

LEONARD G. FEATHER

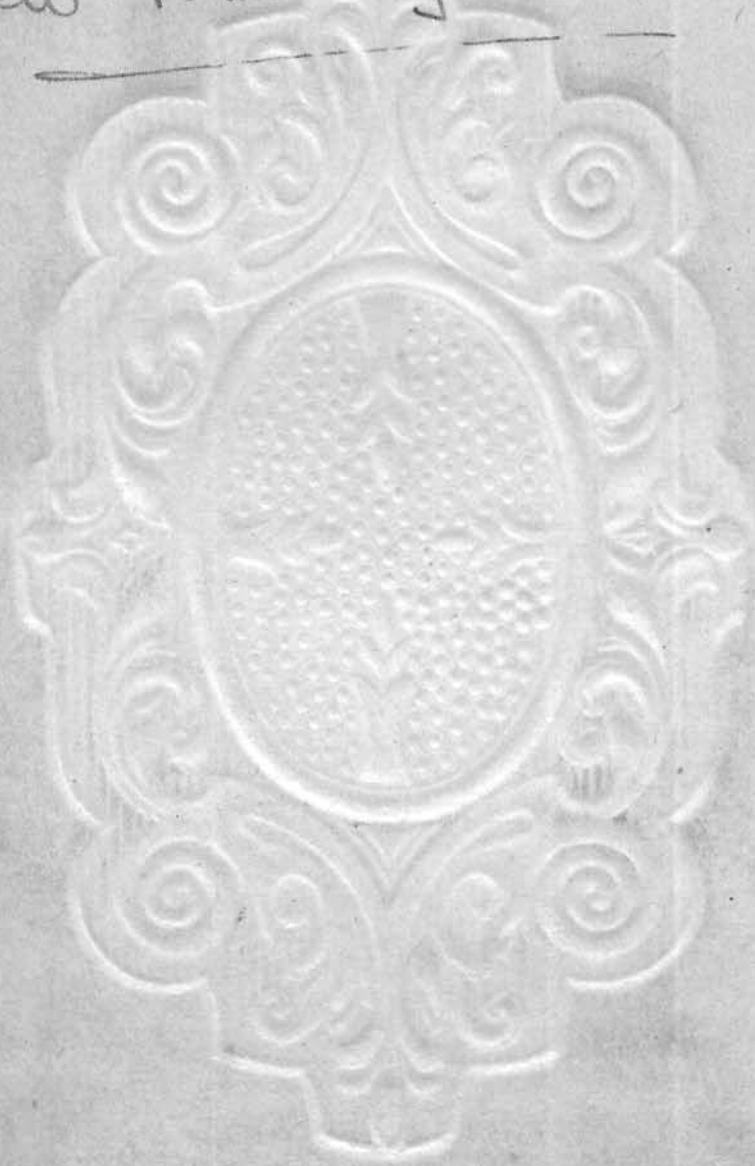
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See
Book

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LEONARD FEATHER.

When in America last year he did much in the advancement of colored musicians and carried his fight to as great an extent as Hugues Penassie the famous French critics, always with the thought that it isn't the color but which

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From —THE—
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Daily Sketch.

Issued dated

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30,000 Miles In Two Years For Swing Music



Good Morning, Everybody!
LEONARD FEATHER was responsible for the novel and interesting programme yesterday—Cotton Club Parade. Curious the B.B.C. did not place this item in the evening session.

Leonard is 23-year-old song writer, band leader, journalist and jazz student, and has travelled over 30,000 miles in the past two years to listen to swing music in its native surroundings.

He tells me two surprising facts about the Cotton Club. Although it is famous as the world's foremost home of negro talent, the club is not in Harlem, but in the white district of New York.

In spite of its all-coloured shows, negroes are not permitted to enter the club as members of the audience.

It was at this club that the series of dance crazes originated, including the Black Bottom, Lindy Hop, Truckin', the Jy-Q, Peckin', Big Apple, and more recently the Skrontch.

LEONARD FEATHER—no relation of your broadcast friend Mrs. Feather—travelled 25,000 miles to hear jazz.

To-day he is presenting, and compering, a special recital of "Swing Music" on the National between 4 and 4.30 p.m.

An excellent opportunity for housewives to make a study of this music and explain its intricacies, if any, to hubby. Leonard has crossed the Atlantic eight times during the past few months to study "Swing."

Twenty-two years old; composer of several features for Henry Hall.

In this new broadcast he hopes to prove that jazz does not need to be fast, raucous or loud in order to "Swing."

The disorder of the "Jazz Session" will give way in his recital to subtler nuances of "Soft Swing."

THE PORTRAIT GALLERY



WHO'S WHO ON THE AIR
LEONARD FEATHER

IRELAND is giving a lead to other Regions. Athlone power has been put on a par with the Belfast—100 kilowatt making it another "big noise."

There have been many complaints West and South-West Ireland of inability to receive the I.F.S. transmitter satisfactorily, so the increase in power should be an improvement.

Many listeners have been compelled to take the West Regional programme for best reception.

THE new broadcasting station Penmon, North Wales, will be open to-day.

Main feature to-night, Neusel Petersen. Millions will be listening 9.30 p.m. Then there is a Cabaret and Geraldo's Music.

"Wild Violets," too, will have an a

Quite a "topping" night, should provide some exciting listening.

Grid Leak

money to the West End. Happy nights are here again.

JAZZ CORNER

LEONARD FEATHER, who, at the age of twenty-four, is one of the world's most eminent jazzologists, left his May-fair home the other day bound for Harlem, Fifty-second-street and Greenwich Village to look over new developments in hot music. He makes these pilgrimages regularly.

with him since. The band formed from these elements was known as Ken Johnson's West Indian Dance Orchestra and for a long time was featured at the Florida, one of London's most high-class spots. Recently the band has been doing variety work with a likelihood of a Scandinavian tour soon. Johnson has ambitions for his band and is still waiting for a real break. He has a fine group of musicians and needs but a few more to complete a perfect line-up.

—Rowe—

I suppose you will want to know all about Coleman Hawkins, who in my opinion, is still beyond any doubt the world's greatest tenor saxophonist. Hawk has been having great success in England, where he played a series of concerts organized by Selmers, the musical instrument manufacturers, who managed to get him into the country in spite of the strict regulations against American musicians. Hawk is talking about coming back to the States in a few weeks, but he changes his mind so often that I imagine if any new offer comes along to stay in England or return to Holland, where he has had most of his European successes, you probably won't be seeing him for some months or maybe years. Anyway, you can drop Hawk a line care of Selmers, Charing Cross Road, London, and tell him to come back to America and show them how to play tenor! Fats Waller, who also gets around the permit situation, being treated as a stage act instead of a musician, has been cleaning up in London and the provinces, touring on his own without a band. He will be back in America in two months, unless the demands to keep him there are so insistent that he has to prolong his tour. But now I'd like to drop the subject of England and her visitors and give you a few impressions of my biggest musical kicks in New York. Naturally, I've spent most of my time taking in swing music here, and that means that a large proportion of it has been spent in Harlem, because there can be no doubt that the greatest swing bands in the world are such groups as Basie's, Lunceford's, Webb's, Carter's and so forth. I didn't mention Duke Ellington because he is in a class by himself. His music represents the greatest thing that has ever happened in jazz and it is unfair to the other bands to mention his name alongside them. Duke's music is unique. It is also quite misunderstood in his own country. I don't think of Duke as the composer of "Solitude," or "Caravan" or "Sophisticated Lady." Duke is an orchestral composer and arranger to whom these casual song hits are just a source of income, a useful commercial asset not very closely related with his real music.

place for the Negro on so
a stranger in town with no obvious circle of
may fraternize. As to the snooty hotels which exercise a color bar, they are mostly those that have various other forms of discrimination so that the Negro is by no means the only sufferer and when this policy is put into effect it isn't because they dislike the Negro or the idea of recognizing his civic equality, but because the large white American patronage of the hotel would object to the presence of their colored compatriots and would demonstrate their objection by taking their patronage elsewhere. Since the hotels are in business for the purpose of making money and the loss of business involved by this would be very considerable indeed, you may well understand the motive underlying the action taken in most of these cases.

—Rowe—

In any case, there is no sense of consistency in the policy. When Duke Ellington came to London he stayed at the Dorchester Hotel, which is one of the most luxurious and expensive there, equivalent perhaps to the Waldorf Astoria here. Everyone treated him as though he were a real duke and appreciated him for the great musician and gentleman he is. Of course, if he had been an undiscovered genius with no great name or public fame, the position might have been different, and that, I must admit, is one aspect of the color situation which applies as much in England as in the United States. There is, as I have said, a very small Negro population in London. However, this is slowly increasing, and not the least interesting part of this population is the musical element. American musicians of any race are forbidden by government regulations to bring bands to England, but there are quite a number of British colored boys now swelling London's musical ranks. Some of these English or Welsh-born (there is a large colored population originating from the docks of Cardiff) but the majority is West Indians or Africans. Perhaps you remember Ken Johnson, a young snakehips dancer from British Guiana, who a few years ago, played the variety houses here as a dancer with Fletcher Henderson's stage act. Ken, a cultured and charming fellow, the son of a doctor, returned to England and after a while formed a colored band, the first such in England, with a definite accent on swing in its musical policy. Finding a shortage in British talent, Ken went on an extended tour of the West Indies, picking up star musicians of Trinidad, Barbados, British Guiana and Jamaica. Returning to England, he brought a group of boys who have remained

and contributions to jazz history. One of my biggest thrills in Manhattan has been to get together an all-star mixed band for a jam session up at Decca. The records should sound swell, as I had Benny Carter, Pete Brown, Joe Marsala, Billy Kyle, Bobby Hackett, Cozy Cole and Hayes Alvis; (five colored, two white) and we made two sides of blues, which are the most natural and varied form of music and will remain so as long as there is any jazz. I wish I had the time and space to tell you more of my impressions of Harlem, but I'll just close by thanking all the musicians who've shown me such great hospitality during my visit, and hope that some day I'll be able to reciprocate by entertaining them in my home town. Thanks for your courtesy, Billy Rowe and if any readers have read this far, thanks to you, too!

In the meantime if anyone wants to send me news or stories or photographs, I'd greatly appreciate your dropping me a note at

my New York address, which is the Plymouth Hotel, West 49th street, New York City. You can contact Billy Rowe for the same purpose at 168 West 132nd street, the Rhythm Club, New York City, where Kliber Willis will be waiting for him to come back from Pittsburgh.

VARIETY,

Wednesday, February 22, 1939

British Fans Know Stuff, but If It Becomes Too Tough They Duck Quiz

Wide Open

London, Feb. 14.

Station Normandy, France, has had some revealing experiences in connection with the 'Riddle Rhythm' (sustaining) programs with Leonard G. Feather which are broadcast in English and concern themselves with asking questions concerning phonograph records. Contest showed both the extent of swing fans in England and the point at which making the questions too tough killed the mail response.

While none of the questions any week were really easy something like 1,000 replies fell to 40 when the quiz purposefully got complex. Listeners who knew their stuff wouldn't bother at all unless they were convinced they had a chance to win. Next week a reasonable set of questions again brought 800 replies.

Prizes offered were swing records.

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LEONARD FEATHER, NOTED CRITIC, DUE IN NEW YORK SOON

Famous English Music Critic To Write History of Negro Jazz — Will Also Form Mixed Band To Record for English Public.

NEW YORK CITY, March 23—According to a communication received from London, Leonard Feather, the well-known English music critic, will arrive in this city aboard the Aquitania, April 14th.

The scheduled visit of the prolific penman will be his sixth in as many years. As a writer and critic abroad, Feather has a reading public of more than twelve million per week, and his influence in the world of jazz is far reaching and effective. He has been associated for five years with the Melody Maker, England's foremost musical magazine and writes a weekly column for Radio Times. His efforts have been tireless in the fight towards preventing the spread of color prejudice in England. He is well known to every

Negro artist who has been abroad, having entertained such distinguished performers as Fats Waller, Benny Carter, Mable Scott, Garland Wilson and Una Mae Carlisle and at the same time has supervised many of their English recordings.

Being a musician as well as a critic, Feather has written several swing numbers among them being, "Don't Try Your Jive On Me," recorded by Fats Waller, and "Mighty Like the Blues," recorded by the great Duke Ellington.

When in America last year he did much in the advancement of colored musicians and carried his fight to as great an extent as Hugues Penassie the famous French critics, always with the thought that it isn't the color but the talent of an artist which counts.

During this visit here Mr. Feather will continue his research work in the world of Negro jazz in the compilation which is to be used in a book by him titled, "The History of Negro Jazz," to be published this summer. At the same time he hopes to form a mixed orchestra for some special recordings to be released in Europe. The critic will remain in New York four weeks during which time he will stay at the Plymouth Hotel.

MELODY MAKER March 1939

FEATHER GOES TO NEW YORK

LEONARD FEATHER, whose periodical excursions to the States in search of material for these pages are now becoming a regular event, is off again to New York Saturday, April 8, on the "Aquitania."

On his last trip, in addition to bringing home a wealth of feature articles and news for the MELODY MAKER, he recorded with a selected star orchestra in New York and was successful in placing several of his own compositions with American publishers. This time he hopes to carry out similar undertakings, and to re-establish contact with the numerous readers who know him from previous visits. During his stay he can be reached at Plymouth Hotel, New York City.

The popular series of "Riddle Rhythm" broadcasts will continue usual, while Leonard Feather is away every Sunday at 10 p.m. from Normandy.

CONTESTS

West Indian Band Is Tops

About the only all-West Indian swing band on record is that of Kenny Johnson now playing top spots in London, according to Leonard G. Feather, distinguished jazz music critic and columnist for Melody Maker, European music trade magazine.



Leonard Feather

Johnson, who is 24 years old, is from British Guiana, and is actuated by a desire to build Great Britain's only colonial band.

A former snake-hips dancer, Feather says Johnson toured the United States

with Fletcher Henderson about three years ago. Although he plays no instrument himself, Johnson is described by Feather as being a dynamic individual who conducts with plenty of enthusiasm. Johnson has spent plenty of cash on his band, bringing musicians from Barbados, Trinidad and British Guiana for his ten-piece ensemble.

"He's getting a big play in English hot music circles," said Feather who is here for several recording dates and to listen to crack orchestras in Harlem and in 52nd street.

Johnson was said to have attempted to get his band in the British exhibit at the World's Fair as a contribution of the West Indies but didn't get the break.

David Wilkins of Barbados, the trumpet player in the Johnson band, said Feather, is the best in England. Wilkins, it was recalled, was in the Fats Waller band that recorded "Don't Try Your Jive on Me." (Bluebird).

In Feather's band recording his tunes for Decca are Benny Carter, alto and trumpet; Pete Barrow, alto and trumpet; Joe Marsala, clarinet and tenor sax; Billy Kyle, piano; Bobby Hackett, guitar; cornet; Cozy Cole, drum and Hayes Alvis, bass.

Notes Off the Cuff
With France's HUGUES PANASSIE already departed from these shores and England's LEONARD FEATHER here now carrying the torch for le jazz hot, Belgium contributes another swing dean for the local coterie . . . ROBERT GOF-FIN, representing Belgium's righteous rhythm rousers, lands on these shores May 1 . . . JOE HUNTER

BILLBOARD

Listening In

With Sid Shalit

Some of moviedom's brightest are featured on two WABC

DAILY NEWS

Swing is an international institution. So said Leonard Feather, English swing critic and composer. Feather, studying the American jam situation, chatted with Martin Block. And, to give an idea of what British jitterbugs like, Feather played some torrid London waxings (WNEW-6).

Benny Burrows and Bill Andrews made every spot vibrate had an orchestra Sunday night, escorting a young army of G.O.P. assemblymen. Leonard G. Feather, the British swing pundit, has more things to hear and places to go in three weeks than you could plan in a lifetime. Arnold Wiley, Sherman Dirksen, and Monroe (P. A.) Burnett kept busy with show talk at the Old birthday fete

as a musician. We'll stack her up against any of them. . . Ken Johnson, the English handsman, has instructed Leonard Feather, the European critic currently on a visit here, to bring back as many British men of music he can find. If you're interested, contact Feather at the Plymouth Hotel. . . Raymond Winfield the

No Good Swing in England, Mourns Expert Mr. Feather

And It's Because of the Mayfair Set
And the Government Monopoly and Things

By ALLAN KELLER,
World-Telegram Staff Writer.

By Gad, sir, there isn't a swing band worthy of the name in all England, and you can thank the fashionable set in Mayfair for going sweet on the jive boys and leaving them high and dry; as unhonored and unsung as Mister Chamberlain in Anthony Eden's home district.

This report on the horrible state of affairs in Great Britain's entertainment world was made today by Leonard Feather, the tight little island's foremost expert on jazz.

Mr. Feather, who is here to drink deeply at the fountainhead of all swing, lamented over the low estate of hot music in his native land.

"The only pleasant thing I can say about the situation at home is this," said Mr. Feather, rubbing his Coldstream Guard's mustache the wrong way. "we are not plagued by jitterbugs. As a matter of fact, we won't have anything to do with the bounders."

He Can't Sleep.

During the week he has been in this country on this trip, Mr. Feather has slept an average of four hours a night because of his insistence on listening to swing bands, particularly in Harlem, until the last alto sax is silent. In the daytime he has been making recordings for the record companies with a jazz band he cooked up specially for the purpose.

In this orchestra are Bobby Hackett, soon to open at the Benjamin Franklin in Philadelphia; Joe Marsala, clarinetist at the Hickory House, Cozy Cole, who is Cab Calloway's drummer; Billy Kyle, pianist at the Onyx Club, Hayes Alvis, base, who plays with Benny Carter; Peter Brown, master of the sax, and Benny Carter, himself, with his alto sax and trumpet, from the Savoy ballroom in Harlem.

"In my estimation, those men represent about the finest musicians in their fields in the country," said Mr. Feather. "If Duke Ellington and his band were not in Sweden I'd have to choose some men from his band, for it's the greatest swing band in the world today."

"We made quite a few platters, mostly improvisations and arrangements I had done in England."

Nice Numbers.

"One of them was an arrangement of the old Welsh folksong 'The Men of Harlech,' which we did under the title 'The Men of Harlem,' and then we did one I call 'Concentration Camp Lament' and 'The Refugee Stampede.' They're as blue as they can be and still flat out of a horn."

Mr. Feather is dance music expert for the British Broadcasting Co., and writes a column on swing

times. One of the best hot bands in England today, he said, is Ken Johnson and his West Indians, all of whom are Negroes from the islands of the Caribbean under the British flag.

"Johnson had to scour the Indies to get enough talent," said the British jazz expert. "But he'll have to go a long way to reach the company of bands like Count Basie's, Jimmy Lunceford's, Charlie Barnett's, Benny Carter's, Jack Teagarden's or Artie Shaw's."

Not a single "sweet" band did Mr. Feather name. When this was brought to his attention he made a horrible grimace.

"Sweet music," he grunted, "is just like falling through space."

Man Who Cried

and jazz in the radio magazine published by that organization. He also is master of the jive programs when hot music is played over the national wireless, but that is all too seldom, he says.

To get around the apparent unwillingness of the official government broadcasters, so far as jazz and popular stuff is concerned, the big advertisers in Great Britain have hit on a happy plan, he disclosed. Sound film recordings of everything from swing sessions to variety shows and plays are made in London, hurried across the channel to Europe and there broadcast back across the air waves to the radio sets in England.

"It may be hard for you here to understand what it means to have radio a government monopoly," said Mr. Feather. "You take what you get and that's all. So that is why the big food companies and the natural advertisers have taken this way of pushing their products. There is a station in Luxembourg, one in Paris, one in Lyons and one in Normandy, just across the Channel which are virtually British broadcasting stations."

"It is from these stations that the British get programs resembling those common in this country."

Mr. Feather, who will preside at the broadcasting of favorite recordings from abroad over station WNEW Tuesday evening, said that until England lets down the barriers against American bands his countrymen will be years behind the

Photo. by auto-

FAMED ENGLISH CRITIC PRAISES BENNY CARTER

NEW YORK CITY, May 4.—Leonard Feather, well known English critic currently visiting America collecting material for a book on the history of American jazz in which the Negro musicians will be the predominating characters, gave out some very interesting comments on Benny Carter whom he remembers for his sensational invasion of England less than a year ago.

In an exclusive interview with The Courier, Mr. Feather had this to say about Benny Carter: "One of the personalities who has impressed me most, and who also has yet to be fully appreciated in this country, is Benny Carter. I have known Benny for years. He was staff arranger with the British Broadcasting Company's radio house band for many months, and in London and Paris, I learned what a brilliant musician he was and what a very swell person.

"Since his return to the States, Benny has organized a band, which is, of course, now on the air twice weekly from the Savoy Ballroom,

and which is certainly headed for big things. Benny is perhaps the greatest all-round musician in jazz, by which I mean that he does so many things so well that it just isn't fair. He's a far more interesting trumpet player than most of the bandleaders, white or colored, who play that instrument in nationally-famous orchestras. He is an alto saxophone player with a wonderful tone and appealing style. I would rank him on this instrument as one of the three greatest I have ever heard, the others being Johnny Hodges and Pete Brown. He plays clarinet, piano, valve trombone and maybe harmonica for all I know. He's

the sort of guy who can pick up any instrument and get the feeling and technique pretty well set inside a few months."

"Best of all, Benny is a composer and arranger. He wrote that lovely tune, 'Blues In My Heart,' and such swing numbers as 'Symphony in Riffs,' 'Devil's Holiday.' You have probably also heard his standard hit numbers, 'Lonesome Nights,' (Take my word) and 'Blue Interlude.' His arrangements of his own and other compositions for the bands of Benny Goodman, Tommy Dorsey and others have distinctive qualities that stamp him as one of the foremost individualists in jazz."



EDITOR'S NOTE: Having so graciously been invited to guest emcee the Pittsburgh Y.M.C.A.'s fashion show of beautiful ladies and clothes, Billy Rowe is off again. In place of his weekly scribbling, the pulpit is turned over to Mr. Leonard Feather, the well-known English swing critic, who is in New York on a seasonal visit.

By **LEONARD FEATHER**

AN ENGLISHMAN IN AMERICA

NEW YORK CITY, May 4.—Billy Rowe has told me that I can say anything I like in his column — I mean anything printable — that gives me an opportunity to answer some of the questions Harlemites invariably ask me when I'm paying one of my periodic here. The most interesting question, which many of the people deeply affected by it are reluctant to discuss, is the color problem and its extent and effects in England. Having worked extensively for the Negro press, and having been closely connected in business and friendship with colored people, I feel quite up on the subject. The color problem in England is almost non-existent. That does not mean that there is no discrimination, or racial prejudice on the American style cannot be found. On the contrary, there are quite a few instances of discrimination, but they are the exceptions that prove the rule. Probably you have read about the trouble colored acts have had in finding hotel accommodations in London. There have admittedly been several awkward incidents of this kind, but this, strangely enough, is due not so much to the color bar as to the lack of it. What I mean by this is that because there is no confined color quarter in London, no Negro colony and no question of keeping colored people strictly to their own quarters.

Swing King

by

Philip Henry

HAVE a rather sad bit of news. Women are just no good at all at "Swing." That is the view of a young man called Leonard Feather. Only twenty-three. He knows more about Swing music than anyone else in this country. And so, perhaps, he ought to, because he devotes all his working day—and quite a bit of the night—to learning about it and trying to educate others.

He's appointed himself a sort of swing-schoolmaster to Great Britain. As he reckons there are only about five hundred people in England who understand Swing properly, you can see he has a hardish row to hoe. Eventually he hopes to make us all as swing-minded as the Americans. At present, he says, we talk gaily about dancing to the most marvellous Swing band, when in fact the band wasn't playing Swing at all.

It seems to me we have every excuse, because, according to Mr. Feather, half the bands that call themselves Swing bands don't play Swing at all. As for me, I thought Swing was just a modern name for dance music.

But it's nothing of the sort. Just what it is, is much harder to say. Mr. Feather isn't keen on describing it himself: he prefers to say it's indefinable, like yellow, or beauty. If he's pressed further, he says: "Swing consists in improvisations

based on a simple melody or even just on a simple sequence of chords incorporating a strong regular rhythm in unvarying tempo, appealing to the listener mentally and physically by its rhythmic and melodic originality." At first it's often hard to recognise the melody. You feel it before you can hear it.

People have all the wrong ideas about Swing. They label the most offensive pieces of music they hear Swing, and let it go at that. Worse still, anyone who comes back from a quick visit to America tends to talk about jitterbugs and Swing in the same breath. But even orthodox musicians, like Paderewski and Constant Lambert, have praised Swing.

According to Mr. Feather, it is far ahead of ordinary dance music. He believes that in 1950 we shall still be playing Swing records of to-day, whereas the rest of the present-day dance music will have been forgotten. He has to rely mostly on records now for his entertainment, because of the dearth of Swing bands in England. He has a collection of 3,000 records in his studio. Some of the early ones are pretty valuable; *Panther Rag* and *Just Too Soon*, two of Earl Hines's piano solos, are worth £7 each, and you can't get Louis Armstrong's *Gut Bucket Blues* for less than £5.

Apart from his records, and broadcasts from America, which don't happen at very convenient hours, Mr. Feather gets some good Swing at the twice-monthly "jam sessions" he organises. A jam session means you collect all the enthusiasts you can find and they just play to entertain themselves. One of the best of his players is a young London boy called Douglas Shearing, who has been blind since birth.

Mr. Feather's keenness pays him quite good dividends. He writes Swing columns for fifteen different papers, and is the only white correspondent of one Harlem journal; and he's lately had some Swing records of his own made. One of them, *Ye Olde English Swing Band* (made, however, in America!), was the first hot improvisation of a waltz ever done. Duke Ellington and Louis Armstrong, whom, together with Fats Waller, he rates the best of all Swingsters, have both made records for him.

But though all this activity brings in quite a lot of money, Britain

remains resolutely indifferent to this crusader's efforts to convert it to appreciation of the finer points of Swing. And I fear it will remain indifferent. For Swing is a national thing, not easily exported.

It began about thirty years ago in the South American States, where the Negroes developed it out of ragtime and plantation songs. The first well-known band to play it was the Original Dixieland Jazz Band, which produced *Tiger Rag* in 1911. Most bands even now need to have a Negro somewhere round to keep them on the rails. Benny Goodman's all-white band has Negroes to write and orchestrate, which shows that the Negro side of the business is not the least intellectual, as is sometimes suggested.

But Leonard Feather will go on trying, and we shall go on dancing, not really worrying whether we're dancing to Swing or not. Mr. Feather, though, wouldn't dream of dancing to swing. If the music is good enough to make other people want to dance, he prefers to sit and listen to it.

Eve's Ecstasy

TWO pale pink sailors go tripping, tripping, tripping round my garden.
 One is in white, the other in blue,
 Their noses are straight and their eyes are true.
 I like seeing sailors tripping, tripping, tripping round my garden;
 Pale pink sailors are far too few.

E. DOUGLAS GREEN.

(Reprinted from "Agony Column," by courtesy of Messrs. Methuen.)

Inside Stuff—Bands

II

3. Band business is currently seeing a recurrence of a former evil. Cut-throat booking is again showing up in the methods used by some offices to break exclusive holds on spots by rival agencies. In some instances big name crews are being offered operators at prices far below normal, with lesser name outfits to follow on the same deal sometimes at scale. Offering the big boys of course is the wedge.

Practice naturally tends toward lowering the tap all around for bands on any plane as rival bookers have to materially come down in order to compete. Operators wouldn't be business men if they didn't take advantage of the situation which puts the bands in the middle. In short bandmen take it on the chin while agencies rear up and battle for supremacy.

Leonard Feather, English hot record fan and radio script and magazine writer, arrived in New York latter part of last week and is arranging to make all-star swing records for English release. Four sides will be cut tomorrow (Thursday) at Decca Records' N. Y. studios. They will be released in England only.

Feather has lined up Benny Carter, trumpet; Bobby Hackett, guitar; Pete Brown, sax; Joe Marsala, clarinet; Arthur Shapiro, bass; Cozy Cole, drums, and Billy Kyle, piano. Each will alternate to other instruments for the different sides.

5. Robert Goffin, president of the Jazz Club of Belgium, arrives in New York on a lecture tour Monday (1). He's said to own one of the most valuable collections of hot records in existence.

He has authored some 20 books on various subjects beside his tour will cover talks on famous criminal cases in history, poetry and a number of subjects de

Feather's All-Star Jam Band on Decca

NEW YORK, April 22. — Leonard Feather, English swing critic here on one of his periodic trips, put some of his theories into practice this week with the organization of an all-star jam band for a recording session at Decca. Swingster line-up included Benny Carter and Pete Brown, both doubling trumpet and alto sax; Joe Marsala, clarinet; Billy Kyle, piano; Bobby Hackett, guitar and trumpet; Cozy Cole, drums, and Hayes Alvis, bass. Personnel includes three maestri, Carter, Marsala and Hackett. Latter's guitar work during the session brought to mind the fact that before turning to the trumpet he was an outstanding guitarist.

Four sides were cut, two of them blues, titled *Concentration Camp Lament* and *Refugee Stampede*. Swingeros were an adaptation of the Welsh song, *Men of Harlech*, changed to *Men of Harlem* for the occasion, and *Ocean Motion*, based on the English sea chanty, *Life on the Ocean Wave*.

BILLYBOY

METRONOME

Feather's Jam Band Records for Decca

Once again visiting New York in search of material for England's *MELODY MAKER*, which he represents, British swing critic Leonard Feather assembled an all-star band at Decca studios recently for a session which featured alto players Benny Carter and Pete "Fats" Brown, both of whom are also first-rate trumpet soloists; Joe Marsala on clarinet, and Bobby Hackett, who played guitar in addition to the cornet with which he is more usually associated; Billy Kyle of the Onyx on piano, Hayes Alvis of Carter's band on bass, and Cozy Cole on drums.

Titles recorded included two blues, *Concentration Camp Lament* and *Refugee Stampede* and two numbers based on old English folk songs, which are the hands of these seven swing men, sounded like regular jam numbers and were re-christened *Men of Harlem* and *Ocean Motion*.

DOWN BEAT

The Musicians' Bible

VOL. 6, NO. 6

CHICAGO, JUNE, 1939

15 CENTS

'British Jazz in Sad State'

New York—British jazz is in "a horrible state of affairs," says Leonard Feather, the isle's foremost champion of the cause.

Here making the rounds of niteries and bistros, and at the same time supervising a batch of special jam records for Decca, Feather admits there isn't much doing in



LEONARD FEATHER

the way of good music back home.

Only Two Solid Kicks

"I can say but one pleasant
(Modulate to page 14)

'British Jazz Sad' . . .

(Continued from page 1)

thing about the situation," says he, twisting his Coldstream Guard's mustache the wrong way. "We are not plagued by jitterbugs. As a matter of fact, we simply won't have anything to do with the bounders."

Feather believes the two best bands in England today are the Heralds of Swing, an all-star jam group recently organized and starring George Chisholm's Teagarden-like trombone, and Ken Johnson's band, comprised of Negroes from the Caribbean islands under the British flag.

Any good sweet bands?

"Bah, indeed not," sneers Feather. "Sweet music is just like falling through space. I want none of it."

Hackett on Guitar

Feather has averaged four hours sleep a night since he arrived in New York. Most of the time he hangs around musicians and niteries. In the solid little group he chose to make the special platters, Leonard featured Bobby Hackett, on guitar as well as cornet; Joe Marsala, Cozy Cole, Billy Kyle, Hayes Alvis, Pete Brown and Benny Carter, one of Feather's prime idols, who plays both trumpet and also sax on the records.

The four titles waxed, Feather was glad to recall, included *Men of Harlem*, *Concentration Camp Lament*, *Refugee Stampede* and *Ocean Motion*.

"But I am fearful that none are to be released in the States," he moans, "unless jazz fans in America raise a cry and demand them."

Feather, a writer, musician and record collector as well as a critic, says that until England lets down the ridiculous barriers against visiting American bands, hot jazz in the British Isles always will be "years behind the times."

Tuesday, May 16 --- Chicago

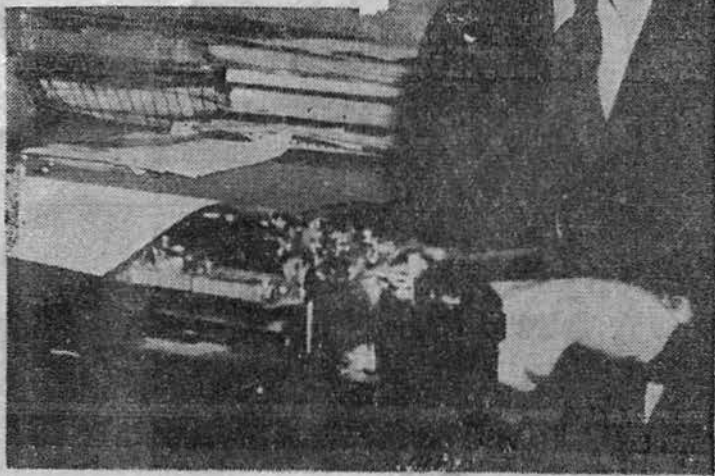
*** HERALD AND EXAMINER



the Coronado Hotel in St. Louis, then opens at the Golfmore Hotel in Grand Haven June 28 for the balance of the Summer . . . Leonard Feather of jolly old London, music critic, journeyed all the way from New York to hear Muggsy Spanier's torridors at the Old Town Room, demonstrating a nicer critical perception than Hannan Swaffer, another London critic, who heard Louie Armstrong on the trumpet and could only unload the bewildered dictum that the veins of Armstrong's neck suggested a "gorged python."

George Morgenstern.

**GUEST EDITOR
FROM LONDON**



Leonard Feather, famous English swing critic of the Melody Maker, Radio Times and other European news weeklies, is this week's guest editor of Billy Rowe's Harlem Notebook. A great admirer of swing music, Mr. Feather, like many other European swing critics, concedes the fact that Negroes are both the originators and best exponents of modern American jazz. Read his comments on the Feature page of The Courier.—Billy Rowe photo.

12:15—WEAF. The O'Neills.
WJZ. Kidodlers; News.
WABC. Nancy James.
12:30—WEAF. Faith and Freedom.
WJZ. Farm and Home Hour.

WJZ 760 394
WNYC 810 376
WABC 860 349
WAAT 940 319

DAILY NEWS.
May 8.

Listening In
With Ben Gross

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gimr

Sammy Kaye's swell sweet music, plus the hotter rhythms of Harry James (WABC-8), gave connoisseurs of dance tunes something to cheer about. That James is a tremendous trumpeter. Leonard

Feather, dance music expert of the BBC, was on hand to pay his tribute to American swing and Arthur Murray successfully demonstrated the latest English ballroom craze, "The Chestnut Tree."

...ite melodic pole,

AMERICAN NEWS BY TED TOLL

PERHAPS the most important piece of news popping this week is the signing of the Bob Crosby Band to take over Benny Goodman's weekly commercial coast-to-coast broadcast, the Camel Caravan. The Bobcats take over starting June 27.

Choice of the Dixielanders followed several weeks of debate and indecision on the part of Camel cigarette executives as to just what band could do the best job, following Benny's decidedly creditable two years' showing on the programme.

Final choice lay between Gene Krupa's and the Crosby band. Gene told me only last night that he was glad the Dixielanders got the draw, adding "those guys certainly deserve it." And knowing Gene as the real guy he is, you can bet that he meant it, no matter how disappointed he might have been that his own crew didn't land the assignment.

The piano work of Pete Viera (whose name will NOT be changed to Barry as I told you recently—kick me, somebody, but kick Crosby and manager Gil Rodin, too; they told me it would be Barry) is not as sensational as that of Zurke. Pete hasn't the force and virility of Zurke, which shortcoming, if it is one, may be welcomed by those who considered Zurke mechanical.

Viera's technical ability is unquestioned, his speed unusual, but the listener's admiration may be for only the novelty of his style.

FEATHER VISITS

Leonard Feather visited us for a few hours here in Chicago. Those records he supervised for Decca—Leonard had copies with him and played them for us—are really fine.

Each of the men in the band does

some really swell work, and that fact, plus the excellent taste shown by Leonard in choice of material, plus again the unique precedent of Bobby Hackett's playing both trumpet and guitar, Benny Carter on both alto and trumpet, and Pete Brown likewise, makes them very valuable as collectors' items.

JOE MARSALA

Joe Marsala's clarinet work is particularly appealing, especially when one compares it with Joe's work with his own not-very-effective band. It delights us that some reviewers are going to have to distinguish the trumpet playing of Carter from that of Brown and Hackett, and vice versa, to say nothing of the two alto men. Well, it will give the critics opportunity to prove their mettle.



FOUR BANDLEADERS ON ONE RECORD! (l. to r.) Pete Brown, Joe Marsala, Benny Carter and Bobby Hackett on a session directed by Leonard Feather during his recent New York trip.

COLUMBIA BROADCASTING SYSTEM

DANCE HOUR

SUNDAY, MAY 7, 1939
8:00 to 9:00 P.M.

CUE: (COLUMBIA BROADCASTING SYSTEM)
(.....30 seconds.....)

ANNC'R: Meet the bands on Columbia's "Dance Hour!"

MUSIC: (PANFARE FROM "CHEEK TO CHEEK")

ANNC'R: First the hot band!

MUSIC: (HARRY JAMES' THEME.....)

ANNC'R: Harry James and his orchestra!
(APPLAUSE)

ANNC'R: And here's the sweet band!

MUSIC: (SAMMY KAYE'S THEME.....)

ANNC'R: Yes, it's "swing and sway" with Sammy Kaye!

(APPLAUSE)

ANNC'R: And now we want you to meet your host this evening
at the "Dance Hour".... your Master of Ceremonies...
Dan Seymour!

(APPLAUSE)

SEYMOUR: And now here's the "Glamor Girl of Swing", Lee Wiley, again. This time Lee sings a song that's always been a favorite with her and her listeners...it's just about twelve years old now, and perhaps you might remember it as a hit of the jazz era....."Sugar"

13. WILEY: "SUGAR"

APPLAUSE

SEYMOUR: Thank you, Lee Wiley, etc. Well, I see that Harry James and his crew have climbed on board the "Dance Hour" again. But before you start tooting that horn of yours, Harry, I've got a little surprise for you.

JAMES: A surprise for me?

SEYMOUR: That's what I said, Harry....We've got an old friend of yours with us this evening...a fellow who's just recently come over here from England, and considered to be their leading swing critic...Leonard Feather.

APPLAUSE

JAMES: Well, Well, Leonard...sneaking a fast one over on me, eh?

FEATHER: Well, when I heard you were on the "Dance Hour", Harry, I just thought I'd drop by and say "hello".

SEYMOUR: I'm glad you did, Leonard. I know our audience would like to get some inside information on the start of swing across the ocean.

FEATHER: It's very popular in Britain. As you know your American bands have always been received warmly there, and it was through them that we got to hear about "this thing called swing."

SEYMOUR: One thing I've often wondered about, Leonard, is how English jazz bands compare with those in America.

FEATHER: Truthfully, the best swing bands ^{are} over here, but you must remember that you people started swing, and got the jump on us. However, we're coming right along, and I'm pretty sure we'll be able to do justice to it.

SEYMOUR: Have you any special favorites among American bands?

FEATHER: *I certainly love!* ^{I think} Duke Ellington ^{and ~~Art~~ *Benny Goodman*}
~~Yes, indeed -~~ Jack ~~McGowan~~, Jimmie Lunceford, ^{Count} Basie ^{and ~~Charles Bennett~~ *belong*} right at the top, and I might add that I consider a fellow named Harry James one of the best hot trumpet players in the world.

JAMES: Thanks for the vote of confidence, Leonard.

FEATHER: ^{*It's a pleasure,*} ~~Please,~~ Harry. - and by the way you might, er, put that vote of confidence on a firmer footing by giving us a sample of that hot trumpet.

JAMES: Sure, anything you want.

FEATHER: Then let's hear you play one of your numbers that I like particularly....."Ciribiribin".

JAMES: Why, that's my theme song.

FEATHER: And don't I know it - Go ahead, Harry, *in wacky bolero for* play it.

14. JAMES ORCHESTRA: "CIRIBIRIBIN"

APPLAUSE

SEYMOUR: Thank you, Harry James, and thank you, Leonard Feather, for that little side-light on Anglo-American swing. ... Now back to the "Dance Hour" come those six men of melody, the Philharmonicas....We want all you people to take special notice of the swell arrangement they give to one of the most descriptive numbers among modern musical impressions...Harold Mooney's "Swampfire".

15. PHILHARMONICAS: #SWAMPFIRE"

APPLAUSE

SEYMOUR: Well, it looks like sweet music is here to stay how.... stay for two numbers, at least, because here are Sammy Kaye and his orchestra once again. First, they're going to supply us with a little rhumba rythm called "A Ruble A Rhumba". (MORE)

SEYMOUR: (CONTD)
Now this particular song seems to pose a problem in internationalism, for it tells of how a young Spanish lady named Rosie introduced the American ten-cents-a-dance technique to the young men of Russia. If this leaves you a bit bewildered, maybe Sammy Kaye can clear matters up for you.

16. KAYE ORCHESTRA: "A RUBLE A RHUMBA"

APPLAUSE

SEYMOUR: Among the many songs that were favorites of our grandparents, "The Old Oaken Bucket" is one of the few that have carried on down to our day with any degree of success. But it seems that the passing years have taken their toll of that famous old heirloom for Sammy Kaye tells us now that "There's A Hole In The Old Oaken Bucket".

17. KAYE ORCHESTRA: "THERE'S A HOLE IN THE OLD OAKEN BUCKET"

APPLAUSE

SEYMOUR: Well, from sweet we go right to hot. From Sammy Kaye to Harry James. Harry's going to give us a little jive number that he composed not long ago...the "Two O'Clock Jump"

18. JAMES ORCHESTRA: "THE TWO O'CLOCK JUMP"

APPLAUSE

SEYMOUR: Thank you, Harry James, etc. (SNEAK IN THEME) Well, round no. 7 on the "Dance Hour" comes to an end, and somewhat reluctantly we'll have to close up shop. We hope that our exhibition tonight has pleased you dance fans, and we're asking all of you to drop in on us again for the 8th round of music and song. We want to thank Sammy Kaye, Harry James, Arthur Murray, Lee Wiley, The Philharmonicas and Leonard Feather for joining us this evening. Until next Sunday night at this same time this is Dan Seymour wishing you, "Good night".

APPLAUSE

ANNCR: (OVER THEME...ON CUE) Next week the 8th "Dance Hour" on CBS will feature the bands of _____ and _____ . As our special guests we'll have _____ .

Harry Clark speaking.

This is the COLUMBIA...BROADCASTING SYSTEM

APPLAUSE

(THEME UP TO 45.....)



You're Knockin' Me Out . . . Benny Carter wasn't fooling when Pete Brown stepped up to the mike to take a chorus on a recording date supervised by Leonard Feather, British critic. That's Benny with trumpet, just about knocked out, while Joe Marsala looks on worriedly. Feather's records, made for British cats, may be released here if the demand warrants them. On some of the sides, Pete, Benny and Bobby Hackett formed a 3-trumpet section—but good!

Slot Machine Jazz Craze Sweeps U.S.A.

L EONARD FEATHER, a young London composer, pianist and high-priest of jazz, who has recently returned from America, declares that "swing" over there is on the peak of a boom such as even that jazz-struck country has never seen.

New bands appear daily, mostly formed by leading players in old-established orchestras, trying to "cash in" on the boom.

And cashing in they are, for many of them get as much as £2,000 per week for a stage engagement.

PRESS THE BUTTON

Mr. Feather attributes this partly to a new automatic record-playing machine, found in restaurants, tea-rooms and every place of public entertainment.

It contains about 16 records. By putting in the slot a nickel, a dime or a quarter of a dollar, according to the number of records you want to play, and pressing a button opposite the number selected, you can hear the latest compositions.

"SWING" BACKGROUND

Thousands of people have developed the habit of putting a coin in the slot when they come in, just as they would light a cigarette.

These machines account for nearly 40 per cent of the sales of records. So besides keeping the bands busy, they create a "swing" background to the American's life.

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O Aug. 1 1939
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Screwy Harmony Are Gob-Sticks

THEY sat, about a hundred of them, young men and women, and listened enthralled.

It might have been a classical recital, but for the light tapping of almost every foot to the accentuated tempo of the music. After each number they sprang into life, applauding till the music started again.

They met in the headquarters of London's biggest Swing Club. A well-dressed young man on the platform was compering a program of the latest swing records from America. At 24 Leonard Feather has travelled 59,000 miles, including five trips to America, to hear the world's best swing bands.

The Jargon Of Swing

These "swing fiends" talk in their own jargon of "screwy harmonies" and "gob-sticks." Most of them have a thorough training in straight music.

Men from famous dance bands drift in with their instruments. A dapper little man takes a trumpet from the case he carries. Then a giant negro swings a 7ft. string bass over his head to pass between the chairs to the platform, and gradually an impromptu band is formed.

Now the audience becomes more restive. Where only a foot was tapping, bodies now sway gently to the rhythm, like snakes hypnotised by the pipes.

But the listeners are strongly critical. They compare different performers on the same instrument, and it is not the one who makes the most noise who gets the votes.

Band Leader At 22

The star turn this evening was a young man from Denmark, Svend Asmussen. At 22 he not only has his own band, but is one of the most popular swing violinists. He can also handle piano, guitar, and string bass with equal skill.

Though convinced swing has come to stay, he contends that, like any high art, it will always be for a minority only.

Anyway, whether or not you like swing, it is a great leveler. Bricklayer or baronet, clerk or count, it makes no difference if you are a "swing fiend."

Leonard Feather's All-Star Band:
"Twelve Bar Stampede" and "Feather-
Bed Blues."

Decca. F7168. 2s.

Comrade Feather has the pull over us less fortunate souls in that by a series of fortuitous occurrences he is once again in the land of factual—as

NEW YORKER Nov. 18, 1939

POPULAR RECORDS

Feather on Swing

HUGUES PANASSIÉ, the French jazz critic, has already directed recording sessions in this country. Now along comes Leonard Feather, the English swing critic, to do the same thing. Mr. Panassié showed that his loyalties were all on the side of the New Orleans and Chicago schools of expression. Mr. Feather, on the other hand, favors a combination of orderliness, achieved by means of orchestrations, and on-the-spot invention of a modern nature. He has selected the seven instrumentalists and the vocalist he considers the best in their respective specialties and told them what he wanted. The job they have done with "For He's a Jolly Good Fellow" is, for our times, a fairly conventional one, but in "Happy Birthday to You," which has been rechristened "Let's Get Happy," Mr. Feather has hit upon an unusual idea. For one improvised chorus, Cornetist Bobby Hackett plays the guitar, Alto-Sax Pete Brown plays a trumpet, and there are similar nutty switches all the way down the line. After that, everybody goes back to his own instrument. The curious part of the whole business is that the change-around chorus turns out to be the highlight of the record. The record is issued under the Commodore Music Shop label (C 528).

If you like stunts, don't miss hearing Lionel Hampton's amazing two-finger

BAND WAGON, October 21, 1939

distinct from recorded—jazz. The outbreak of war found him holidaying in Sweden from whence it was virtually impossible to return.

Providence intervened in the form of an American bound boat.

Leonard says he will be back just as soon as it can be fixed. In the meantime he is on the spot to provide us with further discs of this calibre.

For, despite its faults, this disc is of no mean standard. The faults are in its patchiness. The virtues are in some lovely solos by Billy Kyle, Pete Brown and Benny Carter.

All-Star Jam Band Performs Experiment

Leonard Feather's Stunt Disc Among Week's Best Recordings

By ROBERT C. BAGAR.

About a year ago Leonard Feather, the English swing critic, got seven musicians and a vocalist together in order to record a pair of jam performances. The group—his idea of an All-Star Jam Band—comprised Clarinetist Joe Marsala, Alto Sax Pete Brown, Cornetist Bobby Hackett, Guitarist Ray Biondi, Pianist Joe Bushkin, Bass Player Artie Shapiro, Drummer George Wettling, and Vocalist Leo Watson.

They had finished one side, an improvised version of For He's a Jolly Good Fellow, and during the wait between waxings Feather suggested that the men switch instruments, just for fun. Then they sailed into the next number, Let's Get Happy, derived from Happy Birthday to You.

Thus, in the first chorus of the creation Marsala shifted to tenor sax, Brown to trumpet, Hackett to guitar, Biondi to violin and Bushkin to celeste. The astounding result was that the chorus became the record's high spot, musically. Not only is their team-work superb, but the individual playing is really first-rate.

There are good points about the rest of the work on the side, as well as that on the reverse, but nothing to compare with the free and enkindling fluency of that one bit. The disc, made originally under Master Records auspices, now bears a Commodore Music Shop label.

WASHINGTON POST

5



SWING SESSIONS

With BILL GOTTLIEB.

But tops of the bunch (possibly because it's the least orthodox Chicago) is a pair of recordings, "For He's a Jolly Good Fellow" and "Let's Get Happy," with a group led by Joe Marsala and the crazy scat singer, Leo Watson. The short-winded cornet of Bobby Hackett and the trumpet-like saxophone of Pete Brown are ideal examples of Chicago, more so than Marsala's own clarinet. It's mighty fortunate, by the way, that we have Marsala himself in town with us these weeks. It is Chicago, basically, that he and his boys (they call themselves "The Chicagoans") play, and you have an opportunity to witness the real stuff in the flesh.

Sometimes ago a column was de

SWING, OCT. 1939.

LEONARD FEATHER IN U. S.

SWING'S European correspondent, Leonard Feather who returned to London last May after several weeks in America is now back in New York. Feather, on a vacation in Sweden when the war broke, found it impossible to return to England by boat. He embarked on a neutral ship bound for America and landed in New York, Friday, September 22nd. Commenting on the English band situation, Leonard remarked, "There's really nothing to say about the bands except that whatever few organized swing bands there were are pretty much disorganized now. I doubt if many of England's troops are in the trenches at this time, but there seems to be a very definite status of war existing. Let's hope that the war will be short."

12
Julius Haber
Press Division
RCA Manufacturing Company
Camden, New Jersey

22
Release Upon Receipt

LONDON SWING SEXTET
TO RECORD FOR VICTOR

Group Organized in America Includes War Refugee U. S. Musicians

"Sextet of the Rhythm Club of London," a new swing instrumental group organized in this country by Leonard Feather, prominent swing critic and writer, has been signed to record for Victor.

The new swing combine includes three war refugee American musicians who had been playing with Bert Ambrose's British orchestra until European hostilities forced their return to this country. They include Danny Polo, clarinetist who has been tagged "The Benny Goodman of the Continent;" Albert Harris, England's premiere guitarist; and Pete Barry, bass player.

Polo, who will front the sextet, has played on the Continent for the past 12 years. During his early days in the United States he played with Bix Beiderbecke, Joe Venuti and Eddie Lange. One of his most outstanding solos on an American record was featured on the Gene Goldkette recording of "My Pretty Girl".

The remaining three instrumentalists to comprise the group, all natives of Trinidad, include Hazel Scott, outstanding swing pianist and arranger who will make her record debut with the new group; Pete Brown, alto saxophonist and trumpeter now fronting his own band at the Onyx Club; and Arthur Herbert, drummer with Coleman Hawkins' band. Barry and Miss Scott will handle the vocals.

Feather, now associated with Swing magazine, directed Polo's English recording sessions.

All British Mixed Band In Recording

NEW YORK, Dec. 1—Leonard Feather, England's leading swing music critic, is the central figure in news of a unique recording session scheduled to take place Friday.

He has selected a band composed of musicians recently returned from Europe, and others who are of British origin. The combination will be known as "The Sextet of the Rhythm Club of London" and consists of three colored and three white artists.

This is the first time a record date of its kind will ever have been made in the United States. A novel aspect of the session is that by coincidence, the three colored stars taking part are all of West Indian descent from Trinidad families, while the three white boys are all former members of Ambrose's famous English orchestra.

Hazel Scott, the dynamic pianist and vocalist whose solo act is a current feature of the Cafe Society show, will make her recording debut on this session. Pete Brown who opened at the Onyx club last week with his Jump Band, and Arthur Herbert, star drummer of Coleman Hawkins' aggregation, are also to be featured, and the group is completed by Danny Polo on clarinet (now with Joe Sullivan's mixed

band), Albert Harris on guitar and Pete Barry on bass.

Leonard Feather has contributed original music and lyrics for the four titles to be made at the date. They are "You Gave Me the Go-By," "Calling All Bars," "Mighty Like the Blues" and "Why Didn't William Tell?"

23
BILLBOARD
Dec. 20

nader . . . having given Bluebird records a Sextet of the Rhythm Club of London. LEONARD FEATHER has rounded up a Varsity Seven for the new Varsity label. . . . round-up include COLEMAN HAWKINS, tenor ace; ULYSSES LIVINGSTON, guitarist with Hawk's band; BILLY CARTON (Benny Carter) on alto and trumpet; JOE SULLIVAN on piano, and his clarinetist, DANNY POLO, who directs the Rhythm Sextet; GEORGE WETTLING, Paul Whiteman's drummer boy, and ARTIE SHAPIRO, Benny Goodman's bassist; with JEAN BURNS, swing diva at the 52d street Onyx Club, singing *Save It, Pretty Mama* and such . . .

Photo
by
G. L. Brown
for
Billboard

Photo.

TEMPO Dec. 25

Victor Signs New Swing Combo

NEW YORK.—New swing combo, "Sextet of the Rhythm Club of London," a group organized here by English Swing Critic Leonard Feather, has been signed to record for Victor.

Personnel includes three Americans formerly with Bert Ambrose who returned to U. S. upon outbreak of hostilities—Danny Polo (clarinet), Albert Harris (guitar), Pete Barry (bass). Others, who are all natives of Trinidad, include Hazel Scott (piano), Pete Brown (alto), Arthur Herbert (drums).

DOWN BEAT
CHICAGO: MD-DEC.

Danny Polo on Records Again

New York—Under the direction of Leonard Feather, three British musicians and three from British West Indian families teamed with Hazel Scott, Pete Brown and Arthur Herbert last week to record four sides for Victor under the name of "Sextet of the Rhythm Club of London."

The ex-Ambrose men were Albert Harris, guitar; Peter Barry, bass and vocals, and Danny Polo, American clarinetist who spent so many years abroad and who has been working with Joe Sullivan since his return to the States. Titles are *Calling All Bars*, *You Gave Me the Go-By*, *Why Didn't William Tell?* and *Mighty Like the Blues*. They'll come out on Bluebird.

JAZZ INFORMATION

VOL. I, NO. 12

DECEMBER 1, 1939

TEN CENTS

"LONDON HOT CLUB SEXTET" ASSEMBLED BY LEONARD FEATHER FOR BLUEBIRD

A mixed band selected by Leonard Feather, English swing critic who is now in New York, will make four sides this afternoon (December 1st) for the Bluebird label.

The combination, known as the Sextet of the Rhythm Club of London, comprises three former members of Ambrose's orchestra and three musicians on British West Indian origin.

Danny Polo will be on clarinet, making his first session since returning to the States. Albert Harris on guitar and Pete Barry, bass, are the other ex-Ambrose men.

The three colored artists taking part are all of Trinidad descent. Hazel Scott, who is still playing piano and singing at Cafe Society, makes her recording debut on the session, and will sing on two sides. Pete Brown will play alto and trumpet, with Arthur Herbert from Coleman Hawkins' band on drums.

Four original numbers have been written for the session by Feather, who has also sketched out skeleton arrangements.

Danny Polo is also expected to record shortly as a member of Joe Sullivan's combination, probably for the Vocalion label.

considers her dance an artistic expression.

London Swing Critic Lines up Mixed British Swing Ork Here

Leonard Feather Picks Pete Brown, Hazel Scott, Others for Jam Session for RCA-Victor Labs

Proof of the international qualities of jazz will be found in the news that Leonard Feather, England's foremost jazz critic and former London correspondent of the Amsterdam News, has assembled an all-star jam combination, for a recording session at Victor on Friday, December 1, comprised of musicians recently arrived here from Europe and others who are of British descent.

Hazel Scott, the sensational songstress and pianist who came to this country from Trinidad in her infancy, will make her recording debut on the date.

Two other musicians whose families originally came from Trinidad will be included: alto sax and trumpet man Pete Brown, whose own jump combination is now playing at the Onyx on 52nd Street, and drummer Arthur Herbert, formerly with Pete Brown and now taking care of Coleman Hawkins' percussion department.

Leonard Feather, who is a songwriter as well as a critic, has provided the original music and lyrics for the session, the four titles scheduled being "Calling All Bars," "Mighty Like The Blues," "Why Didn't William Tell?" and "You Gave Me The Go-By."

Three former members of Ambrose's famous orchestra complete the personnel. They are Danny Polo, famed clarinetist now working with Joe Sullivan's mixed band at Cafe Society; Albert Harris, Britain's best guitarist, lately with Ray Noble; and Pete Barry, bass and vocal.

The records will be released on Victor's Bluebird Label.

For \$1. the a l two appes Fr recty has stree to the year's dees : plans ation. cians all r have their show es, c clubs

To Southland

BILLBOARD NOV. 29

Feather Builds a London Sextet for Native Disks

NEW YORK, Nov. 25.—With the Quintet of the Hot Club of France disbanded because of duty calls on the European front—recordings of the group being a favorite of record fans in this country since importations several years ago—Victor waxwork is getting together a Sextet of the Rhythm Club of London for its Bluebird label. Leonard Feather, British swing critic here, is organizing the gang. First session on Friday (1). Feather also providing the ditties.

Selected six, tho all members of the local musicians' union and having been on these shores for many years, are all either British subjects or schooled in British orkdom. Sextet will be directed by clarinetist Danny Polo, who, with guitarist Albert Harris and bass player Peter Barry, played with Bert Ambrose's London band. Remaining three hail from Trinidad, West Indies. They are Hazel Scott at the piano, Pete Brown on alto sax, and Arthur Herbert, Coleman Hawkins' drummer boy.

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all unusual . . . Leonard Feather, our swing critic from London, is the newest arrival on the scene, having begun recordings of his own tunes with a hand-picked black and white swing unit.

* * * * * Features on a Dress Rehearsal: It

All-British Mixed Band Recording

NEW YORK CITY, Nov. 30.—Leonard Feather, England's leading swing music critic, is the central figure in news of a unique recording session scheduled to take place on Friday, Dec. 1.

He has selected a band composed of musicians recently returned from Europe, and others who are of British origin. The combination will be known as "The Sextet of the Rhythm Club of London" and consists of three colored and three white artists.

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Leonard Feather has contributed original music and lyrics for the four titles to be made at the date.

Latest Records.

Rhythm Club Sextet Makes Its First Discs

By ROBERT C. BAGAR.

A new ensemble made its first discs yesterday—the sextet of the Rhythm Club of London. It is interesting to note that not one of the musicians is a Londoner or even an Englishman. Leonard Feather, who organized the group, is, however, but he doesn't take part as a performer.

Three of them are natives of Trinidad—Hazel Scott, pianist; Pete Brown, saxophonist, and Arthur Herbert, drummer—and the other three are native Americans—Danny Polo, clarinetist; Albert Harris, guitarist, and Pete Barry, bass.

Danny Polo, one of the old guard of jazz players, was an intimate of such greats as Bix Beiderbecke, Elmer Schoebel—he wrote Bugle Call Rag and Nobody's Sweetheart Now—Benny Goodman, Charlie Trumbauer, Davey Tough and so on in the halcyon days.

Nineteen-year-old Hazel Scott, trained at the Juilliard School of Music, is equally adept at playing the piano and the trumpet; besides which she is a very capable arranger and a vocalist of great ability. She will be remembered for singing Franklin D. Roosevelt Jones in Sing Out the News.

The sextet made four disc sides yesterday for Bluebird, of compositions of Feather's, namely, Calling All the Bars, You Gave Me the Go-By, Mighty Like the Blues and Why Didn't William Tell? They are to be released shortly.

VARIETY Dec. 6.

Sharell—just four weeks.

Mixed Orchestra Cuts Special Discs in N. Y. For English Swingophile

Leonard Feather, English swing critic and writer now in this country, has gathered a small mixed combo of all-stars and signed 'em to record for Victor. Colored and white personalities group includes Hazel Scott, colored femme pianist-singer. They cut four originals by Feather Friday (1).

Group includes Danny Polo, clarinetist-leader; Alfred Harris, guitar; Pete Barry, string bass; Pete Brown, sax; Arthur Herbert, drums; and Miss Scott, piano. Polo, Harris and Barry recently returned from playing with Ambrose's band in England and are white. Polo plays with Joe Sullivan's mixed band at Cafe Society, N. Y., currently, and Miss Scott sings there.

Pete Brown has his own small band at the Onyx Club, N. Y. Herbert is drummer for Coleman Hawkins' band now at Arcadia Ballroom, N. Y.

London Swing Sextet To Record for Victor

"Sextet of the Rhythm Club of London," a new swing instrumental group organized in this country by Leonard Feather, prominent swing critic and writer, has been signed to record for Victor.

The new swing combine includes three war refugee American musicians who had been playing with Bert Ambrose's British orchestra until European hostilities forced their return to this country. They include Danny Polo, clarinetist, who has been tagged "The Benny Goodman of the Continent"; Albert Harris, England's premiere guitarist; and Pete Barry, bass player.

Polo, who will front the sextet, has played on the Continent for the past 12 years. During his early days in the United States he played with Bix Beiderbecke, Joe Venuti and Eddie Lange. One of his most outstanding solos on an American record was featured on the Gene Goldkette recording of "My Pretty Girl."

The remaining three instrumentalists to comprise the group, all natives of Trinidad, include Hazel Scott, outstanding swing pianist and arranger who will make

her record debut with the new group; Pete Brown, alto saxophonist and trumpeter now fronting his own band at the Onyx Club; and Arthur Herbert, drummer with Coleman Hawkins' band. Barry and Miss Scott will handle the vocals.

Feather, now associated with Swing magazine, directed Polo's English recording sessions.

* * * * *

SEXTET OF THE RHYTHM CLUB OF LONDON

B-10529 CALLING ALL BARS - F.T.
MIGHTY LIKE THE BLUES - F.T. (V.R.)

Sextet of the Rhythm
Club of London -
Presented by
Leonard Feather

Assembled by Leonard Feather, England's best-known authority on swing music, this unique group includes three former members of the famous Ambrose band from London (Danny Polo, clarinet; Albert Harris, guitar; Pete Barry, bass), and three artists of British West Indian origin (Pete Brown, alto sax; Hazel Scott, piano; Arthur Herbert, drums.) CALLING ALL BARS, a fast tune composed and arranged by Feather, has some attractive "riffing" played by the unusual combination of clarinet, guitar and sax in harmony. These three also take fine solos, as does Hazel Scott on piano. MIGHTY LIKE THE BLUES, another original with lyrics and music by Feather, has some wonderful

-3-

blues sax work by Brown, and a vocal verse and chorus sung by Hazel Scott, who made her recording debut with this session and will certainly earn a high place both as a vocalist and instrumentalist. This new group has had considerable national publicity and should be headed for big sales.

* * * * *

SHIP LOAD OF SWING

EARLY in November, a small, cramped, six thousand-ton ship chugged into New York bearing probably the greatest assortment of swing music talent ever carried on one Transatlantic voyage. The musical war refugees who stepped down the gangway had a graphic story to tell of the adventures that preceded and accompanied their journey.

The story starts in Paris. Danny Polo, one of the best known of the passengers, relates it in his own words:—

"Just before the war broke out, I was working in Belgium with Ray Ventura's boys. As soon as it was pretty certain that things were going to start moving, the band was called back to France and we broke up.

"Alix Combelle, the tenor man, was mobilised, and so were most of the others; even Jerry Mengo, the drummer, who's an American but was born in France, had to be called up. Philippe Brun was an exception; he got a physical exemption and went to the country for a much-needed rest. Ventura himself was mobilised, too.

"Well, I talked to Ray and he told me that, although things looked very black (literally) in Paris, it wouldn't be long before they got back to normal in the entertainment world, and it would be best if I hung around for a while as he was sure there would be plenty of work for the bands again soon.

POLO'S PLIGHT

"So I did hang around, in a little Fontmartre hotel, feeling utterly alone in the world and very miserable. After a few weeks it began to look as though my stay was wrong. London soon started opening again and all the bands were coming back, but the police in France wiped every sign of night life and in one or two places tried to put some music and dancing, the Germans stepped in and closed them down.

"I wandered around I could see nothing but old men and women. My funds were running low and I began to realise the worst thing for me to do would be to try to get home as quickly as possible.

"At Bordeaux, where I was waiting for a ship, I found plenty of others in the same predicament. Eventually we heard that the *St. John* was sailing; it was specially chartered by the U.S. government to take some of the Americans away from France. A lot of us were lucky enough to get accommodation as passengers, but some of the coloured boys formed a band, which was booked to work its way across under the direction of Benny Brun, the old-time drummer who'd been running his own band in Paris.

Well, when we finally got under way you can't imagine what a jazz party that was! Sometimes the band would enlarge to about four and four or five brass. I sat in the regular band nearly all the time."

JAZZ TALENT

List of his fellow-passengers included a cross-section of all the jazz talent that has wandered across the Atlantic in the past ten years. Leon Bey, the violinist whose band has been one of the most famous of the last ten years in the capitals of Scandinavia, in Central Europe and in the States; Antonio Cosey and Percy Brown, the tenor men; Chase on piano; Barnes on trumpet; Newman on guitar; the guitarist who had been with Eddie South's Orchestra; McKendrick, another noted guitarist remembered by discologists for his recordings with Louis Armstrong in the early thirties.

Of these were in the working party while others on board included Withers, the trombonist; Emile An, the trombonist of the Original and Jazz Band who, for the last two years, was the only white member of the band; Teddy Brock, the pianist from the bands of Duke Ellington and Joe Turner; Una Mae Carlisle, who made her first ocean crossing in Berlin at the outbreak of the war; and nearly four years; Garland nearly had to be introduced to the States; his name has been a jazz name since 1932.

These notabilities sat in the ship and when the ship was

not rocking by her own power (it generally was, the boys had her rocking in rhythm). There were over seven hundred passengers.

Said Danny: "There was such a crowd on board that some of the musicians weren't even noticed until towards the end of the journey. You remember Joe Turner, the pianist, who used to lead the band at the Boeuf Sur Le Toit in Paris, and accompanied Adelaide Hall before that? Well, we didn't know he was on board until the very last day of the journey when he came to sit in with the band. It turned out he was working his way across in the linen room!"

During the voyage, war chatter brought out many rumours of the fate of those left behind. Some of the stories may be new to you; others you



Our New York Correspondent reports the arrival of American jazz-artists from England and Europe, who sailed home across the sea to the accompaniment of jam . . . jam . . . all the way



reminding about their days together in the band of Lud Gluskin, who has been back in the States for six or seven years now. Christian hasn't any particular plans; at forty-four, with a quarter of a century in the music business behind him, he is more than a little bewildered by the vast field of good jazz into which he has returned.

EUROPEAN BAND!

AFTER THE BOYS ARRIVED, THERE WAS SOME TALK OF GETTING TOGETHER A BAND OF WAR-REFUGEES AND BRITISH MUSICIANS, AND CALLING IT THE SEPTET OF THE HOT CLUB OF EUROPE, OR SOMETHING EQUALLY PROVOCATIVE.

Danny was to be one of the ring-leaders and the others were to include Pete Barry, vocalist-comedian from Sid Millward's Orchestra, who is at present among New York's million job-hunters; Albert Harris, whose plans have been indefinite since Tito's Swingette, in which he was working for so long, disbanded recently; Danny Perri, another fairly recent arrival; and trumpeter-violinist Sid Foster, also once with Millward and now trying his luck across the pond.

Whether this plan materialises or not, you'll be hearing plenty of Danny and of this strange assortment of ex-patriates and repatriates.

Once they have surmounted the initial problems of rejoining the Union, of bringing over their wives and families (Danny still has this difficulty to overcome) and readjusting themselves to the circumstances of this jazz-crazy country, they'll be able to get down to business.

Since his arrival, Danny Polo has joined Joe Sullivan's Band at the Café Society, New York, playing both tenor sax and clarinet.

MUSICAL TEASERS FOR THE BLACK-OUT

(Answers on Page 6)

- What is a helicon? Circular brass instrument.
- The London head offices of the Musicians' Union are in: Archer Street, Golden Square, Piccadilly, Sicilian Avenue, Strand, Throgmorton Street.
- How many clefs are there in common use? 2, 3, 4, 6, 7, 10.
- Dolly Elsie, the singer, is the sister of one of the following famous band-leaders: Jack Payne, Lew Stone, Roy Fox, Jack Hyllton, Henry Hall, Lou Preager.
- "God Save the King" is written in: 3/4, 12/8, 6/8, 9/8, 4/4, 2/2.
- Hoagy Carmichael is: White, Coloured.
- "Rhapsody in Blue" was orchestrated by: Fletcher Hender, Ferde Grofé, son, Paul Whiteman, George Gershwin, Roy Bargy, Sid Phillips.
- The small metal discs on a tambourine are called: Clappers, Tambours, Rattles, Cymblettes, Jingles, Ring plates.
- Which of the following dance band leaders was for years known as "The Uncrowned King of Newcastle"? Herman Darewski, Jan Ralfini, Don Pedro, Johnny Rosen, Percy Bush, Percival Mackey.
- The proper name for a Mellophone is: French horn, C. Saxhorn, Tenor cornet, Tubaphone, Circular horn, Alto bombardon.
- Fred MacTurray, the film star, was a: Saxophonist, Pianist, Drummer, Trumpet player, Violinist, Trombonist.
- If "capo" means "head," what does "da capo" mean when it appears on music? Play on the drum head, Sing through the nose, Stand on your head, Touch the head, Use the head, Go to the head.
- "Fats" Waller's real first name is: Henry, Samuel, William, George, Thomas, Phineas.
- The famous cartoon character Billy Plonkit was created by: Stanley Nelson, Bayar Jackson, Dick Emson, "Mike", P. M. Brooks, D. S. Ingman.
- What Savoy Hotel bandleader arranged the famous series of Savoy Medleys? Carroll Gibbons, Reggie Batten, Howard Jacobs, Al Collins, Debroy Somers, Fred Elizalde.
- "Tea" is Harlem slang for: Whisky, Scented pipe tobacco, Beer, Doped cigarettes, Medicinal Snuff.
- What unusual instrument is played by Juan Tizol of Ellington's Band? Hautbois d'amore, Basset horn, Tenor cornet, Valve trombone, Tipple flute, Slide trumpet.
- Adrian Rollini plays which of the following: Bass saxophone, "Hot fountain pen", Vibraphone, Goofus.
- Frankie Trumbauer has announced that he wants his name simplified to: Tram, Trombar, Trumber, Trembur, Tramber, Troomboor.
- "M.M." at the top of a piece of music stands for: Melody Maker, Maelzel's Metronome, Music Manuscript, nome, Moderato Marcato, Martial March, Marked Metre.

CALL SHEET December 11-16

- Les ALLEN and Pianists, New Cross Empire.
- AMBROSE and Orchestra, Portsmouth Hippodrome.
- BAND WAGGON, Newcastle Empire.
- Teddy BROWN, London Hippodrome.
- Billy COTTON and Band, Leeds Empire.
- Jack DOYLE and Aces of Swing, New, Cardiff.
- Carroll GIBBONS and Band, Nottingham Empire.
- Jack HARRIS and Band, El Morocco.
- Henry HALL and Orchestra, Broadcasting.
- Jack JACKSON and Band, Sheffield Empire.
- Two LESLIES, New Cross Empire.
- MANTOVANI and Orchestra, Embassy, Peterborough.
- Ivor MORETON and Dave KAYE, Walthamstow Palace.
- Phyllis ROBINS, Liverpool Empire.
- Harry ROY and Band, Garrick Theatre and Café Anglairs.
- Lew STONE and Orchestra, Palace Theatre and El Morocco.
- Maurice WINNICK and Band, New, Cardiff.

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RHYTHM CLUB SEXTET
ON BLUEBIRD RECORDS

The first record made by The Sextet of the Rhythm Club of London, including "Calling All Bars" and "Mighty Like the Blues" (Bluebird B-10529), will be released by Victor December 22. Both compositions are the work of Leonard Feather, British swing critic who organized the group in this country several weeks ago.

Hazel Scott, prominent jazz pianist and singer who makes her record debut with the Sextet, is the vocalist heard in "Mighty Like the Blues." A native of Trinidad, Miss Scott received her musical education at New York's famed Juilliard Institute. She introduced the song, "Franklin D. Roosevelt Jones," in the Broadway musical, "Sing Out the News," last fall.

Danny Polo, clarinetist and leader of the group is a product of the same Chicago school of jazz that produced Benny Goodman, Bud Freeman, Joe Marsala and Muggsy Spanier. He played with Bix Beiderbecke, Arnold Johnson and Charlie Straight before going abroad in 1927 with a small combination that included Freeman on tenor saxophone and drummer Dave Tough. Until his return to this country several weeks ago, he played on the Continent with Lud Gluskin, Bert Ambrose and Ray Ventura. Despite Polo's Chicago background, his clarinet playing is in a modern vein.

Rounding out the sextet on the record date were guitarist Albert Harris, bassist Pete Barry, alto saxophonist Pete Brown and drummer Arthur Herbert. Miss Scott's, Polo's and Brown's solos highlight both sides of the disc.

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All British Swing Outfit Records

28



Here's that all-British subject band picked by celebrated Leonard Feather for recording work recently: left to right are Pete Barry, bass player, ex-Ambrose; Albert Harris, guitarist, ex-Ambrose and Ray Noble; Danny Polo, clarinet; Joe Sullivan; Leonard Feather; Pete Brown, alto sax; Arthur Herbert, drummer; Coleman Hawkins; seated, Hazel Scott, piano. It is called the Leonard Feather Sextet of the Rhythm Club of London which recorded "Mighty Like the Blues," "Calling All Bars," for Bluebird.

N.Y. AMST NEWS
Dec. 30. 1939

DAILY MIRROR Dec. 30. '39



NICK KENNY

SPEAKING:

Needle Network of Record Phonographs Sweeping the Country!

SWING

Best Wishes For A
Frightfully Jolly New Year
**LEONARD FEATHER'S
SEXTET OF THE RHYTHM
CLUB OF LONDON**
Bluebird Records Exclusively

JANUARY, 1940

ature in "Phonograph Record,
Player Piano and Carmen Lombardo," a Victrola... Mitchell
Ayres cut his first four sides for
Bluebird last week... Commodore
Sammy Kaye belies the Swing and
Sway title of his dansapation in
the title of his latest Victorecord;
"The Creaking Old Millon the
Creek"... Muggsy Spanier's Blue-
birdisc of "Relaxin' at the Touro"
is dedicated to the Touro Infirmary
where Muggsy spent over a
year during a recent illness...
Tommy Dorsey, the Big Skipper,
evidences his platter mastery in his
Victor disc of "Faithful to
You"... Leonard Feather's "Sextet
of the Rhythm Club of London"
has its first Bluebird waxing in
"Calling All Bars," a Feather
original... Dick Todd, the carrot-
topped Bluebird Kid, has moved

BAND WAGON,
Dec 16. 1939.

BRITISH STARS' N.Y. JAM

A SESSION, of exceptional interest to British swing fans, took place recently in New York when three boys from London, all former members of the Ambrose orchestra, got together with three coloured musicians from British West Indian families to make records under the name "Sextet of the Rhythm Club of London."

Dedicated to the British Rhythm Clubs, of which they have so many pleasant memories, the records feature Danny Polo on clarinet, Albert Harris on guitar, and Pete Barry on bass and vocal. Danny, who may join Tony Pastor's new band shortly, is also expected to record soon with the black-and-white Joe Sullivan band, which now keeps him working at Café Society.

Feather fixed it

Albert Harris is now free-lancing in New York, and Pete Barry, former star of Sid Millward's Nitwits, and one-time singer with Ambrose, is re-establishing himself after his absence in Europe.

Leonard Feather, who suggested the idea for the session and got the boys together, furnished the words and music, plus miniature arrangements, for the four sides waxed.

The three Negro stars, all of Trinidad origin, were Hazel Scott, the brilliant pianist and singer, who makes her long-awaited recording debut here; Pete Brown, noted alto and trumpet man; and Arthur Herbert, drummer from Coleman Hawkins' Orchestra.

The records are available for release on H.M.V., and it is hoped that they will shortly be issued here.

DOWN BEAT
Chicago, January 1, 1940



...Carter is on drums, Les ... is on trombone, and Billy ... erfield, with eyes shut, blasts ... is trumpet. Stacy is not shown. Right—The sextet of the Rhythm Club of London, rounded up by Leonard Feather, gets going on *Calling All Bars*, shortly to be leased on Bluebird. Pete Barry is on bass; Feather, supervising; Danny Polo, clarinet; Albert Harris, ... are pictured.

(2) Pete Barry, bass; Danny Polo, leader, clarinet; and Albert Harris, guitar, part of the Sextette of the Rhythm Club of London, organized by Leonard Feather for Victor record sessions. (3) Soud. Murphy's sax section; Chas. Brown, T. J. P.

Pictorial Highlights of Musical Top-Notchers

THE ORCHESTRA WORLD, JANUARY, 1940

All-British Band Waxes for Victor

In what's been jokingly referred to as an "English Refugee" date, six British-born instrumentalists cut four sides for Victor-Bluebird last month. Londoner Leonard Feather organized and helped supervise the date.

Included in the band were pianist and songstress Hazel Scott, drummer Arthur Herbert, clarinetist Danny Polo (who also played tenor), altoist Pete Brown, guitarist Albert Harris, and bassist Livingston.



Let's
METRONOME
JAN 1940



The Victor "English refugee" record date: Polo, Brown, Harris and Livingston.

MUSIC PUBLISHERS

Exclusive

BROADWAY, NEW YORK, N. Y.

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PUBLICATIONS, Inc.

FROM: ED AARONOFF

Dec. 28, 1939.

Irving Mills announces that Exclusive Publications has signed Leonard Feather, internationally known swing critic, to a long-term song-writing contract. The deal, which calls for instrumental numbers as well as popular songs, involves a minimum of twenty-four compositions a year.

One of the few dance music authorities who have attempted to practise what they preach, Feather is the author of more than thirty numbers recorded here and in Europe, and has directed several all-star bands in waxings of his original material.

Recently his "Sextet of the Rhythm Club of London", recording for Bluebird, used four of his own tunes: "Calling All Bars", "You Gave Me The Go-By", "Why Didn't William Tell" and "Mighty Like The Blues." The last title has also been waxed by Duke Ellington, and featured by many of the country's leading swing bands.

Other compositions by Feather recently featured on records include Jimmie Lunceford's Vocalion hit, "You Can Fool Some Of The People", and Fats Waller's Bluebird disc, "Don't Try Your Jive On Me."



Popular music, news and
gossip from the studio

Notings

BY
JACK WILLIAMS



Hilarious moment in new Kern-Hammerstein musical, "Very Warm for May"

CA VICTOR is proud to present a new-comer to the field of swing in the person of Leonard Feather. This young Englishman has organized the Sextet of the Rhythm Club of London and after listening to the results of the group's first studio date I am convinced that their records are destined to have a wide appeal. Now on his seventh visit to this country Leonard is one of the few jazz critics to take an active part in the creative side of the business. He has written music and lyrics to a number of songs and all four titles waxed by the Sextet are Feather originals. They are: *Calling All Bars* and *Mighty Like the Blues* (Bluebird No. B-10529) and *You Gave Me the Go-By* and *Why Didn't William Tell* (soon to be released).

The Sextet includes three American mu-

sicians who had been playing with Bert Ambrose's British orchestra until European hostilities forced their return to America. They are Danny Polo, clarinet; Albert Harris, guitar; and Pete Barry, bass. The remaining three instrumentalists are all natives of Trinidad, a British possession, and include Hazel Scott, outstanding swing pianist and arranger; Pete Brown, alto saxist and trumpeter; and Arthur Herbert, drummer with Coleman Hawkins' band. Pete Barry and Hazel Scott handle the vocal assignments.

Famous Collaboration

Jerome Kern music can always be counted on to have that certain something and the tunes from his latest opus, "Very Warm for May," are equal to the best Kern

standards. The lyrics are by Oscar Hammerstein, 2nd, who collaborated with Kern in the creation of such unforgettable hits as "Show Boat," "Sunny," "Sweet Adeline," "Music in the Air," "The Cat and the Fiddle," "Rose Marie," and "Roberta," all full of songs that will go down to posterity. Separated for seven years, Kern and Hammerstein have bestirred themselves to contrive a bright musical play that is news of prime theatrical importance. For a sample of the score of "Very Warm for May" listen to the records of *All the Things You Are* and *That Lucky Fellow* (Victor No. 26401) and *Heaven in My Arms* and *All in Fun* (Victor No. 26406), all by Tommy Dorsey. Ozzie Nelson has recorded *That Lucky Fellow* and *Heaven in My Arms* (Bluebird No. B-10510) and Artie Shaw does *All in Fun* and *All the Things You Are* (Bluebird No. B-10492). You'll agree after hearing any of these that song history is likely to be made again. They're haunting airs, all right.

South of the Border

Speaking of haunting airs, the American brand, although of a somewhat more sultry nature, always engender a nosphere which dancers or dreamers find irresistible. Fanciers of "south of the border" rhythms will relish a new album of three VICTOR RECORDS by Xavier Cugat and his Waldorf-Astoria Orchestra (Album No. P-9; \$2.75). This foremost interpreter of Latin-American music plays *La Cumparsita* (Tango), *Jungle Drums* (Bolero), *Negro Aresa* (Canto Negroid), *Auto-Conga* (Conga), *Cuban Episode* (Rumba Loca), and *Calientito* (Son). Each selection represents a different type of dance. Both the tango and bolero have vocal refrains in English by Dinah Shore, the charming songstress whose BLUEBIRD RECORDS have attracted considerable attention. Three of the other four sides contain singing by Machito, while *Cuban Episode* is an instrumental de-



Leonard Feather, second from left, supervises recording of his own compositions by Sextet of the Rhythm Club of London, three members of which group are shown here

Columbia Plans Waxing Of W. C. Handy's 'Blues Album'

NEW YORK, Dec. 21—In a season of many honors, William C. Handy, famous and immortal father of the blues is scheduled to receive his greatest of the year in accord with an announcement from the studios of the Columbia Recording corporation that plans are already underway under the direction of John Hammond and Leonard Feather to immortalize in wax an album of all the best known blues composed by the great musician.

The recordings are to be featured by two different all-star seven-piece bands. Already selected are seven men from Count Basie's aggregation with Bille Holiday, Joe Turner and James Rushing scheduled to act as pre-dominating song delineators.

Among the numbers to be incorporated with the recordings are "Long Gone," "Careless Love" and "Joe Turner Blues." At present no starting date has been named for the sessions, but judging from present Columbia schedules, they will get underway early in January.

PITTSBURGH COURIER Dec. 23, Dec. 30, 1939

...brought. ...writers Edgar ... and Joe Burke were nominal plaintiffs in the action.

Publishers and People

LEONARD FEATHER, English swing critic, was signed this week to a composer-arranger contract by Exclusive Music. Pub also pacted Horace Henderson, brother of Fletcher, to an exclusive writing binder.

Larry Clinton is hard at work on a book explaining the intricacies of ar-

...the time ... positions under ... Statler buyers

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BILLBOARD, Jan. 6 1940

WORLD TELEGRAM Jan. 6 1940

Latest Records, Popular and Classic.

By ROBERT C. BAGAR.

Alec Templeton allows his satiric sense to roam through a variety of subjects in his latest recording. On one side of the platter he considers—count them—an old phonograph record, a broken-down player piano roll and the Guy Lombardo sax section, plus a special analysis of the Carmen Lombardo singing style.

Each of these high jinks imitations, however brief, is masterfully done. There really is no end to the young man's cleverness. If he isn't careful he'll lampoon himself one of these days, and then where would his competitors be?

But the reverse side of the disc quite unintentionally turns the laugh on him a bit—poetic justice, perhaps—for his pianistics titled Mendelssohn Mows 'Em Down don't set Mr. Templeton apart as the greatest of all swingsters. Anyway, Victor 26440 is our choice for **The Disc of the Week**.

Highly Recommended Pops.

Scratch My Back (Varsity 8135). Leonard Feather directs a group of star performers in a tune of his own devising. Of course, after the first chorus, spontaneously rushes in and the result is a slickly delivered series of variations on the main theme. The other side offers Save It Pretty Mama.

Dance with a Dancer (Decca 2927). Leader Terry Shand reveals

NEW ALL-STAR MIXED BAND IN RECORD DEBUT

NEW YORK CITY, Dec. 28 — Under the banner of the Varsity Seven, another all-star mixed recording band was created here last week to wax several sides for the company of that name for immediate release.

Seldom has such an imposing array of colored and white talent been gathered together in the same studio, working as one. Heading the list were: Coleman Hawkins, king of the tenor sax; Billy Carton on trumpet and alto sax (pseudonym for a celebrated colored band leader); Danny Polo, white clarinet, recently returned from Europe, where he was known as the Benny Goodman of the Continent, and Joe Sullivan, whose piano-playing is a feature of his mixed band at Cafe Society.

Completing the combination were Ulysses Livingstone, guitarist from Benny Carter's orchestra; Artie Shapiro and George Wettling, bassist and drummer with Paul Whiteman, and Jeanne Burns, vocalist, said to be one of the few white girls with a deep feeling for the colored style of swing singing.

The tunes waxed were: "Easy Rider," the old Mae West sender; "Save It, Pretty Mama," a standard hit by Don Redman; "It's Tight Like That," plus an original number composed by the English swing critic, Leonard Feather, called "Scratch My Back."

Feather's recordings with the Sextet of the Rhythm Club of London, featuring English and West Indian musicians, are to be released this week on another label.

Pop
goss

Feather Signed Up

London Swing Critic
Working for Mills

Irving Mills announced this week that Exclusive Publications has signed Leonard Feather, internationally known swing critic, to a long-term song-writing contract. The deal, which calls for instrumental numbers as well as popular songs, calls for a minimum of twenty-four compositions a year.

One of the few dance music authorities who have attempted to practice what they preach, Feather is the author of more than thirty numbers recorded here and in Europe, and has directed several all-star bands in waxings of his original material.

Recently his "Sextet of the Rhythm Club of London," (an all-star white and colored outfit), recording for Bluebird, used four of his own tunes: "Calling All Bars," "You Gave Me the Goby," "Why Didn't William Tell," and "Mighty Like The Blues." The last title has also been waxed by Duke Ellington, and featured by many of the country's leading swing bands.

Other compositions by Feather recently featured on records include Jimmie Lunceford Vocalion hit, "You Can Fool Some of the People," and Fats Waller's Bluebird disc, "Don't Try Your Jive on Me."

PITTSBURGH COURIER Jan 27

PRAISES COLORED ARTISTS

NEW YORK CITY, Jan. 25— Leonard Feather, far-famed English swing critic, highlighted the Martin Block "Make Believe Ballroom," radio program here Tuesday with recorded jazz and American Negro swing gone English.

Included on the program for the occasion were the European waxings of Benny Carter, Garland Wilson, Danny Polo and Coleman Hawkins. In between records, Feather, who is in America for an

extended tour, commented on the technique of popular jazz in England as contrasted with American Swing. In a short message he told of the great work that colored musicians have done in England and their influence on the advance of swing abroad. He lauded Benny Carter, who played for several years with an all-star English band in leading London spots, and Coleman Hawkins, who is conceded as the world's greatest tenor saxophonist who played in Europe for five years.

SEXTET OF THE RHYTHM CLUB OF LONDON

B-10557 WHY DIDN'T WILLIAM TELL? - F.T. (V.R.)
YOU GAVE ME THE GO-BY - F.T. (V.R.)

Sextet of the Rhythm
Club of London
Presented by Leonard
Feather

These two new tunes, both written by Leonard Feather, promise to give the Sextet's second record an even wider popular appeal than their excellently received first release ("Mighty Like the Blues" and "Calling All Bars," B-10529). In WHY DIDN'T WILLIAM TELL? there is some amusing jive by Pete Barry, the bass player, and three striking instrumental choruses, played by Pete Brown, alto sax; Danny Polo, clarinet; and Hazel Scott, piano. In YOU GAVE ME THE GO-BY, Hazel Scott takes the vocal, and there are solos by Brown, Polo, and Albert Harris (England's foremost guitarist). The fine publicity given to this new sextet in all the January musical magazines, combined with Feather's reputation as the leading English swing critic, give this double considerable exploitation possibilities.

* * * * *

6,
de-

High, had his... David...
Eibson, as best man.

...as a brook...
Maybe so, but what do you call

...prevents...
snore myself, as...
nothing.

Speaking for the RECORDS

By Richard A. Yaff

Catching up with the popular records: Welcome to the wax-works to the Sextet of the Rhythm Club of London, assembled by Leonard Feather, who occupies a jazz position in London comparable to that of Hugues Panassie's in Paris.

The ensemble is composed of Danny Polo, clarinet; Albert Harris, guitar, and Pete Barry, bass, all former members of the famous Ambrose band from London; Pete Brown, alto sax; Hazel Scott, piano, and Arthur Herbert, drums, all of British West Indian origin.

Their first Bluebird disc has "Calling All Bars" and "Mighty Like the Blues," both Feather originals and both honeys. "Calling All Bars," a fast tune, is notable for Hazel Scott's piano magic and some attractive riffing by clarinet, guitar and sax in harmony. Miss Scott shines again, this time vocally, in "Mighty Like

the Blues." It's her risc debut, and an auspicious one. A must.

For: VICTOR, Tommy Dorsey

THE POSTMAN RINGS ONCE.

We invited comment on the "pure" vs. "New" jazz articles. Here are some from Leonard Feather:

"To my mind, the artist is not more important than the composition in the best jazz. They are absolutely complementary. The highest form of jazz, represented by Duke Ellington's orchestra, keeps a perfect balance between elaborate arrangement and simple backgrounds for improvised solos.

"If you were to take seven or eight of the greatest colored musicians in the world and ask them to ad lib together, the result might be an unholy row. In fact, there's an increasing tendency in pick-up recording sessions nowadays to have some degree of preconception, with or without manuscript paper, rather than let the musicians improvise collectively. . . .

"Panassie's idea that 'notes written on paper mean little' is wishful thinking—he likes the idea that every great jazz man is an ethereal genius who needs no such common earthly ties as written music. I'd classify his theory as Latin romanticism."

Am. St. News Jan. 13

Rating The Records

By FRANK MARSHALL DAVIS
(For the Associated Negro Press)

A star mixed combo including the septa aces, Pete Brown on alto and Leo Watson scat singing, have waxed for Commodore a pair entitled FOR HE'S A JOLLY GOOD FELLOW and LET'S GET HAPPY. Good, swiny jam stuff but not extraordinary, with Joe Marsala's clarinet and best solo instrument. . . . There's no denying that Sy Oliver has helped Tommy Dorsey. Victor has released LOSERS WEEPERS and the Oliver arrangement is positively sensational with Russin on tenor and Trumpeter Yank Lawson knocking themselves out. Smokey stuff, this. The companion number, FAITHFUL TO YOU, and both sides of his other new Victor, CARELESS and DARN THAT DREAM, are in more conventional style. . . . Tommy's brother, Jimmy Dorsey, also gets high praise for his Decca of SWAMP FIRE and RIGAMAROLE.

Three West Indians and three white former Londonites known as the Sextet of the Rhythm Club of London, have waxed for Bluebird two Leonard Feather tunes under Feather's direction. CALLING ALL BARS has clarinet, guitar and alto playing in harmony. Hazel Scott takes a long piano solo and her ideas are as queer as those of Willie "The Lion" Smith with her left hand showing an Earl Hines influence. In fact, the entire piece is odd with string bass quite predominant. MIGHTY LIKE THE BLUES

lets Miss Scott vocalize. She has a beautiful voice but it doesn't seem appropriate for this kind of piece. Danny Polo's clarinet is impeccable, but Pete Brown isn't too dependable on alto. However, this is good jazz but decidedly off the beaten path. . . . Diana Miller has a pair of pleasantly played



The Sextet of the Rythm Club of London has cut its second disks for Bluebird in the manner of "Why Didn't William Tell?" and "You Gave Me the Go-By" (B-10557). After the success of the initial release, listeners will be even more pleased with the latest.

VARIETY Jan. 10.

Britishers Jump for Joy on Wax, Try to Steal Kirby's Stuff

BY BARRELHOUSE DAN

Comes now, at the start of a new year, a recording unit patterning itself in the manner of John Kirby's group. Assembled by Leonard Feather, British writer and pianist now in New York, the combination is listed as the "Sextet of the Rhythm Club of London" and brings into the open the piano wizardry of one Hazel Scott, a young Trinidad girl whose solo work has been the talk of Brooklyn and New York for about the last 13 months.



Polo

On Bluebird B-10529, Hazel and gang, including Danny Polo, clarinet; Pete Brown, alto; Arthur Herbert, drums; Al Harris, guitar, and Pete Barry, bass, click acceptably, if not sensationally, on *Calling All Bars* and *Really the Blues*, with Danny, Pete and Hazel getting off neat improvisations to best advantage on the first. Latter isn't honest blues, and Hazel's singing is no bargain, but the way the group tackles its assignments, carboning the Kirby designs, makes for fair listening.

TEMPO Jan. 24th.

needle - points . . .

(Continued from Page 12)

Leonard Feather's Group

Leonard Feather comes out with an interesting disc which introduces the Sextet of the Rhythm Club of London. Personnel is Danny Polo (clarinet), Pete Brown (alto sax), Hazel Scott (piano), Albert Harris (guitar), Arthur Herbert (drums), and Pete Barry (bass). Two originals by Feather labeled *Mighty Like the Blues* & *Calling All Bars*, show off to advantage some excellent work by Scott, Polo, Brown and Harris.

DAILY MIRROR Jan. 13th.



NICK KENNY

1940 Looks Like a Record Year

... Leonard Feather's Sextet of the Rhythm Club of London goes interrogative in its latest Bluebirding, "Why Didn't William Tell?" ...

But, class:

Recommended: The New (closed in) Speedway Gardens (just three minutes ride from Sugar Hill ... Leonard Feather's Rhythm Club of London's swell Bluebird recording of his grand tunes "Calling All Bars" and "Mighty Like the Blues" which Hazel Scott does to advantage ... The delicious ham and corn at the Gee Haw Stable

SEXTET OF THE RHYTHM CLUB OF LONDON
Presented by Leonard Feather
B-10557—Why Didn't William Tell?
—F. T. (V. R.)
You Gave Me The Go-By—
F. T. (V. R.)

These two new tunes, both written by Leonard Feather, promise to give the Sextet's second record an even wider popular appeal than their first release ("Mighty Like the Blues" and "Calling All Bars," B-10529). In WHY DIDN'T WILLIAM TELL? there is some amusing jive by Pete Barry, the bass player, and three striking instrumental choruses. In YOU GAVE ME THE GO-BY, Hazel Scott takes the vocal, and there are solos by Brown, (alto sax) Polo, (clarinet) and Albert Harris (England's foremost guitarist).

DISC DATA -- LEONARD FEATHER, British composer, has penned TONY PASTOR's theme song,

"Pastoral"...

8135 "SAVE IT PRETTY MAMA" F.T.

THE VARSITY SEVEN

Vocal by Jeanne Burns

"SCRATCH MY BACK" F.T.

NO VOCAL

LEONARD FEATHER, British Swing Authority now in this country has rounded up several of the world's ace swingsters to do a series of special VARSITY RECORDS. JOE SULLIVAN, GEORGE WETTLING, ULYSSES LIVINGSTON, BILLY CARTON, COLEMAN HAWKINS, DANNY POLO, and ARTIE SHAPIRO make up the group. "SAVE IT PRETTY MAMA" and "SCRATCH MY BACK" will definitely be the Big Swing Record Sensation of 1940!

LEONARD G. FEATHER

PROGRAMME OF GUEST BROADCAST

with Martin Block
in the

Orchestration
Review

MAKE BELIEVE BALLROOM

WNEW

BY TOM HERRICK

Monday January 22. 1940, 6.0-6.30 p.m.

th
wh
of

THERE'S A SMALL HOTEL

BENNY CARTER'S ORCH.

NIGHTFALL

BENNY CARTER'S ORCH.

SWEET SUE

OSCAR ALEMAN

~~YOU'VE BEEN LOVE TOO~~

~~DANNY EGAN - GARLAND WILSON~~

~~MOONLIGHT~~

~~DANNY POLO'S SWING STAFF~~

~~DRINK TO ME ONLY WITH THINE~~

~~LEONARD FEATHER & YE OBDE~~

THESE FOOLISH THINGS

BENNY CARTER'S ORCH.

I AIN'T GOT NOBODY

BENNY CARTER'S ORCH.

CALLING ALL BARS

SEXTET OF RHYTHM CLUB OF LONDON

SCRATCH MY BACK

VARSITY SEVEN

Watch out for the Intro—you'll
have to count it out for a change.
Shostakovich is a Larry Collins
type of tune with the most unique
clarinet and muted brass of any

th
C
A
at

DOWN BEAT

Chicago, February 1, 1940

Recommended Recorded Hot Performances

PIANO

JIMMY YANCEY: *The Fives, Jimmy's Stuff.*
EARL HINES: *Rosetta, Glad Rag Doll.*
JOE BUSHKIN: *Relaxin' at the Touro, Riverboat Shuffle.*
CLYDE HART: *Four or Five Times.*
HAZEL SCOTT: *Why Didn't William Tell?*
JESS STACY: *Between 18th and 19th on Chestnut.*
DICK VOYNOW: *Hot Record Society Album 2.*

TRUMPET-CORNET

MUGGSY SPANIER: *Relaxin' at the Touro, Riverboat Shuffle.*
YANK LAWSON: *Milenberg Joys.*
BIX BEIDERBECKE: *Hot Record Society Album 2.*
LOUIS ARMSTRONG: *You're a Lucky Guy, You're Just a No Account.*
STEADY NELSON: *Blues on Parade.*

ALTO SAX

PETE BROWN: *You Gave Me the Go-By.*
FOOTS MONDELLO: *Four or Five Times.*
WOODY HERMAN: *Blues on Parade.*

CLARINET

JIMMY HARTWELL: *Hot Record Society Album 2.*
ROD CLESS: *Relaxin' at the Touro.*
JOHNNY MINGO: *Milenberg Joys.*
DANNY POLO: *You Gave Me the Go-By, Why Didn't William Tell?*
WOODY HERMAN: *Love's Got Me Down Again.*
IRVING FAZOLA: *I Wanna Wrap You Up.*

TENOR SAX

BABE RUSIN: *Milenberg Joys.*
BEN WEBSTER: *Four or Five Times.*
GEORGE JOHNSON: *Hot Record Society Album 2.*

GUITAR

ALBERT HARRIS: *You Gave Me the Go-By.*
FLOYD SMITH: *Big Jim Blues.*

SWING

THE GUIDE TO MODERN MUSIC

Volume 2, Number 9

February, 1940

Make a Note of It

- Extraordinary
- ◡ Very Good
- Good
- ◡ Fair
- Poor

Abbreviations:

Bl. Bluebird; Br. Brunswick;
Co. Columbia; De. Decca; Ro.
Royale; Va. Varsity; Vi. Victor;
Vo. Vocalion.

SEXTET OF THE RHYTHM CLUB OF LONDON

- ♪ *Mighty Like The Blues*
- ♪ *Calling All Bars* (Bl. 10529)
- ♪ *You Gave Me The Go-By*
- ♪ *Why Didn't William Tell?* (Bl. 10557)

Calling All Bars is a neat miniature arrangement in which the guitar, London-born Albert Harris, more or less replaces trumpet in filling out the harmonies with clarinet and alto. The other three sides are mostly solo work.

Hazel Scott (Trinidad-born) makes a grand recording debut. She plays piano with a distinct sense of humor and a style that has elements of Hines, Tatum and Kyle. In the blues

she sings in a charming, velvet-toned voice, but in *Go-By* her diction lets her down.

Pete Brown (strictly from Brooklyn!) once again proves himself among this world's greatest alto players. He has long and magnificent solos on every side, but his screwy off-chord ideas in *William Tell* are the biggest kick. Danny Polo also plays one of his finest recorded clarinet choruses on this side.

Arthur Herbert, Coleman Hawkins' drummer, provides a solid rhythm along with bassist Pete Barry, who also takes a harmless vocal in *William Tell*.

This is an interesting and unique combination, even though the London angle is a little strained. I'll root readily for any session that offers solos to Polo, Brown and Hazel Scott.

METRONOME FEB. 1940

DISCUSSIONS

(Continued from page 18)

SEXTET OF RHYTHM CLUB OF LONDON

The British Refugee date turned out well, with attractive Hazel Scott's piano in *Calling All Bars* the highlight of the first coupling of a group that sounds somewhat like the Goodman sextet. Pete Brown plays good alto on that side, while Danny Polo's pretty clarinet features *Mighty Like The Blues*. Miss Scott sings well on the latter, but chalk up piano as her real forte. Albert Harris' guitar is commendable throughout both works (V).

MAR. 1940

... the piano and zigs ...
... Pete Brown's digging alto and Hazel Scott's brilliant piano feature *Why Didn't William Tell* by the London Sextet, while Danny Polo's clarinet shines on *You Gave Me The Go By* (Bl) ...

FROM RHYTHM CLUB OF LONDON SEXTET



Following the trend of no discrimination in music, Leonard Feather's sextet of the Rhythm Club in London blows hot for a Bluebird disc. Shown here are Pete Barry, bass; Albert Harris, guitar; Pete Brown, sax, and Danny Polo, clarinet.

Pittsburgh Courier, Feb. 3.

ORCHESTRA WORLD

FEB. 1940

Sextet of the Rhythm Club of London with Danny Polo, Pete Brown, Hazel Scott, Albert Harris, Arthur Herbert, and Pete Barry, come forward with "Calling All Bars" and "Mighty Like the Blues." Both sides carefully polished and well done for Bluebird.

Leonard Feather: Arthur Herbert, Coleman Hawkins' drummer who recorded with your Rhythm Club of London outfit, refused Jan Savitt's offer to join his band on the record. Count Basie: Artie Shaw wants Lester Young. Duke Ellington: Duke Ellington is doing great.

N.Y. AMSTERDAM NEWS

W. C. HANDY: John Hammond and Leonard Feather are preparing an album of your greatest blues for Columbia records to be played by an eight-piece all-star band with special arrangements by Benny Carter . . . They'd like to get blues singer Joe Turner and pianist Joe Turner to do your "Joe Turner Blues" . . .

Chicago Defender, Mar. 16

pardon my English there old chap, but Leonard Feather, the swing critic from across the waters, just phoned to say that he has his own radio program on WNEW Monday nights at ten which he calls "Musical Platter Brains." Says would like for you to do a guest shot in the near future. Ah, scatter-brains on platter brains . . . I bet the next time a holder

Jazz Experts On the Air

New York—There's a new kind of quiz program on the air. Instead of beating the band you now have to beat the jazz experts.

It started last week on WNEW and continues every Monday from 10 to 10:30 p.m. Listeners can send in any questions they like about any swing records. Emcee Bob Bach plays the records in the studio to a board of experts, comprising *Down Beat's* Leonard Feather, Commodore's Milton Gabler, and a different guest star musician each week. For every minute the record plays before one of the experts can answer the query, there's one free disc to the listener who suggested the question. Listeners who manage to "stomp the experts" right to the end of the record get discs to the value of five bucks. Gene Krupa was opening guest.

Variety, March 13

Bob Bach conducts a guess-who on phonograph records over WNEW, N. Y. . . . addicts of hot jazz, such as Leonard Feather and Milton Gabler, have to spot orchestra identities by hearing samples. And they do. It's a different slant on the turntable time-killer stuff.

Billboard, March 16, 1940

Music Items

Songs and Such

ELLA FITZGERALD knocked out a new song in collaboration with Taft Jordan, trumpet man with her band, and Walter Bishop. Title is *The Devil Sat Down and Cried*.

Leonard Feather has one placed with Irving Mills' new American Academy of Music, called *Square From Delaware*. Fats Waller is set to make the first waxing of it.

Gladys Shelley did the lyrics and . . .

DOWN BEAT

608 S. Dearborn, Chicago, Illinois

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VOL. 7, No. 5

CHICAGO, MARCH 1, 1940

15 CENTS

'You Sure Stab Me, Mr. Feather'



New York—Before a huge crowd, including many NSACP members and officials at the Golden Gate Ballroom, Count Basie received his *Down Beat* cup last month from Leonard G. Feather, New York representative. "You sure stab me," said the genial pianist-leader, who was awarded the honor after 14,000 musicians voted him to have the hottest colored band in the land. (Jimmy Sunshine Photo).

BILLBOARD, March 16.

"Platterbrains"

Reviewed Monday, 10-10:30 p.m. Style—Musical Quiz. Station—Sustaining on WNEW (New York).

Platterbrains, musical quiz using records and a board of three experts, debuted Monday as a smart, comparatively inexpensive production that should prove readily salable. Listeners request experts to name tunes, arranger, names of soloists on different records, and so forth. Giving the answers are Leonard Feather, English swing music critic, and Milton Gabler, who has been selling records for a long time. Guest for the premiere was drummer Gene Krupa, who proved very good at experting. Of the permanent board, Feather scored best.

With records enjoying a boom currently, a program like *Platterbrains* should do well if presented smartly, and by all indications Bob Bach, who conducts the show, should be able to keep it going at an interesting pace. One of Bach's greatest assets is his ability to keep the disks working with a minimum of lost time. On this show, for instance, he apparently cleaned up about 20 questions and 20 disks—the records being played just as long as required by the brainwork of the board.

Listeners whose questions are used are given a record, and questions which stomp the experts merit an album. Take-off on *Information, Please* is obvious, but *Platterbrains* is nevertheless a good show. Ackerman.



ORCHESTRA WORLD March

Letters

To Mr. McKelvy:

MANY thanks for your kind remarks on the records by my "Sextet of the Rhythm Club of London." . . . The records which you describe as being made by "practically, if not wholly, the same aggregation" under the name of the Varsity Seven, and which you do not like . . . is entirely different in personnel and style from the Sextet except for one musician (Danny Polo). The latter, which is the only group associated with me, records for Bluebird exclusively.

LEONARD FEATHER
New York, N. Y.

Leonard Feather (second from left) is here seen recording for Bluebird in New York with his "Sextet of the Rhythm Club of London." The bass-player is Pete Barry; Albert Harris is on guitar, and Danny Polo on clarinet.

SWING

time as guest of honor. . . . Bob Bach heads a new Quiz Program on Monday nights (WNEW) Leonard Feather, Milton Gabler and a guest bandleader or vocalist being taxed to do the brain work.



SWING, MARCH 1940

Leonard Feather's English Sextette pianist, Hazel Scott, plays with joy.

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WJZ - BLUE

BASIN STREET CHAMBER MUSIC

() ()
4:30 - 5:00 PM

APRIL 7, 1940

SUNDAY

(TUNING OF INSTRUMENTS IN B.G. DOWN UNDER:)

ANNOUNCER: Greetings to you all, music lovers, no doubt. Once again
* we eavesdrop by radio on a meeting of the celebrated
Chamber Music Society of Lower Basin Street, a small but
select group of musicians and musicologists which gathers
on Sunday afternoons here in Radio City to read from the
time-hallowed literature of the Three B's -- Barrelhouse,
Boogie-Woogie and the Blues. The conductors of the
occasion are again Dr. Henry Levine, and his Dixieland
Little Symphony; and Maestro Paul Laval, with his aged-in-
the-woodwind ensemble. But the special guests of the day
are now being introduced by the Society's chairman, Dr.
Gino Hamilton, whose voice you will hear next.

(THREE RAPS OF GAVEL AS MUSIC B.G. GOES OUT)

HAMILTON: As you all know, fellow members of the Chamber Music Society of Lower Basin Street, the purpose of our Society is to show that the native music culture of our land can be clearly and effectively articulated by the skillful voicing of the traditional small chamber groups, as opposed to the large, or Yankee Stadium, type of bands. As exponents of this musical milieu, I am sure you will be pleased to welcome today Dr. Leonard Geoffrey Feather, the distinguished English jazz critic, who heard some real jazz on his first trip to America and, as a result, is now on his seventh visit. And, of course, it goes without saying that we are all waiting to hear from the tuned tom-toms and virile vibraphone of Professor Chauncey Earl Parenthesis Portland-Hoffa-Calls-Him-Percy-Unparenthesis Morehouse. Right now, Dr. Henry Levine has mounted the podium, and we are to hear his Dixieland reading of the early favorite, "Blue Room", specially arranged for the occasion by Professor Alfred Lewis Evans.

(BLUE ROOM LEVINE & OCTET)

HAMILTON:

We have now reached the intermission in today's Concert by the Chamber Music Society of Lower Basin Street. It is my great pleasure to introduce, as our guest commentator, Dr. Leonard Geoffrey Feather, distinguished English jazz critic, composer of "~~It's~~ Mighty Like the Blues", and American correspondent of the magazine, "Melody Maker", the English musicians' weekly. Dr. Feather

Greetings.

-7-

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FEATHER: ✓ I've often heard it said among musicians here who've never been to Europe that swing music is regarded in Europe as one of the noble arts and has become a cult. This is really an illusion. As far as the general public is concerned real swing music is very seldom heard and completely unappreciated. If you ^{stopped} stop a man in the street in England or France and ^{asked} ask him (in English or French) to identify such distinguished artists as Pee-Wee Russell, Sharkey Bonano, or Red Bone, he would probably say ... "I don't know," or "Je ne sais pas." Of course the same thing might also happen in America. Similarly such evergreen jazz masterworks as "I Ain't Gonna Give Nobody None of My Jelly-Roll" and "A Porter's Love Song To A Chambermaid" are very seldom requested at English society dances.

It's true that there are a number of rhythm clubs and similar organizations scattered through England and the Continent, but all they have produced is the class of person who listens to swing music without being able to create it. There are about six really fine swing musicians in England and in France there are about two, if not less. One of the main reasons for this is that for some considerable time American musicians have not been allowed to work in England and only under considerable restrictions in France. The last great American band to play in London was ^{that of His Grace The Duke of} ~~Duke~~ Ellington's. Since then the British musicians have had nothing of that kind in their midst to inspire them to better work.

However
(MORE)

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FEATHER:
(CONTD)

However, we had the pleasure of having one of your very
greatest musicians, ^{Dr.} Benny Carter, in England as guest
arranger for the BBC Dance Orchestra for the whole year
of 1937, and ^{Dr.} Benny Carter is still very highly regarded
in England, even by two or three men-in-the-street.

I must ask you to excuse me for holding up the
proceedings of the society, which is doing such fine
work in putting this unusual type of music on a national
network, and now I should like to turn the meeting over
again to Dr. Hamilton.

HAMILTON: As you all know, fellow Members -- and Professor Alec Templeton wasn't jesting, either, as you'll hear later. Right now, however, you're invited to listen to these special guests. First of all, there is our own Deep South diva, Mademoiselle Dinah Shore, who is very special any way you look at her, if you're lucky. As our intermission commentator, that famous musicologist whose initials are Dr. G.H., and who was affectionately known among his boyhood friends as Dr. Stinky H. Also, we are privileged to have with us one of America's foremost folk troubadours. Professor Huddie Ledbetter -- better known on the concert stage as Lead Belly. . .To open our concert, we depart from a tradition of the society by presenting a work which is comparatively new. However, it was written by our very good friend, Dr. Leonard Feather, ~~President~~ of the Hot Club of England, and it is definitely in the classical tradition, or

→ jump. Dr. Henry Levine and his Dixieland Eight now bring us Dr. Leonard Feather's "Mighty Like the Blues".

("MIGHTY LIKE THE BLUES" LEVINE & OCTET)

run for you like the same best blues.
listen

PITTSBURGH COURIER Mon. 30

and "The Cotton Club and Morning Glory." Even Leonard Feather, your English newspaper friend, is turning out odd titles for his compositions with "Squares from Delaware," as his latest, with Fats Waller scheduled to do the first waxing of it. . . The Cotton Club is shaving its high

GOOD MUSICIANS GET TOGETHER



Pete Brown and Bill Coleman caught as they got together for a record date at the General Record Studio on Broadway. During the date, which was a mixed affair, headed by Joe Marsala and his Delta Four, the group made two ten inch and two 12 inch sides. The waxed music is to be released under the general label. Coleman, who is considered one of the all-time greats in the torrid trumpet field, has just returned from Egypt and a five year tour of the continent.—Jimmy Sunshine photo.

Chocolate Dandies Revived For One Recording Session

NEW YORK, June 1.—The Chocolate Dandies, famous pick-up recording band in the era 1928 to 1933, was revived last week for an all-star jam session by Leonard Feather, British swing savant, for the Commodore Record label. In the two-sided session four of the original Dandies participated, including Benny Carter, Coleman Hawkins, John Kirby and Sidney Catlett. Bernard Addison and Roy Eldridge completed the group. All are former members of Fletcher Henderson's Band, and the numbers played on the all-star session, *Smack* and *Dedication*, were written by Feather and dedicated to Henderson.

FEATHER SIGNED

Joe Myrow announces that Leonard Feather, British composer and editorial associate of SWING magazine has been signed to an exclusive one year song writing contract with Advance Music Corp., new subsidiary of the Warner Brothers group affiliated with the Gale office.

Feather, well known as an authority on jazz, has contributed to many of the country's leading swing publications and is the first swing music critic to achieve success in practicing what he preaches. He has had fourteen numbers recorded this year, including instrumentals as well as pop songs. Among them are *Mighty Like The Blues*, *Square From Delaware*, *Calling All Bars*, *Three O'Clock Jump*, and *Reunion In Harlem*.

The first number to be worked on under the new contract is *Scram*, to be introduced on the air shortly by Gene Krupa.

SWING

* * *

CAB CALLOWAY

5731 PAPA'S IN BED WITH HIS BRITCHES ON - Fox Trot
Vocal Chorus by Cab Calloway
CALLING ALL BARS - Fox Trot

CAB CALLOWAY
and his ORCHESTRA

CAB CALLOWAY'S PAPA'S IN BED WITH HIS BRITCHES ON is good, clean fun in the CALLOWAY tradition. CAB holds the vocal lead with the boys backing up instrumentally. CALLING ALL BARS, written by swing critic Leonard Feather, will prove valuable on juke-boxes. It's a neat "lick" swing tune, with a nice bounce from the rhythm and good solo spots.

* * *

Music Items

Songs and Such

LEONARD FEATHER has signed an exclusive one-year contract with Advanced Music Corp., new subsidiary of the Warner music group affiliated with the Moe Gale office. First Feather number under the pact is *Scram*, to be introduced by Gene Krupa.

Henny Van Housen arrived in Hollywood this week to go to work on the score of the impending Jack Benny-Fred Allen picture *Love Thy Neighbor*. No lyricist pr

July 13 1940

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...ing a little theatre movement must be a publicity gag... Leonard Feather our friend from London who composed such tunes as "Mighty Like the Blues," "Square From Delaware," "Three O'Clock Jump" and "Reunion in Harlem" has just been signed to a contract with Advanced Music Corp.

CHICAGO DEFENDER

Leonard Feather, the English swing critic recorded four W. C. Handy tunes last week with his all-star ork for Columbia records using Billie Holliday and Joe Turner on vocals... the

DOWN BEAT

Bombs Don't Count

New York—Leonard Feather, *Down Beat* reporter who also writes for the British *Melody Maker* dance band rag, was seated at home last week listening to accounts of the fourteenth straight day of German bombings of London when a Western Union boy knocked at the door.

The wire was from the *Melody Maker's* editor frantically urging Feather to cable some jazz news across the Atlantic because "there's simply no news here this week."

2

DOWN BEAT Nov. 15 1940

Who's Who in the Critics Row

Part One

Note: You've read stories, record reviews and comments by these writers for years, not only in *Down Beat*, but in all other trade papers. This time *Down Beat* turns the tables, and in alphabetical order as far as possible, criticizes the critics with no punches pulled. Start this sensational series now and follow it up in succeeding *Down Beats*.—EDS.

Leonard G. Feather: A young Londoner with a mustache and a hard British accent, Feather has been in New York for about a year. He first rose to prominence as a critic writing for the weekly *Melody Maker*, English music paper. He's one of those rare birds, a foreigner who, for some inexpli-

cable reason, developed a far higher appreciation, and developed it much earlier than most native Americans interested in jazz. He plays not very good piano, has composed and arranged some. Specializes in organizing recording sessions. Comes from a well to do family. Is a good journalist in the wordy British style. Single, he's a great crusader against color lines. Has a vast acquaintance among prominent musicians and leaders.

Nov. 23

MAXINE SULLIVAN, who, with hubby John Kirby closed a successful run at the Beachcomber Saturday nite, featured Leonard Feather's new tune, "The Heart You Stole From Me" on the "Flow Gently Sweet Music," broadcast Sunday ...



Maxine Sullivan

Nov. 16 →

... Leonard Feather was instrumental in getting Hazel Scott signed up with Decca last week. Her first assignment will be an album of six piano solos to be known as "Swinging the Classics" ... Leonard, who is an authority on swing, has just completed a tuneful ditty, "The Heart You Stole From Me," which sounds like a hit ... Fats Waller has just recorded his "Scram".

With Mr. Whaley was Leonard Feathers, white, a youthful songwriter, with a pleasant smile.

Then I went up to the Columbia Broadcasting Studios the next day to hear John Kirby and Maxine Sullivan broadcast the "Flow Gently Sweet Rhythm" program.

There, I found the same smiling Mr. Feathers above mentioned. He had written "You Stole My Heart Away," which Maxine was introducing over the air.

APRO Nov. 23

By LIGE MCKELVY

Erskine Hawkins: Leonard Feather, a young man from the British Isles, probably will be greatly perturbed with our "prejudiced" view of Hawkins and his band, and we greatly fear that we don't give a continental damn. Yet, it's too bad that Erskine fails completely to give anything of any value in his interpretation of "Norfolk Ferry" and "Put Yourself in My Place." Added to which Mr. Feather's love for the alleged swing outfits is about as meaningless as the opinion of the author of "Le Hot Jazz." Personally, we like Leonard but we have very little tolerance for his butting into something that he knows practically nothing about—and we mean American music.

Hot Lips Page Has New Trio

on Bluebird records. The former Basie trumpeter, who was fronting his own band at the Fiesta Danceteria last month, assembled an unusual recording group consisting of himself on trumpet, mellophone and vocals, Teddy Bunn on electric guitar, and Ernest Hill on bass.

Four original blues numbers, written for Page by Leonard Feather, were featured on the date.

Meknonome
Jan. 1941

Down
Beat
Jan. 1st

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

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

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

THE DIARY OF OUR OWN JIMMY BRACKEN

THURSDAY—Good Goodman rehearsal today. The band did a new tune, by Fletcher Henderson and Leonard Feather that you should hear about. Other arranger, Eddie Sauter, also has some songs up his sleeve. Sam

"Fats" Waller offers "Everybody Loves My Baby" in a fashion that makes us wonder why he didn't record it long ago. The song is a natural for the Waller style and "Fats" rides the keys and the mike for a torrid performance. The companion piece, "Scram" was written by Leonard Feather, the English jazz authority, and comprises instrumental variations on a tricky little riff. (Bluebird B-10989)

Objects to McKelvy's Statements

To the Editor:

The remarks on Page 27 of the January issue are based on a completely false surmise regarding my opinion of Erskine Hawkins and it is clear that my name was dragged into this paragraph utterly irrelevantly. My real opinion, as I can prove from numerous statements printed under my by-line, is exactly the opposite of that stated. In fact, I am convinced that the only thing which smells stronger than Erskine Hawkins is Lige McKelvy.

His remarks are therefore entirely untrue as well as obviously malicious and damaging to my reputation as a critic.

LEONARD FEATHER,

New York City, N.Y.

(Ed. Note: Although it has been the policy of this magazine to give its critics full editorial leeway, it is our belief that McKelvy was out of line in bringing Leonard Feather's name into a review of a Hawkins record and we take this opportunity to retract the statement on the part of the magazine.

Mr. McKelvy has asked for a leave of absence from his record duties, due to the pressure of his other activities. A new record reviewer has been appointed and his column appears on Page 9 of this issue.

Listening In

With Ben Gross

Jack Teagarden, king of the blues trombone, visits his pal, Benny Goodman, king of the clarinet, Monday night at 7:30 over WJZ . . . Both WEA F and WOR will cover the New York finals of the Golden Gloves Monday night. In addition, NBC will televise the card from beginning to end . . . A reconstructed broadcast of the Brooklyn Dodgers pre-season exhibition game with the New York Giants is on tap for WOR fans, Saturday afternoon at



Benny Goodman

3. Al Helfer will be at the mike

You have to hunt far and wide on the dials for matinee news analysts. The majority of these gents are to be found and heard during the early and late evening hours. One outstanding exception is Sydney Moseley, the English journalist. Heard daily at 1 P. M., over WMCA, Moseley deftly slices through the propaganda in the news which pours in from overseas. Analyzing the Axis claims of sinkings of British naval craft, Moseley told us that if the figures were true the British Navy would have been sunk two or three times over.

Yesterday was an afternoon of musical contrasts. At 1:30 WNYC offered recordings featuring the swing trumpet of the late Bix Beiderbecke, considered the greatest of the hot horn musicians. Leonard

Feather, swing authority and historian, presided as commentator. From him, we learned that not only did Bix excel at the trumpet, but that he was also a fine jazz pianist . . . a statement borne out through a recording.

On the more dignified side of the

Rating the Records

By FRANK MARSHALL

For The Associated Negro Press

music in Dixieland style, but that's what the Bob Crosby Bob Cats attempt on the Decca of I'LL COME BACK TO YOU and TAKE ME BACK AGAIN. I am not enthused.

This time Fats Waller caters to the jump and livers. His Bluebird of EVERYBODY LOVES MY BABY finds the boys ready, guitar in particular. The flipover is SCRAM, an effective rhythm piece with the piano leaping and getting lazy by turns. This is a Leonard Feather composition and bears his earmark of odd riffs and breaks . . . Although Will Bendler

2. 15. 1941.

DOWN BEAT



Hot Lips Page hips Ernest (Bass) Hill, left, and guitarist Teddy Bunn on the mechanics of his mellophone. Page played the horn on his recent trio recording session for the Bluebird race label. The group waxed four of Leonard Feather's blues tunes.

'Best Hines Band Yet'

Those "pros and cons" led to the right choice, Earl believes. For the band he has today is the greatest he's ever had, he says, and John Hammond, Mildred Bailey, Helen Oakley, Leonard Feather and all the others who were at the Fiesta opening seemed to agree.

CAFE SOCIETY

DOWN TOWN
PRESENTS

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in honor of

Fletcher Henderson

FEATURING FAMOUS ALUMNI OF THE HENDERSON BANDS

Including

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COLEMAN HAWKINS

TENOR SAX

★

HORACE HENDERSON

PIANO

★

JOHN KIRBY

BASS

★

BENNY CARTER

ALTO SAX, CLARINET

★

HENRY "RED" ALLEN

TRUMPET

★

J.C. HIGGINBOTHAM

TROMBONE

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BUSTER BAILEY

CLARINET

★

RUSSELL PROCOPE

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AND MANY OTHERS

ARRANGED & M.C.'D

Subscription \$1.00

by Leonard Feather

4:30-7:30 P.M. SUNDAY, MARCH 30
AT CAFE SOCIETY DOWNTOWN
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Harlem Joins Broadway And Gets Gay At Downtown 'Cafe Society'

NEW YORK—Last Sunday evening, Cafe Society downtown played host to one of the most cosmopolitan gatherings ever assembled at a swing session. Jazz critics and fans from at least nine different countries were represented in the audience.

Among those who attended this reunion were many who were praising the works of Red Allen, Mead Lux Lewis, and other current Cafe Society attractions long before they achieved fame in America's own musical circles.

The audience included Robert Goffin, noted criminal lawyer, novelist and jazz critic from Belgium; Adrian de Haas, composer and arranger from Holland, with his wife, Salle de Haas, from Italy; Irving Jacoby, from France; Baron Timme Rosenkrantz from Denmark editor of several jazz magazines both here and abroad; another Danish journalist, Miss Gudrun Hanson; Leonard Feather, British composer and critic; Helen Oakley, Canadian-born jazz journalist; Sten Westman, arranger, from Sweden; and John Hammond, America's own swing pundit.

Eddie South, violinist-leader from Cafe Society uptown, dropped in to welcome these Continental guests having met many of them years ago during his extensive European travels.

PITTSBURGH COURIER

EAT

News



Fletcher's Boys Gather to do Him Honor

... A session to end all sessions took place at downtown Cafe Society in New York the other night when these illustrious alumni of Fletcher Henderson bands congregated to bash with the old boss. Some of them worked with "Smack" as long ago as 19 years. Rear row, left to right, are trombonists Jay Higginbotham and Sandy Williams, drummers Sid Catlett and

Walter Johnson, trumpet Red Allen, guitarist Lawrence Lucie, and alto Russ Procope. Front row: Pianist-arranger Henri Woode, trumpet Russell Smith, bassist John Kirby, Henderson, clarinetist Buster Bailey, alto Benny Carter (behind Fernando Arbelo), drummer Kaiser Marshall and emcee Leonard Feather, who got all the boys together. The boys jammed for a solid half hour on *Rug Cutter Swing* and *King Porter Stomp*.

Libsohn-Ehrenberg pic.

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ART OF BOOGIE WOOGIE

By LEONARD G. FEATHER

TO many students of American music the news that three boogie-woogie pianists, together with the other artists from Café Society Uptown and Downtown, will be featured in a Carnegie Hall concert on Wednesday, April 23, may appear to have little significance. Yet to those who have penetrated beyond the scarcely dignified connotations of the name and background of this music, the history of boogie-woogie is a colorful one, worthy of a place in any complete analysis of American folk music.

Though its origins are as obscure and wrapped in confusion as those of jazz as a whole, boogie-woogie undoubtedly had its roots in the New Orleans Storyville quarter, where, at the turn of the century, pioneer pianists such as Jelly Roll Morton eked out an existence in the cabarets and honky-tonks of the day. Moving up to Kansas City and Chicago with the migration of most of the early musicians, it achieved its first slight measure of recognition through recordings in the mid-Nineteen Twenties by artists with such picturesque names as Pinetop Smith and Cow-Cow Davenport.

* * *

Fundamentally, boogie-woogie consists of variations on a twelve-measure blues theme, usually on the tonic, dominant and subdominant chords with very few harmonic departures. The chief characteristic is the use of repeated rhythmic figures in the left hand, played in eighth notes or in dotted eighths and sixteenths, while the right hand weaves complicated cross-rhythms on a simple melodic structure.

Albert Ammons and Meade "Lux" Lewis, two former taxi drivers who roomed together in Chicago and developed an extraordinary boogie-woogie technique entirely by ear, were among the first to bring the style to national attention. Lewis's recording of "Honky Tonk Train Blues" so fascinated John Hammond, the jazz talent scout, that he went on a search for its creator which lasted over two years, ending in a Chicago garage where Lewis was washing cars.

Ammons, who played for some years in small Chicago night clubs, achieved similar success with his "Boogie-Woogie Stomp," in which he displays an amazing power and drive combined with natural musicianship. Pete Johnson is the third boogie-woogie pianist to appear at this concert.

* * *

Lewis was brought to New York to appear in a concert at the Imperial Theatre in May, 1936, but failed to make any impression and some time later returned to Chicago, where he went on relief. In

the meantime a few records by other artists had appeared, the rise of swing music to national prominence had paved the way for further innovations, and Lewis, Ammons and Johnson appeared at Carnegie Hall in a concert of American Negro music on Christmas Eve, 1938.

* * *

The next step was the adaptation of boogie-woogie to an orchestral style. Previously, except in a few efforts by small bands, there had been no attempt to orchestrate any of the characteristics of boogie-woogie. But now Benny Goodman commissioned Mary Lou Williams, Negro pianist from Kansas City, to score Pete Johnson's "Roll 'Em" for his band; Count Basie, another Kansas City graduate helped, and within a year the bass figures which had previously been confined to battered pianos in smoke-filled night clubs were scored for saxophone, brass and rhythm sections.

The last step brought boogie-woogie to Tin Pan Alley. Songsmiths began to combine boogie-woogie with rumbas, with Irish folksongs and other totally irrelevant themes.

* * *

This new and somewhat terrifying manifestation of boogie-woogie, complete with hack lyrics and effete arrangements, should not be confused with the genuine article, which fortunately has enough distinction to have maintained its integrity. The novelty boogie-woogie style as practiced principally by some bands, is as far removed from the original of the form as a printed reproduction would be from an oil painting.

One popular misconception which

should also be permanently dispelled is the idea that boogie-woogie is a self-sufficient musical form not related with other types of popular music. The boundaries between this style and what is commonly known as hot jazz are shadowy; indeed, the twelve-bar structure which is the basis of almost all boogie-woogie music is also one of the mainstays of hot jazz as a whole.

To those who, despite their interest in American folk music, refuse to acknowledge the possibility of finding any value in boogie-woogie, the only answer can be found in a patient study of the music itself. Seldom have so much tension and so much musical excitement been produced from such rudimentary and harmonically limited musical material.

Speaking for the RECORDS

By Richard A. Yaffe

The no doubt world-renowned Chamber Music Society of Lower Chamber Street, than which there is none, has recorded six sides for posterity and Victor—one of its best concerts, it says with the modesty becoming a great musical organization, than which there is none. Period.

Since Dr. Gino Hamilton's enlightened comments must necessarily be lacking in a collection of this kind, they are supplied as program notes accompanying the album (P-56), written by Welbourn Kelley, who does the zany script for the show. Guest stars for the concert are Mlle Dinah Shore and Prof. Sidney Bechet, backed by Dr. Henry Levine's Barefoot Philharmonic and Maestro Paul Laval's Woodwindy Ten.

Mlle. Shore sings Duke Ellington's "Mood Indigo" and "Dinah's Blues," the latter especially written for her by the British critic and composer, Leonard Feather, and backed by Levine's band (not Laval's, as the label states); Prof. Bechet's soprano sax is heard in "Muskrat Ramble;" the Woodwindy Ten play "Runnin' Wild" and "Shoemaker's Holiday," and the Levine Octet appears in the Haydn "Farewell Symphony" version of Basin Street Blues.

Six copies of this column and \$2 will buy this album in any record store. Indubitable. Or just \$2.

ESTRAD, Stockholm, June 1941.



Estrads medarbetare Leonard G. Feather arrangerade nyligen en minnesfest med Fletcher Henderson och hans gamla stjärnor på Café Society. Fr. v. se vi: Higginbotham, Sandy Williams, Sid Catlett, Walter Johnson, Red Allen, Lawrence Lucie, Russ Procope; i främre raden fr. v.: Henri Woode, Russell Smith, John Kirby, Fletcher, Buster Bailey, Benny Carter, Ferdinand Arbello, Kaiser Marshall o. Feather.

Amsterdam News May 29th.

national tobacco outfit, taking over for Consolidated which features Harvesters and Dutch Masters. Chappie Willet's cozy studios in 44th st. hopped like a one-legged frog Sat. nite when Leonard Feather, Adrian DeHaas, and a flock of other righteous cats and some fine young hens packed in for a session. 'twas roacheous ole man. Ask Derniece (plays fine piano) Harris, Harold (Chicago) Johnson, or Chappie, himself.

Billie Holiday is busy scribbling tunes and turning down unin-



Mixed Swing -- Past, Present and Future

(Ed. Note. Mr. Feather presents the first comprehensive survey of the history of mixed swing bands. Reproduced by courtesy of the Melody maker, London).

By Leonard Feather

Will there ever be a real mixed band?

At this advanced stage of jazz history it seems strange that the answer to this question is still enveloped in confusion and apparently irrelevant side-issues. It may well be one of the most important questions bearing on the future of swing music; yet in the home of this highly propagandized art form itself people approach the problem half-heartedly or more often shy away from it altogether.

There are 130,000,000 people in the United States. About one in every ten is a Negro—by the peculiar American standards which decree that even if you're ninety-nine percent white it doesn't help if the other one percent happens to show in your face.

Need for Education

The vast majority of white Americans have no Negro friends and know nothing about the Negro except as a servant or as an entertainer. In the latter capacity he can climb fairly high within certain limitations. One of these limitations is that he cannot mix freely in the same shows with white artists.

The white musicians themselves, as a whole, do not maintain this narrow-minded viewpoint. If they felt the public were ready for it, they would all gladly mix their bands. The white leader considers his pocket rather than his racial dignity when he keeps his band free of Negroes.

Many white musicians, and many of the more enlightened swing fans, would like to live to see the day when bands will be formed from the best musicians available without regard to color. It is pretty generally agreed that the distinction between white and colored styles of jazz now are so vaguely demarcated that there would be no question of destroying the character of the music by mixing. Those who maintain that Negroes play entirely differently from the whites and could not fit into white bands are contradicting the opinions of some of the greatest musicians themselves, white and colored.

Re-Colored Arrangers

The very fact that colored arrangers have been working for so many white bands in the past few years, and white arrangers for colored bands, renders any definition of white and colored styles impossible.

The object of these few notes is to present for what I believe is the first time a comprehensive list of all the ventures which have made even the slightest dent in the Gibraltar-like wall of race segregation. Although the list should have some historical interest, it doesn't present a very happy picture and leaves one wondering what hope there can be for the future.

Goodman the Pioneer

BENNY GOODMAN — this is the most famous case as well as the virtual pioneer of them all. But despite all the great good Benny has done, which I am only too glad to salute, the fact remains that he has disappointed those who thought he would go the whole hog. Except for two brief periods — one when Lionel Hampton filled in on drums and once when the almost-white Fletcher Henderson played piano in the band — Benny has limited all his experiments to special featured artists so that a touchy public might not feel they were really a part of the white band itself.

Thus it was with Teddy Wilson and Lionel Hampton and thus it is in the most disappointing case of all — Cootie Williams, when Benny took away from his rightful position with Duke Ellington to give him an ill-fitting place in the Sextet's riff numbers while the band continues to use an all-white trumpet section most of the time, leaving Cootie to sit around idle. If Benny had overridden the advice of his managers and included several Negroes in the band itself, he would have earned an even greater place for himself in musical history — and I believe he could have gotten away with it.

Dorsey and Shaw

JIMMY DORSEY — for several months June Richmond, who is now a member of the Andy Kirk organization, sang with Jimmy's band on tour and in white hotels. There were occasional expressions of resentment but on the whole it worked out well.

TOMMY DORSEY — this hardly counts at all. Sy Oliver, Tommy's arranger, sat in with the trumpet section when one of the regular men was ill, and Jonah Jones also guested with Tommy a couple of times, but there has



Leonard G. Feather

never been any serious attempt at mixing in the T. D. camp.

ARTIE SHAW — there were several occasions when Artie talked about putting Lester Young in the band, but this never materialized. In 1938 Billie Holiday was Shaw's vocalist. After a while he hired Helen Forrest to split the vocals with Billie, and not long afterwards the great colored star was eased out of the band through pressure brought to bear on Artie, and for other reasons.

Watson and Krupa

GENE KRUPA — in the early days of this band's career, during 1938, Gene had that genius of the jazz scat, Leo Watson, doing his "vocals in shorthand" with the band. An incident in the deep South led to Watson's dismissal, which according to insiders was nobody's fault but Leo's.

MEZZ MEZZROW — the first real full-sized mixed band, which lasted for nine days in a night club, was doomed from the start. According to one ex-member, Mezz had none of the requisites of a leader and his clarinet playing was such that the boys didn't let him play. However, Mezz must be praised for at least trying to start something on the right track.

CHARLIE BARNET — Lena Horne, former Noble Sissle vocalist, was signed a few months ago by Charlie, who is the kind of guy nobody can stop from doing anything he pleases. By mutual consent she was dropped from the band when it went on tour of the South, and at the time of writing it is reported that her contract will not be renewed.

Marsala's Mixed Band

BOB DADE — I know nothing about this except that a white leader by that name formed a group including a couple of Negroes which lasted for about two gigs in California.

BUD FREEMAN — Bud has always wanted to have a colored drummer. He used out a couple of times at Kelly's Stable and had Sidney Catlett with him in the ill-fated stage show *Swingin' The Dream*. He now has a white drummer.

JOE MARSALA — one of the most broadminded and courageous fellows in the business, Joe had the first mixed band on Fifty-second Street in 1936 when Otis Johnson played trumpet with him, sitting right with the rest of the band and wearing the same uniform. (For the first few nights Red Allen was used.) Joe has since used Hot Lips Page on several society gigs.

Negro Ballad Singer

JAN SAVITT — one of the longest and most successful cases was the career of Bon-Bon (formerly of the Three Keys) with this band. Jan first used him in Philadelphia before the band became known, and kept him right up till a few months ago when Bon-Bon's illness forced him to quit. Bon-Bon is the only colored ballad singer (as opposed to hot singers) ever featured with a white band.

VAN ALEXANDER — during the past few months Van has had Slam, of Slim and Slam, playing bass and doing feature numbers with him on theatre and one-night dates. Here again it was a case of novelty appeal.

"HITS INC." — because of the difficulty of getting together a band composed entirely of song-writers, and not because of any lack of racial feeling, Jimmy Mundy played tenor with this band and Slam was on bass. They did a few theatres and are inactive at present.

Colored Sextets

JOE SULLIVAN — started with

a white band, then mixed it, and eliminated the white boys one by one, winding up with a sextet in which only he, the leader, was not colored. This was presumed to be easier to sell than a mixed band, because to the public it might just mean Ross Sullivan and His Slaves. A white band with a colored leader would be utterly impossible. Anyway the Sullivan band broke up — unhappily it was a mediocre combination — and Joe's plans are uncertain at this writing.

BOBBY BURNET — the former Charlie Barnet trumpet player formed an all-colored sextet, with the help of yours truly, to play two weeks at Cafe Society Uptown, one of the few liberal-minded night clubs. Burnet then played briefly at Nick's. After this he found bookings were hard to get for a group of this kind and it is still not certain whether he will try to hold them together or form a white group.

FRANKIE NEWTON — all the above cases have dealt with colored artists working for white leaders. The only reverse case I can call to mind is Frankie Newton's bunch, a sextet which had Joe "Flip" Phillips on clarinet and another white musician, Lou Fromm, on drums. They were at Cafe Society for a couple of weeks, but the rest of their work, perhaps inevitably, came from Communist-organized affairs (last summer they played the whole season at a left-wing holiday camp) and this political shadow has not done Newton any good.

And there, to the best of my knowledge, is a complete history of how America has hurled all the weight of a feather against the racial barriers in jazz. Of course, we must be thankful that for more than a decade, mixed bands on records, and on occasional radio jam sessions, where the public can't see the horrible spectacle, have been quite common, and there are still plenty of informal sessions where the more "hip" fans come along to watch their favorites getting together without regard to complexions.

DOWN BEAT. 5/15/41

54

News

Nitery Concert at Carnegie

While the event meant that Barney Josephson (who operates the two Cafes) had to dig in his pockets, it also proved a 100 per cent effective promotion for his niteries. Since the concert the two spots have been doing capacity business. Ivan Black and Leonard G. Feather assisted Josephson with concert details.

In much the same vein is the Decca album of Hazel Scott, a dazzling pianist who can "kid" the classics without malice. Her subtly-humored renditions of deFalla's Ritual Fire Dance, a Bach Two Part Invention, Rachmaninoffs Prelude in C. Sharp Minor, Grainger's Country Gardens, Liszt's Second Hungarian Rhapsody and Chopin's Minute Waltz contain many amusing moments. Copious program notes are provided by Leonard Feather.

"HIS MASTER'S VOICE, AUG. 1941

British Army Emphasizing Swing, Barnet Fan Reveals

NEW YORK—A panel of swing experts has been formed in the British Army to arrange record recitals of the best available swing music for the soldiers. The formation of this group under the auspices of the Army Educational Corps was revealed in a letter received by Charlie Barnet from one of his British fans.

The report, mailed by Clipper from England, revealed that programs—both live and recorded—are being organized on swing, boogie woogie, and hot jazz. A recent poll proved that regular broadcasts by the BBC's "Radio Rhythm Club" had so many adherents, that official action was considered advisable in promoting the morale of the troops.

Barnet's discs are now best sellers in Britain. Europeans are very conscious of the individual musicians in the big bands, so

Me", which Charlie features with the assurance that it will become a big hit.



That Handsome Barnet Lad

Charlie answered the London report with a return special, announcing the return of trumpeter Bobby Burnet to the Barnet organization for the third time in three years.

The small combo will debut on records as soon as they are sufficiently acquainted with the material. They will also be featured on the numerous air shows originating at the Casa Manana, Los Angeles, when Charlie opens there on July 22 for a six-week stretch.

"Dream" Combination

An additional note to Charlie's recent New York engagement at the ill-fated Madison Square Garden Swing Carnival venture, was Dinah Shore's visit one night. She showed amazing adaptability, by fitting in with Charlie's big band, on an entire set of vocals.

Bobby left last January to form his own small combo, which played most of the best New York spots. However, he has now arranged to incorporate his sextet ideas into a "band within a band".

Making Little Ones

The six-piece Barnet combo will include: Leo White, clarinet; Bus Etri, guitar; Cliff Leeman, drums; Bill Miller, piano; Phil Stephens, bass; Bobby, and Charlie. They will play a number of originals by Bobby and Leonard Feather, British swing critic and composer. Feather, incidentally, wrote a ballad, "The Heart You Stole"

When Charlie flew his band into town for the date, a special broadcast from the plane was planned. They had to abandon the idea though, when they found that his organization is now so big that one large airliner won't hold them.

A specially-charted plane had to supplement the airline's regular machine, to hold eight brass, five saxes, four rhythm, six vocalists, three valets, two arrangers, a personnel manager, and Luther and the band's two live artists.

Calvin Jackson To South America

New York—Last year, in a Leonard Feather story written for *Down Beat*, young Calvin Jackson, Negro pianist, was praised for his keyboard and arranging talents and hailed as the "Tatum of 1942."

This week, after a long flight in a Pan-American Clipper plane, the same Jackson will open at the Copacabana Club in Rio de Janeiro as accompanist for Paul Draper. Draper sent for Jackson because he was so impressed with the former Julliard student's talents. Eddy Duchin's band also went to South America to play dance music at the swank spot.

The New York Times.

SUNDAY, MAY 18, 1941.

SWINGING THE CLASSICS

By LEONARD G. FEATHER

DURING the past few months an extraordinary situation has arisen in the popular-music field which, while it may have passed unobserved by some, has caused concern among the coterie of swing connoisseurs who still have faith in the integrity of jazz as a minor art form.

The practice of "jazzing the classics" has reached unprecedented proportions; swing bands and soloists, including some of the greatest jazz virtuosi, have fallen prey to the public demand for novelty and are offering transcriptions of standard works which, in many cases, are totally unsuited to this type of adaptation.

The situation is, to a large degree, an artificial one stimulated by the fight between ASCAP and the networks.

Public reaction to this policy has fallen roughly into three categories. There are those who condemn it unreservedly on the grounds of its bad taste, offensiveness and unsuitability; there are others who accept it as a good joke; and there are, of course, the group who not only approve and encourage the idea, but even believe the results to be beneficial to jazz.

Whether the principle or theory of this wave of musical heresy is to be condemned seems to this writer to be a side-issue. The more important point is whether or not the idea works out satisfactorily in practice.

* * *

First it must be granted that many classical themes are based on a simple harmonic foundation lending itself just as easily to jazz improvisation as any current popular melody. Rimsky-Korsakoff's "Song of India" and Rubinstein's Melody in F have much in common with the popular songs of today. Much of Chopin's work has proved similarly adaptable.

The trouble lies, however, in the jazz musician's approach to the subject. Some arrangers will treat the material with a respect amounting almost to caution, retaining much of the original melody and character with a minimum of syncopation. Others, after writing a more or less straight first chorus, will fly off at a tangent and use nothing but the bare bones of the original piece, so that in the latter part of the performance the original melody is unrecognizable.

In the first case, where the melody is retained, the result may appeal to a few who admire the work of the composer and are willing to hear any one play it in any form. To the lover of authentic jazz, though, the result will probably be a hybrid. So the second policy, in which the melody is partly ignored, is more likely to produce results satisfactory to the swing critic, though in this case there may be so little left of the original work

that it would have been just as well to write an original jazz piece from start to finish.

There can be no doubt of the commercial appeal of jazzed classics. Night-club audiences reserve their most frenzied applause for John Kirby's version of Debussy's "Clair de Lune" and a score of other transcriptions, Hazel Scott's piano solos of de Falla's "Fire Dance" and Rachmaninoff's Prelude in C sharp minor; and Art Tatum's elaborations on "Humoresque" and Massenet's "Elégie."

* * *

Kirby's works usually result in stilted jazz, in which the ad lib solos are the only interesting passages. Miss Scott relies mainly on musical humor, at which it is hardly fair to cavil unless one objects also to a clown's burlesque of a legitimate actor or to a comedian's impersonation of the President. Tatum, on the other hand, is a great musician who should be satisfied to exercise his ability to play both classics and jazz authentically without resorting to bastard combinations.

It should be noted, too, that none of the greatest jazz has ever been produced from jazzed classics and that most of the really great swing stars have seldom, if ever, indulged in this practice. Duke Ellington, whose orchestra still has the universal respect of critics in all branches of the music world, never manhandled a classic, with the exception of one number, which he was obliged to do for a movie. Count Basie, too, has often expressed his distaste for this trend. Benny Goodman has occasionally used arrangements of this kind, but his greatest successes have invariably been original jazz works.

Aside from the situation in the orchestra world, there has been an increasing tendency along Tin Pan Alley to take some classical strain, set lyrics to it and launch it as a new popular hit. In this case the bands are practically compelled to play the works; the general demand is stimulated by busy song-pluggers, and the work is treated simply as a song of the day, to be arranged for the band like any other tune, rather than a classic to be dressed up in a novel treatment. One of the best known cases was

"The Isle of May." The public was only dimly aware that it was "borrowed" from Tchaikovsky, and, since the result was a good enough song, the only objection to the result might have been made on the grounds of the trite lyrics.

The main danger of the whole business of swinging the classics lies in the fact that jazz is laying itself open to an accusation that it lacks new material of its own and is obliged to draw on these themes. Nothing could be further from the truth. Jazz does not need the classics any more than the classics need jazz.

The MUSICIAN

*America's Leading Monthly Magazine
for Musicians, Music-lovers, Teachers and Students.*

The MUSICIAN for May, 1941

TEMPO DI JAZZ

By LEONARD FEATHER

[In keeping with its policy to give voice to all phases of music, The MUSICIAN presents herewith the first of a series of surveys on "swing" by a leading authority on the subject. Mr. Feather, who was born in London, where he organized many broadcasts for the BBC and led his own recording orchestra, started writing about jazz in 1933. He first came to New York in 1935; has studied piano and clarinet; has written music, lyrics and arrangements for Count Basie and other leading orchestras, and boasts a collection of 5000 records.]

THE jazz world of 1941 is in a state of confusion. Never has there been so much first-class swing music, so much new talent and such a variety of media in which to hear it; by the same token, never has there been so much bad jazz and so much misconception of this musical form. Radio, which provides the public with most of its rhythmic diet, is largely responsible for this condition. Yet radio provides the worst way of listening to jazz. The conditions governing most broadcasts are hardly conducive to the relaxation and spontaneity so essential to swing.

Because they might stumble on some ASCAP phrase, musicians are restricted in their improvisations, which are the life-blood of jazz. Similarly, because the choice of non-ASCAP material is limited, there has been an appalling tendency to resort to classical pieces which have been subjected to the wildest assortment of jazz treatments. There is often nothing in a classical melody which prevents it from adaptation to the authentic jazz form, provided its harmonic structure is not too complex; but the idea that arrangers seem obliged to fall back on these works gives a totally false impression that jazz cannot create its own music.

From Glenn Miller and Benny Goodman to John Kirby and Art Tatum, everyone has joined in this new trend, which is as offensive to the lover of real jazz as it is to those who hold these works as sacred and inviolable. The perpetrators are thus offending two factions and gaining the approval only of those whose musical mentality is too limited to see beyond the superficial novelty appeal of this practice.

An even more alarming tendency is the vogue for drum solos. It cannot be too strongly emphasized that five-minute percussion solos have no more place in swing than an automobile horn or a typewriter. The flashy showmanship of the jazz drummer, and the layman's indiscriminating love of noise and sensationalism, have been responsible for this mania. Gene Krupa set the fashion and is still endorsing it by leading one of

the loudest bands in town. But the drummer's place is in a rhythm section, where he should be felt rather than heard, combining with the piano, guitar and bass to produce a purely rhythmic background.

Altogether, records continue to be the best jazz medium. They are made under less tense conditions than broadcasts, and there are no ASCAP restrictions. The past month has produced a crop of records exceptional in quality as well as quantity. Outstanding in both large and small groups is Duke Ellington, whose band is one of the few which concentrate almost exclusively on genuine jazz. Two of the best sides by the full band are Blue Serge and Jumpin' Punks (Victor), both credited to Duke's son, Mercer. However, both numbers bear the unmistakable stamp of Duke's own arranging and are brilliant in ensemble and solo work. Ellington also performs the incredible feat of making a good record out of The Sidewalks of New York coupled with Take the A Train, the latter by Billy Strayhorn, a talented young arranger who has emulated Duke's style with remarkable success. The small Ellington contingents provide Queen Bess and That's the Blues Old Man led by Johnny Hodges on soprano sax and Barney Bigard's Lament For Javanette, backed by Ready Eddy (Bluebird).

Another constant source of good jazz is Decca's Sepia Series. Outstanding is Art Tatum's Last Goodby Blues, with some of Tatum's greatest piano work and the magnificently earthy blues singing of "Big Joe" Turner. An unusual piece is Harlem Rhumbain' The Blues by Hot Lips Page, which offers a far more successful combination of rumba and blues than Rhumboogie, which became such a menace a few months ago.

The albums of the month include Volumes I and II of Gems of Jazz, by Decca, comprising mostly records made for release in England at a time when America could not appreciate its own music. The second set contains Krupa's superlative Blues of Is. el, made with some men from the Goodman band of 1936; also four sides by Bunny Berigan, formerly one of the best white trumpet players; two titles featuring the little-known alto sax of Pete Brown; and an intriguing performance by Jess Stacy of two piano solos written by the late Bix Beiderbecke. The same company has released twelve sides of Count Basie's best work from 1937 to 1939 under the title One O'Clock Jump.

Columbia's album featuring the Dorsey Brothers digs back into the 1920's for Jimmy's clarinet solo, Prayin' the Blues, and furnishes some potent reminders of the unsurpassed work done by the brothers' small recording band around 1933. Tommy Dorsey, incidentally, provides a major disappointment of the month with a record of two instrumental numbers penned by his colored arranger, Sy Oliver, titled Serenade to the Spot and Another One of Them Things



NICK KENNY SPEAKING:

"Cultivate Your Dream as a Sideline" Says Kent Cooper

RADIO DAILY Friday, June 27, 1941

NEW PROGRAMS IDEAS

Platterbrains

"Platterbrains," a musical quiz program testing the knowledge of experts on modern recordings will be heard weekly over station WMCA beginning this evening from 10-10:25 p.m. The program was formerly heard on a local station in New York and moves into big-time metropolitan radio with its debut on WMCA. Conducted by Bob Bach, the pattern of the program follows that of "Information Please." Two permanent members and two guests from the musical world comprise the weekly board of experts with Bach presenting the questions furnished by listeners. For questions used, the listener has the choice of a free recording. Any question missed by the experts will cost the station an album of popular recordings.

line. He plays by ear the songs that he remembers by heart.

"A gifted pianist, he is able to come home from an opera and play the entire opera from memory. Niles Trammel of NBC heard him play 'Dixie Girl' one night and encouraged him to have it published. It is being put out by BML."

Sammy paused, and added, "As a matter of fact I have so much faith in it that I am recording 'Dixie Girl' for Victor next week."

DON SHAW presents a new idea in programs on WMCA at 10 tonight. It combines records with a quiz and the first quiz victims are Tommy Dorsey and Bea Wain. Leonard Feather, British swing critic and composer, and Milton Gabler of the Commodore music shops, will run the show.

JOAN BENNETT lends her

N.Y. HERALD TRIBUNE, 7/25/41

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TODAY'S RADIO PROGRAMS

Friday, July 25

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"Platterbrains" quiz: Vincent Lopez, Dolly Dawn, Leonard Feather, Milt Gabler and Bob Bach; Louis Armstrong, guest, WMCA, 10 p. m.
Representative Charles I. Faddis, "Draft Extension," WABC, 10:30 p. m.
"Listen, America": Vice-President Henry A. Wallace, Dr. Louise Stanley, Gloria Swanson, Ed Wynn and Claude Rains, WEA, 10:30 p. m.

N.Y. AMST. STAR-NEWS

SAMMY PRICE, famous boogie-woogie pianist and song writer, whose music has been featured for the past four months at Cafe Society Downtown, figured last week in a deal with the Broadway Music Corp., who acquired three of his recently recorded numbers. The tunes, all featured by Sammy on Decca, are "I Know How to Do It," written in collaboration with the British swing critic, Leonard Feather; "Barrelhouse Boogie Woogie" and "Boogie Woogie Moan."

'Platterbrains' on WMCA

Bob Bach, Leonard Feather and Milton Gabler will be the quizmasters of a new 'Platterbrain' program starting on WMCA, N. Y., Friday (27) at 10 p.m.

It plays records and asks questions about swing and swingsters.

SAMMY PRICE SELLS BOOGIE WOOGIE TUNES

NEW YORK, Sept. 11—Sammy Price, famed boogie-woogie pianist and song writer, whose solos have been spotted in the show at Cafe Society in Greenwich Village since last May, has just concluded an important deal with the Broadway Music Corporation for the publication of three of his latest numbers, all recorded by his own combination on Decca.

The titles are "I Know How to Do It," written by Price and Leonard Feather, noted jazz critic-composer; "Barrelhouse Boogie-Woogie" and "Boogie Woogie Moan."

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FRONT PAGE PARADE

Dwyer,
Cozere,
Edith,

PLATTERBRAINS

With Bob Bach, Milt Gabler, Leonard Feather, Bea Wain, Tommy Dorsey

Quiz
25 Mins.—Local
Friday, 10 p.m.
WMCA, New York

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Informal get-together of 'experts' who try to answer musical quizzes filed by listeners with conductor Bob Bach makes up an interesting session. But it would be much more interesting and much clearer if Bach could devise some way of controlling the board both in their answers to his queries and in extemporaneous remarks. This program came over a hodge-podge of voices, none too clear unless one got in his say alone. Too, all concerned are apparently grouped around one mike in a small studio.

Permanent board of authorities on jazz, etc., is made up of Milt Gabler, operator of Commodore Music Shop, N. Y., who gives albums of recordings to listeners stumping the experts; Leonard Feather, jive authority from England, and two guests each week. Bea Wain and Tommy Dorsey teed-off the guests. Except for her early answers, Miss Wain and Dorsey almost were shut out by the other two.

Program is built on records and questions range from 'what band and what tune' to tougher things like 'who played the trumpet solo in this number?' It's okay stuff, though its audience appeal is limited by an almost strict jazz groove. That was tipped off by Bach's early crack that 'very few 'Hut-Suts' and plenty hot stuff will be heard.' Wood.

'AMERICA THE FREE'

Great news for Charlie Barnet's fans is the return to the fold of Bobby Burnet, one of the greatest hot trumpet men in the biz. Burnet left the band in January to form his own sextet, but has now arranged to incorporate his small-band arrangements into the Burnet group. Charlie's new "band-within-the-band" will feature himself on alto sax, Burnet on trumpet, Leo White, clarinet, Bill Miller, piano, Anthony Etri, guitar, Cliff Leeman, drums, and Phil Stephens, bass. They will feature original material written by Burnet and Leonard Feather, British composer who helped to organize Burnet's band. Also signed with Charlie Barnet is Andy Gibson, arranger recently with Cab Calloway who replaces Horace Henderson.

N.Y. AMSTERDAM STAR-NEWS

Sam's Blusicians Go to Town



Sam Price, latest boogie woogie discovery, who made another of his regular appearances at the Decca recording studios the other day with this specially assembled band comprising (left to right) Sam Price, himself, at the piano; Skippy Williams, tenor sax; Herb Cowans, drums; Ernest Hill, bass; Chester Boone, trumpet; Ed Morant, trombone, and Don Stovall, alto sax and arranger. The aggregation recorded a new tune by Sox Wilson entitled "Do You Dig My Jive;" Leonard Feather's new blues, "I Know How to Do It," and two of Sam's own numbers, "Valetta" and "Boogie Woogie Moan." The band is known as Sam Price and his Texas Blusicians.

In Boogie Pow-Wow



SAM PRICE.

boogie-woogie pianist, (center) who has sprung into the limelight since he was engaged as a solo act in the show at Cafe Society Downtown, made another session the other day at a recording studio with his special recording band known as the "Texas Blusicians."

With him here are, (left) Leonard Feather, British swing critic, whose new blues, "I Know How to Do It," was one of the numbers recorded; and J. Mayo Williams, recording executive in charge of all the Sepia Series talent at Decca.

AFRO-AMERICAN



The Broadway Wayfarer

by
Jerome Lee

Charlie Barnet's jump band took brand of Victor Bluebird records in L. A. tunes waxed were "Payton Hill"; also recorded on the session were Si Oliver's "Swingin' On Nothing," Duke Ellington's "Harlem Speaks," and a new ballad, "The Heart You Stole From Me," penned by composer-critic Leonard Feather, featuring vocalist Bob Carroll.

Sammy Price, boogie-woogie pianist at Cafe Society Downtown, has placed three of his original songs with Broadway Music Corporation. The three numbers are "Barrelhouse Boogie-Woogie," "Boogie Woogie Moan" and "I Know How to Do It," the last named being a joint composition of Price and Leonard Feather, British composer-critic.

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JAZZ IN CONCERT HALLS

By LEONARD G. FEATHER

THE news that Benny Goodman will appear with the New York Philharmonic at Lewisohn Stadium tomorrow will no doubt greatly impress his jitterbug fans and will not be a total shock to the regular concert-hall devotees, who are becoming accustomed to experiments of this kind.

More important, though, is the announcement that Goodman will also appear at this concert with his swing band, thus lending further impetus to the fad of presenting jazz in a concert setting.

It is remarkable how few of the commentators, even including the jazz critics, have gone to the trouble of examining or attempting to rectify this concert jazz situation. Many of them possibly accept it as inevitable that once in a while these so-called carnivals of swing and "tributes" to famous jazz men will take place. Possibly a few converts to jazz are made each time among those who would never ordinarily hear it in its more customary surroundings. But to this writer the question of whether or not jazz belongs in the concert hall is a vital one, inextricably linked with the whole nature, aims and future of popular music.

Ever since the first Paul Whiteman era there have been jazz concerts, most of them dedicated to what is known as symphonic jazz but what is generally neither good symphony nor good jazz. Ever since Gershwin, there have been writers who believe that jazz must be lifted out of its sordid environment, divested of its New Orleans cabaret overtones and, as too many of the commentators have expressed it, made into an honest woman.

During the past four or five years, however, the scope of these concerts has extended far beyond symphonic jazz. With the development of "swing" as a national fad, high-powered Broadway salesmen have convinced themselves and others that this new musical craze could justify, artistically and commercially, a more elaborate form of presentation. As a result, everything from the most intimate type of night-club-style jam music to full-size orchestrated swing, from boogie-woogie solos to lowdown vocal blues, has been paraded in the concert halls of New York and several other cities. Every kind of jazz is now, ipso facto, concert jazz, and the promoters will counter all arguments against it by pointing out the concerts have, in the majority of cases, been a financial success.

Who wants concert jazz? Do the artists want it, or the public, or the promoters?

From the average jazz artist's point of view, the stage is a terrifying medium for expressing one's talents. Improvisation still remains an indispensable element in all true jazz, and the atmosphere is not exactly conducive to spontaneous inspiration when there is an ominous silence between items, possibly an announcement by a compère who knows little or nothing about the subject and a set time limit to which it is essential to adhere in order to complete the show precisely on schedule. In a typical dance-band arrangement, however elaborate, there are usually passages in which the band's principal soloists are given their freedom to "ad lib" within the confines of the tune's harmonic structure. On the stage it is virtually impossible to relax mentally, and this tension results in inhibited improvisation, whereas in a dance hall or night club a sort of communal feeling exists between artists and audience; the reaction of the listener is more extrovert and it is often as if he were taking part in the performance himself.

Thus the artists and the public do not really want jazz in the concert

hall, and the promoters only want it as long as it remains profitable, which probably will only be as long as it is still a novelty. If an attempt were made to present a jam session at Carnegie Hall every week, there would be no audiences left after the first month or two.

Of course there are exceptions to this rule on the point of spontaneity. Some musicians are so completely unselfconscious that they could be transplanted to a department store window or a cage at the zoo and could continue playing with equanimity. Such a group is "Red" Allen's, which emerged from a recent Carnegie affair with flying colors while the subtler and more intimate nuances of John Kirby's music, also played by a six-piece combination, seemed out of place in this vast auditorium.

Obviously, though, the only bands really suited to concert hall presentation are the larger groups. Paradoxically, the one orchestra in this country worthy of recognition through the medium of concert work has been almost entirely neglected in this respect. Duke Ellington, as most of his admirers will readily admit, has a place in the concert hall not only for the prestige value, but because his music, which is neither jam music nor symphonic jazz, has a character of its own worthy of serious analysis. Moreover, his musicians have been together so long and have had such wide professional experience that they are at home in any medium.

It was the writer's pleasure to hear Ellington in two of the few great swing concerts ever staged, during the band's first visit to London eight years ago. A local music magazine hired one of the city's biggest theatres and presented two concerts played entirely by the Ellington band. There were no attempts at comedy or showmanship, very few vocal or commercial Tin Pan Alley tunes, and the audience was composed of young people with an intelligent interest in the significance of Ellington's music. It was an impressive and unforgettable experiment which was later repeated in Paris and elsewhere. But Ellington, whose music is still in a class of its own, deserves a series of concerts throughout his own country.

After Ellington it is difficult to think of any other exceptional case. There are certainly a few solo artists with what might be called concert technique, notably Art Tatum, whose work is usually rigidly set rather than improvised and can therefore be executed just as competently in the concert hall as elsewhere. There are many big swing bands who could, with a slight effort, produce enough music of lasting value out of their libraries to make up a two-hour concert. But in the majority of cases the popular swing band has a repertoire consisting mainly of ephemeral song hits, with the inevitable vocal chorus sung by voice which belongs neither to the concert hall nor anywhere else.

Generally speaking, then, the history of jazz has not been and will not be made on the concert stage. Swing music needs informality, not dignity.

ENEFIT CONCERT

of committee, Gertrude Robinson

August 1, 1941

DOWN BEAT



'Platterbrains' is the name of what many musicians think is the best recorded program emanating from New York. It's Bob Bach's, on WJVA once a week. Show is a quizzer and brings in guest "experts," generally name band leaders and prominent side men, to answer emsee Bach's queries. In the pic here are Milt Gabler; guest-announcer Andre Baruch; his wife, Bea Wain; Leonard Feather, guest "expert," and Tommy Dorsey. It's strictly a jazz show. Pic by Harold Stein.

WHAT will dance music be like in 1961?

It's easy to make a lot of vague general predictions in answer to this question, but to analyze it seriously and try to make a reasonable forecast is another matter.

In the first place, dance music will probably change as much in the next twenty years, as it has in the past twenty, and if you can remember what the ragtime of 1921 was like you will know what that means. It is doubtful whether any musical form—or maybe any art form at all—has progressed as rapidly and achieved as much as jazz in the past two decades.

The only thing that hasn't changed, fundamentally, is the shape of jazz itself. It's fairly safe to assume that the majority of song hits in 1961 will be based on the same old 32-bar chorus formula, will still have a verse, which nobody ever uses, and will still have the second and last eight-bar strains similar to the first eight. That's the way at least half the hits of 1921 and 1941 were made. And similarly they'll still be playing and singing the blues in 1961, with its traditional 12-bar chorus which seems to have been handed down at least two generations already.

So the rule for jazz in the future will not be concerned with what you do, but with the way that you do it. There will be more elaborate and ingenious ways of playing around on the same basic themes; new clothes for old figures, just as every original idea in this world is really nothing but a twist on something else.

Another thing that is unlikely to change is the element of improvisation. In all the greatest popular swing bands of today there is an essential proportion of ad lib playing, giving the soloists a chance to express

their spontaneous ideas for variations on the theme. Jazz originated as an entirely informal, unwritten musical idiom, and no matter how intricate the orchestrations of the future may become, there will always have to be room for an occasional passage of ad libbing; otherwise the whole spirit of jazz will be lost.

That's why the so-called "symphonic jazz" movement is doomed. Ever since the Gershwin era there have been countless schools of musical thought which have attempted to put popular music on a higher plane, give it dignity and culture, mix it up with the classics. This pseudo-symphonic swing, usually played by orchestras of cumbersome dimensions and featuring instruments unsuited to jazz, falls between the stools of jazz and classical music and results in a hybrid which satisfies nobody except those who are naively impressed by the spectacle of jazz in long pants.

Anyone who really loves jazz and appreciates it for what it is will tell you that jazz is better in short pants; a playful, exuberant child of music which loses its charm when it acquires spurious dignity. Gershwin will be better remembered twenty years from now for his lovely popular song hits such as *The Man I Love* and *Embraceable You* than for the pretentious *Rhapsody in Blue*. (At least, I hope so; maybe this is wishful thinking.)

Jazz does not belong in the concert hall. Its medium is the intimate low-ceilinged-night club or the crowded, busy dance floor, where the atmosphere is as uninhibited as the music. Swing musicians in Carnegie Hall have never yet performed as well as they do in their normal surroundings.

What will the dance band of 1961 be like? Bigger and better than to-

day's? Well, let's hope it won't be any bigger. The present tendency towards seven- and eight-piece brass sections and five saxes seems to be getting perilously near the point where the melody instruments will be getting top-heavy and the rhythm won't be able to carry them. Because the arrangers are forever looking for wider instrumental scope, the average size of the dance band has increased inordinately. A much better solution would be to experiment with new instruments instead of more instruments.

Here is one department in which jazz will almost certainly expand greatly in the years to come. Artie Shaw has shown that string sections can be used tastefully in a swing band without destroying the nature of the music; others may be able to do the same with woodwinds, and with instruments not yet used in jazz at all. Unfortunately most of those who have experimented with new instrumentation up to the present have been members of the symphonic jazz school who get new ideas but don't know how to handle them.

The band of the future will also have plenty of singing—probably the singers will be used more as an integral section of the orchestra than as a separate unit. And the solo vocalists will, I hope and believe, acquire more of the true jazz style, which requires a totally different approach from ordinary singing and does not require legitimate musical training. It's the singers with a natural feeling for jazz style, the singers with a "beat," who point the way to the future. The influence of people like Louis Armstrong, Jack Teagarden and Billie Holiday are subconsciously making themselves felt among thousands of singers and can be credited (Continued on page 28)

DUKE ELLINGTON



THE FUTURE OF POPULAR MUSIC

By LEONARD G. FEATHER

minute! Over on Paramount's set of "Henry Aldrich for President" there are Sidney Miller, Buddy Pepper, Leonard Sues and Frank Coghlan, all in their teens, yet each with at least one published song to his credit—and more in the bag! Miller collaborates with Mickey Rooney and Pepper works with Jackie Cooper. Nice work, and they can get it.

Did you know that that glamour boy, Jerry Colonna, is a very fine musician? He used to play trombone in Leo Reisman's band and still feels homesick over it. And Otto Kruger, who's always seen in straight dramatic roles—in "The Big Boss" at present—has a very musical background and is so talented that while still a youngster he once conducted a full-sized symphony orchestra in the tricky "William Tell" overture.

Melvyn Douglas declares that every would-be actor should have at least a smattering of musical education. He himself has had to play the piano in innumerable roles on stage and screen, and now in "Our Wife" he toots a mean trumpet. It all comes easy to him, for aside from natural talent he got his training early, and he worked his way through school by playing with orchestras.

Ray Milland tells me he sang soprano as a choir-boy in Wales, but in his twelve years in pictures has never sung a note. On the other hand Brian Ahearne, who refused music lessons when he was a boy, is constantly being thrust into scenes where he must sing! In Paramount's "Skylark" he sings "Blow the Man Down" continuously, for five minutes, during a storm at sea. Funny?

door,
If it's you, then I'll rush across the floor,
But if you're not there the sky falls on my schemes again,
I close the door and rush back to my dreams again.
When I'm blue and the phone rings in the gloom,
If it's you, there's a rainbow in my room,
And when someone kneels with someone making vows for two,
If it's me I'll be in Heaven, if it's you!

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■ TENEMENT SYMPHONY

(From the M-G-M Production "The Big Store")

By Sid Kuller, Ray Golden and Hal Borne
The Cohens and the Kellys the Campbells and Vermicellis
All form a part of my Tenement Symphony,
The Cohens' piano-nola, the Kellys and their victrola,
All warm the heart of my Tenement Symphony.
The Campbells come tumbling down the stairs,
Doodle-de-ah, doodle-de-ah, doodle-de-ah.
Oh, Marie, oh, Marie, you'll be late for your date with Izzy.
And from this confusion I dreamed up a grand illusion,
It's my Tenement Symphony in four flats.

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absorbent but compressed to a dainty size. Each Tampax comes in a patented one-time-use applicator, so your hands need not touch the Tampax. And the whole thing is so compact there is no disposal problem.

Now sold in three sizes: Regular, Super, Junior, meeting all individual needs. (The new Super is 50% more absorbent.) No belts or pins with Tampax! At drug stores and notion counters. Introductory box, 20c. Economy package of 40 gives you a real bargain. Don't wait for next month! Join the millions using Tampax now!

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Accepted for Advertising by
the Journal of the American
Medical Association.



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Inside Stuff

by The Thin Man

although Levy denies it. . . . Most of these band press releases on Ivan Black's letter-head actually are from L. G. Feather's noodle. . . . And has anyone noticed the terrific p. a. job young Jim McCarthy has been doing for Vaughn Monroe?

BILLBOARD AUG. 16TH



Selling The Band

Exploitation, Promotion, and Showmanship Ideas
By M. H. ORODENKER

W. C. Handy Night

IVAN BLACK, building business with carefully planned bally for Cafe Society Downtown, New York, staged a W. C. Handy Night which was unique in that it combined plugs for no less than six different media—night club, band, song publisher, radio, records, and book-publisher. Occasion was the publication of Macmillan's autobiography of Handy, *Father of the Blues*. Band leader Henry Levine, of NBC's *Lower Basin Street* show, and blues singer Helena Horne, of the Cafe, who combined their talents for an album of Handy records, covered the band, record, and radio angles, while Handy himself earned invaluable publicity for his music publishing firm and Macmillan achieved similar results for the book. Leonard Feather helped Black in staging the special.

Handy is best remembered as the writer

VARIETY AUG. 20TH

Band P.A.s Wax Selves As Hot Quartet to Prove Knowledge of Music

To prove that they and their office staff have a good knowledge of music and so are thoroughly qualified to do press agency work for bands, Hal Davis, Les Lieber and two employees cut acetate records last week, pressings of which will be circulated among bandleaders and agencies. Stunt had Lieber on sax; Davis, accordion; Anne Marie Ewing, guitar, and Leonard Feather, critic and hot record collector turned p.a., on piano. Quartet cut two sides, 'Delf Boogie Woogie' and the standard, 'Whispering.'

Lieber is the toy flute player who was once featured with Paul Whiteman. Davis is former p.a. for Columbia Records.

DOWN BEAT Sept. 15th

Davis—Lieber Go Hot on the Wax

New York—Something new in the way of publicity and band promotion took place a couple of weeks ago at a private recording studio here when Hal Davis and Les Lieber of the Davis-Lieber publicity office, cut a couple of jazz sides with members of the Davis-Lieber office participating.

Davis plays, after a fashion, accordion. Lieber plays alto sax and hot fife. Leonard Feather is a pianist and Annmarie Ewing plunks a gee-tar. The four of them had a helluva bash in a striking promotional stunt which they hope will prove to band leaders that the entire Davis-Lieber gang, when they write about music, know what they are writing about.

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DAILY NEWS, THURSDAY, SEPTEMBER 18, 1941

DOWN
BEAT,
OCT. 1st
1941

Strictly from London!

Strictly from Dixie is the title of NBC's Friday evening show featuring Cafe Society's Helena Horne with the Dixieland band of Henry Levine. And to add local color to the show, Helene has started on a series of Southern style blues and ballads specially written for her by Leonard Feather, British swing critic—who has never been farther South than Brooklyn!

First of the songs heard on the show were *Mound Bayou* and *Unlucky Woman*. The latter, written by Leonard and Carol Lee (Mrs.) Feather, was also featured by Helena in the short film *Boogie Woogie Blues* which she made recently for B.W. Shorts with Teddy Wilson's ork plus the Ammons-Johnson duo of boogie woogie pianists.

Broadway

By DANTON WALKER.

This Wacky World

Walt Disney's "Dumbo" is running into difficulties because it shows a group of storks delivering baby animals, and various cultural societies insist that this doesn't gibe with modern theories in child education . . . Despite Legion of Decency condemnation, "No Greater Sin" will be held over a fourth week at the Globe . . . Uncle Don, the kiddies' counsellor, used to make a living in vaudeville by playing the piano while standing on his head . . . and Leonard Feather, who writes those Dixieland Blues and Southern ballads for Helena Horne on WEA's "Strictly From Dixie," is a Londoner who has never been farther south than Flatbush . . . Phil Baker opines that any biography

Times Herald
Washington D C
Sept 27, 1941

Danton Walker Along the White Way
This Wacky World

NBC Red—News Feature

ON THE BAND CIRCUIT—

Tribune
Tampa Fla
Sept 20, 1941

WALKER
THIS WACKY WORLD

Dant cuts records of Charlie's daily shows while the rest of the neighborhood cuts rugs. . . Several of the tunes featured by HENRY LEVINE and HELENA HORNE on their "Strictly from Dixie" programs over the Red Network (Fridays), all real blues numbers, were written by LEONARD FEATHER, an Englishman who's never been south of Staten Island. . . BOBBY WARREN writer of last season's hit

12 Hot Platters in Third 'Gems of Jazz' Album; Other New Discs

by DAVE DEXTER, JR.

DECCA LEADS the field this month in the recorded jazz department with three albums of instrumentals, one of which, a third volume of its "Gems of Jazz," rates as particularly outstanding. Leonard Feather conceived the collection and scribbled the booklet accompanying the dozen sides, among which are:

Sweet Lorraine, Doin' the Up-town Lowdown, Jazz Me Blues and In De Ruff, by Joe Venuti's Blue Six; *Queer Notions*, Fletcher Henderson's ork; *Old Fashioned Love*, piano solo by Buck Washington; *Nocturne and Arabesque*, Spike Hughes' ork, and *Minnie the Moocher's Wedding Day, I'm Rhythm Crazy Now, Happy Feet and Ol' Man River*, all by Horace Henderson and his band.

The entire batch originally were European issues of a few years back. And while parts of the performances are rough and ragged, there's enough meat and potatoes to go around nicely. The Hughes sides especially are excellent.

Hawk, Carter Albums Coming

New York—Decca on July 31 will issue an album of Coleman Hawkins' classics, all of them recorded in Europe. And the following week the same firm will issue another collection featuring Benny Carter on alto and trumpet, also recorded abroad. Leonard Feather did the job for Decca.

Decca also this month is issuing a collection of clarinet performances and another featuring various tenor saxophonists. They'll come out in separate albums.

↑ DOWN BEAT ↓

Hecklers to be Welcomed at Jam Session of 'Critics'

New York—A jam session at which all professional musicians would be invited, with the stipulation that they not bring eggs and old fruit, is being discussed these days by writers and critics of the musicians' trade papers. The idea hinges around a "super-bash" at which all the writers, who criticize bands and individual musicians, would play the instruments they originally studied.

After he moved to Philadelphia the plan was dropped. Recently it has been revived. A recording of the session would be made if all the "experts" could be brought together.

Eligible to play in the "critics' bash" would be young Mike Levin, jazz "authority" for United Features, a pianist; George Frazier, clarinet, and Ted Locke, clarinet, both of Boston; Dave Dexter, alto sax, of *Down Beat*, and George Simon, drums, of *Metronome*, both New York; M. H. Orodener, violin, Philly; Charlie Emge, Los Angeles, alto sax; Bob White, of *Music and Rhythm*, drums, Chicago; Ted Toll, drums, of *Down Beat* in Chi as well as Carl Cons, piano, and Glenn Burrs, tenor, of the same office. Leonard Feather, now press agenting Charlie Barnet, also is a critic. He plays piano. John Hammond and George Avakian are viola and clarinet "virtuosos," according to material which has been dug up from dusty files.

Such an event would give all professional musicians entertainment as they've never had before, it is believed, and the only restriction would be that they throw nothing. Such a clambake would attract hundreds of hecklers, all victims of the writers' venomous attacks. Leonard Feather, now press agenting Charlie Barnet, also is a critic. He plays piano. John Hammond and George Avakian are viola and clarinet "virtuosos," according to material which has been dug up from dusty files.

It's getting to be quite a tradition for the band leaders to record a tune based on their Hollywood domicile while they are in the midst of a recording session. Artie Shaw has done this in the past. He recorded "Summertime" on Victor in the city. Gene Goodman waxed Town Square in the city. Gene Goodman waxed Town Square in the city. Gene Goodman waxed Town Square in the city.

RADIO DAILY, 8/21/41

LEONARD FEATHER, British writer and music expert, has joined the orchestra department of Davis-Lieber.

SEPTEMBER, 1941

THE BATON

11



... Leonard Feather now with the fast-moving Davis-Leiber public relations combine. And, incidentally Leonard, is it true that Charlie Barnet and Harriet Clark have pfft again? Despite a certain music mag's declaration they hadn't ... Taking notice:

Record Review

By WAX MAN
Oct 11, 1941
Redlands Cal
Facts

DOWN BEAT

608 S. Dearborn, Chicago, Illinois

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VOL. 8, NO. 19

CHICAGO, OCTOBER 1, 1941

15 CENTS

Hitler Preferred

New York — Leonard Feather, British jazz critic now proving himself one of the better flacks (press agents) in Manhattan, last week got a letter from a musician-friend in London. Part of it read:

"London is still a good place to keep away from in September. Last year it was bombs; this year it's the *Hut Sut Song*."

make a living in vaudeville by playing the piano while standing on his head . . . and Leonard Feather, who writes those Dixieland Blues and Southern ballads for Helena Horne on WEA's "Strictly From Dixie," is a Londoner who has never been farther South than Flatbush . . . Phil Baker opines that any biography of the Minsky

Post-Gazette
Pittsburgh Pa
Sept 29, 1941

Several of the tunes featured by Henry Levine and Helena Horne on their Strictly From Dixie program were written by Leonard Feather, an Englishman.

Enquirer
New York N Y
Sept 29, 1941

Times-Star
Alameda Cal
Oct 9, 1941

Re.

Charles Dant, whose lively melodies wing over the NBC airwaves from Hollywood, is making a library of his own music with a newly purchased RCA home-recording outfit. Mrs. Dant cuts records of Charlie's daily shows while the rest of the neighborhood cuts rugs . . . Several of the tunes featured by Henry Levine and Helena Horne on their "Strictly from Dixie" programs over the Red Network (Fridays), all real blues numbers, were written by Leonard Feather, an Englishman who's never been south of Staten Island.

Record Review

By WAX MAN

It's getting to be quite a fad for the band leaders to record a tune based on their Hollywood domicile while they are in the tinsel city. Artie Shaw has done Summeridge Drive on Victor; Benny Goodman waxed Townridge Drive on Columbia and now Charlie Barnett crashes through with Murder at Peyton Hall on Bluebird. Latter disc is in Charlie's inimitable style, starting out with gun-shots (with strangled screams) and continuing with a flock of trumpet, sax and guitar. On the reverse is The Heart You Stole From Me, a torchy written by Charlie and his public relations counsel, Leonard Feather.

OCTOBER, 1941

RECORD REVIEWS

LATE BARNET RELEASE EXCITING

Charlie Barnet's *Murder At Peyton Hall* opens with a drum shot and a scream. After that the mayhem and homicide are left to your imagination. But a fine jazz beat isn't. The riffs are less familiar than usual and this frantic-tempoed piece is given added distinction by some superb brass ensemble playing. The backing is a very pretty Leonard Feather tune, *The Heart You Stole From Me*, in a simple Billy Moore arrangement that divides the disc into two choruses, one excellently played by the Barnet alto close to the melody, the other sung by Bob Carroll with a delightful Bobby Burnet growling trumpet background. This is truly a distinguished coupling (B).

NEW YORK HERALD TRIBUNE, OCT. 3RD, 1941

TODAY'S RADIO PROGRAMS

Friday, Oct. 3

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New York Tribune Inc. Eastern Standard Time

Charles A. Lindbergh, auspices America First Committee, from Fort Wayne, Ind., WJZ, 9:30 p. m.

"Platterbrains": Harry James, Count Basie, Milt Gabler, Leonard Feather and Bob Bach, WMCA, 10 p. m.

President Roosevelt, Wendell L. Willkie and Tom K. Smith, "Mobilizing for Human Needs"; Aldrich Family and Jack Miller's Orchestra, major networks, 10:30 p. m.

SWING MAGAZINE NOV. 1941.

RECORD REVIEW

CHARLIE BARNET: THE HEART YOU STOLE FROM ME — MURDER AT PEYTON HALL

Charlie and his publicity agent, Leonard Feather, wrote the torchy **THE HEART YOU STOLE FROM ME**. It's kicked off on a slow beat and divides a two chorus arrangement between Barnet's alto sax and the singing of Bob Carroll. Nice melody and words combine for a good new pop tune.

BILLBOARD, OCT. 11

CHARLIE BARNET (Bluebird 11292)

The Heart You Stole From Me—FT; VC.
Murder at Peyton Hall—FT.

Barnet and Leonard Feather locked heads to create the ballad that covers the A side. While the intent is commendable, neither the tune nor its treatment builds interest. Charlie singles on alto sax for the starting, and after the band's half chorus Bob Carroll chants a chorus. Sole excitement is the wild and hot trumpet hiding behind the vocal refrain, and well worth digging for.

Sun
Watsonville Cal
Oct 19, 1941**Record Review**

By WAX MAN

It's getting to be quite a fad for the band leaders to record a tune based on their Hollywood domicile while they are in the tinsel city. Artie Shaw has done *Summeridge Drive* on Victor; Benny Goodman waxed *Townridge Drive* on Columbia and now Charlie Barnett crashes through with *Murder at Peyton Hall* on Bluebird. Latter disc is in Charlie's inimitable style, starting out with gun-shots (with strangled screams) and continuing with a flock of trumpet, sax and guitar. On the reverse is *The Heart You Stole From Me*, a torchy written by Charlie and his public relations counsel, Leonard Feather.

Decca has just released a new

Bee
Fresno Cal
Oct 19, 1941**Record Review**

By WAX MAN

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Decca has just released a new

The New York Times.

SUNDAY, OCTOBER 26, 1941.

TRUMPETER'S JUBILEE

Louis Armstrong Rounds Out Twenty-five Years as a Hot Jazz Wizard

By LEONARD G. FEATHER

THE news that Louis Armstrong has been celebrating his silver jubilee as a professional musician these days is in many ways significant of the passing of an era in jazz.

Armstrong's career set the pattern for the development of American jazz, and the new turning point marks the birth of a younger generation which knows the same music under a different name, as "swing," and in a more elaborate but closely related form.

It is even more indicative of the trumpet king's place in jazz history that the forthcoming Orson Welles documentary picture, for which the young producer was recently preparing details on the Coast, will be a general survey of swing music but, more specifically, will be based largely on the life stories of Louis Armstrong and his musical mentor, the late Joe "King" Oliver.

In the present densely populated sphere of popular music, Louis Armstrong's name is merely one of an ever-increasing number of attractions which to the man in the street may have no more special importance than that of Glenn Miller, Artie Shaw, Cab Calloway or Erskine Hawkins: indeed, to many, these widely-publicized names may seem more important.

The widespread lack of understanding, and frequent misconceptions, of Louis' real place in jazz seem to indicate the need for a general recapitulation of his past achievements.

The story of jazz runs strangely parallel with that of Armstrong himself born in New Orleans at the turn of the century, moving later to Chicago and finally making its spiritual home in New York and taking Europe by storm. Louis was twelve years old when, early in 1913, he was sent to the Colored Waifs' Home in New Orleans and there learned the musical rudiments, first on a bugle and then on a cornet, which set his heart on the career which he took up four years later.

After playing his first local engagements in small bands alongside such pioneers as Sidney Bechet, Louis came under the influence of "King" Oliver, who in 1917 was the local idol. Oliver's powerful and original trumpet work impressed the youngster so much that he asked to be given lessons, and it was not long before Armstrong was able to deputize for Oliver on occasional engagements, later taking over his job permanently when "the King" left for Chicago.

Fronting His Own Band

Oliver's "Creole Jazz Band" was a hit in Chicago, and soon the leader sent for Armstrong to join the group as second cornetist. With this band he made his first recordings. Late in 1924, after going to New York to join Fletcher Henderson's band, he became a frequent visitor to the studios, accompanying early blues discs by Bessie Smith and countless others.

Although he worked in several other bands after this, Armstrong recorded with various groups under his own name from 1925, and after four years as a best-selling record artist he was ready to front his own combination permanently. From that time on he led a succession of good, bad and indifferent bands, but invariably scored an unlimited personal success. The following which his records had built for him across the Atlantic resulted in two triumphant jaunts through Great Britain and the Continent, the first in 1932, the second from mid-1933 to early 1935.

Since then, Armstrong has been a public figure in the United States as a showman-comedian, a movie and stage star, rather than a great trumpet player and indeed singer. To understand his music thoroughly it is necessary to go back toward the admittedly brilliant showmanship, the plethora of rhythmic high-note climaxes, which form an entirely new approach to his music unhindered by

any formalized musical conceptions of tonal and melodic values.

For Armstrong's music conforms with few accepted standards. His throaty, growling voice has a subtle and intricate beauty, just as his trumpet cadenzas have the elusive quality now known as swing, which, unless the listener can develop a feeling for it, may seem unmusical or entirely negative.

Louis's phrasing and style were the admitted inspiration for almost every other prominent jazz trumpet player and vocalist, among them Harry James, Muggsy Spanier, Henry Allen, and such singers as Jack Teagarden, Wingy Manone and even Ethel Waters, who on one of her records copied an Armstrong chorus note for note. Moreover, many of the jazz stars on instruments other than the trumpet have been influenced by Armstrong.

Composers of so-called "riff" tunes today are still borrowing, sometimes unconsciously, phrases invented in some of Armstrong's recorded improvisations a decade or two ago.

In short, Armstrong is a creator of unparalleled originality, whose spontaneous inventions laid the foundations for the "swing" of 1941. His importance lies entirely in this direction and not in the department of bandleading. Those who talk of "Louis Armstrong's band," as one might of Goodman's or Ellington's, are unaware that Louis's bands are always entirely subservient to himself as a personality, and that he has rarely led his own groups. The present band which Armstrong fronts is actually directed by one of the saxophonists.

Solos of 1925

Armstrong's bands have never been of great importance and have seldom achieved results commensurate with his own ability, though the present combination has improved considerably in the past year. As long ago as 1925, when the rest of the musicians on his records produced music that seems hopelessly outdated today, Louis played solos which sound completely modern and brilliantly inspired by any standards: a unique achievement in a realm of music which has changed so rapidly and advanced so far in less than twenty years.

The most important and formative stage in Armstrong's recording career dated from early 1928 to 1929, when he used small groups featuring Earl Hines, Don Redman and other first-class musicians. Some of these were reissued in an album of Columbia records a few months ago. His recordings since 1935, including an album, all appear on Decca. Since 1923 it is estimated that he has put at least a thousand numbers on wax, many of which sell for \$20 or more as collectors' items today.

Armstrong now is a man of 41, more settled in his personal life and more inclined to regard music as a livelihood than as the colorful, exciting career of New Orleans and Chicago days. But his work still bears the touch of genius which made him the irreplaceable hero of the very musicians who have received more votes than Louis in the swing magazine polls.

Armstrong's silver jubilee is a happy occasion for his film project. After such pieces as Mae West's "Every Day's a Holiday" and Dick Powell's "Goin' Places" it will be a treat to see Louis in a part worthy of him, directed by a man with a sincere understanding of the subject.



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News



Platterbrain Experts on Bob Bach's WMCA recorded program, heard every Friday night, are (left to right) Leonard G. Feather, Milt Gabler, Bob Eberly and Helen O'Connell of the Jimmy Dorsey band, and Bach, emsec. Eberly and Helen were recent guest "experts." The program is creating wide comment in New York and is a special favorite of musicians and jazz fans. Its sponsor is a clothing firm. Down Beat Pic by Ray Levitt.

"Platterbrains"

A pen and paper version of the jazz quiz show presented by Bob Bach over WMCA, New York City, every Friday as compiled by Leonard Feather and Milt Gabler.

1. Give the first names and instruments played by the following: Basie, Casey, Facey, Lacey, Macy, Stacy.
2. Who played violin at one time or another with these bands?: Bob Crosby, Duke Ellington, Joe Marsala, Fletcher Henderson, Artie Shaw (first recording band).
3. How many different records did Louis Armstrong make of *Ole Man Mose*, *Mahogany Hall Stomp* and *St. Louis Blues*?
4. Name two pianists, two clarinetists, two trumpeters and two trombonists who once were sidemen in CBS house bands and who
5. Name four songs whose titles include the words "Shoot the to me"
6. Give alternative titles by which these numbers were once known: *What's New?* *Tiger Rag*, *I'll Never Be the Same*, *Sugar Foot Stomp*, *Mood Indigo* and *Squeeze Me*.
7. Who had the first mixed band in what New York club in what year?
8. Which two musicians have been most closely identified with the C-Melody Saxophone?
9. In what year did Tom Brown's Dixieland band first hit Chicago?
10. What was the biggest selling popular record in history?
(Modulate to Page 20)

DOWN BEAT, Nov. 15th.

Answers to 'Platterbrains'

- 1—Williams, piano; Albert, guitar; Stanley, piano; Jack, trombone; Sam, guitar; Jess, piano.
- 2—Eddie Bergman, Ray Nance, Ray Biondi, Edgar Sampson, Julie Schechter, Lou Klayman.
- 3—One, three, three.
- 4—Walter Cross and Raymond Scott; Goodman and Shaw; Bunny Berigan and Pee-Wee Erwin; Will Bradley and Tom Dorsey.
- 5—*Shoot the Likker to Me John Boy*, *Shoot the Meat Balls to Me Dominick Boy*, *Shoot the Sherbert to Me Herbert*, *Shoot the Schubert to Me Hubert*.
- 6—*I'm Free*, *Praline*, *Little Buttercup*, *Dippermouth Blues*, *Dreamy Blues*, *The Boy in the Boat*.
- 7—Joe Marsala, with colored trumpeter Otis Johnson at the Hickory House, 1936.
- 8—Frankie Trumbauer, Dick Stabile.
- 9—1915.
- 10—A trick question. Largest selling "pop record" in history had neither band or vocalist—it was the old Okeh "Laughing Record" which sold more than any other in the history of the recording industry.

Call Paterson, N.J. Dec. 12, 1941

ARTIE SHAW AND BEA WAIN, a double-feature in swing, guest on the board of experts of WMCA's "Platterbrains" music quiz tomorrow from 7:03 to 7:45 p. m. The program is conducted by Bob Bach, with Leonard Feather and Milt Gabler as regular experts. Recent innovation to the "Platterbrains" program was audience participation during the last 15 minutes of the broadcast.

Theatricals

BASIE LAUDS COURIER "KING OF SWING" TITLE



Count Basie, the Courier-made "King of Swing," this week lauded the theatrical department.

"Winning a Courier contest," said he, "is like hitting the musical jackpot." He's shown here with Leonard Feather, English

swing critic and blues composer, whose new tune, "Basie Street Blues," will be featured by the Swing King.

a blues
vocal.

Herald
Bridgeport Conn
Oct 19, 1941

CHARLIE BARNET Murder at
Peyton Hall & The Heart You
Stole from Me—Homicide gets a
noisy treatment, with much dirty
work, from the Barnet bunch
Charlie's sax, Bus Etri's guitar,
Cliff Leeman's drums stand out.
Barnet wrote the romantic re-
verse with Leonard Feather.
(Bluebird.)

Orchestra Whirl

By FRANK E. BOLDEN

A CRITIC GOES ASTRAY

On this particular occasion, it pains me, to necessarily reprimand my good friend and critic, Mr. Leonard G. Feather. Mr. Feather as most of my readers know, is a most able critic and authority on this subject known as modern music. In a letter to PM, fast growing liberal sheet, issue August 31, 1941, Mr. Feather commented upon a previous article written by Mr. Elliott Grennard, on the plight of colored musicians in our broad and democratic country. I am almost convinced that Mr. Feather erred because of hasty judgment and not because of short-sightedness nor general nordic prejudice—a trait so pronounced in some critics.

Mr. Feather's comment was a supplementation to Mr. Grennard's statements of fact. He stated that one of the primary reasons why colored bands were unsuccessful in their quest for employment on commercial programs was because most race bands were swing bands and commercial sponsors were not so favorable to having their products "swung out." Therefore, white bands were more in demand because of their style and arrangements.

Come now, Mr. Feather! Isn't that a bit far-fetched, or are we to believe that fresh corn is the order of the day? If sponsors don't like swing bands what are we going to do with Tommy Dorsey, Benny Goodman, Artie Shaw, Jimmy Dorsey, Tony Pastor, Glenn Miller, Gene Krupa, Glenn Gray, Ben Bernie and Charlie Barnet as regards commercial work?

Certainly these jump note specialists are not products of the long-haired Philharmonic group. Instead many of them have hired colored arrangers, colored musicians, and have COPIED THE COLORED BANDS STYLE to such perfection that it has increased their popularity! (Note—For reference, page Tommy Dorsey, Jimmy Dorsey, Benny Goodman, Gene Krupa and Charlie Barnet). So well have certain white artists copied our musicianship that it has made our boys hustle like h— to keep from losing their identity and jobs. Sy Oliver, Fletcher Henderson, Don Redmond, Jimmy Mundy, and others have certainly helped keep those "boys who don't have swing bands" (haw! haw!) ready and reliable commercial material. With a high degree of certainty we can safely say that over 80 per cent of the commercial programs featuring orchestras and bands are "put over" by swing bands. The closest long hair approach is by Andre Kostelanetz, Carl Hoff (who is quitting to organize a swing band again), and the Lucky Strike, Mark Warnow and Fred Waring outfits that are supposedly typed as semi-symphonic. The sweet bands which Mr. Feather refers to are presumably Guy Lombardo, Wayne King, Jan Garber (who is definitely fading out of the picture), Ted Fio Rito and Vincent Lopez to name a FEW. These bands still do not draw as much commercially as the swing bands, nor do they cop the laurel wreath in the public opinion poll. The ratings which many of them receive are notably the result of high pressure publicity and money.

I do not mean to imply that these bands are without their followers, but Mr. Lombardo and Mr. King have really stayed up there because the 10 per cent cream of the American people who have big money are older people and they are strictly radio listeners. A good commercial band has radio, theatrical, and dance band drawing power. The "man in the street" is in the majority in any honest public opinion poll. I haven't yet heard of him going ga-ga over the long hairs.

The public has acclaimed swing as the thing. If not, it would be delegated to the ash heap today. Instead it is the biggest musical demand that we have. Unless some financial angel wants to carry a band along on the wings of dollars, a sweet band fares hard in the competitive field. Booking agents can sell them only in certain spots.

Why doesn't Mr. Feather and other critics look the situation squarely in the eye and say that the reason why colored bands can't get commercial work is because of their color and not give that ole yow yow yell, that colored bands are strictly swingsters. That reason has a putrid odor. Colored bands can play the same type of music as Tommy Dorsey, Benny Goodman, Guy Lombardo, Wayne King, Ben Bernie or any of the other commercial artists if given a chance. At present THEY ARE PLAYING WHAT THE PUBLIC ASKED FOR—SWING. And for heaven's sake Mr. Feather, tell those white boys to be careful of copying after us OR THEY MIGHT LOSE THEIR POPULARITY AND THEIR JOBS!

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LETTERS TO THE EDITOR

* * *

Some of the best British (jammed) jazz was waxed in the few years immediately prior to the war. No doubt greatly due to the fact that our hot men were able to travel over to the Continent, swing along with the masters, and then return in time enough before the influence was corroded by the demands of our too numerous "corn merchants."

Such a disc is the coupling "Early One Morning" and "Drink To Me Only," by Leonard Feather and Ye Olde English Swynge Band, Decca F6810; but it has recently come

to my notice that two master numbers have been issued for the first-mentioned side.

My brother's (master No. 2912-2) was bought when the record was first on sale, and has quite different solos from my own (master No. 2912-1), which would appear to be the first—and probably inferior—cutting.

It would be interesting to know why the Decca Company have now issued the first master when they have (what they evidently considered) a perfectly good—or better—one (at their disposal, and on the market.

Stafford.

AL STEWART.

* * *

77

Journal Society To Be Swung Clinic on Blues

79

An assemblage of leading blues musicians and critics, headed by Benny Goodman, will join the Chamber Music Society of America for the "Blues in the Night" discussion and demonstration to be held in the Blue Room of the Waldorf Astoria from 11 p. m. tomorrow to dawn Friday.

This will mark the first time that any such group has met in a scholarly discussion of the blues from the instrumental, vocal, boogie-woogie, social, spiritual and satirical aspect.

To further enhance the seminar of musical experts, Henry "Red" Allen and his band, leading exponents of "blue" music, will be on hand to play throughout the night.

JOURNAL HIT ON MENU.

The Sunday Journal-American's current weekly song hit will be one of the featured numbers.

Pete Johnson and Albert Ammons, piano duo from Cafe Society Downtown, will represent boogie-woogie.

Ruby Smith will sing some of the numbers made famous by her aunt, the fabulous Bessie Smith.

Joshua White will demonstrate social and protest blues.

CRITICS FROM ABROAD.

Swing critics from a dozen European countries, where American jazz for many years has been considered an art form, will be present to clarify technical aspects of the blues.

They will include Robert Goffin, famed Belgian criminal lawyer, novelist and jazz fan; Baron Timme Rosenkrantz, Danish nobleman and swing critic; Leonard Feather, British composer and jazz journalist; Harry Lim, from the Dutch East Indies, and America's own swamis of swing, John Hammond, Charles Edward Smith (author of "Jazzmen") and others.

RECORD 'JAM' SESSION.

Included on the "Blues In The Night" board of inquiry of the Chamber Music Society of America will be Eddy Brown, Edwin Hughes, Sigmund Spaeth, Dr. Carlton Sprague Smith, Horace Johnson, Erno Rapee, Phillip James, Oscar Wagner, Leonard Lieblich, Albert Stoessel, Dr. Clarence Adler, Wilfred Pelletier, and Leonard Joy.

The peak of discussion is expected to be reached sometime around dawn when a genuine jam session will be in progress.

All musicians will improvise on blues choruses for the board. It is planned as the longest "jam" session in the history of popular music.

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They Called it 'Blues In the Night'



BENNY GOODMAN . . . was there

The most extraordinary musical gathering of the year took place at the Waldorf-Astoria on the night of Nov. 6. They called it a "Blues In The Night" Seminar and the chief promoters were Warner Brothers' press agents, since they have a film of the same title. It also made good publicity, one assumes, for Eddy Brown and his Chamber Music Society of America, who also sponsored it.

The idea was, ostensibly to bring a bunch of longhair critics together to examine the blues and its place in American music. Blues artists and jazz critics were invited by the dozen. The evening began with an interminable series of speeches by such folks as Sigmund Spaeth, Leonard Lieblich, Allen Roth, Albert Stoessel, and Eddy Brown himself. All of them dilated on jazz, mostly taking the patronizing view that it was really quite good fun in its place but not one of them got to the subject of the blues, which was mercifully broached about 1 a. m. by Leonard Feather, emcee and jazz spokesman for the affair (he also pulled a surprise later in the evening by playing the blues piano accompaniment for Ruby Smith).

Boogie Represented

After this the music got going. Joe Thomas, a fine trumpet player, made a good impression with his

new sextet. Joshua White's guitar playing and blues lyrics were a treat. Ruby Smith, niece of the late Bessie, sang some of her aunt's great numbers and did a notable job. Larry Adler improvised a blues on the harmonica, Calvin Jackson and Alec Templeton took turns at the piano. Albert Ammons from Cafe Society Downtown represented boogie-woogie.

By the time this had all happened, most of the longhairs were too busy with their Scotches and their arguments pro and con jazz to pay much attention to the music, but there was a distinct hush when Benny Goodman and Teddy Wilson sat in with Thomas' band.

Blues In The Night

Attendant ears still retain the memory of some of the most exquisite blues playing never put on wax, as heard in that room at the Waldorf around 3 a. m. Goodman has never played better and obviously never enjoyed himself more.

At 3:11 a broadcast took place, half-an-hour of thoroughly informal talking, singing and playing going out of the room into thirty states, via Mutual. When the party broke up a little after 4 a. m. nobody knew much more about jazz or blues than when they had walked in, but dozens of flash-bulbs had been used.

RETROSPECT OF THE YEAR IN JAZZ

By LEONARD G. FEATHER

THE past year in jazz may be remembered, by musicians if not by the general public, as the year in which swing music went high-hat. There were no strictly musical developments to match this sudden assumption of dignity in a musical form that is fundamentally undignified. It was a manifestation of the spreading of Hollywood psychology rather than a natural product of the music itself.

The chief form taken by this movement to put jazz on a higher plane was the wave of recitals, school and college lectures, "coffee concerts" and other gatherings at which a serious study of the subject was undertaken. Although the true jazz enthusiast still knows that the music can be better examined and enjoyed in a night club, the trend is undeniably in the other direction.

The documentary aspect of jazz also had a banner year with the publication of polysyllabic treatises in the most unlikely places, and the emergence of several new publications devoted to popular music.

Another significant development during the year was the increased use of strings, notably in several of the more prominent white swing bands. Though this tendency also seems to be linked with the desire to give jazz a touch of prestige, it happens that the results in some cases have been far from objectionable.

Addition of Strings

Artie Shaw has been touring with a colossus of a band, thirty-two pieces strong, including fifteen strings. This sort of thing is usually associated with pseudo-symphonic jazz, but Shaw was the first to apply the idea to modern swing music, and though his work has at times been too pretentious, he has produced a great deal of laudably fresh and colorful material.

Another jazz maestro, Harry James, has done equally well with only a string quartet. Charlie Barnet, Jan Savitt and others have been experimenting with string sections, and it may be that such bands as Glenn Miller's and Tommy Dorsey's, which were originally conceived as swing groups but now seem to lay most of the emphasis on "sweet" music, will also dabble in fiddles during 1942.

Incidentally, this leaning toward non-swing music on the part of the big swing bands is reaching alarming proportions. When a band like Gene Krupa's starts recording waltzes and the piano-playing of the once idolized Earl Hines is subordinated to the sentimental vocal quartet with which he sells his band, the time has come to remind unwary novitiate that jazz is where you find it. It will not necessarily be found by listen-

Tendency Away From Hot Playing—New Bands

ing to a typical dance band broadcast, even if the leader was formerly considered to be an immortal of jazz.

It is also advisable to point out that the recent crop of Hollywood productions with a jazz theme which started to sprout when the movie moguls seized on swing music as a profitably novel subject, can be disregarded as contributions to the better understanding of jazz. Most of them to date have shown a fundamentally wrong approach and are liberally sprinkled with factual and chronological errors.

It is not hard to decide which were the outstanding swing bands of 1941, for there were scarcely any new groups on the scene. Duke Ellington retained his unique position as the foremost creative force with the greatest aggregation of talent in jazz history. Benny Goodman, still a first-class jazz clarinetist, and his unique arranger, Eddie Sauter, helped to keep the Goodman band at the top of the popular swing department, unchallenged as it has been for six years. Two talented individual stars came to prominence in the Goodman band of 1941: an 18-year-old pianist named Mel Powell, who should have a brilliant future, and the excellent trombonist Lou McGarity.

Only one outstanding band has emerged during the past year. Formed just fourteen months ago in Los Angeles by Lionel Hampton, alumnus of the Goodman quartet, it has recently made its New York debut and created a great impression. Hampton, acknowledged as the outstanding exponent of jazz on the vibraharp (or vibraphone), managed to assemble a group of unknown youngsters and produce music that is fresh, exhilarating and inspired.

Chance for Ad Libbing

One of the chief attributes of Hampton's orchestra, which might provide an object lesson for many prominent leaders, is the abundance of improvised solos allowed for in the arrangements, giving almost every man in the combination a chance to display his gift for ad libbing. Hampton, though a brilliant soloist himself, does not attempt to hog the limelight. Another feature of this ensemble, unique among colored bands, is the fact that two of the saxophonists double on violins, one of them being that rara avis, a hot fiddle soloist.

No other new colored band has come to the front during 1941. The most promising white groups are those of Francis "Muggsy" Spanier, a fine trumpet player whose big

band upholds the old Dixieland tradition; Sam Donahue, one of the best young arrangers, who plays tenor sax and tries to make his band sound like Jimmie Lunceford's; and Sonny Dunham, a trumpet and trombone player whose own solo work is weak from the jazz standpoint, but whose band also does a competent job of echoing Lunceford's style. Les Brown, the young arranger who has been a band leader for several years, at last began to attract attention with some highly commendable work on records and radio. For originality of ideas, the Harry James band probably achieved more than any other white ensemble during the year.

A development which has aroused considerable speculation and excitement in the jazz world during 1941 is the increasing use of Negro talent in white bands. Following the lead set by Benny Goodman, several other leaders, including Gene Krupa, Artie Shaw and Charlie Barnet, each hired an outstanding Negro trumpet player. Since these experiments were uniformly successful and the artificial race barriers seem at last to be breaking down it can be forecast that this truly democratic tendency among the white bandsmen will not be limited to trumpet players during the coming year but will be extended until the ideal of an all-star mixed band has finally been achieved.

Among Small Bands

In the small-band field there has been nothing new except a variety of ephemeral groups with no fixed personnel or style. The most successful of the organized small bands is still John Kirby's, which is the only Negro band boasting a commercial radio show—no doubt because it continues to swing Chopin and Tchaikovsky and to produce the neat, effete music that fascinates any audience impressed by technical virtuosity.

Now that the ASCAP-network dispute is a thing of the past it can be confidently assumed that the swinging of classical and public-domain works will go into a decline during 1942. In any case even the most patient listener will surely become sated with this sort of thing and will demand that jazz stand on its own feet.

It is also safe to predict that boogie-woogie piano playing will burn itself out within the next twelve months, having become a regrettably overrated pastime in 1941.

To sum up, if the war does not make irreparable inroads on the ranks of the younger jazz men there should be an opportunity during the next year for a few newcomers to enter the field and give some competition to those who, through stagnation and lack of initiative, have been content to rest on their laurels during 1941.

Billboard
Cincinnati, Ohio
Jan. 10, 1942

Dig It, Prof!

NEW YORK, Jan. 3.—In what is believed to be the first attempt to treat jazz as a subject of serious study, New School for Social Research here will offer a 15-week course on "Jazz, the Music of America," beginning February 4.

Course will be conducted by Robert Goffin, Belgian swing seer, and Leonard Feather, currently associated with Davis-Lieber.

A flock of swing heroes will furnish examples of the subject under discussion. Among musikers already lined up are Benny Goodman, Artie Shaw, Benny Carter, W. C. Handy and Harry James.

from *Evening Star News*
1/17/42

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Billboard
Cincinnati, Ohio 81
Jan. 10, 1942

Music Items

Publishers and People

C. L. BARNHOUSE Music Company, Oskaloosa, Ia., established in 1886, has affiliated with SESAC. Barnhouse catalog contains 3,000 compositions.

E. B. Marks has taken over *Ages Ago*, by Lou Sugarman and Albert Gamse. Song has been recorded by Tito Guizar.

Henry (Hot Lips) Levine, NBC maestro, has collaborated with Leonard Feather on something called *A Slight Case of Love*, to be published by Robbins.

Green Bros. are publishing *On the Old Assembly Line*, by Ray Henderson and Buddy Green. Glenn Miller has waxed it.

Alan Courtney, WOV record emcee, has written a book called *What Time Is It?*, which will be published by Simon & Schuster. Full chapters are devoted to the band and publishing fields.

Orchestra World
Saugerties, N.Y.
Feb. 1942

Jazz Goes Scholarly

Robert Goffin, well-known Belgian criminal lawyer, writer, and swing fan starts a jazz course at the New School for Social Research, New York, February 11. It will be given in collaboration with Leonard Feather and will feature a long list of celebrities who will appear as guests of honor at some of the lectures. There will be 15 lectures in all, starting off with the "Beginnings of Jazz," "The Blues," and "Ragtime."

afro American 1/10/42

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Boogie-Woogie Pianists



A new idea in musical settings offered in the Tallulah Bankhead play, "Clash by Night," features the piano team of Sammy Price (left) and Arthur Gibbs (right), seen above with Leonard Feather, British composer-critic. Price, a Decca recording artist, rose to fame during a long engagement last season at Cafe Society Downtown in New York.

Down Beat 1/15/42

Goodman Learns of his Poll Victory



New York—Benny Goodman, left, was officially notified of his winning the *Down Beat* poll (swing band division) on Station WMCA's "Platterbrains" program two weeks ago. Shown above with Dave Dexter, Jr., the New York editor of the *Beat*; Leonard Feather, British jazz authority, and Milton Gabler, hot record expert, Benny heard the good news as "Platterbrains" took the air with Bob Bach emceeding. The program, one of the favorite musician shows in New York, is sponsored by Crawford Clothes. Guest artists appear each week and listeners send in questions trying to "stump" the experts. *Down Beat* Pic by Ray Levitt.

Afro-American, Jan. 17, '42

Henry Levine to Cut Razaf's New Tune

NEW YORK. — Andy Razaf's latest number, "Mound Bayou," dedicated to the all-colored Mississippi town of that name and set to music by Leonard Feather, will be recorded by Henry Levine in his forthcoming "Strictly From Dixie" album on Victor.

BILLAGRAD

Music Items

Publishers and People

LOEB-LISSAUER'S latest, *Hereafter*, by Alan Courtney, will be introduced by Glenn Miller. Records will be made by Les Brown, Teddy Powell, Guy Lombardo and Claude Thornhill.

Indigo Music's first outstanding ballad is *The Heart You Stole From Me*. Charlie Barnet was first to wax the ditty.

PITTSBURGH COURIER Feb. 7

NEGRO JAZZ BECOMES IMPORTANT PART OF NEW SCHOOL COURSE

NEW YORK CITY, Feb. 5.—Jazz, one of America's most remarkable musical expressions, will take its proper place in the halls of higher learning next week when it is offered as a complete course in the curriculum of the New

School of Social Research. Entitled "Jazz," the new course will receive its initial introduction by Benny Goodman and W. C. Handy, who have been invited as guests of honor.

The new department will be headed by Leonard Feather, noted English authority on jazz and Robert Goffin, famous Belgium criminal lawyer. Feather, who is well known among musicians of both races as a composer, lyricist, arranger, swing critic and press agent, has been writing about jazz since he first came to this country from London. He has done several pieces for Negro publications and is a known patron of swing and Negro music in all forms.

Goffin came to this country two years ago before the surge of Hitler's troops. Though a famous figure he has been interested in jazz since childhood and was

the writer of the first book on the subject.

A significant feature of the course is the fact that special emphasis will be laid on the part played by the Negro in the development of this phase of modern music. All but a few of the fifteen lectures will deal with colored musicians and two entire chapters will be devoted to Louis Armstrong and Duke Ellington. All lectures will be illustrated by either live or recorded music.

The first such lectures were tried by Lincoln university last year with Count Basie as the professor and his small orchestra as illustrators. Since such schools as Yale, Harvard and Columbia have expressed desire to include the teaching of and about jazz in their regular set-up of higher learning, notwithstanding, the course scheduled at

Journal & Guide Feb 17

Lecture Jazz To Be Held in NYC

NEW YORK CITY—Everyone who believes in the future of jazz, and considers it a subject worthy of serious study, will be interested in the news that a complete course of lectures, entitled "Jazz—The Music of America," will be given at the New School For Social Research, 66 West 12th Street, New York City, starting next Wednesday, February 11th, and continuing every Wednesday for 15 weeks. Benny Goodman will be guest of honor at the first lecture.

Authoring the course are Robert Goffin and Leonard Feather. Goffin, a Belgian, is one of the most versatile men ever to deal with jazz. He is also a champion at checkers and ice skating, an accomplished chef, author of plays, books of history and biology, as well as one of the first books on jazz ever published. Leonard Feather is well known among musicians as a composer, lyricist and arranger as well as a swing critic and press agent. He has been writing about jazz, both here and in his native London, since he was 17, and has often contributed to Negro publications.

A significant feature of the course is the fact that emphasis will be laid on the part played by the Negro; practically every one of the 15 lectures will deal with colored musicians, and two entire chapters will be devoted to Louis Armstrong and Duke Ellington, respectively.

Anyone can come to the lectures, which are open to the outsider as well as to regular students and will be illustrated by live or recorded music.

the School of Social Research is the first such to be announced with a definite plan of follow through.

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with the Music Schools

THE thirty-seventh anniversary concert of the Institute of Musical Art of the Juilliard School of Music was held January 16th with a program by the Musical Art Quartet. Sascha Jacobsen, first violinist of the quartet is a graduate of the Institute. Other members of the group are Paul Bernard, second violin; William Hymanson, viola; and Marie Roemaet-Rosanoff, cello.

The Institute was founded in 1905 by Dr. Frank Damrosch with the generous financial support of James Loeb, who gave the initial endowment of \$500,000 in memory of his mother, Mrs. Betty Loeb, who was one of the leading figures in the musical life of New York. She was a great lover of chamber music and it was agreed, when Mr. Loeb gave his support, that on each anniversary of the Institute, a concert of chamber music would be given in her memory.

In an attempt to treat jazz as a subject of serious study, the New School for Social Research is offering a fifteen weeks course on Jazz, the Music of America, beginning February 4th. The course, which will be illustrated by live music as well as by records, is readed by Robert Goffin, noted Belgian swing critic, assisted by Leonard Feather, English composer and journalist. A galaxy of jazz luminaries will collaborate in the series, including Benny Goodman, Artie Shaw, W. C.

Handy, Benny Carter, Harry James and others. Among the special topics to be treated are: the blues; ragtime; Black jazz; the negroes who made jazz; jazz in Europe; White jazz; Louis Armstrong; Duke Ellington; Chicago musicians; boogie-woogie, etc.

Goffin is the author of the first book on the subject, published in Belgium a dozen years ago. By profession he is a criminal lawyer and has written books on legal finance, history and geneology. He is also editor of "La Voix de France." Feather has made special band recordings for Decca, Columbia and Victor, and also is a writer of lyrics, music and arrangements for Count Basie, Duke Ellington, and other leading bands. He is a well-known contributor to these pages.

WITH THE PUBLISHERS

(Continued from page 29)

of all aspects of performance, from singing to stagecraft. The book is particularly rich in the varied lore of the opera house. Here is a kaleidoscopic picture of the opera from its creation in 1600 up to 1941.

List of American Orchestra Works Recommended by WPA Music Project Conductors. Mimeographed, 52 pp. Washington: Federal Works Agency.

As a matter of record this imposing list of works and the valuable information contained is worthy of record. It was issued primarily for the reference of WPA conductors, but it is assumed that copies are available for the use of those interested, particularly libraries—in which it should prove a valuable reference document. A total of 269 works are listed, by 167 composers, 154 of whom were still living as of last July.

Duke, Louis Subject of Research in Jazz

Also
American
Feb. 7

NEW YORK. — The much-maligned subject of jazz will at last be treated as a matter for formal analysis and study at the New School for Social Research in Manhattan, beginning February 11.

The course of fifteen lessons entitled "Jazz Music of America," is authored by Robert Goffin, eminent Belgian criminal lawyer, historian and jazz fan; and Leonard G. Feather, British composer and swing critic.

Practically every one of the fif-

teen lectures will deal with colored musicians, with two entire chapters being devoted to Louis Armstrong and Duke Ellington, respectively. The lectures will be illustrated by records, and many noted jazz stars and leaders will appear as guests of honor.

The lectures will take place every Wednesday evening and will be open to the general public as well as regular students at the New School, located at 66 W. Twelfth Street.

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Duke Retains Position in Jazz, Says Feather

Down Beat
Chicago, Ill.
Jan. 1, 1942

Jazz Hits the Classroom in New York City

New York—Jazz has attained university status! After several isolated attempts in the form of lectures by visiting bandleaders, the subject has finally been deemed worthy of a full, officially sponsored course.

Starting Feb. 4, and continuing for 15 weeks, a series of lectures will be given at the New School for Social Research in Manhattan, dealing with the history, development and personalities of jazz. Robert Goffin, noted Belgian jazz hound, will devise the talks in collaboration with *Down Beat* contributor Leonard Feather. The course is being included in the New School's regular curriculum with full details listed of the various subjects, such as Blues, Louis Armstrong, Chicago Musicians, Boogie Woogie, Duke Ellington, etc.

Goffin, who has been in this country 18 months, has been called the world's most versatile jitterbug. Formerly Belgium's foremost criminal lawyer, he is also a checkers champion; author of books on legal finance, gastronomy, poems, rats, spiders, eels, history and genealogy; he has written a play with the great Maeterlinck, is editing a French magazine in New York, is an expert ice-skater and chef, and can lift four men with his bare hands. He also likes jazz.

NEW YORK—Duke Ellington retained his position as the foremost creative force with the greatest aggregation of talent in jazz history during 1941. Leonard G. Feather, British composer and critic, reveals in his retrospect of the year in jazz. Lionel Hampton, alumnus of the Benny Goodman quartet, is credited with having produced the



most outstanding band of the year. This aggregation was formed just fourteen months ago in Los Angeles and recently made its New York debut where it created a great impression.

Kirby Most Successful

John Kirby's small band is rated as the most successful by Mr. Feather, who attributes Kirby's success to his swinging of Chopin and Tchaikovsky numbers and his "neat, effete music that fascinates any audience impressed by technical virtuosity."

The jazz world during 1941 was marked by increasing use of colored talent in white bands, including Goodman, Gene Krupa, Artie Shaw and Will Osborne, each of whom hired an outstanding colored trumpet player.

Williams on Own

Goodman began with Cootie Williams, who later stepped out to form his own band; Krupa is working Roy Eldridge; Shaw boasts Hot Lips Paige, and Osborne is featuring Red Mack.

Bands during the coming year, according to Mr. Feather, will not be limited to trumpet players but "will be extended until the ideal of an all-star mixed band has finally been achieved."

Chi. Defender
1/17/42

Andy Razaf's latest number, "Mound Bayou," dedicated to the all-Colored Mississippi town of that name and set to music by Leonard Feather, will be recorded by Henry Levine and his forthcoming "Strictly From Dixie" album on Victor.



J. TEAGARDEN



GOODMAN



KRUPA



HERMAN

THE year 1941 saw the advent of quite a few new bands, but few became national figures to the extent of disturbing the balance of well-established outfits.

Recordings reached a new high in promotional value as radio and BMI collaborated to dull the worth of airings.

Personal appearances, one-nighters and theater dates were on the whole very much on the upgrade. The old ruling, however, that big name bands make money on one-nighters while the middle names take a beating held true.

It seems that 1941 was a year in which the music world settled down. Nothing startling developed in the way of styles or variations in old styles. But let's go down the line and see what's happened to our old and new favorites.

At the beginning of the year, Benny Goodman was an unknown quantity. Coming back from an illness which had forced him to disband and start anew just a month before, the question was posed as to whether Goodman, would be able to retain his grip on first place in the dance whirl. Sparked by a revitalized leader, whose status as a clarinetist grew greater every day, the Goodman band had no trouble in re-asserting its former superiority. Much of the credit for Goodman's new band must go to Eddie Sauter, his brilliant arranger. It takes time to get accustomed to Sauter's ideas, but the more knowing soon recognized the fact that Goodman was playing a richer and more colorful type of music, without losing any of the basic rhythm that has always stamped a Goodman band.

Artie Shaw was another in whom great interest was shown. On the plus side of the ledger, credit Shaw with at least attempting something different. Shaw's unpredictability makes it difficult to assess the future of the band. It might be mentioned in passing that Harry James made as effective use of four strings as Shaw did of 15.

No review of the year would be complete without the note that Jimmy Dorsey has finally passed Tommy in public appeal. Jimmy did it by deliberately staging an all-out commercial drive for popularity and junking his previous musical ideals. The singing-duo of Eberly and O'Connell played a large part in the

Dorsey success. Tommy, on the other hand, provides a modicum of fodder for the swing fans with his Sy Oliver specialties. Balancing that, of course, are the Pied Pipers. It must be itemed that Jimmy, had the hottest band of the year on records and Tommy wasn't too far behind Jimmy's sales figures.

Glenn Miller is still making piles of currency and retains his popularity with the majority of dance fans. During the year Glenn was helped by a picture and consistent record sales. He also absorb-

It's a certainty that the Hampton band will be one of the real top-notchers in 1942.

Among the bands which neither flopped notably nor produced any great excitement in 1941 were those of Bobby Byrne, Jan Savitt, Woody Herman, Teddy Powell, Tony Pastor, Will Bradley, and Charlie Barnet.

Many well-known bands, such as Raymond Scott's were under the handicap of not being able to play their own ASCAP music on the air, but managed to overcome the problem and take quick advantage of the settlement two months ago.

Turning to the year's new bands, you find that the most significant tendency was the belated adoption of the Lunceford formula as a pattern for orchestral style. A raft of the younger groups came out in rashes of clipped brass, smearing saxes, and broken rhythm effects, mostly inspired by two former Lunceford arrangers, Sy Oliver and William Moore.

Most of these bands mixed in a generous helping of Basie-aping as well; in fact, half the piano solos in the 1941 swing bands seem to consist of bass fiddle breaks.

One band which apparently started out in a Lunceford groove but found a style of its own is Les Brown's. Because he has been around for several years without hitting the jackpot, Les deserves plaudits for his sudden spurt to fame this year, aided mostly by several hit records and consistent airtime, plus resourceful handling.

Also tinged with the Lunceford mark are the young bands of Sonny Dunham and Alvino Rey, though the latter has too many additional personal qualities to cause any doubt about its identity. The Sam Donahue band, less successful than these two commercially, has made several records that show great promise and it is with a heavy pen that we report the probability that this group may be broken up because of personnel depletion caused by the draft.

More on the sweet side, three new groups have apparently made the grade during the year: Claude Thornhill's, Charlie Spivak's, and Vaughn Monroe's,

(Continued on Page 26)

1941 In Review

By
Hal Davis and
Leonard Feather

ed Bobby Hackett.

Duke Ellington stayed on the West Coast for most of the year. His recordings have been unusually fine, even for Duke, and he's had a couple of commercial tunes. "I Got It Bad" is doing well for the Ellington name.

The Krupa band seems to be still groping around for a definite style, despite two valuable assets in Roy Eldridge and Anita O'Day. Chalk up good promotion for Bob Crosby via the silver screen—but disappointing results upon release.

Jimmie Lunceford needs more outstanding material, although this band continues to remain a great stage attraction. Count Basie, on the other hand, has lost ground musically, especially now that he has so many imitators.

The outstanding new colored band of the year was the youthful Lionel Hampton organization. The unit displays not only Lionel's individualistic talents, but an exceptional array of new star soloists.



DUNHAM



HAMPTON



J. DORSEY



LUNCEFORD

Baton
1/42

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1941 In Review

(Continued from Page 11)

all of them practically unknown a year ago.

Among the "musicians' musicians" whose rise has caused enthusiastic trade talk are Jack Teagarden (aided by the "Birth of the Blues" picture), Muggsy Spanier, whose band may well be the logical Dixieland successor to the Bob Crosby bunch; Stan Kenton, about whom we will know more when he finally hits New York next month; and possibly Earl Hines, though his rise to the top-selling record ranks has been achieved through the adoption of a heavily commercialized style.

Fletcher and Horace Henderson both started out with new bands, and the odds at present seem to be in favor of the younger brother, who has a more polished and certainly more modern unit. Louis Armstrong, Cab Calloway, and Erskine Hawkins are about the only other colored bands we haven't mentioned which are doing more than satisfactorily as commercial attractions.

However, even if 1941 was not a banner year for colored bands, it certainly saw an increased tendency towards the breaking down of artificial race barriers in jazz. Stimulated by the success of Benny Goodman's pioneering, Gene Krupa hired Eldridge; Shaw got Page, Barnet took Dizzy Gillespie, Osborne hired Red Mack. We can't imagine why it should only be colored trumpet players who get these breaks with white bands, and hope that the New Year will see an extension of the idea to other sections and other bands.

On the whole it can be said that 1941 was a good year in the orchestra world. True, there are still hundreds of good musicians who are starving and hundreds of uninspired players who are growing fat, but the proportion seems to become more reasonable year by year. Even allowing for the problems that will be presented by the national situation, it is safe to look forward to a still better year in 1942.

Down Beat Feb. 1

College Jazz Course

It seems that prejudicial, angered parents who won't allow their sons and daughters to go visiting "low" night clubs and dance halls, where their favorite jazz can be heard, will have little excuse for keeping the youngsters away from swing music after February 4.

That's the day when Robert Goffin, eminent Belgian criminal lawyer, historian, novelist, chef, skating champion, checkers champion and jazz student, will start to present his own course of 15 lectures on jazz at the New School for Social Research in Manhattan.

Considering the astonishing versatility of Goffin (the few accomplishments listed above give only a limited idea of the scope of his activities) it is hardly surprising that he has managed to break down the educational barriers that have always existed against the dissemination, in America's great places of learning, of a better knowledge of jazz. After all, he argues, this is the latest and most important branch of strictly American folk music, and as such it deserves serious analysis and appreciation in a dignified, officially sponsored atmosphere.

So the New School has gone in to the scheme wholeheartedly, listing the fifteen lectures in its latest curriculum. This writer, having seen some of the manuscripts Goffin has been preparing and having offered to assist him in every possible way (including the translation of the lectures, which he's writing in French but will deliver in English) can confirm that the subject is being handled with every respect for authenticity, and in a manner which will supplement considerably the present documentary evidence on the background of jazz.

The lectures will be open to the general public, taking place every Wednesday evening, with illustrations on records, and probably by noted swing musicians in person.

—LEONARD G. FEATHER

CUE, Feb. 7

THE ANATOMY OF JAZZ

FEW radio listeners ever hear any true jazz, according to syncopundits Robert Goffin and Leonard Feather whose 15-week course in *Jazz, the Music of America* begins FEB. 11 at the New School for Social Research. What is usually mistaken for jazz is synthetic commercialized semi-swing, operatic jazz and symphonic jazz, and various distillations of pure corn. Of course, a lot of people like corn; Guy Lombardo was elected "King of Corn" by *Down Beat Magazine*, and his fans multiplied.

The objective of the course is to broaden horizons and teach students to identify swing. To this end the collaboration of many a true jazz artist has been enlisted. Some of them, such as Benny Goodman, the first guest artist, will probably have something to say. Some may feel impelled to demonstrate their points instrumentally. (Lectures will be illustrated with live orchestras and records.) Others, less articulate, will just sit in on the classes. But to jive addicts, the mere presence of Louis Armstrong, Count Basie, Artie Shaw, W. C. Handy and other dispensers of jumping rhythm is enough.

Messrs. Goffin and Feather haven't much patience with amateur jive lingo and consider the term "agony pipe" for clarinet typical of the phony patois. Some of their other challenging theories: "The best jazz is usually discovered in smoky little night clubs. . . . Duke Ellington is a truer exponent of jazz than Gershwin. Gershwin wrote operatic jazz and though most critics love his songs they have little admiration for the *Rhapsody*. . . . White-man isn't a true jazz man. His music is symphonic and many a good hot musician has been buried in his orchestra."

Mr. Feather has arranged and written lyrics and music for true jazz leaders on both sides of the Atlantic. Dr. Goffin, once a criminal lawyer, is a champion chess player, a fancy ice-skater, a Cordon Bleu chef, a naturalist, playwright and strong man.

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SONG HITS March 1942

OUR READERS say . . .

GENTLEMEN:

For many years I have been buying SONG HITS Magazine and I can truthfully say I found it one of the best and most delightful lyric magazines.

Yours sincerely,

C. O. R. O.

Rio Piedras, Puerto Rico.

DEAR SIR:

I have been receiving your magazine SONG HITS for some years. I now have 48. The first one I received was in 1937, and have never missed one since. I enjoy it very much.

Yours very truly,

D. M. S.

Kingston, Ont.

DEAR SIR:

I want to make known my surprised and delighted reaction to the article on jazz and its future by Leonard Feather. That, gentlemen, is not only erudite but also readable—an amazing combination. Let's have more of him and his type of article.

One of your readers,

E. K.

Washington, D. C.

DEAR SIR:

ROCHELLE LEADER 1/22/42

NEW YORK

Correspondence

By Tim Gayle

WHERE THE CREDITS ARE DUE

Any column about New York, the magic thoroughfare known as Broadway, the mythical Tin Pan Alley, must, if it's not written in New York, depend on correspondence via mails and night wires for its sources of information—and interest. Credit for the intentions of this post must go to several, and in particular Leonard G. Feather, the British jazz critic now in America and writing for *The Baton*; Steve Hannagan, the famed praise agent of Miami and Sun Valley; Irene Oviatt at CBS and Bill Miller at NBC; Margaret Hartigan of RCA-Victor's commendable press division. The column is, by way of introduction, exactly as the title suggests: New York correspondence.

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URES Feb. 1942

METRONOME

THE DIARY OF OUR OWN JIMMY BRACKEN



SATURDAY—Caught Bob Bach's Platterbrains show on WMCA, which is always a lot of fun. Leonard Feather starred as he picked soloists out of some real hazes. Then to catch Johnny Long at Roseland, where the whole band was sur-

THE NEW YORK TIMES, WEDNESDAY, FEBRUARY 11, 1942.

MUSIC NOTES

BENNY GOODMAN
BENNY CARTER **EARL HINES**
Guest Artists
in
The Course
Jazz, the Music of America
Wednesday, Feb. 11, 8:20 P. M.
Admission \$1.75
The New School — 66 West 12th St.

ter Theatre, 103d Street and Riverside Drive, 8:30; program of compositions by Alex Walsh, to be presented by the Harmony Guild of New York, Room 522, Steinway Hall, 8:30; Jan Kiepura, tenor, Anne Browne, soprano, joint recital, Brooklyn Academy of Music, 8:30.

Lecture-recitals today: Edward Kilenyi, artist, Olin Downes, lecturer, New York Junior League, 221 East Seventy-first Street, 11 A. M.; "The Art Song," Olga Samaroff Stokowski, lecturer, and Ruth Kisch-Arndt, contralto, Town Hall, 5:30 P. M.; "Jazz, the Music of America," Robert Goffin and Leonard Feather, lecturers, Benny Goodman, Benny Carter and Earl Hines, assisting soloists, New School for Social Research, 8:20.

PEOPLE'S VOICE Feb. 12

Jazz Lectures Series Opens

The first of a series of 15 lectures on the evolution of jazz music of America was scheduled to be held at the New School, 66 West 12th street, Wednesday of this week.

Supervised by Robert Goffin, white musical authority, assisted by Leonard Feather, white composer, arranger and publicity man, the lectures will be illustrated by records and the use of instruments.

STAR-NEWS, Feb. 14

Aces of Swing at Session

Benny Goodman, Benny Carter and Earl Hines were artists at the New School for Social Research, 66 West 12th St., on Wednesday, Feb. 11. They appeared with Robert Goffin and Leonard Feather in their course, "Jazz, the Music of America," which opened that evening.

Melody Maker, Jan. 17.

* * *

LEONARD FEATHER, one-time "M.M." record critic, is running weekly radio over WMCA, New York, every Friday. "Platterbrains" is the title, a jazz quiz show. Here's a typical question:—

Give alternative titles by which these numbers were once known: "What's New?" "Tiger Rag," "I'll Never Be The Same," "Sugar Foot Stomp," "Mood Indigo," and "Squeeze Me."

Amuse yourselves for a bit. We'll give you the answers next week.

N.Y. AGE Feb. 28

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W. C. and Helen Lecture Guests

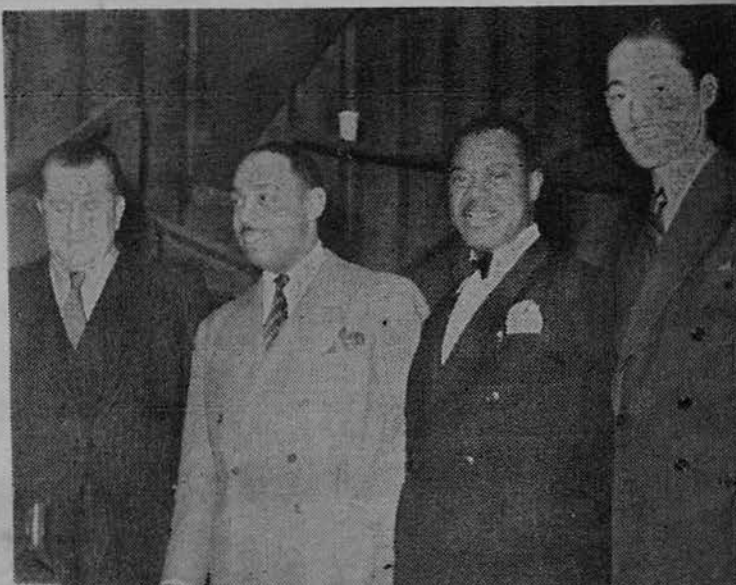
W. C. Handy, of "St. Louis Blues" fame and Helen Humes of the Famous Door show, will appear in the second of a lecture series on "Jazz—The Music of America," Wednesday night at the New School for Social Research at 66 West 12th Street. Mr. Handy will appear as guest speaker while Miss Humes will offer a vocal blues demonstration.

Louis Armstrong, Benny Carter and Benny Goodman were guests of honor at the premiere lecture. The course, headed by white musical authorities Robert Goffin and Leonard Feather, will offer on its February 25 program, Henry "Red" Allen and Sidney Bechet of the New Orleans school of musicians, as well as native Liberian musicians from the African Student Group of Columbia University.

Humes, Brown Wax Three in Session

Helen Humes, singing star of the Famous Door show, and alto man Pete Brown of the Kelly's Stables gang put three on wax for Decca this past week. Andy Razaf's and Leonard Feather's "Mound Bayou," and Leonard and Carol Feather's "Unlucky Woman," plus Georgia White's "Gonna Buy Me A Telephone," were included in the session.

Diz Gillespie, the Mad Man of the Trumpet; Jimmy Hamilton, clarinet, and Charlie Drayton, bass, came from Benny Carter's crew for the session, to join Sam Price at the piano and drummer Ray Nathan on the band stand for the disc doings.



"JAZZ—IN AMERICA" speakers at the New School for Social Research's first of a series of 12 lectures, last Wednesday, were (left to right) Robert Goffin, sponsor; Benny Carter, band leader; Louis Armstrong, trumpet king, and Leonard Feather, British swing authority.—Levitt Photo.

MANY SEPIA STARS AT NEW SCHOOL LECTURE COURSE

Many colored and white jazz fans visited the New School for Social Research at 66 W. 12th Street in Manhattan last week when the first lecture was given in the series titled "Jazz—Music of America," by Robert Goffin and Leonard Feather.

Louis Armstrong, Benny Goodman and Benny Carter appeared as guests of honor at the second lecture, dealing with the blues.



HANDY African Student Group from Columbia University has arranged to send a

For the lecture next Wednesday (Feb. 25) something even more unusual is promised. The

African Student Group from Columbia University has arranged to send a

Journal & Review Feb. 21

BATON
Feb.
1942

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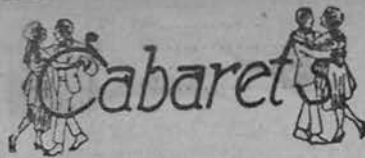


GONE WITH THE *Gayle*

By Tim Gayle

In "Blue" and "You Go To My Head" have earned him a high Ascap rating, has a hit in "Goodbye Mama, I'm Off To Yokahama." . . . Frances M. Gnass, Matt Furin, Bill Growall—they're all songwriters. The yen never escaped here, either. "Zagala," Harry James has in his books now, and "The France That Used To Be," has started picking up interest. Leonard Feather, who contributes to *The Baton* as well as to *Down Beat*, *Music & Rhythm* (and *Metronome*?) is a composer and lyricist. That should make it unanimous, except for Loma Cooper. She is possessor of a rare violin, a smooth-writing typewriter, but no lead sheets. Bless her soul.

Pittsburgh Courier Feb. 21



NEW YORK—Pete Brown "jump king" of the alto sax now being featured at Kelly's Stable, joined forces with Helen Humes, vocal star from the Famous Door to record a session in Decca studios last week.

The band included Decca's house pianist, Sam B. Price as well as Drummer Ray Nathan and three boys from Benny Carter's band: Dizzy Gillespie (trumpet), Jimmy Hamilton (clarinet) and Charlie Drayton (string bass).

Titles recorded included "Mound Bayou," by Andy Razaf and Leonard Feather; "Unlucky Woman," by Leonard and Carol Feather and "Gonna Buy Me a Telephone," by Georgia White. Feather supervised the session as well as writing arrangements.

The records, which are said to reveal that Helen Humes has an exceptional talent for singing blues as well as ballads, will be released on Decca's Sepia Series label very shortly.

PETE BROWN, HELEN HUMES IN DECCA RECORD SESSION

Pete Brown, "jump king" of the alto sax now being featured at Kelly's Stable, joined forces with Helen Humes, vocal star from the Famous Door, to record a session in the Decca studios last week.

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HUMES

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Lectures On Jazz Prove Successful

NEW YORK CITY—(ANP)—Many colored and white jazz fans visited the New School for Social Research last week when the first lecture was given in the series titled "Jazz—Music of America," by Robert Goffin and Leonard Feather.

Louis Armstrong, Benny Goodman, and Benny Carter appeared as guests of honor. At the second lecture, dealing with the blues, W. C. Handy was invited to appear as guest speaker, and Helen Humes was selected to offer a vocal demonstration of the blues.

For the lecture next Wednesday, February 25, something even more unusual is promised. The African Student group from Columbia university has arranged to send a group of native musicians from Liberia, directed by King Mbadiwi, to demonstrate the origins of the rhythmic ideas that laid the foundations for jazz. Several New Orleans pioneer musicians such as Henry "Red" Allen and Sidney Bechet will also be present.

Stars Galore Attend Jazz School Opening

NEW YORK—Many colored and white jazz fans visited the new school for Social Research at 66 W. 12th street in Manhattan last week when the first lecture was given in the series titled "Jazz—Music of America," by Robert Goffin and Leonard Feather.

Louis Armstrong, Benny Goodman and Benny Carter appeared as guests of honor. At the second lecture, dealing with the blues, W. C. Handy was invited to appear as guest speaker and Helen Humes was selected to offer avocal demonstration of the blues.

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and Goodman Lecture On Jazz



Benny Carter and Benny Goodman, center, with Robert Goffin, left, and Leonard Feather, right, at the New School for Social Research, New York. Goffin and Feather are giving a 15-week course of lectures on "Jazz—Music of America," and Carter, veteran saxophone artist, and Goodman were special guest lecturers at the opening of the course.

Times
New York City
Circulation 477,385 D.
802,386 S.
FEB 18 1942

MUSIC NOTES

Events tonight: "Lohengrin," Metropolitan Opera House, 8 o'clock; Yehudi Menuhin, violin recital, Carnegie Hall, 8:30; Alfred Mirovitch, piano recital, Town Hall, 8:30; Composers' Press Concert, program of contemporary American music, Haubiel Studios, 853 Seventh Avenue, 8:45; and Felix Roderick Labunski, pianist-composer; René Le Roy, flute, and Maria Maximovitch, soprano, Labunski program, Manhattanville College of the Sacred Heart, 8; Brooklyn Symphony Orchestra, Gerald Warburg conducting, Ruggiero Ricci, violin, soloist, and a chorus of sixty Brooklyn High School students, Brooklyn Academy of Music, 8:30.

Lecture-recitals today: "The Expansion of Opera," Olga Samaroff Stokowski, lecturer, Elsa Lora, soprano, Hubert Norville, tenor, and Antonio Lora, piano, soloists, Town Hall, 5:30 P. M.; "Jazz, the Music of America," Robert Goffin, Leonard Feather and W. C. Handy, speakers, Helen Humes, blues singer, soloist, New School for Social Research, 8:20.

Down Beat Mar. 1st.

Jazz Course On the Beat!

New York—A 15-installment course on "Jazz—Music of America," by Robert Goffin and Leonard Feather, got off to a flying start here when Benny Goodman, Louis Armstrong and Benny Carter appeared as guests of honor at the first meeting.

Subsequent lectures were to present W. C. Handy, Helen Humes, Sidney Bechet, and a group of native musicians from Liberia, all tying in with the story of the origins of rhythmic music. Next two subjects are, on March 4, "Evolution of jazz among the Negroes," and on March 11, "From King Oliver to Louis Armstrong."

M. M. Feb. 21st

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U.S. JIVE JOTTINGS

Hot Gossip from the States

* * *
Jazz has now attained university status. After several attempts by band leaders to give lectures on the

group of native musicians from Liberia, directed by King Mbadawi, to demonstrate the origins of the rhythmic ideas that laid the foundations for jazz. Several New Orleans pioneer musicians such as Henry "Red" Allen and Sidney Bechet will also be present.

music has now been given a full official sponsored course.

This started February 4 at the New School for Social Research in Manhattan, and will continue for fifteen weeks.

Robert Goffin, noted Belgian jazz collector, will devise the talks in conjunction with Leonard Feather. The course, which is included in full in the school's regular curriculum, includes Blues, Louis Armstrong, Chicago Style, Boogie Woogie, Duke Ellington, etc.

How about the L.C.C. including the same in their evening classes over here? Their famous advert. would be very true then.

* * *



GONE WITH THE *Gayle*

By Tim Gayle

press agents:

so speaking of

They probably interest me most this issue because, honestly, without them I don't know where a publisher such as myself could turn when he gets stuck. Some of them will go to bat for you, not only on material partial to their clients, but anything you might request. I've received splendid cooperation from all of them; particularly, however, Steve Hannagan, Leonard Feather, George Evans, Dave Alber, Jim McCarthy, and Esther Silsbee . . . And this is the December edition. Into it has gone many changes; the inauguration of several new thoughts. The Baton has seen hard days, has known its own "tough sledding." For these are troubled days, not for one people, but for an entire world. At Yuletide it is fitting to remember the one thing that will better all people; make happier an entire world: ". . . Peace on earth, Good will toward men." Sincere greetings, and deep appreciation to all who have made the continuation and the progress of The Baton possible.—T.G.

THE BATON

These Things I Remember:

Hearing Joe Reichman rehearse my "Zagala" and "The France That Used To Be," and telling me they were fine tunes. . . Having chicken at Bill Walker's 9th Hole rendezvous, and in between my second helping, catching a glimpse at the beautiful cover subject for an early issue: Patricia Willis, the song star of the smooth Eddie LeBaron band. . . Dinner with Archie and Mrs Bleyer; Harry James and Leonard Feather. . . Meeting Ruth Lowe, lovely authoress of "I'll Never Smile Again"

The Baton Songwriters

Someone has said there are certainly enough songwriters on The Baton masthead. . . Ruth Lowe, famous for her "I'll Never Smile Again," and she has a honey of a new one in "It's Raining Memories." . . J. Fred Coots, with The Baton since its infancy (it's not in knepants yet!) whose "Beautiful Lady

D.B. 1/11/42

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GIVE CLASSES IN JAZZ ANALYSIS

Something unique in the way of musical education will be promoted shortly when the New School for Social Research introduces into its curriculum a complete course of fifteen lectures devoted to the history and analysis of jazz.

This remarkable attempt to introduce jazz seriously to young students as a subject for detailed analysis will be undertaken by Robert Goffin, noted Belgian swing critic, with the assistance of Leonard Feather, British composer and journalist.

The fifteen lectures will comprise a whole history and analysis of jazz, with illustrations by records and occasionally by live music from guest stars.

The public will be admitted as well as regular students at the New School.

Jazz Hits the Classroom in New York City

New York—Jazz has attained university status! After several isolated attempts in the form of lectures by visiting bandleaders, the subject has finally been deemed worthy of a full, officially sponsored course.

Starting Feb. 4, and continuing for 15 weeks, a series of lectures will be given at the New School for Social Research in Manhattan, dealing with the history, development and personalities of jazz. Robert Goffin, noted Belgian jazz hound, will devise the talks in collaboration with *Down Beat* contributor Leonard Feather. The course is being included in the New School's regular curriculum with full details listed of the various subjects, such as Blues, Louis Armstrong, Chicago Musicians, Boogie Woogie, Duke Ellington, etc.

Goffin, who has been in this country 18 months, has been called the world's most versatile jitterbug. Formerly Belgium's foremost criminal lawyer, he is also a checkers champion; author of books on legal finance, gastronomy, poems, rats, spiders, eels, history and genealogy; he has written a play with the great Maeterlinck, is editing a French magazine in New York, is an expert ice-skater and chef, and can lift four men with his bare hands. He also likes jazz.

MANY SEPIA STARS AT NEW SCHOOL LECTURE COURSE

Many colored and white jazz fans visited the New School for Social Research at 66 West 12th street in Manhattan last week when the first lecture was given in the series titled "Jazz—Music of America," by Robert Goffin and Leonard Feather.

Metronome
New York City
Jan. 1942

Goffin, Feather Jazz Lectures

will be a featured series at the famed New York New School for Social Research. The adult education center will sponsor the course, starting February 4 for fifteen weeks, to be given by Belgian jazz critic, Robert Goffin, with the assistance of British composer-critic, Leonard Feather.

The series runs from the Beginnings of Jazz to Jazz and the Future in its historical and topical coverage, and will introduce notable jazzmen from time to time to illustrate and augment the lectures.

HUMES, BROWN WAX NEW DECCA SERIES WITH SWING CREW

NEW YORK, Feb. 19.—Helen Humes, vocal star from 52nd Street's Famous Door, and Pete Brown, the "jump king" of the alto sax, were co-starred in a record session held at the Decca Studios last week. Pete, who is currently being featured at Kelly's Stable,

gathered together a brilliant little band including Dizzy Gillespie, trumpet; Jimmy Hamilton, clarinet; Charlie Drayton, bass; Ray Nathan, drums, and the Decca house man, Sam B. Price, at the piano. The first three were all with Benny Carter recently.

Titles recorded included "Mound Bayou," by Andy Razaf and Leonard Feather; "Unlucky Woman," by Leonard and Carol Feather, and "Gonna Buy Me a Telephone," by Georgia White. Feather, who supervised the session, was responsible for the arrangements. The records will appear shortly on Decca's Sepia Series label and, according to those who have heard the test pressings, will surprise people who have always considered Helen Humes only a ballad singer, but will now hear her as an excellent blues chanter.