

# HOLIDAY EDITION

## Music News from Coast to Coast



BALLROOM

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SYMPHONY

THEATRE

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# "SWING TO BE PART OF U.S. SYMPHONY!" P.W.

## "GET OUT OF TOWN OR ELSE" NON-UNION MEN WARNED

Cops Guard Hotels On Tip "Gorillas Were Imported"

### LOCAL OFFICIALS TO RESIGN

By Harry Knott  
Baltimore, Md.—Acting on a "tip" that gorillas and strong-arm muggs were being imported, Baltimore Hotel managers recently asked for police protection. As a result, it wasn't unusual to find several cops and plainclothesmen on hand when Baltimore nite-clubbers visited one of the seven strike-bound hotels. At the Lord Baltimore, Bob Stanley, who had been imported to play in the Florentine Room, reported that while he had not been threatened, the boys in his band had received numerous telephone calls warning them "to get out of town, or else!" One of Bob's men came out of the hotel one day to find that someone had tampered with his car. No serious damage had been done except to the tires, which had been punctured, evidently with an ice pick. Another incident early in November marked the first action on part of strong-arm men who, several local "gates" intimate, were being hired by the local union. Eddie Norwood, a local non-union leader, was reported to have been beaten up by thugs who called at his home and warned him against playing in the Lord Baltimore hotel. Norwood was apparently afraid to talk, as he would make no statement to the press. However, boys in his band confirmed the report and vouched for its authenticity.

Local No. 40 denied any responsibility for either the Norwood attack or for threats made to non-union men. Oscar Apple, president of the local union, discounted reports of gorillas, being imported as "ridiculous." "The Musician's Union," he said, "has been a peaceful organization for more years than I can remember."

Imported non-union musicians were instructed to sit tight and it was strongly hinted in local circles that the present administration of Local No. 40 would resign in the near future because of pressure brought to bear by Hotel Men's Association and the press. Public sentiment in Balto has never been with the local and the members seemed to feel that a new administration was needed.

Local No. 40 finally cleaned house the end of November, with Business Manager Edgar Hunt and Secretary Elmer Martin planning to resign, while President Oscar Apple stayed on the job. All members who had been expelled or suspended were reinstated with cancellation of their fines.

## Nazi Musicians Swallow Own Medicine

Nazi musicians were forced to swallow their own medicine with the publication of the official program for the 1938 Salzburg music festival recently.

Conductor Arturo Toscanini has been working on a grudge for three years, ever since Wilhelm Furtwengler, Prussian state opera director, appeared at the Nazi-controlled Bayreuth festival. Toscanini's protests have finally resulted in omission of Furtwengler's name from the Salzburg festival program.

## Mellow As A Cello!



George Brunies  
Mr. George Clarence Brunies, formerly of the original New Orleans Rhythm Kings, sub, who recently found his right two-beat groove in Bobby Hackett's new Dixie outfit now playing at Nick's in New York. George is one of the few remaining trombonists who really understand Dixieland, so don't let the pose fool you.

## Stuff Smith Back But Dosen't Feel Like It

Hollywood, Calif.—Stuff Smith returns to the Famous Door here Dec. 9 for a 22-week run—but not because he feels like it. Return to the club was the condition demanded by AFM before Stuff could carry his union card again. Besides making up to AFM, Stuff coddled Consolidated Radio Artists, Red McCollum of the Famous Door here and New York's Onyx Club. Stuff had been playing at the Onyx Club before his hearing with the big moguls.

## Southern Whites Did Not Turn Dying Bessie Away

Memphis, Tenn.—Bessie did not bleed to death from lack of medical attention. According to a prominent Memphis surgeon who reached the scene a few minutes after Bessie's car crashed into the back of a truck, the accident occurred near Coahoma, a small town near Clarksdale, Miss. The surgeon, even though an ambulance had already been summoned, saw that she was bleeding to death and attempted to put her in the back of his car. While he was trying to pick her up (she weighed 200 lbs.) another car going about 50 miles an hour rammed into the back of his car and completely demolished it.

However, about five minutes later the ambulance arrived and she was rushed to the negro hospital in Clarksdale where one of the town's best doctors immediately amputated her arm. She died a few minutes later in the hospital but undoubtedly more from internal injuries than loss of blood.

Chicago, Ill.—Condemned by critics of the "God damn" school for taking the "guts" out of swing, and commended by the literati for refining it, Paul Whiteman, former "King of Jazz," says Swing will one day form an important part in American Symphony Music. . . . And that the future American musical organization will be a 40-piece brass and woodwind choir!

## A New Organ to Express American Music

"America is dynamic and the virility of the brasses express her spirit," declared Paul. "But the great 'melting pot' of her emotions needs contrast and a richer tone color." And because the strings do not balance the brasses, Whiteman has eliminated the violin and is seeking tonal blends in the woodwind family.

"There may be a place, too, for the electronic instruments. America has made great progress and the brilliant new instruments may widen the tonal possibilities of musical execution to heights hitherto unknown."

"The Therman, the Hammond Organ, the electrically amplified string instruments, have not yet been intelligently used or properly blended with the instruments we already employ."

"Melting Pot of Instruments" "It's all an experiment, of course, but I do know America has its own message, and I think a new organ of musical expression and typically American will evolve from this 'melting pot of instruments'."

Whiteman's present conception of this is a 40-piece brass and woodwind choir with doubles that will give him the rich tonal flavoring of 35 saxes, a dozen oboes or flutes, a half dozen brasses, English horns, bassoons, clarinets, French horns, etc.

"It would be the ideal all-American band," says Paul, "composed of men who can 'swing' and yet are good enough musicians to play Wagner or anything in brass band literature."

Whiteman's present band is a nucleus for this mythical American band and it is with this idea in mind that each new musician is added.

"It's the 'Hot' Guys Who Are Really Corny!"

Called corny on many an occasion because he treated many jazz themes in a semi-symphonic style, (Modulate to Page 18)

By Carl Cons

## Musicians Admire & Kid Him



Bud Freeman

That paradoxical Bud Freeman who is running a close second in the swing tenor sax division of Down Beat's popularity contest is amazing New York musicians by running fifth in the "Corn-sax" division! Looks like a rib for Hot-Man Freeman. (See Latest Vote Returns on Page 22.)

## Ku Klux Klan Wrecks Nite Club

Miami, Fla.—Self-appointed vice squad for the shady hinterlands of Miami, select members of the city's Ku Klux Klan wrecked the La Paloma night club middle of November, then "ordered" it to stay closed.

Same day that grand dragon of the Klan for Florida denied Klansmen had made the raid, Miami Klansmen proudly admitted the raid (but refused to give names!) and promised they would see to it that the club stayed dark.

Day after the raid Carrol King, master of the club, announced a gala re-opening for that evening. Later in the day he retracted, said that necessary repairs would delay re-opening.

King charged that the "righteous" raiders had beaten entertainers and waitresses, wrecked the club's interior and furniture, pilfered \$360 in cash, half a dozen rifles and shotguns, and a gold watch from the office of Al Youst, club owner. Klansmen denied the charges.

Deputy sheriffs raided and closed the spot Nov. 27 after its re-opening, but two days later County Solicitor Robert R. Taylor gave Manager Al Youst permission to reopen. Said he could find no basis for sheriff's charges against Youst and employees.

## PAUL MARES OPENS BARBECUE

Chicago, Ill.—Trumpeter Paul Mares, one of the original members of the "New Orleans Rhythm Kings," is confining his improvising to the culinary art these days. He recently opened up a barbecue place in Chicago on North State Street.

## SHERIFF CHASES DON BESTOR INTO A BOILER ROOM

Joliet, Ill.—"Play-Don" Bestor's former wife let her temperature rise late in November when alimony didn't arrive when she wanted it. Joliet cops, writ in hand, set out to jerk Bestor from the orchestra pit of Joliet's Rialto Theater. Bestor waxed a bit warm himself, scooted for the theater boiler room where cops, hot on the trail, found him hiding.

Bestor's temperature slowly declined as he reclined in the city cooler and two days later he gave up his room there, after turning over to the ex-ball and chain \$3,000 worth of life insurance to keep their 16-year-old son.

Ex-spouse Hattie C. Catton had been promised \$600 by court order here, to be paid by Dec. 13, but got jittery when she suspected Bestor planned getting out of court's jurisdiction before payment deadline. She has another \$1600 coming to her between now and Dec., 1938.

## Throw A Tear-Gas Bomb at Fritz Kreisler

Ann Arbor, Mich.—A tear-gas bomb exploded during recital of Fritz Kreisler, violinist, at University of Michigan Nov. 29. Of audience of 5000, many fled to escape fumes. Kreisler carried on after five-minute recess.

## Mezzrow's Half-Negro, Half-White Band Closes

New York, N. Y.—Once again the experiment to combine whites and Negroes in a single band has proved a failure. The Harlem Uproar House in New York City, the scene of this latest effort, closed its doors after exactly eleven nights of jam by Mezz Mezzrow's "Fourteen Disciples of Swing."

The band which had such white and colored jam men as Zutty Singleton, Max Kaminsky, Eugene Sedric, Frank Newton and others who were recruited from in and out of town failed to draw at all and has completely broken up since the closing of the Uproar House.

This is the second time that Mezzrow has failed in his attempt to produce a successful mixed band. About four years ago he rehearsed a band on the coast which started out with only one or two colored men, the plan being to add more later as the public became used to the new idea. Bud Freeman, Joe Sullivan, and PeeWee Russell were among those present. After a few weeks of rehearsals with no prospective jobs in sight the band disbanded without actually having tested the idea.

## Girl Vocalist Suffers Fracture of the Skull

Milwaukee, Wis.—Arlene Lederman, feminine accordionist with Casper Reda band, suffered a skull fracture and other members of the band were shaken and bruised, in a head-on collision near Dodgeville, Wis., Thanksgiving Day.

The Reda unit were enroute to Guttenberg, Ia. Maestro Reda claims the other car hit them while trying to pass a car.

## Pillow-Slip Men



A select member of the pillow-slip fraternity passes during Klan raid of Miami Nite Club when their visit proved a nightmare for Mgr. Carrol King and his LaPaloma Club (See Ku Klux Klan story in next column).

# Ellington Refutes Cry That Swing Started Sex Crimes!

## Stravinsky's "Le Sacre Du Printemps" More Exciting Emotionally Than Jazz

In refutation to the hue and cry against swing music by Arthur Cremin, of the New York Schools for Music, in which the instructor attributed the recent wave of sex crimes to the current "hot" jazz vogue, Duke Ellington, prominent composer-pianist-bandman, denounced Cremin's psychological experiments as being totally unfair and completely lacking in authoritative material.

Cremin, in his recent attack, said he would prove through tests he conducted, that swing music developed debased emotions in human beings. He is reported to have placed a young man and woman in a room, alone, first playing a series of symphonic recordings followed by a set of swing records. According to the teacher, the young couple remained formal throughout the first renditions, but as the music turned to jazz, they became familiar and more personal toward one another.

"If this experiment is earnestly offered as proof for the ill effects derived from swing music," said Duke Ellington, in discussing the matter before the Musician's Circle in New York, "then the facts must be totally discounted as not being a true psychology test, for there was no 'proper constant'—a prerequisite of an accurate experiment of this nature."

Ellington, who studied psychology during his collegiate courses at Howard University, further explained that in true tests, persons under observation are usually selected because of identical characteristics, but in this case, two persons were picked at random. Also, he pointed out, that it was an established fact that a body of people will respond to a given act in various manners and consequently a group of persons would not be affected in the same way.

Music is known to be a stimulant, but in recent case histories of convicted and known sex criminals, not one showed preference for music of any sort. "Music invigorates emotions to certain degrees," continued Ellington, "but on the other hand, so do baseball and football games. If music can be proved a neurotic influence, then I'm certain you will find Stravinsky's 'Le Sacre du Printemps' a great deal more exciting, emotionally, than a slow 'ride' arrangement of 'Body and Soul' or even a fast rendition of 'Tiger Rag.'"

To complete his denouncement of Cremin's derogatory statements, Ellington illustrated that, in observing hundreds of audiences in theatres and ballrooms during the past two years, he noticed a transition that has come over mass attendance. Before swing music made such enormous strides in the jazz world, dancers and audiences, in general, were of a nosier type than is found today.

"This recent change to relative quietude may be attributed to the fact," concluded Ellington, "that 'hot' jazz affords a great deal more interest in music, due to the individual solos and more interesting harmonic patterns in the music. Audiences, today, invariably crowd around the bandstand, eager to grasp every solo note and orchestral trick and certain to 'shush' down any rowdiness that may hamper the enjoyment of the music. The new jazz movement has served to enlarge the public's knowledge of music, mainly in the world of modern American jazz, which is being accepted, at present, as a recognized form of music."

During his recent theatre engagements in New York, Duke Ellington's orchestra spent a day in the recording studios, where they recorded, among other selections, two new compositions, "Crescendo in Blue" and "Diminuendo in Blue." His present tour will keep him in the hinterlands until late Winter, when it is expected he will return to New York for the next Cotton Club show.

## Philly Prez "Pooh-Poohs" Rival CIO Union

Philadelphia, Pa.—Officials of a rump musical organization here, labeled the Progressive Musicians' Union state that they are affiliated with CIO. At same time John Edelman, chief of Philly CIO, says the new group does not belong to CIO forces.

End of November James Gill, the CIO organizer who put CIO's Hotel and Restaurant Workers Union here in shape, began work for the Progressives. His work augments that of Samuel Brown, president of Progressive. President Brown has played in bands here and directed several of his own for a dozen years, and formerly belonged to the A. F. of M. local.

President Brown claims a paid membership of 385, signatures of a 1000. These figures are disputed by A. A. Tomei, president of A. F. of M. local, who pooh-poohs the new union. Tomei charges that many of Progressive's members, including its president, owe back fines and dues to the A. F. of M. local and suggests this was one of chief reasons for organization of P. M. U.

## Ready For The Bughouse



Here's Dr. John Brunner Meakin, NBC conductor, getting ready for the Bughouse Rhythm broadcast, novelty musical program heard over NBC. He's trying to poke a "C" sharp into place with his baton. Miss Ruth Chapel is his helper. (Right) G. Archibald Presby, "raconteur" on the coast-to-coast Bughouse Rhythm. He introduces the numbers in a style strikingly reminiscent of Milton J. Cross.

## Phil Spitalny Says "Pop Music Reflects Emotional Pulse Of Nation"

New York, N. Y.—Glub, glub! If you can digest this terrific sentence, you can astound your friends without sending a dollar to the institute. And defend swing while you're at it. Here goes:

"Today, I think, we are expressing our emergence from the rut of social disorder with swing music... Irrespective of its artistic merits, swing seems justified in its existence because of its gauge of the public's mood."

The orator is Phil Spitalny, maestro of the Monday night "Hour of Charm" all-girl orchestra. He adds that public attitude in this country is reflected in music and follows the rule of two-year cycles.

"In 1926," Spitalny explains, "the country responded to the golden financial era in 6-8 tempo... Such march-like tunes as 'Valencia' were the fashion... this lasted until 1928... Until early 1930 delirium was stimulated by the effects of the economic hangover brought on by the stock market crash... This period was accented by such weirdly balanced songs as 'Crazy Rhythm'... About the end of that year, we imported the Cuban rumba which dominated the social styles until the close of 1932... Soon followed music to match the social cry of 'back to the soil.' It began with the cowboy song, 'The Last Round-up,' and culminated with music about the plains and hill-billies... This style changed at the end of another two-year span, and gave way to such ballads as 'You and the Night and the Music.' And then came the swing era!

## Eddie Duchin To Play For President Roosevelt

New York, N. Y.—Mrs. Franklin D. Roosevelt has invited Eddie Duchin to play for a dinner in the White House Dec. 30 in honor of John Roosevelt and his fiancée.

## Pushes Puss In Sand



Majestic-mouthed Martha Raye and diminutive little Jackie Heller play leap frog on the beach. (Just Publicity to You's Hep-Gays.) A few seconds after this was snapped Moutha lost her footing, and drove the midget framed Mr. Heller's puss into the sand. Martha has been a pal to musicians, boosting their ability and helping them to get contracts with studios. Jackie may appear in Martha's next picture.

## Petrillo Reaches Out For The Smaller Fry

Chicago Federation of Musicians reached out for smaller fry this month and put into effect Nov. 23 a general six-day ruling for all except fourth-class spots.

New move puts third class cafes and niteries on a six-days-work, seven-days-pay basis for musicians. Corresponds with the set-up for first-class and second-class spot agreements.

Jimmy Petrillo, prez, has not reached down to the fourth-class spots (his own scoring system). These will continue in present status for some time.

Radio chains go on a five-days-work, seven-days-pay basis, effective Jan. 16. NBC will be adding 16 musicians, CBS 12.

## Ruth Etting Will Raise Cows & Chicks

Torch-singer Ruth Etting dramatized "Love Me or Leave Me" in Chicago Circuit Court late in November. Nov. 30 the judge legalized the "leave me" and Ruth and Col. Martin (Moe) Snyder, booking agent, called the whole thing off. She plans a tramp-steamer world tour. After that, she'll retire to her Nebraska farm, and settle down to raise cows and chickens.

## A Bandleader's Nightmare



"Mad-Man" (pipe the hair cut!) Sid Dickler, smoky city maestro and scribe, seeks gloomy refuge in a murder mystery after that out-of-the-groove rehearsal and searches frantically for the most original way to eliminate musicians.

## NEW BROADCASTS KEEP COAST MUSICIANS BUSY

Hollywood, Calif.—Starting Dec. 8, Warner Bros. will air their Hollywood On Parade. This is a new adventure considered from several angles. Hollywood will pass in review, floats and music being described from an imaginary reviewing stand. One novel and commercial angle on this is that each float is sponsored and paid for by a sub-advertiser whose float is being described. With Leo Forbstein set as director of musical units, the rest of this novel and commercial angle is still in the throes of union controversy, as W. B. wants to use the studio staff orchestra. This all looks like business ingenuity of Power House variety. Pal Munroe, recently arrived from the east to take over radio production for Lord and Thomas, has this for his first western assignment, so Paul, here's to your hour-full of Hollywood, may it be an ear-full and not a hand-full!

CONDUCTORS	CONTRACTORS	RADIO PROGRAMS
Van Steeden—Cliff Webster	Fred Allen	
Oscar Braden—Lou Feller	Phil Baker	
Phil Harris—Harris, Sr.	Jack Benny	
Ray Noble—Wally Maria	Burns & Allen	
Jack Renner—Lee Kosciff	Eddie Cantor	
Geo. Stoll—Jo Harris	Oakie Callaghan	
John Scott Trotter	Lon Kofloff	Bing Crosby
Victor Young—Lon Kofloff	Al Jolson	
M. Wilson—W. Gilchrist	Geo. News	
Phil Ohman—W. J. Marks	Robinson—Frost	

## MORE DOUGH & JOBS FOR SHIP'S MUSICIANS

Munson, Columbia, Clyde Mallory and United States lines have signed agreements with scale ranging around \$90 a month for players and \$128.75 for leaders. Food and room accommodations are to be on a par with those for second-class passengers.

New agreements cover about 1000 musicians and represent tremendous improvement over conditions of few years ago, when food and rooms were atrocious and pay so low that most of it went to keep the boys in fodder during the trip.

Chief booker for ship bands is Al Donahue, orch leader, who handles arrangements for 105 musicians and books 21 outfits for Furness-Bermuda, Furness-Withy, Eastern Steamship and Prince Line ships. Profits of enterprise, incorporated as Al Donahue Orchestra, go for building up Donahue's own org.

## COLORED OPERA PRESENTED

Chicago, Ill.—Colored opera singers will be presented to Chicago grand opera audiences for the first time in the Chicago City Opera performance of "Aida" Dec. 19. William Franklin and LaJulia Rhea will sing the leads.

# Oh Jazz! or Boston's Wrinkled Noses!

## Between Pillars of Divine Culture A New Art Is Still Elegantly Sniffed

By Ted Locke

Boston, Mass.—Here amongst magnificent Pillars of Divine Culture, our precious heritage, I find it hard to write of so plebian a subject as Jazz. In spite of what the optimists point to with pride, good Jazz will, for a long time, suffer for want of appreciation around here. Until it has had time to age a century or two, we Bostonians will regard our National Art with wrinkled noses. Ours is a refinement and knowledge ever born of intolerance and dislike of things reeking of newness.

This past summer a local hotel took a bold initiative presenting a series of top notch swing bands ending the season with an outfit native to Boston soil. As to be expected the home boys drew the largest house with a brand of music scented with the delicate effervescence of a Monday morning school room. In the face of all this both Gil Rodin and Duke Ellington at separate occasions took your correspondent to task for daring to suggest that their brand of music was perhaps quite over the heads of their Boston audience. Evidently they were misled by our expressions of intelligent interest and hearty applause.

**Swingless Sundays**  
The other day our fine public spirited City Fathers dug up an old Blue Law, dated 1692, prohibiting Sunday music in clubs, restaurants, hotels, and taverns. Radios and phonographs are even taboo. Of course our thoughtful Puritan ancestors, not liking to down their grog without some accompaniment, added the provision that "sacred music" was to be excepted from the ban. Henceforth it will indeed be a pleasure to blow the head from our brew to the strains of DOXOLOGY. Joe's Water-front Tap is planning choir rehearsal every Friday night. We should not be surprised to find Joe adding a Sunday morning service and we can save our motley souls as at the same time we refresh our favorite polkadot snakes with Joe's potent bath tub juniper juice.

Glen Miller and cohorts are doing good business at the Raymor Ballroom. According to reports Fazola is playing his sensational clarinet with Glen. At any rate the Miller boys are fast becoming favorites with the younger set.

We miss the Colored affairs out at the Egleston Square Stadium. Those were great times with real uninhibited music. Last winter the Webbs put over a swell show there and we spent half the night getting our coats out of the check room. If Teddy MacRae hadn't come to our rescue we'd be there yet. But it was well worth it. Let's hope some bright eyed gent runs some like affairs this winter.

**Boston Bands Foul**  
Not being under obligation to anybody I can freely and sincerely claim that Boston has little to offer the night club goer. The bands are foul and the shows little better. This I would have you believe in spite of extensive ballyhoo. The Southland offers Blanche Calloway and an all Sepian revue. After hearing the band we'd conclude that la Calloway has seen better days.

The Famous Door for awhile seemed to be showing signs of life presenting a jam outfit with a better than average tenor man. One night in a joint in Harvard Square George Frazier, Parke Breck, and myself heard said tenor man through a fog of gulps and confused him with Eddie Miller. At present all signs of talent have fled the

## LANIN'S NEW BAND A 1938 MODEL OF EARL FULLER'S

New York, N. Y.—Lester Lanin, New York maestro-booker, is creating a new style of dance music which might best be described as a 1938 model of the style of music played by Earl Fuller's "Rhythm Kings" some 25 years ago. Lester, who caters to a highly critical society and college crowd, has formerly worked and been associated with Benny Goodman, Dorsey brothers, Artie Shaw and Red Nichols.

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The King Sisters with Horace Heidt who recently lost a skirt and added a pair of pants when sister Alice forsook them to marry. The three remaining girls and the lucky guy who joined them are now known as the "Kings."

## N.Y. Professionals Organize Club To Relax In

New York, N. Y.—Sterling Hunkins, prominent WOR staff musician, has been voted president of the Society of Professional Musicians. Other musicians elected to lead this new musicians club are: Arthur Lief, vice president; Gerald Rudy, treasurer; Richard Benda, secretary.

The Society of Professional Musicians, sponsored by Teddy Wilson, Morton Gould, Louis Kievman, Zelly Smirnoff, Ruby Weinstein, and a host of other prominent musicians, was formed to answer the need for a social center within the profession. The club recently moved into their new clubrooms, atop the Ziegfeld Theatre Building, 1347 Sixth Avenue.

The new headquarters provide a large lounge and meeting room for informal social activities, dances, and concerts—there are two roof terraces and six adjoining offices.

## WARNER BROS. & A.F.M. EXPECTED TO CLASH

Philadelphia, Pa.—Warner Brothers Circuit management and the Philly local, AFM, are expected to clash horns this month over terms of a new contract. Present contract expires Dec. 31.

Joe N. Weber, AFM president, stated early in the year that he would handle the job himself. At AFM headquarters, it is rumored that this will be only the beginning of an AFM-pix fracas that will include Hollywood. Concentration on radio station contracts has kept AFM from hitting pix until now.

## MOST POPULAR ON HIT PARADE

Chicago, Ill.—Only about half the most popular songs run along the "I Love You" theme, Harry Salter, director of the "Hit Parade" program, states. Other favorite types are mother songs, baby songs, geographical songs, nonsense songs, comic songs, topical songs, importations, and melancholy songs.

# Fred Waring's

## ENTIRE SAX SECTION

# NOW PLAYS MARTINS



- LEFT TO RIGHT
- VIRG DAVIS  
Alto
  - CURLY COCKERILL  
Tenor
  - ART MCFARLAND  
Tenor
  - GEORGE MCFARLAND  
Alto

Be sure to see VARSITY SHOW—Warner Brothers new picture featuring Fred Waring and his Pennsylvanians. It's a really a knockout-breaking box office record all over the country—and reports have people going back to see it five and three times.

If ever a group deserved the enthusiastic acclaim it has received from coast to coast, year-in-and-year-out, in theatre, radio, concert and dance work, it is unquestionably Fred Waring's Pennsylvanians. Individually and collectively, they have held their honors well, always striving for even greater perfection and, as a result, their amazing popularity continues greater than ever. To have the entire Sax Section go completely Martin is evidence enough that Martin has built an instrument far superior to any other make . . . engineered by musicians for musicians . . . the kind of a saxophone leading professionals have long wanted. The next time you hear Waring's play, note the quality of the Sax Section—Art and George McFarland,

Curly Cockerill and Virg Davis—top-ranking artists whose skillful, highly finished performance merits the highest praise and recognition. In justice to yourself, follow the lead of the leaders! Go Martin! Play the one instrument that, combined with your own skill, will be the greatest asset in furthering your career. Don't delay—see your local dealer and arrange to try one of the new models today! Compare it with your old instrument, point by point. You'll soon see why so many other outstanding musicians are changing to Martins, and why more and more professionals are saying—"The new Martin is the only Sax for me." Liberal trade-in allowances, easy purchase plan. Send now for new descriptive folder—free!

# MARTIN BAND INSTRUMENT CO.

DEPARTMENT 1209 ELKHART, INDIANA

# Man to Man by Carl Cons

## Raymond Scott Takes Rap At Stagnant Swing Music

Swing music, claims Raymond Scott, composer and leader of the famous quintet, won its admirers on the promise that free improvisation would produce creative ability, but after three years it suffers from stagnation, offering only a stereotyped set of "riffs," "hot licks" and tempos, with many of the current instrumental tricks rehearsed from platters made ten years ago.

"In regards to swing music," he continued, "the public has been weaned on sensationalism rather than inventive efforts. While 'ad lib' solos are commendable and the calibre of musicianship advanced today, he claims these instrumental donations to jazz are temporary and therefore the comparatively few segregated cases of outstanding musicianship should not be accepted in place of orchestrated music, which is permanent.

The present rut in which swing music has found itself, advises Scott, is in orchestrated music. Supplying appropriate backgrounds, ensemble choruses and novel rhythms scored in the modern academic manner, would not only enhance the soloist's scope of improvisation, but would help to establish something permanent in this field of music.

To Duke Ellington he gives full credit for pioneering in this direction. To Benny Goodman, Tommy Dorsey, Bert Shefter and others, he offers similar recommendations, but because most bandmen fear the public would not accept innovations in swing music he deprecates the substitute offerings of blatant scorings. However, just as the public was educated to appreciate the raucous music of swing, so, thinks Raymond Scott, it can learn to admire the more serious efforts being made to forward an advance form of jazz.

A remedy, and the sole route from

## Benny "Hot-Fingers" Goodman — The Czar Of Bootleg Swing

A recent news article declared that Arthur Cremin, director of the New York Schools of Music and president of the American Creative League of Music Students, has discovered that swing music is very bad for the morals of modern youth. In his experiments he found that a boy and girl left alone in a room lost no time in necking freely when swing was played and that the conversation went on as usual when classic music prevailed. Mr. Cremin suggested legislation to eliminate the oscillating rhythm.

Imagine things a few years from now. Swing outlawed. A news report might run something like this: "Authorities last night apprehended two men who had in their possession a swing arrangement of Melody in F. Police claim the subjects failed in an attempt to destroy the evidence and it will be used against them when they appear before the grand jury next Tuesday. It is believed the men are members of the gang headed by the notorious czar of bootleg swing, Benny 'Hot-Fingers' Goodman."

Can't you see a new kind of speakeasy—"swing-easies"—behind sound-proof doors; "Joe sent me"; furtive men carrying hot choruses around in black satchels; exclusive jam sessions for insiders only; a raid on a dive where Louis Satchel-mouth Armstrong is caught red-handed playing a hot trumpet.

The youngsters and the oldies will take their swing on the sly. Oh boy!

### "What a Chick!"

When Martha Raye met Wingy Mannone and his wife, she was so "put out" she went and got her mother to help her enjoy them.

"What a chick," she blossomed.

"Why she's more knocked out than he is."

"One night we were jivin' around with them and ended up in some rib-joint about 7:30. And there they sat, throwin' sauce all over the joint, and Mrs. Mannone sayin'—'Say, Father, pass the hot stuff' until my mother, exasperated from curiosity, said finally, 'Is Mr. Mannone really your father? He looks so young.'"

"When mother found out that was only her pet expression, she was more 'sent' than anyone."

### Russ Morgan Jumped Boat To Be Leader

Story of how the famous Russ Morgan got his start as band leader. . . . Morgan was playing trumpet in another band . . . The band landed a European engagement. As the ship started down the Hudson River, Morgan suddenly decided he wanted to start a band of his own . . . On an impulse, he slipped on his overcoat, grabbed his trumpet, and jumped off the boat . . . the stunt landed him in all the papers . . . And a new band leader was born.

### Both Trombone and Closet Disappear

Chicago, Ill. — Trombonist Eph Hannaford put his trombone in a small studio closet at end of broadcast. Next day closet and trombone were both missing. Hannaford learned closet had been plastered up. Workmen tore down rebuilt wall, found missing horn completely coated with hardened plaster.

### "We Start With a Great Beginning"



"We start with a great beginning. . . I doubt if there has ever been assembled anywhere at any time a new orchestra that promises so much for the future." So said Artur Rodzinski as he opened rehearsals at Radio City with the new NBC Symphony Orchestra. Besides Rodzinski, Arturo Toscanini and Pierre Monteux are to direct the orchestra in its cycle of symphonic music which began Saturday, Nov. 13.

### "Chemist Lifts Cuticle Of Grand Piano"



Salvador Dali with his Surrealist Painting, "Chemist Lifting with Precision the Cuticle of a Grand Piano," is a typical example of Surrealism in art.

European interpreters of Swing are calling Fletcher Henderson. Bessie Smith, et al, Musical Surrealists.

Campbell Holmes, eminent English critic, cites Henderson's "Rug-Cutter's Swing," Bessie Smith's "Back Water Blues" and "Mean Old Bed Bug Blues," by the Rhythmakers, as classical examples of surrealist music.

Surrealism believes in the superior reality of the disinterested play of thought, and in the omnipotence of the dream world.

### "Lead-Belly" Double Murderer Who Played Way To Pardons

One of the most important books on American music since Carl Sandberg's "The American Songbag" is the new book about Huddie Ledbetter (Lead Belly) "De King ob de

twelve-string guitar player ob de world."

The first part of the book presents the story of his life, told in his own words. As you probably know, Lead Belly is the double murderer, long time convict, who by his magnificent singing and guitar playing, twice won his way to pardons, from the Texas and Louisiana Penitentiaries.

He was born at Mooringsport, near Shreveport, Louisiana, and was the only child of a (comparatively) wealthy Negro landowner and his half-Indian wife. His autobiography contains magnificent and colorful descriptions of Negro barrel-house life and convict life. It is an exciting story and is of unusual interest, not only to musicians, but also to readers in general.

The musical portion of the book shows how "swing" music originated from "hollers." "The holler is a way of singing—free, gliding from a sustained high note down to the lowest register the singer can reach, often ending there in a grunt. It is marked by spontaneous and unpredictable changes in rhythm. . . . The cowboys 'hollered' at their cattle to keep them moving or to quiet the mat night; lumberjacks, to let the world know another big tree was coming down; field hands, to relieve the loneliness of their plowing. . . ."

The first blues (possibly) were hollers with a drum rhythm limited somewhat by the regular repetitions necessary for dancing. They still show evidences of their origin. The purveyors of records to the southern Negro market are always urging their singers to put in a few hollers; they are unconsciously realizing the original stuff of the blues. Thus, it comes about that a Negro convict may be hollering the latest synthesized blues from Broadway. The next moment, however, he may shift over into a tune that New York City and the East have never touched."

Due to the use of quarter tones and slides in folk music, it is impossible to notate these songs so as to give an accurate idea of how they sound, though Dr. Herzog of Columbia University, has done his best to devise a system which permits of greater accuracy than the usual notation. However there are six selections sung by Lead Belly on Melotone 13326, 13327 and 60455. These are marvelous examples of the power and originality of American folk music, and it is to be hoped that the continually increasing interest in our own American music will insure phonograph companies to recall more examples.

## Why Not A School For Swing Music?

Time Ripe To Take Jazz Out of the "Wood-Shed"

Chicago, Ill.—Ever since the birth of jazz, men have taught themselves how to play by "sitting in" with the top men, listening to them "take-off," or by copying their licks or phrases from records.

But today, however, there is a wealth of material and wonderful ideas that should be assimilated and organized that would serve as an excellent foundation to guide young swingers and inspire them with the best examples.

It seems, too, that Swing has developed one of the major musical arts, to be studied and respected as a genuine expression of American music.

So Why Not A School For Swing?

Classes in harmony, technique, counterpoint, arranging.

Classes in tone, accent, phrasing and ensemble improvising.

Complete record libraries to show the development of swing in its various phases, and the influence brought to bear on it.

Laboratories with tests and experiments in voicing, amplifying, electronic instruments, etc.

With scholarships for the most talented and guest professorships for the Goodmans and Dorseys and the Armatzongs.

Russell Brooks of this city has the nucleus for such a school. He has vision and faith in the future of America's own kind of music.

With proper backing and financing and with the cooperation of other progressive individuals, a great idea could be born and carried out.

Men like Holtz, Grolimund, Bundy, Greenleaf, Campbell and Schwartz should get together and help promote interest. The idea's realization would be especially profitable for their vision and courage.

### WHEN "CHERNY" SPENT 30 DAYS IN JAIL!

There is nothing unusual about spending thirty days in jail after a visit to a courtroom, but Josef Cherniavsky, conductor of the Sunday afternoon Musical Camera broadcast, once spent a month behind bars after playing his cello before the Russian Imperial Court.

It came about when the Czar's Personal Adjutant, General Komaroff, requisitioned a string trio from the Preobrajensky Regiment Symphony Orchestra to play at a musicale given for the Imperial Court. Cherniavsky, whose instrument was the cello, was one of those selected to play. Another member of the trio was Vladimir Bakalainoff, now assistant conductor of the Cincinnati Symphony Orchestra.

General Komaroff, according to Cherniavsky, didn't care much what the trio played or how they played it, but he did drill the three musicians in how they had to march into the Czar's presence. They were ordered to keep their heels together at all times, and their shoulders straight, even while playing.

As a cellist, Josef Cherniavsky was at a great disadvantage. He argued that, to play the instrument, he had to put it between his legs, making it impossible to keep his heels together. The General insisted that the cellist had to keep his heels together anyway—or else.

In following the General's orders, Cherniavsky took a peculiar stance. Heels together, he held the instrument at his side while he played. Then after a time and carried away by the tempo, he put the cello between his legs.

After the selection was finished, the Court politely applauded and left. Then General Komaroff descended on the musicians, particularly Cherniavsky. With some choice Russian epithets, Josef was told he had disobeyed orders. A military guard was called.

Thirty days later, Josef and his fellow musicians were released from jail.

# Joe Smith, Who Blew Trumpet Thru A Spool, Dies Of Tuberculosis

By John Hammond

If the name of Beasie Smith meant little to the readers of this paper, the name of Joe Smith will probably signify exactly nothing. Well, Joe Smith died this morning of tuberculosis, and Joe was my favorite of all trumpet players. This will probably be his only obituary notice, because his fame was acquired in the early twenties and he hadn't even made records in nearly ten years.

Joe was born in Ritley, Ohio, about thirty-five years ago, one of a large and musical Negro family that included the trumpet playing brothers Russell and Luke. His family wanted him to be a drummer (too many horn blowers in the menage as it was) but Joe naturally took to the trumpet. He ran away from home when he was a kid, bringing with him a miserable pawnshop instrument. When he got to Pittsburgh his money ran out, and he danced and played on street corners for pennies. His great musical feat took place in that town, when he lost his mouthpiece. He didn't have enough pennies to buy a new one, but he did have astonishing ingenuity: he took an old wooden spool, scooped it out, and made of it a mouthpiece that he used for years.

In 1921 he joined Fletcher Henderson, who then was the piano player in Ethel Waters' band which was barnstorming through the South. He immediately became the most popular colored trumpet player in the business, recorded for Black Swan under his own name, played obligatos for every good and second-rate blues singer in the business, and became the keystone of Fletcher Henderson's band, which made its bow in New York City in 1922 at the Club Alabam. There was a time when Fletcher's trumpet section was composed exclusively of the Smith brothers, for Russell was playing 1st then as he is now, and Luke would still be with Fletcher if he were alive.

Used to Drive Fletcher "Crazy"  
Joe was a roving guy. He used to drive Fletcher crazy by quitting the band to join shows like Dixie to Broadway, Chocolate Dandies, Blackbirds of 1928, and Keep Shufflin', but he would always come back to his chair. He made many wonderful records with Fletcher, but his tone and feeling can best be appreciated in the extraordinary blues records he made with Beasie Smith, Clara Smith, Ida Cox, Ma Rainey, Ozie McPherson, Trixie Smith, and Coot Grant, on Columbia and Paramount. His playing was so warm and emotional that it often expressed far more than did the singers with their dirgeful lyrics. Even Bix's tone could hardly compare to Joe's in size and quality; Bix, of course, was one of Joe's most ardent admirers.

The first time I ever heard Joe was when he played in the pit of a Negro theatre accompanying a big-name show which had just moved up from Broadway. After Joe got up and took a particularly soulful solo a large part of the audience was weeping softly. There weren't many trumpet players who could do that. Beasie Smith preferred Joe's playing so violently that she used to raise hell with Fletcher when he brought any other trumpeter into the studio, and that even included the great Louis. Negro audiences all knew Joe in those days, but I doubt if there's even a minute fraction that would remember his name today.

Joe's last big job, after leaving Fletcher permanently late in 1928, was with McKinney's Cotton Pickers, with whom he made at least one superlative record, "I Want a Little Girl." He made two extra good sides with Fats Waller and Jimmy Johnson for Victor under the name of the "Louisiana Sugar Babes," Sippl and Willow Tree. And many of his great solos can be found on the Harmony label in the contingent from Fletcher Hender-

son's band that was known as the Dixie Stompers.

### Best Work in Beasie Smith Album

But most of Joe's greatest work is all neatly gathered together in the Beasie Smith album that Columbia-Brunswick issued coincident with Thanksgiving. And all I can do is to beseech you to hear these discs before claiming that Bunny Berigan, Louis Armstrong, or Roy Eldridge is the finest trumpet virtuoso.

Joe went back to Kansas City a sick man in 1930. He suffered from more disorders than would be fair to list here but he still was able to extract on rare occasions that luscious tone from his instrument. In 1933 Fletcher passed through Kansas City and persuaded Joe to return with him to New York and join the band as soon as he felt fit. But Joe was too far gone when he reached here. They committed him to an insane asylum on Long Island almost as soon as he got here, and he's been there ever since. He died this morning, and the state authorities are wondering whether they'll

### Stabile's Canary



Paula Kelly

Pittsburgh, Pa.—The patrons of the Wm. Penn Hotel seem more than pleased with Dick Stabile's pick of vocalists. Miss Kelly has a charming personality and a way of her own of singing tunes that are popular with the crowds at the Wm. Penn.

have to bury him in Pottar's Field. Harry James Records with Own Band  
There is some more cheerful news around town. Harry James has gathered together a magnificent recording combination for Brunswick, including Jess Stacy, three sax players, the drummer, bassist, and Buck Clayton from Count Basie's orchestra. The band is a nine piece affair with arrangements by Eddie Durham, who substituted for Vernon Brown on trombone on the date.

The four sides they made, "Jubilee" from the new Mae West picture, "Can't I," "When We're Alone," and Harry's own "Life Goes to a Party" are enormously successful from start to finish. Not only is the band beyond praise; the vocalist, Helen Humes from Cincinnati, is very nearly the recording find of the year. I suspect that Brunswick has a terrific commercial bet in Harry, and I trust that they'll exert themselves properly.

Count Basie's orchestra is more to my liking than ever these days. The reed, rhythm, and trombone sections are as near perfection as this human would want, and I understand that a trumpeter player named Hicks from Chicago has replaced Robby Moore on second trumpet. Lester Young's tenor playing still flabbergasts me; in fact, I'd better stop talking before the enthusiasm runs over.

### "Playing Sax Hard As Swingin' A Shovel!"

Chicago, Ill.—Picks and shovels may not have the beauty of a clarinet, but swinging them is no easier than handling the pipe, according to Jimmy Dorsey, now at the Congress Hotel.

"Playing a clarinet or saxophone for six or eight hours a day, counting rehearsals, recordings and broadcasts, is just as hard as swinging a pick and shovel, and I know, for I've done my swinging both ways."

Referring to his radio career, Dorsey moaned, "It was getting so bad that sometimes when we finished a broadcast, several musicians would get up, dash out and take their places in another orchestra beginning the next program on the same network."

"I know that if I continued to work as hard as I had, I'd eventually blow all my energy right out through the end of that clarinet."

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# Death Is My Partner, I Shall Not Want . . . .

**Editor's Note**—(Because of the widespread use of marihuana among musicians and the almost unbelievable ignorance concerning its origin, effects, etc., the Editors of Down Beat have interviewed doctors, psychiatrists and musicians (both smokers and non-smokers) in order to present an honest, authentic picture of the weed, what happens to and in the minds of its smokers. So that all may know the extent of its injurious effects, or if it really is only the harmless kick of "Happy Grass" so many users claim for it.)

(Continued from Last Month)

"When the beginner, my friend," said the Old Viper, "timidly lights his first muggle—we call it getting a cherry—he thinks he's going to get a bang out of it swift and pretty severe. He sits and studies himself not sensing the subtle way the process of elevation is working, finally decides there's nothing to the stuff at all. The first time a guy gets drunk generally he's paralyzed before he has had any idea that the alcohol was getting to him. But after a few experimental efforts he can gauge himself properly, he learns like the weed smoker that a little goes a long ways and if he dabbles with marihuana chances are better than even he will smoke more and drink less."

"Sure," broke in the interrogator, "but just what I want to know is, what are the physical indications of being under the influence?"

"That's something the police would like to know. The very absence of visible tokens of marihuana intoxication have prevented them from bothering much. Only the unmistakable odor of the burning cigarette is a tip-off. Half of the strollers who surge past a cop on the corner of 42nd and Broadway could be higher than kites—and often it seems to me that half of them really are—and Patrick Law couldn't point his nightstick at one of them. No, there is absolutely not an outward sign, although sometimes a portion of the citizenry look a trifle sleepy. But to the man himself after the initial feeling of pressure in the sinus region, the fumes creep upward lightening the head. In a while the mouth becomes dry and until the spell works off in an hour or two there's a quiet, detached, monarch-of-all-you-survey sensation over which the meditative cast of thought prevails. Gate, you have to use fancy language."

"And then one merely feels dreamy and thoughtful," said the curious one.

Says "It Makes Hearing Sharper!"

"Yes, although there is no question but that the hearing is, well, if not sharper at least capable of registering tone shades that cut deeper, harmonies richer than you ever knew before. Music lovers are queer for weed because it heightens appreciation. Swing musicians might find that elusive definition of swing music right in the middle of a smoke ring if they gave a damn about words in explanation. Probably some day a hep guy who didn't learn his swing from listening to records will open up in print and pay marihuana its just due in regard to the tremendous influence it has had on America's most widespread contribution to world culture—and I don't mean Mickey Mouse. The jamster who improvises on the melody found a long time ago finds that when he is high all distraction disappears, while the element of tempo seems less restraining. Or not to give the effect for the cause, accelerated imagination brings many a fancy lick to execution and the laying of the same has the fluent ease only known to the soloist who has done a little preliminary mugging. And—never forget—the great swing artists beside technical virtuosity and musical soul that would put many a symphony man to shame, must have imagination in the ne plus ultra class."

So there it is—from a gentleman who has smoked the weed.

An eyewitness provides this yarn which just goes to show. A college student down Georgia way went to philosophy class one day, exceedingly well hoisted from the ordinary level of human chitchat. Truly he must have sucked the pith out of a very fat, overstuffed reefer for when his professor's voice summoned him out of his sprawling daydream to

elucidate the metaphysics of Locke and Spinoza, or some one of those long-haired boys who went to town thinking up new whys and wherefores, it was seconds before he managed to get to his feet to write one of the strangest pages of history into the annals of that southern college. Clearing a cottony throat, the campus reeferman began, and in a protracted vocal ramble proceeded to evolve a wholly original scheme of philosophy! The astonished pedagogues never was able to shoot any holes in this philosophic phenomenon, nor could he entice any further exposition from his pupil whose brain child passed out more rapidly than it came aborting.

Now let's balance the Old Viper's account with what the medicos and performers have to say. The following from the International Narcotic Education Association: "Marihuana is a most virile and powerful stimulant. The physiological effect of this drug produces a peculiar psychic exaltation and derangement of the central nervous system. The stage of exaltation and confusion, more marked in some addicts than others, is generally followed by a stage of depression."

"Sometimes the subject passes into a semi-conscious state, experiencing vivid and extravagant dreams which vary according to the individual character and mentality. In some the stage is one of self-satisfaction and well-being. In others, it is alarming, presenting the fear of some indefinite danger or of impending death. Later the dreams are sometimes followed by a state of complete unconsciousness. Sometimes convulsive attacks and acute mania are developed."

"The narcotic content of marihuana decreases the rate of the heart beat and causes irregularity of the pulse. Death may result from the effect on the heart. . . . Prolonged use frequently develops a delirious rage which sometimes leads to high (sic) crimes, such as rape and assault and murder. Hence marihuana has been called 'the killer drug.' The habitual use causes a very marked mental deterioration and sometimes insanity. Hence it is frequently called 'loco weed.'"

And here are records from the Federal Narcotic Bureau. "In Florida, a young boy who had be-

## Tune Twister . . . . .



Maryann Mercer

Featured vocalist with Mitch Ayers and his orchestra now playing at the Adolphus Hotel in Dallas, Texas.

come addicted to smoking marihuana cigarettes, in a fit of frenzy, because, as he stated while still under the influence, a number of people were trying to cut off his arms and legs, seized an axe and killed his father, mother, two brothers and a sister, wiping out the entire family except himself."

In Michigan: "Some time ago the silence of the State Prison at Marquette, Michigan was shattered by the sound of a fusillade of shots and an hour later a kindly prison doctor lay dead and beside him lay the trusty who had given his life trying to save his friend, the doctor. An investigation developed that arms and ammunition had been smuggled into the prison in false bottoms of herring tins and that marihuana from which Tylczak, the murderer, had derived his demonic courage, had also been smuggled into prison."

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I said, 'Don't you have anything stronger?' He said, 'Yes,' and sold me two marihuana cigarettes for twenty-five cents, I had never seen this kind of cigarette before. I smoked one of them and it gave me a headache. Then I smoked the other and began to feel it. My mind changed in a queer sort of way. I craved some more of the cigarettes and, not having any money, I pawned my shoes for a dollar and bought a bag of dried leaves to roll my own. After a couple more cigarettes, I began to feel like I was on top of the world. I would walk up to anyone and ask them for anything without hesitancy. Then I felt like I would do something desperate. However, I was very tired and fell asleep. I stayed asleep for two whole days and nights."

No Federal law exists prohibiting the production and use of marihuana. The legal fight rests with the states and municipalities, fourteen of the former having no laws pertaining to this subject. Those legislative rulings that are on the books are far from being uniform and there is laxity and inefficiency in their enforcement. Louisiana enacted laws against marihuana, but made no appropriation for enforcement. The International Narcotic Association says that, "Ignorance concerning the marihuana evil is found among all classes of our population and is surprisingly prevalent among our educated people—high school, college and university graduates and even among leaders of our social, business, political and professional world."

(Continued next month)

## Opera Singer Has Flare for Linotypes

Chicago, Ill.—"Dobrze, dobrze." Not a new cuss word, but a dab of Polish we picked up from George Czaplicki, Polish baritone, as he pounded out a chorus on the Linotype.

Pet passion (not even secret) of the opera singer is typesetting. So between rehearsals for "Halka," Polish opera, he sneaked out and found himself a Linotype, lovingly felt the keys, picked out "Dobrze, dobrze," short for "good, good."

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# Teagarden's "Glass & Half" Trombone Was A Killer!

## Mr. T's Hot Slip-Horn Was 1st Taste Of Real Trombone For Pollacks Band

By Gil Rodin

Los Angeles, Calif.—In my last article, I concluded with the mention of the meetings of some of the greatest musicians Chicago ever presented to the Swing world. I want to recall here some of the sessions in which I heard Teagarden, Joe Sullivan, Dave Tough, Bud Freeman and Jimmy McPartland.

I first heard them as part of a band that played at the White City Ballroom. We met often at the "Three Deuces" on State Street, an almost exclusive hangout for musicians at the time. "Teach's" style of playing differed greatly from Benny Goodman's, and it is most fortunate that he is not here today to give musicians the "kick" we all used to get from his work.

Benny Pollack's band was at the Southmoor Hotel at the time, and I recall a visit of the Goldkette band from Detroit. They came into Chicago for a day and we all went back to Detroit with them to spend the night, getting off from work to do so. Bix was in the party and we travelled around Chicago hearing Louis Armstrong at the Sunset and Jimmy Noonan at the Nest, after which we went on to Detroit. Bix was a member of the Goldkette band, as was Steve Brown, the bass player, and Frank Trumbauer, who was leading the band at the time.

Shortly after this, Benny Pollack's band went to the Rendezvous Cafe and then to the Blackhawk Cafe where Jimmy McPartland joined. Following this, we went to New York, at which time I persuaded Benny to hire Bud Freeman.

Bud, Jimmy and I lived together in New York and at this point, the great "Mr. T." came into my life. Bud, Jimmy and I went to the Louisiana Apartments on 47th St. to hear a "session." We had been told about a fellow from Texas, a trombone player by the name of Teagarden who would be there, with some fellows from a band called "Dexter's." The session was under way when we arrived. Jack started playing and listening to him provided me with one of my biggest musical thrills. He played some hot tunes, then some beautiful melodic phrasing on things like Diane, the like of which I had never heard on a trombone, and finished off with a demonstration of his astounding conception and talent with his "glass and half trombone" on some blues. His playing that night was the first taste I had of real, genuine hot trombone, and we all went home talking to ourselves. This first impression of Jack Teagarden was everlasting and I was convinced that his talent, general nature and ambition would soon elevate him into the ranks of great musicians.

### Jack Teagarden Makes Terrific Impression

I told Bennie Pollack all about him, in fact, I'm afraid I probably became a little incoherent in trying to tell him how greatly Jack impressed me. As a result, when the band left for Atlantic City, and Glenn Miller decided to remain in New York, I suggested that Jack be brought into the band. Jack agreed and joined soon after. His rise in music was inevitable and the swing world should be thankful that he came to New York when he did.

## This Skin-Beater Doubles On Nose



Pat Harrington  
Drummers being an eccentric group, Pat decided to take a drag on a couple of rigs while busily engaged in beating those calf skins.

During this engagement, Benny Pollack decided to quit drumming and lead the band. At Jack Teagarden's insistence, Ray Bauduc came in as drummer, and as all the boys had long admired his work, he was a welcome addition and filled Benny Pollack's sizable drumming shoes most capably.

Benny Goodman and I were living together at this time and shortly after leaving the Park Central, I regretfully witnessed his departure from the Pollack band. He was a great inspiration to all of us and needless to say we sadly needed him both for his playing and himself. I had been his close companion for a long time and dreaded the thought of not hearing his clarinet each night and of being separated from such a sincere, frank guy.

Jimmy MacPartland left the band at the same time, and he and Benny were replaced by Charley Teagarden and Matty Matlock.

Next month, if you will bear with me, I will ramble through some more of the experiences which make me very happy that I chose this music game for a career.

## Stokowski On The Up-Beat With Movie Queen

Las Vegas, Nev.—Twice-married Leopold Stokowski joined the ex-ranks Dec. 3 when Mrs. Evangeline Stokowski was granted a divorce decree here on grounds of mental cruelty.

Rumors of the famous conductor's romantic interest in a certain husky-voiced Scandinavian glamour gal of the screen have been drifting eastward from Hollywood for the past few months and it seems likely that the Las Vegas incident will keep gossip on that score alive.

Stokowski denied the charge of mental cruelty but did not contest the divorce suit. Mrs. Stokowski had agreed to share with the maestro custody of their two daughters, Gloria Luba, 10, and Andrea Sadja, 6, Oct. 8, same day the parents had signed a property settlement.

Formerly Evangeline Brewster Johnson of Brunswick, New Jersey, Mrs. Stokowski married the orchestra leader in New York Jan. 8, 1926. Stokowski's first wife, Olga Samaroff, divorced him in 1927.



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# "The Critics In The Dog House!"

Candid Interviews With The Big Name Leaders

## "A Varied Musical Diet Is Our Dish" Comment The King's Jesters

**Personnel:** John Ravencroft, tenor, clarinet, vocal. Fritz Bastow, guitar and vocal. George Howard, drums and vocal. Jimmy Awad, trumpet. Sid Nierman, piano. Bob Casey, string bass. Marjorie Whitney, vocalist.

**Radio:** Outlet: NBC-WMAQ. Signature: Old King Cole. The original King's Jesters (first three named above) have been featured on not less than fourteen commercial radio programs since 1931.

**Box Office Draw:** High grade night-life clientele which tends toward sophistication. Lovers of novel vocalizing.

**Type of Band:** Commercial sweet ballad, novel vocal and instrumental arrangements of popular songs, and a Dixielandish swing style.

**Danceability:** Good.

**Leaders' Conception of Purpose:** "We want to please a large public," states John Ravencroft as spokesman for the Jesters, "by giving it a varied musical diet. We try to do this," he goes on to say, "by playing lively swing, by doing solo, duet, trio, and quartet vocals, and by offering a constant change in the type of tune played." The variety of uses to which the Jesters put their four vocalists gives them a splendid opportunity for achieving such variety. They believe that in all sorts of ways it is possible to blend the voices and the instruments in a fashion which sets their group apart from the average dance band. And in no small sense do they rely on the talents of the three original Jesters' clever novelty vocals of all sorts—on topical subjects, ballads, and popular tunes. "We try to get the utmost from the seven musicians in our organization," Ravencroft concludes.

**History of the Band and Leaders:** The King's Jesters and their orchestra is partly co-operative. It is owned by Ravencroft, Howard, and Bastow, who comprise the original King's Jesters. These three men grew up together in a small Indiana town, and all played and sang together in a five-piece band for four years prior to the organization of their own trio. On the way to and from jobs with the five-piece band the three of them would sit in the back seat of an automobile and work out vocal trios. Just recently they celebrated their twelfth anniversary as The King's Jesters.

After leaving the small Indiana band, they joined the staff of WLW, Cincinnati, and it was here that Paul Whiteman heard them. Having just lost The Rhythm Boys, Whiteman asked the Jesters to join him, and for two years they remained with the Dean of Modern American Music. After this they joined NBC, and were featured on numerous commercial programs, together with such headliners as Vincent Lopez, Olsen and Johnson, and Harry Soxnick.

In the spring of 1935 the Jesters organized their orchestra, which they whipped into shape at the Brown Hotel (Louisville) and the St. Francis Hotel (San Francisco). At the latter spot they opened the Mural Room. In the fall of the same year they were launched in Chicago, and for twenty-six consecutive months they have played at Chicago loop hotels. Beginning with the Morrison, they moved to the Bismark, and then to the Blue Fountain Room of the Hotel LaSalle, where they are now stationed. The boys believe this twenty-six month run in loop hotels to be a record, and all credit is due them for it.

**Appraisal of Band:** Beginning, as it did, as a radio act, the Jesters and their orchestra have a good appreciation of the value of variety, and of instrumental and vocal balance. All four vocalists (the original three Jesters and Marjorie Whitney) have pleasing voices, and they use them with good taste. The various blendings which they achieve with duos, trios, etc., is ideal both for dance and radio presentation.

As for the instrumentalists, all are excellent in their musicianship. Ravencroft on tenor and clarinet, Nierman on piano, and Awad on trumpet can beat it out in Dixieland style as competently as they can do a popular song. Having no trombone, the piano is used for the third instrument of their Dixieland set-up, and small as the organization is, it manages to please its swing patrons as well as the more general public which likes the sweet-melodic type of music.

The three percussionists supply

a good, strong rhythm, suitable especially for dancing. And in spite of the frequent vocalizing, the band is at all times danceable. Vocal honors must go to all four of the band's members who specialize in that, and each instrument too is competently handled. Trumpet is muted practically all the time, but this is in keeping with the type of clientele for which the Jesters perform.

The trio vocal arrangements are worked out by the Jesters themselves. No attempt is made to write them out on paper. The boys have been together for so long that this is unnecessary. A quick glance at a new piece of music, and the Jesters have a pretty good idea of just how their voices should blend. Arrangements for four voices are made by the former Marjorie Morin (of the Morin sisters), now the wife of Bob Casey. Trumpeter Awad has a hand in many of the swing arrangements for the entire group.

A pretty good idea of the entertainment value of the Jesters is obtained by watching the original three put on a feature floor show. Besides singing clever vocal arrangements of popular songs, they do comic versions of current tunes,

## They Own The Jesters



George Howard Fritz Bastow John Ravencroft

and parodies on topical subjects of interest. Their parody on Remember Me and their comic presentation of Annie's Cousin Fannie (for which they have fifty verses) are good examples.

**Summary:** Good musicianship, clever arranging, and appealing showmanship make it possible for the Jesters and their orchestra to achieve their purpose. For radio or dancing or floor show they present a high quality of entertainment.

## "If Playing Melody Is Corn, I Want To Be Corny" Says Kay Kyser

**Personnel:** Trumpets: Robert (Bobbie) Guy, 1st; Merwyn (Ish Kabibble) Bogue, 2nd; Pokie Carriere, 3rd. Trombones: Harry Thomas, 1st; Max Williams, 2nd. Saxophones: Armand Buisseret, 1st alto; Morton Gregory, 2nd tenor; Herman Gunkler, 3rd alto; Sully Mason, 4th baritone. Percussion: Lyman Gandee, piano; Eddie Shea, drums; Lloyd Snow, brass bass. Vocalists: Virginia Simms, Harry Babbitt, Sully Mason, Merwyn Bogue. Leader: Kay Kyser. Arranger: George Duning.

**Radio:** Outlet: MBS-WGN. Signature: Thinking of You. A recent Kyser contribution to radio is a question bee at midnight. During the first six weeks of Kay Kyser's College of Musical Knowledge nearly 10,000 fan letters were received from forty-three states and two foreign countries.

Each Monday night, over WGN-MBS ten contestants are questioned by Kyser regarding the tunes and personalities of the world of popular music. In many instances, Kyser's band "plays the questions" in that the band renders part of a tune, the query being, "Whose theme song is this, and what is the name of it?" The owner of the Blackhawk, from which these broadcasts emanate, contributes a prize of \$25 in cash to the winner.



KAY KYSER

**Box Office Draw:** College students, high-grade clientele of night-lifers.

**Danceability of Band:** Good.

**Type of Band:** Commercial sweet melodic; simple arrangements.

**Leaders' Conception of Purpose:** "If keeping a melody in the music is considered corny," Kay emphatically states, "then I want to be corny. If bad musicianship is corny, then most assuredly I don't want to be corny." In a nutshell, that's Kyser's sincere belief. He claims that the great majority of the public wants sweet, melodic tunes that are easily recognizable. He believes in keeping the pattern of his arrangements simple, but well constructed and performed. What he wants in his music is melody and a free, natural, relaxed rhythm.

"Since swing is an expression of feeling," Kay goes on, "the closest I want to get to swing is relaxation. Any musician who plays with feeling and sincerity warrants respect." The majority of dancers, he thinks, come to hear him to be entertained, and to hear familiar music. He tries to give them what they want, and points with justifiable pride to the tremendous fan mail response which his "College of Musical Knowledge" has brought. "There's room for all of us," says Kyser in discussing

swing, "and if I have a brand of music that the public likes, I see no reason why I shouldn't get as much credit as the swing bands."

Music for the whole public is Kay Kyser's ideal.

**History of Leader and Band:** Kay Kyser (christened James Kern Kyser) was born in Rocky Mount, N. C. in 1906. Attended University of North Carolina, where he won numerous scholastic and social honors. In 1926, when the campus was without a band, Kay organized one. It was so successful that the organization continued to play as a group even after Kyser's graduation in 1928.

The Kyser group played at forty of the larger colleges of the East, South, and Middle West from 1927-1929. Then Kay plunged right into the middle of things, with the result that he won national acclaim. He played successful engagements at Hotel New Yorker (New York), Hotel Gibson (Cincinnati), Hotel Lowry (St. Paul), Bell-rive Hotel (Kansas City), William Penn Hotel (Pittsburgh), the Del Mar Club and Miramar Hotel (Los Angeles), Trianon Ballroom and Blackhawk Cafe (Chicago). He is now doing a return engagement at the Blackhawk.

Kay himself is genial, friendly, and a good showman. Some of his fans think he looks like a college professor. Perhaps this is because he's conscientious about his work and wears glasses. One of his idiosyncrasies is that he won't allow any of his musicians to wear mustaches. He is well known to radio listeners for his greeting, "Evenin' folks, how 'y' all?" He is the originator of the idea of singing the titles to the selections to be played.

**Appraisal of Band:** In keeping with his beliefs, the Kay Kyser arrangements of all tunes are simple and melodic. There is no attempt to inject difficult passages, nor to disguise the melody by the kind of improvisation for which swing is famous. But Kay does not prohibit improvisation. Rather, he always has one section of the band playing the straight melody, and if one of the men wants to get off, at least his listeners will recognize the tune without difficulty.

Vocals are in abundance. Before each vocal chorus the band plays four bars of the radio signature, during which time Kyser announces the name of the vocalists, with his own side remarks. Harry Bogue better known as Ish Kabibble Dead Pan Bogue, supplies the comedy relief, not only with songs, but with humorous poetic recitals as well. In the numerous medleys which the band plays both Virginia Simms and Harry Babbitt are frequently featured, and it is the latter who sings the song titles.

**Summary:** In terms of Kyser's belief, the band achieves what it sets out to achieve. It has a large and appreciative public, it supplies melodic arrangements of all the new songs as well as of the perennial favorites.

## "Melodically Rich Music With Sweep And Swell" Is Freddy Martin's Idea

**Personnel:** Reeds: Elmer Feldcamp, 1st tenor, vocalist. Russ Klein, 2nd tenor. Joe Parretta, 3rd ride tenor. (All double clarinets and soprano saxophones.) Brass: Mike Renzulli, 1st trumpet, doubles E Flat valve trombone. Harry McCann, 2nd trumpet, doubles trombone. George Jean, trombone, doubles trumpet. Strings: Bruce Yantis, 1st violin. Dave Polakoff, 2nd violin. Fred Howard, 3rd violin. Percussions: Jack Fina, 1st piano, doubles electric organ. Terry Shand, 2nd piano, vocalist. Robert White, drums. Freddy Martin, leader, C Melody saxophone, E Flat clarinet.

**Radio:** Outlet: MBS. Signature: Bye Lo Bye Lullaby. During the last several years have been featured on not less than three big-time radio broadcasts.

**Box Office Draw:** Good class of ballroom patrons. After-theatre night-lifers at hotels. Radio popularity is one of greatest attractions.

**Type of Music Played:** Commercial; melodic-sweet style, distinguished by Martin's own original style of scoring all tunes.

**Danceability:** Good.

**Leader's Conception of Purpose:** "My idea," says Martin, "is to play music that is essentially dance music, but at the same time I want my listeners to get a pleasant sensation, even if they're not dancing. Melody is very important," Freddy goes on, "and for this reason all my arrangements are simple. I don't believe in heavy or involved arrangements. As for rhythm, I want the rhythm in my orchestra to be felt rather than heard."

Melodically rich music, with "sweep" and "swell" are among Freddy's ideals with regard to jazz. "I like depth, and dark coloring, and that is my reason for using three tenors." To emphasize this idea, the clarinet choir is always used in the low register, while the soprano saxophone choir is utilized for higher pitched voicing.

"I have built up my band slowly," continues Freddy, "and it took me four years to add three brass to my band. The third brass was added only about a year and a half ago." He believes that his success has been due, at least in part, to this slow process of development, and in building his band he has tried to do so with good musicianship always uppermost.

"My idea of using tenors," Freddy remarked, "has been compared to Eddie Duchin's use of the same instrumentation. But actually, I didn't even know Duchin at the time my band opened, and what is more, both Eddie and myself opened in New York on exactly the same night. Both of us were leading our own bands for the first time, and our identical use of tenors was just a coincidence."

**History of Band and Leader:** Born in 1906, Freddy Martin lost his parents while still very young. His father's fraternal organization helped him out by placing him in the Knights of Pythias Orphan Home in Springfield, Ohio. He became the drummer in that Orphanage band, and from this time forward his one great ambition was to become a band leader.

Several times, when he was kept after school, his emotions got the best of him and he broke down and cried. He was dismissed from the band for crying in school, and this moved him to run away from the Orphanage. He was found a day later in an Indian suit, cold and hungry. His reinstatement in the band made things bright again. Best of all he liked to parade, and since this was during the World War, he got plenty of opportunities, what with all the Liberty Loan drives and patriotic rallies.

He attended high school in Cleveland. Working his way through school with odd jobs, vacation work, etc., he also found time to play on the school's football, basketball, and baseball teams. He was good at his studies too. He bought a second-hand saxophone, and by the time he was graduated, he had learned to play pretty well.

At the time, Guy Lombardo and his Royal Canadians were stationed at Cleveland's Music Box. Freddy thought the Lombardos ought to make good prospects. A first refusal meant nothing; he persisted, and although he never sold the band any instruments, he struck up a friendship with Guy and Carmen Lombardo, who took a liking to the young salesman-saxophonist. They invited Freddy to hang around, and gave him an insight into the problems of a band leader. Carmen instructed him in saxophone technique; Guy helped him with regards to orchestration. When the Lombardos left the Music Box, their influence gave Freddy his first opportunity.

He organized a band which was successful locally, but when the Music Box engagement came to an end, Freddy shrewdly recognized the value of a well-grounded apprenticeship. He disbanded the orchestra, and joined a Europe-bound band as tenor saxophonist. He remained on the Continent a year, and upon his return served four more years apprenticeship, working in theatres, night clubs, hotels, and generally seeing the country on one-nighters.

Brooklyn's Rossett Hotel was Freddy's first spot with a band, and what began as a summer engagement ended with a two year run. Subsequently he played at The Commodore and St. Regis Hotels in New York. Chicago's Aragon Ballroom then claimed him, and he is now in his third season at this popular spot. His engagement at the Aragon ends December 3, at which time he moves to the Ritz-Carlton in New York. But he'll be back at the Aragon early in March.

**Appraisal of Band:** The one thing which identifies Freddy Martin's band as Freddy Martin's is the particular style of voicing and instrumentation which the band uses. This style is obtained by the use of three reeds, all of which are tenor saxophones. The voicing of the tenors and the three-piece brass section accounts for the identifying style. All Martin arrangements, scored by George Jean, are so constructed as to fall into the Martin manner. The three-piece violin section, while it does not add a great deal to the danceability of the orchestra, is nevertheless an important feature in radio presentations.

The musicianship of the group as a whole is competent. The men give the arrangements the kind of execution which Martin wants, and of course, the rhythm is quite subdued. But as if to make up for this, the phrasing of the brass and saxophone choirs is in itself rhythmic, giving the Martin a music a sort of staccato lift which makes it easy to dance to.

The sections work well together, and among the soloists at least two are outstanding. The first pianist, Jack Fina, is a fine organist, and when the occasion arises, can swing out in no mean fashion. "Several swing band leaders," comments Freddy, "have already tried to get him away from me." Young Joe Parretta takes a great ride chorus every once in a while. On a number like Caravan, Joe's improvising gives the Martin band a swifty style.

Martin has a huge library of scores including besides the regular run of popular stuff, waltzes, tangos and rumbas. When necessary, Freddy himself steps up to take a sax solo, or augment the clarinet choir with his own tiny E flat instrument.

**Summary:** Though the rhythm section might be considered weak, in terms of Martin's own statement, the percussion is deliberately softened. This is ideal for radio work, and when doing dance jobs the percussions naturally step up the volume, thus obtaining a pretty good balance.

All of Freddy's purposes are achieved. He has good musicians to interpret his ideas, and it cannot be said that he is a failure musically any more than that he is a failure commercially. In both fields of endeavor he has accomplished what he set out to accomplish. The public definitely approves.

Most characteristic element of Freddy's leadership is his caution. He has built up the band very slowly, and has carefully weighed every addition to the band. The first time he ever added a trombone, Russ Morgan filled the chair. His most recent addition, an electric organ, typifies that caution.



FREDDY MARTIN



# "Big Shot" Maestros Out!.. Says Prominent Hotel Man

## "Give Me A Clean Young Leader" Says Mgr. "Big-Names" Dont Fill Our Rooms

If one eminently successful New York hotel manager with plenty of nationwide experience has anything to say about it, the big shot, big name orchestras are out so far as he is concerned. Not one Class A, top-flight hotel in the United States with two exceptions, is making a nickel with a heavy money orchestra says this manager—and the advertising value to the hotel of the big name ork is a myth.

"Big name orchestras don't fill our rooms," he says, "and all the business they bring to the hotel is limited to the capacity of the room in which they play. In a 400 seat capacity dining room (about the

right for large capacity night clubs and ballrooms," he added, "but for a hotel they are just a pain in the neck and a red ink proposition from start to finish.

"Give me a nice, clean cut young leader and a reasonably priced orchestra which hasn't gone publicity mad and I'll make some money," he continued. "We are not in business for our health or to cater to the whims of a prima donna who swings his baton as if it were a fifty pound lifting weight, who thinks the hotel is run for his benefit and that our guests are a lot of 'ickies,' or saps.

"My hotel and others affiliated with it try to satisfy our guests and if we do that we cannot charge

them a stiff cover or minimum—that is definitely out as any sensible hotel man can tell you. Those who patronize hotels, both as to rooms and restaurants, are not dumb-bells. If they can afford to pay a heavy cover or minimum or location charge they'll go to that kind of a night club but if you know the average hotel guest as I do, you would also know that our customers want their money's worth and without hocking the family car to get an evening's entertainment.

"I'll Pay Scale and that's All!" "In order to keep out of the red we have got to use a reasonably priced orchestra which gives us a chance to make some money and also, as any smart hotel man can

tell you, no hotel makes anything approaching real money on its restaurants. I'll pay scale and that's all, and they can take it or leave it.

"The so-called big name orchestra leader is worse than a temperamental movie star," continued this manager. "He demands and has been getting the best accommodations in the hotel for himself and his stooges and the usual other food and bar discounts. He continually squawks about his publicity and, like most prima donnas, forgets who is paying his salary. He won't play requests unless he feels like it. He leaves the band stand to sit with his stooges and "smart-guy" friends and forgets the guests who lay it on the line. The ork leader isn't happy unless he has a couple of tables filled with his own personal 'pals' and back slappers for (Modulate to Page 47)

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# South No Longer "Hot Bed" of Jazz

## New Orleans Gives Way To Kansas City As Home Of Famous Jam Men

By Dave Dexter, Jr.

The city of New Orleans no longer can justly be termed the "Hotbed of Swing Music."

Proof that Kansas City has replaced the Louisiana metropolis as the breeding ground for famous swing musicians is offered in a recent issue of the *Kansas City Journal-Post*, where a full-page spread was devoted to a long list of now-noted jam men who got their start in the Missouri city.

Several months were spent by the author, Dave Dexter, Jr., in collecting data from the Negro Local Union No. 627—which boasts of an active membership of 174—and the results of Dexter's research were published for the first time.

Mary Lou Williams and the boys who comprise the Clouds of Joy,

son, trombonists with Claude Hopkins, are from Kansas City. So are: Joe Durham, brother of Eddie, who plays bass fiddle with Blanche Calloway, and Joe Keyes, trumpeter with Eddie Mallory, Ethel Mallory, Ethel Waters and their troupe of entertainers.

playing drums and vibraphone last year.

### Death Cheated Moten of National Reputation

Bennie Moten was beginning to acquire a national reputation when he suddenly died while undergoing a tonsilectomy in a Kansas City hospital on April 2, 1935, just as the revival of swing was making its belated appearance before the public. Paul Webster, Eddie Tompkins, Ed Louis, Walter Page, Harlan Leonard, Bus Moten and George E. Lee all played with Bennie at the time and today virtually all of them are well known in national circles.

Bus Moten now plays accordion and piano with his small group at the White Horse Tavern in Kansas City; Harlan Leonard also has his own band. And there are bands in Kansas City now, led by Dee (Prince) Stewart, Tommy Douglas and Clarence Love which someday will become as well known as those

# "How To Wear Your Records Out!" Or Truckin Down With Needles

By Dee Diak

Most moot of all questions in connection with phonographic reproduction is that of the proper needles to use. On the market now is a staggering array of needles of all shapes, sizes, materials, tones, points, and wearing qualities. Advertising literature, articles, and recommendations of well-meaning but often ignorant salespeople serve to further confuse the poor gate who would desire the best needle for his particular requirements.

Going into the subject with open mind, it must be admitted that each needle on the market does have its good point. Whether or not that point is suitable for your use, though, is another question.

Take, for instance, the more expensive "precious metal" needles—the alleged permanent point ones—claimed to be good for playing 2000 sides. There is little doubt that these super-hard needles will last for 2000 sides—but the manufacturer neglects to mention your records will probably look like shredded wheat (and sound about the same) after the rapine effects of one of them.

These particular needles are well suited for use in coin machines, by the ultra-lazy-hate-to-get-up-and-change-the-needle type, or by those not interested in preserving their valued records indefinitely.

### How to Wear Your Records Out

Dee Diak Law No. 1 might well state that the harder a metallic needle, the longer it will last, and the quicker it will wear your records out. When a needle comes in contact with a revolving record there is friction, and with this friction there is wear. The softer of the two will logically take the worst beating. Thus, it would stand to reason that the softer the needle, the less it will wear your records.

Metallic needles are available in all wearing qualities from 2000 sides down to two sides. But even the 2-sides-only metallic needle is harder than the composition of a record and, while it will wear your records less than any other metallic needle, still it does gradually wear out a disk.

As we mentioned last month, this column is for record collectors and

has no truckin' with those interested only in second-rate means of grinding out third-rate music.

In regard to the softer metallic needles, however, it must be stated that they are the best all-around needles for use in portable phonographs or others not electrically amplified. The metallics do give good reproduction, and especially on records that are so worn out that they're only good for a few more playings anyway and wouldn't cut through with softer needles.

### Needles—From Wood to Steel

Needles variously known as wooden, fibre, bamboo splinter, or cactus can safely be said to have the least ill-effect on records. A new wooden, fibre, or bamboo needle, when used on a new record, will give good reproduction for from two to five, or possibly more, sides. On badly worn records, however, a wooden needle often won't last out a side.

Some cactus needles are on the market that are claimed to last from five to fifteen sides. They are also claimed to improve records with use, being treated with something that cleans the records grooves of metallic dusts deposited by metallic needles. Be this as it may, these needles will give good and uninjurious service. Incidentally, it is understood that a new cactus needle is being developed that will last longer than the present job.

In regard to the wooden, fibre, bamboo, or cactus needles, categorized as "wooden needles," it must be said that they aren't as sensitive as metallic needles and will bring out everything in a record only when used with good, amplified pho (Modulate to Page 27)



Left to right—Ed Lewis, Eddie Durham, Booker Washington, Count Basie, Thamon Hayes, Oran (Hot Lips) Page, James Rushing, Willie McWashington, Bennie Moten, Leroy Berry, Jim Webster, Vernon Page, Harlan Leonard, Woody Walker, Bus Moten (back).

led by Andy Kirk, are all Kansas Citians. In that group, Mrs. Williams, her husband John Williams, Pha Terrell, Dick Wilson, Ben Thigpen and Kirk are all nationally prominent in swing circles.

Jimmie Lunceford and his band, now at Sebastian's Cotton Club in Los Angeles, boast of eight members of the Kansas City local. Furthermore, Eddie Durham, ace arranger, who recently left Lunceford, would have made it nine. Durham now is with Count Basie.

### Basie Played 2nd Piano with Bennie Moten

Basie, now at the top of the ladder as a boogie pianist with jive to spare, for many years played second piano with Bennie Moten's old Kansas City band. He was known in those days simply as Bill Basie. Today his band is composed of all but two Kansas City boys—and it's known everywhere.

Cab Calloway, corny as his unit sounds at times, is capable of producing sensational and truly solid jive when the demand arises. Cab himself got his start as a leader when he fronted Marion Hardy's Alabamians at Kansas City's El Torreon Ballroom in 1928.

Calloway only recently lost Ben Webster, star tenor man, who is a loyal Kansas City boy. Cab still features LeRoy Macey, drummer; DePriest Wheeler, trombonist, and Lemar Wright, trumpet blaster, all of whom went East late in 1936 with the Hi-De-Ho man when Irving Mills sent Calloway into the Cotton Club with the Hardy Alabamians—minus leader Hardy, who was replaced as a "front" by Cab.

Irving (Moose) Randolph, also with Calloway, and two others in the combo are from Kansas City. That makes a total of six, plus Cab, who hail from the 627 local.

"Cab" and His Boys from K.C. Floyd Brady and Victor Dickin-

Even Coleman Hawkins, peer of all tenor men, was a frequenter of Milton Fletcher, with Horace Henderson, the rickety old brick building which houses the Kansas City Negro union. And playing now with Hawkins in Paris and London is Booker Pittman, sax man, who is a veteran member of 627 at Kansas City. Hawkins himself is a native of St. Joseph, Mo., a town about 55 miles north of Kansas City, but he often came to town to look around, sit in and hob nob in general with his friends in the union before he went up to the main stem and fame.


Oran (Hot Lips) Page, leading his own band at Small's Paradise in New York, and Clyde Hart, pianist with Stuff Smith, are both Kansas City boys. So are Sam Franklin and Ike Bell, trumpet men with Eddie Barefield's band in Los Angeles. It was in Barefield's combo that Benny Goodman found Lionel Hampton

who got their start a few years before at the 2-story brick building on Highland avenue, if the prediction made by Author Dexter rings true.

Success of the Kansas City union as a spawning ground for red-blooded cats goes to William Shaw, union president, for his 10 years of diligent and consistent work with the boys who blow their horns in dumpy spots like the Reno Club, where Count Basie was dismissed a little more than a year ago by a *Down Beat* representative.

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# "Hampton's Swing Records Finest" Critics Fog Thickens!

## Harvard's Traditional Contempt Aroused By French Critics' Taste

SHOULD HOT CLUBS BE DISBANDED?

By James Higgins

Cambridge, Mass., Dec. 1—Although Harvard is able to boast a few members of the faculty, Professor Prall, Charles Olson and Gordon Ray to mention all that at present come to mind, who have a sympathy or admiration for jazz, there is no one with the organizing talents of Marshall Stearns at Yale and thus the University has no official, or for that matter, unofficial, hot club. Whether this situation is cause for grief seems to me a debatable question. The traditional attitude at Harvard in regard to any

interest is not so much of indifference to the interest but rather one of contempt for those who have not the same opinion or appreciation. Any attempts at organization would result in the spectacle of a group which, however basic was the knowledge of individuals, would contain men holding diametrically opposed views. Not that disagreement is an unhealthy prospect. Not at all. But the good that would come out of such a gathering would in no way compensate for the time and energy it required. Perhaps recognizing this fact without giving it too much thought, none of those interested in jazz has even mentioned a hot club. Which is, as far as Harvard is concerned, a good thing.

### No Orthodox Taste In Jazz

As yet there is no orthodox taste in jazz. By that I mean that no one has laid down any laws of judgment as to the validity of a jazz performance. Panassie has spoken of a sort of ephemeral "heat" which the veteran jazz lover will immediately recognize, but if Panassie himself praises such records as the recent Lionel Hampton Victors and terms them the finest examples of waxed jazz in several years—what then is one to think? Is this "heat" an alterable or esoteric measure? There are few who will dispute the supreme position of Louis but once below his level it is every critic for himself. Even in the case of Bix or Teaschmaker. And, what is important, this difference of opinion is not one of degree. It is a difference in fundamental taste. So the formation of hot clubs can lead to only two doubtful situations: either those who have identical views gather together or those whose tastes are innumerable and remote. Each is a consummation devoutly to be avoided. Agreement leads to stagnation, and disagreement, since there is no fixed law of measurement, can only result in wholesale confusion. Well, is this solution the disbanding of hot clubs? By no means. There are those who obtain much pleasure from gatherings of that nature and for that reason they are to be condoned. But one must remember that they can decide or prove nothing and that for practical purposes, that is, for establishing a basis of common taste, they are quite pointless. You can enjoy jazz in solitude and I believe that the final word will be said by one who has figured it out for himself, by one who has disregarded the absurdly reasoned likes of the many dead-heads that clutter up the field of jazz.

### Jam Sessions Unknown

There are at Harvard isolated guys that have their own honest and appreciative ideas on jazz. Of course when you say that a guy's taste is sound you mean that it agrees with your own in at least a few instances. But at any rate here are the names of those whom I have found to know something about the stuff. In Winthrop House there are Julian Agoos and Verne Fulmer, in Dunster House J. Pierce-Pott Fuller, in Hilliard Hall Ed Barnes and two writers for the *Harvard Monthly* Jack Long and Charles Miller, whom I have not met but who give evidence in their writing that they are not of the superficial school. Also Bill Parquette who is a graduate student and Ed Ingalls, leading college pitcher in the East. There are, naturally enough, the usual throngs that thrill over the latest Tommy Dorsey efforts and hybrid outfits like the Raymond Scott Quintet, but these can be successfully ignored. Jam sessions are virtually unknown and visiting bands, if by some strange chance they happen to play jazz, are treated with the appalling ignorance that characterized Lowell House and Stuff Smith last spring. And Bobby Hackett finished up at the Theatrical Club and took the step to bigger things in New York, there has been no regular jazz in Boston.

### Hot Stuff Only In Ballrooms

For hot music the Harvard devotee must rely on the public ballrooms. Glenn Miller, who has an

## Harvard Men Pay Homage To Louie . . .



Harvard Hot Men Pay Homage to the "Old Louie" while the King Himself Grins in the Background: (Left to right) George Frazier '33, Jim Higgins '38, J. Pierce-Pott Fuller '38, Ed Barnes '39. As if fitting, DOWN BEAT has a place in the discussion.

satisfied where he is. The Ward band, incidentally, playing at the Hotel Bradford is a band worth noticing, and one can also see what is undoubtedly the best floor show in town. Although that's dubious praise. The only place around town, however, where one is likely to hear actual jazz is the Patman Club in Cambridge, an after-hours spot which does most of its business with the overflow from Boston at the one a.m. curfew. The small regular band is not too wonderful, though Billy Whiles on tenor and the guitar player, once with Herb Marsh, are capable of producing better than run of the mill stuff. It's a sit-in arrangement on the stand and if somebody like Frank Ameralt or Tom Anderson drops in you can be sure of your kicks. Anderson was a surprise a few nights ago, playing tenor with that real jig tone and running his phrases liquidly together in the manner of Prince Robinson. How he would sound in a section is impossible to guess, but his solo work makes him a damn good prospect for a band that needs a satisfactory tenor.

Otherwise, it's the same old Boston story, no jazz, no spots, no liquor after one.

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No Duck Soup For Transcription Men Now

New York, N. Y.—Transcription manufacturers are not going to find it duck soup to get licenses permitting them to employ AFM musicians, Joe N. Weber, AFM president, indicated by an announcement made the middle of November.

Union's international executive's board will judge which manufacturers deserve licenses, he announced. At the same time, he ordered AFM musicians, through their local officers, to quit working Dec. 1 for any transcription or phonograph record makers who have not received their AFM licenses. Deadline was later extended to Dec. 15.

Licenses include a particularly odious (for transcription makers) provision which bans dubbing of music from one record to another.

The next day radio officials met with the sub-committee of the union's executive board to work out a contract for NBC and CBS originating stations. Before contracts with non-affiliated stations are drawn up, Weber plans to take off the list of stations to be licensed those which charge \$15 or less per quarter hour or which have a net annual gross of less than \$17,000. Says these could not afford to employ musicians. There are about 150 stations in this class.

For Musicians Only . . . . . by Danny



Musicians Run By Waiters? . . . . .

Three hundred and eighty-five musicians may be surprised to find themselves in a waiters union. They may be surprised a great deal more when they find their policies dominated by restaurant employees, their salaries reduced to appease jealous hotel employees who may resent their higher earning ability (no matter the years and money invested in study and instruments).

And no matter how worthy a man's cause or his needs . . . when he's outvoted 10 to 1, what can he do?

But that's what the Philadelphia musicians have bargained for when they allowed a C.I.O. organizer to organize them into a rival union in that city.

Hopelessly outnumbered by the restaurant employees (even when they're all present), the musicians are further handicapped by being absent a great deal of the time working in other cities.

And who is to take care of their interests then? The crippled minority that's left?

The C.I.O. is ideal for the great mass of industries, where the same background and interests are enjoyed by the membership.

But for the musicians, and other highly trained groups of craftsmen, IT IS DAMN UNHEALTHY!

Negro And White Band Folds . . . . .

Seven white men and seven Negroes played side by side in New York's Harlem Uproar House to see if a mixed band would "take."

It lasted eleven days. Twice before similar attempts have failed. Theoretically it's democratic and may show the equality of black and white in a world of freedom.

But real democracy is equality of opportunity, not the fact that a Negro can sit side by side with a white, BUT THAT HE CAN BUILD A BAND AS GOOD AS CASA LOMA OR BENNY GOODMAN.

That he can (like Duke Ellington or Cab Calloway) make thousands of dollars more than most white musicians who are not so talented.

In music there are no racial lines. It is a democracy of talent. And in music, music should be its first consideration.

A mixed band today still arouses racial prejudice and focuses the public's attention on its social aspects—NOT ITS MUSICAL VALUES!—which is unfair to the members of such mixed groups and to their abilities as musicians.

A Damned Shame . . . . .

Musicians gripe . . . and howl to high heaven when things are tough (We know, we've done our share). And when one doesn't know where the rent is coming from, and his pals vanish like quicksilver, he realizes all too keenly "that something out to be done about it."

Yet somehow when he blunders through and things get easier, he forgets all about it.

But, by God, when another "tough" siege sets in, he almost ridiculously asks—"Why in the hell hasn't somebody done something about it?"

Last month DOWN BEAT asked musicians to write what they thought of a home for musicians—a place where musicians would be taken care of when they were ill, and a place to look forward to for retirement.

Scores of letters were received about controversial questions . . . but only one constructive letter with vision and foresight enough to see the possibilities and advantages of an ideal like this.

Which makes us wonder . . . ARE MUSICIANS REALLY INTERESTED IN THEIR OWN?

CHORDS AND DISCHORDS "They're In The Mail Bag"

J. F. X. Gets Hell

Carlisle, Pennsylvania To the Editor of Down Beat Dear Sir:

I am taking this opportunity to write a few facts for the benefit of one mysteriously Anonymous—J. F. X. Gordon, address unknown for obvious reasons. Mister (?) Gordon: If you are a struggling, underscale working-when-you-scab-a-gig, musician, and have had some Negro band to run into you and score on you in your own back yard, why in thunder don't you stand up and take it like a modern musician? Your editorial letter sounds like the ravings of some kid who is jealous of the way another kid runs with the ball in a football game and then you go all over town trying to get your friends to knock the other kid. You must have read somewhere that the Down Beat and any other magazine does not print anything that to the best of their knowledge is not the TRUTH (and if you have the nerve to keep reading) you might also have read somewhere the saying that Such popularity must be deserved. You can bet your bottom dollar that the Editors of DOWN BEAT have not been bribed to say all the fine things they say about the Negro artists. You must come to town and hear some of them perform and meet some of them, they are really human Gordie!! Only I warn you don't get too close so that you can hear some of the snakes the boys play on your favorite instrument or it might affect your Hat-Holding apparatus. In conclusion, if you really mean what you say about stopping ten subscriptions to DOWN BEAT because of your pet-peeve I will buy that many and pass them around just so the company doesn't go broke, or there are a gang of ways we can fill that blank, Savvy? Yours truly, S. Scott.

"No Prejudice, Please"

Toronto, Ontario Dear Sir:

Here's hoping you don't pay any attention to the remarks of J. F. X. Gordon regarding space devoted to Negro musicians in your publication. If you do, a hell of a lot more than the can subscribers he mentions—ones with sense and fairness enough to recognize the magnificent contributions of Negroes to the art of jazz—will quit reading DOWN BEAT.

The writer, and thousands of other white musicians and fans are thankful to the more than a very few colored orchestras for the pleasure and inspiration derived from their work. (J.F.X.G. sounds like the kind of a guy who could easily mention himself in the same breath as Ellington, Wilson, Tatum, Lunceford, Basie, Armstrong . . . and so on for pages!) Please continue your excellent policy of boosting an artist or or-

Let's Shuck to Town"

Minneapolis, Minn. November 20, 1937. Dear Sir:

Up here in Minnesota Way the fellers are taking up cheese-making as a side line. They claim there are 300 different kinds in the book. (Same way with husking season—a good crop of corn was had by all.)

We are "stuck" when it comes to selling our goods locally. Some "wheezy" corn outfit came to town one day and backed us off the map.

And Oh Boy! Did the "flour" fellers eat it up. I thought for a while they'd have to postpone the Lyceum circuit and the Symphony boys weren't exactly contented. They've changed the Alma Mater "Truckin' On Down" to "Fritz, Let's Shuck to Town."

One local news commentator wore out six pairs of shoes going to and fro, writing up the seedy notices, while the local boys who can and really send had to take a back seat. The local dailies are not fair in this respect. Any one can use an angel. Moral: Hitch your load of corn to an inspired rich man. With a few good jibes from corny "extras" all about the great (shucking aggregation) any one leader can't miss.

Respectfully yours, Sir "Pops" Papposabuts Peoria, Ill.

A Square Shootin' Mag.

Chicago, Illinois. Gentlemen:

I've been reading your magazine for a long time, and I'll continue to get my sharp kicks from the news that DOWN BEAT beats down deep and digs up for its customers.

In your November issue, I read the article of one J. F. X. Gordon, who was swinging out his chops about the space given to Negroes in DOWN BEAT.

Listen, "Gas Bag" Gordon, the DOWN BEAT is a square shootin' mag, that gives credit to those who merit it, and the color of one's skin does not enter into the matter. If there is a Chink who can beat out a Krupa rhythm with his chopsticks, he will be beat, sooner or later, into public view by DOWN BEAT. Modern swing is a copy of old Negro jazz, remember?

After all, the White musicians praise Negro musicians, and that should shut your trap, because they are better judges of music than you are.

Musically yours, C. Cornelius.

A Word from Joe Sullivan

Monrovia, Calif. November 15, 1937

Dear Editors: I have received so many letters pro and con, not only U.S.A., but also from Europe, regarding "Gene Krupa, Joe's favorite drummer" (see John Hammond's article, Sept. 1937 issue of DOWN BEAT) that I feel I should clear up this misunderstanding for my friends and DOWN BEAT readers.

I have never said Gene was the greatest drummer in the world. Gene and I have worked together for many years and he is one of my best friends. John knows this and that is probably what he meant by "Joe's favorite drummer, Gene Krupa." I regard Dave Tough, Geo. Wetling, Ray Bauduc, Ray McKinley too highly, not forgetting the great Negro drummers I have recorded and played with—Zutty Singleton, Geo. Stafford, Sidney Catlett, Kaiser Marshall, Chick Webb, Paul Barbarin, Cozy Cole, Baby Dodds, Baby Hall, etc., to say one man is greater or better than another, or one is the best in the world. I will say this, though: Gene Krupa, to me and in my estimation, is one of the greatest drummers I have had the pleasure to work with.

Sincerely yours, Joe Sullivan

Help! Help! Help!

Dear Sirs: Help! Help! Help! me. I've got a fine bunch of Cats in my band and every now and then they get into a groove—but the Big Bring Down is: when we play a town where we can't buy a DOWN BEAT, the Gates just about lose their minds, and I can't do a thing with them. And this happens to be one of those towns.

So am enclosing 15c worth of postage stamps for a copy of this month's issue before they blow their tops completely and go Mickey Mouse on me, or something. Please hurry before we all go Nuts!!

Respectfully, Strictly a Down Beat Del Mar of the Del Mar Franciscans

"Doubles on Bottles" Dec. 3, 1937 Dear Sir: I saw and read about Frankie Masters and his orchestra in the November issue of DOWN BEAT. It said that Frankie and the boys double on bottles, in which they blow tunes, while colored flash lights attached add the color.

You should give some credit to Dick "Hot Cha" Gardner who thought of the scheme. Dick was playing over WFMD about two years ago (now in Europe) also at clubs and he always used the bottle number.

Very truly yours, George C. Mitchell

# Bessie's Voice "Full of Shoutin' & Moanin' & Prayin'" Was Powerful To The End

By John Hammond

It is almost impossible to write with restraint about Bessie Smith. She not only was the greatest of the blues singers, but probably the greatest single force in American popular music. She died September 26, all but unknown to the addicts of the current rage known as "Swing."

Bessie was a titan, whose talent more than equalled her appetites. She had a tremendous voice that scorned the use of microphones and amplification. Despite the abuse it received from liquor and astounding living it remained a powerful organ until the very last.

Throughout her life she sang almost exclusively to Negro audiences in cabarets and the old T.O.B.A. colored theatre circuit. She made her stage debut when she was twelve, a protegee of another great blues pioneer, Ma Rainey. In 1917 the Columbia Phonograph Company discovered her singing in Selma, Alabama and sent for her to come North three years later. Her first records were an enormous success and between the years of 1922 and 1929, Bessie recorded more than one hundred and sixty sides with the greatest Negro musicians of the day. Although great artists like Fletcher Henderson, Louis Armstrong, and Joe Smith were her accompanists, it was she who set the mood and tempo on all the records and taught the men who were to become more famous than she much of what they know about music.

**Cave Real Blues to South**  
Bessie Smith, most brilliant and well known of all Negro blues singers, whose career was terminated last month when she died of injuries sustained in an automobile accident, was born some 41 years ago in Chattanooga, Tenn.

When she was only 12 years old she was discovered by "Ma" Rainey, pioneer blues singer who coached her and gave her the background which ultimately shot her to the pinnacle of success. She got her first professional experience when she was still in short skirts by singing in tent shows like the old time minstrels.

Bessie gave the real blues to the south long before the war brought jazz in its various forms past the Mason-Dixon line and her value to the development of jazz is inestimable. Benny and Bix gained invaluable experience in interpretation and timing while listening to her in Chicago night clubs as did many others who make up the who's who of swing music today.

In 1926 Bessie reached the top-most rung in her climb up the ladder of success and averaged as much

as \$2,000 a week, an unheard of salary for a Negro at this time even though jazz was sweeping the country at the time. She was ad-



Bessie Smith

mired by musicians and the public alike and the scores of blues records she waxed were best sellers in all parts of the country.

In addition to her innate ability she possessed the elusive quality of natural showmanship. As Carl Van Vechten, one of the first of the literary Negroes wrote in 1926: "She began her strange rites in a voice full of shoutin' and moanin' and prayin' and sufferin'; a wild, rough, Ethiopian voice, harsh and volcanic, released between rouged lips and the whitest of teeth, the singer swaying slightly to the rhythm."

In honor of Bessie Smith and as an accommodation to the hundreds of requests for her records when the news of her passing was broadcast, Columbia Records recently put out a Bessie Smith Album containing re-pressings of six of the 80-odd records she made between 1922 and 1929. One of these, "St. Louis Blues" and "Reckless Blues" is thought by many to be the greatest blues record ever made.

During her last few years, Bessie had to carry around some 200 pounds of obesity. It seemed as if she smiled at least once a day for every ounce in her body and to many she became the personification of the old southern mammy; always a smile for everyone and a song on her lips. When the world lost Bessie it lost a wonderful singer . . . but more tragically it lost a wonderfully sympathetic and genuine person.

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# DOC'S GUITAR CLASS

A Merry Christmas to you, class!—and thanks for the nice letters received. It's a big help to have you sending in comments on guitar, banjo and mandolin enthusiasts. Keep right on sending those letters to "Doc" care of ye goode olde DOWNBEAT—we're all interested in knowing what's newsy and interesting in the field of frets.

Alvino Rey has done it again! not over the air this time but on paper in the form of a 75-page "Singing Guitar Book." The title page indicates that it is written for advanced players. I've never known Alvino to do anything that was not "advanced"—even to winning the beautiful and talented Louise King. Robbins sponsors the book. Hawaiian guitar players are going for it in a big way.

MY FAVORITE BROADWAY BILLING OF THE MONTH—50 TALL—TAN—TERRIFIC—GALS. AT THE COTTON CLUB WHERE CAB CALLOWAY IS HI-DE-HOEING TO THE DELIGHT OF CAPACITY CROWDS. MORRIS WHITE IS THE FELLOW I WENT TO HEAR—WHAT A GUITAR PLAYER!

I'm one of those grown-up comic-strip fans. "Polly and Her Pals" is one of my favorites and cartoonist Cliff Sterrett is a guitarist of no mean ability. Cliff coaxes his characters to do their antics by music cued to the part. Son Paul Sterrett teams up with Dad on the Ukulele; also writes arrangements for several of the better air shows. Not to be left twiddling her thumbs, Mother Sterrett plays Mandolin.

I suggest as a Christmas present to Joe Sodge—a cooling system for his guitar. Listen in on nearly any swing program—he really dishes it out 'hot.'

ELMO TANNER, THE WHISTLING GUITARIST WITH TED WEEMS, IS A WELCOME CHANGE DURING AN EVENING LISTENING TO RADIO BANDS. THEY COME FROM CHICAGO—DIAL IN.

Focus your optics on your local theatre screen for some new features and shorts where Roy Whitley and his Cowboy Band romp home to a dazzling finish. Roy and the boys have left Madison Square Garden and the Rodeo to return to the coast to start work on five movie shorts for R.K.O. and eight features for Columbia. Roy is the leader and guitar player.

DID YOU KNOW—The Ukulele is not a native instrument of Hawaii? It was really introduced to the Islands about 1877 by its creator Manuel Nunez, a Portuguese—500,000 guitars are made and sold each year—the whole world comes to America for fine guitars—Damon was Socrates' instructor on the guitar—Beethoven called the guitar "A miniature orchestra in itself"—Hilton Lamare is an expert camera man—Carl Kress depends upon his yacht for summer recreation—George Rose plays the guitar both for job and hobby.

Fingernail Biting Department—Why do publishers continue not to cue the melody guitar part in dance orchestras? When is someone going to invent a wound guitar B that wears as long as a 6th? Why is the guitar players' national anthem "Sweet Sue"? Does anyone know why Django Reinhardt has never visited the United States?

Thanks, Ken Warren, for reminding me that there is a lot of music in the banjo. Although Ken plays guitar on his hotel Tap Room job in Binghamton, N. Y., there are frequent requests for banjo numbers—perhaps because Ken is one of the most entertaining of banjo players.

An accommodating "waist line"—Roc Hillman just couldn't find a place on the stand for his chair when Jimmy Dorsey opened at the Congress Casino in Chicago—looked for a time as if Roc would be parked in the check room. Finally someone discovered a space at the waist-line of the grand piano and everyone was happy.

ATLANTA'S PERRY BECHTEL DID SUCH A FINE JOB ON HIS GUITAR WHEN AL PEARCE PLAYED THE GEORGIA CAPITOL THAT HE BROUGHT DOWN THE HOUSE—AND A CONTRACT TO PLAY ON THE PEARCE NETWORK SHOW.

The fellow you hear so often over WABC-New York is Frank Worrell. I ran across him the other day at 42nd and Broadway. He didn't have time to talk. "Too many guitar dates!" he said.

A great white bird was seen recently winging his way towards Minneapolis with something hanging from his bill. After visiting the Ken Spears 'tis rumored he will head for the Kappy Kaplan home in Chicago. Which goes to prove there is just one thing more desirable to hold on their knee than a guitar.

Suggestion for some smart booker—take a trip down to Louisiana and bring Snoozer Quinn back to New York for appearances in some of the 52nd Street clubs and a few radio guest artist spots. Snoozer, in my estimation, is one of the most phenomenal guitar players I have ever heard—remember when Whiteman used to feature him?

TURN THE SPOT ON—Perry Botkin for his guitar on Bing Crosby's Thursday program (wish the sponsors would lengthen this program a little!).—The floor show at the New International Casino at 45th and Broadway which finally got under way after several postponements. Besides the show there are three bands including George Olsen with Jack Miller's grand work on electric Hawaiian guitar.—Bob Spergel, staff guitarist at station WNEW, who is a "stylist" on the double neck electric Hawaiian guitar because he has worked hard and put a lot of thought and study into developing a new technique. Bob is also an artist on the Spanish guitar.

Doc

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# The Rise Of A Crippled Genius

## Little "Chick" Dodged Sunday School To Learn Drums From Parade Band

William (Chick) Webb was born February 10, 1909 in Baltimore, Md. That made three of them, two older sisters, and Chick the baby. At three years of age, Chick started to beat out rhythms on the pots and pans, in fact on anything that he could lay his little hands on. There was a big family, counting grandparents and cousins, and mostly the kids were brought up by "Grandpop," but Chick was his mother's favorite and he received special attention.

When he was nine years old, he was sent out to peddle newspapers. Chick says he may not play much drums, but he sure could peddle a load of papers. He claims he sold around 4,000 a day, but 400 is probably closer to it. Still there is no gainsaying that he was a canny youngster with plenty of nerve and initiative, and he made for himself many friends. During this time he was saving his pennies in order to purchase some drums, since he was drum-mad from the start. Always tiny, Chick's deformity never proved itself a drawback to him, for his big grin and engaging personality invariably attracted favorable attention.

### "Chick" Lost Himself on Sundays

When the family would set off for church on Sunday mornings, Chick would run on ahead and lose himself, leaving the family in a state of shocked infatuation. As soon as he was safe, Chick would set out to follow the route of his favorite parade band. There was one drummer in particular, and Chick will tell you today that this boy was his greatest inspiration, despite the fact he would invariably encounter a severe beating when he finally reached home, hours late, after having worried his family to death. Nevertheless, he could not be cured and wherever this particular drummer was known to be playing, there could Chick be found.

Having achieved his ambition, and finally the proud possessor of a "beat" set of drums, Chick proceeded to play gigs here and there, wherever he could get work. He used to do a lot of trick drumming which went down well with the people, and before long he had a semi-steady job on one of the excursion boats which crossed back and forth on Sheepshead Bay. On Saturday nights he used to make as much as fifteen dollars, which seemed a fortune to an eleven year old boy. Nights that he could get away from home, he would go the rounds of the night clubs, sitting in wherever he could and making himself nice change in tips.

### First Was the "Jazzola" Band

The first steady band with which Chick ever worked was called the Jazzola Band, and there Chick formed a life long friendship. John Trueheart, the now famous guitar player, was with the band and he and Chick became fast friends. Trueheart was the first of the two to start out for New York but he did not stay long and came back to report that work was pretty scarce around the big city. Nevertheless, again the two decided to try their luck and without telling their folks, off they went to try for a break in New York.

On arrival, Trueheart got a small job out of town, while Chick saved his money and got to know many of the "Cats" around town. It was not long before he met Bobby Starks, the trumpet player, who, incidentally has since been with Chick for years, and is one of his present stars. Bobby heard Chick play and liked it. He was working with Edgar Dowell at the time and was anxious to get Chick in the band. Chick was afraid to take a steady job, because of his family, but still allowed himself to be persuaded to make rehearsal. Dowell however refused to listen to him, being very content with the man he already had. The band was told to make an audition for the job at the Palace Gardens, and the boys got their instruments together and started off for the audition hall.

### Quirk of Fate Cave Him Steady Job

By some queer quirk of fate, the drummer got lost on the subway,

and an hour passed with the boss waiting, and the band all ready and still no drummer. Bobby Starks insisted that they allow Chick to play the drums but the leader wouldn't hear of it. Finally the boss told him they would have to forfeit the audition if they didn't allow the new drummer to play. Therefore Chick climbed up on the drums and the band got together to swing out, making such an impression that they got the job. The only stipulation made by the boss was that they employ the drummer who had auditioned with the band, since he had made a fine impression. Thus it came about that Chick Webb got his first job in New York City.



Chick Webb

Chick sent, later on, for Trueheart to join them and everything seemed very rosy. The job paid \$60 a week and Webb had never had so much money before in his life. He saved \$50 a week, and was still very green. He neither smoked nor drank, nor ran around with the "chicks."

### Laid Off for Almost a Year

But jobs do not last forever and when the band finally broke up, Chick and Trueheart were forced

to lay off for almost a year. At this time, work was very scarce and there were any number of fine musicians to be had for very small change. Small's Paradise used to have a Sunday matinee and Johnny Hodges, Otto Hardwick, Chick, Benny Carter and many others of today's stars used to fight for the work because it paid \$6.00 for the afternoon. Up until this time, Duke Ellington and Fletcher Henderson had been doing pretty well with small, six-piece combinations, but at this time Duke, too, had been lying around for ten or eleven months. All the musicians used to hang out on the street and argue about music. Duke always was very "sharp" and invariably carried a brief case under his arm. This year did a lot for Chick in the sense of helping him to find out what it was all about. He and Duke used to pal around a lot together. Duke finally landed a job at the Kentucky Club, Harry Cooper, then playing at the Black Bottom Club with a small band, received a better offer and decided to leave. Duke had the opportunity to book another band into the Black Bottom and attempted to persuade Chick to take the job. Ironically enough, Chick didn't want it, at no time had he ever wanted to have his own band. He was so crazy about playing drums, and he was not particularly interested in making money or in delving into all the angles and "jive" that went with holding down a good job.

### Johnny Hodges, Chick's First Luau

Nevertheless, Johnny Hodges, who incidentally is Chick's first cousin, and who had been working with Chick, succeeded in persuading him to take up courage and go ahead with the thing since they all needed work badly. Accordingly, Chick opened the spot with a five-piece band. Don Kirkpatrick on piano (now with Don Redman), Trueheart on guitar, Hodges on alto and Bobby Starks on trumpet. This band was "very terrific" and they got \$200 a week for it, and were paying Duke \$30 a week commission. The job lasted five months. After this, once again Duke was instrumental in landing their next job. This time it was the Paddock Club with eight men. This was one of the best bands that Chick ever had. The personnel of the band included the original five plus Elmer Williams, tenor sax, and Slat, the famous trombone player, and a good bass player.

### Woodshedded Their Arrangements

Nobody in the band could read

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music, but they worked out some amazing arrangements, and every day they took one orchestration and woodshedded it until they got it down. They were sensational in the Paddock Club, and their arrangements were so marvelous that Fletcher Henderson wanted to buy their scores, but none of their original things was written out. At this time the Savoy Ballroom staged a Battle of Music, and there were three bands: Fess Williams, who was then a current rave, Fletcher Henderson's sensational 1928 band and Chick Webb and his eight-piece combination. Chick had such amazing musicians in his band and they played with so much feeling and fervor that they swung the crowd right over to them, astounding everybody. Another time that the little band triumphed was when the Savoy brought in the renowned (King) Joe Oliver and his band from the West. This band was all the rage and in the East nobody had had much of a chance to hear them. Oliver had had to change some men and though he had wonderful musicians in the band, nevertheless he was not entirely up to form. They had one number which was definitely conceded to be a "Killer." It was called the "Cat." It so happened that Chick and the boys had their own arrangement on this number and after they had got through playing it, Oliver never took it out of his books again as long as he stayed at the Savoy.

Paul Barbarin was drumming with Oliver at the time and was recognized as top man. When they opened, he had not bothered to even speak to Chick, so confident was he, but when they had finished out the evening, he came over to Webb with an apology and suggested that they should be good friends, which they have been ever since. After this the Paddock Club burnt down, and once

again Chick was out of work. The Savoy Ballroom had only been opened a short time and was doing wonderful business. Jay Faggen, who was running the spot, was interested in seeing Chick work there.

### Advised Not to Be a Wise Guy

Chick was still very averse to being the leader of a band, and hesitated to take the job. He was green with regard to money matters, and due to this, an amusing incident occurred. Jay Faggen told Chick and Johnny Hodges to come in and see him, which they did. After talking everything over, Chick intimated that he didn't think he wanted the job, Johnny interrupted him, and told the man, "Oh yes, he does." They were offered \$67.50 apiece with \$76 for Chick as leader. Chick was surprised, since up until that time he and the boys had been making equal money. However, another of the officials of the Savoy happened to be present at that time, and noticing Chick's surprise at the additional monies, he took him aside and told him not to be a "wise guy," trying to get more than that to which he was entitled, and told him that he had better make up his mind to be content with what he was given. Chick, being very raw, apologized and agreed to be satisfied with whatever came his way and took the \$67.50 right along with the men. He had a year's contract and was such a tremendous success that it was renewed at the end of the year, and he was allowed to add two men.

### Webb Has Good Week at Palace Theatre

Chicago, Illinois—Chick Webb brought his swing band into the RKO-Palace here for a week in November, added Ella Fitzgerald to the show. Attendance records at the Palace were broken during his stay.

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# Nazis Censor "Frank" Letter About "Nigger-Musik!"

## Huge Shrines For Yokels & Tiny "Buck-A-Drink" Bars Are Nazi Swingland

By Douglas McDougall

Paris, France—First of all I would like to apologize for those incoherent and ill-organized remarks about German jazz which represented my last month's contribution to these columns, but these jumbled facts were all the editors of DOWN BEAT received (are you listenin', German postal inspectors!) of a long article on Berlin which I mailed some time last summer. The rest of the piece was devoted to some aspects of the night life of the great and ugly German capitol, and to some of the better bands there. There is really nothing remarkable in the jazz line in

Berlin except Fritz Schulze, who is by far the greatest swing musician I heard in Germany, and indeed one of the finest on the entire continent! Fritz is already an outstanding swing artist, and were he only able to leave the "Vaterland," and escape to England or America where he could profit from inspiration and encouragement, I am convinced he could become one of the foremost jazz pianists in this gloomy world. His playing is characterized by a very light and graceful style, yet is extremely hot and packs a powerful attack, and there is an inherent rhythmic feeling and swing in the sparkling touch which I have never heard in any other white pianist. It is really distressing that he is marooned in a land where there is so much prejudice against "that abominable, culture-destroying 'Niggermusik,' for naturally he suffers from a lack of inspiration. His fellow musicians all recognize his ability, but he enjoys almost complete obscurity among the public, and only the most enlightened swing fans are aware of his merits. Still it was encouraging to hear Panassie remark that he thought very highly of the one record of Schulze which he knew, and Charles Delaunay also said he considered him one of the best white pianists.

### "Entombed" In Berlin's Snootiest Club

Fritz is at present entombed within the exclusive walls of the Quartier Latin, Berlin's swankiest, smoothest and snootiest night spot, which is not only Germany's finest *boite de nuit*, but indeed one of the most select establishments on the continent. In Berlin there are two chief types of night clubs: the gigantic emporia of wholesale entertainment such as the Europahauss, and that monster cathedral of amusement and the throne of all the visiting yokels, the Haus Vaterland; and the tiny, elegant and expensive "Bars," such as the above-mentioned Quartier Latin, Ciro and Sherbini. Vaguely akin to the 52nd Street swing saloons, these bars are minute night clubs, luxuriously outfitted and never containing more than two rooms of microscopic dimensions, which cater to unquestionably the best public in the city. Drinks begin at a buck a gulp, and one can partake of excellent food at prices which are also unpleasantly high. The music in such places is created by small jam combinations of the community's better musicians who, incidentally, regard such jobs very highly, since they are paid well and also enjoy more playing freedom, not being overwhelmed with innumerable waltzes, rumbas, etc., as is the case in the larger bands.

### Jam in Herr Mustapha's Swanky "Ciro"

Of all this sort of night spot, the Quartier is by far the most exclusive and is the favorite hang-out of many stage and screen stars, the Diplomatic Corps, and other worthy folk. It's hard to gain entrance into the swank sanctum of the elite unless one has made reservations in advance, and evening dress is more or less required; incidentally, if the highly quizzical doorman doesn't approve of your looks, he is wont to bar your admittance with the chilling statement that "a private party for members of the Diplomatic Corps is under way, and only invited guests may enter." "Ciro," under the sympathetic management of Herr Mustapha, a genteel Egyptian, enjoys al-

land's premier hot musician and a tenor man of European reknown, was the star of a competent five-piece group which jammed away merrily, sometimes with grievous errors, it is true, but on the whole quite respectably.

Wehner Is Victim of Jive Mania Outside of Schulze, the only other jazz manifestation of note in Berlin is the so-called director of Germany's best dance band, that singular individual, Heinz Wehner. The Strange Case of Herr Wehner is indeed a peculiar and paradoxical one, and deserves a few words of mention here. In Wehner we have a very versatile and talented musician who leads, or at least is supposed to lead, unquestionably the best large band in the Nazi Realm. Not only is it Germany's best orchestra, but with a few minor but important changes it could well be one of the top ranking combinations in all Europe. The Herr Di-

rektor is undoubtedly a gifted musician; he fiddles well, both classically and hotly, plays an above-the-average brand of trumpet, and sings pleasantly in English and German. The band itself is composed of some 14 musicians, all of whom are capable players and at least three of them—Herbert Mueller, an excellent tenor man; Wernecke, a good pianist; and a trombonist whose name evades me at the moment—are outstanding. But instead of utilizing his talents into molding this very creditable orchestra into a bang-up band, Wehner chooses to neglect the musical side, preferring, it seems, to devote an abnormal amount of his attention to the creation of a ridiculous amount of jive. He is, as the Germans say, *uninteressiert* in the orchestra; not infrequently he does not bother to appear on the platform with the band and when he does, he wastes most of the evening traipsing around the stage in

an incomprehensible fashion, making grimaces at the nonplussed public or indulging in some pseudo skat-singing. It is really regrettable that the musician is so uninterested in his work, for the band could very easily become a fine one. Their arrangements are for the most part pretty pompous and without any real rhythmic character, but yet when they cut loose with a note-by-note transcription of Benny's "Madhouse," the obvious merits of the orchestra are easily discernible, for they play with an attack, feeling and union which is remarkable for a European unit.

(Continued next month)

### INVALID GOES FOR PANICO

Louis Panico doesn't know it—but his most ardent fan is A. J. (Tush) Daeschle of Selfridge, N. D. Tush spends a lot of time with his radio—for he hasn't walked for over three years. He is determined to overcome his handicap and journey to Chicago to trip the light fantastic to the rhythms of his idol.

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# Joe Sanders Fishes For Bass With A. Cornet!

### Fishing Float Nets 142 Bass, 24 Bottle Fish, 4 Long Beards

By Glenn Burrs

Did you musicians ever hear of the White River, Branson, Mo., the Jim Owens' Boat Line or Clark "Water Scouts"?

There are many of you musicians who love to fish and hunt and before you plan your next vacation trip drop a line to the Honorable Mayor of Branson, Mo., Jim Owens, about one of his special float trips from Branson down the White River to Music Creek, Ark.

I had the pleasure of making one of these float trips in the company of Joe "The 'Ole Left Hand'" Sanders, his brother Roy and Rex Downing, Joe's trombonist, during the middle of October.

If you want to see some of the most beautiful scenery the Ozarks has to offer, then plan one of these trips. We had seventy miles of same on our float down to Music Creek. This Music Creek is no gag but an actual fact.

The White River is crystal clear spring water and believe it or not you can read a newspaper in 12 feet of water. Imagine what four fishermen with long beards looked like to those small and large mouth bass. It took some tall plug throwing to keep out of their sight and fool them into hitting our baits. Before I go farther let me say right here that we caught all of our fish on a Rainbow Water Scout, manufactured by C. A. Clark at Springfield, Mo., a gentleman who knows his Ozark fishing and has developed a bait that makes those bass "truck on down." The fish don't thumb their nose at that plug.

#### Sleep Under the Stars

We arrived at Branson, Mo., Oct. 12th, had a most enjoyable banquet with Mayor Jim Owens and shoved off, with three row-boats loaded on a truck, for a thirty-mile drive to the river. Arriving around midnight we slept out under the stars and after a healthy breakfast of Al. (head chef) Cornet's flapjacks, ham and a couple of eggs with two cups of coffee thrown in for good measure we hauled out our tackle boxes and rods and pushed off on some of the finest fishing waters in the country.

Under the guidance of Al. Cornet, a guide who has been on the White River for some thirty years, we were in for a full day of real fishing. Al. knows every ripple on that river and when he sees a fish break water or feeding he instructs you to cast a plug over there and sure enough you'll hook a bass.

The guy with the long white beard, Sanders, was sitting in the front of Cornet's boat throwing those Rainbow plugs in every nook and behind every rock that he thought was hiding a small mouth. Well, between the Cornet fellow and orchestra leader Sanders, they were setting a fast tempo for those bass. Those reels were doing plenty of singing, and it was music to the fish for they were doing everything from a Waltz down to the Big Apple. A couple of them even stood on their tails and thumbed their noses at Sanders.

#### Camped on Gravel Bars

Late each afternoon we would pull in to some gravel bar and set up for the night and another of Al. Cornet's famous campfire meals, a few rounds of rummy or poker, knock off another bottle fish, then into the arms of Morpheus. Sleep came fast unless Joe and Roy kept you awake sawing out a few more



UPPER LEFT—A beautiful shot of the White River below Branson, Mo. UPPER RIGHT—Glenn Burrs, Joe and Roy Sanders exhibiting a string of small mouth bass at Music Creek. CENTER LEFT—Al. Cornet, a real guide and excellent cook, knows where the fish are and how to catch 'em. CENTER—A day's catch of small and large mouth bass averaging three pounds. CENTER RIGHT—Rex Downing and the 'Ole Left Hand' bragging about the two 3 1/4 pounders they caught—(Burrs confided they only weighed 1 1/2 lb. apiece.) LOWER LEFT—Another catch of small mouth bass. LOWER RIGHT—Editor Burrs ketching himself a bottle fish while taking a noon day snooze.

rowboats for Jim Owens. How those two boys from Kansas can snore! It's a wonder they didn't scare all the fish.

Up with the sun, another shot at the bottle fish, Cornet's flapjacks, and we were off again.

Nine days of this kind of fishing on a crystal clear river that would remind you of the "Rhapsody in Blue" (I have color pictures to prove that one) is enough to make any person that is a lover of the wide open spaces go away raving about the Ozarks. I'm passing this news along to you musicians, if you don't take advantage of one of these float trips you're missing not only a fine vacation but also some of the best fishing I've ever seen and I've done quite a bit of plug casting.

The ninth day we loaded our rowboats on the truck at Music Creek and started through some of the wildest country in the Ozarks, back to Branson, then on home and back to work.

Before I close let me tell you that my fishing partner, Rex Downing, caught the biggest small mouth bass.

It weighed a little better than four pounds (liar, a pound and a quarter?). Another thing, don't kid yourself that this fellow Joe Sanders isn't a fisherman and his brother Roy, the "Case County Flash," can whip a fly rod with the best of them. Imagine what your poor editor was doing fishing behind these two pro-

fessionals. Well, anyway, I caught my share and did most of the camera work. Anyone wanting to see those colored movies of this trip just give me a ring.

Next fall will see the four plug-casters with the long beards back on White River watching the fish dance to the tunes of A. Cornet.

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## Rex Downing Gets A New Style Mud Pack

By Shipoke

Rockford, Ill.—Thanx to Herb Jenkins and the committee, Joe Sanders, the "goy with the long, white beard," was booked for the Rockford Auto Show last month.

Herb and the boys are patting themselves on the back over their choice of the 'Ole Left Hand and his band for the occasion. Joe kept the place packed every day and night during the show. The last nite of the show the committee was forced to shove the cars off the Armory floor because of the demand to dance to the music of Sanders' band.

Joe and his "Little Duckie Wuckies" including Jane Kay, his fine vocalist, packed their bus for the trip to Des Moines, Iowa for a one nite stand at the Tra Mor Ballroom, one of Tom Archer's best and latest spots. The boys were lucky to reach Des Moines in time for the job. A heavy snow-storm was encountered and thanx to Bill Beyerly, capable driver of the bus, they didn't slide off the road. Sanders himself, accompanied by Mrs. Sanders, Rex

(Modulate to Page 18)

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# Jelly-Roll Morton At 52 Has Ancient Jive To Spare!

## Still Going Strong—Jelly-Roll Was Swingin' 15 Years Before Louie Blew In

By M. W. Stearns

This is the genuine story of Jelly-Roll Morton and the earliest days of swing-music yet recorded, made possible by the crack reporting of authority Lowell W. Williams of Washington, D.C. For Jelly-Roll is fifty-two years old today and still going strong with a gang of ancient jive to spare.

Ferdinand Morton was born in New Orleans, September 20th, 1885, fifteen years before Louis Armstrong blew into the world and just a little over a half-century ago. Man, that's plenty far back! At the age of six, backed by parents who were intelligent and not too hard up, he took lessons on the guitar from a Spanish teacher and became the local prodigy overnight. Anybody could see the kid was gifted musically. But by the age of ten, young Ferdinand had heard those military bands carving each other on the river-banks, and he dropped the guitar like a hot potato for a set of drums. There was an instrument that beat out! He got over that, however, and went to work on the piano, taking regular lessons and learning faster than his teacher. Don't lose that classical jive, was Morton's reaction, give me rhythm. And so at the age of fifteen, the year Armstrong was born, he got his first job jumping the stomp-box in a house of ill repute, variously known as a honky-tonk or barrel-house, located on Rampart Street.

**First Job Broke the Ice**  
That first job broke the ice, and Jelly-Roll played around town, in great demand as a soloist, for three years. In between he made a stab at going to school, and actually attended New Orleans University for a while. But why mess around with learning when everybody was yelling for that new kind of piano? His first band job was with Armand's orchestra, a little known New Orleans band. But then, only the colored people would have heard of this before. In 1903, he left New Orleans and went on the road with the Will Benbon shows. This lasted a year, and left Morton in Mississippi playing solo stuff for yelling audiences. There wasn't much to worry about when you could land a job anywhere.

At this time, there was a great piano contest in St. Louis, advertised all over the colored South, to find the greatest of the stomp-box wizards. Jelly-Roll was just a punk and got scared out of the contest when he learned that ol' Tony Jackson, the fast carving ace of the ivories was entering. Jackson was the composer of "Pretty Baby," and had a wide rep. Morton was really brought down when he discovered that Tony didn't show and that Alfred Wilson had copped the crown. He knew Wilson and was confident that he could have cut him down. That was one lesson.

**Keppard Inaugurates Modern Trumpet**  
From 1906 to 1908, Morton eased into Pensacola, Florida, and played at the Belmont theatre with a piano-drum combo. Meanwhile, the

### Andy & Mary Lou



Andy Kirk and Mary Lou Williams, his pianist, going over one of her arrangements.

boys back in N. O. were coming along fast. His old friend, Freddie Keppard, was at the top. According to Morton, Keppard was the first modern trumpeter. This was some time before King Oliver, who learned plenty from Freddie. Before Keppard, there was nothing but ragtime, and it was ragtime that bands like John Robicheau's, Manuel Perea's, and others played. Robicheau was the top in this field. But the first power-horn, preceding Keppard, was Buddy Bolden. He was the real composer of "St. Louis Ticker," but never got credit for it. And was he popular! Whenever he played at Lincoln Park, on the outskirts of New Orleans, all he had to do was turn his horn toward the city, and the crowd would start coming. Bolden blew his brains out while he was still young and was sent to an asylum. But Morton still says today that there never was a trumpeter that could carve Kepp-

pard. He had everything, from the trombone growl to the highest clarinet notes, and a bag of a thousand tricks.

Morton says the first Dixieland combo was Freddie Keppard's. It consisted of Edward Vincent, trombone; Keppard, cornet; George Bacquet, clarinet; D. D. Chandler, drums; and Bud Christian, piano. This five-piece outfit had formerly consisted of seven pieces, with James Palio, violin; Gigs Williams, guitar; and Bill Johnson, bass. But to save expenses they added a piano and dropped the guitar, violin, and bass. Make a note of the fact that the white musicians, later known as the Original Dixieland Jazz Band, some of whom were still in short pants, hadn't been heard of as yet. And remember these names of colored musicians who were beating it out every night down in New Orleans in various bands: on trumpet, Keppard, Oliver, Buddy Petite, and Mutt Carey; on clarinet, George Bacquet, Lorenzo Tio, Big Eye Louis, Papa Humphrey, and little Sidney Bechet; on trombone, Frank Duson, Eddie Vincent, Kid Ory; on drums, D. D. Chandler, Ding Johnson, Hil Aire; on bass, William Merrere, Edward Garland, Bill Johnson, and Pop Foster. No fine violinist has ever come up out of N. O. At this time, John Robicheau and Armand Piron were the best.

**Morton Packs In Chicagoans**  
In 1908, Jelly-Roll Morton came North to Chicago which held out the possibility of bigger paying jobs. All the time, he was playing solo because there was more money in it. In Chicago, he played at the Pompey Cafe, Little Savoy, Boston Oyster House (now the Morrison Hotel), Jim Colosimo's, the Chateau, and Bill Lewis', besides a great variety of one-nighters. A lot of times, police were called out to hold back admiring listeners. Then Morton organized a vocal trio with Harry Bernard and Bill Cooke. This lasted for a year, and when it broke up, he trekked back to N. O. A lot of jive had flowed under the bridge since he left, and Jelly-Roll was taking it easy. The great stomp-artist then was Benny Frenchie who was carving all comers with his key-work down on Beale Street. Jelly-Roll was plenty scared and left the piano strictly alone. One night he went to hear Frenchie and jokingly made a crack to a bystander as to whether that was the best Frenchie could do. He meant it as a compliment, but Frenchie overheard him and left the piano, asking Morton loudly if he could do better. There was nothing to do but sit down at the piano and take it on the chin. So Jelly-Roll beat out a few for the boys. They liked it so much that they forgot about Frenchie, who never spoke to Morton again.

(To be continued)

## Jives of the Jitterbugs

By M. W. Stearns

(Ed's Note: Queries may be sent directly to M. W. Stearns, 20 Lake Place, New Haven, Conn.)

### What Is Jive?

Peter Tamony of Frisco has trouble with musician's slang and asks for help on the words *jive*, *cat*, *gate*, and *swing*. It's anybody's guess, but it looks as if "jive" is a bastard form of the good English word "jibe." The theory that "gate" comes from alligator sounds pretty weak. "Gate-mouth" is self-explanatory, and you've certainly caught a gate swinging. The word "swing" is known to have originated in England, where the expression "hot jazz" was considered on the raw side. As for "cat," who can give us the answer?

### Farewell Blues

From Brooklyn, F. R. Miller wants to know the best record of Farewell Blues ever waxed, among other things. On this tune, the answer is easy. It's the Venuti-Lang Vocalion (No. 500187), which spotlights the Teagarden freres, Benny Goodman, Art Shutt, Neil Marshall, and Joe Tarto, as well as the fiddle-guitar duo. Nobody solos on the last two choruses but do they ride a riff! For the rest, Johnny Hodges takes the second chorus on Louis' "Wild Man Blues." The Victor "Tiger" by the Dixieland Five is last year's platter by the genuine old-timers who got together again. Times changed meanwhile. That Champion disc of "Mamma Don't Allow It" features McKenzie-Condor's gang with the great Forest Crawford on tenor, now ill with T.B. And Mannone's "Royal Garden" features the Bob Crosby crew.

### The Norvogue

Roger Hitchcock of Malden, Mass. wants to know the best of the Bailey-Norvo output. Of the recent stuff, "Boh White" on Vocalion under Mildred's name, leads off. On the same label, don't miss "When Day Is Done," of last year, or last summer's "Posin'," on Brunswick. They have both made fine platters on their own. Maybe the cream is the Norvo Columbias, such as "Blues in

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### What Future Has American Music

(Continued from Page 1) Paul says, "It's the 'Hot' guys who are really corny! . . . because they can only play in one groove!"

"High-school kids who prate about 'swing' and rave about such men as Wingy Manone, as if they had just discovered a new art, should know that for 22 years Wingy has had the same one arm and played the same style. In the old days, they called it 'sock' music. Then it became 'jazz,' and now it's 'Swing'."

"Of course Swing has developed. Benny Goodman wouldn't be the improvising genius he is today if the Dixieland Band hadn't preceded him," Paul reminisced.

"All the fine swing bands today play arrangements. Yet the popular conception then, was that if a musician could read, he couldn't improvise!"

Most of the music then was played the "hit-and-run" system. But in Whiteman's band, when something good was played, Paul said "write it down."

"We always had five guys who could go!" Paul went on. "And when one of the men 'faked' a good chorus, the arrangers wrote it out for the sections. In this way an arrangement was built up—the best efforts of each man."

"In fact, 'Rhapsody in Blue' was a 'lick' in the old days that Gorman, a Whiteman sax player, often played on his laughing, sneezing clarinet."

#### The Part Swing Will Play in Future American Music

Paul prophesied, "Swing music is native, and like the folk music of other countries, will some day form a vital part of American Symphonic Literature."

"But," he warned, "hot' musicians get awfully 'one-sided,' and the 'gut-bucket' guys who won't play anything but hot licks have lost their inspiration."

There are many influences on American music, and Jazz is its musical melting pot—the 'Work Songs, the Blues, the Hill-Billy Tunes, Negro Spirituals, the Moderns—and there is good thematic material crying for good symphonies, operas, etc."

Gerahwin, Grofe, Ellington, Forsythe, Scott, are all off-shoots of the American tree of rhythm music, and their variety of background, technique and ideas only reflect the infinite variety that is America."

Whiteman, who goes on the Chesterfield hour New Year's Eve for a year, is planning to give a concert soon to test the public reaction to his All-American band playing distinctly American compositions."

In the meantime Mr. "P.W." continues to be one of the most open-minded and constructive forces in the field of modern music, with a seasoned "weather-eye" cocked for new ideas, new talent and new influences.

### They Break Fiddles For Fun . . . . .



Fiddles are broken, pianos fall apart, musicians give each other

### REX GETS MUD PACK

(Continued from Page 16) that there would be dancing the last night the place was jammed to the rafters.

Downing and Glenn Burrs (Editor of DOWN BEAT) rode in Joe's new Supercharger Cord. This car will do 145 per hour but the best it did on this trip was 102 miles per hour. Evidently Joe had the brakes on or forgot to throw it into fourth gear. We would suggest that Sanders put wings on this buggy of his and take to the air. He could avoid skidding over those curbstones and throwing mud packs all over Downing's face. Come to think of it Downing's face does need a lifting job inasmuch as that first chin of his is getting a bit underslung.

Regardless of the above incident we understand from Burrs that his fellow Sanders does as good a job of driving the Cord as he does catching those small mouths and line-sides down on the White River. Those Rainbow plugs also 'satched 'em."

After the Des Moines engagement the Bus and Ork, shoved off for Iowa City for a nite at the Iowa University. Downing's eyes had begun to sag a bit before the job started and Eddie Edwards was doubling on a little brown jug (or was that at Des Moines?). Jack Cathcart, McDowell and the good-looking drummer, Dean Stevenson, were all eyes, claim they never saw so many good-looking gals. The next jump was Champaign, Ill., then up into Michigan.

Joe and the band are now at a Lowry Hotel in St. Paul for a short engagement closing Jan. 1st, from there they will head for the west coast.

hats with seltzer-water, and stage managers go stark raving mad when the curtain goes up for this band.

This original group of screw-ball musicians is the most successful vaudevil band in the country. It's Frank and Milt Britton and when their acts starts no one, including

the boys, knows where it's going to end. The scene here is a Hollywood motion picture set where believe it or not, they spent several hundred dollars breaking violins over their heads to get the spontaneity of humor for the picture just right.

### ASCAP Aroused By Song-Stealing G-Men To Aid

Chicago, Ill.—Song-pirating by street peddlers and music stores here has aroused American Society of Composers, Authors and Publishers and the Music Publishers' Protective Association to enlist aid of G-Men in stamping out the illegal competition.

Work of the Feds has resulted in erimping bootleg sales, but ASCAP and MPPA are now turning their attention to curbing printers. Basis of drive against latter is charge that they are violating federal copyright laws.

E. S. Hartman, Chicago ASCAP attorney, has filed law-suits against several offenders on behalf of legit song publishers, in hopes of breaking up the shady business, said to be carried on at night by non-union labor. One of these suits demands no less than \$250 damages for Shapiro, Bernstein & Co., for reprinting without o.k. lyrics of "Sweet Sue" and "Shine." Suit is directed against Nate Franklin's Arcade News Company.

Collection of evidence has been handled largely by ASCAP both here and in Detroit, where legal charges are rapidly being whipped into shape.

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—see page 22



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### Musicians Die, Get Born, Split & Merge—As Big-Time Marches On

#### TIED NOTES

**Betty Furness**, movie actress, and **Johnny Green**, orchestra leader, Nov. 26, in Los Angeles.

**Janice Williams** tap dancer, Chicago, and **Sid Goldstein**, office manager of Famous Music, Inc., Chicago, Nov. 21, in Chicago.

**Betty Grable** of the screen and **Jackie Coogan**, orchestra leader, Nov. 20, in Hollywood.

**Patricia Crooks**, orchestra pianist, and **J. Merrill Inch**, continuity director at Station KOH, Reno, during November, in Reno.

#### LOST HARMONY

**Mrs. Evangeline Stokowski** granted divorce from **Leopold Stokowski**, orchestra conductor, Dec. 2 at Las Vegas, Nev., on mental cruelty charge.

**Mrs. Stella Martel**, Cambridge, Mass., from **Arthur Martel**, theater and radio organist. Decree issued Oct. 29 in Springfield, Mass.

**Mrs. Paulette Buisseret**, Chicago, filed suit for divorce from **Armand Buisseret**, saxophonist with Kay Kyser. Charged that Armand beat her Armistice Day. Were married Nov. 27, 1936 in Waukegan.

**Ruth Etting**, singer, granted divorce from **Martin "Doc" Snyder**, booking agent, in Chicago Nov. 30, on charges of cruelty and desertion. Suit uncontested. Were married July 17, 1922 at Crown Point, Ind. No alimony requested.

**Muriel Schindler**, singer, granted divorce from **Joseph Schlinder**, butcher, in Chicago Nov. 30, on grounds of cruelty. She opened engagement with Ace Brigode's orchestra in Cincinnati night club three days later.

**Arthur L. Jarratt**, band leader, filed suit for divorce Dec. 2 from **Eleanor Holm Jarratt** of swimming and movie fame, charging mental cruelty. Suit does not mention name of Billy Rose, showman, but refers to him as "the other man." Complaint also includes reference to Germany-bound Olympic team champagne publicity Eleanor received in 1936.

#### NEW NUMBERS

**Boy to Mr. and Mrs. Bernie Pollock**, Beth Israel Hospital, New York, Oct. 29. Bernie is with Mills Music, Inc., New York.

**Girl to Mr. and Mrs. Harold Adanson**, Los Angeles, Nov. 2. Adanson writes songs for Universal.

**Boy to Mr. and Mrs. Erman Gray**, Oct. 29, Tahoka, Tex. Gray is musical director with Fred G. Brunk's comedians.

#### LAST BAR

**Bieniek, Andrew**, orchestra leader. Died Nov. 10 at his home in Elizabeth, New Jersey.

**Bing, Otto**, 67, New York music critic and composer, died Nov. 13 in New York of a heart attack.

**Branch, Margaret**, 35 (Kitty Shannon), character singer. In a Detroit hospital Nov. 4 of heart disease. Made her start in San Francisco, and appeared as character singer and emcee in vaudeville, musical comedy and night clubs.

**Buescher, Ferdinand**, 76, band instrument manufacturer. In Elkhart, Ind., Nov. 29 of heart attack. He was founder of Buescher Band Instrument Co.

**Colombo, Emilio**, 63, dance band leader in London, formerly solo violinist to the czar. Died in London Nov. 24 of heart attack.

**Donaghy, Frederick**, 64, music critic. Died in Chicago Nov. 8. Internationally known music and dramatic critic, he wrote for numerous metropolitan dailies and amusement papers, wrote and translated several hit shows.

**Grant, Charles**, 50, music arranger. Died in Hollywood recently of cerebral hemorrhage.

**McGrew, Fred L.**, 32, pianist. In Kansas City Nov. 8. Had played with several bands of that city.

**Nizon, Lois**, 20, singer. Died in Detroit Nov. 6 of intestinal infection.

**Rebucci, Paul**, violinist and band leader. Nov. 8, in New York. His band had been playing at the Vanderbilt Hotel.

**Reinhold, Adam**, 43, orchestra leader and piano teacher. In Detroit Nov. 9.

**Reiter, John N.**, 63, in his home town, Kansas City, Nov. 7. Played with Kansas City orchestras—club, civic and theater.

**Saar, Dr. Louis Victor**, 69, composer and pianist. In St. Louis, Nov. 23. He was a native of Rotterdam.

**Schoelwer, Edward H.**, 47, Cincinnati radio pianist, singer and composer, in Cincinnati Nov. 4. Composed several popular songs.

**Shear, Earl G.**, president of Schenectady local, A.P.M., died Nov. 3 in Schenectady. Was percussion player with orchestra in WGY studio.

**Simmons, John W.**, orchestra musician at Opera House and Colonial theater in Newport, R. I. Died Nov. 1 in Newport, of heart disease.

**Solman, Alfred**, 69, ballad-writer, died in New York. His last song was "Try Tappin'" (1937) Discovered, among others, George Brown (Billy Hill) who wrote "The Last Round-up."

**Speda, Franklin R. (Speedy)**, 52, pianist. Died in Littlefield, Tex., Nov. 2, of heart trouble. Was pianist with Harley Sadler show, had traveled with Bunk's Comedians and other shows.

**Taylor, Tell**, composer, died of heart disease Nov. 23 in Chicago. His ballad, "Down by the Old Mill Stream," has been a favorite more than thirty years.

**Del Casino**

For boxing ring to Wall Street to Broadway is the thumbnail biographical sketch of Del Casino, the new CBS tenor who was recently discovered at a famous night spot along the Great White Way by a Columbia artist bureau talent scout.

Del Casino was born in Brooklyn some twenty-four years ago, and from the time he was old enough to walk he busied himself with swinging a baseball bat and punching a bag.

For eleven years Del played baseball in the Brooklyn Amateurs League and collected boxing trophies in 1930 as bantam champion, 1931 as featherweight champion and in 1932 as lightweight champion.

When he had been graduated from high school, Del took a job as a Wall Street runner. In two years he worked himself up to stock loan clerk. When things came toppling down in the financial district along about 1928, Del took the advice of his friends who had long been urging him to try his singing talents on the radio.

Making his debut over a small Brooklyn station, he learned the necessary microphone technique and poised to appear before a vast audience. For several seasons the young tenor appeared in small night clubs, building up an enthusiastic following. This summer he had his first big "break." The Hollywood Restaurant engaged him to sing in their revue, and he remained for several weeks until the Columbia Artist Bureau awarded him a contract.

**DELIGHTS:** His cousin is Charles Atlas, the strong man . . . he is also a distant relative of the late Russ Columbo . . . childhood hero was Tony Canzoneri . . . first job was as a grocer's clerk . . . also had a newspaper route . . . is studying voice under Madame Carolina Lazarri . . . shadow boxes two minutes before going on the air to relax . . . is superstitious and always turns up the cuffs of his trousers before broadcasting . . . would rather ride horseback than anything else . . . wishes he had enough leisure to write a book . . . has aspirations to become an actor . . . his moods range from extreme gaiety to extreme despair.

**"Locomotive & SOS" Musicians Signed By Mills**

New York, N. Y.—The Bert Shefter Rhythm Octet, which earlier this year attracted considerable attention resulting from its novel record offerings of "SOS" and "Locomotive," was signed by Irving Mills, managing director of Master Records, Inc. and president of Mills Artists, Inc.

Shefter's activities for Mills will include recordings, theatrical and radio appearances with a strong possibility that the twenty-nine year old composer-pianist may head for Hollywood and music assignments, there, in the Spring.

Shefter, who is heard several times weekly via the NBC networks in the piano duo, Shefter and Brenner, studied music in the Arts Division of Carnegie Tech. and later at the Curtis Institute, earning scholarships to both schools. In New York, he concluded his scholastic activities at the Damrosch Institute of Music, with equal honors.

**Florence Ziefel**, hearing him one night, signed Shefter for his professional engagement as solo pianist with the orchestra playing the "Rio Rita" production. The piano team Shefter and Gould found unprecedented popularity for several years in vaudeville, musical productions and radio, being credited for creating the vogue of two piano teams.

This year, Shefter, applying his academic knowledge to the currently popular swing fashions, enjoyed even greater notice with his Rhythm Octet. In the field of composition, he has worked parallel to his initial recording selections and four new compositions will be waxed under the new label, the second week in December.

**DIXIE MUSIC HOUSE BURNS**

Chicago, Ill.—The Dixie Music House, one of Chicago's oldest music dealers, celebrated Thanksgiving day by burning down almost completely. The fire caused a 4-11 alarm and tied up loop elevated traffic for hours.

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JACK SWIFT	(JOE SANDERS)
JERRY LANG	(BERNIE CUMMINS)
LOU RAPP	(ABE LYMAN)
CHARLES CHESTER	(SHEP FIELDS)
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### He Shadow Boxes Before Crooning



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When he had been graduated from high school, Del took a job as a Wall Street runner. In two years he worked himself up to stock loan clerk. When things came toppling down in the financial district along about 1928, Del took the advice of his friends who had long been urging him to try his singing talents on the radio.

Making his debut over a small Brooklyn station, he learned the necessary microphone technique and poised to appear before a vast audience. For several seasons the young tenor appeared in small night clubs, building up an enthusiastic following. This summer he had his first big "break." The Hollywood Restaurant engaged him to sing in their revue, and he remained for several weeks until the Columbia Artist Bureau awarded him a contract.

**DELIGHTS:** His cousin is Charles Atlas, the strong man . . . he is also a distant relative of the late Russ Columbo . . . childhood hero was Tony Canzoneri . . . first job was as a grocer's clerk . . . also had a newspaper route . . . is studying voice under Madame Carolina Lazarri . . . shadow boxes two minutes before going on the air to relax . . . is superstitious and always turns up the cuffs of his trousers before broadcasting . . . would rather ride horseback than anything else . . . wishes he had enough leisure to write a book . . . has aspirations to become an actor . . . his moods range from extreme gaiety to extreme despair.

### Bach, Beethoven & Brahms For Xmas

By Edgar Greentree

The Christmas season usually finds the record companies releasing their choicest offerings, and this year is no exception. The three headliners in the Red Seal list are all first rate, no matter what standpoint they are viewed from. First, they represent important compositions of the three B's—Bach, Beethoven and Brahms. Furthermore, the orchestras, soloists and technical recording features are all noteworthy. Taking the composers in chronological order we start with J. S. Bach. He is ably represented by his "Passacaglia in C Minor," an orchestral transcription of a choral from "St. Matthew's Passion"—"My Soul is Athirst," "My Jesus in Gethsemane," "Sarabande," "Lento from Suite No. 3 in D" and another choral for orchestra, this from the "Easter Cantata." These are all exceptionally well recorded under the direction of Leopold Stokowski. Much of this music has been transcribed by "Stoki" and he deserves a great deal of credit for "popularizing" Bach, not only for these records but through other mediums. This album of five discs should prove a best seller for the current Christmas season. (Victor M-401.)

Three B's we come to the pressing of his "Concerto for Violin in D Major." The Victor company is fortunate in having Frits Kreisler as the soloist and John Barbirolli as the conductor. The orchestra is that of the London Philharmonic and it does its part admirably. However,

we reserve chief praise for Kreisler. In our opinion he has never been heard to better advantage. The concerto itself ranks near the top among works of its kind and thus set of five records should have a wide appeal. Those who are familiar with Mr. Barbirolli's work since he was appointed the permanent director of the New York Philharmonic will no doubt be interested to hear what he does with this capable English orchestra. (Victor M-402.)

Beethoven is further represented in the Victor list this month, this time by two overtures. The first is one of the most popular of all overtures—"Leonore No. 3" and the two-record album is shared by the same composer's "Ruins of Athens" overture. Both of these classics are played by the world's oldest symphony orchestra—the Vienna Philharmonic Orchestra. Bruno Walter conducts the "Leonore No. 3" while in the "Ruins of Athens" the group is under the direction of Arnold Rose. (Victor M-359.)

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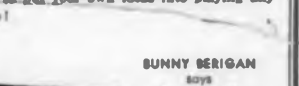
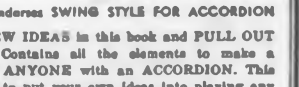
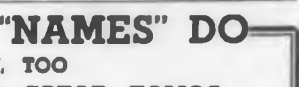
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# NBC Musician Who Plays Traps For "Bread & Butter" Terrific On "Q.T."

By Bill Roese

Christmas present number one, we've just discovered, should go to Ralph Smith, NBC staff musician, who plays the traps for his bread and butter. But Smith isn't looking for an Xmas gift . . . that warm feeling inside is ample reward. And don't get us wrong; Ralph, like all real humanitarians, would be the last to blow his own horn. Everything he has done, has been on the Q.T.

When the camera bug hit the musicians, he also took a nip out of the camera art. Becoming adept at the camera art, Ralph got himself a movie camera with all the auxiliary paraphernalia. At that time he also found a new hobby—helping poor kids get a pat on the head instead of a swift kick out of life. He arranged for the kids in one of Chicago's less fortunate sections to gather at the Helpers of the Holy Soul Convent.

Fifteen youngsters gathered at his first call. They played games, had a party and had loads of fun. Ralph then announced that he would take moving pictures at the next meeting and that the pictures would be shown the following week. The result was that nearly 200 youngsters came from the streets for the show. As the films unreeled, they saw themselves playing games, learning first aid, making useful little articles—becoming better citizens.

At a recent gathering, Ralph saw 500 happy children present. Since the first day, they've seen many movies—Ralph runs a movie each Friday—have had numerous parties and even boast a top-notch Boy Scout Troop.

Yep, Ralph will feel that warm glow this Christmas! And so will 500 kids!

It's a small world—Here's a complaint taken from Leonard Lyons' Broadway Melody Column: "Walter Koons, NBC music editor, called NBC from his home Sunday and complained that a piano he was hearing at the moment was out of tune. 'What studio is it in?' Koons asked. . . . 'That's Chopin's original piano,' he was told. 'It's being played at a place some 40 miles outside of Warsaw.'"

Cinema citizens find Jack Benny very *je-ne-sais-quoi* these days. The NBC comic leaned down to the orchestra pit just before his first program began and kissed Phil Harris smack on the cheek. Red-faced, Phil stammered, "What's the idea, Jack?" Quoth Benny as the studio audience roared: "Oh, it's just something I learned over in France, Philly." Or maybe Jack had an ulterior motive. . . . It was learned recently that gold has been discovered in Phil's undeveloped ranch in Hermancio, Mexico. Phil and his wife, Marcia Ralston, left immediately after the Benny show to visit the property, which Harris had bought for hunting purposes. . . . Walter Blaufuss, orchestra director of the National Farm and Home Hour and the NBC Breakfast Club, is still finding glittering gold in them thar hills. He is still getting royalty checks on sales of the Blaufuss Resonant Platform, which he invented more than 15 years ago. It's a platform on which orchestras are seated and it is used in many

## Celebrates His 65th Year



Frederick Stock

Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra, who celebrated his sixty-fifth birthday November 11 with a two-hour rehearsal and an evening concert. Born in Juelich in the German Rhineland, Stock came to Chicago in 1895 as a viola player in the Symphony Orchestra, then headed by Theodore Thomas, and was made conductor on the death of Thomas in 1905.

## Fog Blows In—Unhappy Bass Man Can't Choose Between Bow Or Blotter

Incidentally, although Paul Martin and Tony Freeman, bass, invented an electric guitar with pedals which is expected to offer entirely new effects in harmony, neither of them can play it on the air . . . it was sold to the Gibson Company, and terms of the contract say that Paul can't play it on his own programs until it is introduced by the company.

Tony, who is so shy that he wouldn't even have his picture taken with the guitar, regains his courage when he takes his typewriter in hand. Recently Ken Carney, program manager, found the following note on his desk:

Dear Mr. Carney: May I respectfully direct your attention to a deplorable condition that exists in the bass fiddle shelf behind "C" studio. I realize that this matter lies without the province of your department but I rely upon your sense of direction to forward it where it might do some good.

"The shelf in question is located in front of a window which supplies what we jocosely call 'air' to "C" studio. The window must be left open in order to preserve life in the studio but the unhappy result is that all of the fog that blows in, condenses on the bass fiddles and soaks them so thoroughly that I hardly know when to use a bow or a blotter.

"The effect on the tone is disastrous. My poor fiddles, which once had the sonority of a cathedral or-

gan, now sound like a row of carelessly tuned lamb kidneys played with a ping pong paddle.

"Furthermore, the excessive moisture causes the instruments to come apart. I have already taken two bull fiddles home in a pillow case and have slight hope for a third.

I shouldn't trouble you about this matter were it not for the fact that I am running out of bass fiddles.

"Under separate cover I am forwarding two guppies and a sprig of Wandering Jew that I found growing in my Stradivarius the first time I used it.

"A panel of plywood fitted along the side of the bass fiddle shelf would render it more wholesome for the fiddles, besides contributing to the privacy and snugness of the people who sleep there when the basses don't."

### LOS ANGELES WILL PAY \$150,000 FOR MUSIC

Los Angeles, Calif.—Negotiations between radio stations and Mutual Protective Association, Local 47, AFM, started Nov. 16, based on New York settlement between broadcasters and International Musicians' Association.

Indications are that radio stations in Los Angeles area will be paying approximately \$150,000 more annually to musicians than at present. NBC and Columbia will each be hit for around \$60,000 and Mutual for \$11,000.

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# All-American Band Voting Reveals Taste In Music World

## Old Timers Give Way to New Stars Except in Corn Contest Where Regulars Continue to Shuck It

Chicago, Ill.—Down Beat's All American Band contest heads into its last lap, with some very unusual and interesting results. Tommy Dorsey is by far the most popular man on his instrument, receiving 2,511 votes so far, for an all time high.

Benny Goodman, however, not only leads the field on clarinet, but his unusual popularity has shot him ahead in the Swing band contest, his band leading Tommy Dorsey 1,418 to 741 respectively, with Bob Crosby third at 603. Benny also leads the favorite soloists with 737 votes.

Harry James, Goodman's trumpeter and Bob Zurke, Crosby's pianist are the surprises of the year, neither one receiving a vote last year. James leads the brass section and Bob Zurke is second only to that wonderful colored pianist Teddy Wilson.

Bud Freeman is the paradox, running second to Chu Berry on tenor sax among the Swing band positions, and being rooted out of 5th place in the corn position by none other than Rudy Vallee.

Among the Bands, Hal Kemp and Casa Loma are the only two bands who separate Guy Lombardo from musicians! Casa Loma also occupies 4th place in the Swing bands, with Duke following in 5th place, and the first of the colored bands.

Ella Fitzgerald, (now with Chick Webb) is running a neck and neck contest with Mildred Bailey, two very charming canaries who swing beautifully in the same style.

SWING BAND		PIANO	
1. Benny Goodman	1418	1. Teddy Wilson	1897
2. Tommy Dorsey	741	2. Bob Zurke	543
3. Bob Crosby	603	3. Jess Stacy	501
4. Casa Loma	341	4. Earl Hines	179
5. Duke Ellington	278	5. Duke Ellington	122
6. Jimmy Lamoford	156	6. Pat Walker	114
7. Jimmy Dorsey	138	7. Mary Lou Williams	112
8. Chick Webb	101	8. Count Basie	95
9. Red Norvo	100	9. Howard Smith	76
10. Scott Quintet	91	10. Art Tatum	54
11. Count Basie	86	11. Joe Sullivan	51
12. Bunny Berigan	80	12. Bill Kyle	48
13. Woody Herman	50	13. Frank Signorelli	32
14. Artie Shaw	48	14. Eddie Duchin	28
15. Cab Calloway	47	15. Mel Grant	23
16. Doc Redman	31	16. Frankie Carl	19
17. Fletcher Henderson	30	17. Claude Thornhill	19
18. Earl Hines	28	18. Mel Winters	16
19. Andy Kirk	26	19. Frank Froese	15
20. Roy Eldridge	25	20. Dean Earl	14
21. Hudson-DeLange	25	21. Tom Lincoln	14
22. Frank Deller	24	22. Dick Jones	13
23. Jodie Miller	21	23. Les Barnes	13
24. Mal Balet	18	24. Joe Bushkin	10
25. Joe Marsalis	18	25. Willie Smith	10
26. Claude Hopkins	14		
27. Louis Armstrong	14		
28. Frank Newton	11		
29. Phil Harris	11		
30. Jan Savitz	10		

Those under 10 not listed.

CLARINET DOUBLING SAX		GUITAR	
1. Benny Goodman	1561	1. Carmen Mastren	614
2. Artie Shaw	298	2. Allen Russ	547
3. Mattie Matlock	145	3. Milton LaMare	295
4. Jimmy Dorsey	138	4. Dick McDonough	248
5. Buster Bailey	117	5. George Van Epa	120
6. Harry Carney	78	6. Karl Kress	117
7. Barney Bigard	75	7. Dave Barber	88
8. Clarence Hutchinson	62	8. Albert Norris	50
9. Johnny Mince	48	9. Red McGarvey	48
10. Pasola	40	10. Eddie Condon	43
11. George Auld	36	11. Fred Guo	41
12. Arduo Rollini	35	12. Al Casey	30
13. Eddie Miller	29	13. Claude Williams	29
14. Joe Marsalis	26	14. Joe Sodia	26
15. Art Balston	25	15. Eddie Durham	26
16. Easy D'Amico	24	16. Bernard Adicon	18
17. Tosca Mondello	23	17. Mike Pingatore	15
18. Woody Herman	21	18. Django Rheinhardt	15
19. Mike Doty	20	19. Lawrence Lucie	12
		20. J. Blanchett	10

Those under 10 not listed.

### He Passes Berigan



### H. JAMES & T. DORSEY TOP BRASS MEN

TRUMPET	
1. Harry James	1608
2. Bunny Berigan	1460
3. Louis Armstrong	1146
4. Roy Eldridge	861
5. Pee Wee Irwin	874
6. Yank Lawson	344
7. Rex Stewart	289
8. Sonny Dunham	272
9. Cootie Williams	218
10. Mennie Klein	165
11. Red Allen	130
12. Charlie Teagarden	124
13. Ziggy Elman	119
14. Chris Griffin	122
15. Sy Oliver	72
16. Grady Watts	71
17. Bobby Hackett	71
18. Charlie Spivak	66
19. Taft Jordan	58
20. Red Nichols	58
21. Zeke Zarchy	52
22. Doc Conathan	49
23. Max Kaminsky	48
24. Dave Wade	47
25. Frankie Zullo	36
26. Jonah Jones	40
27. Erskine Hawkins	27
28. Andy Ferretti	25
29. Muggsy Spalver	24
30. Paul Webster	23
31. Artie Winstans	21
32. Louis Prima	21
33. Bob Augustine	20
34. Shorty Chaeck	20
35. Charlie Margolis	15

Those under 10 not listed.

TROMBONE	
1. Tommy Dorsey	2511
2. Jack Teagarden	1128
3. Juan Tizol	192
4. Red Ballard	171
5. Jay Higginbotham	156
6. Pee Wee Hunt	152

Those under 10 not listed.

# T. Dorsey & Goodman Tied With 3 Records Each In First Ten

RECORDS			
1. Sing, Sing, Sing	Benny Goodman	Victor	707
2. Marie	Tommy Dorsey	Victor	412
3. Caravan	Duke Ellington	Master	266
4. Song of India	Tommy Dorsey	Victor	260
5. Bugle Call Rag	Benny Goodman	Victor	200
6. Powerhouse	Scott Quintet	Master	147
7. Roll 'Em	Benny Goodman	Victor	144
8. Gia Mill Blues	Bob Crosby	Decca	141
9. I Can't Get Started	Bunny Berigan	Victor	109
10. Satan Takes a Holiday	Tommy Dorsey	Victor	94
11. Pagan Love Song	Bob Crosby	Decca	93
12. Twilight in Turkey	Scott Quintet	Master	85
13. Peckin'	Benny Pollack	Decca	79
14. East St. Louis Toodle-oo	Duke Ellington	Master	79
15. Parade of Milk Bottle Tops	Jimmy Dorsey	Decca	79
16. Buzin' Around with the Bee	Lionel Hampton	Victor	64
17. Moon glow	Goodman Trio	Victor	43
18. Sunny Side of the Street	Lionel Hampton	Victor	36
19. Caravan	Benny Goodman	Victor	35
20. Jam Session	Benny Goodman	Victor	34
21. Muskrat Ramble	Bob Crosby	Decca	33
22. Posin'	Jimmy Dorsey	Vocalion	32
23. Study in Brown	Casa Loma	Decca	30
24. Liza	Goodman Quartet	Victor	30
25. Asure	Duke Ellington	Master	28
26. Starburst	Hudson-DeLange	Master	28
27. Little Joe	Mildred Bailey & Red Norvo	Brunswick	28
28. Savoy Blues	Bob Crosby	Decca	26
29. Swingin' at the Dalay Chain	Count Basie	Decca	21
30. Got to be a Rag-Cutter	Duke Ellington	Master	21
31. Minuet in Jazz	Scott Quintet	Master	20
32. Man I Love	Goodman Quartet	Victor	19
33. Minnie the Moocher's Wedding Day	Benny Goodman	Victor	18
34. Casa Loma Stomp	Casa Loma	Decca	18
35. Loch Lomond	Maxine Sullivan and Claude Thornhill	Vocalion	16
36. Life Goes to a Party	Benny Goodman	Victor	15
37. For Dancers Only	Jimmy Lunceford	Decca	14
38. Who	Tommy Dorsey	Victor	14
39. China Stomp	Lionel Hampton	Victor	14
40. Tea for Two	Goodman Trio	Victor	12

7. Lawrence Brown	143
8. Murray McEachern	140
9. Benny Morion	117
10. Warren Smith	116
11. Joseph Nanton	78
12. Joe Harris	65
13. Ward Sillaway	60
14. Who	58
15. Joe Yuki	56
16. Bruce Squires	55
17. Claude Jones	51
18. Sandy Williams	49
19. Glenn Miller	26
20. Bob Byrns	21
21. Mig Mole	20
22. Les Jenkins	20
23. Neil Reid	20

Those under 10 not listed.

BASS	
1. Bob Haggart	1198
2. Pops Foster	282
3. Stan Dennis	157
4. John Kirby	143
5. Gene Traxler	132
6. Harry Goodman	130
7. Israel Crosby	118
8. Louis Seboeba	94
9. Walter Page	72
10. Joe Carbonaro	69
11. Moses Allen	50
12. Pete Peterson	37
13. Hayes Alvin	37
14. Art Bernstein	36
15. Walter Zoder	31
16. Artie Shapiro	20
17. Ted Walters	20

Those under 10 not listed.

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2ND "	_____
3RD "	_____
1ST TROMBONE	_____
2ND "	_____
1ST (ALTO)	_____
2ND TENOR	_____
3RD TENOR	_____
4TH CLAR. & SAX	_____
PIANO	_____
GUITAR	_____
BASS	_____
DRUMS	_____

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SWEET BAND	_____
RECORD	_____
ARRANGEMENT	_____
VOCALIST	_____
SOLOIST	_____
YOUR NAME	_____
ADDRESS	_____
INSTRUMENT	_____



# Idolized Composers Find It Hard Not To "Kid" The Public

## The Duke's Latest Opus Is Inferior Stuff With A Fancy Title

By Paul Edward Miller

When a composer reaches the point where, because of past commendable work, the musical tastes of two continents are focused upon him, every new piece which does not compare favorably with his previous work is likely to become the subject of heartless criticism.

Say what you like about it, however, one of the standards of criticism must, of necessity, be comparison; and howl as they will that they must make a living, composers and musicians can only be judged by their best performances. Mere good intentions are not enough, and the fact that a composer is trying his damndest and succeeds in producing something which is only new, novel, and sophisticated, does not by any means make him an artist or keep him one.

Slowly the private opinion has been creeping over me that more than a few composers and musicians, finding themselves idolized by a swing-conscious though indiscriminating public, are just a little inclined to take advantage of this friendly attitude of their patrons. This is easily accomplished through the mere expedient of raising hell with every available piece of music by setting it to swing tempo and adding as riffs the melody from Fletcher Henderson's *You Can Depend on Me*.

But no more admirable than swinging the classics and folk songs is the practice, employed every so often by astute composers, of gathering up a few items which went over big in several different numbers, lumping them together, and giving the result such soporific nom de plume as *Strawberry Ice Cream* or *Surrealism*.

This brings me to the subject of Duke Ellington's newest opus, the *Crescendo and Diminuendo in Blue*, and I am indeed sorry to have to say at the outset that not only is the title unfortunate, but what is worse, the entire composition is a sore spot in the Ellington repertoire. That a composer of the stature of Ellington should have chosen to release the *Crescendo and Diminuendo* is regrettable, for the Duke can scarcely afford to jeopardize his fame as a composer with inferior material of this nature.

If he has attempted to develop a new style, a more exciting manner of expression, a new "art form," if you please, then Mr. Ellington has not succeeded. If, on the other hand, he was merely interested in saying the old things with a new twist, as Mr. Whiteman so often admits doing, then he has accomplished his end, nicely and with dispatch, but certainly not with the usual Ellingtonian brilliance.

The theme, while pleasant, is too short, and gives rise to too much repetition. The instrumentation consists merely of one ensemble erected upon another in take-your-turn manner. The crescendo and diminuendo in principle and structure are poorly balanced, and seem to miss the mark completely. In spots, where the harmonies are not permitted to run wild, they are of the most advanced Ellington type, especially those of the brass. However, while the chorus with Carney (baritone) taking the melody over a rhythm pattern supplied by three trombones is commendable, the only chorus with genuine musical value is that of the finale piano. Excepting for the double fortissimo beginning of the *Diminuendo*, which, incidentally, appears louder than any part of the *Crescendo*, this is the better side,

and is treated with a few interludes which relieve the monotony of the theme.

On the whole, the *Crescendo and Diminuendo* is nothing more or less than a series of old Ellington tricks neatly lined up with none too brilliant strategy, and unworthy of the composer of *Reminiscing in Tempo* and *Saddest Tale*. (Duke Ellington Orch.—Brunswick. B-1 *Crescendo and Diminuendo in Blue*.)

**BERT AMBROSE (Decca)**  
A-1 *Toy Trumpet*. Fully aware of the abuse which is going to be leveled against me sooner or later from dyed-in-the-wool jam and improvisation fans, this column again takes off its hat to Mr. Bert Ambrose, the lone musical light in the London fog.

With characteristic snapping precision and a fine feeling for the whimsical, Ambrose infuses Scott's *Toy Trumpet* with a new life and color which does not exist in the version by the composer himself. The Scott Quintet did a beautiful job of this number, but the English band goes then one better.

The score as a whole adheres to the original conception of the piece, but somewhere in the Ambrose band is a masterful touch which is responsible for supplying that rarest of musical treats—music mocking itself. Ambrose's *Toy Trumpet* is a gay, flippant thing, simple, straightforward, and devoid of sophistication. It is the austerity of march music, completely laughing at itself.

The trumpet choir engaging in some priceless buffoonery; the good taste characterizing the ensemble work, the effective use of modulation (that rare art in jazz); and the faithful treatment of the mood all help towards making Ambrose the man of the month on recordings.

A-1 *Cotton Picker's Congregation*. The notion that a genuine swing tune is outside the pale of legitimate musical technique is so much poppycock. This Ambrose rendition of the new Phillips tune demonstrates, for example, that jazz may display good taste in the choice of musical phrases and techniques—and still be swing; and I fail to agree with those critics who cite as a sin the fact that Ambrose's performances are too polished and perfect.

To claim that his band is not "in the groove" is to overlook the very essence of fine orchestral presentation. It cannot justifiably be said that faultless, finished performance

### Recovers



Joe Sullivan

Joe Sullivan, former pianist with Bob Crosby, who has been recuperating in a Calif. Sanatorium, has had an O.K. from doctor to return to his home, where he can relax until the last stages of illness can finally be cured.

at once destroys feeling. If a tune is good, if it has the qualities necessary to lift it out of the class of mediocre music, then a polished performance can only make it sound even better.

The composer of *B'Wanga*, *Night Ride*, and *Tarantula* gives every promise of becoming one of the worthiest contributors to the repertoire of swing. Good material and a sense of how to develop that material are quite as essential as feeling, even in jazz. Phillips combines these elements, and the Ambrose performance of *Cotton Picker's Congregation* brings to the piece the excellent musicianship necessary to first-rate rendition.

A-1 *Deep Henderson*. Best recorded version of this old standard hot tune. To the arranger should go the credit for the high rating, since previous versions of the piece have testified to its mediocrity. Only the arranger was able to overcome the monotony of repetitive riffs by scoring the tune and imbuing it with all the potential power inherent in the modern jazz band.

The use of tympani, as in numerous other Ambrose platters, adds much, and the aforementioned monotonous riffs are warded off by ingenious use of modulation, varied instrumentation, and well-timed crescendos. Solos by guitar (Albert Harris), trumpet (Tommy McQuarter), clarinet (Danny Polo), and piano (Bert Barnes) form harmonious parts of a larger, more complete pattern.

A-1 *Power House*. Another Scott

work which here receives benefit of full orchestral treatment. The fast portions are well carried out as descriptive music, which makes this a fine novelty number. The slow middle section—most diverting part of the disc—takes on more melodic, less descriptive character. The Ambrose interpretation, like his other versions of Scott tunes, is easily the equal, and in some parts the superior, of the composer's.

*Power House*, however, is less successful in its implied purpose than two other Scott compositions. Both *Toy Trumpet* and *Rockless Night Aboard an Ocean Liner* are better by virtue of their unity of structure.

**JIMMIE LUNCFORD (Decca)**  
B-1 *Hell's Bells*. The novelty and interest of this version lies in the unsterotyped arrangement and the slow tempo. The introduction creates a nice sombre mood, which is sustained throughout the rendition. Hackneyed riffs are avoided, and the ensemble achieves a smooth instrumental voicing.

C-1 *Put on Your Old Grey Bonnet*. A fast, exciting execution, plus an interesting arrangement. The five on the vocal adds a humorous touch.

**BEN POLLACK (Decca)**  
B-1 *Boogie Woogie*. The Pine Top Smith Blues played in a manner which obscures the melody, but since the melody is pretty monotonous anyway the Pollack platter is worth attention. Tenor (Happy Lawson) and piano (Bob Laine) are featured throughout, and give a good account of themselves. The introduction is excellent, but having nothing whatever to do with the tune itself, is misleading.

C-1 *California Here I Come*. Bob Laine (piano) and Benny Kanter (clarinet) take over things in this one. Both sides swing out in good sturdy fashion.

**RED NORVO (Brunswick)**  
C-1 *Clap Hands Here Comes Charlie*, *Russian Lullaby*, *Worried*

*Over You*, *Tears in My Heart*. First two titles best sides, featuring the Norvo xylophone, the Haymer tenor, and the D'Amico clarinet. Good, swingy all-around jobs, with only one weak spot—the solo trumpeter. Last two titles give Mildred Bailey the spotlight.

**TOMMY DORSEY (Victor)**  
C-1 *Nike Work if You Can Get It*, *You're a Sweetheart*. Polished swing by the Clambake Seven. The first side gives all the soloists a chance (see recommended solos); while the second makes an appropriate vehicle for Dorsey's sweet style tromboning. Edythe Wright vocals.

C-1 *Dipsy Doodle*, *Who, I May Be Wrong*, *The Morning After*. Finished performances by full orchestra. A Don Redman style of "swing choir" is put to good use in the second title.

**EMIL CACERES TRIO (Victor)**  
C-2 *I Got Rhythm*, *Humoresque in Swingtime*. Average arrangements with almost barn-dance atmosphere. The vogue for chamber groups set in motion by the Goodman trio comprises an interesting development in swing, but in this case the efforts of Mr. Caceres are mostly wasted.

**EDDIE STONE (Vocalion)**  
B-2 *Midnite in a Madhouse*. A new Larry Clinton tune, which just misses a chance to develop a good idea to its fullest extent. The feeling which the title implies is conveyed by parts of the score, but the general tone of the piece is altogether too even tempered. I can think of a lot of things which sound more like a madhouse, but possibly the inmates are asleep at midnite. And perhaps the fault lies with Stone's rendition.

C-2 *Stamshaw Stomp*. Credited to one Earl Hagen, this one is made up of a series of unrelated riffs, two of which sound like re-hashes of *Whoa Babe* and *Christopher Columbus*.

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RECORD REVIEW (Continued from page 24)

JIMMY DORSEY (Decca) C-3 The Flights of the Bumble Bee. The favorite Rimsky-Korsakoff encore of Dr. Frederick Stock, with Jimmy playing the fast solo work on alto. When Jimmy isn't playing solo or leading the sax section, the arrangement finds it difficult to stick to the piece, and it becomes something else entirely under the tutelage of the trombonist, which is just as well. In boogie-woogie style the pianist likewise pretty well disguises his contribution. Another light classic gone wrong. Ho-hum.

C-2 Got Rhythm. Dorsey's clarinetting saves this one from being tiresome. The tune itself was never more than a series of monotonous riffs, and this version offers no clever scoring—the only thing that could make it worth while. The performance of the ensemble in this, as well as in the Bumble Bee, is muddy and incoherent. Perhaps the recording does not do justice to J.D., or maybe it was one of his "off" days.

CASA LOMA (Decca) B-1 Paramour. Gene Gifford's newest effort, done on a twelve-inch record—the "concert series." Essentially it's no different than many ten-inch discs by Casa Loma, and the reason for its being singled out for "concert" presentation is difficult to understand.

The melody, while it does not fall into the stereotyped patterns of Tin Pan Alley, is nevertheless far from startling, though the treatment by Casa Loma is skillful. Played in a style similar to that employed in Smoke Rings, it has a certain soft charm. The quiet mood is retained throughout, and its melodiousness should appeal to a wide popular audience.

C-1 I May Be Wrong. Like the above, this is regular ten-inch stuff expanded, for some obscure reason, beyond its usual limits. The arrangement displays no remarkable treatment, and the beginning and end of the platter feature a few melodic phrases which sound suspiciously like Unal Today.

Best Solos Of The Month

- PIANO: BERT BARNES in Deep Henderson; DUKE ELLINGTON in Diminuendo in Blue; BOB LAINE in California Here I Come; EDGAR HAYES in Queen Isabella. TRUMPET: GEORGE (Pee Wee) IRWIN in Who Sues Clayton in Franks' All Alone; HENRY GOODWIN in Queen Isabella. TROMBONE: LEW DAVIS in Cotton Picker's Congregation; TOMMY DORSEY in Nice Work if You Can Get It. TENOR SAXOPHONE: TONY PASTOR in I've a Strange New Rhythm in My Heart; BILLY AMSTELL in Cotton Picker's Congregation; BUD FREEMAN in Nice Work if You Can Get It; HERB HAYMER in Russian Lullaby; JOE THOMAS in Put On Your Old Gray Bonnet. BARITONE SAXOPHONE: HARRY CARNEY in Diminuendo in Blue. CLARINET: DANNY POLD in Cotton Picker's Congregation and Deep Henderson; JIMMY DORSEY in I Got Rhythm; RUDY POWELL in I Know New Rhythm in My Heart; BENNY GOODMAN in I've Hitched My Wagon to a Star. GUITAR: CLARENCE HUTCHENRIDER in Paramour; JOHNNY MINCE in Nice Work if You Can Get It. HENRY D'AMICO in Russian Lullaby. TYMPANI: ALBERT HARRIS in Deep Henderson. JACK SIMPSON in Deep Henderson and Cotton Picker's Congregation.

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BEN POLLACK'S PICK-A-RIB BOYS Ben Pollack, drums; Bob Laine, piano; Francis Palmer, bass; Garret McDermott, guitar; Happy Lawton, tenor; Muggsy Spanier, trumpet; Benny Kantor, clarinet; Ted Vasily, trombone. (For Decca 1488 King Golea replaces Lawton, Golea Gleyda replaces Vasily.) AMBROSS & ORCH. Bert Ambrose, conductor; Danny Polo, alto and clarinet; Joe Jannette, alto; Billy Amstell, tenor; Sid Phillips, baritone; Alfred Noles and Tommy McCluskey, trumpets; Lew Davis, Eric Brown, and Leo Carow, trombones; Bert Barnea, piano; Almer Harris, guitar; Tiny Waters, bass; Max Bacon, drums; Jack Simpson, tympani and xylophone. JIMMIE LUNCFORD & ORCH. Jimmie Lunceford, conductor; Willis Smith and Don Gilson, altos; Edward Brown, alto and tenor; Earl Carruthers, alto and baritone; Joe Thomas, tenor; Eddie Tompkins, Sr. Oliver, and Paul Webster, trumpets; Elmer Crumbly, Russell Bales, and Eddie Durham, trombones; Edwila Wilcox, piano; Al Norris, guitar; Moses Allen, bass; James Crawford, drums. CASA LOMA ORCH. (For Decca 1478 and 15035-A) Oleo Gray, conductor; Art Reiston, Danny O'Andrea, Clarence Hutchenrider, alto and clarinet; Pat Davis and Kenneth Sargeant, tenors; Frank Zullo, Grody Watts, and Walter Smith, trumpets; Billy Rauch, Walter (Pee Wee) Hunt, and Fritz Hummel, trombones; Joe Weil, piano; Jack Blanchette, guitar; Stanley Dennis, bass; Tony Briga, drums. CASA LOMA ORCH. (For 15035-B) Oleo Gray, Clarence Hutchenrider, and Art Reiston, altos; Frank (Pat) Davis and Kenneth Sargeant, tenors; Robert Jones, Grody Watts, and Sonny Dunkum, trumpets; Walter (Pee Wee) Hunt, Billy Rauch, and Fritz Hummel, trombones; Joe Weil, piano; Stanley Dennis, bass; Tony Briga, drums. TOMMY DORSEY & ORCH. (For Victor 25492, 25494, 25493) Tommy Dorsey, Leo Jenkins, Earle Hagan, trombones; Andy Ferrara, George Irvia, Leo Costello, trumpets; Skeets Herfurt, Bud Freeman, Johnny Mince, Fred Stolca, saxophones; Howard Smith, piano; Carmen Mastren, guitar; Gene Frazier, bass; Dave Tough, drums. (For Victor 25763 some as above except Walter Marcario for Higgins; 25763-A same except Joe Howe for Costello.) BILLIE HOLLIDAY & ORCH. Billie Holiday, vocalist; Buck Clayton, trumpet; Lester Young, tenor; Buster Bailey, clarinet; Freddie Green, guitar; Claude Thornhill, piano; Walter Page, bass; Joseph Jones, drums. EDDIE STONE & ORCH. George Walter, Frank Bruno, trumpets; Wendell De Lory, trombone; Larry Tio, Tony Zinner, Don Watt, Leo White, saxophones; Gil Beavers, piano; Tomo Mero, guitar; Dick Kleinger, bass; Roy Michaels, drums. COUNTY BASIS & ORCH. (For Decca 1446) William (Coont) Basie, piano; Fred Green, guitar; Walter Page, bass; Joseph Jones, drums; Earl Warren and Jack Washington, altos; Lester Young and Marschal Evans, tenors; Ed Lewis, Bobby Moore, and Buck Clayton, trombones; George Hunt, Don Minor, and Ed Duncan, trombones. WILLIE (The Lion) SMITH & ORCH. Willie Smith, piano; Jimmie McIn, guitar; John Kirby, bass; O'Neil Spencer, drums; Buster Bailey, clarinet; Frank Newton, trumpet; Pete Brown, alto.

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1937

# ORCHESTRATION REVIEW OF THE MONTH

By Tom Herrick

\*\*\*THE DIPSY DOODLE, *Lincoln Music*—arr. by Larry Clinton. One of the better known of the current novelty swing tunes from the prolific pen of maestro-arranger Clinton. The melody is simple and concise but Larry has embellished and dolled it up with his inexhaustible supply of swing licks to such a fine point that even the biggest bands who play it have varied little from the stock arrangement. Intro is a heavy bass figure with unison brass figures entering on the off beat. This is followed by a melody trio first chorus with second trumpet on lead, tenor below, and clarinet above. Bridge is ensemble followed by a repeat performance of the trio on the last eight. B is a repetition of the intro and is followed by the vocal chorus at C. Heavy bass with trombone is again evidenced at E and the last chorus really rocks in the Clinton manner.

\*\*\*POP CORN MAN, *Mills*—arr. by Will Hudson. Hudson seems to have pulled another hit out of the ether in this swingaroo which is strangely reminiscent of his "Organ Grinder Swing." A very descriptive number with clever lyrics and the usual swell embellishments which typify the Hudson arrangements. The chorus is 34 bars long, the extra two bars having probably been thrown in as an afterthought to accommodate more words. If there is no vocal, play the bottom line of the repeat chorus which is sax melody with high unison brass licks. Trombone carries the melody in a four-way third chorus with sax harmony and muted brass figures. The last chorus should be grooved in a heavy four-four with added emphasis put on the unison riffs which occur every two and four measures.

\*\*\*IN AN OLD ENGLISH VILLAGE—*Exclusive*, arr. by Paul Weirick. A simple and harmonious melody tune which Joe Public and John Musician will probably both agree on. "It's Just an Old Shanty" was the same type of tune, lazy and dreamy, and rose to the position of No. 1 in the country a few years ago. First two choruses are standard sax and brass broken at the bridge. Third chorus is sax unison with muted brass organ on the first four measures of each phrase and answering dotted eighth and sixteenth figures in the Duchin style on the second four. Last chorus is a full, close-voiced ensemble with a slight lift.

\*\*YOU TOOK THE WORDS RIGHT OUT OF MY HEART—*Paramount*, arr. by Jack Mason. A beautiful melodic 24-bar number which Mason has sympathetically arranged in a flowing style. It is possible, with a little effort, to work out a delicate delayed phrasing on the first two choruses. The third chorus is particularly well instrumentated with octave clarinets on the melody, a roving tenor figure, and muted brass. Tenor has the second eight with the last eight duplicating the first. Last eight is broken up between swing ensemble and a four way trombone and sax.

\*\*LET'S GIVE LOVE ANOTHER CHANCE—*Robbins*, arr. by Jack

Mason. Another tune upon which the saxes can, in the first chorus, delay their phrasing for a flowing effect. Would suggest playing the bottom-line after the intro and take the second ending into the special chorus which is cleverly broken up between muted staccato, muted brass, and saxes. The bridge is unison sax with brass figures and the last consists of the first 16 bars in a slight groove for the ensemble.

### Also Recommended

I WANT A NEW ROMANCE—*Famous*, arr. by Larry Clinton.

I HIT A NEW HIGH—*Robbins*, arr. by Charles Hathaway.

BETTER GET GABRIEL'S HORN—*Clef Music*, arr. by Buster Smith.

MY BLUE HEAVEN—*Feist*, arr. by Spud Murphy.

MUSIC HALL RAG—*Exclusive*, arr. by Frank Marks.

MUSIC FOR MADAME—*Berlin*, arr. by Paul Weirick.

YOU STARTED SOMETHING—*Marks*, arr. by Paul Weirick.

MUDDY WATER—*Broadway*, arr. by Larry Clinton.

### Tin Pan Alley

Chick Webb has signed over publishing rights on all his unborn songs to Famous Music Company, New York.

Mills Music Company will publish score of "Pins and Needles," revue which opened in New York Nov. 27, produced by International Ladies Garment Workers Union. Songs are "Sing Me a Song of Social Significance," "One Big Union for Two" and a dance number "Doing the Reactionary."

Oscar Strauss' next two pieces will be published by Edward B. Marks Music Corporation, one number probably next spring.

"Shortnin' Bread" has been turned over to Clarence Williams Music Publishing Company for publication by Composer Reese DuPree. Written 42 years ago, song was copyrighted at that time but not published.

New song for Kate Smith's intro and finis will be "Along a Texas Trail," to be published by Robbins Music Corporation. Composed by Joe Goodwin and Ted Fiorito, the song was auditioned only once by Kate and Ted Collins, her manager, before they decided it had just proper amount of romance and heart-throb to replace the moon song as her vocal signature.

### Plucks For Denny



Marge Coleman

Marge Coleman, beautiful harpist with Jack Denny's orchestra as a soloist, is an intellectual besides all the other things they say about her. She graduated from Northwestern University in 1936, where she was a member of Alpha Phi sorority. After studying five years with Joseph Vito while she was in school, she worked as receptionist in the harp department of a Chicago music store. She joined Jack Denny's orchestra in October.

### DIGGIN' THE DIRT

By Bill Burton

The *New Orleans Item* is planning on running a feature story about Emmet Hardy along the lines of the one featured in the March issue of DOWN BEAT. Sharri Kaye, beauty from Memphis just received a bull dog called "Gyp" . . . the writer believes Deane Kincaide presented Sharri with the hound. . . . Nic Hupfer, violinist with the Woody Herman Orchestra became a pappy to a beautiful daughter. . . . Incidentally the boys in the Herman Band are kept quite busy being pappies. . . . Kermit Simmons and Saxie Mansfield are both in the expectant mood. . . . Gene Lester popular candid camera man is carrying on a heavy romance with Gloria Lynn. . . . Will Hudson had his tonsils out last week. Bob Stephens, recording manager for Decca records became a pappy. . . . his dog has five pups. . . . Wonder if "Toots Camarata," trumpet with Jimmy Dorsey got married while in Chicago. . . . Through the cooperation of Mrs. Sargent, Kenny will become a pappy sometime in March. . . . Musicians returning from New Orleans rave about the drum and singing work of Billy Newberger featured with Tony Almerico's Orchestra. . . . Blanche (reaching for a star) Cohen, seen holding hands with Dave Goldstein of the N. Y. *Herald Tribune*, at the Stork Club.

. . . Victoria Kearney, formerly secretary to Ray Noble has replaced Sara Jane Thompson as secretary to Glen Gray. . . . The members of the Casa Loma Orchestra presented Sara Jane, who has retired, with a gold fob watch, inscribed with best wishes. . . . Freda Gibson formerly signed to Dick Himber, is now free lancing. . . . Betty Allen vocalist with Hudson-DeLange Orchestra married the tenor sax player in the same organization. . . . Bunny Berigan booked into the Palomar, Los Angeles, sometime between February and April. . . . Tommy Dorsey goes on a theatre tour starting in January. . . . Tour will take him to California where he will make a picture. . . . Frank Dailey, takes his band on tour after spending a very successful engagement at the Meadowbrook in New Jersey. . . . Benny Pollack, who always has a great band, brings his new outfit into the Adolphus Hotel in Dallas on December 4th. . . . Arrangers that have made a success as leaders in the past month. . . . Glenn Miller, Lloyd Shaffer and Larry Clinton. . . . Louis Armstrong staying in California where he is appearing in another Bing Crosby picture and doubling at the "Vogue". . . . Woody Herman and his Orchestra showing them how to play the blues at the Nicollet Hotel in Minneapolis. . . . Mrs. Al Donahue was rushed to the hospital expecting a new offspring. (Modulate to page 27)

# RED ROBERTS . . . Stimulates Milwaukee with BUESCHER Strue Jones



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# Do Colored & White Drummers Tighten Their Drum Heads Alike

By Ray Bauduc

1. Please tell me the difference between the manner in which colored drummers tighten their drum heads and the tension preferred by white drummers? I have heard a great many fine colored drummers but their drums do not sound the same, so they must have some reason or means of snare adjustment that fits their style.

*Answer*—I don't think there is any special tightening or snare adjustment for either colored or white drummers. Each individual drummer has his own way of adjusting his drums to suit his ear and touch. Some prefer a tight head, others like them loose—and metal or wood rims both make a difference in the sound. I use a wood drum and hap-

pen to like the head not too tight, nor too loose and seem to tune it close to concert F.

2. What kind of a press roll do you use and do you ever use any other type?

*Answer*—I use a short press roll with a slight accent on the cut off most of the time, but I also use practically every other kind. See "Press Rolls" in Dixieland Drumming.

3. I have heard so much about Dixieland, that I would like to have your explanation or definition.

*Answer*—Dixieland is a form of syncopation and rattatat improvisations which are inspirational and played two or four beats to the bar, the accent being on the second and fourth or after beats of the bar.



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## HOW TO WEAR OUT YOUR RECORDS

(Continued from page 10)  
nographs and on records in fairly decent conditions.  
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en needles are the best thing to use, considering that they will preserve the records longer than any other. For records that have previously been played only slightly with metallics, the woodens are also recommended. For records that are almost completely shot, you'll have to use steel needles for whatever give is still left in the disks.

One advantage to wooden needles is that when they go bad, they still won't damage a record. Faulty, wavy, or vague reproduction is the first sign of a wooden needle needing a new point. With metallic needles, good reproduction will often continue long after the point has become worn down to where it actually damages the record.

### "Repointing" Your Needles

In regard to repointing, wooden needles can be repointed with razor blades, sharp knives, sandpaper or other abrasives. A gadget, belonging to the pier family, can be picked up for two cabbages, and will repoint the three-sided wooden needles sans muss and fuss. For slightly less (if you consider six-bits slight) you can get a repointer for the cactus needles that likewise restores lost manhood to worn-out points.

In summary then, let us say that the wooden needles are best for our purpose, and, when necessary, the softer metallic needles. Permanent points, harder-than-hell-needles, and the like are fine stuff for their particular applications—but not for us.

Just incidentally, don't ever twist or re-insert a metallic needle—it'll play hell with records. Too, metal-

lics can't be repointed, but should be tossed out as soon as worn.

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## DIGGIN' THE DIRT

(Continued from page 26)  
after spending three days there it resulted in a false alarm. . . . Since Sonny Dunham rejoined the Casa Loma Orchestra, my fender-ears inform me that Casa Loma has the greatest brass section in the business, bar none. . . . (May I suggest that John Hammond pay a visit to the New Yorker and listen

before making any more unreasonable statements). . . . Understand in one of his temperamental moments on Friday, November 19th, Benny Goodman fired his entire brass section—However, he had a change of heart on Saturday. . . . The French Casino closed suddenly Sunday, November 20th, thereby putting four musical organizations out of work. . . . Will close my column with the usual season's greetings, wishing everybody a Merry Christmas.

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### Will Hudson Answers Modern Arranging Problems

By Will Hudson

QUESTION: I have a great deal of trouble in writing passages for four saxophones using four part harmony. My difficulty lies in orchestrating the passing tones which do not occur in the basic chord. Below I have written a passage (Fig. 1) to describe just what I mean and I will appreciate it if you will orchestrate this passage correctly for four voices. . . . Jimmy Wilson, New York, N. Y.

ANSWER: As I explained in one of previous columns, the study of passing tones and how to orchestrate

tenor (A) and trombone (Bb) will clash. I will appreciate your advice. . . . Alfred Gaines, Toledo Ohio.

ANSWER: You are right in assuming that the passage will sound forced due to the awkward jumps for second trumpet and trombone. Here is the correct way to orchestrate the passage (Fig. 4).

This is one of the few instances where open and close brass may be used alternately with a pleasing effect. There will be no clash between tenor and trombone in this instance, even though they are only a half tone apart.

Fig. 1 BASIC CHORD



Fig. 2



FIG. 5



FIG. 4



them is a complicated one, and entails a rather thorough and intensive study of harmony. I regret that lack of space in this column does not permit me to explain in detail the intricacies of this subject. However, below (Fig. 2) you will find your melody correctly orchestrated for four voices. You will find that where the basic chord is a major chord, most passing tones will be orchestrated with diminished chords; where the basic chord is a seventh chord, ost passing tones will be orchestrated with minor seventh chords. I sincerely hope that these simple charts will help you in your difficulty.

QUESTION: Will you please explain how to orchestrate for three saxes and three brass the melody I am enclosing in this letter (Fig. 3). In this melody, which is a C seventh chord, the melody notes alternate between A and C. The only way I can see to orchestrate this melody is the way I have given in my illustration below:

I am afraid to use this method, because it seems to me that the passage will sound forced and unpleasant due to the awkward jumps for second trumpet and trombone,

QUESTION: As leader of a small outfit (2 rhythms and 3 front-line) I wonder if you would aid me in solving the following problem? I maintain that 4-4 bass drum all the way through a number including most intros and breaks establishes a more solid, danceable rhythm than 2-4 style rhythm with some bass 4-4 as the drummer feels them—especially where only two rhythm instruments are used and the piano man using for the most part 2-4. What do you think? . . . Arthur Erdon, Detroit, Mich.

ANSWER: This question is strictly a matter of opinion, and depends more or less on the taste of the individual. However, it is my opinion that a strict 4-4 bass drum rhythm becomes very monotonous regardless of the size of the organization. A more pleasing rhythmic

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effect is produced by the constant variation of 2-4 and 4-4 style.

QUESTION: In writing four part harmony for trombone and three saxes with the trombone playing melody as a solo, what is the best method to use? . . . Robert Gordon, Passaic, N. J.

ANSWER: Either of two methods can be used. The saxophone written close of course, can be written either above or below the trombone, depending to a great extent on the range of melody. It is not advisable, however, to divide the saxes by placing the trombone between the first and second, or the second and third, saxes.

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### NBC And Petrillo Can't Agree On New Contract

Chicago, Ill.—National Broadcasting Company and Jimmy Petrillo, AFM local bigwig, have not yet come to terms on the contract to replace present one, expiring Jan. 15.

Trouble clause is one stipulating that NBC can not feed programs to outlet stations which are on AFM unfair list. NBC attorneys charge that this is a conspiracy clause and thus a violation of the Clayton Act.

Petrillo is standing pat. Refuses to amend the contract in any way, and points out that Columbia and Mutual have signed similar agreements.

CBS and Mutual contracts, already signed, will give Chicago musicians highest wages in local radio history. Includes seven-days-pay for five-days-work starting Jan. 15 and continuing three years. Allows 25-hour week. Single engagements will pay \$24, a 50% increase over present rate. In contract's third year, rates will rise from \$140 to \$150 for commercial jobs and from \$100 to \$120 for sustaining. Contract also provides for six-week notice of terminations instead of present four-week rule.

### Songwriters Year Book Off Press Soon

Chicago, Ill.—The "Songwriter's Year Book of 1938," containing songs written by members of the A.C.A. exclusively, will be off the press before Christmas, so the publisher announced. Amongst the titles of this, the first book of a series of 20 songs each, are the following:

"Eyes," "You Dream of Me," "Don't Ever Leave Me," "Devil May Care," "My Kias," "When I'm Alone," "I Confess," and "Time Marches On." Also included is a western song, "Sittin' In My Saddle." These songs will show a cross-cut of talent from coast to coast, and in all walks of life. The A.C.A. solicits correspondence from song writers. Headquarters are at 2763 Mildred Avenue, Chicago, Illinois.

#### MAREK WEBER SIGNED FOR CONTENTED HOUR

Chicago—Marek Weber has been signed for Contended Hour program (NBC, Monday nights) for one year at \$69,000. Weber will conduct studio orchestra. His band is playing New Boulevard Room of Stevens Hotel.



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### Various Syncopations That Will Give A "Lift" To Rhythm Section

By Bob Haggart

In last month's article on "Walking Bass," I mentioned nothing about the various syncopations that can be used to impart a lift to the rhythm section. Ordinarily, bass should be played as fundamentally as possible in every respect, because it is the bass upon which the whole band depends for solidity and depth. If a bass player takes too many liberties, he is overstepping his position in the band and sooner or later will be criticized. However, it is easy to see why a bass player enjoys taking liberties. I know I always have the urge to do whatever I can in the rhythm section to swing the band, and I know most bass players feel the same way, unless they are "tired of it all." Charlie Barber, originally with Fred Waring, once told me that as long as you hear that bass note chime with the rest of the band, you'll always play bass, and that's a fact. No one but a bass player can appreciate the thrill and satisfaction derived from bass playing.

The point is this: be satisfied to play a good solid bass part but when the proper times comes, you

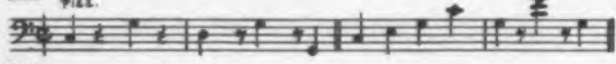
octaves are used wherever convenient.

In a case in which the band is building up to a climax, as in the middle eight bars of a last chorus, syncopations in the bass are a great help in creating the excitable fervor needed in a spot of this kind. The drums are playing a "rat-a-tat" style and the horns are more or less playing short, choppy, riffs. It is strictly a four-four rhythm but the syncopation plays an important part (See Ex. 5).

This is a typical middle strain illustrating one way of syncopating the bass part. Of course, you must feel what the drummer and the rest of the band are doing and play accordingly. The main thing is to avoid the use of these syncopations unless they are called for. There are other spontaneous outbursts that are played together with the drums... if you're lucky (See Ex. 6).

This is one that Ray Bauduc and I fall into about once every three nights, and when we do happen to get it together, it is really a big kick. This is also a fill-in which tightens up the rhythm section con-

EX. 1 PILL.



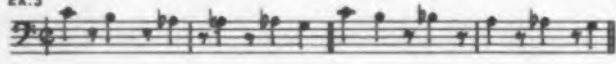
EX. 2 DRUMS



PIANO



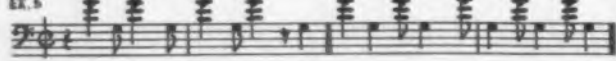
EX. 3



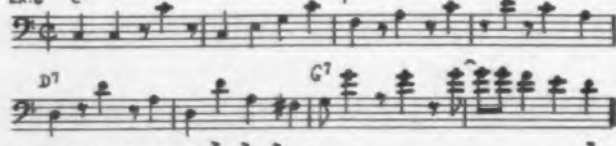
EX. 4



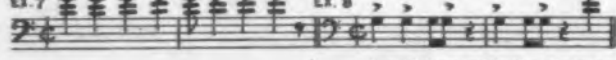
EX. 5



EX. 6 C7



EX. 7



should have tricks up your sleeve, which tricks are the topic of discussion today, my friends.

The bass part used in rhythm is the foundation of most syncopation beats. For example:

The figure used in the second and fourth bar is primarily a rumba beat, but is likewise very useful in jazz and adds plenty of zest to the rhythm section. This figure is a type of fill-in. The drums and piano, if they work with you on this, have a reaction to it, and should sound something like this: (See Ex. 1).

The most natural spot for it would be at the end of a phrase in the eighth bar. However, it may be inserted any place in the chorus, depending on what the horns do. This should be used sparingly, and only where it feels natural.

Another syncopation on this same idea is a continuation of the figure and is used as a first ending fill-in. (See Ex. 2.)

The piano and drums would follow along as in Example 3.

Another first ending fill-in using the octave is very effective (See Ex. 4).

Fill-ins of this type are heard better on the high strings, and much more easily executed if played from the harmonic to the open string. Octaves run through the band and syncopations will come out better if

### Youngest Harpist Of "Chicco" Tree



Dolly Chicco

Chicago, Illinois—Another swing harpist off the Chicco family tree is the versatile young harpist pictured above. Dolly received her schooling from her famous harpist brother Louis Chicco and swings out in the same manner as well as going places with the better class of music.

Miss Chicco has just signed a year contract to appear with the Ran Wilde orchestra and begins her duties under the baton of Wilde at the Chase Hotel, St. Louis, Mo.

Dolly is taking her harp and heart strings to St. Louis with her but is leaving her heart behind—what's the secret, Dolly?

This is another of the same type played with the drums, which is not so "tightening," and is always "got" at the end of a phrase (See Ex. 8).

I do not say that it is absolutely necessary for all these syncopations to be played in coordination with the drums, but if this be possible, it certainly tends to unify the rhythm section, and by making it work as one man, provides greater drive to the band, and as a section, makes it much more interesting to hear.

My objective in the foregoing article has been to get bass players to be on the alert to use their individual "stuff" to the best advantage, rather than to present definite ideas.



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### "De Gustibus" A Treatise On Sax Players

By David Gornston

As a result of frantic efforts on the part of my Latin instructors, I go through life, despite my best resistances, possessed of culture. This cultural foundation I stand ready to substantiate at any time quoting freely the only two Latin phrases which ever managed to register on my none too photographic brain.

Half of my linguistic knowledge is summed up in the famous *Gallia est sententia* and the other one very conveniently provides the subject matter for the present article. *De gustibus non est disputandum* is a mighty handy little phrase, for armed with it one can resist the argumentative attacks of various enthusiasts and fanatics.

The handy bit of Latin quoted above translated freely means "There is no disputing about tastes," and fortunately for us humans in this ever increasingly regimented world, individuals continue to resist inroads on their personal preferences in the realm of art.

It is for this reason that in the field of improvisation there are numerous adherents to various characteristic styles. This is indeed fortunate because as a result we have variation and variety. It follows then quite naturally that if you have a genuine liking for Lunceford's orchestra, the Lombardos, Ray Noble or any of the many other musical aggregations or stylists, that you hold to your conviction despite the attempts of the most important critics to shake you in your personal

choice. Your own inner feelings are the deciding factors and you need never be ashamed or self-conscious about your enthusiasm for a particular artist or style. In connection with this point, I make reference to the current silly discussions regarding "the standardization of the saxophone tone." It would be deplorable indeed if the delightful and interesting variations in sax tones were eliminated for some arbitrary standard. At the present time it is refreshing to hear these varying tone qualities and colors and no individual is justified in saying abstractly that Chester Hazlett's tone is better than Chu Berry's or Rudy Weidoff's or Bud Freeman's or that of any other outstanding performer.

Imagine how much would be lost to modern music if saxophone tones were standardized so that the quality of the Hal Kemp sax section, the Lombardo sax section, the Casa Loma saxophones and the Wayne King tone were all eliminated, and in place of them was substituted one specific type of tone quality.

I, personally, would argue against any attempt to create any such (Modulate to page 47)

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### Learn To Park Your Mouthpiece And Banish Old Man Fear

By John O'Donnell

From my studio window I can look down and watch the professional auto parkers at work. It's surprising to see the accuracy these men attain, and funny to see how inconsistent the owner is in trying to park his own car. He misses the stall a mile the first time, then after see-sawing back and forth, he finally gets it in the stall. Day after day these men go through the same maneuvers, sweating like troupers, before they finally get their cars into the stalls. It's not funny, it's sad, when I watch brassmen doing the same thing trying to place their mouthpieces. They park the mouthpiece on their lips as clumsily as the owner parks his car. Why doesn't the owner take time off and study the secrets of correct parking (there would be less smashed fenders). Also, brassmen, why don't you study the secrets of correct mouthpiece parking so that you can park your mouthpiece as easily and correctly as the man who works at the auto park. It will eliminate a lot of gray hairs and smashed lips.

How many times does old man fear get you when you have a few bars alone simply because of wrong mouthpiece parking? You, no doubt, say to yourself, "Why, oh why, is it that I play fine and am not the least bit nervous when playing in unison with the band, but when I am called upon to play just a simple little eight or sixteen bar melody alone, old man fear pops up and lays me out?" The answer is simple—you don't know how to park your mouthpiece. Notice the next time you are coming into your solo how you feel like taking your mouthpiece off, or how you put it on, take it off, put it on, take it off, etc. You so seldom park the first time correctly that you lose confidence in yourself, consequently the off and on business begins. This is just what old devil fear wants and he keeps saying "You'll never make it. Better take it off. Get on again," over and over until you lose what little confidence you have. Just like the owner parking his car, he hits the stall so seldom on the first try that he loses confidence which makes him see-saw back and forth many times before he finally gets in the stall.

I have seen many fellows who have had the good fortune of perfect mouthpiece parking who play very well with a form that is only two thirds perfect. I suppose you have wondered about these fellows yourself. Well, that's the low down on these boys. Just a bunch of lucky cats. They have no knowledge of their condition, just a gift from the Gods.

I will explain mouthpiece parking in the January issue.

**QUESTION:** In placing my mouthpiece on my lips I seem to grab lips with mouthpiece. Is this correct?—Andy Lydon, Louisville, Ky.

**ANSWER:** It is very wrong to grab lip with mouthpiece; what would you do if a golf club would grab your fingers as you picked it up. You must teach lips to find their

position on mouthpiece just as you would teach fingers to find form on the golf club. In other words, you must place the mouthpiece on your lips, hold mouthpiece firm and work out with lips.

**QUESTION:** Why is it that I have trouble with my breathing especially on high notes in scream choruses?—Tex Foley, Lansing, Mich.

**ANSWER:** By the sound of your letter, your embouchure is very good but in setting your form, you set up with too wide a mouth. You must learn to set up with a small mouth so that you can breathe freely and relaxed. You see, a wide mouth gets wider as you breathe, it stretches out like a string and stays stretched, whereas a small mouth works like a rubber-band; it stretches as you breathe but springs back again.

**QUESTION:** I have tried and tried to get my upper lip up high on my teeth. I have gained a little but it still feels choked and too low. Could you advise me farther on this idea?—Pat McNeil, Bridgeport, Conn.

**ANSWER:** No doubt your upper lip has improved, otherwise you would not have gained on your high range. Your head is causing your trouble. Be sure to hold your head perfectly still while you pull your upper lip up. If you pull your head up your lip will only pull up on your mouthpiece but not on the teeth. While taking golf lessons, my teacher said "Keep your eye on the ball." This I did but gained little until I discovered that what he wanted me to do was to hold my head still and keep my eye on the ball. You see it is very important to hold your head still while you are addressing your mouthpiece or golf ball.

**QUESTION:** My embouchure is forming good, thanks to *Down Beat* and yours truly, but the smiling muscles still bother me. Should I do something about them or wait patiently until they disappear?—Joe Richards, Richmond, Va.

**ANSWER:** Yes, smiling muscles are very stubborn. You have been very patient with them but the time has come when you must get mad and blow them out. Play a tone natural; after you attack the tone, blow the cheeks way out. Then with the cheeks out, on same breath play up the scale three notes. Then take the mouthpiece away and start over, each time adding another note, until you have played a full octave.

**QUESTION:** My teacher tells me it is wrong to practice with a mute. What would you advise?—Nick Roni, New York, N. Y.

**ANSWER:** By the sound of your letter, you are tone conscious, one of the worst complexes a suffering brassman can have. You twist your lips all out of form just to get a pretty tone. What good is tone if the four horsemen of cornet playing are missing, meaning endurance, correct mouthpiece parking, range, and attack? By all means practice with a mute—the mute will cover up a multitude of sins which will keep your mind off the tone until you have mastered the four horsemen of form.

### Veteran Trombonist Dies



When Frank Simon and his famed Armco band assemble at the WLW studios in Cincinnati in November for their annual NBC broadcasts, there will be a vacant chair in the trombone section. Carl Kohlmann, 75, right, died at his home in Cincinnati September 23 after a brief illness. Kohlmann, dean of trombone players in the middle west, is pictured with the youngest member of the Armco band, Ben Niles, 20, who was a pupil of the aged musician. A native of Germany, Kohlmann came to America 50 years ago and moved to Cincinnati a short time later. He had been a member of the Cincinnati Symphony Orchestra since that unit was formed 42 years ago. Kohlmann also was a faculty member of the Cincinnati College of Music. He is survived by one son.

#### HEIDT INTERVIEWS DANCERS

New York, N. Y.—Horace Heidt has inaugurated a dancers-interview at the Hotel Biltmore. Builds up informal conversation with questions as to college of guest, favorite sport, home towns, etc.

#### LOMBARDO SIGNS FOR 5 YEARS

New York, N. Y.—Guy Lombardo and his Royal Canadians recently signed a five-year contract with the Hotel Roosevelt Grill, where the band is now playing out its first five years.

### DISSAPPOINTED LOVER THROWS TEAR GAS BOMB AT ORK.

By Frank N. Widner

Bloomington, Ind., Dec. 1—The sweet and unpolluted flower of love burst its bounds and created a near panic among 300 dance patrons of the swanky Colonial Club, located on the Booneville highway near Evansville, Ind., Friday night, Nov. 26.

Jimmy Cathcart and his popular band of rhythm swingers were just getting down in the groove, much to the delight of the dancers.

The time was 11:30. Suddenly, while the well known organization was in the midst of one of their red-hot jam sessions, a window fell through with a crash and a small metal container hurtled onto the dance floor. It was a tear gas bomb.

Coughing and spluttering, the guests made a dash for the nearest exit, attempting to escape the stinging fumes as they permeated every nook and corner of the building.

Just as the captain of a ship sticks to his post in time of disaster, so did Cathcart and his boys stay at their instruments, playing as best they could between fits of spasmodic coughing. "They stuck it out as long as they could, then joined the fight," said one Evansville paper.

In an investigation by the police, a confession was received from one of the suspects who had been pointed out by the young dancer who stated he thought he knew who threw the bomb.

The suspect was found at his home, preparing to go to bed. He did it for love, he told police. The girl he had hoped to marry was wed to another and both were present at the Colonial Club. When the young man learned this, he located the table of his former love and tossed the bomb through the window nearest them.

When Cathcart and his boys returned to their regular spot in the Commons of the Union Building at Indiana University the following Monday, they still showed traces of their hectic week end.

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# LAME DUCK STATEMENT OF SLOW TONGUE IS WRONG

By Norman Bates

STACCATO, in the words of the philosopher, would be termed a profound and moving subject. Yet most saxophonists, after a few weak attempts, usually pass it up as a thing beneath their notice, very often rationalizing behind what they call their naturally slow tongue.



Norman Bates

Under the heading of Staccato should be considered these three elements. 1-ATTACK. 2-LEGATO STACCATO. 3-PIZZICATO. Although the above are all adaptations of the same tongue action, I will explain each in turn, as each have a slight difference, which would only confuse if they were taken collectively.

No. 1-ATTACK, or the initial movement of the tongue in the mouth, should always be considered first as it is from this point that the tongue gets its position and direction. To get the correct attack, use DA tongue action. Note as the tongue hits the roof of the mouth on the D syllable, it should strike a pointed attitude and hit the roof of the mouth just back of the top front teeth.

No. 2-LEGATO STACCATO, or the initial movement of the tongue in the mouth, should always be considered first as it is from this point that the tongue gets its position and direction. To get the correct attack, use DA tongue action. Note as the tongue hits the roof of the mouth on the D syllable, it should strike a pointed attitude and hit the roof of the mouth just back of the top front teeth. On the syllable A, the tongue should bounce down to the bottom of the mouth just back of the bottom front teeth. So far, we have only spoken the oral sound in order to get the tongue's movement, but as you place the mouthpiece in position and the reed takes the place of the roof of the mouth, the tongue should move in the same direction as when using DA but without the oral sound. At the same time the tip of the tongue should hit the reed about one quarter inch from its tip. Be careful that as you use the tongue its movement is a straight up and down action. If this is not watched closely, the tongue usually has a tendency to move forward and upward, causing the attack to become slopp, as the tongue slides down the reed. Remember, the best tongue action comes from the nearest touch, not from how hard you can slam the reed.

This DA attack action is used mostly at the start of each tone or at the beginning of groups of notes and legato phrases. However, it can also be repeated faster and will do very well for legato staccato passages. CAUTION-In starting any kind of tongue movement, it is always understood that the tongue may help start the reed though the air makes a tone, but neither should try to do each other's work. Too many saxophonists try to honk out their staccato or attack instead of using only the tongue to accentuate the attack and the air to sustain the tone thereafter.

No. 2-LEGATO STACCATO means the moving of the tongue in a staccato fashion while keeping the air going as though playing the notes

## A Typical Hot Chorus By Vido Musso

Morris Feldman, who copied the above solo for DOWN BEAT, is one of those rare individuals blessed with the ability to take down brass, reed or piano solos from a record.

Feldman is twenty years old and besides playing piano with a New York dance band, acts as assistant to James Mundy, Benny Goodman arranger.

He recently completed for publication a book of vibraphone solos from recordings by Lionel Hampton, and at present is preparing a new folio of Teddy Wilson solos from special transcriptions.

slurred or, legato. To acquire this with the best ease, I use DO tongue action instead of the DA attack, as DO is easier to repeat and gives a bouncing effect to the staccato without stopping the tone and air stream. It is best to sing the rhythm with DO tongue action before actually playing. This will not only train the tongue but makes your staccato more natural and sure. CAUTION-As you use all types of Staccato, see that the tongue is pointed and slightly curved upward at the tip.

No. 3-PIZZICATO is formed with the tongue swinging in the same arc as is used in the other types of staccato, with the exception that as the tongue hits the reed, it stops it, giving a short cut-off to each note. To get this effect use DIT tongue action with slightly more air compression and a firmer stroke to the tongue. Note that as you say the word DIT firmly, the tongue will stay at the roof of the mouth longer than if the DO or DA actions were used. CAUTION-Avoid changing the action of the tongue whenever the mouthpiece is set in place. Practice the three above rules, with and without the saxophone, using two or three exercises with rhythmic patterns.

I must caution the player never to use force, for speed can only be gained by keeping the tongue under control. The most common mistake is to hold the tongue too flat while trying to push out the staccato. Carefully avoid this, as it tends to make the staccato sluggish and muffled.

It is important to remember that a well controlled staccato is a combination of legato playing and breath control. I had best pause to explain breath control before proceeding further. Always breathe abdominally, deeply, but not chestly. Breathe as though a strap were

bound around your chest and the abdomen were left free. This method is an established part of every singers' repertoire. Only recently has it been adapted to wind instruments. It is especially advantageous to the saxophonist as it does away with the unsteadiness of tone caused by the upward straining of the ribs when the air is taken into the chest. If this method of breathing is conscientiously practiced in conjunction with the above hints, a better tone

and more controlled staccato will eventually be acquired. It is important to practice abdominal breathing daily, away from the instrument, for in such a manner, control may be more exactly obtained.

In working the tongue, use only that section from the center to the tip, at the same time keeping the tip curved slightly upward. Avoid the use of the entire tongue as it distorts the air column and renders good staccato impossible.

Concentration must be used in keeping the air up to the lips, for usually, after the first impulse given by the tongue, the tendency is to allow the air to recede to the throat, causing dullness in staccato and flatness in tone. Remember, the vibrations should be in the horn and not in the throat. This mistake causes many students to ruin both staccato and tone. Avoid double and triple tonguing as they are no immediate necessity to good staccato. Last but not least, remember that genius is the ability to take infinite pains.

### Self Quiz

1. Do you sing your tongue action in order to test your staccato control before you actually play?
2. Can you staccato without deadening your tone?
3. Can you tongue all notes on the saxophone with the same ease?
4. Do you fit the fingers to the staccato (which is correct) or do you let the tongue follow the fingers (which is wrong)?
5. Do you make the mistake of trying to punch out your low tones with slap tongue?
6. Can you staccato without getting out of pitch?

### AFM THREATENS FRATERNITIES

Rochester, N. Y.—Booking of non-union bands here by University of Rochester fraternities has led to local musicians union threat to put the fraternities on unfair list. Result would be keeping big name bands from playing at big proms.

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### Kid Cummins Vs. K. O. Wilde Ends In Draw

By Bud Ebel

Cincinnati, O.—Ladies and gentlemen we present for your approval a 15-round bout between Kid Bernie Cummins of the east and One Punch Ran Wilde of the west. Seconds are Fuller Stevens of the Gibson Hotel for Cummins and Ralph Hitz of the Netherland Plaza for Wilde. It's round one and the bell rings. Both men lead with a vocalist. Wilde with Joe Luke and Cummins with brother Walter. In the sixth, Cummins had Wilde running in circles as he came in with his Sophisticates, but "One-Punch" came back strong in the 7, 8, 9, and 10th leading with Jimmy Ginn, and the Kid had a hard time staying on from this staggering blow. In the last five rounds Bernie led with his Ace, Connie Barleau, whose voice and personality had "One-Punch" on the ropes. The judges' final ruling was a draw and the two will return for a later bout.

Cliff Burns returns to Cincy after a two year stay in Florida with a band that is billed as "The Smartest Dance Band In the Midwest." Joe Binder is his vocalist. Buster Locke, the former Bernie Cummins trombonist, pops up with a muted, drummerless Dixieland combo that is the "nuts." It certainly is nice on the ears after hearing so much blaring music. Buck A. Teemeyer is the chief vocalist. LaNormandie is fortunate in having such a high caliber band.

Bill Stoess takes it on the chin for a lot of things that happen at WLW but the higher ups and not Stoess are to blame. Bill is carrying out orders of his superiors. Stoess has all the answers to being a good musical conductor and WLW would not be the same without him. Two fine shows to listen to from WLW: Tums, and the Jimmy James band.

Mel Snyder off to N. Y. Noble Siasle band and revue a holdover at Lookout House. Tom Nolan with King Gene Hoctor in Old Vienna with a smooth band of nine. Bert Jackson, vocalist, and Weany Meyers, bass. Bob Gephardt, Cummins' trombonist, a proud pop—8½ pound girl. Father holding up under the strain, and doing as well as can be expected. Benny Meroff in Beverly Hills. Marvin Burwell is the new trombonist with Billy Snider in the Gibson Rathskaller. The Snider band good until Jan. 15 in this spot. Jack Sprigg band folded at least for the present. Because of no swing at WLW Doc Wilderson and the Wild Cats are off the air, and missed. Merry Christmas.

**BANDS IN ALL PHILLY STATIONS**  
Philadelphia, Pa.—All Philadelphia radio stations now have house bands, following agreements between the AFM local and stations WCAU, WPEN and WFIL. Until completion of negotiations with the union, stations WDAS, WIP and KYW will continue on last year's extended contracts.

### They Amaze Benny's Swing School



Emilio Caceres      Johnny Gomez      Ernest Caceres

Paste this prediction in your hat band, you cats: Emilio Caceres will be the next swing sensation of New York and the networks.

Emilio is Mexican King of Violin Swing. If Nero fiddled while Rome burned, Caveras' bow stuff will set the jazz world on fire.

He simply broke it up for the alligators in successive appearances as guest of Benny Goodman's Swing School on the CBS coast to coast network for Camels.

First of a series of new records made by him for Victor was released Nov. 20 and has already got the cats beating their chops.

And now final negotiations are being completed for his debut in the Harlem Uproar House in New York with his brother, Ernest, who plays baritone sax and a mess of clarinets, his show specialty being the rooting of two clarinets at once, and Johnny Gomez, who strums a hot Mexican guitar.

The trio is also set for a guest spot in Fred Allen's Town Hall Tonight over the NBC network when Fred returns from Hollywood in about five weeks.

Caceres is rated one-two-three among modern fiddlers by no less a musical authority than DOWN BEAT magazine.

In a poll of musicians conducted by DOWN BEAT he was rated right up there along with Joe Venutti and Stuff Smith, ahead of Eddie South and Stephane Grappelly.

Many students of that thing called swing would argue that his

imaginative licks and fine technique deserve top rating. He has played with such masters of music as Paul Whiteman, Red Nichols, Isham Jones, Henry Busse and George Olsen.

But never for very long, because the ambition to be conductor of his own band has long been foremost with Emilio, ever since he organized his first 15-piece jazz band 15 years ago in Corpus Christi, Texas.

Emilio at that time was a jazz pianist and a concert violinist. He had been a violinist since, at the age of five, he had fashioned himself a crude fiddle out of old strings and a cigar box. His father, a former teacher of music in the Mexican Conservatory and symphony concert master, naturally encouraged any signs of talent in the youngster.

As a kid Emilio would sometimes awake at 5 a.m., grab an old fiddle of his father's off the wall, and still clad in his pajamas go out on the front steps to fiddle and sing while amazed passersby stopped to gawk. Neither he nor his spectators then (Modulate to Page 47)

### "Skranchs" Is Cleveland's "Cat Spot"

By Ben Strauss

Cleveland, O.—The most important opening in the past month took place at the Statler Hotel with Sammy Kaye and his orchestra booked for an indefinite stay.

Pat Circillo, WTAM trumpeter, has been turning out some fine arrangements for Seymour Simons.

Austin Wylie is at the Ohio Villa with a 12-piece band which happens to be the same band that Stan Woods had at Mentor Beach all summer. Wylie happens to be using his name altho' the band still belongs to Woods who plays guitar in the band.

Johnny Joyce and his band at the Fenway rate a WGAR wire from this spot.

Blue Barron and his band are still packing them in at the Southern Tavern. This band is strictly commercial and seems to give the customers what they want. Very little swing finds its ways out of that band.

The place to go when you want swing is at "Skranchs." This spot is a rendezvous for all cats. Art Tatum held forth at this spot for years before leaving Cleveland.

The Avalon Club gives its customers a small swing outfit of four men. "Hank" Avellone sets perfect rhythms on his drums and gives the band plenty of lift.

Paul Burton left the Ohio Villa after a long stay and was engaged to play at the Alpine Village. He has the distinction of being the only band besides a Bavarian outfit to work this spot.

#### VALLEE BACK IN RADIO CITY

New York, N. Y.—Rudy Vallee returned to his Radio City studio December 2. He has six weeks there before travelling west to Hollywood for another picture production.

### Greetings



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# Season's Greetings



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### Choice Chunks Of Chatter From The Chowder Front

By the "Last of the Moe Egan's"

New York, N. Y.—Business has been lousy in most of the nighteries because of this so-called depression. . . . Tommy Dorsey will trek coastward when he concludes in engagement at the Hotel Commodore this winter, doing several theatre dates en route. Trip will probably be made by train. . . . Casa Loma also supposed to do a repeat in Movie-land after it leaves the New Yorker. Date, however, very indefinite. . . . Art Thorsen no longer playing bass fiddle for Horace Heidt. Now handling maestro's publicity. Thorsen played with Heidt longer than any other fellow in the band. The original Big Apple Night Club in Columbia, South Carolina, where the dance originated, is located on Gate Street. Oh, swing it! . . . Wes Vaughn, who used to play tenor solo for Ted Weems' and Freddie Martin's bands, is now with Frank Novak's small combo at Nyork's Hotel Warwick. Wes quit playing to start a guitar string business but it didn't go. . . . The Onyx further emphasizes the fact that it is the musicians' hangout by hiring a musician as doorman. Chap's name is Joe Cosco and he plays bass fiddle.

Regardless of denials that he'd return to Casa Loma, Sonny Dunham is back in the trumpet tooting section again having abandoned his own band. Starting his own outfit was a costly experiment for Dunham, setting him back several (and I mean several) thousand dollars. . . . Donna King and Charlie Goodman, chirpers in Horace Heidt's brigade, have broken their engagement but still have that old feeling. . . . Shirley Lloyd, the canary, suffered a relapse when she didn't rest long enough after her recent operation for appendicitis. Has been recuperating in Jackson Heights, living with Alice Cornett, featured so'th'n belle on the Coca Cola show. . . . "Stuff" Smith, back in the good graces of the union, farmed out to Buffalo. "Stuff" had so many battles with the union that for a while it was feared he'd turned confederate. (What, and go back to pickin' cotton?)

Andy Ferretti, trumpeter with T. Dorsey, slipped the sparkler around the right finger on the left hand of Marcel Forier, Boston beauty. . . . Al Bowly back in this country, stopping at the Hotel Victoria. . . . Swing is two years old—that is, the current rage is—this month. It was two years ago Christmas week that "The Music Goes Round and Around" and swing music were ballyhooded to the public by the press. . . . Riley and Farley, who rode to fame on the song, are now split, the former doing all right for himself in Tennessee, the latter, when last heard of, playing in Jersey. . . . Maxine Sullivan, who went into the Onyx several months ago as relief singer, is now the featured attraction there—and knocking 'em dead. . . . Speaking of talented colored singers, Hazel Scott deserves

### Married One Day—In Reno Next



Bob Goodrich, trumpeter and arranger with Ben Pollack, exchanged vows with SaVille Schultes one day, found himself in Reno the next—with the new Mrs. Latest report is that no casualties occurred and the Goodriches left Reno in the same state as when they entered it—biling and rooing with Pollack.

credit. (Aside to Brooklyn—Finally caught her, after all your recommendations.) . . . Louis Prima and Art Tatum back on 52nd Street at the new Famous Door, formerly the 52nd Street Club, and before that the Caliente. . . . Nick's is making a big flash, introducing Boston's Bobby Hackett to Nyork with a band that includes, among others, George Brunies, Eddie Condon and Pee Wee Russell. . . . Adele Girard slated for pictures. . . . Lloyd Schaefer on vacation from his shoe shine commercial, returns after the first of the year. . . . Plenty of "gates" among our screen stars, outstanding among them being Robert Taylor, Barbara Stanwyck, Marsha Hunt, Martha Raye, Alice Faye and Eleanor Powell. . . . And that's about all, except MERRY CHRISTMAS AND HAPPY NEW YEAR, whether you like it or not.

#### Prime Opens Famous Door

New York—The new "Famous Door," only a couple of doors away from the old site, opened Nov. 25 on 52nd Street with Louis Prima's band heading the show.

★ Season's Greetings FROM FERDE GROFE

### "Dipper Mouth" Brass Is Okey For Texas

By Gordon Strachan

Galveston, Tex., Dec. 1—Burt Massengale's jam-up combo, featuring plenty of dipper-mouth brass, came through nobly on its opening night at Del Mar Club here recently when tragedy struck within the ranks.

Burt's sister died that afternoon in New Orleans, and the band boys, just arrived from Houston's Hi Hat Club went through a stellar evening while Maestro Burt was away. Tommy McDonell, drummer, vocalist and assistant director, put the group through its paces.

Several members of the Massengale troupe double on vocals. Home town of greater part of the band is New Orleans, where they organized several years ago. They spotlight a number of original arrangements and compositions. Margie Jacobs, gal with a sweet and sultry delivery, aptly handles the vocalizing and is given feature billing with the ork. Her "How Deep Is the Ocean" is out of this world.

Garth Green and all his boys, whom Burt followed into Del Mar, were present for the Massengale opening night to hold a farewell party. After a series of one nighters in Beaumont and other spots in this section, Garth has taken his group to San Antonio's Hotel Plaza for an indefinite stay.

Benny Paskowitz, who with his Merry-makers ork handles most of the local public dances as well as a few at Rice University in Houston, is negotiating to add Kit Reed, trumpet man and leader of the Rice U. band, to his aggregation. Kit's a brass blower with a get-off in the Berigan manner.

"Etypic" is the name for a gang of enterprising young blades who have joined hands to bring Galveston some name bands this winter, if the name bands are nominally priced. The boys tossed their first fling at the Buccaneer Hotel Ballroom recently with Fahy Godfrey and his Houston music makers entertaining.

The De Molay order of Galveston is planning to have Larry Lee and his orchestra come to the island for a one-nighter soon.

MERRY CHRISTMAS RUNDY BUNDY . . . AND BOYS . . .

Second Season at Levaggi's Flamingo Room • Boston

### Rolling Rhythm . . . . . By Rollini



Frank Clark—Adrian Rollini—Harry Clark

New York, N. Y.—They're rollicking in rhythm at the Essex House and being featured with Richard Humber and his orchestra. Adrian Rollini is also president of the White Way Musical Products Co. and between his duties in this capacity he finds time to do a weekly shot on the Lucky Strike Hour besides playing nightly at the Essex Hotel.

Rollini and his Swing Quartette, including Al. Duffy (violin), returned to the air lanes Sunday, Nov. 7, on a weekly series over WOR-Mutual from 9:45 to 10 p.m.

On Tuesday night, Nov. 23, his many friends gathered at the Essex House to celebrate Adrian's fifteenth anniversary as an outstanding musical virtuoso.

#### ★ Merry Christmas

Twenty-first Month at the MOUNT ROYAL HOTEL • MONTREAL

LLOYD HUNTLEY

REMEMBER ME—

Don't You? ☆

FRENCHY GRAFFOLIER

☆ ☆ SOCIETY SWING MUSIC

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## Season's Greetings

FROM

MR. AND MRS. SWING

RED NORVO • MILDRED BAILEY

AND THEIR ORCHESTRA

### MERRY CHRISTMAS

★ to Down Beat readers and fellow Musicians everywhere

CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA



PERSONAL MANAGEMENT

MILLS ARTISTS, Inc.

799 Seventh Avenue • New York, N. Y. • Circle 7-7162

### "Mixer" Can Make Or Break A Band

By M. Eusick

Hollywood, Calif.—A few years ago it was the arrangers who formed The Forgotten Legion in the musical world. Today with radio, as the big time bill, there is a group of technicians whose work is so essential to a program, regardless of the arranger's ability, the conductor's brilliance or the singer's appeal that the success or failure of the release is dependent upon their ability and ingenuity.

These men are the "mixers" whose manipulation of the dials in the control room brings into relief the tonal pictures that the actual artists are trying to produce. To these mixers is given the responsibility of putting on the air, musical pictures that are clear and distinct with no small detail lacking. Without their constant attention to every thing that is going on, a singer may be left without background, or a rhythm section may entirely cut out the delicate phrasing of a brass or reed section; the counter phrasing between sections can become an indistinct blur, muddying up the arranger's ideas and the work of the conductor and artists.

Being in reality a new profession, there are probably only a very few of these men in this country who realize their responsibility to the program and to the public and who have the actual ability and comprehension to give to music and voice the life-like qualities of resonance and clarity. To Mack McKenzie, one of the staff technicians at NBC in Hollywood, has come recognition from program producers and musicians of his outstanding work as a mixer. Three programs whose success on the air cannot be questioned, Jack Benny's program, Bing Crosby's Music Hall and the Burns and Allen-Ray Noble release, are subject to Mack's comprehensive and constant supervision of every small detail. No matter how low the volume may be turned on the receiving set, the listener will always hear an adequate musical background for Bing's famous voice. No matter how intricate the pattern Ray Noble has written for his band, the balance between sections is always there; Phil Harris' band is clean cut and balanced. Bing valued Mack's work enough to take him first class to Spokane for the all-important Gonzaga demonstration.

Mack's ability takes him from the studio control room to the Coliseum for the broadcasting of all the big football games that are aired from there. Picking up the bands back and forth across the Coliseum wide open spaces, switching to the announcer for the plays and back again to the music calls for long passes and no fumbles in the control room. Mack is always there and the picture of the game is as true to life as it is possible for an ear-picture to be.

A more widespread recognition of the importance of the work of these technicians in the release of programs means . . . better radio! Without flag-waving, Bob Cros-

### "Brother Can You Spare Some 6-8 Time?"



The dignified orchestra of the Fox Theater, Detroit, caught in a moment of weakness. Personnel—(back row, left to right) Al (Bushman) Paturo, C. (Grim) Chandler, Raleigh (Cowlick) Allenbaugh, George (Prim) Dayton, Jack (Chaney) Cooper, George (Nonchalant) Hamilton, Mike (Stokowski) Varallo; (center row) Les (Sloppy) White, H. (Dapper) Wismer, Bob (Satchmo) Connell, Larry (Parson) Sloat, Harry (Phooey) Leib, Sol (Gone with the . . .) Leib, Max (Pickin') Leib, Eddie (Strangler) Krecji, Dave (4%) Kaplan; (front row) Merle (Hotcha) Alvey, Pete (Thumba) Seibert, Al (Adenoids) Green, Sam Jack (Berserk) Kaufman, Stan (Umph) Soboski, Jack (Coy) Franz.

by's Palomar engagement proves one of those stable, satisfactory deals that pleases the management, the public and the band itself. Fortunately for the musicians, the heyday of dance band fanfare seems to be passing and when an aggregation like Crosby's proves its merits by giving the public what it wants, everybody is happy.

Joe Reichman is due back at the Ambassador after his San Francisco engagement.

It is typically Beverly-Wilshire to have the sugary syrup of Ted Fio-Rito dripping all over the Florentine Room.

Garwood Van moved into the Trocadero with fourteen pieces of musical furnishings.

In the Wilshire Bowl we find Larry Kent's band with a D. Brewer in the sax line-up.

#### NEW STEAMSHIP CONTRACTS

New York—Orchs playing American steamships have been guaranteed substantial pay and good working conditions in contracts drawn up by American Federation of Musicians during past six months.

Don't Forget to Run Wild During the Holidays

GREETINGS FROM RAN WILDE AND HIS ORCHESTRA



### BILL HARTY & FRANK KELTON OPEN "TALENT-SHOP"

Los Angeles, Calif.—Two new programs to be released from here are being negotiated for by Lennie Hayton who is here on the coast, and by Johnnie NBC Green who is at present in N. Y. making final arrangements for his new one.

Bill Harty, Ray Noble's manager,

and Frank Kelton have opened a talent booking office out on the "strip."

Perry Botkin's pipe has brought on a pre-season smudge to these parts due to Perry's seeking solace from the strain of handling the contracting end of Bing Crosby's Dicker for a Doctor's Degree.



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RUSS CANHAM . . . AND HIS MUSIC  
Abraham Lincoln Hotel • Springfield, Illinois

### Biz Just "So-So" In Good Old Conn. Town

By Russ

New Haven, Conn.—Business for the musicians in this part of the world is neither good nor bad. A lot of the old outfits have returned to their starting spots and a lot more hang on where they have been. Worthy Hills at Rapp's in New Haven is the leading band at present as far as radio is concerned as he has a WMCA-Inter City wire twice a week. He has been at this popular rendezvous for about seven years now and is still as popular as ever. Eugene Jelenik and his orchestra have entered the Hotel Taft in New Haven. This is a Meyer Davis outfit and is pleasing the patrons. To complete the New Haven picture, Syl Lora is at the Hotel Garde and Ab Levinson continues on at Jake's Club Continental.

### Greetings



Grady Morehead

Don Course

Ed. Wiggle

Tony Mortini

#### Christmas Greetings

HARRY MARSHARD



BALINESE ROOM HOTEL SOMERSET

Boston, Massachusetts

NOW PLAYING LUCERNE NITE CLUB TACOMA, WASHINGTON Airing over KYI

the FOUR ESQUIRES

### Season's Greetings

GEORGE OLSON

and his

"MUSIC OF TOMORROW"

INTERNATIONAL CASINO

NEW YORK CITY



Season's Greetings FROM Woody Herman ORCHESTRA  
NICOLLET HOTEL — MINNEAPOLIS  
ROCKWELL O'KEEFE, Inc

### "Schnickelfritz" Corn In Movie With Valee

By Jack Williams

Minneapolis & St. Paul, Minn.—When Bob Goodrich, ace arranger and trumpet tooter with Ben Pollack married Saville Schultes, former chorine in Los Angeles, the first stop on their honeymoon was Reno, where the band played a one night stand. However, Bob kept his fingers crossed and got out of town safely. By the way, don't miss the terrific last chorus on his new arrangement of "Waters of Minnetonka."

#### Carfew Threatens Bia

Unless an old 12 p.m. liquor sales closing law is repealed, 90% of the Twin Cities' niteries will have been closed by Nov. 27th.

#### Fisher In Pictures

Freddie (Schnickelfritz) Fisher is cleaning up in the Northwest while waiting a call to go to work on his picture for Warners with Rudy Valee. The boys drew \$17,600 gross at the Mpls. Orpheum the week of Nov. 7, which is only a shade under the mark set by Fred Waring a few weeks before.

#### Maybe They Can Juggle, Clarence

Clarence Walraff, manager of the Midway Gardens, has been scouring all the hamlets in search of another Schnickelfritz. He recently led an expedition into the wilderness over 125 miles of logging trails to the White Earth Indian Reservation and heard six stalwart sons of Pocahontas give out. The braves are still raising corn, as well as playing it.

#### Swede Meets Swedes

Bob Laine, handsome young Swedish pianist with Ben Pollack, is wowing the peasants here in the Scandinavian Capitol. Benny is currently featuring him, and predicts great things for this lad who, incidentally, opened Nick's Place in N. Y. on his arrival from the old country seven years ago.

#### Muggsy to be 4 Places at Once

Upon being asked what his future plans were, Muggsy Spanier, grand trumpet man at the Nicolet, told your correspondent that he was heading for California to do a commercial for Gus Arnheim. One minute later he announced that he was going to play in the movies. "There's where the money is," said Muggsy. Still later he whispered to your correspondent that he would join Bob Crosby as soon as word came. Finally he declared that he just wouldn't play for anyone but Pollack!

### Season's Greetings



**DEE PETERSON**  
& HIS ORCHESTRA  
Now Playing  
Seven Gables Inn, Boston Post Road,  
Milford, Conn.

Best Wishes from  
**CLAYTON HARBUR**  
AND HIS ORCHESTRA  
1528 North 30th • Kansas City, Kansas

Christmas Greetings  
FROM  
**CLAUDE DENNY**  
AND HIS ORCHESTRA  
85 CLUB • Kansas City, Mo.

Season's Greetings ☆ ☆  
from  
**JIMMY McHALE**  
★ AND HIS BOYS ★  
BROWN BRIST • BOSTON, MASS.

### Three Bad Habits



Johnny Heubner  
Mickey German Wally Rafford

Chicago, Ill.—Getting their start at Wurts Back Yard, Palm Beach, Fla., playing for the swanky crowd that vacationed in this spot last winter, the Three Bad Habits have stepped right along.

Currently they are appearing with Paul Whiteman at the Drake Hotel and will go on to Los Angeles with the band. Paul features the boys between dance groups.

Their instruments are piano, clarinet and drums and they swing out in fine style much to the delight of the Drake patrons.

Most of their material is taken off the swing records and they do such a fine job of it that they make you sit up and take notice.

A fine break for three clever musicians. They joined the Whiteman unit this fall at Fort Worth, Texas.

#### Tommy Sends Students

Playing at a U. of M. sunlight last week, Tommy McGovern, ivory tickler with Hal McIntyre's M.A.C. ork, held from 40 to 50 couples spell-bound for an hour and a half as they grouped about the piano to hear him take off.

Lawrence Welk is chilling 'em at the Casino in the St. Paul Hotel a la Jan Garber plus a glee club and his fine electric organist, Jerry Burke. Lawrence is anticipating an operation and lay off, which is a tough break for he had just closed a successful engagement in Denver and was beginning to catch on in St. Paul.

### FANS DISSAPPOINTED WHEN CLEO BROWN DOES'NT SHOW

By Vivian M. Gardner

Milwaukee, Wis.—Some 250 citizens, real and pseudo swing fans, "sardined" into the main room of Milwaukee Yacht club to waller in rhythms of Cleo Brown and Jimmy McPartland, guests of the Milwaukee Swing Club.

Jimmy and boys carried on nobly while Ben Lincoln and Avery Sherry made frantic efforts to learn the whereabouts of the missing Cleo. The final of the concert was announcement that Cleo was stalled in Racine. Car trouble 'twas said. Conversation started ament contract breaking and retrieving a 25 buck advancement fee. There was a mixed feeling of disappointment, resentment and "give the gal the benefit of the doubt."

A mess of credit must be given Jimmy and boys for doing double duty for same fee—and there were oafs, what left good manners at home and chanted "we want Cleo" while Jimmy carried the hod. Very phooey.

Jimmy spotlighted his boys and was modest with his own noted cornet solos. Mel Hinke at the piano stole the show several times as did Sammy Tannen on the drums. However, brother Richard McPartland, guitar; Bob Durfee, tenor sax; Stan Storey, clarinet; and Bud Glen, slap bass; came in for a goodly share of the plaudits.

Johnny Olson, popular Milwaukee radio announcer, did the master of ceremonies chores, and nicely.

Let it be repeated that Jimmy and lads deserve more than kind words for mastering a difficult situation interposed with actual interludes of unnecessary and unkind rudeness.

#### RODZINSKI GUEST CONDUCTOR

Chicago, Ill.—Artur Rodzinski, conductor of the Cleveland Symphony Orchestra, made his first guest appearance in his series with the new NBC Symphony Orchestra December 4.

### DUKE OLIVER AND HIS ORCHESTRA

• Sophisticated Swing •  
ELK'S BALLROOM • PAWTUCKET, R. I.  
2ND SEASON • Per. Mgmt. M. A. Lomb  
New Bedford, Mass.

"Diminuendo in Blue" but  
CRESCENDO in Happiness  
to all Down Beat readers  
for the Christmas Season  
and the bright New Year!

## DUKE ELLINGTON and his Famous Orchestra

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MERRY XMAS  
To DOWN BEAT and All Its Readers  
JOE MARSALA  
AND HIS CHICAGOANS  
★ ★ ★  
HICKORY HOUSE • 144 West 52nd Street • NEW YORK CITY

### Ugh! Ugh!



Jill Jordan Benny Pollack

Big Chief Benny Pollack and Singin' Squaw Jill Jordan went native when they hit Injun hunting grounds recently. When questioned regarding his tom-tom technique, Big Chief Benny's only reply was "Ugh, ugh." When questioned regarding his muggin' technique, the Big Chief's reply was again "Ugh, ugh."

### Mayhew's "Slush-Pump" Man Sends Boston

By Bob Harris

Boston, Mass.—Glenn Miller was in town, and really brought in some of that delicious music of his. Fine arrangements, mostly done by Glenn, set the band off beautifully and you will find some of the finest get-off men in the business on solos.

The Boston Conn store has graciously submitted their store under the able assistance of Stanley Harris, and are holding Sunday afternoon jam sessions. And a surprising number of new cats have been discovered who can really get in the groove. The sessions aren't complete, however, unless that number one man, MacGarrity, who is with Nye Mayhew, is present. Mac plays one of the hottest "slush pumps" (trombone) and adds that this old town has ever heard.

Many of the hotel musicians enjoyed a roller-skating party that commenced after finishing a Saturday night session. Two strangers celebrating the Harvard victory over Yale couldn't seem to remain on their feet, but the party was a complete success, and arrangements are being made to have another.

Boston musicians recently witnessed a walkout at a skating carnival at the Boston Garden when the stage hands agreed that their services should be hired to manipulate the lights. The musicians walked out with the stage hands. An organist was immediately contacted but she refused, (being a member of Local 9) and so our biggest competitor, the electric recording, was used. More later.

## Season's Greetings



# CHICK WEBB

and his  
Savoy Swing orchestra  
featuring  
**ELLA FITZGERALD**



Opening at the Savoy Ballroom, N. Y. C.  
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Broadcasting via the N. B. C. Red network  
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Fridays . . . 12:00 . . . 12:30 p.m. E.S.T.



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### All-Bachelor Band Leaves The "Den"

By Charlie Carden

Fort Worth, Texas—Every member in Dick Barrie's band, is a bachelor, except himself. His cute redheaded singer, Anita Boyer has been putting Mrs. Barrie on charge accounts for three years. The orchestra will complete a successful engagement in The Den, Hotel Texas, the last of November. Barrie's arranger is John McTrigue, and is nicknamed Tiger, because of his falsetto voice.

Red-haired Dana Success, who turned out the music for Fort Worth's two Casa Manana Revues, is currently busy on "The Year 'Round," musical which Ned Wayburn will put on in New York next month.

Herman Waldman still has the gloom about him when talking about what the San Francisco strike did to himself and band, and maintains there's no difference between the key of C-sharp and D-flat (or maybe it was the note C-sharp and D-flat). Feature vocalist Gene Harvey, and wife, a charming couple. Eddie Deas, guitarist, a heart-throb to the feminine customers.

Drummer Reggie Choghlin, states that with all the conservation going around about the greatness of drummers Bauduc and Krupa, he wishes that more emphasis and news space be devoted to McKinley with J. Dorsey.

Although Shep Fields took in plenty of change on his percentage engagement here at the Casino, authoritative reports reached us that Fields had to content himself with the guarantee figure when playing Jackson, Miss. and Mobile, Ala. Anyway, Fields figured he did not need his traveling checker for the rest of his Southern tour, and dismissed him.

Lloyd Snyder's combination still making friends at the Ringside Club, with Harry White not only doing swell vocals, but a double pleasing job of m.c.-ing the shows. Johnnie Sinclair, drummer, gets over nicely with his specialities. Ditto to petite Virginia Lee, left handed guitarist, and singer.

When Billy Rose took his "Show of Shows" on tour, he had to import his musicians. Local papermen claimed they could not come out on \$85.00 per week on the road.

### This Lion Goes For Swing

"AND WE'RE NOT LION"



When Noble Sisale's band landed in Sioux City late last summer they were greeted by the King of the Jungle calmly strolling down the street in their direction. Some of the boys became alarmed until Sidney Bechet stepped forward with his magic soprano saxophone and charmed the beast with his own melody. "The Pied Piper of Harlem." George Matthews, who took these unusual shots, explains that it was later discovered that the lion was the pet of the prize-fighter Gorilla Jones.

Looks like Jones has been teaching the lion the art of fisticuffs, look at him put up that left mitt.

### Richmond Cats Get Together To Tell Lies

By Buck Hollingsworth

Richmond, Va.—BUBBLES BECKER, recently signed by Consolidated, goes to the New Penx Club in Pittsburgh. They will be wired by KDKA. This is one of the better bands of this section, carrying thirteen men and a vocalist. BENNY BENSON does the arranging and turns in some nice vocals. Has the reputation of being the soberest band in existence. Married life hasn't hurt CLAUDIE BOWEN's trumpet any either. This outfit will go far, it's a "killer."

AROUND THE TOWN: DEAN HUDSON still one niting out of here pending his opening of the Normandie in Boston—DAN GREGORY holding forth at Tantilla Gardens, FATS GORITY is funnier than usual—The Southeastern Music Center is where the cats get together to tell lies—

### "BUD FREEMANISH" TENOR MAN GIVES OUT

By Ray Treat

Syracuse, N. Y.—Milt Prairie's foursome swings out at Ginsberg's fine restaurant on Salina Street. Leader Prairie emits some nice muted trumpet work. The tenor man in the group works in some sending solos and at times sounds very Bud Freemanish. The quartet is rounded out by a piano, soloing effectively and aiding the rhythm well, and the drummer who submits some good vibe solos. . . . Ray Grayson continues on at Hotel Syracuse's Terrace Room and will probably remain through the winter months.



Christmas Greetings from GENE KRUPA

### ★ XMAS GREETINGS ★

FROM

### GLENN MILLER AND THE GANG

ARTHUR MICHAUD  
Personal Representative

Management  
ROCKWELL-O'KEEFE



SEASON'S GREETINGS TO "DOWN BEAT" AND TO ALL MY FRIENDS FROM HARRY "Powerhouse" JAMES

### LESTER LANIN

AND HIS

"1938 Streamlined Swing"



SPECIALIZING IN College and Debutante Parties

590 MADISON AVE. NEW YORK CITY PLAZA 3-0830

### Season's Greetings

### BENNY GOODMAN

### Husk O'Hare Took Over "FoamTown" Band Intact

By Vivian M. Gardner  
Milwaukee, Wis.—Bill Carlsen orchestra and new \$2,000 wardrobe opening 10-week engagement at Chicago's Trianon, Christmas Day. Carlsenites close successful seven-year engagement at Futuristic, Dec. 23. Signed five-year contract with Music Corporation.

Chi should like Gil Rutzen, Bill's popular hotcha singer. A swell seller of songs.

Joe Burmek, manager of Futuristic and Modernistic ballrooms, replacing Carlsen with sensational new outfit headed by well-known radio celebrity and will continue to feature the cream of name bands.

Ruth Strauss, Beaver Dan songstress, made hit singing with Carlsen at Milwaukee Auto show. Tony of ballroom Burmek's learning to play sax and clarinet. Brother Cliff, famous Hollywood talent scout on leave of absence joins brothers in Futuristic managing.

'Tis predicted Carlsen, a real menace to "Waltz King" throne of Wayne the King.

Billy Baer back in town with shiny new Eastern accent acquired while touring Manhattan and hinterlands.

Jack Crawford, styled "Clown Prince of Jazz" offering sugary synopation at Hotel Schroeder and Milwaukee likes it. Jack closes at Schroeder, Dec. 8, for date at Chase in St. Louis. Clyde Lucas replaces at Schroeder. Jack proud of his arranger find, Lincoln Stokes, local Negro chap. Stokes also has arranged for Don Bestor. Bestor and former sax player, Crawford, reunited recently on one of Don's rare visits to Cream City. Crawford whizzing about town in shiny new Dodge (plug gratis).

#### Local Talent Steps Out

Milwaukee bears well its rep as talent source for visiting bands. Husk O'Hare adopted the whole local band formerly with Lee Bennett. Orrin Tucker left Schroeder with "Doc" Scott, lead tenor sax formerly with Casper Reda and Ray Detjen, violinist from the Bill Carlsen ork. Previously Horace Heidt annexed Milwaukeeans' Fabian Andre, "tops" arranger; Bob Reidel and Jimmy Woods. Pokey Waddell leaving Lee Roth band at Riverside theater to join Carlsen for Chi date.

Lang Thompson, former Reda bandsman, playing in Toledo with own unit.

Johnny Berger, former Bob McElroy pianist, directing 10-piece unit at Sam Pick's Club Madrid. . . . George Cerwin and boys at Toys Oriental restaurant. . . . Jimmy Dudley maestraing at Moonglow. . . . Marty Gray, son of famous Shimmy Queen Gilda, directing Badger Bright Spot orchestra. . . . Stan Jacobson ace at Wisconsin Roof. . . . Bob Garrity at Blue Moon. . . . Bill Davison at Club 26th and North. . . . Otto Richter at Joe

### "Pec" The "Syringe" Player



Santo Pecora

Santo "Pec" Pecora doesn't just stand around like this very often, looking pretty. Besides doing some picture work, he has been making records with Charlie Barnet and plays on two Hollywood-originating programs—the Phil Baker Sunday program with Oscar Bradley conducting (4:30 to 5:00) and with Phil Ohman Tuesdays (5:00 to 5:30).

Badar's. . . Johnny Davis at Miami club. . . Casper Reda freelancing. . . Bob McElroy touring, Ben Boy at Cornie's Ship. . . Ken Keck at Arzee club. . . Al Buettner back from California and jobbing with band. . . rumors Chateau opening with Clem Stutzman band. . . Nien Nicholas at the Avenue. . . Ted Kraft's Variety Five offering romantic interludes at Blue Moon. . . Joe Gumin one-nighting the state. . . Steven Swedish has full calendar of theater and club dates—Joe Caravella much in demand for holiday season. Joe does not worry too much about dates. . . all his boys have steady jobs outside music racket. . . Carmen Patti of Caravella band proprietor of popular cocktail bar. . . Red Roberts at Eagles ballroom.

### Dripping Rhythm Subs For 14 Pennies

By Gordon Kirst

New Orleans, La.—Tulane University featured Shep Fields and his rippling rhythm during their annual homecoming dance, held November 6th.—Shep drew a tremendous crowd—in fact it would have been impossible to get another person in the huge gymnasium—there was some doubt as to whether Fields' rippling rhythm would appeal to the swing fans that attended, but Shep proved to be a sensation and a grand time was had by all. . . . The original set-up had Red Nichols and his ork scheduled to appear—but at the last minute Shep Fields' rippling rhythm was substituted. The only complaint your scribe has to offer, is that Fields, being dissatisfied with his set-up, did not broadcast.

HERE 'N' THERE: Johnny Hamp off to a swell start after opening at "Blue Room" of Roosevelt hotel here. Hamp dispenses a little of all kinds of music and his tempos are the type that please the patrons of this "swank" room.—Featured in the floor show are: Chaney & Fox, who are billed as President Roosevelt's favorite dance team. Show also features Miononne, acrobatic control dancer and, of course, Hamp's singing star, Jack Campbell. A grand show and business has been upped. The same set-up exists at the smaller clubs with the same bands still swinging out in true Dixieland style, but all clubs enjoying a healthy pickup in business and the winter holding promise of a banner season.

CONVENTIONS TO BOOM SPOT WORK: With an influx of conventions scheduled for the 1937-38 period, spot job musikers can look forward to a record breaking year. Conventions also helping to boost night club business, which has been at a low ebb lately, but now picking up to a fast pace.

### Lou Blake And His Aristocrats . . . . .



Rockford, Ill.—The results of a poll by over 400 Radio Editors in United States and Canada rated Lou Blake and his seven piece band in 15th place.

Such bands as Kostelanetz, Guy Lombardo, Paul Whiteman, Benny Goodman, etc., rated ahead of him, but why not, they have anywhere from 10 to thirty-five men—Lou has seven. Below Blake on the list were such bands as Duchin, Phil Harris, Jack Little, Rudy Valles and a lot of others that are name bands.

What was the cause of this rating? Simply this, Lou puts out

a lot of melody that has a soft subtle rhythm behind same and it is to the customers' liking. This band not only swings out but they do a bang-up job on tangos, rumbas and the sweet arrangements. Blake has a voice that is outstanding, not only can he sing the popular music but can sing the classics in a style that will make you sit up and take notice.

Here's a band that is playing a return engagement at the Hotel Faust that some of these big bookers should listen to. They'll rate in any hotel dining room.



Bill Burton told me to be sure and get in touch with the editors of "Down Beat" and wish all his friends . . .

### A MERRY CHRISTMAS

(SIGNED)

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### Season's Greetings

# Jan Garber

THE "IDOL OF THE AIRLINES" AND HIS BOYS



# "The Time They Threw Tubby Oliver In The Ocean"

By Bulk Hollingsworth

Hampden-Sydney, Va.—Roses (I can't afford orchids) this month go to Jimmy Fuller and his great band. A solid rhythm section, nice arrangements, and several fine take-off men. True 'tis a college outfit but it has all the ear marks of a professional band. Jimmy Applewhite handles the vocals. "Nice work boys, your editor (?) didn't think it possible."

Red Nichols one niting in Richmond this week. . . . Dean Hudson playing the opening dances at University of Virginia. . . . Chuck Thomas recovering from tonsil operation. . . . Onions (stinking ones) to the Virginia Cavaliers—wot an outfit! . . . Dave (singing-guitar) Burnside is reorganizing. . . . Irwin Thomas is now playing first bugle with Freddie Johnson's ork., Kimball having joined a Philadelphia band. . . . Verne Hooker is about to be a "poppa". . . . Joe Cappe is still in the Westwood Club in Richmond. . . . Don't be fooled, the Leftwich playing one nitors around this territory is no kin to Jelly Leftwich. . . . The Royal Virginians are playing for the State Teachers College dances in Farmville. . . . Bubbles Becker is in the Tantilla Gardens. . . . Us local cats have a jam trio made up of bass drum, piccolo, and shot gun.

I HAVE TO LAUGH WHEN I THINK: Of the time they put lemon juice on Dick Parker's mouthpiece just before his chorus. . . . Of the time they threw Tubby Oliver in the ocean at three in the morning. . . . Of the time Thurston kicked a tune and instead of the band starting to play, they all just sat and stared at him. . . . Louis Reilly believed there were bears in the North Carolina woods. . . . Of the time Sid Davis was framed into singing "The Man I Love" and called everyone's bluff by really singing it. . . . Of Chis LaHue.

I'd like to take this opportunity to wish MYSELF a Merry Xmas and Prosperous New Year (ain't I cute).

THINGS I GET A KICK OUT OF: A recording date for Boykin and Aiken—Classical singers with awing bands—CLAUDIE BOWEN's chorus on Nagasaki—SPUD LEVY's set of drums—A. F. of L. giving dances and not using A.F. of M. bands.

### Season's Greetings



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### Season's Greetings

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and his  
**COMEDIANS**  
NOW PLAYING • The Show Boat  
Orange, Texas

## Red Nichols & His Change . . . . . 14 Pennies



Bottom row (left to right)—John Horrell, Paul Collins, Red Nichols, Don Purviance, Morty Stuhlmaker, Murray Williams, Frank Perry; (Top row)—Carl Swift, Leo Moran, Eddie Baker (newly added guitar man), Manny Strand, Syd Heller, Mgr. Sennett, Barney Zudekoff, George Kennedy.

Red Nichols, long known for having only five pennies has picked up some added change, to be exact he now has fourteen pennies and feels quite elated that he can now afford a trip to Los Angeles where he opened Nov. 31 at Topsy's, a well known L. A. nite spot.

### HOLIDAY GREETINGS FROM



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### Musicians Leave Town To Star In Other Bands

By Frank Sidney

Several of our most outstanding local musicians who found themselves getting pushed into a rut by lack of enough good work, have left town for richer and greener fields. Doc Comardo, "Tweet" Peterson, and Earl Biesecker have joined Glenn Miller in Boston. George Arus, we understand, has joined Art Shaw, and Nomi Bernardi has joined Jimmy Dorsey.

Our personal congratulations go this month to clever Everett Van DeVan of Lowry Clark's band for some very tasty and excellent first alto playing. Laurels also to Lowry Clark's fine jam quartette featuring Jimmy Clark on hot vibes and Louis Aloia on clarinet.

Charlie Lazin, after a long run at the Oasis, has moved to the Mayfair Club. . . . Phil Olsen still playing to good business at Wood's Inn with a very sweet and commercial outfit.

We understand George Kavanaugh, who gets our personal vote for fine diction on his radi programs is rehearsing a large band and has added a fiddle section for a good job coming up. . . . Eddie "Gabriel" Bratton renewed for a long stay at Sak's Cafe. Always very popular with Sak's patrons, Eddie has an excellent outfit of outstanding musicians and is proving quite an attraction.

Art Mooney, the envy and unsolved puzzle of local musicians, and whose success story beats that of Ben Webster, is now holding forth at the Oasis with a sweet sounding band. . . . Clare "Tabby" Hanson, ex-Waring "gang-star," has organized his own outfit and is doing a lot of jobbing for the Klein office. . . . Lee "Slick" Walters with that sweet gal singer Rosemary Calvin, has left the Graystone circuit to accept an offer at the new Frontenac Casino. Still the "doublingist" and most versatile band in town.

Jobbing office gripes about seasonal slumps, but Dave Diamond works the auto shows. . . . Freddie Rivard renewed for a long term contract on the Graystone circuit. . . . Sammy Dibert back working for the same company and still as commercial as ever. . . . Recent blessed events are a baby boy at the home of the George Kavanaughs' and a baby girl at the Russ Weavers'.

### They're Busy In Bridgeport

Bridgeport, Conn.—In Bridgeport, the boys are busy and seem set for a good winter. Zoli Kantor is jobbing around with 14 men and keeping plenty busy. Pete Henry is rehearsing a bigger band and is featured at the K.C. dances. Roland Young is starting again with a lot of his old men back. As for the clubs, the line-up includes: Freddy Esposito at Lenny's Wagon Wheel; Henry Maturro at the Three Door Inn; Joe Edwards at Champs; Gene Supple, an old favorite, at the Jumbo Club; Dick Fee at Roseland; Jimmy Barton at the Belmont Showboat; Cliff Seymour at the Stone-wall Rathskellar; and Bob Val, with 15 men, at the Coconut Grove.

### "Sophis-To-Kats"



Detroit, Michigan—After unsuccessfully auditioning a dozen or more local jam bands, the management of radio station WWJ finally assembled their own "Sophis-to-Kats," a Dixieland combination composed of a picked group of staff musicians. In keeping with WWJ's new policy of more and better local programs, the outfit is presented in five fifteen minute programs weekly

of real Dixie. Bill Stegmeyer and Warren Knable make the arrangements which are mainly responsible for the Sophis-to-Kats turning out the kind of program the cats in this town have been crying for, for a long time. Tune in Monday, Tuesday, Wednesday, and Friday at 6:15 and again Saturday at 6:00 p.m. if you want to hear something entirely different than the usual studio program.

### New Spots Open In Montreal Canada

By Gordon Richardson

Montreal, Can.—The old Lido Club (completely renovated) opened last week under the name of Tic Toc Club. Len Howard has a band that plays the floor show in excellent style, and also presents some very smooth arrangements on currently popular tunes. The personnel of the orchestra is piano and director Len Howard, saxes Mac MacCallum, Dominic Ramaglia, Johnny Laurendeau, brass Gord Goldhawk, Albert Grilli, Clyde Bates, rhythm Armand Poulin, Phillip Jette, Morris Struser.

Jack Wyatt is still out at the Manoir Hotel, St. Rose, P. Q. although the snow has started to fly out that way already! They have had a most successful season.

Alex Lajoie still as popular as ever with patrons at the Chez Maurice.

Joe Nito "getting in the groove" at the Stanley Grill and his band plays the floor show in excellent style.

George Sims, popular young Montreal maestro, left town last week with his band to play at the Gati-neau Club just outside Ottawa.

Irving Laing at the Auditorium packing them in, especially on the week ends when you have to get here early or be turned away to listen to the really fine swing rhythm of Irving's Swingsters.

Lloyd Huntley's Band at the Mount Royal Hotel featuring Phil Brito, Don Turner, and John McCullough in the vocals, seem to have no end to the way they can fill the Normandie Roof nightly! Dale Sherman is the new feminine voice heard with Lloyd's Band. She has just celebrated her 19th birthday and formerly she sang with Charles Gaylord and Harry Sosnick. Incidentally, Lloyd is doing a real job as master of ceremonies nightly! He has a way of adding a real personal interest in each performer he introduces.

### Former Lombardo Cat Opens In Toronto

By Dick MacDougal

Toronto, Ont., Can.—Biggest Toronto news this month naturally has to do with the entry into the Palais Royale Ballroom of Bert Niosi and his elegant 11-piece outfit which comes directly from the Brant Inn at Burlington, Ont. Bert has long been recognized as the top all round musician in Canada, and besides playing a beautiful alto, he does more than justice to tenor, clarinet, flute, oboe, trombone, trumpet, drums and piano. The band swings out in the best Goodman tradition, and is easily one of the two or three best swing bands in the country. (If there are that many.) Bert personally does all solo work on alto, trumpet and trombone. And he doesn't do just an ordinary job, either. He's probably terrific on all of them, as many big timers know. On his opening night at the Palais Royale, we saw more genuine cats than at any other time in the joint's history.

Bert (a product of London, Ont.) started in the band business with the Lombardos, and even went with them on their first big job—to Cleveland. It was there that he probably saw the error of his ways, and returned home to start all over again. With him in the band is a younger brother, John, who adds the most solid of beats to the rhythm section. Another brother, Joe (bass), left the band a couple of years ago; played with Horace Lapp, Luigi Romanelli, and is now with Trump Davidson at the Club Esquire. On Dec. 1, Bert was guest artist on the Canadian Broadcasting Corporation's program "Canadian Capers." On it, he made an arrangement of "Nobody's Sweetheart" for Percy Pasternack's Orchestra, in which he soloed on trombone, trumpet, flute, clarinet and alto. In spite of the fact that Pasternack stepped up the tempo without notice at air time, Bert did a magnificent job.

Here is the personnel: Bert Niosi, Ralph Harrison, Max Fink and Keith Heffer, horns; Tony Furanno and Russ Norfolk, trumpets; Vern

Shilling, trombone; John Dobson, bass; Doug Hurley, guitar and vocals; Harold Gray, piano; Johnny Niosi, drums. Also vocalizing with the band is Fran Hines, who was imported from Buffalo, N. Y., for the job.

### Trump Davidson Turns on the Heat

Across the road from the Palais Royale, Bill Beasley's Club Esquire is still being patronized by a fair number of this town's ritzier set, who pay little or no attention to the swell jazz being purveyed there by Trump Davidson, whose NBC airings have made him well known and liked in the U. S. It's hard to realize it, but all the good swing in Canada is to be heard on the same street, within a half mile radius. Trump's reliable trumpet man, Ole Brandes, will take a six weeks' vacation at the beginning of the year to his native Sweden. During his absence, his work will be handled in the band by Frank Bernard, who is at present with Frank Busneri.

Word from London has it that Jimmy Reynolds, who left Toronto a year or so ago to play trumpet with Jack Hylton, is returning home, presumably to get in on some of the commercial radio work around here.

### Lucas in the Limelight

Once again the name of Carroll Lucas crept into the local limelight recently, when he did a one-time radio show for a car manufacturer just previous to the recent National Motor Show. Lucas' band was never better, and for local radio presentation, the show hit an all-time high. Then Lucas took his band into the cabaret of the Show during its duration. On Dec. 2, he commenced a two-a-week series of airings for a ciggie maker, his music aided considerably by the voice of Louise King.

From Hamilton, we hear that Jack Faerigan has released more men. A month or so ago, Lou Snitman (tenor), and Arnold Cole (violin), were job-hunting. Now we are informed that Tommy Farrell (horn), and Percy Dewey (violin), have also been released. The only placement we know of is Snitman's, who is now with Rudy Spratt at the new Paradise Ballroom.

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### St. Louis Finally Puts Local Bands To Work

By Red Millard  
St. Louis, Mo.—Well due to the efforts of GOD and the board of directors they have finally put the local bands to work: Tony Dipardo at the Arcadia Ballroom featuring a freak combination; and Rollins at the Casa Loma; the band is very green and there is much room for improvement. Forest Crawford, who took a nose dive in New York, after a year's rehearsal, has opened for five weeks at the Showboat Ballroom. He opened with an all-star band but the aforementioned stars are signed for one of the better hotels—no hits, no runs, no errors—?

Jimmy Garrigan at the Jefferson Hotel with his usual fine band featuring the Walker Trio, whose fine work is adding prestige to a fine name band, is doing terrific business and looks as if they are set for a long run.

#### Jetor-Pillers Starts Fourth Year At the Plantation Nite Club

At the Plantation Nite Club, band has just recorded "Lazy Rhythm," "I Like Pie, ' Like Cake" for Vocalion, has steadily improved each successive year, and soon will rate amongst the top bands.

Clyde Lucas is doing the best business at the Chase Hotel and deservedly too, as he has the finest band we have had here in many a moon. He is carrying 16 men and plenty of fine arrangements: namely, "Momma I Don't Want Rhythm," a terrific medley on all the swing tune spaced and spiced with appropriate vocals. He will be here till Dec. 5th, then to Milwaukee for two weeks before he opens in New York. Jay Mills is still at the Plaza Hotel and judging the Joe Public reaction, looks as if he will be here till spring, thence to the Barkley Club in Massachusetts.

Mart Dennis is at Hotel Statler, only a small band but very well received due to the fact the band features many classical numbers in conjunction with their popular requests.

Cy Dellman still continues to hold forth or fifth at the Coronado Hotel, why I'll never know. Musically, the band stinks like a bunch of high school freshmen and the only redeeming feature is Eddie Buckley's vocals and the silly thing is, they're dragging down heavy dough.

### MEN ARE TWICE AS RHYTHMIC AS GIRLS

Miami, Fla.—Rhythm? Yes, the coeds have it—but the campus fellows have it double.

Psychology Professor E. F. Paten at Miami University recently completed tests given to students to determine their musical possibilities. According to the results of the tests, the girls' score was only 39—eleven points below the average in 10,000 similar tests in the United States. Men students scored a rating of 67.

### No Wampum, No Wah-Wah



Casper, Wyoming—Big Chief, "Blowhard" Spanier, and Chief "Beat-Face" Halladay, talk over old times with "Throwing Bull." "Get-Um-Shovel," grunts Mugsy. "Haul um way," grunted Mack. They play trumpet and drums respectively with Bennie Pollock, now playing the Adolphus in Dallas, Texas.

### 34 Bands Played In Miami Last Year

By Mickey Cherep

Miami, Fla.—Miami's 1937-1938 season is just coming around the corner. Local bands predominated before the influx of travelling bands around Christmas. Thirty-four bands played in this territory last year, so watch this column for new arrivals.

At the Royal Palm Club is Mannie Gates' Orchestra, also Phil Sanchez and his Rumba band. . . . Leo Lazaro and his Continentals direct from Hotel Tutweiler, Birmingham, Ala., are at the Five O'Clock Club with the in-between-band of the Five O'Clock Strollers. . . . Billy Schlosser holds forth at the Riptide Club, Miami Beach, and Guey Greer is at Club Bagdad, Hialeah.

Jerome Twichell has played at the Essex and Sussex Hotel, Spring Lake, N. J. the past two summer seasons, and this Florida season finds him holding several contracts. He appears at the Miami Biltmore Hotel and has season contracts with

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### Louisville Cats Run To AFM Cover

By Carl Springer

Louisville, Ky.—With the coming of the fall season came also the opening of Dine and Dance spots in Louisville. General opinion was that three weeks would see the closing of said spots, but so far general opinion is wrong. At the present writing both are going strong.

The Crystal Terrace, featuring local stick-waver, Johnny Burkhardt, with a vastly improved organization, seems to have a slightly more consistent attendance than the other new spot, The Ches Paree, which presents name bands along with choice entertainment. Chick Scoggia is at the Ches Paree now.

Hank Biagini just completed a very successful four weeks run at LaCase Madrid. The first of the month saw Benny Strong back at the Blue Grass Room for a limited engagement—the band is very smooth.

The rumored shake-up at WHAS seems certain now. A new leader, one cornet player, one new trombone player and one new saxophone player are the changes.

The past six weeks has seen a mad dash for the shelter of Local No. 11, AFM. One band and a number of the better musicians finally saw the light.

New York—Former operators of the Onyx Club, 72 West 52nd Street night spot, headed by Joseph J. Helbock, filed a voluntary petition in bankruptcy in Federal Court. New Onyx Club is located at 62 West 52nd.

### Dog-House Man Rounds Out Fine "Beat" Section

By Jim Mudge

Ann Arbor, Mich.—Collitch has been in session for quite a spell now and things have been movin' right pert. The local spots are all set for the year. Charlie Zwick has an augmented band in the League Ballroom and is doing a fine biz. This fall he added a new drummer, Georgie Marvin, and the man is plenty solid. It's unusual for a college crowd to stand four deep around a podium but they do when Marvin gets off in a groove. The band is commercial but good commercial. Dog-house man Coates, formerly with Mal Hallett, rounds out the "beat" section in fine style.

The GREAT Michigan Network may bring air into the Union Ballroom where Bob Steidle holds sway. Dick Jurgens played the spots at the recent Engine Ball and got a bit of palming. Bunny Berigan did a turn at the Fox in Detroit recently and wasn't so very well received as Joe Public didn't quite realize what was going on—a bit bewildered and the biggest hand came when Mr. B. held a high C for 4 bars.

Owen Lande is back in town after doing a swell job with Sonny Dunham while the band lasted. Rockwell-O'Keefe finally gave Dunham the business and 'tis a shame too. Red Ritz has ten men in the Armory Ballroom this season—Warden Bliss is drumming. Booking bands are doing the same spots as before and the session continues.

## SEASON'S GREETINGS



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### Heath's "Hotcha" Helps Jimmy Joys Jazz

By Milton Karle

Pittsburgh, Pa.—Dick Stabile's band remains on at the Italian Terrace of the Wm. Penn Hotel. The latest change in the sax section has been Frank Gibson, formerly of Carl Hoff's Musiquers replacing Freddie Pfeifer who returned to New York. Remarkable is the manner in which the lovely Paula Kelly has come along since joining the Stable Crew last spring. . . . "Pepper" is also a definite comer. Stable is very popular in the "Smoky City" and he has been held over an extra month (till February).

Jimmy Joy's new set up has a trio of trombones; a new sax man in Guy McEwan whose vocals are worthy of mention. Cub Higgins who doubles on guitar is the 3rd man in the "aliphorn" section. Brother Joy's engagement at the Bill Green Casino was most successful for he is always well received in this burg. Novelities and Helen Heath's vocals were an aiding factor as far as determining Jimmy's popularity. Another stepping stone was the WCAE-MBS line that put Sammy Kaye where he is and no doubt will prove likewise for Jimmy Joy. Ray Pearl replaced Joy at Bill Green's. Incidentally, Uncle Fred Luther manages the Pearl outfit.

One Local band that deserves loads of praise is the Herman Middleman crew that embarks on their 115th week of satisfying the Nixon patronage. This musical organization has been given little mention in the past as to its merits but credit should be given to Eddie Safranski, for his terrific arrangements; Jake Leary, Joe Masdea, Red French and Herman, himself. These instrumentalists are the backbone for the Middleman band. And if one heads the KDKA-NBC airings from Nixon, 'tis a Clavier that is heard and played by the maestro.

Marty Gregor came back to town and reorganized his band with most of the men he formerly had. At the present writing Marty has gone into the Willows, who incidentally are operating on a one nite (Saturday) policy throughout the winter. Down at the Showboat Al Marston's band has Jack Krustyne on bass and fine are the efforts of Jimmy Emert, the trombonist and Sammy Sheaffer on trumpet.

Howdy Baum, still intact at the Schenley Hotel has grabbed plenty of the society work about town. Etzi Covato's outfit continues to do very well at the Italian Gardens. . . . But offers from New York and Florida might find him moving out in the near future. . . . Ralph Harrison is now at the Rathkellar of the Hotel Henry with the same set-up that was at the Webster Hall. . . . The Imperial Room of the Webster Hall Hotel is the last thing. . . . Russ Morgan will formally open the smart spot with Nelson Maples, a local outfit as the mainstay after the opening nite!

As predicted, the Longview Farms closed leaving the Lee Crosley band doing one nite now. Regardless, this hasn't any reflection on Crosley for the spot was a white elephant.

Scoop: The so-called canary, Elaine Grey will register at the Sloan School of Jazz for fundamental lessons in singing!!! Ask Gene Gaudette, Bestor's mgr. . . . he knows! . . . Sid Dickler, the local band leader, a jack-of-all trades incidentally, did very fine in editing the new Pgh. rag . . . Pgh. Nite Life; and manages to keep up in musical circles with many one niteers besides. . . . Bunny Rang who is one of the town's better guitar players,

### Takes Screen Test



Exotic Carmen

Pittsburgh, Pa.—Carmen, exotic piece of pulchritude, will shortly head for the west coast and her place in films. Arrangements were made by Mike Cullen, Loew's Penn Theatre executive in Pittsburgh. Carmen formerly sang with Etzi Covato and his orchestra for over a year and was featured at Atlantic City last summer as the Gorgeous and Exotic Carmen.

turned down a lucrative offer with Art Kassel's band . . . who can blame Bunny? . . . The outstanding thing in Kassel's "lace curtain music" was Billy Leech's vocals! . . . Steve Mathews remains at Childs indefinitely. The gorgeous gal-friend of Jack Leary is Nelda Farley, the commercial model who left the Showboat for a chorine's position at the Hollywood in New York! . . . Another band that is an up and coming unit in this town is Val Garvin's band and will be kept on indefinitely at the Orchards. . . .

Here's a killer . . . Harold Stern came to town and was under the impression he was going in to the Wm. Penn Hotel but upon arriving here found out he was headed for Lou Pasarelli's New Penn . . . and was Stern burning saying, "What a bring-down!" . . . Len Gold, who led one of the best outfits some ten years ago, is playing piano for the acts out at the "Nut Club" in Hickory Park which is owned by Al Mercur. . . . Noo Yawkers, please note! . . . Curtis Odenbaugh, the fine violinist, turned down an offer from Benny Meroff recently. . . . Congrats' to Jack LaBelle the lead sax man for Martin who is a "pappy" at last! . . . The Bud Crozier-Sally Hughes engagement was one year old last Halloween Nite. . . . Nice goin' on the part of Ray Toland, drummer for Dick Stable; who does have a nice voice. . . . Bob Rosen is playing piano for Al Fremont's gang. . . . Sally La Perche is trumpeting the torrid notes for Eddie Peyton's House Band. . . . Curt Cuckert is playing tenor in a small outfit up in Ambridge. . . . Some of Fred Luther's bookings up at his Coliseum in Greensburg lately included Bernie Cummins and Little Jack Little who failed to even draw. . . . While Claude Hopkins and Bunny Berigan and those that followed proved a much better go.

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### Norvo Grabs Best Hot Man In Wash.

By Jimmy McDowell

Tacoma, Wash.—Kenny Hall, the finest hot trumpeter in the Northwest, finally got the break he so well deserves when he received an offer from Red Norvo via telegram last Wed. nite, Nov. 11th while at work at the Lucerne Tavern, Tacoma. It's a great opportunity for the little red headed trumpeter, and all his friends up here wish him the best of luck.

The occasion of Jimmy Lunceford's band at the Oakes, Sun. Nov. 14th brought out the usual delegation of musicians from all over the northwest part of Washington. The powerful, "stream-lined" arrangements and fine solos brought out loud roars of appreciation from a very enthusiastic audience. The high point of a very high evening, though, was reached at a terrific jam session at the Club Rickey with Lunceford's men demonstrating what the word "jam" means. Local lads showing up very well at this session were: Otto Lenhart, clar.; Jimmy Porter, tenor; Russ Graham, clar.; Eddy Zollman, piano; all from Seattle, and Shelby Zollman, piano from Tacoma.

Brad Bannon's, the Band of the Century at the Century Ballroom, Tacoma, recently celebrated its first anniversary with prospects of several more years equally as successful as the one just completed. The band on sweet tunes is plenty smooth; the swing arrangements feature swell take-offs by Ed Axlen, tenor and clar., and Bill Baty, trumpet. Complete personnel of the band: Hal Gullett, Ed Axlen, Bob Earl, saxes; Johnny Kollis, Bill Baty, Jay Kanney, brass; Arne Foas, vocal and guitar; Kenny Tucker, vocal and string bass; Del Smith, wind bass; Jack Potter, drums; and Brad Bannon, leader.

One of the most versatile fellows in this part of the country is Cliff Poole. During the evenings he furnishes the guts in the sax team of Aubrey Atkin's Winthrop Hotel Ork besides doubling on both clarinet and trumpet. Daytime finds him hard at work in his own instrument repair shop in the Cross Bldg.

### Jam Boys Of Yesterday



(Upper) The jam boys of yesteryear. They sat-in for a tune at the Fort Worth musicians' party. They used to toot up rag-time and jazz for the dancers some 25 years back. Reading from left to right: Cecil Meadows, Sell Cook, Clarence Parker, Charlie Boyer. Back row: Frank Dinkins, Bill Hamilton, and Klein Ault at the piano. (Lower left) "Sonny" Strain. Plays traps with the colored bands in town. The colored union men are a subsidiary of the white local in Fort Worth, getting same scale, working conditions. (Lower right) Don West, bass (shoutin') with Mr. and Mrs. Woods Moore. Moore plays trumpet, and is president of Local No. 72.

By Charlie Garden

Fort Worth, Texas—Reversing the usual order of things, Fort Worth musicians of Local No. 72 went dancing on the night of November 16th. The occasion was a housewarming at their new home in the swanky appointed clubrooms of the old University Club, which are acclaimed to be the most luxurious of any musician's club in the Southwest.

Invitations mailed out said in no unmistakable terms, "Leave your horn at home, bring your lady, and dance to the hottest union jig band in town. Barrels and barrels of 'legal tea' will wash down two hundred pounds of delicious barbecue." Beaming on the sidelines was

Woods Moore, president of the local. Times are better. And when times are better, musicians work. It's an unflinching barometer.

"Our old place (at 108 1/2 East Sixth Street) was a joint," said Ed Lally. "This is a real club. Why, we've bought \$1,000 worth of new furniture."

The fancy steps displayed by those in attendance disproved the saying that "musicians, who play and never dance, are the worse dancers in the world."

Season's Greetings  
**KEN MARTIN**  
AND HIS ORCHESTRA  
PITTSBURGH, PENNSYLVANIA

Season Greetings  
**RED FLUKE**  
and His Dixieland Band  
JACKTOWN HOTEL  
Lincoln Highway - 6 miles East of Pittsburgh

Season's Greetings  
from  
**DEAN SAYRE**  
AND HIS ORCHESTRA  
PITTSBURGH, PENNSYLVANIA

Season's Greetings  
from  
**BARON ELLIOT**  
and His Orchestra  
Fort Pitt Hotel . . . Pittsburgh, Pa.

Season's Greetings . . .  
**Joe Kotch**  
TRIAXON CLUB  
Monahan Army . . . Monahan, Pa.

Season's Greetings  
**STEVE MATHEWS**  
AND HIS ORCHESTRA  
CHILD'S RESTAURANT  
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**ETZI COVATO**  
and his music  
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THE TONY CLUB . . . PITTSBURGH, PA.

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**PETE EVANS LUKE RILEY**  
**CHARLIE GOSNELL**  
**BUNNY BROWN**  
beginning 5th year  
Dutch Henry's . . . Pittsburgh, Pa.

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from . . .  
**MARTY GREGOR**  
The Willows . . . Pittsburgh, Pa.

Season's Greetings  
**EDDIE SAFRANSKI**  
ARRANGER . . .  
112 OGDEN STREET . . . HENLOCK 4302  
PITTSBURGH, PA.

Season's Greetings  
**DALE HARKNESS**  
WITH HIS  
"Swinging Strings"  
Pittsburgh, Pa.

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from . . .  
**JIMMY PEYTON**  
AND HIS ORCHESTRA  
FREDA POPPE'S PLAZA CAFE  
PITTSBURGH, PENNSYLVANIA

Yuletide Greetings  
**LEE CROSLY**  
AND HIS ORCHESTRA  
Pittsburgh, Pa.

Holiday Greetings  
**HOWARD BAUM**  
"Pittsburgh's New Sensation"

Season's Greetings  
**JOHNNY CHICK**  
AND HIS ORCHESTRA  
WA-LIN ORDER CLUB  
Pittsburgh, Pa.

Season's Greetings  
from . . .  
**MARTY SCHRAMM**  
CAMEO BLDG. . . . PITTSBURGH, PA.

Season's Greetings  
**JOHNNY CHICK**  
AND HIS ORCHESTRA  
WA-LIN ORDER CLUB  
Pittsburgh, Pa.

Season's Greetings  
**TONY LOMBARDO**  
ACCORDIONIST  
Composer of "Rhythm Accordion"  
NIXON RESTAURANT • PITTSBURGH, PA.

Season's Greetings  
from . . .  
**JIMMY PEYTON**  
AND HIS ORCHESTRA  
FREDA POPPE'S PLAZA CAFE  
PITTSBURGH, PENNSYLVANIA

Holiday Greetings  
**FRANK J. NATALE**  
GUITARIST  
Teacher of all pleonasm instruments . . .  
PITTSBURGH, PENNSYLVANIA

Yuletide Greetings  
**LEE CROSLY**  
AND HIS ORCHESTRA  
Pittsburgh, Pa.

MERRY CHRISTMAS  
AND A HAPPY "LA"  
**DICK STABLE**  
AND HIS  
"RHYTHMIC NEW DEAL"  
FEATURING  
**PAULA KELLY**  
**BURT SHAW**  
NOW PLAYING  
RETURN  
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MUTUAL  
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Season's  
Greetings  
**KEN MARTIN**  
AND HIS  
ORCHESTRA  
WWSW . . .  
PITTSBURGH, PENNSYLVANIA

Season's Best Wishes  
Swing to the Classics  
with  
**AL FREMONT**  
and His Orchestra  
PITTSBURGH, PENNSYLVANIA

### Blank Pistol Goes Off In Musicians Face

Kansas City, Mo.—Johnnie Engro, formerly of the 85 Club, recently suffered severe head injuries and may lose sight of an eye. Accident occurred in Billings, Mont., when the male part of a ballroom dance team fired a blank pistol wad into Johnnie's face. The Engro band was booked at the Billings Country Club for four weeks, is now in its seventh week, and will continue until January 1.

Platter sales, both pop and long-hair type, are booming in Kansas City. So are sales of sheet music and instruments. Cats and alligators throughout this section enjoy Dave Dexter's "What's New In Records" columns appearing weekly in the Journal-Post.

George TiDono recently began third consecutive year as ork leader at the Bowers Club on Twelfth Street.

Royce Stoenner, Al Vinn and Jack Russell are leaders of youthful combos here who manage to grab a flock of one-nighters at club, sorority and fraternity parties.

Activity not up to par here during the last month. Visiting bands included Paul Whiteman, Paul Pendarvis, Jan Garber, Ralph Webster, Floyd Ray and Little Joe Hart, all of whom played one-nighters except Pendarvis, who stopped over for a week at the Muehlebach Hotel Grill before moving into the Hotel Statler in Detroit.

Carlos Molina set by MCA in the spot to follow Pendarvis. Band has little on the ball and falls short of style which sent hundreds to the Muehlebach for Pendarvis. Whiteman drew 15,800 to the six-million-dollar Municipal Auditorium, but none of that huge number paid cash. Date was sponsored by local drug store chain and duets were gratis with 50-cent purchases of tooth paste, hair oil and the like.

William Shaw, head of Negro Union 627, promises to bring Andy Kirk home for a big stomp soon. Shaw also says he has hopes to stage a homecoming for Count Basie. Both Kirk and Basie are idolized by the Jig crowd and thousands of white folk of this section, inasmuch as the Heart of America city is and always will be their home.

The band at the Fox Tower theater is as bad as ever and so are many of the night spots which boast of four- and five-piece units. Until the holiday season arrives, Kansas City will remain dead as a music center.

The suburban night spots suffered a severe jolt this past month. Two spots, Mary's and Tooties, were closed because of liquor license difficulties and the orchs of Ray Laughlin and Ray Hudgens who had been attracting good crowds consistently found themselves idle temporarily, we hope.

Carlos Molina continues at the Muehlebach Grill with Tommy Blake coming in to Southern Mansions for an indefinite period. Pla-Mor Ballroom dancers show a pronounced liking for good old "on the cob" music. Ray Herbeck added a host of followers at the spot with an aggregation that dispensed solely corn but the crowd really ate it up. AND HOW! Whereas the Floyd Ray combo didn't come any-

### Not Big Enuf For Billy



A Typical Scene from a French Casino Show  
New York, N. Y.—Billy Rose was high-pressured to take over French Casino, but objected spot was too small. When salesman protested that gross was over 50 grand a week, Rose explained: "I meant the height of the building. It's too small for my 'Billy Rose' signs."

where near that in its several engagements there. However, Ray did a lot better elsewhere in this territory, reports showing that the turnouts and the receptions given the band were excellent. Will Osborne on the stage of the Tower Theatre the week of Thanksgiving and doing nicely. Prince Stewart and outfit continue at the Club Continental with Claude Denny furnishing the tunes down at the 85 Club. Bob Pope played a number of dates at Pla-Mor in the past month as did Tom Gentry and Ralph Webster. The Cerf Music Co. of New York City took over the selling rights of "Better Get Gabriel's Horn," a swing tune from the pen of a couple of local lads, Harry Gerschman and Bennie Lane. The boys deserve a lot of luck so here's wishin' them. Judy Conrad more than a fixture at the Tower Theatre and getting better every day. Our prediction for '38 is that you'll hear more and

more about Lawrence Welk and his orchestra. The boy has a style all his own—Denver critics really praised him to the skies and his Hotel St. Paul engagement in St. Paul is another notch in the belt of successful engagements. Leave it to genial Barney Joffe to think.

### Buffalo Nickel Causes Riot In Jam-Joint

Rochester, N. Y.—Dropped in to see Lew Davies at Hotel Hayward where the younger set seem to congregate. Some nice clarinetting from maestro Davies. Vocals are done in good style by Florence Davidson. A swell little seven-piece ork in Royal Worth's playing in the Tap Room of Hotel Seneca. Worth, formerly of the ork's sax section, has taken over the group upon the retirement of former leader Michael Covert. Larry Ruggiero, of Auburn, has taken Worth's seat in the reed section.

Auburn, N. Y.—As rumored in last month's column, Mike Cervo has returned to the Tex Waldorf crew at Lakeside Inn. Waldorf now has most of his old Club Dickman gang back with him. Now the question is: "Why were the Waldorf broadcasts from the Inn dropped?" Hey Rube!

A near riot at the Belvidere the other evening when some wise guy slipped a coin in the electric phonograph machine whilst Joe Manzoni jiving. Joe immediately stopped his and the boys were doing a bit of ork and was visibly disturbed but some quick thinking individual disconnected the machine before further damage was done. And we saw two of Joe's husky pals looking for said record fan. Ho! Hum!



**JOE HAYMES**  
and his  
**ORCHESTRA**

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of the  
Season

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NEW YORK CITY

Season's Greetings  
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**DEAN HUDSON**  
AND THE  
**FLORIDA CLUBMEN**  
Now Playing  
Normandie, Boston, Mass.

### Merry Christmas



from  
**RUDY LEVY**

WMAQ—NBC  
WENR—NBC  
WGN—Chicago Theatre

on tour for  
**C. G. Conn, Ltd.**

To new friends I have made during the past seven months on tour demonstrating Conn Woodwinds, I say "hello" again. It's been swell meeting you. And it's been fun seeing old friends again. Real soon I hope to have the pleasure of meeting you once more. You'll be hearing from me when I come to your city. In the meantime, a merry Christmas . . . and the best New Year you ever had!

Season's Greetings  
from  
**NICK'S**  
GREENWICH VILLAGE  
NEW YORK CITY  
"HOME OF SIZZLING STEAKS AND SWING MUSIC"  
**BOBBY HACKETT**      **SHARKEY BONAND**  
AND HIS BAND      & HIS SHARKS OF RHYTHM



### Season's Greetings

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Seventeen Radio and Recording Artists      The "RIDE RED RIDE" Man introducing his New Ride Rhythm

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ROBERT HILL      FRED KEARNS  
ALEC GORAL      RUSS MEREDITH  
EDDIE ALEXANDER      ADRIEN GABOURY

ROLLAND DAVID

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**THE NEW**  
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ite dealer. Also write us  
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### Holiday Greetings

**WILLIAM STOEES**

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### Season's Greetings

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VSA presenting the midwest's most popular dance band

**JIMMY BARNETT**

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**GENE PIEPER**

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—EXCLUSIVE MANAGEMENT—

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Large Selection • All Models

Where The Bands And Orchestras Are Playing This Month

EXPLANATION OF SYMBOLS: b-Ballroom; c-Cafe; cc-Country Club; h-Hotel; ac-Night Club; r-Restaurant; t-Theatre; ROC-Rochester-O'Keefe, Inc.; CRA-Consolidated Radio Artists; MCA-Music Corporation of America.

Adams, Buddy; (Howard) Louisville, Ky., ac
Adrian, Al; (Three Stars & 10) Miami, Fla. b
Almerica, Tony; (Rose Room) New Orleans, La., ac
Amberg, Jack; (Crazy Water) Mineral Wells, Tex., h
Armstrong, Louis; (Vogue) Las Vegas, Cal., ac
Arnhem, Gus; (ROK) NYC
Ash, Paul; (CRA) NYC
Atkins, Aubrey; (Winthrop) Tacoma, Wash., h
Austin, Harold; (DeLauder) Buffalo, N.Y., b
Ayres, Mitchell; (Adolphus) Dallas, Tex., h

Five O'Clock Strollers; (5:00 Club) Miami
Beck, Hal; (CRA) NYC
Blind, Emil; (Oh Henry) Chicago, b
Blum, Red; (Jactown) Pittsburgh, Pa., h
Booker, Gene; (International Casino) NYC, ac
Four Aces; (Sleaves) Chicago, h
Four Californians; (Orate) Chicago, h
Four Esquires; (Lucerne Tavern) Tacoma, Wash., h
Frasetta, Joe; (Cafe Margary) Phila., Pa., ac
Froy, Jacques; (St. Regis) NYC, h
Frederick, Morris; (Biltmore) Atlanta, Ga., h
Freeman, Jer.; (Paradise) NYC, h
Fremont, A.; (On tour)
Friml, Aedric, Jr.; (ROK) NYC
Frusco, Al; (El Club) Phila., Pa., h
Frusco, Sammy; (18 Club) Chicago, ac
Froeba, Frank; (18 Club) NYC, ac
Fulton, Larry; (Webster Hall) Detroit, ac

Warms Things Up At Bali Bali Club

Chicago, Ill.—With the thermometer hovering slightly above the zero mark, Yvette, creator of interpretative moods, warms things up with her muf at the Bali Bali Club.

Hackett, Bobby; (Nick's) NYC
Hagen, Walter; (Root E. Lee) Winston Salem, N.C., h
Hall, George; (Tati) NYC, h
Haller, Mal; (ROK) NYC
Hansen, Fred; (Holsum Cafeteria) Miami, Fla., h
Hammer, Jimmy; (Station WRFD) Richmond, Va
Hamp, Johnny; (Rosevelt) New Orleans, La., h
Hanson, Earl Barr; (Station WIOD) Miami, Fla. h
Harmon, Tom; (On tour)
Harris, Dale; (On tour)
Harris, Gary; (Pope Grill) Erie, Pa., r
Harris, Ken; (El Eivoli) Ft. Worth, Tex., h
Harris, Phil; (Paramount) Hollywood, Cal.
Harrison, Ralph; (Henry) Pittsburgh, h
Harrison, Will; (Rich's) Riverside, Conn., r
Hart, Little Joe; (Club Lido) Tulsa, Okla., h
Hawkins, Erskine; (Harlem Uprour House) NYC, ac
Hayes, Edgar; (Harold Oley) NYC
Haynes, Joe; (CRA) NYC
Hayton, Lennie; (ROK) NYC
Heidt, Horace; (Biltmore) NYC, h
Henderson, Fletcher; (CRA) Chicago
Henderson, Horace; (Swingland) Chicago, ac
Henderson, Will; (Wovaton Club) Detroit, ac
Henry, Pete; (K.C. dances) Bridgeport, Conn.
Herbeck, Ray; (400 Club) Wichita, Kansas, ac
Herbert, El; (City Limits Tavern) St. Paul, Minn., h
Herman, Woody; (Niccalle) Minneapolis, h
Hessberger, George; (Lynch Tavern) Chicago, h
Hills, Worthy; (Happi) New Haven, Conn., ac
Himber, Richard; (Essex House) NYC, h
Hines, Earl; (Grand Terrace) Chicago, ac
Hite, Les; (ROK) NYC
Hogan, Bill; (ROK) Chicago
Hogan, Tweel; (CRA) Chicago
Hollander, Will; (New Yorker) NYC, h
Holmes, Herbie; (Greyhound) Louisville, Ky., ac
Holtz, Orchestra; (Winter Garden) Ft. Worth, Tex. b
Honner, Johnny; (885 Club) Chicago, ac
Hopkins, Claude; (ROK) NYC
Hopkins, Karl; (Cabin) Ft. Lauderdale, Fla., ac
Horlick, Bernice; (On tour)
Howard, Leon; (Tic Toc Club) Montreal, Can., ac
Hudson, Dean; (Normandia) Boston, Mass., b
Hudson, Delange; (Mills Artists) NYC
Hugo, Victor; (Open Door) Phila., Pa., ac
Hunt, Bart; (The Pines) Pittsburgh, h
Huntley, Lloyd; (Mid Royal) Montreal, Can., h
Hurt, Cecil; (Margold) Minneapolis, b
Hutton, Ina Ray; (CRA) NYC

Robinson, Roy; (New Evergreen Club-Belleville Turnpike) Bloomfield, N. J., ac
Robison, Willard; (CRA) NYC
Robins, Eddy; (Rainbow Grill) NYC, r
Rolan, Adrian; (Essex House) NYC, h
Rollins Orch; (Coco Loma) St. Louis, Mo., b
Romanelli, Luigi; (King Edw.) Toronto, Can., h
Rotella, Charles; (On tour)
Rubini, Jan; (CRA) Hollywood
Russell, Lewis; (ROK) NYC
Millard, Red; (New Plaza) St. Louis, Mo., h
Miller, Larry; (ARA) NYC
Miller, Charlie; (Wayside Food Shop) Springfield, Mass.
Miller, Glenn; (ROK) NYC
Mills, Chris; (Rail Inn Supper Club) Baltimore, ac
Mills, Del; (The Ranch) Seattle, Wash., ac
Mills, Dick; (Rotisserie Club) Jackson, Miss., ac
Mills, Jay; (Park Plaza) St. Louis, Mo., h
Molico, Leon; (Cotton Club) Las Angeles, Cal., ac
Malino, Carlos; (Muehlebach) K. C., Mo., h
Monroe, Vaughn; (Brunswick) Boston, h
Mooney, Art; (Cass Club) Detroit, ac
Moore, Carl (Deacon); (New Penn) Pitts., ac
Moore, Eddie; (Eagles) Ithaca, N. Y., b
Moorehead, Paul; (VSA) Omaha, Neb.
Morgan, Arthur; (Jungle Inn) Wash, D.C., ac
Mozel, Billy; (Mullinoham) Portland, Ore., h
Muscato, Russ; (Black Cat) Erie, Pa., ac
Nagel, Fred; (St. Francis) San Francisco, h
Nagel, Harold; (Pierre) NYC, h
Napoleon, Tony; (Bibson Lounge) Cincinnati, h
Nash, Leon; (Arcadia) NYC, b
Neibaur, Eddie; (Casino Moderne) Chicago, b
Nelson, Ozzie; (Victor Hugo's) Hollywood, Cal., ac
Nering, Ted; (Jordan Grill) Bloomington, Ind., r
Newman, Ruby; (ROK) NYC
New Yorkers; (Bart's Grill) Kingston, N.Y., r
Nichols, Red; (Meadowbrook) Cedar Grove, N.J., ac
Nighswander, The; (Temple Gardens) Moose Jaw, Sask., Can.
Nisi, Bert; (Brent Inn) Burlington, Ont., Can., ac
Norio, Joe; (Stanley Grill) Montreal, Can., ac
Norvo, Ray; (CBS) Hollywood
Nolan, Tommie; (Old Vienna) Cincinnati, r
Norvo, Red; (Normandia) Boston, b
Novat, Elmer; (Flamingo Park) Miami Beach, ac
O'Hare, Must; (CRA) NYC
O'Leary, Dula; (Elm) Parkhurst, R. I., b
Oman, Val; (Stelm Plaza) NYC, h
Olson, George; (International Casino) NYC, ac
Oskin, Paul; (Jefferson) St. Louis, Mo., h
Ossie, Lew; (CRA) Hollywood
O'Scaghain, Phil; (Rochester) Cincinnati, h
O'Sullivan, Phil; (Royal Palm) Miami, ac
O'Sullivan, Cady; (Club Forrest) Ft. Worth, ac
O'Sullivan, Andy; (CRA) Hollywood
O'Sullivan, Tom; (Empire) Philadelphia
O'Syare, Ken; (On tour)
O'Schlosser, Billy; (Riptide) Miami Beach, Fla., ac
O'Schramm, Marty; (The Balconet) Pitts., ac
O'Schuster, Mitchell; (Continental) NYC, r
O'Scott, Raymond; (20th Century-Fox Studio) Hollywood, Cal.
O'Sedano; (El Chico) Miami Beach, Fla., h
O'Setter, Irving; (Cinema Casino) Miami Beach, ac
O'Sullivan, Cliff; (Stone-wall) Rethelster) Bridgeport, Conn., ac
O'Shelly, Lee; (ROK) NYC
O'Sherman, Maurice; (ROK) NYC
O'Silver, Johnny; (Roadside) Miami Beach, r
O'Simmons, Arlie; (Greyhound) Louisville, ac
O'Sims, Papy; (Station WTAM) Miami, Fla.
O'Sisile, Noble; (Lookout House) Covington, Ky., ac
O'Smith, Ken; (Moore Club) Erie, Pa., ac
O'Smith, Leo; (Marcelines Tavern) Tacoma, Wash., ac
O'Smith, Royal; (Quilts) Bridgeport, Conn., b
O'Smith, Stu; (Famous Door) Hollywood, Cal., ac
O'Smith, Willie; (Harlem Uprour House) NYC, ac
O'Snyder, Billy; (Gibson) Cincinnati, h
O'Snyder, Cecil; (Flamingo) Louisville, Ky., ac
O'Snyder, Lloyd; (Ringside Club) Ft. Worth, Tex., ac
O'Snyder, Rudy; (Biff's) Louisville, Ky., ac
O'Soriano, Frank; (Paris Inn) Los Angeles, ac
O'Spirits of Rhythm; (Nick's) NYC, ac
O'Spratt, Rudy; (Paradise) Toronto, Can., b
O'Stable, Dick; (Wm. Penn) Pittsburgh, h
O'Stallard, Heather; (Crystal Bar) Louisville, Ky., ac
O'Staulcup, Jack; (Vanity) Detroit, b
O'Stein, Maurice; (Chaz Paree) Chicago, ac
O'Stein, Elaine; (The Farms) Plainville, N.Y., ac
O'Stoetler, Wally; (K.C. Club) Kansas City, ac
O'Swoest, William; (Station WLW) Cincinnati
O'Stralling, Minstrels; (Kentucky) Louisville, h
O'Swain, Benny; (Brown) Louisville, Ky., h
O'Swain, Gene; (Jumbo) Bridgeport, Conn., ac
O'Swain, Bill; (Paddock) Louisville, Ky., ac
O'Swanson Billy; (Edition) NYC, h
O'Swedish, Steve; (Palace) Milwaukee, I

Tresler, Fred; (Jolly Dutchman) Detroit, r
Tucci, Joe; (The Orchid) Minneapolis, ac
Tucker, Orrin; (Edgewater Beach) Chicago, h
Tucker, Tommy; (Casino Gardens) Los Angeles, h
Wardlaw, Jack; (Coco Modria) Louisville, h
Wardwell, Jerome; (Miami Biltmore) Miami, Fla., h
Val, Bob; (Cocoon Grove) Bridgeport, Conn., ac
Valdema, Harmon; (Blackstone) Ft. Worth, h
Van, Garwood; (Trocadore) Los Angeles, Cal., ac
Vance, Emmett; (Gay 90's) Chicago, ac
Varzo, Eddie; (Mismark) Chicago, h
Vasile, Vic; (Barn) Kingston, N. Y., ac
Vincent, Vin; (New Coplay Square) Boston, h
Voss, Al; (Lott Cafe) Milwaukee, ac
Wadkins, Jimmy; (Harlem Casino) Pitts., ac
Waldman, Harmon; (Blackstone) Ft. Worth, h
Waldorf, Ted; (Lakeside) Auburn, N.Y., ac
Walters, Les; (Fontanac Casino) Detroit, ac
Ward, Frankie; (Rosedale Penthouse) Boston, h
Wardlaw, Jack; (Coco Modria) Louisville, h
Watson, Gilbert; (Old Mill) Toronto, Can., r
Webb, Chick; (Savoy) NYC, b
Weber, Maria; (Sleaves) Chicago, h
Webster, Ralph; (Blossom Heath) Ohio, City, ac
Weiss, Anton; (Arago) Chicago, b
Weems, Ted; (Theater tour)
Weiss, Maurice; (Civic Center) Miami, b
Wells, Lawrence; (St. Paul) St. Paul, Minn., h
White, Irving; (Ambassador) Los Angeles, h
White, Ran; (Netherland-Plaza) Cincinnati, h
Williams, Griffith; (Mark Hopkins) S.F., Cal., h
Wilson, Meredith; (HBC) Hollywood, Cal.
Winstor, Matt; (Volga Boatman) Wash, D.C., ac
Winstor, Dave; (Plantation) New Orleans, ac
Winstor, Jack; (Bal Tabarin) Hollywood, Cal., ac
Witko, Walter; (Paramount) Miami, Fla., ac
Woodbury, E.; (Jungle Inn) Wash, D.C., ac
Woodward, Bart; (Congress) Portland, Ore., h
Worth, Ray; (Seneca) Rochester, N. Y., h
Wyatt, Jack; (Manoir) Ross, P.Q., Can., h
Wylie, Austin; (Chancery) Cleveland, O., ac
Yates, Billy; (CRA) NYC
Yates, Ben; (Grande) Detroit, b
Young, Sterling; (Palace) S. F., Cal., h
Young, Victor; (ROK) Hollywood
Youngberg, Johnnie; (Egyptian) Tapeta, K.b
Zollo, Leo; (Ben Franklin) Philadelphia, h

ENGLISH BANDS
Allen, Les; (Theatre Royal) Edinburgh
Ambrose & Orch; (Caton De Paris) London
Andre, Archie; (Associated Brit. Cinema) Lon.
Atkins, Stan; (Paramount Solon) London
Berlin, Al; (Paramount Solon) London
Bisset, Billy; (Royal Ball) Bournemouth, Eng.
Calburn, George; (Stratham Locarno) London
Cotton, Billy; (Trafford Cinema) Steyney, Lond.
Horton, Dick; (Horseshoe Palms) De Dance) Leeds
Duncan, Vivian; (Cafe Angliani) London
Easton, Bob; (Royal Liverpool) Soli, Eng. City, r
Erick, George; (Hippodrome) Ilford, Eng., r
Farrar, Sunny; (Ladies Liverpool, England)
Filmer, Vick; (Hotel DeParis) Bray, Berks
Fox, Roy; (Empire) Kingston, England, r
Ganella, Nat; (Empire) Stratford, London, r
Green, Allen; (Savoy) London, England, r
Hall, Henry; (Hippodrome) Coventry, Eng., r
Harris, Jack; (Ciro's Club) London, England, ac
Hilton, Jack; (Hobart Empire) London, Eng.
Lass, Joe; (Astoria) London, r
Manfouin; (Pavilion, Shephards Bush) London
Mills Brothers; (Empire) Nottingham, Eng., r
Prager, Lou; (Reading)
Roy, Harry; (Opera House) Leicester, England
Winnick, Maurice; (Piccadilly) London, Eng. h

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Bergala, Coler; (Blacks) Guelph, Ontario
Wooler Material (slightly used), cleaned, pressed. Like new condition, every item. Won't show discoloration from instruments like white jackets do. Also Black Swing Jackets with White Silk Lapels, White Brads, White Pinstriped Buttons, \$2.50. Also Green, Maroon, Blue, White jackets \$2.00. Sashes 2-in. Black on one side, reverse side white, Special \$1.99. Yarned trousers \$4.99. Excellent Tuxedo Suits, latest styles, every size, like new \$19.99. Black swing jackets, trimmed gold lapels \$2.50. Free lists. Also Accordion, 120 base, \$85. Snare Drum, gold plated \$10. Al Wallace, 2416 N. Halsted St., Chicago, Ill.

Classified Advertisements

WANTED—Young alto and clarinet man desirous of working way through U. of Florida in dance band. Write stating age, experience, and complete name. Rabbit Robbins, 1034 W. University, Gainesville, Fla.
FOR SALE—Genuine Knute Reinhold violin. Good condition. Have been offered \$800. Will sacrifice. Address Dept. TR, e/o Down Beat.
FOR SALE—Italian American Accordion—easy payment plan. Free Catalog. Metro Co., 3115 W. 12th, Dept. 6, Chicago.

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IN 1938
A good belly laugh
I RESOLVE
to have a good belly laugh at least once a month;
to keep abreast of news in the music world;
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whom and at Ye
"The
Ed
SLIN

DE GUSTIBUS, ETC.

(Continued from Page 20)

thing as a uniform tone quality, because to me many tones which vary greatly in timbre are interesting and pleasing. Those persons who argue for a standardized tone undoubtedly have in mind that special quality which they personally prefer and it is a bit presumptuous on their part to assume that thousands of other people are going to accept their restricted concepts.

In hot styles and characteristic interpretations, we find individuals who like Chu Berry's playing, while others abhor it. Still others who think that Hutchenrider is tops in clarinet playing, while others believe he can't compare with the artist of their choice. I even know some fine men who feel that for the most part Benny Goodman's playing is "cold" and that his style has its chief merit in its technical perfection, but most assuredly not in its artistic qualities.

One of the main differences between modern music and standard classics resides in the very important point under discussion. In classical literature there are many selections which have orthodox, iron bound, traditional interpretations while in modern music the rendition of a composition is not limited. It is for this reason that we find so many various treatments of standard numbers such as St. Louis Blues, Stardust, etc.

The essential attractiveness of modern music lies in its individual interpretation. The emphasis in modern music as against classical, lies in the artist's interpretation of the composition rather than his ability to fulfill traditional requirements.

For goodness' sake, let us keep away from any sterilizing tendencies such as those implied in the suggestion that tone or style be regimented. In ordinary living there is far too much standardization—millions of people perform the same operations in factories and offices, thousands of people sit at lunch counters and eat the "Daily Special" of meat balls and spaghetti, millions of girls tweeze and pencil their eyebrows in identical manner, while thousands of men wear exactly the same ties and hats. Let modern music continue along those lines which give us the differences exemplified by the Art Tatum's, Earl Hines and Duke Ellington's—Jack Teagardens, Jack Lacey's and Tommy Dorsey's, Jimmy Dales, Paul Weiricks, Ray Nobles, etc.

In conclusion may I present another quotation quot homines, tot sententias which, translated reads: "There are as many opinions as men"—and isn't it simply wonderful that this is true?

BIG LEADERS OUT

(Continued from Page 9)

whom he usually signs the check and at the usual discount.

Young Leader is Disgusted Hotel Man's Pick

"The young orchestra leader who

"They Spank The Breeze" . . . . .



A group of Windy City breeze spankers under the direction of Jimmie Green, now playing in Chicago's Limehouse Restaurant near Evanston. The boys are attempting to educate north side cafe goers to the finer points of a two-beat dixieland style. Drew Page, who has played with some of the best, including Bob Crosby, can be found squatting in the middle anticipating an afterbeat from drummer Bob Fuellgras. Between them is "blat-horn" man Frank Norton sporting a dimpled embouchure above the plumbing, on the left Mel Hencke who plays a little bit of alright on the "boogie-box" is seated directly above Jimmie "Molasses Mouth" Green, leader and alto saxophonist.

is trying to get ahead is my pick of the lot," continued the disgusted hotel man. "He is willing to play requests and isn't squawking because his name isn't in bigger letters in the local ads than that of the hotel. He isn't continually trying to play some freak arrangements which no one but a musician understands and is willing to let the customers hear the melody of the number he is playing. I'm sick of sitting down with a regular customer and his party who patronize my hotel the year around and have to listen to some trumpet or other instrument star trying to split the ear drums of everyone within hearing distance just to show how good he is. My customers come to a hotel to be entertained and enjoy good, danceable music not to listen to a musical freak. I can take my music hot or sweet but I also want to know what number the orchestra is playing and with these, what they call 'killer arrangements' which murder the melody of a song, no one but a musician knows what the hell they are playing half the time.

CACERES TRIO ON AIR

(Continued from Page 34)

realized that his music would someday be heard throughout a nation by means of Victor and Blue Bird records and through the coast to coast facilities of the Columbia Broadcasting System.

Caceres and his orchestra in a nine-month stay at Chex Ami, swank Buffalo, N. Y., night club set an all-time record there. Previously they had played in Detroit's Blossom Heath, toured the state of Michigan in vaudeville, returned to Detroit to open the Fox Theater there, and then toured southern Ohio before coming to Buffalo.

A featured performer is Emilio's younger brother, Ernest. He is an arranger of parts and took over the leadership of the orchestra for a few weeks not long ago when Emilio and his appendix parted company.

Emilio is, himself, not only an arranger of considerable gift, but also a composer. His theme song "Tus Ojos Lindos" (Your Beautiful Eyes) is a tango he wrote.

Best known of his works is perhaps his fox trot, "Jig in G." A story goes with "Jig in G." An official of the Victor Recording Company was in San Antonio to get the Caceres band to record some native tangos and rumbas. While he was there, Emilio and the boys got to fooling around with some American swing—that was "Jig in G."

"Say," said the official. "I want you fellows to make a record of that. Make two records. I want the boys in New York to hear this. I didn't realize you had anybody down in this part of the country who could play hot fiddle. I want Joe Venuti to hear that!"

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GIVE YOURSELF A BREAK IN 1938

Add flash and responsiveness to your clarinet or saxophone by equipping it with a VANDOREN mouthpiece—the personal achievement of Eug. Vandoren, world authority on woodwinds. Precision made in the Montmartre, Paris, of specially selected ebonite—extra hard and immune to climatic changes. . . . Greater brilliance under all conditions—higher tone with greater ease and without sacrifice of volume. . . . Your dealer has your favorite facing in stock.



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And so it was that the recording company, which had sent for some purely Mexican and Spanish type music, came up with a fine fiddle fox trot.

The record has resulted in offers to Emilio to join the bands of Paul Whiteman, Benny Meroff and Freddie Martin, but he has turned them down, preferring to continue with his own unit.

Emilio's father played and taught all instruments. Emilio comes close. Piano is his second love. But he can also handle a string bass, guitar, cello, viola.

"I never take up wind instrument," he says. "My mother thought I might get sick. I'm so slim."

ROD REED

The BUFFET



The Sweetest Clarinet Ever Made

There must be a reason for the amazing popularity of the BUFFET. There must be a reason why the leading clarinetists of the world are enthusiastic BUFFET endorsers. It has what the better musician demands . . . extraordinary strength and power coupled with the rare sensitivity of an old Stradivarius. Dealers throughout the country feature the BUFFET. Inspect one, today, at your favorite dealer. Also write us for BUFFET catalog in colors.

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EDWARD ROSS, with Jerry Blaine's Streamlined Rhythm Orchestra, rates among the best big-time drummers. Now at Park Central Hotel, Coconut Grove, New York City, and four-times weekly on N.B.C. network. Ross says: "My new streamlined Slingerland Radio Kings are tops—best I have worked on in eleven years."

Thousands of the world's big-time drummers write the same, including Gene Krupa, the world's greatest swing drummer. See and try these wonder, new streamlined drums of your dealer—a revelation in efficiency, smartness in design, and pleasing, snappy tone. WRITE FOR THE BIG 98-PAGE CATALOG!

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Try a "Radio King" — YOU'LL Swing with Slingerland

The Worlds First All-Negro Ballet . . . . .



*International News Service*

**NY** New York, N. Y.—Last month in Harlem's dingy Lafayette theater, an All-Negro "Symphony" orchestra played luke-warm jazz as the blackest American negroes German born Eugene Von Grona could find, danced the world debut of the first all African Ballet. . . . The Blacks danced to Foraythe's "Children of the Earth," W. C. Handy's "St. Louis Woman," but cavorted best to *Beethoven's* "Fried's Suite," played on a phonograph! Encouraged by applause, young enthusiastic Von Grona and his wife pro-



Music News from Coast to Coast

# DOWN BEAT

BALLROOM

CAFE

RADIO

STUDIO

SYMPHONY

THEATRE

**THROW TEAR-GAS BOMB AT FRITZ KREISLER** See Story Page One

**TUN 19 331**



Mr. "P. W." the Dean of Modern Music, Camera-captured as he swung out behind a bar at the Dallas Exposition. One of the pioneers of Swing, and one of its most broad-minded disciples, Paul predicts that good Swing music will become a part of Native American Symphony Music (See story, page one).

New York, N. Y.—Last month in Harlem's dingy Lafayette theater, an All-Negro Symphony orchestra played as the blackest American negroes German born Eugene Von Grona could find, danced the world debut of the first all African Ballet. . . . The Blacks danced to Forsythe's "Children of the Earth," W. C. Handy's "St. Louis Woman," but cavorted best to Duke Ellington's "Flamingo Suite," played on a phonograph! Encouraged by applause, young enthusiastic Von Grona and his wife pro-