-week vacation in South France, during which time he spent with his paints and brushes painting landscapes. Besides being an artist of unusual ability, Delaunay is the brilliant author of *Hot Discography* and one of the world's most noted collectors of hot jazz records.

His two most recent jazz books were completed shortly before he marched off to the front.

Maybe He Will Look Before Shaw Ducks The Next Reporter

Cleveland—Artie Shaw didn't know what he missed when he played a theater date here last month.

Eunice Kay, DOWN BEAT representative in Cleveland, attempted to arrange an interview with Artie through Ben Cole, his road manager. Cole stalled her off.

Again she contacted Cole, and the guy became benevolent enough to allow her to come backstage—not to see Artie—but to see him!

After a short interview with Cole, in which he told her to "go ahead and write up a story just like you had interviewed Shaw in person," Miss Kay was allowed to see the show from third row center.

Eunice is one of Cleveland's best known "hep chicks" and newshawks.



Eunice Kay

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'I Saw Pinetop Spit Blood and Fall'

The Life and Death of Clarence Smith, Creator of Boogie Woogie

BY SHARON A. PEASE
(Of Down Beat's Staff)

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JACK TEAGARDEN, Muggsy Spanier, Dave Dexter and I drove into the shabby entranceway of the Restvale Negro cemetery, 10 miles southwest of Chicago. In my pocket was a card. From an undertaker I had obtained the grave number and plot of ground we were out to find. It was on the card—Lot 122, Row 2, Grave 16.

"Where is Pinetop Smith buried?" Teagarden asked the caretaker, who looked like Stepin Fetchit. "We've got the number."

The caretaker glanced at it and mumbled. "You say his name was

thought of the events which had taken place a few days before his end. Mayo Williams, now in charge



Waited in Vain . . .

Mayo Williams, now in charge of colored talent for Decca Records, Inc., waited all morning one day in 1929 for Pinetop Smith to show up for a record session. But Pinetop didn't appear—he had been fatally shot a few hours before. Williams at the time supervised race records for the old Brunswick-Balke-Collender firm.

appear for a 10 a. m. record date. Time passed, and no Pinetop. Finally, at 1 o'clock, a young Negro woman walked into the studio. It was Mrs. Sarah Smith, wife of the pianist.

"We've been waiting more than three hours for your husband," Williams said. "Where is he?"

"Pinetop isn't going to be here today," Mrs. Smith replied. She looked scared. Then she continued, "Poor Pinetop is dead."

Mrs. Smith, crying now, walked away. She was never seen again by Pinetop's friends, or by the record company men, until I was able to locate her again a few weeks ago with the help of Mrs. Gene Schacht, the Chicago girl whose knowledge of jazz has few equals in the Middle West.

Digs Into Dusty Files

My investigation of Smith's death, gleaned from preliminary testimonies of witnesses at the trial

of Dave Bell, who fired the fatal shot, was obtained chiefly from the dusty files of cases in the Criminal Court building in Chicago, and also from testimonies made at the inquest, which I was able to get from Coroner Frank Walsh's records.

The records show that Pinetop left his home at 1009 Larabee street in the "early evening" of March 14 to attend a rehearsal at the home of Ernest Wallace, with whom he was working. After it was over, on his way home, Pinetop dropped into the Masonic (Adams) Lodge hall, 1030 Orleans street, on Chicago's near-northwest side, where a dance was being sponsored by Excelsior Lodge No. 10961, Grand United Order of Odd Fellows. Pinetop heard the music—it was being played by William Hart's band—as he walked by, and entered the hall. There he ran into some friends, including Louise

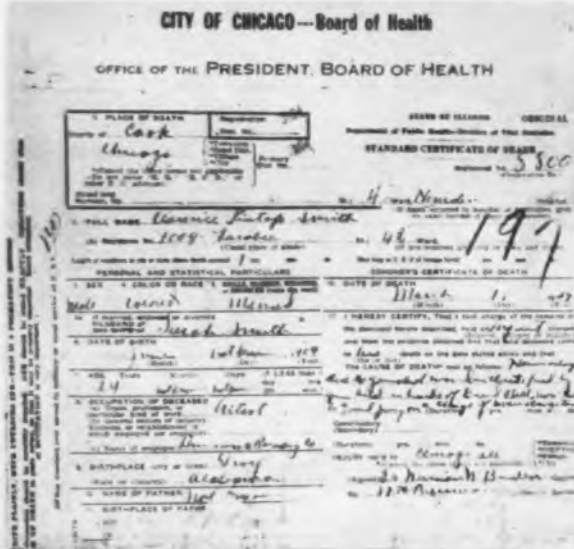
Ford, whose brother he had known several years before in Cleveland. As Pinetop and Miss Ford danced, they noticed a disturbance over on another side of the floor near the entrance.

"Floyd Stewart and William Allen were arguing," Carl Washington, a witness, testified later. At that time Miss Ford grabbed Pinetop and told him to move toward the two men and see what the trouble was.

Pinetop Wanted None of It "Don't never run to a fight, gal," answered Pinetop. "Always run from a fight."

Meanwhile, Dave Bell, who had the sandwich concession at lodge parties, and who was sort of a self-appointed sergeant-at-arms, came running up to stop the argument. In his testimony later, he said he believed he was about to be assaulted by some of the friends of Stewart or Allen. So he pulled out an automatic .32 caliber revolver which he carried under his apron. Women and several men, among

(Modulate to page 18)



Pinetop's Death Certificate, filled out in two colors of ink, tells the story of the great boogie-woogie pianist's death. Sharon A. Pease's story on Smith, only one ever written about the Negro immortal, was finished after five years' research work. It will be concluded in the October 15 issue of *Down Beat*.

Smith? When was he buried?"

Grave Covered With Weeds
We told him Smith was buried March 19, 1929. He said he didn't "recollect" the event. But he started looking. Twenty minutes later, over in a far corner of the cemetery, he let out a shout and pointed to a weed-covered spot. "There you is, gentlemen," he said.

And there was Pinetop's grave. No marker was on it. The wooden peg marking it had long since rotted and fallen over. Jack, Muggsy, Dex and I strolled over, laid a wreath on the earth. We said nothing. We realized, and the caretaker vouched for it, that we were the first persons ever to visit the final resting place of one of the unsung immortals of jazz—the man who pioneered the boogie-woogie piano style and who met death before the world knew what the term boogie-woogie was all about.

Record Men Left Waiting
As we walked away, silently, we

of race records for Decca, told me the details. On March 15, four days before Pinetop was buried, Williams and his recording crew were waiting at the old Brunswick-Balke-Collender building at 623 South Wabash in Chicago. They were waiting for Pinetop Smith to

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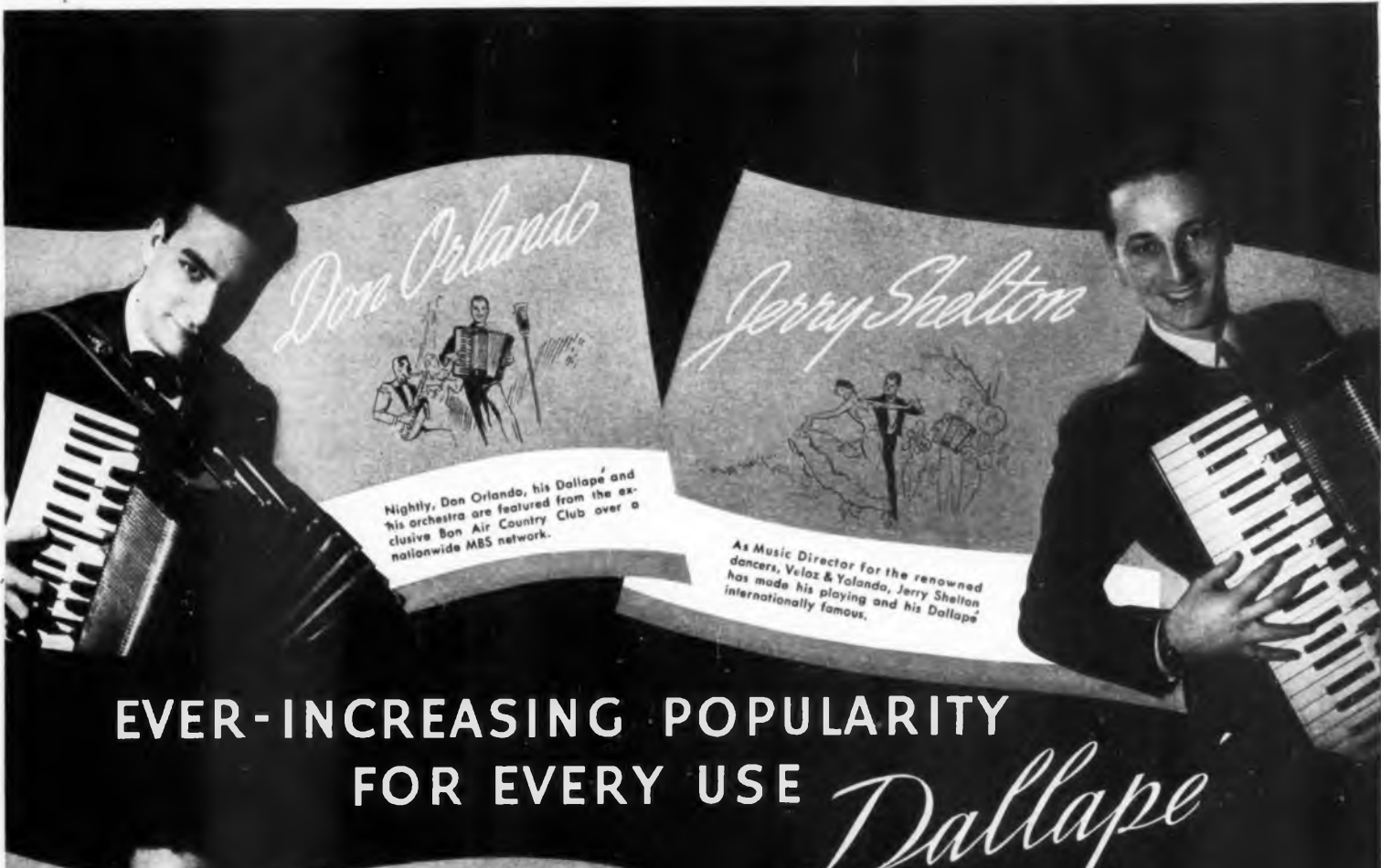
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Our apologies to the many other fine artists who use Dallapé. Their pictures will appear from time to time in subsequent advertisements.

'All-Electric' Bands Cause Big Rivalry in New York

New York—The latest rivalry in the band field concerns two champions of "electric music" and the orchestras they have rounded up to commercialize the style.

In one corner is Tom Adrian

ilar. Because the volume of his orchestra does not depend on the natural tone of each instrument, he mutes the tones as much as possible. The electric bass, in fact, doesn't have a sound box and is

public appearances. Wagner and Cracraft, although rivals with their similar styles, want it made known that their music does not reduce employment of live musicians. Right now they are both hustling around searching for winter locations with their odd combinations—an idea of which may be obtained from the accompanying pictures of both the Cracraft and Wagner groups.



Rivals . . . Tom Adrian Cracraft's "all-electric" ork, above, and Buddy Wagner's "all-electric" ork, below, are the latest innovations in the New York area. The volume of both bands is operated by sound control boards, as shown.

Cracraft, who is using three fiddles, three cellos, one bass, a Spanish guitar and tympani. All the instruments, electrically operated, were designed by Cracraft himself. He's also using a Novachord, an electric piano and an electric steel guitar.

In the other corner is Buddy Wagner, whose patented invention of the electric saxophone and clarinet revolutionizes the technique of orchestral presentation. Wagner uses a control board with individual volume controls which, he thinks, makes possible "heretofore undreamed of effects." Wagner also uses an attachment on the reed instruments which bring new tones.

Fiddle Turns Into Viola
Cracraft's plans utilize the original vibrations of an instrument by picking them up electrostatically, translating them into electrical voltages, and then into sound by the amplifiers, controls and reproducers. The director, Andre Monici, controls the timber and volume of the ork by a series of rheostats, similar to the monitor board used by a radio engineer. Controls are so arranged by Cracraft that the individual musician can regulate the pitch, amplitude and timber of each note. Thus a fiddle man can get the tone of a viola whenever he wants it, besides being able to create new tones on a fiddle.

Wagner's plan is somewhat sim-

not resonant when the electricity is turned off. The same is true, of course, with the piano, guitar, drums, etc. As a result, it is possible now, not only to amplify and produce greater volume effects, but by means of shutting off amplifiers to create softer sounding ensembles than have ever been heard before.

No Musicians Replaced
Both bands already have made

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Songsmiths Form a New Music Group

BY ONAH L. SPENCER

New York—Negro songwriters with five or more songs published last month formed a "Crescendo Club" to assist them in exploiting their work and for their mutual welfare. Members of the new group include Duke Ellington, W. C. Handy, Donald Heywood, Eubie Blake, Andy Razaf, Fats Waller, Noble Sissle and others.

Many Stranded in Europe
Lucky Roberts, teacher of the late George Gershwin, gave a concert in Carnegie Hall recently for the benefit of the club. Roberts presented a syncopated symphonic ork that jumped—at times.

Colored entertainers stranded abroad while bombs fall over Europe include Adelaide Hall, Ada Brown, Lottie Gee, Elisabeth Welch, the Mills brothers, Freddie Crump, the Four Harmony Kings, Paul Robeson, the Dandridge sisters and Norman Thomas and his trio. The Mills brothers left for Australia, however, just in time. Robeson is expected back in the States late this month.

Jimmie Lunceford's suit against Decca records, alleging he is owed

about \$7,500 on royalties, is being pushed in the N. Y. Supreme Court. . . . Count Basie heads for the Palomar . . . Cab Calloway hits the road late this month . . . Les Hite is in the new Marx brothers' movie.

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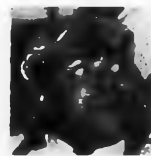
Down Beat's inquiring reporter each month asks a question of five musicians taken at random. How would your answer stack up with these?

THE QUESTION

If the United States got mixed up in the current European mess, would you volunteer for military service?

THE ANSWERS

Thomas "Fats" Waller, bandleader: "No sir, not me! I got no business over there. Those guys over on the other side of that pond have never gone out of their way much to do anything for me, and if those countries are foolish enough to get mad at each other to the point of killing each other off, why, I just don't want any part of a disagreement as bad as that. No sir, I'm not volunteering, not by a long shot."



"Sully" Mason, sax with Kay Kyser's band: "If the United States would enter the present war, definitely I would not volunteer as I really feel that we have nothing whatsoever to do with any European question at present, and shouldn't have in the future. In case we are ever drawn into any foreign war and they invade our country (which I hope will never happen) I would naturally, as all Americans would, join immediately."



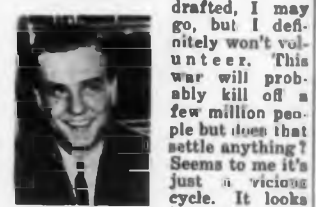
Casper Reardon, swing harpist: "No, I would not volunteer. Of course if it became a matter of conscription and I were fed, there'd be nothing much I could do about that. I am a conscientious objector, yet I realize that a war situation can be like a gang of hoodlums who are out to 'get' you. Passive resistance is pretty futile in a case like that, and it becomes necessary, if adequate police protection is lacking, to defend one's life out of sheer necessity."

"Muggsy" Spanier, bandleader: "I'll tell you what they should do: Let all those foreign capitalists get together — after all they're the ones really responsible for that war — and then give them all guns and bayonets and let them go to it. Volunteer? Not me. This country foolishly got mixed up in the insanity of the last war, and I'm certainly not going to help it go crazy again. Of course, if this country is invaded, that's a different matter."

Clois "Cubby" Teagarden, drums, Jack Teagarden

"If I'm drafted, I may go, but I definitely won't volunteer. This war will probably kill off a few million people but does that settle anything? Seems to me it's just a vicious cycle. It looks like the "same scene 22 years later" in a bad play. We should've learned our lesson then. I'd much rather listen to Charlie Spivack play *Night and Day* in preference to *Taps* or *Reveille*, or to brother Jack on the siphorn. I'm not a coward but I can't see why I should go out with a gun and shoot blindly at some guy who may be a relative."

Clois "Cubby" Teagarden, drums, Jack Teagarden



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Writers Find Jump Band in Honolulu

BY DONALD A. ALLAN and MIKE BOUVIER

Honolulu, Hawaii—Despite the demoralizing influence of hulas and ukeleles, and in spite of a dearth of active jazz enthusiasts, Hawaii is by no means strictly corn. The torch is being carried by a 9-piece combo that is worthy of note in any man's league.

'Brown Cats' Like Basie

The band answers to the rather trite name of the "Brown Cats of Rhythm," and notwithstanding the common monicker, the boys produce an uncommon jump and drive which should aid them immensely on the road to prominence. They are at the Casino Dance Hall, and frequently the band is forced to play a waltz, which slows them up. The orientals neither appreciate nor understand the boys' true worth.

Drummer Idolizes Jo Jones
The band's setup includes four saxes, three tenors and an alto, with the alto doubling on clarinet; a trumpet, a trombone, drums, pi-

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ano and bass. In general the band styles after Basie. It has been together about a year now and possesses a stellar drummer, Nathaniel (Monk) McFay, who idolizes Jo Jones and whose work might easily be mistaken for Jo's. They were buddies once. Andrew Blakeney, trumpet and head man, is an alumnus of the old Les Hite band. Kurt Bradford, alto, is the other ace soloist.

The rest of the Hawaiian islands

is definitely not hep. Giggie Royce is the most advanced of the big bands but at that isn't anything to brag about. The land of the grass skirts has been and is hard to educate, but all in all, the "Brown Cats of Rhythm" have done as good a job as anyone could ask.

Martin Joins Burton

Pittsburgh—Kenny Martin has joined Benny Burton's band. Martin is a pianist.

"Kres-Kut Reads rate Tops with me" Jay Caruso (Chicago Speed Artist)

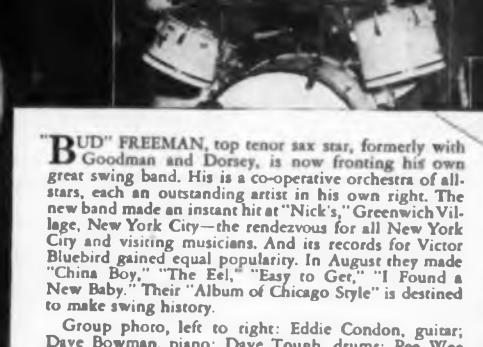
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Group photo, left to right: Eddie Condon, guitar; Dave Bowman, piano; Dave Tough, drums; Pee Wee Russell, Conn clarinet; Max Kaminsky, Conn Victor cornet; Bud Freeman, Conn tenor sax; Clyde Newcomb, string bass; and Brad Gowans, Conn valve trombone.

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Young Boyce Brown—A Tragedy of Jazz?

Rated As Best White Alto, Yet Unknown

BY DAVE DEXTER, JR.
(Down Beat's Associate Editor)

Chicago—The case of Boyce Brown is one of the great tragedies of jazz.

Still active, but virtually unknown to all but a bare fistful of musicians and record collectors, Boyce's ability as an alto saxophonist has long been common talk. Yet today he remains in obscurity here, playing every night with a drummer and pianist in a small north side nitery.

Back in 1926 when some of the now-famous Austin High School "kids" were playing Sunday afternoon tea parties for 50 cents a date, Boyce was learning to play alto. He had been given a horn on his fourteenth birthday anniversary, April 16, 1924, and had spent most of his after school hours the following two years practicing. He found that Lawrence Freeman, Joseph O'Sullivan and a dark-haired little guy named Gene Krupa often went over to each other's homes to practice. So it was a natural thing for young Brown, then 16, to make the acquaintance of the now famous Bud, Joe, Gene and others and horn in on their little sessions.

Boys Liked to Philosophize

Brown was popular with the boys. They liked his quiet, sincere personality, his devout interest in his horn, and his scholarly, studious manner of learning jazz. They sat around after they tired of jamming and talked of philosophy, religion, literature and poetry. Boyce invariably led the discussions.

Came 1927 and Boyce felt he was proficient enough to join the Chicago musicians' local. His pals, meanwhile, were slowly pulling away, some of them with the traveling bands which often picked up young musicians in and around Chicago.

Jammed With Tesch, Muggsy

But Boyce found other companions. Among them were a little guy they called "Mugs" who played cornet—the same Muggsy Spanier whose little jazz band right now rates as one of America's greatest, and Frank Teschmaker, who was hitting his stride at the time. Both Tesch and Muggsy could be found most any night out at the Midway Gardens.

"It wasn't unusual," Boyce recalls, "to run into Dave Tough, George Wettling, Bix Beiderbecke, Bill Davison, Mezz Mezzrow, Eddie Condon, the McPartland brothers, Paul Mares, Jim Lannigan, Dave North, Rod Cless, George Stafford and a dozen others out at Midway. It was where the musicians congregated."

Goes to N. Y. With Meroff

Boyce got his first job after joining the union with Don Carter, the drummer. A brother, Harvey Brown, played guitar and Ray Biondi, now guitarist with Krupa, was on fiddle. Ironically enough, the job was at a shabby little inn on North Clark street—the same club where he is playing today—12 years later!

But there's a story hanging in the 12-year interim. In 1931 Boyce played the Palace Theater on New York's Broadway, at that time the goal of every vaudeville troupier and dance band in show business. He was with Benny Meroff's band.



Boyce Brown

At night, after the curtain dropped on the last show, Boyce would start out with his horn to find "a session." Thus he first became known among musicians and jazz enthusiasts in the big town.

But here is where the tragic portion of the story enters. Brilliant in his study of philosophy, poetry, religion, the arts and other subjects not ordinarily connected with musicians of the "righteous" school, Boyce was severely handicapped from the start by poor eyesight. He could read, if he took time enough, by moving his chair nearer his stand and cocking his head at an angle not conducive to good musicianship. Rather than attempt to work under such conditions, Boyce ran through arrangements with the band once, memorized his parts, and then faked his way through stage shows. Added to this was Boyce's own personal conception of music at its best—and this wasn't it.

Gives it All Up!

The handicap hurt. So Boyce chose to leave "big bands" and continue with his first love, little jam groups. And because his eyesight is even more defective today he has never attempted to place himself with one of the big names. He is resigned to playing the music he loves, from the heart. And though he doesn't talk about it, one can tell he thinks it unfair to penalize others in a "big band" with his inability to read well.

Makes Four Sides for Okeh

Leaving New York, Brown returned to Chicago to gig. One of his outstanding jobs—and most pleasant one, he thinks—was when Paul Mares' band opened Harry's New York Bar in 1934. Mares, the

renowned New Orleans trumpeter, cut four sides with the band a few weeks later for Okeh. Titles were *Nagaaki*, *Maple Leaf Rag*, *Reincarnation* and *Land of Dreams*, Numbers 41574 and 41575 respectively in the Okeh catalog. They are the only records of Boyce's style ever issued. In the band were Jess Stacy, piano; Marvin Saxbey, guitar; Santo Pecora, trombone; Pat Pattison, bass; Omer Simeon, clarinet; George Wettling, drums, and Brown and Mares.

Incidentally, it wasn't until just a few nights back that the identity of Saxbey, the guitarist on the date, was established by George Avakian, the Yale collector and writer. Charles Delaunay in his *Hot Discography* could not say who the guitarist was.

Other Sides Junked

Boyce also made four sides in April, 1935, for Columbia which were never issued. On the date with him were Joe Marsala, Jabbo Smith, Zutie Singleton, Marty Marsala, Huey Long, Charlie LaVere, Johnny Mendell, Preston Jackson, Leonard Bibbs and Marty Marsala. *Bugabo Blues*, *Ubangi*, *Ain't It a Shame* and *All Too Well* were the titles, and Boyce says he thinks the masters still are available, although he is not particularly anxious for them to be issued. He says he (and the others) weren't satisfied with the results.

And that is the extent of Boyce's recording activities. Four sides—all out of print today.

Panassie Really Raves!

Those Mares sides are hard to get nowadays. But when they hit Paris in 1936, Hugues Panassie studied them carefully and wrote in *Hot Jazz*:

"I doubt whether any other white man has ever played alto with as much swing as Boyce Brown. He has (got) terrific attack and a tone so strong and full you could swear you were listening to a tenor. His solos give an impression of an immense power and total mastery, as well as power and enthusiasm. No better idea of his melodic style can be given than by saying it is entirely attached to the Chicago style. Assuredly Boyce Brown uses many notes in his solos, but they are no less simple, direct and impregnated with a spirit analogous with Bud Freeman's, although a slight tincture of Benny Carter appears here and there.

"In my opinion, Boyce is the best of all white alto players at present, and probably the greatest of all apart from Johnny Hodges. It seems to me, Johnny apart, that no one has been able to produce such purely hot sounds from an alto."

But nothing happens. He's still playing a forceful, many-note horn which is absolutely unique in the field. Every sequence, every idea, is almost mathematically precise and carefully planned. Chicago record fans and musicians call Boyce's alto "intellectual" and are at a loss to compare it with any other. Many of those friends like to sit with Boyce, watch him pour a beer, and discuss the latest sonnet he has written. They like his theories regarding jazz, and his frankness; his carefully studied beliefs, and the statement that music is metaphysical. Many of them, your correspondent included, treasure his summary of what some persons refer to as "swing music." This is it:

"I do not play swing music. I play as a means of expression. Music is only what one feels. My alto is an outlet. If every musician today played what he feels inside him the public obviously would hear unbridled jazz. Eventually it

would understand jazz. We need sincerity in music."

Earl Wiley His Boss

That's Boyce Brown, in a paragraph. Now only 29, he lives with his mother, with whom he is very close. His boss is Earl Wiley, affable drummer of Tony Catalano's old riverboat days. With Clayton Ritchie, on piano, the three form the band at the Liberty Inn here.

Some day Boyce's ability may be recognized. Until then, he ranks with Bix, Bessie, Lang, Evans and others among the great tragedies of jazz. But Boyce has one big advantage over the others—he still may be given a chance by some astute and enterprising leader. Boyce's best years, and his greatest contributions to music, still lie with the future. Only if he is given the opportunity will we be able to tell just what those contributions will be.

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- (2) ANYONE strings have a durability which hardly can be exhausted, the reason for this I believe is that very particular blend of gut together with a colorless moisture-proofing process, which makes them so exhaustible. Their moisture-proof composition of several different gut makes them adaptable to any climate and temperature I come across in my travels. For this reason I have never had a wire loose or buzzing wound ARTONE string yet.
- (3) ARTONE strings are easy on my fingers on account of their smooth hard finish. When an excessive amount of perspiration or moisture from the air enters the string, they do not break or unravel in big strands of gut as many other strings do, but rather get a fine velvet like fuzz, which easily can be taken off again with very fine emery cloth.

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WITH THE LONGHAIRS

Child Prodigy With a Beard Plays Ping Pong

BY KURT POLNARIOFF

Billy Sokoloff, who is Efrem Zimbalist's accompanist, and Ralph Berkowitz, who follows Felix Salmond on the stage, got together a knockout piano combination with their four hands. They use the same piano and will go far if their hands don't get tangled up playing Debussy. . . . The Carload Salzedos have an heir. Junior should make a swell Ukeleleist. . . . Ruggerio Ricci, the child prodigy with a beard, plays a nice game of ping-pong and likes to have his picture taken. He nearly knocked over two old ladies at a Curtis Quartet concert in Rockport, Maine, getting in front of the lens only to find that the photo had run out of films.

Boris Goldofsky's New Book

Ezra Rachlin has taken color movies that more than rival professional competitors. His pictures of his European tour are wows. . . . Alec Wilder's Octet has a collector's item in their syncopation that defies criticism of form. . . . Another gang of longhairs invading the realm of the hot men is Alan Schulman's "New Friends of Rhythm." Their interpretation of Paganini's 24th caprice is something to hear.

Boris Goldofsky, Cleveland musician, is working on what promises to be the most interesting book ever brought out on music. His experiments in tempi brought the most amazing facts to light. Watch for it.

There's a radio conductor in Philly who really got to the ton the hard way. He was bounced out of school for gambling. A check with Pappy's signature on the line that Pappy didn't sign had him thrown out of the house. He bought a fiddle he forgot to pay for and when the sheriff took it back borrowed another one which he promptly hocked.

After "borrowing" a few more of his colleagues' instruments to put into the collection of the sign of the three halls music directorship of one of the leading radio stations where they chain the microphones to the floor. Who is this guy Alger?

One Flat in G Minor

Teddy Seeder, formerly with the Detroit Symphony and a cracker-jack horn player, is certainly getting the run-around from a couple of conductors. . . . Till DePalma, nephew of the famous racing driver is joining the Pittsburgh horn section.

How many of you fiddlers have noticed that the first of Bach's solo Sonatas, the "G Minor," which sounds in that key all the way, has

only one flat in the signature? Will send prepaid a slightly used E string to the writer of the best letter explaining this phenomena.

Billy Wolf, first flutist of the Rydal, Pa. Philharmonic, and noted authority on eagles, says, "Schubert's Forellen Quintet is by far the best thing Brahms ever wrote." . . . Dave Frisina, first violinist in the Los Angeles Philharmonic, says, "Aaaaarrrrrp," after his fifth beer.

Zurke's New Band

(Jumped from Page 3)

die the saxes, and do a nice job. Doty formerly was with Larry Clinton and Phil Harris, and does yeoman service. Zurke gets hepped up just talking about him.

Another key man is Ray Noonan

and his trombone. Seymour Goldfinger is riding the other slide, while Jack Thompson and Chelsea Quealey, both former Goldkettes go-boys, take care of the trumpets. Claire Martin, a lovely gal, is vocalist.

Might Hire a Singer

Youthful Harold Baer is manager, and his choice is fortunate. He was declared tops by a group of St. Louis newspapermen and bookers who met him, so Zurke has nothing to worry about when it comes to press relations. All in all, the Zurke crew is a swell organization.

The only addition that might be made is a male vocalist. Bob said instrumentalists may be added

later, but the band as it stands right now is tops with him.

The only conclusion to draw is, Zurke is all business, he's got a good band, and with present conditions prevailing, a new top-notch is going to hit New York very

shortly. All Bob has to do is stay off the jug, beware of women and continue concentrating like he has during his St. Louis date. And whether you think he can or not, I do. The guy's really serious at last.

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DOWN BEAT

The Musicians' Bible

Published Twice Monthly

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What does war mean to musicians? Briefly, it means this: To those of you who have spent a lifetime mastering your instrument, you will trade a violin for a rifle!

What Does War Mean To Musicians? To those of you who have struggled hard for success, you will give it up to be slaughtered, maimed or gassed! To those of you who are building a band, a business or a career—desertion of family and friends.

To those of you who had no quarrel with anyone, it means you may not come back. War means you may lie under a mound of earth in a land you've never seen.

Readers of newspapers may have noticed that some of the dispatches of the Associated Press out of London have been marked "Passed by British Censor" or "Delayed by Censor."

War Propaganda Should Be Marked "Poison" The A. P. is to be commended for so marking its news. Such a notice is a WARNING TO READERS. It tells them that particular news item contains NOTHING DISPLEASING to the government from whose capital it was sent.

From now on Americans will learn little from Europe except what those governments WANT US TO KNOW. Radio today permits direct communication with every European nation, AND THE PROPAGANDA LIARS will be as busy as they were in the last war, seeking to sway American sympathies.

Listen carefully to both sides and COMPARE their claims. Remember that every honest report by our foreign staff writers will be mutilated or suppressed by censors, unless filed from a neutral land. The danger is that the censor bureaus, by twisting news to influence our people to interfere in a war for which we are in no way responsible, which we had no part in making, and in which we have no conceivable business.

When you read "Passed by Censor" apply mental brakes. It means "Slow Down—Poison Ahead."

The embrace of Soviets and Nazis in a trade and now an aggression agreement while Poland is butchered is revealing! And it is making many Americans see that Communism and Nazi-Fascism have much in common. Both systems sacrifice the individual to a one-party dictatorship which purges every fragment of society to its will. There is no place for artists or musicians in a society that murders men who dare to think or feel for themselves.

Communists and Nazis Mean Terrorism There is no place in America for doctrines that feed on hate, and cruel individuality. Nor is there a place here for men who would smash all who do not agree with them.

Forewarned is forearmed. For those who face facts, Fascism and Russian Communism are more alike than unlike . . . AND THEIR LIKENESS IS INCREASING DAY BY DAY! Watch out for signs of dictatorship and intolerance in your union.

The War and Musicians in Europe—

(Jumped from Page 2) one of the smaller clubs I was in, the musicians stuck to their music and a handful of patrons sat around in the dark enjoying the music. I didn't enjoy it—the music was bad. But the experience was unique.

I looked for Django, Combelle, Ekyan, Grappelly and the other great French stars but could not locate them, even with the help of the friendly Stan Patchett, London jazz writer, who accompanied me to the French capital. But Paris was a dead pigeon—they told us the good jazz men were in Cannes, in south France. So I went to Germany, just two weeks before the Nazis bombed Warsaw, and looked for German talent. It was even worse. Most of the German musicians idolize Red Nichols and all give pretty horrible imitations of his old Five Pennies style. But the beer made up for it.

Poke Fun at Allies The emcees in Germany all sing songs about Chamberlain, Deladier and the German Reich. They poke fun at Chamberlain, and the 5-piece band I heard at a little (Modulate to page 13)

Musicians Off the Record



Vincent Lopez, 13 years old, at the time of this photo, the now noted pianist-leader was studying in the Passionist Fathers' Monastery in Dunkirk, N. Y. He was there three years.



Rex Downing, sly sliphornist with Joe Sanders' band, shown in his "kid days" in Wiener, Ark. Rex, 10 in this shot, now manages the "ole left-hander's" crew and plays solo trombone as well.



Archie Rosate, ace reed man and soloist now working in motion picture studios in Hollywood, started playing sax and clarinet when he was in short pants, as this photo shows.



Cliff Leeman, Tommy Dorsey's drummer, in August, 1919, at his home in Portland, Ore. He was six at the time and the pic was made three years before he started studying the hides.

RAG-TIME MARCHES ON . . .

TIED NOTES

WETTLING-DOPSON—George Wettling, drummer for Paul Whiteman and Down Beat columnist, to Jean Dopson, model, last month in Superior, Wis.

HONIGBERG-BASS—Sam Honigberg, Chicago band reviewer and writer for the *Billboard*, to Anne Bass in Chicago.

CUTLER-CAMPBELL—Ben Cutler, the leader, to Flora Campbell, actress, Aug. 24 in La Fontaine, Kas.

HAMMETT-AUGUSTINE—James A. Hammett, musician, to Hazel M. Augustine in Marinette, Wis.

DICKENSON-SOLLORY—Cyril Dickenson, British saxophonist, to Edna Sollory, dance teacher, Aug. 24 in Warrington, England.

HUMPHRY-SPARKS—Conn Humphry, first alto with Red Nichols' band, to Willadean Sparks, St. Louis ballet dancer, Sept. 11 at First Presbyterian Church, Oakmont, Pa.

LAROY-KINGSLEY—Denis LaRoy, band leader, to Malie Allen Kingsley last month.

SUSSMAN-LAIBMAN—Leonard Suszman, tenor man with Lee Shellee, to Norma Laibman, ballet dancer, September 34 in Pittsburgh, Pa.

YOUNG-RUSSELL—Glenn Young, sax man with Joe Reichman, to Margaret Russell of Nashville, in Chicago Sept. 1.

CAVALIEVE-MACEWICZ—Arthur Cavaliere, bass man with Paul Meecher, to Frances Macewicz, Sept. 7 in Waterloo, Ia.

WALSH-ROWARD—Herbert Walsh, sax man with Phil Levant's band, to Laurette Howard of Port Arthur, Tex., last month in Chicago.

GORDON-HENSE—Larry Gordon, sax man with Jack Jenney's band, to Betty Hense recently in Marion, Ia.

JOHNSON-STEVES—Johnny Johnson, sax with Gray Gordon, to Ginger Steves, pianist with Rita Rio's girl band, last month.

MURRAY-HART—Joe Murray, pianist

with Stan Wood's band, to Eileen Hart recently.

LOCKETT-BUMP—Capt. James Lockett to Edna June Bump, former musical director of WQAI, San Antonio, Sept. 2 in San Antonio.

UNDERWOOD-SHAMBLIN—Jesse Underwood, guitarist and singer, to Marie Shamblin recently in Tazewell, Va.

SCHELLING-MARSHALL—Ernest Schelling, composer and pianist, to Peggy Marshall recently in Bern, Switzerland.

NEW NUMBERS

KAVELIN—Twin daughters to Mr. and Mrs. Al Kavelin last month in Chicago. Father is the band leader; mother is the former Virginia Gilcrest.

CUMMINS—Son, 8 pounds, to Mr. and Mrs. Francis Cummins at Providence Hospital, Kansas City, Kas., Aug. 24. Father is known as "SI" Cummins, trumpeter with Herbie Holmes' ark. Mother is former dancer. Baby was named Patrick Cummins.

HAMILTON—Son, George Stevens Hamilton, recently in Memphis. Father is George Hamilton, the leader.

LAVA—Daughter to Mr. and Mrs. William Lava Aug. 30 in Los Angeles. Father is in charge of music at Republic studios.

GOPORTH—Daughter to Mr. and Mrs. Earl Goporth in White Hall, Ill., recently. Father is noted drummer and black-face comedian.

LOST HARMONY

PRICE—Georgie, stage and screen singer, from Lorraine Rothers, former dancer, recently in Miami.

ROTH—Lillian Roth, singer, from Municipal Court Justice Ben Shalleck, of New York, Aug. 16 in Hollywood.

BROWER—Susan Brower, from Jay Brower, ork leader at the Golden Gate Theater, San Francisco, Aug. 23 in Frisco. (Modulate to Page 23)

CHORDS and DISCORDS

'Somebody's Cutting Their Own Throat!'

Virginia, Minn.

To the Editors: This letter comes to you from a sparsely settled section of the U. S. A.—a section that, in its taverns, can much better afford to have phonograph music than bands. Our Local in this town has scraped tooth and nail the last few years trying to get bands in the one place where there are enough taverns and trade to really support bands—Gilbert, Minn., by name.

bands in, to work all of two nights a week in one spot and six in the other. Things were just beginning to shape up when came—the pay-off. A field representative from ASCAP—seemingly, until now, a high class organization—proceeds to rap the taverns employing bands for a license to permit the bands to play. It asks \$60 as an ante for the club using a band only TWO NIGHTS A WEEK. This, after we worked years to get a band in the joint. But that's not all—the rep says without the license the band can't play ANY TUNE written by a composer member of the ASCAP. If this be so, what happened to ASCAP's well-known restricted list? Or is this just the familiar shake-down? HAS ASCAP CHANGED ITS POLICY OR GONE NUTS? Where, I ask you, would the composers be without the musicians to play—and thus plug—their songs? Somebody is cutting their own throat, AND IT'S NOT JOE MUSICIAN!

B. W.

Down Beat withholds the full name of the writer at his request because of his position in Virginia, Minn. Does ASCAP have an answer to his questions?—EDS.

On Death and Stuff

Richmond, Va.

To the Editors: I've often wondered why the reading of a musician's death is so much sadder reading than others. Is it because the world loves a human being who can make others forget their troubles?

JULES HOFFMAN

Two Barbary Bands?

San Francisco, Cal.

To the Editors: For some time during the past I have run across a band from New England that calls itself the "Barbary Coast" band. Now there is just one original band from the Barbary Coast. Several of the members are sons of dads who made music history in Frisco on the old Barbary Coast. Therefore, let it be known that Bobby Worth and his Ork are still carrying the tradition of the Barbary Coast and have been working steadily as a

unit in Frisco since 1933. We have had several inquiries in regard to the other group but are unable to understand why they utilize a name which they (I think) have never familiarized themselves with.

F. E. WORTH

Representative

What has the Dartmouth College "Barbary Coast" band got for a reply? Our columns are open.—EDS.

'We Fluff Berigan Off'

Louisville, Miss.

To the Editors: Find enclosed a newspaper clipping and picture of Bunny Berigan and colored friends. We just thought we would drop you all Yankee cats a line telling you that we hereby fluff Berigan off for having such a picture taken. We all enjoy your sheet and think it is terrific.

CARL JOHNSTONE

And his University of Miss. Ork The picture sent us, published in the Chicago Defender, showed Bunny congratulating colored winners of a popularity contest held recently in Chicago.—EDS.

Maybe He Wants His Ork to Be Colorful!!

Detroit, Mich.

To the Editors: I am a leader of a mixed 11-piece combination here in the Motor City. I'm for DOWN BEAT so strong the cats call me "Down Beat Johnny." I play piano. But here's what I have in mind. I am planning to change the uniforms of my men from mesh (mess!) jackets to this: each section wears a different color. The brass will wear grey, reeds will wear blue and the rhythm brown—all the men dressed the same but each section different. Won't that create something new?

JOHNNY WINDOW

You got us there, Johnny, but we'd never argue. There is nothing in the books to indicate such a stunt has ever been done before. What'll you wear—a Jacob's coat of many colors?—EDS.

Australian Makes a Request; It's Granted

Melbourne, Australia

To the Editors: We are all familiar with the faces of Louis, Eddie Lang, and the other greats of jazz, but I have never seen in your paper or any other a picture of the late Frank Teschmaker. Perhaps, too, it would not be out of order to suggest that you devote a certain portion of a future issue to the life and work of Teschmaker, on the lines of your Eddie Lang issue of May, 1939.

To American jazz followers who care to correspond with me my address is 25 Torrington Street, Canterbury E-7, Melbourne.

ROGER E. BELL

(See Next Page)

You must be psychic, Mr. Bell. Dave Dexter, *Down Beat's* associate ed., who wrote the Lang article, for several months has been preparing one on the life of Frank Trenchmaker and our schedule has it set for the November 15 issue of *Down Beat*. And there'll be some fancy pictures, too, some of which have never been made public before. Hold tight.—EDS.

They Want Him For President!



Dell (Droops) Earnhart

Medford, Ore.—Because of the doubt in the minds of many persons as to who will be the next president of the United States, a group of musicians here have started a campaign to place a musician in the White House. The candidate, shown above, is Dell (Droops) Earnhart, described by Frank Haggerty, Tommy King and Ham Geary as "a very well educated person and a hell of a fine piano man."

"We've had farmers, lawyers and every other kind of man in the White House," says King, one of the musicians booming Earnhart. "That's why I believe a musician's intelligence and understanding in public affairs is on a par with most business men's. If all musicians will get behind us and put Earnhart over there will be a few changes made in the treatment of musicians who haven't been fortunate to make the top but still have hopes."

To Appear Shortly

New York—A story of American jazz from 1890 to 1939 complete with pictures never before published will be issued October 5 by the Hot Record Society. Titled *Jazzmen*, it is edited by Frederic Ramsey, Jr., and Charles Edward Smith and will contain 56 pix covering jazz from Buddy Bolden's band to today's best groups. Assisting with the writing are Wilde Hobson, Roger Pryor Dodge, Otis Ferguson, Stephen Smith, E. Simms Campbell, Bill Russell and E. J. Nichols.

Announce New 50-Cent Label

New York—After deciding on a change, and then changing their minds several times, officials of Columbia Recording Corp. have finally decided to issue a new 50-cent red label record which will spot such artists as Benny Goodman, Duke Ellington, Harry James, Gene Krupa, Jack Teagarden, Teddy Wilson and Raymond Scott, among others.

According to Edward Wallerstein, prexy of Columbia, the new discs possess "great" tone fidelity and playing quality.

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Vocals by Larry Cotton

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Vocal by Kitty Kallen

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WHO'S WHO IN MUSIC ...

Presenting Glenn Miller's Band

GLENN MILLER—Trombone. Born March 1, 1906, in Clarinda, Ia., he first attracted attention as a result of his work with Red McKenzie's Meand City Blues Blowers and their records of *One Hour and Hello* (La.), classics of hot jazz. Glenn also played with the first Ray Noble American band, and then the old Dorsey Brothers' crew. In addition, he has recorded with Boyd Senter, Bert Lown, the Louisiana Rhythm Kings, Mildred Bailey, Red Nichols, the Charleston Chasers and Frankie Trumbauer.

Organized his present band last winter and was successful at once, chiefly because of his arranging talent. Today his band stands at the very top, is a best seller for Bluebird records, and is second only to Artie Shaw as "ace" of the Rockwell-GAC roster.

JERRY YELVERTON—Sax. Just joined the band, fresh from Barry Woods' orchestra. Born and reared in Montgomery, Ala., and still calls it home. Has a B. A. from Alabama Polytechnic Institute, claims Benny Goodman has influenced him most, and lists Goodman's and Wayne King's bands as his faves for swing and sweet, respectively.

GILBERT (Boss) KLINK—Sax. A native of Danbury, Conn., and an alumnus of Charlie Boulogner's band. Studied with Frank Chase, likes to eat, lists Glenn Miller's band as his all-around fave, and argues that Goodman and Louis are America's best soloists.

AL MASTREIN—Trombone. Hails from Oakes, N. Y., and likes to "play" (his trombone?) more than anything else. Jim and Tom Dorsey, he thinks, are America's two instrumentalists, but Louis Armstrong influenced his style most. A brother of Gusman Mastre, guitarist with Tom Dorsey.

DICK FISHER—Guitar. Born Christmanville, 1915, in Buffalo, N. Y. Got start in 1932 with Phil Muni and later played with Tom Flynn. Has arranged many tunes, attended the University of Buffalo, and likes to get kicks from symphonic records. Says Allan Reuss and George Van Ege influenced him most. Sticks to Ballantine's Scotch when the drinks are poured.

J. CHALMERS (Chubby) MacGREGOR—Piano. Born in 1909; entered the field with Jean Goldkette's crew in '26, and is proud of the fact he was a member of Dorsey's "Wild Canaries" band. Attended Michigan U., and gets kicks when he finds the "seventh going up" in Glenn's scores. Tom and Jim Dorsey influenced him most; Mary Lou Williams and Goodman are his fave soloists. Drives a big Cadillac.

WILBUR SCHWARTZ—Alto, clarinet. Born in 1918 in Newark and broke into the game with Paul Tremaine. Likes Goodman's style, says it influenced him. For sweet or swing, he'll take Miller's band. Drives an Olds and neither smokes nor drinks.

BAL McINTYRE—Sax. Born 1914 in Cromwell, Conn. Has recorded with Miller and Adrian Rollini, studied under Henry Ez, Goodman is his top instrumental soloist, and he's a sports fan. Also drives an Olds.

MAURICE PURTILL—Drums. Born on Long Island, still lives there. Made his name with Red Norvo and Tom Dorsey, says medleys are his pet peeve, claims Bud Freeman and Johnny Hodges, also Louis Armstrong, are America's greatest soloists. Only 21 years old.

PAUL (Lightnin') TANNER—Trombone. Swears he was born in 1917 in Shank Hollow, Va., and now makes his home in Waynesboro, Va. Went to Delaware U., nuts over Jack Teagarden's playing, and doesn't smoke or drink. Chews tobacco, and he's single.

GORDON (Tex) BENEKE—Tenor sax. Born Feb. 12, 1914, in Ft. Worth, Tex. His father is a newspaperman, and "Tex" started with Ben Young's crew in 1935. Drives a shiny new Pontiac. Is a camera bug, lists Miller's band as "tops" for sweet and swing, and says his fave soloists today are Armstrong, Eddie Miller, Jazz Teagarden and Goodman. A member of Ft. Worth; Loos and married.

CLYDE L. BURLLEY, JR.—Trumpet. Born Sept. 8, 1916, and noted for his "hot" choruses with Miller. Also from Ft. Worth, his mother is a pianist and singer. Attended Texas Christian U.; played with Buster Welch and Ben Pollack before joining Miller four months ago. Has a 2-year-old son "Junior" and likes to drink beer.

LEGE (Freddie) KNOWLES—Trumpet. Hails from Danbury, Conn., born there in 1919. Has played and recorded with Norvo as well as Miller. Would rather sleep than do anything else. Armstrong influenced his playing most, and Goodman and Louis today are his favorites. Drives a Ford and won't say whether he's married or single.

H. D. (Mick) McMICKLE—Trumpet. Born in June, 1910, in Anamosa, Ia., now lives in Upper Darby, Pa. In 1928 he started out with Fred Dexter, later working with Jan Garber and Mel Hallett. He, too, drives an Olds.

MARION (Betty) HUTTON—Singer. Born in 1919 in Little Rock, Ark., and now lives in Detroit. Miller's was her first band assignment. Likes to play softball, dialkies singing on weekends, and gets a boot riding in Chummy MacGregor's Cadillac. Says Helen Ward influenced her, crookes and does not drink, and doesn't like to be referred to as Betty (America's No. 1 Jitterbug) Hutton's "little sister."

RAYMOND RICHARD EBERLE—Singer. Born Jan. 19, 1919 in Hooisick Falls, N. Y. Father is Jack Eberle, a singer, and he is younger brother of Bob Eberly, singer with Jimmy Dorsey, and Muggsy Spanier, the ending of his name to a "y." Unmarried, considers Tom Dorsey his favorite instrumental soloist, and chooses Miller's band as his ideal for both swing and sweet.

Muggsy Spanier

FRANCIS (Muggsy) SPANIER—Cornet. Born 1906 in Chicago, he's had his own little "righteous jazz" group at Chicago's Hotel Sherman for the last six months. Got his professional start with Sig Meyer's band, and later worked with the Chicago Rhythm Kings, Charles Pierce, Ted Lewis, Ben Pollack, Ray Miller. Both mother and father are musicians, and Muggsy credits Louis Armstrong and Joe Oliver with influencing him most in his early years. Louis remains his favorite soloist, Bob Crosby's is his fave swing band and Casa drinks only water and milk. Two years ago he was stricken ill in New Orleans and, as he puts it, "given up for dead for sure." But he recovered after a long illness and returned to the active list last April.

GEORGE BRUNIS—Trombone. Born 1900 in New Orleans, he spelled his name "Brunies" until last winter when advised to change by an astrologer. Has played with New Orleans Rhythm Kings, Ted Lewis, Hachett, Banana and others, and also idolizes Eddie Miller, who chose him nomination for best soloist; the Bob Cats are his choice for swing units and he thinks Tommy Dorsey's the best sweet crew.

RAY McKINSTRY—Tenor. Born 1911 in Granite City, Ill., and broke into the game while a student at the University of Illinois. Also worked with Roger Pryor, Harry Sonick and Ted Fiorito. Married, also idolizes Eddie Miller, and chooses Tommy Dorsey's band for both swing and sweet.

GEORGE (Red) CLESS—Clarinet. A native of Lenox, Ia.; born there May 20, 1907. Started in 1921 with the Varsity Five and recorded with the late Frank Teschemaker in Chicago in 1928. Father plays piano. Has a daughter 8 years old, attended Iowa State College at Ames, and says his pet peeve is "tenor men." Teach and Bud Freeman influenced him most in his formative years. His fave bands are Ellington for jazz and Humber for dance stuff.

ROBERT H. CASEY—Bass. Doubles on guitar. Born 1909 in Vienna, Ill., and has played with the Capitol Dance Ork. the



—John Towse Photo

She's Versatile ... That's what Jan Savitt (right) thought last month when Carlotta Dale, his regular fem sparrow, became ill. Barbara Stillwell, shown at mike, who for years has been Savitt's secretary and "handy gal," volunteered to take Miss Dale's place. Her mail response was so great that Savitt made plans to use her regularly. Secretary Stillwell is shown at New York's Hotel Lincoln in action—a far cry from the typing and shorthand she's usually identified with. Later Miss Dale left Savitt to take a job with NBC.

King's Jesters and Joe Gill. Mother plays piano and organ. Studied harmony with the Chicago symphony. Jack Teagarden and Orrin Tucker are his idea of top swing and sweet bands; says Wellman Braud influenced him most.

MARTY GREENBERG—Drums. Born 1910 in Chicago and got his start with Solly Wagner in 1925, later playing with Ted Lewis, Lou Breese, Abe Lyman and in B. & K. Theaters. Studied under Vic Berton, lists his favorite soloists as Armstrong and Krupa, and drives a Packard.

JOE BUSHKIN—Piano. Born Nov., 1916, in New York, the son of a beauty shop operator. Has worked with Shaw, Berigan, Billie Holiday, Red McKenzie, Cozy Cole, the late Dick McDonough, Max Kaminsky, and has recorded with most of them plus Jess Stacy and Willie (The Lion) Smith. Joe is short, dark-headed, a great showman with a fine sense of humor and plays get-off trumpet with the best.

Martin Leaves Steamship
Detroit—Eddie Martin, fiddle, left his position on the S. S. South American band all summer on the Steamship S. S. South American until Sept. 8, opened the Arcadia Ballroom here last month. Tony Greeno and Ralph Fumo are featured with Martin.

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October Birthdays

Frank Raymond, Vincent Eckholm, 1; Mouse Tracey, Oran (Crip) Crippen, 2; Edgar Battle, 3; Fred Norman, Danny Cassella, 5; Leonard Keller, Carmen Mastren, 6; Gordon Minor, Bill Clifford, 7; Gerald Moore, Clarence Williams, 8; Kay and Sue Werner, Bruce Milligan, 9; Harry Edison, Lee Blair, Edward (Captain) Sims, Murray Pilcer, Annette Hanshaw and Freddy Jenkins, 10; Andy Ferretti, Louie Honig, Harley Koch, 11; Bingie Madison, James Archey, 12; Helky Helkema, 13; Jack Egan, 14; Paul Tanner, 15; Ken Switzer, 16; Harry (Duke) Dugan, Cozy Cole, 17; George Washington, 18.

Howard Smith, Pat Haley, Ralph Hancock, 19; Ray Weiser, 20; Bob Lewis, 22; Hank Rose, 23; Jimmy Powell, 24; Nadine Friedman, 25; Dick Kesner, George Moore, 26; Rudy Powell, Merle Turner, 28; Joseph Eldridge, Billy Cochran, W. H. (Bill) Miller, 29; Ralph Larson, 30; Gordon (Chris) Griffin, Ethel Waters, Leo Atta, Oct. 31.

Teagarden in Concert At the Meadowbrook

Cedar Grove, N. J.—Johnny Mercer, Casper Reardon, Dinah Shore, Leo Watson, Madeline Green and Paul Douglas were present at the Meadowbrook Sept. 10 for Jack Teagarden's swing concert. The crowd was capacity.



Rodney Ogle

With **GENE KRUPA** and his **YORK Trombone**

Wildwood, N. J.—Playing 30 miles from Atlantic City where Tommy Dorsey, Rudy Vallee and Artie Shaw were holding forth the same night, Jimmy Dorsey shattered all records at Hunt's Pier here last month when his band drew 5,928 persons at 55 cents a head. It was the biggest crowd in the spot's history, despite the opposition, the management said.

Write for catalogue and name of nearest dealer.

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Jazz Holding Its Own In Mad Europe

(Jumped from Page 10)

Heidelberg spot seemed to get its kicks accompanying singers who reveled in taking verbal pot-shots at the foes of the Nazi regime. As for the German citizens themselves, they were friendly, good-natured and honest. They believe they are doing the right thing. They don't know that we in America think Hitler is barbarous in his methods and demands. One young German army officer with whom I had a beer in Munich said he was ready to fight.

"We may be wrong," he confided, "but we can't do much about it now."

He was a swell gent and I hate to think of the millions like him who are facing death to satisfy the



Mrs. Harry James, who as Louise Tobin has been handling the vocals with Benny Goodman's band since Martha Tilton bowed out, looks like this when she comes off the stand to sign autographs after a hard night's work. That's not a horse race program in her left hand; it's the manuscript to Hoagy Carmichael's new tune *Blue Orchids* which La Tobin has been featuring with BG's crew.

Why Ray McKinley Left Jim Dorsey

(Jumped from Page 2)

band is to be his. There is a corporation equally divided in shares but not profit, Will getting enough more than I to compensate him for his expenses as leader.

So, now I think we've got a very pleasant and mutually profitable future. Will thinks the same. I won't try to explain what kind of band it will be, except to say that when the time is sweet it will be *SWEET*, and when it's hot, *HOT*. Until we get our arrangements cleaned up, until we've played together a while, there may not develop anything that you can put your finger on as a "style." At present, though we've been fortunate getting good men, and that, after all, is the important thing. The personnel now is: Artie Mendelsohn (1st alto), Jo Jo Huffman (3rd alto & clarinet), Bernie Billings (1st tenor sax), Sam Sachelle (2nd tenor sax), Steve Lipkin (1st

trumpet), Joe Wiedman (2nd cornet), (3rd trumpet to date uncertain), Will Bradley leader and 1st trombone, Jimmy Emert (2nd trombone), Bill Corti (3rd trombone), Fred Slack (piano), Delmar Kaplan (bass), Bill Barford (guitar), McKinley (drums), vocalists uncertain.

Few Setbacks Already

How good is Will? I think you're correct when you say he's the best all 'round trombonist extant. By "all 'round" I mean that he is on a part with, say, Tommy for sweet playing-tone, warmth, mastery of the instrument, etc.; as for Jazz, I think he's the best, equalled only by Teagarden. Which is not to say that he plays sweet like Tommy,

or hot like Jack. He doesn't. I believe that's all this time. I'll let you know how we progress, also how we retrogress, for there are bound to be set-backs.

We've had some minor set-backs already (a couple of men pulled out, some let out, insufficient arrangements, etc.). These are all part of it. But we've had some luck, too, and if confidence counts for anything at all, we're doing nicely, thank you.

P.S. Some people hereabouts ask what's holding us up. In case any one feels that we're taking too long, please remind them that Will and I both took a month's vacation before anything at all was done.

ABOUT THE AUTHOR

Andy Whitehouse, bass fiddling economics student at the University of Missouri, is back in America after two months in Europe. He decided to leave France last month when the American ambassador issued a warning for all Americans to leave the danger zones. A native of King City, Mo., "Whitey" is 24 years old. He has material for other articles about the effect of war on musicians abroad which will be published in subsequent issues of *Down Beat*.

whim of a little guy who holds such power.

Dutch Music Best

The best music I found was in Holland. Willie Rockin, tenor, at Zandfort and Johnny Fresco, also a tenor man, at Kur Haus, the Hague, were wonderful. Bob Zeverijn took me around and I hope to elaborate on the Dutch music in a later article. The Dutch are prosperous and it seems to me fine.

Back in London, I heard many big bands—most of them good. But it was a sad time to be looking for music. Everywhere I went the Britishers invited me to see their bombproof cellars. Poison gas, bombs and shrapnel don't mix well with jazz.

Morton Leaves Basie

Los Angeles—Benny Morton, ace hot trombonist with Count Basie, left the band last week. His place was taken by Jimmy Young, Jimmie Lunceford's singer-trombonist. Morton pulled out, it was said, because Basie felt he couldn't feature the Morton trombone as it deserved to be featured. Basie's band opens the Palomar Oct. 4.

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Critics in the Doghouse

By Del Courtney

In dance music, as in every other field of endeavor that must appeal to a wide public, originality is the keystone around which all successful efforts are centered. In the modern syndicate columns it has been Walter Winchell. In movie comedy it has been Walt Disney.

Utilizes Tone Combinations

The same principal applies to popular music. In developing a distinctive style I have kept in mind the angle other leaders, like Whiteman, Goodman and others, have followed in setting their course to success. While I cannot lay claim to having created such radical innovations as theirs have proven to be, I have managed to set for our band a melodic style which, with all due modesty, has been accepted in the last three years by the American public.

My principal effect, as yet uncopied or borrowed by other leaders, is a combination of harmonic figurations and instrumentation of the band which produces a certain undefinable tone combination that makes it unique. We attempt at all times to keep our band smoothly styled, leaning towards the romantic side rather than the cloying mediocrity of some so-called "sweet" outfits. We use definite effects which haven't been used by others, for example the perfect harp passages used in modulations and in the endings of tunes. This effect is attained, without the use of a harp, by the combination of piano and Hammond organ, in glissando form.

He's a Californian

As for my background, which is customary for DOWN BEAT's "Critic in Doghouse" column, I was born in 1910 at Oakland, Cal. I attended high school there and organized my first band at St. Mary's College. I graduated from the University of California in 1933 in the middle of the depression and was temporarily slowed down in my search for musical fortune. After one season of teaching, I reorganized and moved into the Oakland Athens Club, one time stamping ground of Horace Heidt, Tom Coakley and other famous leaders. Came then a chance to go to Seattle's Trianon Club. This was followed by other successful engagements on the coast, including one at Honolulu's Alexander Young Hotel.

As I write this the band is at Bear Mountain Inn, Bear Mountain, N. Y.

Plenty of Vocalists

The American public, I think, still wants to hear the melody of a song. It must also have an easy swing that can be danced to effortlessly, and not the kind that makes



Del Courtney

Del Courtney Examines Del Courtney

prising Hayes, Bailey and myself. Our theme is Ferde Grofe's *Three Shades of Blue*, which the late Orville Knapp used. My admiration for Knapp's music caused me to carry on with this same tune. Our band ties in our music with "candid camera" terminology, used in our presentation of all air programs. And that's my review of the Courtney band.

Teddy Wilson Tells What He's Doing

(Cont. from page 2)
are balanced. We wish to achieve the same effect, only in dance music.

We are concentrating on building a musical band. The melodic end of things is rated as important as the rhythm. Again we seek a balance between melody and rhythm. We don't want our music to be legitimate, but it must be finished. **Plays Five Tempos**

Our big job has been the experimentation with arranging in order to get the fullness out of a band

that is small. We write so the harmony spreads out from the bass fiddle up, so the band won't sound light. The difficult part has been achieving a good balance between brass and reeds. Such instrumentation requires an excellent rhythm section. It's just got to be right. We play five tempos, the medium tempo required by demand; the up-tempo which we use and which has been identified with my piano style; the slow tempo, which we seldom use but which is excellent for torchy material, and two others still different.

As a rule I set the tempo and idea on piano, and the others fall

in. As far as our sections are concerned we are pretty well satisfied. Rudy Powell is our first alto. He studies with Lindeman as does Hymie Shertzer and blows free style. He has been able to assist (Modulate to page 22)



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Hitched . . . Eighteen months ago pretty Jean Dopson, a New York fashion model, watched a blond handsome drummer beat his snare in a New York hotel. The drummer turned out to be *Down Beat's* own George Wettling, philosopher, writer, analyst, observer, teacher and, incidentally, drummer with Paul Whiteman. Last month Jean and George were married in Superior, Wis. Notes on his married life are given by Wettling in his column in this issue.

them feel they have just run a hard race. Our personnel includes:

Del Courtney, leader; Sherman Hayes, tenor sax; Woody Nelson, tenor; Dick Dildine, tenor; Earl Jones and Gene O'Donnell, trumpets; Frank Tabb, trombone; Sandy Bailey, piano; Bob Noonan, organ; Joe Martin, guitar; Glenn Brackett, bass; Charles Broad, drums.

Vocals are by Hayes, Dildine, Martin and the Three Dells, com-

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Hines Solos, Small Jazz Groups Feature Disc Lists

BY BARRELHOUSE DAN

LOTS OF contrast in the September and August record lists. Last month the big waxworks issued a few mediocre sides which hardly could compete with those issued by Solo Art and Blue Note, private labels. But this month has been different, as a glance at the records below will show.

So many Class A discs came out in September that there isn't enough space to give each an equal break. But by cutting reviews to a bare minimum—even though some deserved more wordage—it has been possible to squeeze in the following:

Earl Hines

Just Too Soon, Chicago High Life, Off Time Blues, Monday Date, Panther Rag, Stowaway, Blues In Third and Chimes in Brass, piano solos in album form issued by the Hot Record Society, New York.



Hines

Here is Hines at his very best. Eight solid sides of the most glorious work Hines ever put on wax. His power, and brilliant digital dexterity, make every side virtually invulnerable to criticism. The solos are from the old Q. R. S. solos he made a decade ago and, of course, are superior in some spots because these are not repressings, having been taken from the old Q. R. S. records direct. Easily the best Hines samples available, these come in a neat album designed by E. Simms Campbell, the colored artist who knows something about jazz himself. The Society this month also announces classics, formerly sold at \$1 each, now are available for six bits.

Pete Johnson

Cherry Red & Baby Look at You, Vocalion 4997.

The band is a pickup group, but how it shells forth with the pure and righteous brand of jazz! Pete's piano paces Oran Page's trumpeting and Buster Smith's fine alto. And Smith, by the way, makes his record debut here. He'll be heard more, playing a semi-Carter style as he does. Eddie Dougherty, drums; Lawrence Lucie, guitar, and Abe Bolar, bass, complete the lineup. Vocals are by Joe Turner,

whose shouting blues style is distinctive enough to place him in a class by himself. *Cherry* is slow, and good. *Baby* is faster, and better. Both jell right.

Muggsy Spanier

Someday Sweetheart, That Da-Da Strain, Bluebird 10384.

A lot of us have waited a long time for these. And they don't disappoint, except for rough spots which are few and far between. Muggsy's cornet—especially on his chorus of *Strain*—is one of the best he's ever recorded. Unfortunately, Ray McKinstry's tenor drowns out Spanier's first solo attempt. Rod Cless, a veteran of early Chicago days who was forgotten until Spanier organized in April, makes a thrilling return to wax with fine clarinet, both ensemble and on his own. Buster Zack's pianologics are equally fine.

McKinstry's best work in on *Sweetheart*, and again the leader's horn is impeccable. In fact, it's the most terrific horn thrill of 1939 on records! The rhythm section is not up to the par of Muggsy, Cless and Zack, but at least it is adequate. Bob Casey was added on guitar for this date only. After cutting these sides, and two others not yet released at press time, Muggsy hired Casey on bass to succeed Pat Pattison, whose work is heard here.

A half-dozen Spanier sides a month wouldn't be enough.

Jack Teagarden

Aunt Hagar's Blues, I Swung the Election, Columbia 35206.

Making his bow on the flashy new red-seal Columbia label, Teagarden comes through with the best records of his band to date. *Hagar* is tailor-made for Teagarden's trombone and husky vocal style; *Election* is more commercial. But on both Jack sings and plays wonderfully well. The band is cleaner, too, and about the only one that still doesn't hit the wall as it could. Arrangements and soloists are well above snuff all the way.

Sidney Bechet Quintet

Port of Harlem Seven

Summertime, by the quintet, and *Pounding Heart Blues*, by the Port of Harlem Seven, Blue Note No. 6.

The Bechet group includes Teddy Bunn, whose peckings more than once interfere with the leader's soprano sax; John Williams, Big Sid Catlett and Meade Lux Lewis. The Harlem combination comprises the same men plus Frankie Newton and J. C. Higginbotham.



—Mickey Golden Photo

All Smiles over their latest records *Ult Da Zay* and *Chew, Chew*, the Quintones last month are shown after they were signed to a long term recording contract. The Quintones form an unusual vocal group which currently is attracting wide attention in New York. Left to right—Buddy Sager, Irving and Murray Deutsch, Daisy Bernier, Jack Allison, leader, and Buck Ram, arranger, shown at the piano.

Bechet's solo takes all of the "A" side. His inventive genius and long years of experience are obvious as he toys with the lovely Gershwin melody, never playing it straight, but constantly elaborating on its main theme. Here is improvisation at its very best.

The reverse is mostly Higginbotham—and glorious, virile Higginbotham as always. Newton's work, although not as distinctive, is meritorious. It's slow blues all the way with each participant blending his talents into what comes out as a prize package of the real jazz. The record—12 inches—sells for \$1.50.

Acompa "Classics"

Last year, on the Acompa label, there appeared a number of stand-

ard jam tunes played by a full band. The melody of the tunes were lacking—the idea being young musicians and professionals weak on improvising could learn the art by playing along with the record. Now the same label presents a good variety of "classic" tunes. They're okay, too, and everything's there but the melody. Even the "hot" men can have fun with these.

Albert Ammons

Mondy Struggle & Bass Goin' Crazy; Boogie-Woogie & Mecca Flat Blues, Solo Art 12000 & 12001.

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Exhibition' was a revelation to me. Oliver Thomas, star saxophonist of the WGN-Mutual Broadcasting System Orchestra staff, was chosen by the Chicago Symphony Orchestra to play the saxophone solo. The result was an amazing purity of tone I never before suspected in that much misunderstood instrument. It was a stellar performance.

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his consistent boogie-woogie figures; those persons won't be missed. Both platters are well worth the buck apiece Solo Art asks.

Bud Freeman

The Eel & China Boy; I've Found a New Baby & Easy to Get, Bluebird 10386 & 10370.

Disappointing, with such men as Pee-Wee Russell, Max Kaminsky, Brad Gowans, Dave Bowman, Clyde Newcomb, Danny Alvin and Eddie Condon taking part. But *Eel* will go down as one of Freeman's best examples; it's unfortunate that Pee-Wee's solo is too far from the mike. Catch the screwy Pee-Wee

coda, though. *China* is almost as good, with stellar solos by Bud, Pee-Wee and Brad Gowans on valve trombone. *Baby* displays excellent Kaminsky, as does *Eel*, and Dave Bowman's piano clicks. *Get* is monotonous with Bud, Max and Bowman carrying the load. Freeman's tendency to insert banal, commercial intros is discouraging, but the solos are so gutty they make up for the leader's weakness. Condon's guitar is rock-ribbed, and sets a solid foundation although he gets no solos. A bright feature of all four sides is that there are no vocals to clam things up. And were it not for the competition, this output by Freeman might rate as best of the month. Maybe we expect too much from a gang of all-stars such as this.

Ziggy Elman

I'll Never Be The Same & Let's Fall in Love, Bluebird 10342.

It's a sad bringdown, listening to Elman after Spanier and Kaminsky. But on each side Jess Stacy and Art Rollini contribute interesting passages on their own. The band, culled from Benny Goodman's, is quite satisfactory—more so than Elman in fact. And while on the Elman subject the confession should be made, after being prompted by Rollini and a Cincy collector named Laura Mae Evans, that it was Jerry Jerome, not Rollini, who played the tenor solos on *Zaggin' With Zig and You're Mine*, recently reviewed on this page. The latter are preferred to the sides above, incidentally.

Bob Zurke

Honky Tonk Train Blues & Melancholy Mood; Southern Exposure & It's Me Again, Victor 26331 & 26342.

Zurke gained fame with Bob Crosby playing *Train*, and now he speeds it up double time and features it in a gilt-edge, spectacular

THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.

(No. 2 East Banks Street, Chicago)

Hot discophiles continue to excavate rare platters waxed by immortals of the ragtime, golden age and swing periods of jazz. Bill Sherwood, Springfield, Ill., literally "fell in" the wax while passing through Glenwood, Ia., recently. Nobody, including Bill, would have guessed the small town in the tall corn held in its only music house a new stock of Crowns. Bill dug Teagarden's rare *Loveless Love*, Cr. 3051; 99 *Out of 100*, Cr. 3045, and Fletcher's *Connie's Inn You Rascal You*, Cr. 3180. Norm Ackerman, Rock Creek, O., went down along the Ohio river and fished out the Bucktown Five's Gennett 5418, Oliver's Okeh 8148, *Room Rent Blues*; The Wolverines Gennett 5565 *Tia Juana* and a raft of other ace items. Hoyte Kline, Cleveland, secured Meade Lux Lewis' *Honky Tonk* on Paramount recently. News of hauls like these really sends a collector out to dig.

More Private Waxings

Collectors are due solid revelations when Ben Lincoln, Milwaukee, issues his privately made discs. First side will feature sparkling pianistics by Chicago's young Mel Hinke. Mel grooved his own *Hinke Stomp* and *Hinke Be Good*. Ben also caught the heretofore unrecorded blues horn of the mythical Bill Davison, thereby unmasking a trumpet style remarkably unique. Davison's output includes his own *Jungle* and the better known *I Can't Get Started*. Bill is now appearing with his own group at Milwaukee's East Side Spa. Lincoln

and meaningless arrangement by Fud Livingston. It's interesting—mildly so—but not half so much as any of three earlier records of the tune made by Lux Lewis, its composer. Best of the four is *Exposure*, which rates as the best Zurke band disc yet. It's slow blues, delicately done. The other two are poor pops. After six sides it is safe to say that Zurke may go far as a leader. The music is satisfactory—the musicians and (Modulate to Page 23)

also intends to record Boyce Brown, a fine alto artist who has set French authorities in ecstasy, but who, as yet, hasn't been appreciated yet in the States.

Pressure is being put on Decca to release a Dixieland session sponsored in 1936 by the Chicago Rhythm Club under the supervision of Edwin (Squirrel) Ashcraft. Four sides were made, *Eccentric*, *Panama*, *Original Dixieland One-Step* and *I'm All Bound Round the Mason-Dixon Line*. Personnel on the date included Jimmy McPartland, leader and trumpet; Joe Harris, Rosy McHargue, Dick Clark, Jack Gardner, George Welling, Country Washburne and Dick McPartland.

George Von Byuster, lithographer and former bull fiddler, discloses

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he pumped the tuba on those Eddie Neibaur Seattle Harmony Kings' Victors of 1925 vintage. George's new lithograph titled *Shadrack* will be on exhibit at the Int'l Lithograph Show at Chicago's Art Institute this fall.

Pops King is Bechet

For the benefit of those collectors whose ear is as yet unable to identify the great instrumentalists, the Pops King playing soprano sax and clarinet on the Panassie supervised Bluebirds by Tommy Ladnier is none other than the great Sidney Bechet, truly "Pops" and "King." Come this month the Blue Note records by Sidney, Jay Higginbotham, Frankie Newton and Teddy Bunn should be released. They say the session lasted from 3 in the afternoon till 9 a. m. and that Bechet's solos on *Summertime* caused premature applause by those in the studio and can be heard on the disc.

WHERE THEY ARE—Thomas Morris, cornet leader of the Past Jazz Masters' ork, Okeh. Seven Hot Babes, Victor, is at present playing cornet in Father Divine's Heaven in N. Y. . . . Jim Lannigan, bass player with the old Chicagoans, now a regular member of the Chi symphony . . . Boyce Brown, alto on Paul Mares Friars

Society dies on Okeh, with Earl Wiley at Liberty Inn, Chicago . . . Bud Jacobson, alto sax-clarinet with Bud Freeman on *Crazedology*, now with Joey Conrad's crew at Club Silhouette, Chicago . . . Jimmy Dudley, alto with Charlie Elgar's Croala band and later with McKinney's Cotton Pickers, currently has his own combo at the Moonlight in Milwaukee . . . Jimmie Noone is leading a band at the Cabin Club, also in Chi . . . Cripple Clarence Lofton, piano soloist, can be found somewhere between 35th and 55th streets on Chicago's south side. Can anybody locate others?

SOLO FOR THE MONTH—Muggy Spanier's driving horn on Ray Miller's *That's Aplenty*, Brunswick 4224.

George Hoefler's column for collectors will be a feature of DOWN BEAT'S "first of the month" issue regularly in the future. Collectors desiring personnel data, etc., are invited to write Hoefler for information. All letters requesting answers must contain a self-addressed stamped envelope.—EDS.

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By Bill Sweitzer

"I try to make the accordion sound like anything but an accordion." That is the way Don Orlando gums up his style of accordion playing. Billed as the "King of the Accordion" in his broadcasts from Chicago over the Mutual network, Don's original ideas and technical fireworks make him well-deserving of our interview this month.

HOT STYLE



SAME TEMPO - RUNNING STYLE



CELESTE - HIGH PICCOLO STOP



Only 21, Don has been playing accordion for about 14 years. His dad for a number of years his father had a musical act in vaudeville. Probably due to the presence of an accordion player in this act, Don became interested and soon asked his father to get him an accordion.

His dad at once got him a 12 bass beginner's accordion and almost immediately Don was able to pick out melodies without any instruction.

Develop Taste, Too

He has since then studied the accordion with several teachers and also taken a course in harmony.

Don's advice to accordionists is to develop taste as well as technique. He has some very effective 3 way choruses with accordion lead and 2 clarinets taking the harmonies. His last choruses are played with full chords exactly with the brass section.

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Shep Fields

Charles Parsons, Ben Freeman, Max Berlin, saxes; Walt Kimmel, Danny Gay, trumpets; Paul Weigand, trombone; Murray Gebrow, Eddie Caesar, Mussoli, accordion; Sal Gloc, piano; George Rods, bass; Hal Derwin, guitar; Sid Greenfield, drums; Derwin and Jerry Stewart, vocals, and Shep Fields, front and Ash bowl.

Emery Deutsch

George Navarre, George Brodsky, Dick Spengler, Lionel Moran, saxes; Armand Egrini, George Jaffe, Bob Richards, trumpets; Ernie Christopher, Billy Richards, trombones; Paul Russell, piano; Joe Feline, guitar; Bernie Friedlander, bass; Danny Hatch, drums, and Deutsch, fiddle and front.

Les Brown

Herb Tompkins, Wolfe Payne, Carl Rand, Herb Muse, saxes; Bob Thorne, Joe Gustafiero, Les Krix, trumpets; Ray Noonan, Hal Wallace, Warren Brown, trombones; Joe Petroni, guitar; Harry Deters, bass; William Rowland, piano; Eddie Julian, drums, and Brown, sax-clarinet and front.

Bert Shefter

Al Rakoon, clarinet and alto; Red Rosenbaum, trumpet; Nat Brown, tenor; Phil Philburn, trombone; Sam Weiss, drums; Phil Krause, vibes and tympani, and Bert Shefter, piano.

Red Nichols

Conn Humphries, Bill Shepard, altes; Bobby Jones, Ray Schelta, tenors; Don Stevens and Doug Wood, trumpets; Jack Kansas and Mort Crox, trombones; Bill Maxted, piano and arranger; Vic Angle, drums; Frank Ray, bass; Mike Bryan, guitar; Bill Darnell and Marion Redding, vocals, and Red Nichols, cornet and front.

Mart Kenney

Ted Elfstrom and Jack Fowler, trom-

bones; Glen Griffith and Jack Hemmings, trumpets; Ed Ernell, drums and trumpet; Tony Bradman, guitar; Hec McCallum, bass; Bert Lister, Don Skiles and Art Hallman, reeds; Georgia Day, vocals, and Mart Kenney, piano and reeds.



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Swing Piano Styles

Pinetop Smith's Life Story, Jumped From Page 4 of This Issue

By Sharon A. Pease

them his daughter, Ruby Bell, held him. In the scuffle that followed, the gun was discharged. A bullet whistled through the air. The hands of the hall's clock stood at 30 minutes past midnight.

In the crowd were about 300 persons. But the most vivid description of what happened came from Carl Washington:

"I saw Bell come a running with a pistol. I saw it go off. I saw Pinetop put his hand to his chest, then spit blood, take 10 or 15 steps and fall face downward."

Pinetop was carried downstairs and laid on the sidewalk. A truck was flagged and he was taken to Henrotin Hospital. He died at 1:18 the morning of March 15, 1929, still unconscious.

Bell ran from the hall. Sgt. Harry Penzin of the Chicago police force arrived at the scene and later apprehended Bell.

Bell Freed By Jury

Pinetop's wife, meanwhile, was waiting for her husband to return. Not until Miss Ford informed her of the accident did Mrs. Smith learn of the shooting. Sergeant Penzin, after nabbing Bell, went to Mrs. Smith's home.

"Do you want to press charges on this man Bell?" he asked.

"Let the law take its customary course," she answered. "No matter what they do they can't bring my poor Pinetop back."

Bell proved at his trial that the shooting was accidental. He was exonerated.

It is interesting to note that the 15 witnesses who testified at the East Chicago Avenue police station, immediately after the shooting, each said Pinetop was not drunk, had not been drinking, had not been quarrelsome, and had in no way been involved in the altercation at the hall. He was, as several witnesses said, "just a poor innocent bystander."

And there you have it. The complete story of how Pinetop so tragically met death, revealed for the first time. But the life of Pinetop was even more interesting than his spectacular end.

Born in Alabama

In searching through the inquest records I uncovered Smith's death certificate. It stated he was born in Troy, Alabama. Using that as a lead, I contacted Mayor Seth Copeland of Troy, who made a thorough investigation of Pinetop's birth and early days in Troy. I quote from the mayor's findings:

"Although Pinetop's exact birthdate cannot be definitely established because the records from 1889 to 1914 have been destroyed, the mid-wife attendant at his birth says June, 1904, is correct. But she cannot remember the date, as she is very old. His father's name was Sam Smith. He has been dead many years. His mother, Molly Smith, died in Columbus, Ga., in April, 1939.

"I knew his father, Sam. He moved to Troy from Orion, Ala., a country village 12 miles north of Troy. I know that Pinetop was playing piano when he was a small boy, and that he left Troy in 1918 to go to Birmingham. He worked at the East End Park before he left Birmingham in 1920."

Pinetop Smith's Recordings

Pinetop's Blues, Pinetop's Boogie-Woogie, Vocalion 1245.

Big Boy They Can't Do That, Nobody Knows You When You're Down and Out, Vocalion 1256.

Jump Steady Blues, Now I Ain't Got Nothin' at All, Vocalion 1298.

I'm Sober Now, I Got More Sense Than That, Vocalion 1266.

These are the only records ever made by Pinetop Smith, although he made another master on *Boogie-Woogie* without a vocal which was never reissued. Charles Delaney, in his famous *Hot Discography*, 1938 edition, and other writers have listed sides by Pinetop on the Victor and Bluebird labels—but these were by a "Pinetop" named Aaron Sparks accompanying a blues singer named Lindberg several years after Pinetop Smith's death in March, 1929. "Lindberg" actually is Marian Sparks.

*Released on Vocalion blue-gold label No. 1245.

Married in 1924

From Birmingham, Pinetop went to Pittsburgh. His wife told me that in Pittsburgh he worked with the Raymond Brothers and the Whitman Sisters and other road shows working out of the Smoky City. He worked in various cabarets and for a short time was associated with the team of Butterbeans and Susie. He was at the Rathskeller, 1414 Wiley avenue, when Mrs. Smith first met Pinetop.

"He asked for dates, and we went to shows together." Her name then was Sarah Horton and she had gone to Pittsburgh from Charlotte, N. C. She says "Pinetop and I just seemed to fall in love right away—we always got along swell." They were married, she told me, October 11, 1924. Pinetop was 20 years old.

Wife's Dress Led to Song

Pinetop taught himself to play piano. It was while playing roadshows at this time, featuring himself on piano, in humorous monologues and also tap dancing (which few persons know he could do well) that other musicians started teaching him chord structure and other fundamentals of harmony. Later he bought an instruction book and learned to read notes so he could write down his own compositions. He was gradually working out his famous *Pinetop's Boogie-Woogie* and piecing the idea for the tune together. His wife told me that during his period, when he came home in the evening, his customary greeting was to stick his head in the door and shout "Boogie-Woogie." She believes he coined the term, and she well remembers the kicks he got using it.

"One night he came home, smiling. He handed me a box which contained a lovely bright red dress, the height of style in Pittsburgh that winter. I went into the bedroom and put it on. Pinetop sat down at the piano while I was gone. As I walked out with the new dress on, he looked up and without stop-

Pinetop's Boogie Style on 'Jump Steady Blues'

MODERATO

"Jump Steady Blues" Copyright by State Street Music Co., Chicago. Reproduction above courtesy of that firm.

ping to remove his hands from the keyboard, he shouted:

"Say little gal you, standing there with the red dress on—you come right up here where Mr. Pinetop is."

Those words later were recorded on *Pinetop's Boogie-Woogie* and it

was many years later that Cleo Brown revived them with her version of the same tune, with virtually the same lyrics.

How He Got His Name
Smith was very proud of the name "Pinetop" and called it his (Modulate to Page 23)

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(Photo from Popular Mechanics)

Paul Barbarin's New Ork Pats New Orleans Back on Jazz Map

BY JIM McDANIEL

New Orleans—It's a kick to find a colored band, playing in the best Noo O'leans tradition, down here. And it was a surprise package for me when I dug out Paul Barbarin rehearsing his new band here a few days back—a band that's so all-round good one can't believe it.

Barbarin, they said, was down and out when Louis Armstrong dropped him as drummer a few months back to take on Big Sid Catlett. But they didn't know Paul, and his guts. Paul's back in the home town working with a fresh, young enthusiastic gang that's going places.

The lineup includes Eddie Johnston, alto; George Nelson, alto; Earl Barnes, tenor, and one of the finest in the business; Stewart Davis, bass; Howard Mandolph, piano; Shelley Lemelle, trumpet, and Thomas Jefferson, trumpet. Just a word from Paul and each man jumps; not because they have to, understand, but because they want to.

Barbarin of course is having

Not Even a Tough Jump Pats Clinkers In Glenn Miller Band

BY RAY TREAT

Auburn, N.Y.—Despite the fact that the band had pulled in all the way from Baltimore and hadn't had much rest, not a clinker was heard out of the Glenn Miller outfit on their date at the Coliseum at the State Fair Grounds, Syracuse. Nearly 7,000 enthusiasts and jitters cheered and howled their appreciation of the wonderful offerings of Miller and crew.

High School Tenor Tough

The Fair put a lot of guys to work, with Sammy Kaye, Tommy Tucker and Guy Lombardo also putting in appearances.

An outstanding feature of Pete Renzi's outfit, which just concluded its tour, is the tenor of Jim Gentile, a lad yet in high school. His gutbucket horn and Bill Hallway's vocals stand out.

Les Brown's "Breezy Swing"

Next year will see some changes made at Enna Jettick Park Pavilion. One difference probably will be MCA bands back in place of Consolidated. Saw Spiegel Wilcox, once trombonist with the famous Jean Goldkette band, at the Park listening to Sonny James.

The Terrace Room of Hotel Syracuse reopened with Les Brown's "Breezy Swing," which seems to be doing right well for everyone concerned. Carl Mano's Swingsters going to Saratoga, thence to New York City. Harold Vincent will stay on at Deauville, Auburn, all winter. They turn out some real lowdown blues.

trouble getting work with his new crew. But he probably won't after he gets a chance to play around town. The band can't miss. Barbarin can't miss. The band's that great.

Don Percell's Band Terrific In Texas Spot

BY BILL COVEY and ART COLEMAN

Dallas—Major scoop and sensation of Pappy Dolsen's new 66 Club revue is Don Percell's band, just moved in from the Vendome at Sulphur, Okla. Don's terrific hide-beater, Henry "Riff" Tucker, who lifts and drives the band like a maniac, and the reed veteran, Sam Mitchell, who tutored Buddy Tate and the late Herschel Evans, are sparke plugs of the outfit.

The show, which includes "Uncle Willie" and niece, Patay, 7 and 8 year old Negroes; Dorothy Mays of the Grand Terrace's Mays and Morrison, Jimmy Peterson and Lucille Agers, is the hottest, slickest show since Abe Weinstein opened his 25 Klub a few years ago with Clarence Love and a black-and-tan show.

Happy Felton at the Baker

The Plantation's success has been so sensational that the bosses may roof-and-wall it for the cooler weather. They started a new fall policy of name bands. Started with Jimmy Joy, then Gus Arnheim, then Clyde Lucas.

The Baker Mural Room brought in Happy Felton and his traveling show, Lorraine Barre and Louise Dunne on the yodeling, a male vocal trio, a hillbilly quartet, and a censions, however.

Short Shots: John White, whom Don Percell replaced at the 66 Club, went to the North Dallas Club. He may open at 25 Klub for the season. . . Durwood Cline closed at Kidd Springs, when that resort shut down after Labor Day. . . Jack Jill holds down El Tivoli, following Frenchy Graffolier; Ike Silvers & crew like it at White Rock Showboat, and Don Ramon is becoming a fixture at the Nite Spot. A dozen minor joints are bouncing, if not jumping, with now-and-then music.



Electricity is harnessed again

—but now inside a bass fiddle. Here Eddie Whalen, New England leader, is being told all about the new idea by Johnny Milewicz, his bassist. It's the first electrically-operated bass in the northeast and has been attracting much attention wherever Whalen's band appears.



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HOOVER

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Canadian Musicians Have War Jitters

BY DON McKIM

Vancouver, B. C.—Dance music looks to be a bust in this town this year, and maybe for several years to come. The British Empire is in a state of war and those young Vancouverites who won't see service overseas will probably be in no mood for dancing.

With the world going mad all over again, there is certain to be a slump in all types of show business here as well as everywhere else. We'll just have to cross our fingers and hope that musicians won't be forced to play for marching, instead of dancing feet.

Stan Patton's band arrived back in town after a summer's work in Alberta resorts and is set at the Alma Academy for the fall and winter seasons—unless. It hasn't

been decided yet which band will follow Len Hopkins into the new Hotel Vancouver this fall. The job should go to Mart Kenney, but the entertainment business at the hotel is now being handled by C.N.B. and Kenney is contracted to play for C.P.R. hotels.

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Bert Niosi Keeps Ballroom Open Indefinitely; Farnon With Causton

BY DUKE DELORY

Toronto, Canada—What can happen when a good dance band, given free reign, is allowed to place six nites weekly in evidence here at the Palais Royale Ballroom. And it's all Bert Niosi's fault. Niosi, with a grand band that makes it just about Canada's best, has been doing such consistent business that Bill Cuthbert and George Deller will keep their palatial dancant open indefinitely.

Tony Furanna, Niosi's first chair trumpet, will get married next spring to Doris Scott—not the singer.

Clarence Causton's new Shea's Hippodrome sax section includes Gordie Day, Vern Cahanan and Brian Farnon. Farnon had to break up his 12-piece outfit because of a scarcity of jobs for bands his size. Frank Crowley's crew, Canada's best blues bunch, completed a successful tour and are now at the Arcadian. . . Ruth Lowe, pianist with Ina Ray Hutton all those years, is back home and doing studio work around town. . . Jack Evans, Dick Avonde and Horace Lapp are other maestros whose stuff clicks with the terpsiters.

Denver Drummers Branch Out With Their Own Combos

BY C. M. HILLMAN

Denver—Willie Hartzell and Bert Hardcastle, two of Denver's better known drummers, have branched out with their own bands and have already booked several good spots around town. Willie is specializing in radio work and has quite a following on his KFFL programs. Patay Hartzell, Willie's wife, is the Hammond organ artist for the Hardcastle band.

Skeets Hurfut in town with his wife, on way to California after leaving Tommy Dorsey. And also a visitor was Roc Hillman, Jimmy Dorsey guitarist, and his wife, Roc, if a proud father may say so, is the son of your correspondent. The Jim Dorsey band was on vacation in September and opens the Meadowbrook in New Jersey in October.

Ted Weems a click at El Patio—and Orm Downes, his drummer, was rated tops by all Denverites. . . The King's Jesters closed at Eddie Ott's "Garden Walk" Labor day. The trio, John Ravenscroft, Fritz Bastow and George Howard, have been working together 15 years without an interruption. . . Lakeside Park and Elich Gardens played the best bands in history this past summer.

Kincaide Back In Dorsey Sax Section

New York—Dean Kincaide returned to Tommy Dorsey's sax section last month when Skeets Hurfut left the band to retire from the band business. Hurfut's place as a comedy vocalist has been taken by Hughie Prince. Kincaide recently quit blowing his sax to devote full time to arranging.

Pitt Plagued By Scab Orks In Niteries

BY MILTON KARLE

Pittsburgh—It's amazing how many of the local niteries are being harassed by the fact that their good bands are being competed with by non-union and less musical organizations.

There are over 1400 members of the Local who are in dire need of work. Some of the non-union spots are not wanted in the good graces of the club and some would be gladly accepted providing the Local could have its own way in regard to setting scale and number of men.

Lou Pasarelli's New Penn Club is definitely not wanted in the AFM Local 60 with two major offenses resting against him. Pasarelli was given the finger by the Local officials when for the second time he was caught paying "under pitch" to the Ken Francis band. Result: Pasarelli got a \$2,000 fine while the boys in the Francis unit were ousted with fines of \$200 apiece. So far they haven't paid their fines and are still inactive.

Jaeger Joins Nichols

Harry Jaeger, one of Chicago's best drummers, replaced Vic Angle with Red Nichols at the Oakmont. Change took place when the local yanked Vic from the band at the request of the New York local. Seems that unknown to Nichols, Angle had his card taken from him when he failed to pay a fine levied for paying underscale to his men on a job at the Paradise Restaurant. The fine was only \$56.

Nice Guy—DeLuca

People in the business are frowning about a recent tactic of band-leader Pete DeLuca. When his band was down in Atlanta, sparrow Rosella Carrol went along and was credited with a large part of the band's success at the spot they played. Recently, when Rosella received a wire from the manager of the same club, asking for her and the band to come back, she sent the guy DeLuca's address so that he could deal direct. Ten days later Rosella learned that DeLuca had landed the return engagement, but had taken a substitute songstress down.

Billy Sherman, long time associated with Maurice Spitalny at KDKA here, has joined Henry Busse's band as vocalist. Bill has a sister, Lillian, who has been singing with Burt Farber's band in Cincinnati.



—Otto Hess Photo, Courtesy Mel Adams

Celebrating the first royalty check received for writing his *Three Itty Fitty* ditty, Saxie Dowell (in white) tosses a party on the roof of New York's Hotel Astor for fellow members of the Hal Kemp ork. Saxie's shown serenading the Mama Fitty, too, in the Astor's pond. The youngster with the Scotch at Dowell's left is Jack Shirra, Kemp bassist and husband of Judy Starr. The gals are wives of the boys in the Kemp band.

Whiteman Follows The Bangtails South

BY BILL SANDERS

Nashville, Tenn. — Tennessee's famous walking horses were instrumental in bringing Paul Whiteman's orchestra here for a one-week engagement at the State Fair. The one time jazz king, who himself owns a number of horses here, couldn't resist the temptation of the fine horse shows that are being held in Nashville. He insisted that he be booked into Nashville for the occasion.

Playing before capacity crowds daily, Whiteman and his entire company "sold out" as no other band has here in a good while. The maestro is a frequent visitor here.

dropping in at every chance to hang out around his stables.

The Fall season is expected to usher in a series of local radio shows that will employ a new high in musicians. Already the major stations have whipped into shape,

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studio bands that not only put idle musicians to work, but sound good enough for chain material. At this point, an orchid to Ovid Collins, Jr., for the continuance of some very fine violin work in the WSM staff orchestra.

NOTES TO YOU: A new heir expected in the Walter Lenk family soon, father being the drummer with Francis Craig. . . Also from the Craig crew, "Snooky" Landman, vocalist, married recently.

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Chicago Gates Gripe; Boogie Trio to Split

BY TED TOLL

Chicago—"This has been the louisiest summer I've seen in six years" seems to sum up the opinion of the man on Randolph street regarding the local work situation for the past two months. Although the town has been romping plenty as far as the big spots are concerned, they've all been using traveling bands, leaving the local cats who preferred to stick in town nothing but the dregs of the season's jive barrel. However, they're all looking for the regular fall seasonal pickup to come along any day now.



"Lux" Lewis

Boogie Trio May Dissolve
The least the management of the Sherman's Panther Room could have done is give the Boogie Boys pianos with all the strings in them. It doesn't matter so much that they're out of tune, but it's hell when the guys have to throw in unintentional eighth rests all night. It's likely that Meade "Lux" Lewis won't be with the trio after the middle of this month, so by that token there will be no Boogie Woogie Trio thereafter.

Jimmy McPartland followed Muggsy Spanier's opening week at the Off-Beat, Hank Issacs on drums, Mike Simpson on clarinet and Russ Fisher on tenor being the only changes from the lineup he used last season. Billie Holiday is proving as terrific as she has ever been, even with the bad kick of having the college kids yelling all night for *Strange Fruit*.

Congress Casino to Open
The Congress hotel was bought at auction for a million and a third potatoes by the U. S.'s Reconstruction Finance Corp., and the Casino no band has been set as yet.

Grupp Book Issued

New York—Latest guide to be compiled by M. Grupp was published last month. Titled *In the Name of Wind Instrumentalism*, Grupp illustrates the unhealthy influence of psychological complexes upon the player, and proposes remedies. The book is a breakdown of the Grupp method of teaching natural wind instrument playing, emphasizing Grupp's conviction that the "mind is the real player."

WHERE IS?

Nathan Hollander, musician and repairer of instruments, formerly of New York City?
Ralph "Skinny" Bodd, former tenor sax with Sammy Watkins' band?
"Ducky" Lasser, drummer, formerly played around Baltimore?
Eddie Merland, girl singer, last heard of in Kansas City, Mo. in 1934?
Wilbur "Bonye" Cromwell, young Kansas City man who led a dance band there in 1932-33?
Harvey "Dutchman" Nelts, sax and clarinet player, formerly of Jefferson City and Kansas City, Mo.?
Buster Smith, alto man, last heard of recording with Pete Johnson on Vocalion in New York?
Floyd Daniels, age 26, repairs and sells musical instruments?
Ira Wright, formerly first trumpet with Jack Crawford?
George Borton, Jr., trumpeter, formerly with the late Earl Burtanett?
Ross Miller's Syncopators, formerly at Algeo Nite Grill, Toledo, O., in 1937?

WE FOUND!

Conn Humphrys is playing lead alto in Red Nichols' orchestra.
Stewart Scott's permanent address is 99 Elmer Ave., Buffalo, N. Y. Is playing with rumba band at the Manor On the Lake, Athol Springs, N. Y.
Forest Crawford is leading a 6-piece band at the Gingham Gardens, Springfield, Ill.
Mitchell Schuster and his orchestra are now playing at the Gloria Palais night club, 210 E. 56th St., New York, N. Y.
Richard Letter's home address is 1616 San Jose Ave., Alameda, Cal. He is re-hearing a band which is set for a swing spot in San Francisco, according to last report.

38 Weeks For Lamb Band
Jackson, Mich.—Drexel Lamb's band, which opened Sept. 8 at Clul Ledo, is set for 38 solid weeks.



—Photo By Bloom, Chicago

Sweet 16 and already a star. That's Kitty Kallen, whose vocal work with Jack Teagarden's crew has been one of the factors figuring in the band's fast rise.

Marlo Elected MPCE President in N. Y.

New York—George Marlo has been elected head of the newly-formed Music Publishers Contact Employees here. It's an AFL affiliate. He is professional manager of Crawford Music Corp. Johnny O'Connor, of Words and Music, will serve the organization in an advisory capacity. Johnny White is vice-prexy and Bob Miller secretary. Leader

Maybe They Can Sew

BY DON LANG

Minneapolis—It could not be learned whether the boys themselves had anything to say about it, but Jack Kane's Californians, opening the Coliseum here last month, are billed as "12 healthy boys of the Robert Taylor and Clark Gable type."

Canadians Are Tough

Winnipeg—Stu Chevey, Winnipeg drummer, is designing an electric boxing glove to work automatically whenever a person steps up to request *Beer Barrel Polka*.

Patton Decked Out

Vancouver, B. C.—Stan Patton's band is equipped with shiny brand new instruments and stuff, thanks to a fire that ruined instruments, arrangements, stands — in fact everything of value—on an Edmonton, Alberta, date.

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Band Routes must be received by Down Beat by the 1st and 15th of the month to insure listing in the next issue.—EDS.

- Abba, Vic: (Book-Cadillac) Detroit, h Adams, Ace: (New Villa) Toledo, O. ne Adams, Vernie: (Hollywood) Pineville, La. ne Alexander, Al: (Club San Diego) Detroit, N. Y. h Allen, Bob: (Club Roxy) Chicago, ne Allen, Ralph: (New Penn Club) Pitts., ne Allison, Don: (Ace of Clubs) Odessa, Tex. ne Anderson, George: (Winona Gardens) Chicago, ne Andrews, Frank: (Torch Club) Chicago, ne Arias, Ramon: (Club Miami) Chgo., ne Aristocrata, The: (Blackstone) Chicago, h Arambim, Gus: (Plantation) Dallas, Tex. ne Arguette, Las: (Verne's Cafe) Detroit, ne Arshur, Zinn: (Grossinger's) Fallsburg, N. Y. h Ash, Paul: (Oxy) NYC, t Atkina, Aubry: (Whitner) Tacoma, W. h Avoide, Dick: (Lido Deck-Brent Inn) Burlington, Ont., Can., ne Asplatu, Don: (Sevilla Biltmore) Havana, Cuba, ne Backer, Les: (Cow Shed) Detroit, ne Badger, Eddie: (Sherbrooke) Sherbrooke, Que., Can., h Bahr, Roy: (Riverside Gardens) Louisville, Ky., ne Bain, Jack: (Chez Maurice) Montreal, Can., ne Baker, Hal: (Club Dickman) Auburn, N. Y., ne Bamel, Earl: (Club El Dorado) Detroit, ne Bardin, Bill: (Edgewater Beach) Chgo., h Barnes, Max: (Ramona) Grand Rapids, Mich., ne Bartha, Alex: (Steel Pier) Atl. City, N. J., h Basie, Count: (Palomar) L. A., Cal., h Baslow, Leon: (Conner's Pub) Chicago, ne Bauer, George: (Evergreen Gardens) Pittsburgh, Pa., h Baum, Charles: (St. Regis) NYC, h Baum, Howard: (Sebenly) Pittsburgh, h Becker, Howard: (Nu Elm) Youngstown, O., h Benavie, Sam: (Station WJR) Detroit Benson, Ray: (New Yorker) NYC, h Bianchi, Pete: (Majestic) Musising, Mich., ne Bibba, Ollie: (Original Nut House) Chgo., ne Biltmore Boys: (Stevens) Chicago, h Blaine, Jerry: (Park Central) NYC, h Blanton, Tommy: (Continental Orch. Corp.) Utica, N. Y., h Bleyer, Archie: (Earl Carroll's) Hlwd., Cal., ne Bos, Ben: (Carnio Ship) Milwaukee, ne Bologan, Eddie: (L'Aiglon) Chicago, r Brigode, Ace: (Merry Gardens) Chicago, h Brila, Alford: (Eden Concert Cabaret) Havana, Cuba, ne Brown, Charles: (Golden Grill) Hornell, N. Y., r Brown, Les: (Syracuse) Syracuse, N. Y., h Brown, Les: (Hollywood Beach) Hlwd., Fla., ne Bruce, Roger: (Club Gloria) Columbus, O., ne Brunoff, Nat: (Park Central) NYC, h Burns, Red: (Trianon) Toledo, O., h C Carbonel, Cecil: (Fletcher's) Miami, Fla., r Carew, Benny: (Hattom's) Grand Rapids, Mich., ne Cassion, Merle: (Trianon) Seattle, Wash., ne Caryle, Lyle: (Moonlight Gardens) Saginaw, Mich., ne Casumo, Marty: (Belmont Club) Miami Beach, Fla., ne Caspell, Bron.: (Blvd. Cafe) Pitts., ne Castel, Al: (S.S. Florida) Miami, Fla., ne Cassino, Billy: (Wm. Penn) Pitts., h Causton, Clarence: (Shea's Hoppodrome) Toronto, Ont., ne Chandler, Chas: (On tour) Chgo., Louis: (K.H.J.) L. A., Cal. Childs, Reggie: (CRA) NYC Clark, Leroy: (Book Cadillac) Detroit, h Coble, Paul: (Lamplight Inn) Evansville, Ind., ne Cochran, Nick: (Grace Hayes' Lodge) L. A., Cal., ne Coffey, Ted: (Imperial) Auburn, N. Y., r Coffey, Jack: (Vanity) Detroit, h Coleman, Emil: (Mark Hopkins) S. F., Cal., h Coleman, Hirschel: (Capri) L. A., Cal., ne Collins, Les: (Derby Club) Calumet City, Ill., ne Conrad, Dick: (Mt. Pocono Grill) Pocono, Pa., r Conrad, Jackie: (Cl. Chanticleer) Madison, Wis., ne Conrad, Joey: (Bilhouette) Chicago, ne Conrad, Judy: (Mary's Place) K. C., Mo., ne Coughlin, Frank: (Troadero) Sydney, Australia, h Cox, Don: (Woods) Detroit, h Craig, Carvel: (Rainbow Rendavu) Salt Lake City, Utah, h Crocker, Mel: (Club 21) Grand Rapids, Mich., ne



All Set... Mikey Leonard, the Canton, O., youth whose appeal for a drum set was heard by William Ludwig, Chicago tub manufacturer, is shown here with the set Ludwig said the exercise obtained from playing drums was his best chance to stave off complete paralysis. Mikey says he is improved already.

- Crowley, Frank: (Arcadian Cabaret) Toronto, Ont., Can., ne Dandera, Bobby: (Gay Nineties) Chicago, Ill., ne D'Artega: (Sun Valley) New York Fair Daugherty, Emory: (Bamboo) Wash., D. C., ne Davis, Coolidge: (Gayety) Wash., D. C., t Davis, Eddie: (LaRue) NYC, c Davis, Frankie: (Tower Inn) Riverside, Ill., ne Davis, Johnny: (Blackhawk) Chicago, ne Davis, Mill: (Rainbow Rm.-Hamilton) Wash., D. C., h Denny, Jack: (Sui Jen) Galveston, Tex., r DeVodi, Don: (Mother Kelly's) NYC, ne Dickler, Sid: (Grotto) Pittsburgh, h Dillon, Russell: (Mayflower) Danbury, Conn., ne Dillon, Ed: (McDonnell's) Chgo., ne Dominick, Pete: (Drum) Miami, ne Donado, Adolfo: (Wood's Inn) Detroit, ne Donohue, Al: (Rainbow Rm.) NYC, ne Donlin, Tommy: (Pocono Manor) Pocono, Pa., ne Dorsey, Jimmy: (Meadowbrook) Cedar Grove, N. J., ne Downer, Bill: (Nightingale) Virginia, Md., ne DuBrow, Art: (Church Corners Inn) E. Hartford, Conn., ne Duchin, Eddy: (Plaza) NYC, h Dushow, Lawrence: (Red Raven Inn) Hlwd., Wis., ne Duffy, George: (Commodore Perry) Toledo, O., h Durban, Don: (Topper) Cincinnati, b Dutton, Benny: (Red Gables) Indianapolis, Ind., ne Earhart, Roy: (Biffi) Louisville, Ky., ne Ear, Jack: (Royal Palm Club) Miami, Fla., ne Eichel, Franz: (Riviera) Pittsburgh, ne Eldridge, Roy: (Roseland) Brooklyn, N. Y., h Elliott, Baron: (WJAS) Pittsburgh Emerson, Mel: (Carter) Cleveland, h Ennis, Skinnay: (Victor Hugo's) Beverly Hills, Cal., ne Escobedo, Louis: (Casino Deportivo) Havana, Cuba, ne Essex Boys: (Algeo) Toledo, O., r Estes, Bobby: (Plantation Club) N. O., La., ne Estril, Gavakie: (Casting Descriptions) Havana, Cuba, ne Evans, Jack: (Columbus Hall) Toronto, Ont., ne Farber, Bert: (Netherland Plaza) Cinti., h Farmer, Willie: (Flatbush) Brooklyn, N. Y., r Felton, Harry: (Baker) Dallas, Tex. Fiddlers Three: (Delview) Lake Delton, Wis., h Fields, Ernie: (Wm. Morris) NYC Fields, Shep: (New Yorker) NYC, h Fischer, Denny: (2-30 Club) Long Beach, Cal., ne Fischer, Ralph: (Club Lido) Detroit, ne Fisher, Art: (Club Minuet) Chgo., ne Fitzgerald, Ella: (Grand Terrace) Chgo., ne Five Spirits of Rhythm: (Onyx) NYC, ne Forno, Ernest: (Stork's Nest) Toledo, O., ne Fodor, Jerry: (Frankie's) Toledo, O., ne Fomeen, Basil: (Belmont Plaza) NYC, h Foster, Chester: (Biltmore Bowl) L. A., Cal., ne Foster, George: (Madura's Danceland) Whiting, Ind., h Franklin, Morton: (Brown) Louisville, Ky., h Franz, Leo: (Club Spanish) Westchester, Ill., ne Friedman, Al: (Kit Kat Club) Miami Beach, Fla., ne Frisco, Sammy: (Thompson's 16 Club) Chicago, ne Gale, Frankie: (Pelham Heath) NYC, ne Gamba, Jimmy: (The Orchards) Pittsburgh, h Garber, Jan: (Topsy's) L. A., Cal., 10-12 Garrity, Bob: (Sahara) Milwaukee, Wis., ne Garten, Bill: (Embassy Club) Charleston, W. Va., ne Gay, Leonard: (Club Conno) Milwaukee, ne Georgia Trio: (Frederick's Lounge) Santa Monica, Cal., ne Gerlich, Billy: (Gerard's) L. I., N. Y., r Gigg, Bob: (Hack Wilson's Home Run Club) Chicago, ne Gilboe, Ross: (Southern Cafeteria) Miami, Fla., ne Golbrecht, Whitey: (Willard) Toledo, O., ne Golly, Cecil: (Biltmore) Dayton, O., ne Gondoliers, The: (Monte Cristo) Chicago, r Good, Charley: (Frontier) Oklahoma City, Okla., ne Goodman, Benny: (Waldorf-Astoria) NYC, h Gore, Doc: (Wiggle Inn) K. C., Mo., ne Gow, Art: (Station KFEL) Denver, Colo., ne Greene, Ken: (Andy's Inn) Syracuse, N. Y., ne Grier, Jimmy: (Biltmore Bowl) L. A., Cal., ne Guest, Al: (Bear Creek Grange) Olesander Drive, Merced, Cal., h Hahn, Al: (Chez Pate) Omaha, Neb., ne Haines, Orville: (Silver Slipper) Louisville, Ky., ne Hall, George: (Top Hat) Union City, N. J., h Halliday, Gene: (Station KSL) S. L. C., h Hammer, Jimmy: (Station WRVA) Richmond, Va., ne Hannaway, Al: (Joe Bothey's) Detroit, ne Hare, Johnny: (Neon Club) Louisville, Ky., ne Harkness, Dale: (Henry) Pittsburgh, h Harris, Harry: (Cont. Orch. Corp.) Utica, N. Y., ne Harrison, Will: (Rich's) Riverside, Conn., r Hartman, Hal: (Old Heidelberg Inn) Asheville, N. C., ne Hawkins, Coleman: (Kelley's Stables) NYC, ne Heide, Horace: (Biltmore) NYC, h Herbeck, Ray: (Schroeder) Milt., Wis., h Herth, Milt: (LaSalle) Chicago, h Hill, Teddy: (Savoy) NY Fair, h Hill, Tiny: (Rainbow) Denver, Colo., h Hinder, Johnny: (Club Al) Chicago, ne Hingst, Claude: (Statler) Cleveland, h Hoffman, Earl: (Medinah) Chicago, ne Holt, Bill: (Garden Club) Chicago, ne Hopkins, Len: (Chateau Laurier) Ottawa, Ont., Can., ne Horton, Glick: (Log Cabin Inn) Lewistown, Pa., ne Howard, Bernie: (Club) Butler, Pa., ne Hoyt, Elliott: (Kaese's) Toledo, O., ne Hugo, Victor: (Little Rathskeller) Phila., ne Hunt, Brad: (Deshler-Wallick) Columbus, O., h Hutton, Ina Ray: (Oriental) Chicago, 10-13 I Intimates, The: (Arnold's) Cape May, N. J., ne Irwin, Gene: (Cleveland) Cleveland, O., h Irwin, Marty: (Churchill Tavern) Pittsburgh, ne Isely, Mickey: (Madura's Danceland) Whiting, Ind., h James, Donnelly: (Club Cinderella) Denver, Colo., ne James, Harry: (Panther Rm.-Sherman) Chicago, h James, Jimmy: (WLV) Cincinnati Janis, Freddie: (Parody) Chicago, ne Jean, Karl: (Cafe de Paris) Boston, Mass., r Jenkins, Gordon: (GAC) Hlwd., Cal. Jenney, Jack: (Murray's) Tuckahoe, N. Y., ne Jill, Jack: (Robt. E. Lee) Winston-Salem, Mass., h Johnson, Al: (Kentucky Klub) Toledo, O., ne Johnson, Bill: (Cozy Corner Cafe) Detroit, ne Johnson, Obie: (Club Irving) Syracuse, N. Y., ne Joy, Jimmy: (Muehlebach) K. C., Mo., h Juneau, Tommy: (Showboat) St. Louis, Mo., ne Jurgens, Dick: (Aragon) Chicago, h Justin, Larry: (Piccadilly) Miami Beach, Fla., ne Kavanaugh, George: (Grand Terrace) Detroit, h Kavelin, Al: (Peabody) Memphis, Tenn., h Kendis, Sonny: (Stork Club) NYC, ne Kerr, Emmett: (Flamingo) Louisville, Ky., ne Ketchin, Ken: (Club Holland) Madison, Wis., ne Keys, Van: (On tour) King, Henry: (Chase) St. Louis, Mo. 10-13 King, Wayne: (Drake) Chicago, h Kinney, Ray: (Lexington) NYC, h Kirby, John: (Pump Rm.-Ambassador) Va., ne Kirsh, Bob: (Station WRNL) Richmond, Va., ne Knick, Walter: (WBNS) Columbus, O., ne Krug, Bill: (Station WIOD) Miami Kuhn, Dick: (Cocktail Lounge-Astor) Miami, Fla., ne Kula, Paul: (Pig & Sax) Miami, r Kyte, Benny: (WXYZ) Detroit, ne Laing, Irving: (Auditorium) Montreal, Que., Can., ne Lake, Sol: (806 Club) Chicago, ne Lamb, Drexel: (Cludo Lido) Jackson, Mich., ne LaMonaca, Caesar: (Bayfront Park) Miami, Fla., ne Lang, Sid: (Hi Hat) Chicago, ne Lanin, Lester: (590 Madison) NYC

Teddy Wilson Reviews His Band

(Continued from page 14) the whole section to blow that way. In ensemble work they all blow one way, although each has his own individual style for solo work. Pete Clark plays second alto and doubles on flute and clarinet. Pete plays hot alto and Rudy plays get-off clarinet. George Irish is our second tenor and Benny Webster, of course, our tenor soloist. At first we had no reed section at all, but the boys seriously tried to work together and now we are all well satisfied with results.

Al Casey on Guitar We are sincerely proud of the blend of tones in our brass section. Harold Baker and Karl George split the first trumpet parts between them. Baker is one of the most accurate and definite brass men in the business. Karl is a trumpet player of the same type, although his strong suit is creative work. Jake Wiley and Floyd Brady also split first trombone parts. The members of the rhythm section understand each other perfectly. Albert Casey is my favorite band guitar player. Al Hall, the bass, keeps good time and is also a good musician. J. C. Heard, our drummer "find," is only a youngster but he has had a whole lot of training. He swings like mad, is fast, has good technique, and knows how to play the right thing at the right time.

As far as my own playing is concerned, I love to play but don't like to "overdo" it. I prefer to allow my work to set a style for the band with a chorus or two thrown in for color.

Harding's Arrangements Help Our problem now is to play only the right kind of music. Arrangements that will set off to the best advantage our individual style. I am doing as much of the arranging as is possible for me and Buster Harding is doing some excellent work. The spirit of our band is definitely cooperative and co-inspirational, and leads us to the hope that before very long, we will be entirely satisfied that we have achieved musically everything we

- Lapp, Horace: (Royal York) Toronto, Ont., Can., h LaRoy, Denis: (Midway Gardens) Ann Arbor, Mich., ne Leash, Paul: (Station WWJ) Detroit Lederer, Jack: (WCAO) Baltimore Leonard, Jackie: (Martin's Terrace Gardens) Rochester, N. Y., ne Leonard, Steven: (Melody Mill) Chgo., h Leroy, Howard: (Leroy) Ct. Park, Minn., h Lewis, Marie: (Don Lanningo) Miami, Fla., ne Lewis, Sid: (Black Cat) Miami, Fla., ne Lewis, Ted: (Topsy's) Southgate, Cal., ne Light, Enoch: (Taft) NYC, h Little, Little Jack: (Edison) NYC, h Livingston, Jerry: (Mother Kelley's) NYC, ne Livingston, Jimmy: (Muscle Box) Omaha, Neb., ne Lober, Bill: (Zephyr Inn) Ann Arbor, Mich., ne Lofner, Carol: (Wilshire Bowl) L. A., Cal., ne Lopez, Tony: (Paddock Club) Miami Beach, Fla., ne Lord, Jack: (Chateau) Louisville, Ky., ne Loss, Jimmy: (Club Cherie) Morton Grove, Ill., ne Lowe, Louie: (Westlake) Indianapolis, Ind., h Lower, Freddie: (Art & Ruby's) Miami, Fla., ne Lucas, Clyde: (Wm. Penn) Pittsburgh, h, 10-12 Luger, Joseph: (WLW) Cincinnati Lyman, Abs: (Chez Pate) Chicago, ne Lyons, Ralph: (Club Tremont) Chgo., ne Lynden, Ruth: (Station WKRC) Cinti., ne McCoy, Clyde: (Beverly Hills) Newport, Ky., ne McCune, Bill: (Essex House) NYC, h McDonald, Jack: (WADC) Akron, O., ne McGrew, Bob: (Jefferson) St. Louis, Mo., h McKoon, Ray: (WLLH) Lowell, Mass., ne McKinney, Bill: (Club Plantation) Detroit, ne McMorgan, Harold: (Dutch Village) Toledo, O., ne McPartland, Jimmy: (Off-Beat Club) Chicago, ne McPherson, Jimmy: (Torch Club) L. A., Cal., ne McShann, Jay: (Martin's) K. C., Mo., ne Mack, Austin: (Open Door) Chicago, ne Magee, Johnny: (Donahue's) Mountain View, N. J., ne Maguire, Junior: (Cont. Orch. Corp.) Utica, N. Y., ne Mano, Carl: (On tour) Manzone, Joe: (Belvidere) Auburn, N. Y., r Maples, Nelson: (Webster Hall) Pittsburgh, Pa., ne Marchard, Jack: (Plaza) NYC, h Marcano, Al: (Nixon) Pittsburgh, r Martin, Bill: (Tootle's) K. C., Mo., ne Martin, Eddy: (Arcadia) Detroit, h Martin, Freddy: (St. Francis) S. F., Cal., h Martin, Lou: (Leon & Eddie's) NYC, ne Marvin, Mickey: (Olive Center) Miami, h Marvin, Tommy: (Graystone) Detroit, h Matthews, Frankie: (Manhattan Grill) Sarasota, Fla., ne Maus, Stewart: (Capitol) Capita, Cal., h Meadows, Art: (Red Coach Inn) St. Louis, Mo., ne Mellen, Earl: (Pines) Pittsburgh, ne Messner, Johnny: (McAlpin) NYC, h Middleton, Herman: (Showboat) Pittsburgh, ne

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Moore, Carl ("Deacon") (Old Vienna) Cincinnati, Pa.
 Moore, Gene: (Rathskeller) K. C. Mo., no
 Morgan, Russ: (Southland) Boston, Mass.,
 Morton, Hughie: (Anchorage) Pittsburgh,
 Mott, Bus: (White Horse) K. C. Mo., no
 Mowry, Ferde: (Embassy) Toronto, Ont.,
 Can., b
 Munro, Hal: (885 Club) Chicago, no
 Nagel, Frantz: (Casino of Nations) NY
 Fair
 Nagel, Freddie: (Utah) S. L. C., Utah, b
 Newton, Howard: (Club So-Bo) Chicago,
 Nichols, Red: (Willows) Pittsburgh, no
 Nicol, Bert: (Palais Royale) Toronto, Ont.,
 Can., b
 Nito, Joe: (Savoy Club) Montreal, Que.,
 Can., no
 Nitti, Joe: (Tow's Club) Boston, Ill., no
 O'Le, Leighton: (Statler) Chicago, b
 O'Neil, Frankie: (New Casino Bar) Chi-
 cago, no
 Ovak, Elmer: (Jimmie's) Miami, Fla., no
 O'vitt, Jules: (McNaughton's New Bowery
 Cafe) Chicago, no
 O'wlan, Ken: (Dutch's) Lansing, Ill., no

Subscribers desiring to change address must notify the circulation department 4 weeks in advance of date on which they may expect copies at new address.

O'Brien & Evans: (Louis Joliet) Joliet, Ill.,
 Olson, Hem: (Country Club) Coral Gables,
 Fla., no
 Osborne, Will: (Edgewater Beach) Chgo., b
 Ostol, Amos: (Indiana) Indpls., Ind., b
 Owens, Gene: (Mayfair) Lansing, Mich., no
 Owen, Tom: (Station WMT) Cedar Rapids,
 Ia., no
 Pabbe, Don: (Palm Beach) Detroit, no
 Page, Hot Lips: (Kelley's Stables) NYC,
 no
 Page, Paul: (Madura's Danceland) Whit-
 ing, Ind., b
 Palmer, Skeeter: (Seneca) Rochester, N.
 Y., b
 Palmquist, Ernie: (Coo-Coo Club) Ft.
 Worth, Tex., no
 Pancho: (Trocadero) Hollywood, Cal., no
 Panico, Louis: (White City) Chicago, b
 Paquette, Fred: (North Star) Sault Ste.
 Marie, Mich., b
 Parker, Johnny: (Club Miami) Chicago, no
 Parker, Ken: (King's L & L) Chicago, no
 Parks, Roy: (Drum) Miami, no
 Parquet, Billy: (Tanner's Blue Moon) To-
 ledo, O., no
 Parson, Burt: (Leyden) River Grove, Ill.,
 no
 Parson, Roy: (Green's Princess) Chicago, b
 Patton, Stan: (Alma Academy) Vancouver,
 B. C., Can.
 Paul, Tossty: (Greenery) Chicago, b
 Pearl, Ray: (Oh Henry) Chicago, b
 Percell, Don: (45 Club) Dallas, Tex., no
 Perdue, Lou: (Loomis) Chicago, no

ROLLING RAYS

Currently playing theatres

Bob: (Melody Club) Detroit, no
 Bob: (Four Aces) Calumet City, Ill., no
 Bobby: (Gibson) Cincinnati, b
 Bobb, Dee: (Bichon's) Paducah, Ky., r
 Bobb, Jimmy: (Plaza) Pittsburgh, r
 Bobb: (Ole Mill) Louisville, Ky., no
 Bobb: (Gayety) Cincinnati, t
 Bobb: (Famous Door) NYC, no
 Bobb: (Knickerbocker Inn) NYC
 Bobb: (Roosevelt) N. O., La., b
 Bobb: (Hickory House) NYC, no
 Bobb: (Fox Pavilion) McHenry,
 Ill., no
 Bobb: (Colosmo's) Chicago, no
 Bobb: (El Chico) Miami Beach, Fla., no
 Bobb: (Astor) NYC, b
 Bobb: (Nite Spot) Dallas, Tex., no
 Bobb: (Leon & Eddie's) NYC, no
 Bobb: (Station WGN) Schenec-
 y, NY
 Bobb: (Sign of the Drum) Cinti
 Bobb: (Dubij) Columbus, O., no
 Bobb: (Martinique) Bridgewater,
 no
 Bobb: (Dutch Village) Toledo,
 no
 Bobb: (On tour)
 Bobb: (WRVA) Richmond, Va.
 Bobb: (Bowers) Detroit, no
 Bobb: (Joyce's Log Cabin) Me-
 morville, N. Y., no
 Bobb: (Limehouse Cafe) Chi-
 cago, no
 Bobb: (Cont. Orch. Corp.) Utica,
 no
 Bobb: (Lark) Davenport, Ia., no
 Bobb: (Nappo's Garden Cafe) Chi-
 cago, no
 Bobb: (Metropolitan) Miami, Fla.,
 no
 Bobb: (Cliff Bell's Admiral Bar)
 no
 Bobb: (Eagles) Milwaukee, b
 Bobb: (Sherman's Famous Door)
 no
 Bobb: (Ye Olde Cellar) Chicago, no
 Bobb: (Roosevelt) N. O., La., b
 Bobb: (Jack Kurtz's) (MCA) Chicago
 Bobb: (Piccadilly) NYC, b
 Bobb: (King Edward) Toronto,
 no
 Bobb: (Strollers) (Andrews) Minn.,
 no
 Bobb: (Wisteria Gardens) At-
 lanta, no
 Bobb: (Alabama) Chicago, no
 Bobb: (New Villa) Toledo, O.,
 no
 Bobb: (Mayfair) Detroit, b
 Bobb: (Broad-Mont) Chicago,
 no
 Bobb: (Lincoln) Hancock, Mich.,
 no
 Bobb: (Skylon) Glenora, Ill., b
 Bobb: (Parody Club) Chicago, no
 Bobb: (Chateau) Chicago, b
 Bobb: (DeLia) Chicago, no
 Bobb: (Lincoln) NYC, b

Pinetop Smith's Life Story

(Continued from page 18)
 "professional" name. And right now is a good spot to smash the oft-told tale that Smith got his nickname because his head was pointed "like a top of a pine tree." Pinetop, in fact, told his wife how his name came about. He said that when he was a small boy in Troy, he and a chum fixed up a telephone line which ran from the top of a pine tree to another. It was a tin can affair, with a string. They spent a lot of time up in the trees "talking" back and forth, so much time that when his mother Molly asked his brothers Willie and Obie or sisters Annie and Juanita where Clarence was, they would tell her "he's probably up in the top of the pine talking on his telephone."

And that's how Pinetop got his name. Additional proof of how proud he was of the term is the fact that on each of the eight phonograph records he made, he saw to it that the name "Pinetop" went into wax permanently. Play any of his sides and you'll note how ingeniously he worked his name into the lyrics. Similarly, note how he used the "thas what I'm talkin' 'bout" line every time he got a chance.

To Chicago in 1928

Pictures of Pinetop, very rare today, substantiate the fact that Smith's head was in no way shaped like a pine tree. In the summer of 1928 Pinetop went to Chicago. Mrs. Smith followed him a few months later. His recording work, the spots he worked, his close friends, and how his sons, 13-year-old Clarence (Young Pinetop) Smith and 10-year-old Eugene (Little Boogie-Woogie) Smith may someday carry on as great jazz pianists like their father—all will be told in the next installment of my story. It will be in the October 15 issue of DOWN BEAT, the first issue to come out

Will Buy Old Jazz Records

Anyone wanting to sell rare old jazz records, please send itemized list with prices to Carl Cons, managing editor of Down Beat, 608 South Dearborn, Chicago. Attention—ELLA JENKINS—please send your street address and a complete list of your discs to Cons.

Record Reviews

(Continued from page 16)
 arrangements good—and now it's up to Sir Robert himself. Collectors should note that the band which recorded with him in New York is not the one he is traveling with now.

Benny Goodman

Comes Love, Rendezvous Time in Paree, Columbia 35201; Jumpin' at the Woodside, There'll Be Some Changes Made, Col. 35210.

After a long absence, Goodman returns to records on a new label—the new red Columbia selling at 50 cents. The first disc comprises two pops and neither is unusual except for Louise Tobin's singing—which should be skipped over lightly.

Woodside is much better, more Goodmanish, and with a Toots Mondello alto chorus featured, but it certainly is no improvement on Count Basie's earlier version of the tune. Changes is easily Goodman's best of the batch. The band sounds as if it has toned down; it is more relaxed and better balanced. Interesting, too, is the fact that Benny gives credit on the label to the arrangers, Eddie Sauter and Fletcher Henderson. That's a practice that should be made a rule on every label. These were made in Los Angeles.

Singer, Harry: (Home Run Club) Chicago, no
 Slade, Ralph: (WMT) Cedar Rapids, Ia.
 Slaves, William: (Lawrence) Kan.
 Smith, Harry: (Orange Lantern) Ann Arbor, Mich., no
 Smith, Stuf: (Cafe Society) NYC, no
 Smith, Bill: (Gibson) Cincinnati, b

CLASSIFIED
 Ten Cents per Word Minimum—10 Words.

Dear Adv. Mgr. of Down Beat:
 I should like to say that the Down Beat pulls in the replies to ads. I had an ad in the June '39 issue and recently I got a reply from Herbert Smits in Riga, Latvia. I thought it was good when I got orders for arranging from Alaska and Canada, but Latvia caps the climax (so far).
 Sincerely,
 A. F. DeVore

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MUSIC COMPOSING and Arranging, Joe Rogalle, 210 1/2 E. Main St., Columbus, O.

Tucker, Don: (Mt. Royal) Montreal, Que., Can., no
 Tucker, Orrin: (Coconut Grove) L. A., no

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MISCELLANEOUS

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"JAZZ INFORMATION" WEEKLY news of hot bands, musicians and records. Four weeks' trial at 50¢: Suite 900A, 505 Fifth Ave., N. Y. C.

Williams, Sandle: (Orangerie-Astor) NYC.
 Williams, Tommy: (Wilmer) NYC, no

known by many musicians, last month at Suburban Hospital, Bellevue, Pa.

WRIGHT—O. S., 58, one of the first Negro band leaders to attract attention in jazz circles, Aug. 27 in Columbus, O. He was known as "Sizz" Wright and his band recorded for Victor in the post-war days.

MULRALL Johnny, 27, for more than 10 years a band leader and trick drummer in Princeton, Ind., died last night.

TOBIAS—John D., 59, active in Musicians' Local 47 in Los Angeles, Aug. 15 in Los Angeles.

SUPERB—Edward V., musical director, composer and arranger, after a long illness Sept. 10 in Baltimore.

RIESENFELD—Dr. Hugo, 60, conductor and composer, Sept. 10 in Los Angeles.

Schenck, Clarence: (B. & B. Casino) Pennsylvania, no
 Schmidt, Pel: (Gets Supper Club) Balto., r
 Schneider, Tony: (Toys) Milwaukee Wis., r
 Schrader, Danny: (Manning's) Miami, no
 Schreiber, Carl: (Forshing) Chicago, b
 Schuster, Mitchell: (Gloria Palace) NYC, r
 Sell, Leonard: (Club Oasis) Detroit, no
 Selzer, Irving: (Teddy's) Miami Beach, Fla., no
 Senne, Henry: (Lowry) St. Paul, Minn., b
 Shand, Terry: (Rosen) Brooklyn, N. Y., b
 Sharp, Joe: (Tony Carlo's Music Box) Chicago, no
 Shaw, Artie: (Strand) NYC, t
 Sheets, Ray: (English Village) Tulsa, Okla., no
 Sherr, Jack: (St. Moritz) NYC, b
 Shilling, Bud: (Lantz' Merry-Go-Round) Dayton, O., no
 Short, Willie: (Cedar Inn) Wilmington, Del., no
 Sidney, Frank: (Detroit) Mich., b
 Siegel, Irv: (Rex's) White Lake, N. Y., no
 Silvers, Ike: (White Rock Showboat) Dallas, Tex., no
 Silvers, Johnny: (WIOD) Miami
 Simmons, Arlie: (Southern Mansions) K. C. Mo., no

Spice, Paul: (Kilby) Chicago, b
 Spivey, Sam: (Kilby) Chicago, b
 Steed, Hy: (WMEC) Detroit
 Stevens, Dale: (Arabian) Columbus, O., no
 Stewart, Bill: (Chinatown Bowers) Chicago, r
 Stieber, Ray: (Silver Cloud) Chicago, no
 Stipes, Eddie: (Band) Toledo, O., no
 Stoess, William: (WLV) Cincinnati
 Stovall, Charlie: (White City) Chicago, b
 Strickland, Bill: (Lotus) Wash., D. C., no
 Stuart, Earl: (Plantation) Dallas, Tex., no
 Stutland, Steve: (Pow Wow Gardens) River Grove, Ill., no
 Sudy, Joseph: (Belmont-Plaza) NYC, b
 Sullivan, Maxine: (Onyx Club) NYC, no

Tank, Bob: (Skyrocket) Northbrook, Ill., no
 Teagarden, Jack: (Nicollet) Minneapolis, Minn., b
 Teeter, Jack: (Terris) Milwaukee, b
 Thomas, Chet: (Wendel's) K. C. Mo., no
 Thomas, Clayton: (New Secor) Toledo, b
 Thomas, Joe: (Marine Terrace) Miami Beach, Fla., no
 Thomas, Lang: (Bill Green's Casino) Pittsburgh, b
 Those Three Guys: (Lakeside Inn) Auburn, N. Y., no
 Three Ambassadors: (Embassy Club) Den-
 ver, Colo., no
 Three Scamps: (Syracuse) Syracuse, N. Y., b
 Thurston, Jack: (American Legion Patio) Miami, no
 Tinsley, Bob: (Frank's Casino) Chicago, no
 Tobias, Jason: (Totot's) Holyoke, Mass., r
 Torres, Don: (Troci) K. C. Mo., b
 Trace, Al: (Ivanhoe) Chicago, no
 Traflet, Johnny: (Cow Shed) Detroit, no
 Trask, Clyde: (Island Queen) Cinti, SS
 Travers, Charles: (Charlotte) N. C., b
 Travers, Vincent: (Billy Rose's Aquacade) NY Fair
 Tropical Rhythm Boys: (O Sole Mio) Boston, Mass., r
 Truckee, Charles: (Hillcrest) Toledo, O., b
 Truxell, Earl: (WCAE) Pittsburgh

Valenti, Joe: (Monteleone) N. O., La., b
 Valery, Richard: (Marine-Morecambe) No. Lancashire, England, b
 Van Oudell, Jimmy: (Alma) Cinti, b
 Velasco, Emil: (Forest Festival) Elkins, W. Va., 10-6
 Velveteers: (Barrel of Fun) Chicago, no
 Vera, Bea: (Stopy Joe's) K. C. Mo., no
 Vera, Joe: (Congress) Chicago, b
 Versatilians, The: (Wonder Bar) Detroit, no
 Vincent, Harold: (Deauville) Auburn, N. Y., no
 Vinn, Al: (Top Hat) Austin, Tex., no

Walbeck, Don: (Trianon) Louisville, Ky., no
 Walker, Mike: (Strand Cafe) Chicago, no
 Waller, Fats: (Southland) Boston, b
 Waring, Fred: (Billy Rose's Aquacade) NY Fair
 Watkins, Sammy: (Hollenden) Cleveland, b
 Weems, Ted: (Strand) NYC, t, 10-6
 Welk, Lawrence: (Riverside) Milwaukee, b
 White, Bob: (Van Cleve) Dayton, O., b
 White, John: (No. Dallas Club) Dallas, Tex., no
 White, Mack: (Val D'Or) Montreal, Que., Can., no

Whiteman, Paul: (New Yorker) NYC
 Wilborn, Dave: (Verne's Cafe) Detroit, Mich., no
 Williams, Happy: (Cormaine) Niles Cen-
 ter, Ill., no
 Williams, Johnny: (CBS) NYC
 Williams, Sammy: (Gibby's) Chicago, no

Woodward, Ed: (Tanon) Seattle, Wash., b
 Wright, Ernie: (Fleisher's) Miami, Fla., no
 Wright, Clint: (Gayety Village) Chicago, no

Yarlett, Bert: (Hollywood) Toronto, Ont., Can., b
 Young, Ben: (Northwood Inn), Detroit, no
 Young, Sterling: (San Clements) L. A., Cal., no
 Young, Victor: (MCA) Hollywood

Zikes, Leslie: (Chez Ami) Buffalo, N. Y., no
 Zundel, Gigm: (Metropolitan Exhibit) NY Fair
 Zurke, Bob: (Nicollet) Minneapolis, Minn., b
 Zutty: (Nick's) Greenwich Village, NYC, no
 Zwinl, Ted: (Sunnyside Gardens) Detroit, no

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—Photo by Otto Hess



—Courtesy Mel Adams

Wide-Eyed Appreciation oozes from the pen of vocal satirist Jerry Colonna, at right, while Bob Crosby holds the score of Woody Herman's (left) tune, *Red River Blues* for mutual perusal. Woody's "Woodchoppers," small combo within his band, recorded the tune on Decca. This shot was taken backstage at the Paramount Theater, N. Y.

—Al Brackman Photo

This Proves It! Musicians do take baths. Otherwise how do you suppose *Doris Day's* photographer could have taken this one of Charlie Barnett in the midst of his Mizz and the washcloth in the midst of his right ear?



Enthusiasm for his work is mirrored in the expression of the charming gentleman at the right. Its name is Frank Haendle and he goes spasmodically berserk arranging for Sammy Kaye.



—Photo by Joe Kaler

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