

1942

LEONARD G. FEATHER

SCRAP BOOK

1942

Leonard G. Feather

c/o Davis Lieber

17 East 49th St. N.Y.C.

or
140 West 71st St. N.Y.C.

Foreword

BY

LEONARD G. FEATHER

The word "blues", which is a vital part of the Jazz vocabulary, has come to acquire a widely varied significance. To the layman the word denotes a melancholy mood, or music and lyrics appropriate to such a mood. To the musician, however, the term has a more specific meaning which is closely linked with the origins of Jazz.

The twelve-bar blues is a form of Jazz, musically speaking, and also a form of verse, lyrically speaking. It is more characteristic of the emotional qualities and simple beauty of Jazz as a whole than any other form, and its background is as colorful and in many respects as obscure as the background of Jazz itself.

Nobody will ever know exactly how the blues was formulated, why it took the particular shape that has been the basis of countless thousands of Jazz works. Certainly the blues goes back at least two generations, possibly to slavery days, and long before it was ever documented or observed by a white man, blues were being played on primitive banjos and guitars, and blues were being sung to the same twelve-bar strain that Handy and others were to immortalize many decades later.

In Mr. Paparelli's book will be found the ideal approach to the subject, equally well suited to the parlor pianist, the tyro just starting to acquaint himself with the mechanics of Jazz, and for the professional pianist to whom it has never previously occurred to consider the blues as a special department. The book marks the first complete survey of the subject from this standpoint, and as such is a work of lasting value.

TORPEDOED

SHIPWRECKED 1

INJURED



Cab Quaye (centre) shows the diary of his interesting adventures to Gerardo accs Maurice Burman (right) and Leslie Hutchinson.

THERE'S a fellow walking around the haunts of London musicians just now who has so many claims to distinction that it's difficult to know where to start in retelling all the strange and wonderful things that have happened to him in the last twelvemonth or so of his twenty-three crowded years of life.

Home for Christmas from over the Atlantic, he surely has a most terrific story. It's the tale of a lifetime's experience crowded into a few hectic, memorable months; a slice of existence that has galloped away from all reasonable reality and become a fantastic film scenario of improbable adventures, many of them hair-raising and horrible—like being adrift in a sea full of sharks—but some of the kind to raise an ordinary fellow's envy right up to boiling point.

HECTIC LIFE

But, come to that, this chap's whole career really seems like a series of improbabilities.

Suppose, first of all, you'd risen, in three short weeks, to distinction as a vocalist; only to give it all up in a little while, and then skyrocket to fame on the drums!

Suppose, furthermore, that you abandoned all this to the call of Service in the Merchant Navy, travelled to the distant places of the world and saw some of its greatest sights; and were then bombed, torpedoed, shipwrecked, rescued, stranded in out-of-the-way parts, finally badly injured in a plane crash and rushed to America for a desperate operation in one of New York's hospitals—this, surely sounds just like life with the lid off?

But now suppose, finally, that you were convalescing in New York, and crowned all these adventures by going to hear, getting to know, and sitting in with all the finest swing musicians in the world. That, surely, would seem most of all like a pipe-dream of the most colourful kind.

ADVENTURES

Well, to most of us it would; but **CAB QUAYE**, the London drummer to whom all these things happened in a few short, never-to-be-forgotten months, appears to have taken them all in his stride. All he seems to want is to get back to his drums in one of the comfortable niches in London's West End that is now surely waiting for him.

But you are waiting to hear his big adventures. First of all, though, let's take a quick glance at Cab's career. In 1936 he joined Bill Cotton as a page-boy. In three weeks he was singing numbers with the band. As a singer, he went with Hal Swain; Doug Swallow; to the "Shim Sham;" and around the London niteries.

Joined Ivor Kirehin, with whom he stayed three and a half years, and who taught him the rudiments of drumming. Now an up-and-coming drummer, he graduated to swing via the niteries, later joining the late Ken Johnson at the ill-fated Café de Paris.

Then—voluntary entry into the Merchant Navy, and a trip to South America. Study of that land's exotic music sent him haywire about the rumba. When he came back, we find him all Carmen Miranda and Conga-conscious, and drumming at "La Conga" with Don Marino Baretto and his Cuban Band.

And then—the adventures really started. Back to sea, and off to North Africa, South-East Africa; on one trip and another he must have gone nearly all over the world. He knew all extremes of travel; saw blazing sunsets and invaded native jungles way down in the tropics; and travelled far enough from these to know the Arctic and the Northern Lights. It was all packed with interest, and just top-heavy with excitement of the wrong kind.

Once his ship was torpedoed in the Northern waters, sinking with the entire engine crew, but Cab, who remembered enduring consecutive

If anyone ever takes the trouble to recollect that there was such a thing as jazz in the frantic year 1942, it may well be remembered as the year in which Hollywood discovered jazz.

From the tentative beginnings, in which name bands were used only as an added attraction and seldom with any integral role in the story, it has now reached the stage where every name band in the country has a reasonable chance of a lucrative movie job and some kind of a speaking role. Along with this, of course, goes the opportunity to lose his girl vocalist permanently to the greater glamour of the screen.

In many cases, the band is used to sell the picture, and may mean as much to the box office as the hero and heroine. There are several reasons for this rise in the Hollywood stock of the swing maestro. First, he brings with him a ready-made public of millions of youngsters who are familiar with his work through records and radio. Second, there's a slight shortage of leading men in movies, what with the situation as it is, etc., and it seems that bandleaders as a whole are good looking guys, intelligent enough to



LES BROWN hit the jackpot in 1942 with brilliant arrangements.

learn how to carry themselves before a camera and maybe even do a little acting.

It goes without saying that Hollywood has, in the majority of cases, bungled the opportunity to present some real jazz through this medium, despite the wonderful possibilities of a genuine history of swing music in celluloid. Sometimes the band is clumsily interpolated into a couple of night club sequences; occasionally, as in "Orchestra Wives," there is at least a worthy attempt to depict the real lives of musicians.

Looking through the list of top name bands, it's impossible to find one that hasn't had to thank at least one of the major film companies for some part of its 1942 income.

Starting at the top, there's the remarkable case of Harry James, who, as the achievement poll elsewhere in this issue admirably demonstrates, has carved himself a very comfortable niche as the nation's No. 1 commercial swing band since Glenn Miller stepped out of the picture. James made "Private Buckaroo" before he was a name; followed it with "Springtime in the Rockies" for 20th Century Fox, in which he and the band were not given the setting or story they

1942 In Review

A Survey of Bands and Trends of Our First War Year

By LEONARD G. FEATHER

deserved; but now, with a three-year MGM contract in his pocket, and shooting already under way on "Best Foot Forward" with Lana Turner, it seems he'll have a chance to satisfy the ever-swelling army of James fans.

James' rise from a \$42,000 deficit at the start of the year to an income that's already busting the ceiling has been the big phenomenon of the band business this year. What's more remarkable is the fact that even at his present dizzy pinnacle, he himself and his band manage to play a greater percentage of real jazz than would be expected after all the talk about a trend away from swing and the accent on strings. James undoubtedly sold his band through the sweet arrangements and strings, but he still has a bunch of men that can jump effectively at the fall of a baton; more so than the Miller predecessor.

Dorseys Still Up There

Harry, with the advantage of three commercials weekly, hasn't suffered from the difficulties in the record industry, which seem to have had a more definite effect on the status of the next big bands, such as Tommy and Jimmy Dorsey's. Although TD has had a good helping of air time and one very good movie appearance in "Ship Ahoy," and despite the great hit made by brother JD in "The Fleet's In," it's safe to say that both the brothers were hotter, commercially, a year ago than they are at the moment—though they're still pretty darn near the top of the heap.

Benny Goodman, whose only movie of the year ("The Powers Girls") is still to be released, has slipped. As far as the public is concerned, he's way behind his alumnus, Harry James, for he has no radio commercial, no long term Hollywood contract, no million-selling recordings, and no fiddles. A couple of months ago this column reported that his band, though inferior to the 1941 model, was still one of the best. Since then, it's slipped further with the loss of some more key men. Benny's salvation seems to lie in the acquisition of some outstanding musicians—regardless of salary, or color—and an arranger of Eddie Sauter's stature.

Woody Herman, with "What's Cookin?," had a fair film break, but has earned himself even more prestige, at least around the East, with the news of his record-breaking engagement at the Paramount in New York, which is bringing this year to an unprecedentedly big close. Gene Krupa, who somehow hasn't managed to reach that top rung on the commercial ladder, did nicely in "Ball of Fire."

Duke Ellington, along with several

other name bands, shot some scenes for "Reveille With Beverly" and had a meatier part in "Cabin in the Sky," which should prove to be his most helpful Hollywood assignment in many years. Needless to add, Duke's band is still the world's greatest, and his Carnegie Hall concert on January 23 should help to re-establish this. The band hasn't lost a man to the draft yet, and despite the departure of Ivie Anderson and Barney



HAL McINTYRE got off to a good start in his first baton year.

Bigard, it's as far ahead of the rest of them as ever, musically, and still a pretty substantial unit commercially too.

Count Basie, if the draft doesn't get him, should have time to reap the benefits of a couple of nice movie breaks. Jimmie Lunceford, whose "Blues in the Night" appearance was inadequate for so great a band, keeps plugging along with continuous lucrative bookings, apparently unperturbed by the draft, transportation, and all the other current difficulties. Louis Armstrong, always a terrific movie bet, should show up admirably in "Cabin in the Sky."

Negro Situation Gloomy

The situation for colored bands in general, despite these and a few other Hollywood breaks, is gloomy. Major hotel spots and other first-class bookings are still closed to such great young bands as Cootie Williams', and the fault doesn't lie entirely with the public. Operators who are afraid to bring in colored customers, and agents who haven't the guts to try to break down race barriers, are just as guilty; if it weren't for them, maybe the acceptance of Negro bands,

CLIPPINGS, Inc.
15 WHITEHALL ST.
New York City
Tel. Bowling Green 9-1536

P M
New York City
Circulation _____

NOV 26 1942

HEARD AND OVERHEARD

By JERRY FRANKEN

Robert St. John, NBC commentator, tells this story about Adm. William Halsey, who led the U. S. Fleet to its smashing victory over the Japs in the Solomons:

Halsey, commanding a destroyer, was participating in maneuvers and was ordered to attack a vastly superior cruiser force. He sailed his ship headlong into the fleet of heavier ships, firing blank torpedoes in all directions and generally raising hob. Then he sped his ship to safety.

That action resulted in Halsey's court-martial on a charge of "reckless conduct endangering other vessels." He turned down an opportunity to have a lawyer defend him. When the evidence against him had been presented, Halsey entered his own defense, in these eight words:

"I was ordered to attack. I did attack."

He was cleared.

Tin Pan Alley Protocol

A *Soldier of DeGaulle*, the marching song written by Conrad Thibault, baritone, is probably the first song to undergo a change of title because of international relations. Because the State Dept. now is playing ball with Adm. Darlan in North Africa, the publishers of Thibault's song have retitled it *A Soldier of Fighting France*. Lyrics also have been revised.

Although the song has not been heard very often in the U. S. it has been broadcast by the BBC to listeners in France regularly since last Bastille Day. The BBC uses recordings made over here and flown to England by bomber.

\$24.95 Special

A lot of radio commercials may sound like double talk to you, but here's one actually broadcast in the double, on Leonard Feather's *Platterbrains* programs (WMCA):

"Crawford's have the largest stock in the city of gravitated and hemistatted worsteds. When these fine fabrics are sold it will be forcibrase grovace for the duration. Crawford overcoats feature such cabashon, long-wearing woolens as rich meltons, rugged tweeds and badacourse fleeces, materials that give you gleen bordifarce without weight. You can get the forbine with alterations and crovenies thrown in at any of the 63 Crawford stores.

Spot Announcements

Bill Morrow and Ed Beloin, Jack Benny's gag writers, will be inducted into the Army soon, making worrisome Jack worry even more than usual. . . . Bob Landry, radio editor of *Variety* and author of *Who, What, Why Is Radio?*, joins CBS Dec. 1 as director of program writing, a newly created post.

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Peoples Voice
New York City
Nov. 28, 1942

Canada Lee On Swing

Canada Lee, distinguished actor who rose to fame with his masterly portrayal in *Native Son*, will appear in an unusual role when he joins the board of guest experts on Leonard Feather's *Platterbrains* program next Saturday evening, Nov. 28, on WMCA, 7.00-7.30 p.m.

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Post
Bridgeport, Conn.
Circulation _____ 43,835 D.
29,279 S.

DEC 12 1942

Listening Post

'Praise the Lord' Tops,
Barry Wood Finds;
Ditto, Say We.

By ROCKY CLARK

It's a good many years since this reporter went to school, and there are probably many new forms of "cribbing" in vogue today. Back in our day, the kids used to write the tough answers on shirt cuffs, on false paper linings in arctics or rubbers, and even on "bootleg" pages to be neatly tucked into the examination book.

Being ignorant of the modern methods and being unable to tuck the Jazz Record Book into the imaginary cuffs of a Victory suit, we are leaving for New York with no little amount of anxiety to take our place tonight on the board of experts on WMCA's "Platterbrains" program at 7:03 p.m. With such other "experts" as Woody Herman, Andy Kirk and George Simon on the board, we hope to be able to mumble our way into a passing mark. All we can say now is "Praise Len Feather and Pass Us Those Questions."

Incidentally, another task upon which we were recently called to serve—selection of the outstanding war song of the present fracas has just been completed. Tonight on WABC's Hit Parade at 9 o'clock, Barry Wood will make the award to the composer of the song judged best by Barry's "board of experts in radio and music." The composer, of course, is Frank Lesser for his "Praise the Lord and Pass the Ammunition"—which, incidentally, will be featured on tomorrow's "Rock 'n' Rhythm" program over WNAB at 4 p.m.

Also on the "Rock 'n' Rhythm" program tomorrow, we'll spring a new type of quiz—based on theme songs of bands. In other words, just for the heck of it, we're going to see how good WNAB listeners can be as "Platterbrains" experts themselves.

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Call
Kansas City, Mo.
Dec. 4, 1942

Gossipel Truth . . .

By WILLIE BEA HARMON

Little Notes and More to Come

Leonard G. Feather is now publicity man for Duke Ellington. He replaces Nate Krevitz who is doing publicity for Mills' new movie tentatively entitled, "Thanks Pal." . . . Aubrey Pankey is coming back to the United States soon where he will confer with his draft board. . . . He is currently appearing in Lima, Peru. . . . Abner Berry of the Berry brothers is in the Army now.

Tiny Mayberry goes on and on at Scott's theater restaurant and she is "on." We wonder just how Chauncey Downs got a smooth shuffle at Streets. . . . or perhaps it wasn't a shuffle. . . . just a deal.

1:00 o'clock

FROM:
WMCA PRESS DEPARTMENT
1657 BROADWAY, N Y C

Circle 6 - 2200

12/23/42

BEHIND THE MIKE NOTES AT WMCA

Leonard Feather, director of WMCA's "Platterbrains" program, has been invited by Duke Ellington to edit the bandleader's scheduled concert at Carnegie Hall on January 23rd. Feather is credited with contributing considerably to the appreciation of jazz music as an artistic accomplishment. He is currently lecturing on jazz music at the School For Social Science.

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DEC 1 1942

Radio Editor Summoned to 'Platterbrains' as Guest Expert.

By ROCKY CLARK

It looks as though the public is going to find out just how much this reporter doesn't know about swing records.

A few weeks ago, when Leonard Feather invited us to appear as a "guest expert" on his topnotch Saturday night "Platterbrains" program, we had a perfect alibi. We were running WNAB's "Rock 'n' Rhythm" program Saturday nights and couldn't be two places at once.

Since then, however, "Rock 'n' Rhythm" has been shifted to Sundays at 4 p.m. Some old meanie told Mr. Feather, and now the British swing expert has written us again. He wants this reporter to appear on "Platterbrains" Dec. 12 at 7:05 p.m. over WMCA. Having no alibi to offer, we've had to accept the challenge.

Anyway, we're assured a half-hour of fun—embarrassing as it may be. Mr. Feather has not told us who the other "guest experts" will be, but he always has a group of topnotch bandleaders and music men to tackle the queries, so we'll have some distinguished company to share the embarrassment when we mistake a Harry James trumpet passage for Louis Armstrong or some thing.

NEW YORK CITY



Solid Meddlin'

With MARIENNE BOYD

MELE Kalikimaka! . . . Buena Navidad! . . . Wesoeych Swiat! . . . whatever the language . . . a Merry Xmas to all . . .

EARL (Father) Hines and his ork will swing open the gates of the GOLDEN GATE BALLROOM on St. Nick day . . . the two trumpeteers Erskine Hawkins and Cootie Williams will rattle it out at Savoy's Breakfast Dance Xmas eve . . . in short, Lenox Avenoo'll jump!

RECRUITING WAACs has taken Lieut. Verneal Austin 'round up Syracuse way . . . Thelma Berlack-Boozer's in town from Missouri . . .

ROBERT Stevens March, soldierboy, formerly of Montclair, NJ, and now "somewhere in India," will be glad to know his pretty wife Florel has given birth to a baby girl in Creoland and her name is Angela Maria! . . . while on names the anticipated Xmas package at the Dan Jameses will be called either Karen Ruth or Michael Edward! . . . And the Joe Louis' holiday greeting is signed this year by "Joe, Marva and Dickie—with a baby's picture????"

YES indeed we heard the applause as the 15th passed the reviewing stand before ex-Gov. Lehman and present Gov. Poletti at the world's largest armory last Sunday!

COUNT Basic's star sapphire has been swiped! . . . The Esquires, first young club to give a full dress formal and who incidentally have adhered to this affair every Jan. since 1937, are sending out invites for their 6th annual ball at the Home of Happy Feet on Jan. 8th . . .

HEARTFELT sympathies to the Dynamaestro Lucky Millinder, whose brother, already deaf and blind, was burned to death when an overturned stove set the room afire! . . .

RALPH Cooper's Pabst show last week was the best yet! Lucky's band was truly in fine form . . . Rochester, as usual, had the audience frantic! . . . Trevor Bacon givin' out on SWEET SLUMBER rates our Xmas present! . . .

IS IT true that the State Dep't is encouraging those courses in public admin. being given in leading colleges to anyone who can speak an African language? . . .

SPOTLIGHT on Leonard Feather's Platterbrain program last Saturday with guest artists ork leader Mitchell Ayres, Harry (Jam Session) Lim, Mike (Down Beat) Levin, Songstress Lena Horne, Arranger Billie Strayhorne and the Duke of Ellington! . . .

Wednesday, November 18, 1942

COMING and GOING

CECIL D. MASTIN, general manager of WNBC, Binghamton, N. Y.; HARRY TRENNER, sales manager, and EWING HAWKINS, sales promotion manager, are in New York for conferences at CBS.

CHARLES P. MANSHIP, JR., president of WJBO, Blue Network outlet in Baton Rouge, has arrived from Louisiana on a short business trip.

CRAIG LAWRENCE, assistant general manager and commercial manager of KRNT, Des Moines, is in town from Iowa for talks with network officials and station reps.

FRED FLETCHER, general manager of WRAL, Raleigh, N. C., has returned from a trip around the eastern sections of the Carolinas.

LOREN B. STONE, assistant business manager of KIRO, Seattle outlet of CBS, in New York yesterday on station business.

CHARLES M. ROBERTSON, JR., and MALCOLM MacPHERSON are in town for a week to confer with Phil Meek, local manager of the Ralph H. Jones Advertising Agency.

GEORGE TRENDLE and MRS. TRENDLE, also H. ALLEN CAMPBELL, general manager of the Michigan network, spending a few days in New York.

DALE ROBERTSON, commercial manager of WARM, Scranton station of the Blue Network, visiting yesterday at the Rockefeller Center headquarters.

LEONARD G. FEATHER returned yesterday from Philadelphia, where he discussed with Duke Ellington plans for the latter's concert at Carnegie Hall on Jan. 23.

BARRON HOWARD, business manager of

Downbeat
Chicago, Ill.
Circulation 46,239 W.

DEC 15 1942

It Really Is!

Leonard (honorific) Feather, on one of his recent copernated WMCA *Platterbrains* shows phoroverized his splute audience with the following: "Crawford's have the largest stock in the city of gravistated and hemistated worsteds. When these fine fabrics are sold it will be the forcibrase grovace for the duration. Crawford overcoats feature such cabashon, long wearing woolens as rich meltons, rugged tweeds and badacourse fleeces, materials that give you gleen bordifarce without weight. You can get the forbine with alterations and crovenies thrown in at any of the 63 Crawford stores."

Tergastic, isn't it?

Duke and Feather Confer on Music for Carnegie Concert

Will Include Themes from Opera 'Boola'

BALTIMORE — Duke Ellington, currently appearing at the Royal Theatre, revealed that he has begun work on the most ambitious musical venture of his career. It is a full-fledged symphony, which, if time permits, will be premiered at his orchestra's Carnegie Hall concert, scheduled for Saturday evening, January 23.



Mr. Feather
Feather Visits City

The proposed concert is taking up all of Ellington's spare time as the bandleader-composer is forced to work on the orchestrations during travel between theatre dates which will keep him on the go the rest of the year.

To give impetus to the concert, Leonard Feather, British composer-critic, who is handling the Ellington publicity angle, spent Sunday and Monday in Baltimore conferring with Duke and planning details for the final arrangements.

Unadulterated Music

Described by the Duke as "unadulterated American colored music," the symphonic work will include several themes from his long-projected opera, "Boola," as well as a great deal of new original material.

"The band will be just as much an essential part of this work as the written music," explained Ellington. "My role will be equivalent to that of a designer, choosing the materials, and we will stay within the limits of the material in our own musical backyard, in other words not spoiling it by adulteration."

Music for the Men

"The music will be written to suit the men behind the horns rather than the horns themselves, because every man playing it represents some strong colored characteristic and influence on our music."

The work will tell the story of colored America in three chapters of descriptive mood music; the first part from the landing

of the first slave ships, the second leading up to the Civil War and the third dealing with the period since emancipation.

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Herald
Bridgeport, Conn.
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DEC 6 1942

Rocky Clark, WNAB's 4 p. m. Rock 'n' Rhythm record spinner and radio editor of The Bridgeport Post, takes the expert's stand on Leonard Feather's *Platterbrains* on WMCA at 7 p. m. next Saturday. The Goldbergs enter their 14th air year, *First Nighter* the 13th.

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Press
Pittsburgh, Pa.
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DEC 1 1942 349,267 S.

Wonder when someone will change the lyrics of that old popular song to "You're the coffee in my cream."

Leonard Feather, British music critic, wrote "Design for Jiving," a current rave.

Mojica Retires to a Monastery in Peru

¶ *An Unusual Farewell Removes from Music in Mexico a Man and Artist Whose Loss Is Sorely Felt.*

By CHARLES POORE
Correspondent of The Musician in Mexico City

DOWN in Mexico the final curtain fell in a most unusual fashion on the singing career of a tenor who for ten years was on the roster of the Chicago Opera under the regime of Impresario Mary Garden, none other than the Mexican tenor Jose Mojica. Disposing of his effects by sundry gifts, including that of his music library, which he left to his friend Carlos Puig, another young Mexican tenor "as a token of esteem and affection", Mojica recently renounced "all worldly affairs" and entered a Franciscan monastery in Cuzco, Peru. He was only forty-six years of age.

Mojica had long contemplated this course, but the final determination came with the death of his mother in 1940. After this he felt the world had nothing more to offer, and he determined to enter the monastery and devote himself to the study of religion, the old Latin texts and the ritual of the Franciscan order.

He had beautiful estates in the town of San Miguel de Allende, in the State of Guanajuato, where he has long been looked upon as a devout man of God. In spite of this considerable wealth and his valuable properties, he dressed simply, ate frugally, and often rose at dawn to sing an early service. Mojica, born in the State of Jalisco, was of Basque and Mexican-Indian parentage. His first music studies were under the late Professor Cuevas, and his first stage success was in the cast, along with Caruso, of a Mexican opera season. Along with his vocal studies, he acquired command of English, French and Italian, although he always preferred to sing in his native Spanish idiom.

With the possible exception of the soprano, Fanny Anitua, Mojica was the only Mexican singer to enjoy an international reputation. Chicago opera-goers will recall his performance in Manon, Pelleas and Melisande, and in Prokofieff's *The Love of the Three Oranges*, for which he was chosen by the composer himself. He sang in opera in Paris, London, Vienna, and concertized throughout the Orient.

With the advent of the "talkies" he went to Hollywood, and there he created the movie roles that made him a popular screen idol, especially in Spain and throughout South America. One of his best known pictures was "The Cross and the Sword". Later, in Mexico, he played in still other picturizations. Also a couple of years ago he contributed to the cultural movement by touring Mexico with his own light opera company, playing the "Count of Luxembourg". In Morelia,

in Michoacan, I attended one of his performances of this operetta. Of his many phonograph recordings, many of his friends think his best was the Czar's aria from *The Snow Maiden*.

TEMPO DI JAZZ

By LEONARD FEATHER

THE other evening a jazz critics' convention was held at the New School for Social Research, for the benefit of Russian War Relief. The participants were a strangely mixed group, including Nesuhi Ertegun, swing-addicted son of the Turkish Ambassador; Robert Goffin, Belgian lawyer-novelist who, with the writer, is responsible for the current course on jazz at the New School; Harry Lim, Japanese jive expert who conducts Sunday afternoon jam sessions at the Village Vanguard; Barry Ulanov, editor of *Metronome*; and Milton Gabler, of the Commodore Music Shop. Also present were six musicians who contributed nothing to the discussion, but provided welcome relief from it by playing several numbers. It is significant that toward the end of the evening, the audience requested less talk and more music. However, the mere fact that they came to the forum seems to indicate that the interest in jazz as a topic for serious conversation is on the increase.

It is hardly necessary to add that no definite conclusions were reached by our round table. The main theme seemed to be the relative places of improvisation and orchestration in jazz, a point on which no two critics entirely agreed, and on which a few elaborations can be made here, with illustrations from current recordings.

That an element of improvisation must be retained in order to preserve the spirit of true jazz is indisputable. The false premise on which so many critics of jazz base their arguments, is that all jazz is divided into two parts: arranged and improvised. The truth is, that in the typical arrangement for a big swing band, all the ensemble passages, and the sustained notes or figurations in back of the solos, are arranged. The solos themselves may sometimes have to conform to a certain melodic or rhythmic pattern dictated by a special effect in the arrangement, or by the desire to retain the original melody; otherwise, they are limited only by the chord sequence on which the improvisations are based. No two soloists will ever improvise simultaneously in any jazz combination except a small, free-for-all "jam band".

The claim of the diehards who cling to their belief in freedom from written notes, is that arrangements hamper soloists, and that many great musicians have been buried by playing in commercially-styled bands. Actually this is not the case. The soloist has more opportunities to express himself individually in the big jazz band than at any previous time. There are many soloists who find more inspiration in the accompaniment of a whole brass or reed section, playing some ingenious rhythmic pattern, than in playing with a small group which offers nothing but backgrounds of unvarnished rhythm.

As the debaters at the New School discovered, there are two intransigent schools of thought in jazz, one of which will never believe that orchestration has added anything to this musical form. The writer, though strongly in disagreement with this belief, still recog-

nizes that much great jazz still is produced without notation, though relatively little of it is heard on present day recordings.

* * *

Of the records issued in the past month, only half a dozen sound as if they were created with virtually no written music. Most of these exceptions are blues recordings by small bands in Decca's Sepia Series. Outstanding among these are I'm Gonna Move To The Outskirts of Town, played and sung by Louis Jordan; Pete Brown and his Band, with some magnificent blues singing by Helen Humes, in *Unlucky Woman* (on which only the first twelve bars are arranged); and Joe Turner's extraordinary "barrelhouse" version of *Blues In The Night*. Jay McShann's band has another good vocal blues in *One Woman's Man*.

Into a middle category, featuring small bands which use simple arrangements, fall such records as *Ride On*, by Jean Eldridge with Skeets Tolbert's Orchestra; *Harlem Gin Blues* by Ruby Smith with Sam Price's group; and *Blues At High Noon* by Snub Mosely's Band, all also on Decca. Johnny Hodges' unit from the Ellington band has another fine blues in *Things Ain't What They Used To Be*, on Bluebird.

The vast majority of the month's products, as usual, are big-band recordings of current popular songs and instrumental specialties. Though the instrumentals are always in the minority because they appeal mainly to musicians, there are enough of them this month to tax the most inexhaustible pocket. Hal McIntyre, whose new outfit will probably turn out to be the best young white band of 1942, does his *Commando's Serenade on Victor*, a superb performance on Ellingtonian lines, with Dave Matthews taking double credit for his work both as composer-arranger and as tenor saxophone soloist.

The Ellington band is well represented on the same label by *I Don't Know What Kind of Blues I Got*, a superlative performance, and *Are You Stickin'*, which features Harry Carney (normally the band's baritone sax man) in one of his rare performances on clarinet. On Decca, Muggsy Spanier's Dixieland band offers an unusual treatment of the spiritual, *Little David*. *Jersey Bounce*, an attractive riff tune, is well done by Benny Goodman on Okeh and Jan Savitt on Victor, the Goodman version being coupled with an even better side, *A String of Pearls*.

Paul Whiteman returns to records with a fair instrumental number, *Well Digger's Breakdown*, which sounds very much like any other band. Harry James' *The Clipper*, on Columbia, Artie Shaw's *Just Kiddin' Around*, on Victor, and Count Basie's *Down for Double*, on Okeh, all have more to offer.

Sam Donahue's band is unpretentiously effective in *Flo-Flo* (Bluebird). Woody Herman introduces his girl trumpeter-vocalist, Billie Rogers, in *Even Steven* (Decca.) Lucky Millinder, who has a good Harlem band, wastes it on two incredible flag-waving songs, the lyrics of which may appeal to some. One is about slapping the Japs, the other concerns MacArthur.

For a good war song, written and performed in good taste, Benny Carter's Harlem on Parade, played by Gene Krupa's band on Okeh, is the best bet. Wilder and less interesting is *Keep 'Em Flying*, by Glenn Miller on Bluebird, a fast and flashy piece suited to jitterbug tastes.

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Don't Catch Stage Bands For Good Jazz

Passing In Review

With LEONARD G. FEATHER

Spitalny's Vile Banalities - Scott Debuts

MORE and more it strikes me that if you want to hear some good jazz, the last thing to do is see a stage show. Chances are that you'll find a pretentious commercial band, and even if you do run into a swing band, it will be bending over backwards to make its sweet numbers sticky and its "hot" specialties fast and flashy.

Recently, in my eagerness to see the new Jack Benny comedy, I found myself sitting through a Phil Spitalny stage show which came with the movie. This incredible combination includes six strings, five saxes, flute, six brass, harp, two pianos, drums, vibes and bass, plus an assortment of vocalists and a mimic.

Spitalny's stage presentation is impeccable; the production, commercial appeal and visual attractiveness of his all-girl show can't be disputed. But never in my life have I endured a viler procession of musical banalities and meaningless ostentation than this unit offers. Patriotic songs of the deepest Tin Pan Alley dye; symphonic-swing arrangements, super-colossal climaxes, and everything you ever associated with musical bad taste.

Maybe you can't claim this is a bad policy, since Mr. Spitalny and his girls are such a tremendous success. But with such a talented bunch of girls, potentially the best thing of its kind in the world, it seems wicked to spoil a great opportunity. Without the harp, flute, strings and vibes, and with a good, solid arranger, this band would do a musical emancipation act.

P.S.: I liked the mimic.

Krupa, Scott Disappoint

Also along Broadway last month was Gene Krupa, whose band is a real kick in ballrooms. On the stage, it's one ballad after another, a high-pressure flag-waver from Roy Eldridge, and a much too brief appearance by Anita O'Day.

Most disappointing of all, because so much had been expected, was the stage debut of the CBS Jump Band. This group has, after all, turned out to be everything I fearfully predicted at the outset. When the Roxy curtains with-

drew, Raymond Scott was in the spotlight, seated at a piano. Sure, there was another pianist there, name of Mel Powell, but he was hidden behind the bass player. After plodding through "Let's Keep Smiling," the band played a number with a title that seemed strangely ironical: "I Got Plenty of Nuthin'." The bass player then stepped aside to let Mel take a not very representative solo on "I Want to be Happy." Then came the inevitable medley of Scott "hits," prefaced by what seemed to be an apologetic explanation in which Scott declared that the medley demonstrated the boys' "versatility."

The last number was the last straw. "Praise the Lord and Pass the Ammunition."

Contrasting Cootie

Not long after seeing the Scott show, I caught Cootie Williams' band at the Savoy. Cootie has formed a sextet which steps out of the full band to do an occasional number, and it gives you a thrilling idea of how six fine musicians can and should sound together. What a contrast! And what a grim thought that Cootie almost gave up this band to join the CBS group himself!

Cootie is playing the most versatile and exciting horn you ever heard, and with men like Eddie Vinson, who plays fine alto and sings superb frog-throated blues, the band rocks relentlessly. Pearl Bailey is a singer who combines showmanship and a good appearance with an excellent voice. Only weak spot is the balladizing of Louis Bacon and the generally slipshod ensemble on sweet numbers. By the way, let's hope Cootie can put in a guest appearance at Duke's Carnegie Hall concert. He and his ex-boss are still the best of friends and it would be a logical and memorable reunion.

Big "T" Still in Form

Caught Jack Teagarden's band passing through town the other day, and am glad to report that Mr. T. sounded like his old, grand self, despite having lost eight men to the forces in a single day. The band is a typical big swing organization, with some better than average

arrangements. Only one man, trombonist Jose Gutierrez, is left from the original Teagarden band. Jackson has a great asset in Jim Battenburg, a first-rate clarinetist who's featured (but not often enough) on the Dixieland numbers played by six of the boys; these are the numbers in which Jack himself is at his best. Sterling Boze still plays a lot of horn, too.

Those Two Mr. Browns

Two gentlemen named Brown gave me two of the biggest musical kicks of the past few weeks. One was first-named Pete. He has a trio, with the interesting Toy Wilson on piano, at the Onyx at 52nd street. I don't suppose Pete Brown is news to any of you, and he's been a constant treat to this scribe's ears for five years, but a gentle reminder wouldn't be out of order.

Pete is colossal; in his alto playing just as in his girth. He is the embodiment of the word swing. Every phrase, every accent, every delightful touch of musical humor that slips from his goose-toned horn fairly jumps like mad. You can sit and listen to Pete, following him through his melodic jigsaw puzzles, and never want to hear any other musician for the rest of your life. If you want to know why Pete gets my vote in all the current band polls, you'll have to drop in at the Onyx.

Another Brown who surprised me, in an entirely different groove, was Les. Having somehow managed never to hear the band in person, I rectified this with a trip to Meadowbrook, and found that this must certainly be counted as one of the top five white orchestras. Many of this band's swell scores are penned by Ben Homer (such as "Together," and "Valse Triste," which is neither Valse nor Triste in this version). But there are others, such as a fine "On the Alamo" arranged by Glenn Taft; "Mr. 5 by 5" by Billy Moore; "You Name It" by a Chicago boy, Hoyt Jones; and the head arrangement on "One O'Clock Jump," in which Les himself sometimes plays a spot of ad lib clarinet. Les has been having difficulties finding replacements in his brass section, but with the material he has in his books, the band will always have plenty on the ball.

A Surprise Disc

Surprise! Just came across a record, Elite No. X-6, "Pinetop's Boogie Woogie," by Buster Bailey's ork. Turns out to be the Kirby bunch, but with Benny Carter on alto, playing his best. Made in 1940 for Varsity, but never distributed at that time. The Elite list has a few other surprises of this kind, including some good old Jamses, and Les Hite's "T-Bone Blues" and "The Lick."

We'll be calling more of these "surprise" records to your attention from time to time. You'll probably want them for your record library.

Canada Lee Of Drama To Be Heard On Swing Bill

NEW YORK—Canada Lee, distinguished actor who rose to fame with his masterly portrayal in "Native Son," will appear in an unusual role when he joins the board of guest experts on Leonard Feather's "Platterbrains" program next Saturday evening, Nov. 28 on WMCA, 7 to 7:30 p.m.

Before embarking on his acting

career, Canada had considerable experience as a musician. He plays violin and piano, was a bandleader for a short while, and therefore may prove himself well qualified to take part in the musical quiz show, on which Feather plays swing records and asks the experts questions about the artists and compositions.

Billboard - Nov 28/42

Program Comment

After 20 months on New York indie, *Platterbrains* is still a fast-moving, brain-teasing jive quiz, with guests and board of experts taking cracks at naming tunes, arrangers, soloists, etc., on disks played. Show is heard Saturday evening, 7 to

7:30, on WMCA, sponsored by Crawford Clothes. Swing critic Leonard Feather throws the questions, and on show caught guests were Joe Sullivan and Cootie Williams; board of experts included George Simon, Barry Ulanov and Bob Bach. Questions sent in by listeners are varied, and just enough of each record is played to give the experts and guests a hint at the answer.

Show is paced well, minimum of time being allotted for answers, with emphasis on getting as many records into the half hour as possible. Show should draw a large in-the-groove audience who want to add to their store of swing music knowledge as well as test their musical IQ along with the professional swing masters.

Don Phillips handles the commercials informally, getting them into the mood of the show—even to the extent of giving one plug in double-talk. M. R.

MUSIC

HOWARD BARLOW DIRECTS PHILHARMONIC ORCHESTRA SUNDAY OVER CBS

Erich Korngold Presents Program of His Own Music Wed., CBS;
English Swing Authority Reports on Status of Swing in London

By ROBERT BAGAR

New York World-Telegram Music Critic and Associate Program Annotator for Philharmonic-Symphony Society of New York

FOR the first time in the career of Howard Barlow, the admired CBS conductor will lead the Philharmonic-Symphony Orchestra over a radio broadcast on November 8. His actual first appearance with the organization takes place on the previous Thursday evening, but that is a Carnegie Hall Concert for a house audience.

During his years as leader of the Columbia Broadcasting Symphony and the Columbia Concert orchestras, Mr. Barlow has been enterprising enough to present much unfamiliar music, both old and new. From the looks of his program for November 8, the same holds. For instance, he has included the overture to "Oedipus Tyrannus" by Paine and the Twenty-First Symphony of Miaskovsky, neither of which, of course, is daily-bread music.

However, he has not failed to schedule two pieces that frequently make the symphonic rounds. They are the Brahms Second Piano Concerto and the Polovetsian Dances from Borodin's "Prince Igor."

The Brahms concerto presents some interesting sidelights. In the first place, it took the German composer a good deal of time to complete the work. While he made first sketches for it at Pörschach, in southern Austria, on May 6, 1878, he did not put the finishing touches to it until 1881, at Pressbaum, near Vienna.

With his usual slyness, he wrote to the Herzogenbergs, intimate friends of his, "I don't mind telling you that I have written a tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo." And continuing the masquerade, he wrote to another friend, Dr. Theodor Billroth, "I am sending you some small piano pieces."

The Dr. Billroth mentioned once declared to an acquaintance, "It is always a delight to me when Brahms, after paying me a short visit, during which we have talked of different things, takes a roll out of his greatcoat pocket and says casually, 'Look at that and write me what you think of it.'"

The Second Piano Concerto was first performed under the direction of Alexander Erkel in the Redoutensaal of Budapest on November 9, 1881. The "tiny, tiny piano concerto" was enthusiastically received by the audience.

Actually this work, which Brahms clowningly dismissed so lightly, is one of large dimensions. It boasts not only the usual three movements of the classical concerto form but also an ornate scherzo, though the extra section isn't called that.

I have not made it a practise to give a technical analysis of musical com-

positions, nor shall I attempt to do so now, but it may not be amiss to give some description of the music, particularly since some readers have written in to ask for an occasional one. It makes listening more interesting with a plan of the music before them.

The first movement, allegro non troppo, in B-flat major, 4-4, announces the first theme in a sort of dialog for horn, piano and woodwind. A piano cadenza ushers in an orchestral tutti, in which the first and a second subject do quite a bit of interplaying. Brahms-like, the movement's development is lengthy and elaborate.

The second movement, allegro passionato, F major, 3-4, is the section of scherzo quality. Max Kalbeck was firm in the belief that this excerpt had originally been written for the composer's Violin Concerto, but later put aside. At any rate, the first theme is uttered fortissimo by the piano. Then the strings give out a second theme in tranquil mood. Next comes the trio in D major, following which the first part of the movement is repeated with much alteration.

The third movement, andante, B-flat major, 6-4, starts out with a sensuous melody, which is first announced by the cello. Another melody is introduced by the piano and clarinet in F sharp. There is some counterplay of the two tunes, but the first prevails and, finally, dominates the Coda by way of the cello, against a setting of trills and arpeggios for the piano.

The last movement, allegretto grazioso, B-flat major, 2-4, is actually a rondo of big proportions. It is founded on three themes, all of which Brahms utilizes to the nth degree.

(Howard Barlow directs the New York Philharmonic-Symphony Sunday, November 8, over CBS.)



TWO "FIRSTS" will be marked up by Howard Barlow when he conducts the Philharmonic Thursday at Carnegie Hall, Sunday on CBS

Delicacy Incarnate

Most of us have heard Arturo Toscanini in his readings of the massive works. His amazing technique is no news, therefore. However, some of the lesser masterpieces, certain overtures, for example, and items of like compass, have known no greater interpretation than that accorded them by the distinguished batonist. There is the overture to Wolf-Ferrari's "Secret of Suzanne," a beautiful case in point. Brief though it is, it is a charming and utterly delightful composition. The opera, "The Secret of Suzanne," is what is known as an intermezzo in one act, and it is given in opera houses in conjunction with some other work.

Besides the overture, Mr. Toscanini has devised a program for this NBC broadcast (November 8) that includes the Second Symphony of Kabalerysky and the "Reformation" Symphony of Mendelssohn.

(Arturo Toscanini directs the NBC Symphony concert Sunday, November 8.)

A Return to a First Love

Erich Wolfgang Korngold, noted Austrian composer, who has been writing movie scores for Warner Bros. in Hollywood for the past five years, has taken a sabbatical from his duties there to make some appearances in the East. A child prodigy, this gifted musician wrote his first composition when he was eleven years of age. That this was no fluke was proved by his subsequent successes in his native country and abroad. He wrote scores for ballets, chamber-music pieces, songs, several operas and pieces.

Thanks to him and Max Reinhardt, a revival of Johann Strauss operettas in Berlin whirlwinded its way around the world. Up to that time (the late twenties) the only well-known operettas of the Viennese composer were "The Gypsy Baron" and "The Bat." Messrs. Korngold and Reinhardt set about improving that situation with modernized versions of the unfamiliar ones. They were tremendous hits.

Mr. Korngold is slated to conduct the Columbia concert in a program of his own music on November 11. Besides conducting, he will accompany Eileen Farrell, soprano, and Robert Nicholson, baritone, in several of his songs. Mr. Korngold's best-known composition is the opera "Die tote Stadt," which served to introduce Maria Jeritzka to this country at the Metropolitan. Marietta's song from this work will be sung by Miss Farrell, accompanied by the orchestra. Other pieces programmed include the overture to "Much Ado About Nothing," as well as several other excerpts from that suite, and some songs.

(Erich Korngold will conduct the Columbia Concert Orchestra over CBS Wednesday, November 11.)

See the Program Pages for Music Listings and Complete Music Detail

POPULAR MUSIC



Duke Ellington rates high with Britain's fans

LEONARD FEATHER, noted English swing authority, has supplied the writer with some interesting information concerning the status of swing in London at the present time. It is presented here with as written by Mr. Feather:

"War-time Britain likes its swing on American lines. The annual dance-band championship final took place in London, October 5, featuring for the most part strictly swing bands. London is also awaiting the 'Jazz Jamboree,' a super-jam session for which every seat was sold out forty-eight hours after it was announced in *The Melody Maker*, the world's only musical weekly.

"Many of the top British maestros are still in mufti, including such veterans as Ambrose, who broke down the color-line in his band when the shortage of musicians became acute. Jack Hylton, who used to be England's Paul Whiteman, is now a big vaudeville and band agent. Only bandleader casualty in British wartime jazz has been Ken Johnson, who was killed when a bomb fell on London's Cafe de Paris in the 1940 blitz.

"American swing records are still at a premium; disks that sell here for thirty-five cents are retailed at one dollar. Chief American favorites are Goodman, the Dorseys, Duke Ellington, Jimmie Lunceford, and more recently Harry James, Lionel Hampton and Charlie Barnet. A national poll revealed Ellington as British fans' No. 1 favorite—they still remember the sensation he caused on his British tour, when Lord Beaverbrook and the Dukes of Kent and Windsor became fervent Ellington admirers.

"The enormous American juke-box trade has no equivalent in Britain. The nickel-machines are considered impractical because there's no suitable coin. A penny isn't enough and sixpence is too much.

"American swing disks were considered unsuitable for the 'Music at Work' programs in British factories, because the music is too complicated and wouldn't stand out from the noise of machinery.

"The BBC anti-slush campaign still has the song-publishers in a dither. Ditties banned from the British airwaves include 'Autumn Nocturne,' 'Mandy Is Two,' 'Somebody Else Is Taking My Place'—allegedly for protection of the public's feelings. Yet, ironically, another of the banned songs, 'Miss You,' is currently England's biggest sheet-music seller!"

**Pete Brown Cuts
New Decca Wax**

New York — The long-promised Pete Brown session for Decca's sepia series took place here two weeks ago when the "jump king" of the alto gathered a 6-piece combination together with the help of Leonard Feather, who also wrote original lyrics and music for the date.

Helen Humes, ex-Basie thrush soloing at the Famous Door, shared the spotlight with Pete on three of the sides, titled *Mound Bayou*, *Gonna Buy Me a Telephone* and *Unlucky Woman*, the last a blues by Carol Feather. On the fourth side the group accompanied Nora Lee King in *Cannon Ball*.

Pete's alto, heavily featured on all sides, was backed by Dizzy Gillespie on trumpet; Jimmy Hamilton, clarinet; Sam Price, piano; Ray Nathan, drums; Charlie Drayton, bass. Pete is now appearing as a solo act at Kelly's Stable.

February 21, 1942

February 21, 1942

BILL ELLIOTT & SINCLAIR TRAILL

present COLLECTORS'

CORNER

be very pleased if we printed tripe like that. So you like "Tell Her At Twilight," by Wag Abbey and his Band, and would like details. You're welcome to all we know, and that's plenty. Wag Abbey was a xylophone player who was popular in 1922 for his act, which consisted of playing a xylophone with six hammers whilst balancing a table, two chairs and other utensils on his head. Very diverting, but nothing to do with jazz. Don't waste our time with any more letters, Mr. Skipp.

PLATTERMATION

Just one small item, but rather interesting. Our Collectors' Series record this month—Hot Lips Page Trio. Nobody seems to have twigged it, but, in addition to Page, Bunn and Hill, all listed on the label, a piano is to be clearly heard. Funny how a certain critic who always takes umbrage when asked if he ever plays records didn't spot it! We made some inquiries, and find it's our old friend Leonard Feather, who, of course, wrote the lyrics of both numbers. Apparently Union rules forbid the publication of his name in the States.

Courant
Hartford, Conn.
Circulation 43,062 D.
71,650 S.
MAR 9 1942

For Your Information

About Local Entertainment

By M. OAKLEY CHRISTOPH



Ray McKinley, who split with Will Bradley, has begun rehearsing his new band and it will make its debut April 10. Shelley Mann will take over the drums in Bradley's outfit. . . . Woody Herman's picture, "What's Cookin'?" had a gala preview at Loew's Criterion in New York Times Square with practically everybody in the music business in this city attending.

Larry Adler will introduce the first concerto for harmonica and orchestra ever written when he appears as guest soloist with the St. Louis Symphony on March 10. The "Concerto for Harmonica and Orchestra" was penned by Jean Berger, well-known French musician now in this country. The composition, for which Adler paid more than five hundred dollars, is so difficult as to be practically a one-man piece. Few harmonicas would dare tackle it.

Celia Villa, daughter of the famous Mexican bandit, Pancho Villa, is singing with Arturo and his Gay Caballeros, currently engaged in a Peoria, Ill., hotel spot.

The much maligned subject of jazz was at last treated as a matter for formal analysis and study when Robert Goffin, eminent Belgian criminal lawyer, historian and jazz fan and Leonard Feather, British composer and swing critic, started their course of 15 lectures entitled "Jazz—Music of America" at the New School for Social Research in Manhattan recently. The lectures illustrated by records had many noted jazz stars and leaders as guests of honor. The lectures, hereafter are scheduled for every Wednesday evening, will be open to the general public as well as to regular students at the New School.

Students and fans are always wanting to know how Adler manages to make a harmonica sound like a full orchestra, and Adler is always willing to explain. For a trumpet effect, for instance, he stands three feet back of the microphone, opens his hands over the harmonica, and blows a sharp, brassy tone; for a wah-wah muted-trumpet sound he opens and closes his hands slowly, closer to the mike; a violin tone is achieved by fluttering the hands fast and playing into the mike from a distance of ten or twelve inches, a 'cello tone by blowing softly over the first three holes of the harmonica, about six inches from the mike, and an oboe effect by vibrating the tongue rapidly.

**P. BROWN, HUMES
MAKE RECORDS**

for Decca's Sepia Series label in a session organized by Leonard Feather. The alto saxist and the former Count Basie singer performed three Feather originals, *Unlucky Woman*, *Mound Bayou* and *Gonna Buy Me A Telephone*, all blues. Personnel, besides Pete and Helen, consisted of Sammy Price, piano; Dizzy Gillespie, trumpet; Jimmy Hamilton, clarinet; Ray Nathan, drums; Charlie Drayton, bass.

Downbeat
Chicago Ill
March 1 1942

**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."

**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.

Variety Jan. 28

A HUNK OF GUY

Robert Goffin Lectures, Skates, Cooks, and Does Sundry Other Things

Robert Goffin, Belgian jazz critic, and Leonard Feather, English music writer and critic, will together conduct a jazz music course at the New School for Social Research, N. Y. Once weekly sessions begin Feb. 11 and are to continue for 15 weeks with recordings and live talent used to illustrate the work. Course will delve into history of jazz and individual stars, Benny Goodman is to guest on opening night.

Goffin, now editing 'Voice of France' mag in this country is also a lawyer, poet, checker wiz, champ ice-skater, amateur chef and has a rep as a strong man. He's 43.

Jan. 10

The Billboard

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.

BATON March 1942

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)

Hallelujah! gets a workout from the Tommy Dorsey crew that is chiefly based on its exclamation point. It's mostly Dom Lodice's neatly constructed tenor solo, with a brilliant guide by the Bushkin piano and a fine exhibition by Ziggy Elman on how to blast with taste (V).

By far the most effective transformation of the opening bars of the Tchaikovsky *Piano Concerto* into a popular song is Claude Thornhill's *Concerto For Two*. The

News
New York N Y
Sept 18, 1941

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 WEAF's "Strictly From Dixie," is a Londoner who has never been farther south than Flatbush . . . Phil Baker opines that any biography of the Minsky Brothers should be titled "For Whom the Belles Reel" . . . and one of the Venuses competing in that recent Atlantic City Beauty Contest was disqualified for wearing an artificial bosom . . . Friends of a local publisher say the reason he continues to toss good money after bad is because a psychoanalyst advised him that he could only find happiness by losing his fortune that way.

Journal Guide Feb. 28

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.

Down Beat April 15

Bell Tone Music, one of the younger and more ambitious of the few all-Negro publishing companies, has taken over the provocative *Governor Talmadge Blues*, recently introduced by Helen Humes, and *Unlucky Woman*, which Helen recorded on Decca last month with Pete Brown. Both numbers were written by Leonard Feather. In charge of Bell Tone is William Moore, former Lunceford arranger and song writer, now working for Sonny Dunham's band.

Old Wax Song Book

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.

Billboard

Inquiring Reporter

Question: If a husband has a "night out with the boys" should he tell his wife where he spends it?

Answers

Leonard Feather, swing critic, composer. "Unless she is unreasonably jealous I don't think the modern wife would be necessarily interested. She should know her spouse well enough to know that he can be trusted to take care of himself under such circumstances."



Benny Carter, musician, ork leader. "No, of course not. Some men do tell their wives most of their affairs when out with the boys, but I don't think a wife should expect it. The average man wants some freedom, and wives should realize it and not ask unnecessary questions."



Pittsburgh Courier

JAZZ LECTURES MAKE MUSICAL HIT IN N. Y. C.

NEW YORK, Feb. 19—Many colored and white jazz fans visited the New School for Social Research at 66 West 12th street in Manhattan last Wednesday, when the first lecture was given in the series entitled, "Jazz—Music of America," by Robert Goffin and Leonard Feather. At this initial session, Louis Armstrong, Benny Goodman and Benny Carter appeared as guests of honor.

At the second lecture yesterday, dealing specifically with the blues, the most eminent authority on the subject, W. C. Handy, appeared as guest speaker. 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 origin of the rhythmic ideas that laid the foundation for jazz. Several New Orleans pioneer musicians, such as Henry "Red" Allen and Sidney Bechet, will also be present.

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NOV 28 1942

Canada Lee Of Drama To Be Heard On Swing Bill

NEW YORK—Canada Lee, distinguished actor who rose to fame with his masterly portrayal in "Native Son," will appear in an unusual role when he joins the board of guest experts on Leonard Feather's "Platterbrains" program next Saturday evening, Nov. 28 on WMCA, 7 to 7:30 p.m. Before embarking on his acting career, Canada had considerable experience as a musician. He plays violin and piano, was a bandleader for a short while, and therefore may prove himself well qualified to take part in the musical quiz show, on which Feather plays swing records and asks the experts questions about the artists and compositions.

THE BATON OCT. 1942

New York Correspondence

—By Tim Gayle

New York correspondence tells the pillar that Vaughn Monroe is the band to watch for in flickers. Incidentally, the popular Monroe did not "lose" the Camel commercial; it was a question of finding time available on the networks. His option was picked up by the ciggie makers—and he will be riding the airwaves for them in January.

If you are a Chicago visitor and find an attractive, dark-haired young lady always in the company of a different bandleader or radio star, she is likely to be Betty Parker. Her job is to plug songs for Glenmore Music, a firm in which Russ Morgan is more than remotely interested.

Speaking of song exploitation, there's a fellow named Lou Holzer (he used to be a bandleader himself and led the famed "Disciples of Rhythm" from the Pump Room of the Ambassador East) who has been doing a slam-bang job for Campbell, Loft & Porgie. The current big tune, "When the Lights Go On Again," he helped put to the top.

Harry Ostby of Fargo, N. Dakota has a patriotic piece, "Pray and Fight for Victory" that sounds tuneful and appealing . . . Glenn S. Davis of Lansing, Michigan, has a bond-selling number, "Here Goes My Hand In My Pocket," that has caused interest in Washington.

Eddie Oliver is having a successful run from the Hotel Syracuse, with three radio wires a week . . . Vincent Lopez continues to hold forth at the Taft. A grand personality; a highly competent musician—worthy of his "name" status.

N. Genevieve Chipman, serving again in this war as she did in the last (she's an M.D.) has a stirring poem set to music: "My Precious Son." It's a song for all the mothers, everywhere.

These are the Chicago bands to listen to: Art Kassel, from the Bismarck, with lush Gloria Hart on the vocals . . . Dick Jurgens, who will be back at the Aragon October 30 with new eastern laurels to his credit . . . Neil Bondshu, the piano-playing maestro in the ultra-refined Mayfair Room of the Blackstone.

Leonard Feather, the English ambassador of goodwill and swing topics, is handling the publicity for Harry James. Feather probably writes for more music magazines under more names than any other writer. Besides, he has written articles on jazz for the New York Times—and a by-line on the Times is a diploma in itself.

CLIPPINGS, Inc.
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Times
New York City
Circulation 477,385 D.
NOV 10 1942 802,386 S.

MUSIC NOTES

Events today: Philadelphia Orchestra, Eugene Ormandy conducting, Helen Traubel, soloist, Carnegie Hall, 8:45 P. M.; Mary Becker, violin recital, Town Hall, 8:30; Raymond Young, piano recital, the New York Times Hall, 8:30; Carolyn Aundrey, song recital, Plaza Hotel, 8:30; Marvel Skeels, contralto, and Marcella Conforto, violinist, Barbizon Recital Hall, 8:30; Louella Mae Bushman, song recital, Studio Club of the Y. M. C. A., 210 East Seventy-seventh Street, 8:30; Margaret Speaks, soprano, and Cellius Dougherty and Vincenz Ruzicka, duo-pianists, Christ Church, Park Avenue and Sixtieth Street, 8:15; students of the Juilliard Graduate School, 130 Claremont Avenue, recital, 5; Alec Templeton, piano recital, Brooklyn Academy of Music, 8:30.

Lectures today: "Great Songs and Their Writers," by Grace Bush, Hotel Wellington, 12:30 P. M.; "Jazz," Robert Goffin and Leonard Feather, lecturers, Helen Humes, singer, guest artist, New School for Social Research, 8:20.

Carlo Corelli, tenor; Renee Treer, soprano, and Stephen Hero, violinist, will be presented by USO-Camp Shows tonight at Fort Hancock, N. J.

HEARD AND OVERHEARD

By JERRY FRANKEN

Robert St. John, NBC commentator, tells this story about Adm. William Halsey, who led the U. S. Fleet to its smashing victory over the Japs in the Solomons:

Halsey, commanding a destroyer, was participating in maneuvers and was ordered to attack a vastly superior cruiser force. He sailed his ship headlong into the fleet of heavier ships, firing blank torpedoes in all directions and generally raising hob. Then he sped his ship to safety.

That action resulted in Halsey's court-martial on a charge of "reckless conduct endangering other vessels." He turned down an opportunity to have a lawyer defend him. When the evidence against him had been presented, Halsey entered his own defense, in these eight words:

"I was ordered to attack. I did attack."
He was cleared.

Tin Pan Alley Protocol

A *Soldier of DeGaulle*, the marching song written by Conrad Thibault, baritone, is probably the first song to undergo a change of title because of international relations. Because the State Dept. now is playing ball with Adm. Darlan in North Africa, the publishers of Thibault's song have retitled it *A Soldier of Fighting France*. Lyrics also have been revised.

Although the song has not been heard very often in the U. S. it has been broadcast by the BBC to listeners in France regularly since last Bastille Day. The BBC uses recordings made over here and flown to England by bomber.

\$24.95 Special

A lot of radio commercials may sound like double talk to you, but here's one actually broadcast in the double, on Leonard Feather's *Platterbrains* programs (WMCA): "Crawford's have the largest stock in the city of gravistated and hemistatted worsteds. When these fine fabrics are sold it will be forcibrase grovace for the duration. Crawford overcoats feature such cabashon, long-wearing woolens as rich meltons, rugged tweeds and badacourse fleeces, materials that give you gleen bordifarce without weight. You can get the forbine with alterations and crovenies thrown in at any of the 63 Crawford stores.

Union
Springfield, Mass.
Circulation 78,711 E.

NOV 20 1942

Sweet and Swing

By Vin Breglio

First name band to enlist in toto is the Clyde McCoy band—according to press releases in reliable trade papers.

The ensemble of dance men headed by the trumpet-playing band leader of the thousand mutes up and got measured for their Navy blues recently at the Norfolk Naval Air Base. McCoy enlisted as a specialist first class and the sidemen got ratings as seamen second class, all in the Aviation Machinists' Mates School. All have been transferred to the new naval training station at Millington, near Memphis, Tenn.

Here, the musicians are under the daily tutelage of Chief Musician Pezala. They spend part of each day in rehearsal as a jazz unit, part in practise as members of the augmented AMM School's naval band, and part in drill and general naval schooling. It's a full day.

The McCoy's, however, find time to give jam sessions in front of the barracks at night for their fellow aviation sailors, a morale building tonic for the men in camp.

McCoy's band, from reports of road musicians, always was a healthy family unit, devoid as far as such things can be of inside dissension and bandstand cliques. Confirmation of those nice reports about the band is given in the last official act of the group in joining up with Uncle Sam as a unit. They played music together and now they'll play the war games together.

Jazz lectures and jam sessions are being featured at the series of 13 swing soirees now in progress at the New York School for Social Research. Robert Goffin, Belgian lawyer and swing fan, and Leonard Feather, British composer and critic, are conducting the course. Stars who have and will take part either as speakers or performers include Jimmie Lunceford, Harry James, Lionel Hampton, Benny Goodman and W. C. "St. Louis Blues" Handy.

McSIEGEL Says:

(Bring Your Problems To McSiegel. He Will Complicate Them.)

Dear Mr. McSiegel:

I have been in the band business with a 15-piece band since before Pearl Harbor, but the draft board refuses to recognize my boys as dependents. I have a mixed band: some good musicians and some bad. The other day I was offered a very choice location on Route 57, just 145 miles South of the Frammis Turnpike, barely 24 hours from the heart of Gotham, no cover charge at any time. The only conditions were that I would pay for the network wire and also record three songs written by the manager of the spot. It is a nice location, Mr. McSiegel, with no railroad station for miles around, in fact the only way to get there is by bus.

My problem is this: how am I going to get a radio wire without money, make records without shellac, and travel without a bus?

I am,

McSiegel says: How am I going to give you an answer without ideas?

Dear Mr. McSiegel:

When I was with the Staten Island Philharmonic I wrote a fine number dedicated to Father's Day, entitled "That's Why Neckties Were Born." Can you tell me the name of a good, honest song publisher?

I am,

K. Q. Croveny

McSiegel says: Can you tell me the name of a song publisher with three legs and a green beard?

Dear Snotty McS:

I am 4-F in the draft and have one of the biggest quintets in the country, 13 pieces in all, which is better than Raymond Scott, you must admit. I have been offered some of the best picnics and barmitzvahs around town, but cannot accept them because I am not a member of the union and to join it I understand you have to play a musical instrument. Now I understand that to learn any instrument properly it takes a year or two, and since I can't get gas to go to town for lessons, I shall have to send myself via correspondence course. By the time all this is done the war may be over and I shall have lost the advantage of my draft status. Do you know any of the right politicians who might get in touch with any of the wrong union men, who might slip me in as a bongo player?

I am, believe me,
A. T. Hound

P. S. I forgot to mention that the reason I am 4-F is on account I lost the use of my head some years ago.

McSiegel says: Boy, I have this racket sewed up beyond Pegler's wildest dreams. Just send for my free leaflet, "Ways and Means in Arts and Crafts," enclosing a nominal \$175.00 for nominal legal expenses, and bingo! You'll be playing bongo.

Dear Mr. McSiegel:

Six months ago I was a social outcast. Friends would shun me all along 52nd Street, invitations became few and far between, and whenever I appeared in a room there would be hushed whispers. I did not realize how simply my problem could be solved until a friend told me about MOPPO. After I had taken two bottles of MOPPO I found I was no longer a social outcast. Friends would welcome me on 52nd Street, invitations arrived by the carload, and whenever I appeared in a room there would be cries of "Welcome!"

Mr. McSiegel, what I want to know is, what the hell was the matter with me in the first place?

Yours,
Louis Schmooley

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NOV 28 1942

Honors For Canada Lee

NEW YORK CITY, Nov. 26.—Canada Lee, of "Native Son" fame is scheduled to assume an unusual role when he joins the board of guest experts on Leonard Feather's "Platterbrains" program next Saturday evening, November 28, on Station WMCA, 7 to 7:30 p. m. Music is an old standby of Canada, who has had considerably experience as a musician. At one time, he was a bandleader who played the piano and violin, and may prove himself well qualified to take part in the musical quiz show, on which Feather will try to fool the experts by asking questions about the artists and compositions as he plays swing records. Other records recently featured on "Platterbrains" have been Cootie Williams, Fletcher Henderson, Teddy Wilson and Mary Lou Williams.

CLIPPINGS, Inc.
15 WHITEHALL ST.
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Downbeat
Chicago, Ill.
Circulation _____ 46,239 W.

NOV 1 1942

This Is All About the Earl



New York—The Earl and the man who wrote *The Earl* got together here. It is Earl "Father" Hines, band leader and pianist extraordinary, and Mel Powell, who slaps the ivories himself on occasion and who composed the tune dedicated to "Father." The occasion was the first of a series of lectures and jam sessions staged by Robert Goffin and Leonard Feather at the New School, West 12th street. Left to right: Leonard Feather, Earl Hines, Mel Powell, Robert Goffin, Bobby Hackett, cornetist; Pete Brown, alto sax; Bill Coleman, trumpet, and Les Millington, bass. Ray Lovitt, piano.

CLIPPINGS, Inc.
15 WHITEHALL ST.
New York City
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Radio Daily
N. Y. C.
Circulation _____ 4,401 D.

NOV 20 1942

Jack Teagarden, trombonist, and Jerry Wald, clarinetist currently leading his own band at Meadowbrook, will be Leonard Feather's guest experts on "Platterbrains," the swing quiz, on WMCA, tomorrow, 7:03-7:30 p.m., EWT.

Selected Radio Listening

By JUDY DUPUY

Friday, Nov. 27; Saturday, Nov. 28

Times are Eastern War Time

Don't miss the starred (*) program

7:03-7:30 p.m. Saturday

7:03 WMCA: *Platterbrains*—guest jazz experts: Canada Lee, Stan Fritts.

Listening In

With Sid Shalit

Lately many quiz programs have been showing scant consideration for studio participants... shunting them aside in favor of "name" guest stars. Such, however, will not be the case Sunday night at 10 over WABC when Humphrey Bogart drops in on Phil Baker's "Take It or Leave It." Whatever time is consumed by Bogart, and future visiting celebs, will be turned over to one or more contestants directly after the airing. Lee, the colored, serves as



Phil Baker

The Listening Post

By LEO MILLER
Radio Editor of The Herald

Radio Editor Summoned to 'Platterbrains' as Guest Expert.

By ROCKY CLARK

It looks as though the public is going to find out just how much this reporter doesn't know about swing records.

A few weeks ago, when Leonard Feather invited us to appear as a "guest expert" on his topnotch Saturday night "Platterbrains" program, we had a perfect alibi. We were running WNAB's "Rock 'n' Rhythm" program Saturday nights and couldn't be two places at once.

Since then, however, "Rock 'n' Rhythm" has been shifted to Sundays at 4 p.m. Some old meanie told Mr. Feather, and now the British swing expert has written us again. He wants this reporter to appear on "Platterbrains" Dec. 12 at 7:05 p.m. over WMCA. Having no alibi to offer, we've had to accept the challenge.

Anyway, we're assured a half-hour of fun—embarrassing as it may be. Mr. Feather has not told us who the other "guest experts" will be, but he always has a group of topnotch bandleaders and music men to tackle the queries, so we'll have some distinguished company to share the embarrassment when we mistake a Harry James trumpet passage for Louis Armstrong or some thing.

Prima Will Hear Lecture on Jazz

Louis Prima, trumpet player at the Apollo, will be guest of honor in the Lecture on Jazz conducted by Robert Goffin and Leonard Feather at the New School for Social Research tomorrow night.

... of December a year ago a peace-
... at happened at Pearl Harbor . .
... remembers Pearl Harbor and
... anniversary with special programs
... bert T. Merrill of the VFW tells
... at 9:45 a. m. Sunday on CBS . .
... tual's Radio Chapel broadcasts
... plains William R. Arnold and
... D. Workman from Washing-
... soldiers in England and a Jew-
... J. . . Deliver Us from Evil, a
... Pearl Harbor, is on the Blue
... mond Massey stars in a review
... ar on "Radio Reader's Digest at
... special requiem mass at Pearl
... in part at 4:15 Monday on the
... ne Waring heads the American
... ersary at 8 p. m. Sunday on
... British ambassador, speaks on

... impressionist, Eddie Mayehoff
... has opened at the Ruban Bleu
... Manhattanity . . . Robert J.
... Landry, scholarly radio editor of
... Variety for more than a decade,
... moves up to the directorship of
... program writing for CBS . . .
... Elder Solomon Lightfoot Michaux
... the Happy Am I preacher long re-
... nowned on the radio, campaigns
... to Sing Hell Out of Harlem at
... 7:30 p. m. Sundays on WHN . . .
... Rocky Clark, WNAB's 4 p. m.
... Rock 'n' Rhythm record spinner
... and radio editor of The Bridgeport
... Post, takes the expert's stand on
... Leonard Feather's Platterbrains
... on WMCA at 7 p. m. next Satur-
... day . . . The Goldbergs enter

New York City
Tel. BOWling Green 9-1536
Metronome
New York City
Circulation

NOV 1942



Leonard Feather (far right) and his Platterbrains' show are scoring heavily every Saturday at seven over N. Y.'s WMCA. Johnny McAfee and Helen Forrest answered questions on this show. What they couldn't get went to Randy Mergentroid, Jr. & Sr., heckling across the table. Announcer Don Phillips lends Feather some sort of support.—Hauser photo.

Canada Lee Listed for 'Platterbrains'

NEW YORK—Canada Lee, distinguished actor who rose to fame with his masterly portrayal in "Native Son," will appear in an unusual role when he joins the board of guest experts on Leonard Feather's "Platterbrains" program, Saturday evening, 7:00-7:30 p.m. (EWT) WMCA.

Downbeat
Chicago, Ill.
Circulation 46,239 W.

OCT 1 1942

Feather and Goffin Resume Hot Lectures

New York—Leonard Feather and Robert Goffin, jazz critics, began their second series of "hot" lectures last week at the New School for Social Research. The general public is invited to attend the talks every Tuesday at 8:15 and also dig the jam sessions which will take the place of lantern slides.

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15 WHITEHALL ST.
New York City
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Metronome
New York City
Circulation

NOV 1942

Bell Tone Music has acquired Leonard Feather's *Design For Living*, plugged heavily on the air by Les Brown. Feather's *Brotherly Love*, recorded by Louis Jordan, has been taken by Leeds Music.

15 WHITEHALL ST.
New York City
Tel. Bowling Green 9-1536
Orchestra World
New York City
Circulation _____



**DISC JOCKEY
PALAVER:**

Art Hodes
(WNYC); Leonard
Feather (WMCA);
Ralph Berton
(WINS); Maurice
Hart (WNEW);
Maxine Keith, and
Art Ford (WOV).

Recent get-together of disc jockeys at WINS, N. Y. tried to decide what the public wants in recorded music. Berton, Feather, and Hodes swung over to the swing side, with Hart, Keith, and Ford stressing a mixture of the best in sweet and swing music.

Sun
New York City
Circulation _____ 312,212

**Courses in Music
At the New School**

Ernst T. Ferand, Henry Cowell, Max Graf, Charles Leirens, Jacha Horenstein, Robert Goffin and Leonard Feather will give a series of music courses and direct music workshops at the New School for Social Research, 66 West 12th street. The new term begins on Monday. Among the lecture courses are "Ear Training, Introduction to Music," by Dr. Ferand; "Intelligent Listening for the Untrained Music Lover," by Dr. Leirens; "Swing Music," by Robert Goffin and Leonard Feather. Dr. Ferand will direct two workshop courses in piano improvisation, elementary and advanced. Mr. Cowell will have two courses in Musical Theory, Introductory and Advanced, and Mr. Graf offers a seminar in music criticism.

NOVEMBER 28, 1942

Canada Lee On Swing

Canada Lee, distinguished actor who rose to fame with his masterly portrayal in *Native Son*, will appear in an unusual role when he joins the board of guest experts on Leonard Feather's *Platterbrains* program next Saturday evening, Nov. 28, on WMCA, 7.00-7.30 p.m.

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New York City

Tel. Bowling Green 9-1536

Amsterdam Star News
New York City
Nov. 14, 1942



HELEN HUMES, WELL-KNOWN "blues" singer of "Cafe Society," was guest artist at the lecture on Jazz by Robert Goffin and Leonard Feather, Tuesday evening, at the New School for Social Research.

JULY 1942

McSIEGEL Says:

Dear Mr. McSiegel:

I am several years old and am anxious to take up the saxophone as I feel at this time that everyone should do something useful and I have flat feet. I have an old saxophone but when I went to a teacher to have my first lesson he said the saxophone is no use without a mouthpiece. I asked my mother but she says the only mouthpiece she knows has been in a jug for a long time. What I want to know is, if I blow in the jug will it come to the same thing?

I am,
Jose O'Goldberg

McSiegel says: Send for my booklet, "Saxophonists: Their Mouthpieces and Problems," enclosing stamped, self-addressed box for mailing, and \$2.50 for mailing costs.

Dear Mr. McSiegel:

I just got a job at a night club where the scale is \$45 a week. We agreed to work for \$30 because there are five of us in the band and our last date was a benefit for the Swiss War Relief in July, 1940 and a fellow must eat. However, after we kicked back our fifteen bucks and the first week we found that we had been paid in Confederate money. Please Mr. McSiegel, can you tell us who should pay the Social Security, us or them?

Yours,

J. Snerge

McSiegel says: Boy, you're in trouble. You better get in touch with Jose O'Goldberg and have him send around for that mouthpiece. Also send for my booklet, "Should A Jerk Work?," enclosing addressed, self-stamped envelope and \$2.75 for nominal expenses.

Dear Mr. McSiegel:

I have a problem. When I was four years old I was acclaimed in my neighborhood as the greatest prodigy of the generation. I played two pianos at once, in different keys, and peeled potatoes with my feet. By the time I was 12 years old, every bandleader in the country was bidding for my services. At 16 I had won five prizes in Europe, had signed 176,943,725 autograph books in 29 countries, and was idolized by the most beautiful society girls everywhere I went. Back in this country, I was given the keys to the city, made honorary president of my local branch of the A.S.P.C.A., and had to turn down offers to give recitals in 47 States because of the state I was in. Not a single critic has ever had anything but kind words for my performances; my agents are scrupulously honest, I have a contract to record any tunes I like, I get along well with song-pluggers, and I have a town house, a home in the country, two lovely wives, my own home-movie machine, and the most beautiful cocker-spaniel you ever saw.

My problem is this, Mr. McSiegel: Do you think dandruff will ruin my career?

Yours,

O. P. Falls.

McSiegel says: I should have such problems!

U.S. JIVE JOTTINGS

Hot Gossip from the States

THE long awaited PETE BROWN session for American Decca took place last month, when the alto "jump king" gathered together a six-piece combo with the help of Leonard Feather, who also wrote some originals for the date.

* * *

Ex Basie thrush Helen Humes shared the top spots with Pete, vocalising on "Mound Bayou," "Gonna Buy Me A Telephone" and "Unlucky Woman." On the last side the band accompanied Norah Lee King in "Cannon Ball." Pete featured his alto on all the discs and supporting him were Dizzy Gillespie (trumpet); Jimmy Hamilton (clarinet); Sam Price (piano); Ray Nathan (drums); and Charles Drayton (bass).

* * *

★ ERSKINE HAWKINS AND HIS ORCHESTRA

***Cherry (Don Redman) (V by Jimmy Mitchell) (Am. Bluebird OA038420) (Recorded Feb. 10, 1939).

**More Than You Know (Rose, Ellsco, Youmans) (V by Dolores Brown) (Am. Bluebird OA041381) (Recorded July 18, 1939).

(Regal-Zonophone MR3622 — 2s. 54d.)

Hawkins (tpt) with William Johnson, Haywood Henry, James Mitchell, Julius Dash (reeds); Sam Lowe, Wilbur Barcomb, Marcellus Green (tpts); Robert Raage, Edward Sims (tubs); Avery Parrish (pno); William McLemore (gtr); Le Mire Stanfield (bass); James Morrison (dms).

ACCORDING to Leonard Feather's "Who's Who In Jazz" cameos, published serially in the old monthly "Rhythm":—
"Hawkins, Erskine, coloured trumpet player, born Alabama, 1914 . . . became famous through his wild, sensationalistic, high note style, but has a good band, which made many fine

Bluebird records, of which his original "Tuzedo Junction," a sensational best-seller 1939-40, established the band's reputation."
All of which may be very true—I don't know, because the only . . .

Music & Rhythm
Chicago, Ill.
Circulation _____

JUN 1942

"Gems of Jazz" — A Decca album, fourth in a series, which features Coleman Hawkins chiefly and Red Allen and Benny Carter. Leonard Feather coupled the sides (10 in all) and authored the explanatory booklet. Hawk's *I Ain't Got Nobody*, with Buck Washington at the piano, is the gem among gems. Other tunes included are *Stardust*, *Well All Right Then*, *Lost in a Fog* (poorest in the album), *It's the Talk of the Town*, *Nagasaki*, *I've Got to Sing a Torch Song*, *Night Life*, *Blue Interlude*, *Once Upon a Time*, *Somebody Loves Me* and *Pardon Me Pretty Baby*. Several were recorded in Europe. A standout collection of jazz at \$3.50 and in all probability, one of the last "100 per cent pure" albums to be released for many months to come.

That shellac is too scarce.

Music & Rhythm
Chicago, Ill.
Circulation _____

E VOICE 6/6/42

25

Solid Meddlin'

WITH MARIENNE



THIS WEEK, instead of meddlin' with Mary Brown or Johnnie Jones or the other individuals we are acquainted with, your solid meddler takes a peek into the various new organizations to see where they're located, who their members are, what they're doing to aid the colored races . . . in other words . . . let's start MEDDLIN' WITH THE MOVEMENTS! !!!

DEMOCRACY-IN-ACTION, located at 420 Lexington ave, the organization affiliated with the British and American Ambulance Corps, Inc. Chairman, Dr. Aubre de L. Maynard; vice chairman, Nevile C. Gardiner; treasurer, Mrs. Bessye Bearden; executive secretary, Edward Morrow; recording secretary, Mrs. William Cahan; other members of the executive committee consist of: Ass't District Attorney Eunice Carter, Mr. and Mrs. Wilder Hobson, Mrs. William A. MacDonald III, Mrs. Louise H. McDonald, Rev. James H. Robinson, Chief Red Cloud, Philip Schuyler, Dr. Stephen Sherman, Ferdinand Smith and Arthur Szyk.

Democracy-in-Action is the group that practices equality of all peoples. Most important feature of their rally held Monday evening at the Heckscher theatre was the wide variety of speakers ad their choice of subjects. Americans of all colors and races . . . Chinese, Filipino, British . . . and other speakers all managed to find something different and something important to say. Outstanding personality of the evening was Rev. James H. Robinson, of the Church of the Master, who injected a welcome touch of humor in his speech as well as plenty of good, sound, democratic common sense.

Tallulah Bankhead, who rates plenty of credit as one of the most liberal-minded people in show business, added a touch of glamour and a powerful speech for racial unity. Representatives of the two great labor unions spoke, the CIO man using the Harry Bridges case as an example of how democracy is still making mistakes that must be corrected before it is too late. Dr. Aubre de L. Maynard, eminent Harlem physician, acted as the perfect chairman, and Mrs. Pamela Cahan, British daughter of actress Gertrude Lawrence, spoke on behalf of the ambulance corps. The meeting was highlighted by some piano duets by Garland Wilson and Ed Steele from Jimmie Daniels' nite club, playing everything from patriotic songs to selections from *Madame Butterfly* (and all very groovy) . . . Garland saw plenty of democracy in action during his years in Europe, but things are different since the last time he saw Paris. He's still hoping that some day it'll be the way it used to be.

There are no membership dues and anyone may join the Democracy-in-Action Movement. . . . Do so now!

STAR-NEWS JUNE 13

That AWVS ball at the Savoy was just that, nothing less. Everybody was there and the sweet lil things (including the heavier ones) looked mighty spiffy in their uniforms. Harriet Pickens has just about learned how to do the Joe Hipp. Eddie Morrow and Evelyn Vaughn were that thick. Allie and Jack Wrightson had a boxful, but eliminated most of 'em by time to go home and were able to return to Mt. Vernon in their car alone. Kelsey Pharr, Sr., of Miami, one of the richest colored men in Dixie; Judge James S. Watson, the madam of course, Barbara Watson; the Charley Schwabs, Doris Staggs with one of those caps with a bill; Leonard Feather and any number of others really had their fun.

VOICE 6/27/42 - Marianne

Louise Mosely at 370 Madison Ave.

Oh, listen, Judy, Saturday nite while star-gazing we ran into station WMCA and heard a program so entertaining it deserves our orkeeds this week . . . it was Leonard Feather, the English swing critic's "Platterbrain" program, heard every Saturday nite at 7 . . . the idea is to send questions in pertaining to records to try to puzzle the disc experts Dave Dexter, editor of *Music and Rhythm*, and Barry Ulanov of *Metronome* (who seldom ever miss with nary a hint), but in the event they do a year's subscription to the mag is sent to the lucky questioner, beside record awards, too . . . this week's star, Mercer Ellington, son of the DUKE, sat in to aid the swing geniuses in case they got stumped and had the audience jumpin' for joy when he not only answered Feather's puzzlers a la Einstein but guessed the year the tunes were published! . . . then we

EVERYBODY'S WEEKLY, AUGUST 31, COPYRIGHT 1941, THE PHILADELPHIA INQUIRER

By Ann Burnette
 Author of 'Models Do Get Around'
 IN 1938 when Robert Goffin came to America as Belgian delegate of the Pen Club Congress, he said Hitler soon would invade Belgium. That opinion, widely published in an interview criticized trouble. European newspapers criticized him; when he went home authorities summoned him for an explanation. Then when Hitler did seize Belgium, one of the first acts of the Nazis was to put a price on his head. So now the fabulous Goffin is in America again.
 To my mind he is the most picturesque individual among refugees from French-speaking countries now in New York. And perhaps he has turned out a play; at last summer he has turned out a play; Belgium's King did not betray his country.

ard, of Paris. The honored guest, by the way, was the Countess Calvert, famous Belgian poet and playwright.
OF COURSE, Maurice Maeterlinck, the famous Belgian poet and playwright, was picturesque when he landed a year ago with his hair in a net. But the creator of the *Blue Bird* fantasy is an old man. Pertinax, the journalist whose name is Andre Geraud, is important but more ponderously so than Goffin. Henry Bernstein, the greatest living French playwright, is an impressive figure. Genevieve Tabouls, tried for treason, and Eve Curie, also with a price on her head, are colorful.
 Philippe Barres, former editor of *Matin*, and Charles Boyer, the lend eloquence to the Manhattan scene. Then there is Jacques Meistrat.

New York World-Telegram
 A SCRIPPS-HOWARD NEWSPAPER.
 HOWARD, President and Editor.
 HOWARD, Editor.

Many-Sided Belgian Refugee Has a Play for Broadway
 Goffin Thinks an Item in His Paper Had Something to Do with Nazi Invasion

Robert Goffin, formerly a leading citizen of Brussels, is about the most curious refugee to hit these shores. He has been:
 The leading criminal lawyer of Brussels; Belgian draughts champion; crusading newspaper editor; author of books on jazz, legal finance, gastronomy, poems, rats, spiders and eels; historian, genealogist, scenarist and, before the season ends, will probably have a play on the New York boards for which his collaborator is Maeterlinck.
 This is just a rough idea. A towering man, 6 feet 2, weighing 245 pounds, he is as energetic as a one-armed paper-knife.

THE NEW YORKER
 Robert Goffin, a Belgian émigré about to give a fifteen-week course in the history and analysis of jazz at the New School for Social Research, was formerly one of the most prominent criminal lawyers in Europe, had written books on financial law, genealogy, rats, spiders, and eels, had collaborated on a play with Maurice Maeterlinck, was a checkers champion, an expert ice-skater, and a chef, and could lift four men with his bare hands. We called on Mr. Goffin at once, and came away, after a breathless half-hour, feeling that we had been the victim of an understatement. He is forty-three, six feet two, weighs 245 pounds, lives on River-

The Saturday Review of Literature

The Story of Jazz
 THE JAZZ RECORD BOOK. BY Charles Edward Smith with Frederick Ramsey, Jr., William Russell Charles Payne Rogers. New York: Smith & Durrell, 1942. 515 pp. \$3.50
 Reviewed by ROBERT GOFFIN
JAZZ is one of the brilliant facets of the American genius. As with all important art, there has been a period of lag between the birth of jazz and its adoption, first by the elite, then by the general public. It therefore devolves upon such a book as this to explain from the basis of fundamental researches a musical phenomenon that is nominally familiar to us. Here in this book we have the fruit of the long and arduous investigation of four men into jazz from the period of its birth in New Orleans.
 The making of "The Jazz Record Book" must have required the patience of the monks of Chartres. The authors have combined their individual presentation with an anecdotal point of view which gives their strong appeal even to the uninitiated. It is a wonder how they could



MEET
 the amazing
DR. GOFFIN

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24 REASONS WHY WE THINK ROBERT GOFFIN
 "the world's most versatile man"

- FAMOUS CRIMINAL LAWYER**
 Practiced in Brussels and travelled all over Europe defending criminals until the Nazis came.
- EDITOR**
 Edited "Alerie", leading anti-Nazi journal in Belgium until invasion now edits "La Voix de France" in New York.
- LECTURER**
 Besides regular lectures at New School, has recent tour through Eastern Canada. Widely known in Europe as a speaker.
- GENEALOGIST**
 Writer of articles on early Walloon settlers in New York, including genealogy of the Roosevelt clan.
- EXCHANGE EXPERT**
 His three books on international finance are regarded as highly authoritative.
- CHECKERS CHAMPION**
 Checker champion of Belgium and chairman of the International Federation of Checker Players.
- CHEF**
 Likes to concoct exotic dishes and is author of a book on gastronomy. Secretary of Wine and Food Society.
- PLAYWRIGHT**
 Co-author with Maurice Maeterlinck of play, "Catherine Schrott, Empress Without a Crown." Also, author of war mystery recently produced in Canada.
- JAZZ EXPERT**
 Author of "Aux Frontiers du Jazz" now lectures on jazz at the New School for Social Research.
- SPORTSMAN**
 Champion ice skater and chairman of the Brussels Ice Hockey Club.
- BIOGRAPHER**
 His thirty books include the biographies, "Carlota, the Phantom Empress" and "Empress Elizabeth of Austria."
- POET**
 Winner of the Prix des Poets in 1937 — author of several books of poetry.
- NATURALIST**
 Authority on rats and spiders — has written "Le Roman des Rats" and "Le Roman de L'Araignee".
- MUSICIAN**
 Plays trumpet and conducted an amateur band in Brussels.
- NEWS ANALYST**
 He warned that the Nazis planned to invade Belgium as early as 1938 — received many threats from Nazi sympathizers. Has also written book which maintains that the Belgian king did not betray his people.
- COMMISSIONER**
 Member of the Commission which framed Belgium's Aeronautical Code.
- BOOK REVIEWER**
 Reviews books for The Saturday Review of Literature; wrote several books of criticism published in France and Belgium.
- MYSTERY STORY WRITER**
 Author of a number of mystery stories — four published in New York in last year.
- TEACHER**
 Teaches jazz at the New School in New York — has lectured at other schools and universities.
- HISTORIAN**
 Many of his books deal with history of Hapsburgs, Coburgs and the Wittelsbachs.
- NOVELIST**
 Author of four novels published in France and Belgium.
- ICHTHYOLOGIST**
 Author of "Le Roman des Anguilles", a treatise on the life habits of eels which went through 37 editions in France.
- RADIO SCENARIST AND COMMENTATOR**
 Wrote scenario "The Burgomaster of Brussels" in which Mayor LaGuardia took leading role over WNYC May 31, 1942. Many appearances on radio here and in Europe.
- LINGUIST**
 Speaks three living languages — reads Latin and Greek.

NEW YORK POST, SATURDAY, JANUARY 3, 1942
 On Feb. 2 the New School for Social Research begins a 15-week course in the history and analysis of jazz, which the New School claims is the first of its kind in this country. Columbia Recordings reports business up 70% this year over the 1940 total.

GIVE CLASSES IN JAZZ ANALYSIS
 Something unique in the field of musical education was introduced shortly when the New School for Social Research introduced into its curriculum a complete course of fifteen lectures devoted to the history and analysis of jazz.

METRANOME
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 Beginning of Jazz and the Future of Jazz and topical coverage, and men from the

DOWN BEAT
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.

CUE SAYS GO!
THE ANATOMY OF JAZZ
 FEW radio listeners ever hear any true jazz, according to synopundits 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 orchestras and records.)

Exclusive Management: W. COLSTON LEIGH Inc.
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THE VERSATILE DR. GOFFINS' 24 LECTURE SUBJECTS

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WHY JUSTICE SOMETIMES FAILS
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JAZZ, GENIUS OF AMERICA
MY SOUVENIRS OF THE GREAT

NOTORIOUS CRIMINALS I HAVE KNOWN
THE LOVE LIFE OF SPIDERS
THE PRIVATE LIFE OF A RAT
FROM FLEMISH PAINTERS TO SURREALISTS

THE MYSTERY OF MAYERLING
SECRETS OF THE HOUSE OF HAPSBURG
BELGIUM'S COBURGS
EMPRESS ELIZABETH AND HER LOVES

FROM EPICURUS TO ESCOFFIER
MY ESCAPE FROM BELGIUM
HOW HITLER TRICKED GAMELIN
THE KING OF BELGIUM DID NOT BETRAY

LOVE IN EUROPE VS. LOVE IN AMERICA
DISCOVERIES IN AMERICAN HISTORY
FROM PETER MINUIT TO F. D. ROOSEVELT
STUDENT LIFE IN EUROPE

MY FIGHT WITH BELGIUM'S FIFTH COLUMNISTS
HOW THE UNDERGROUND PREPARES FOR THE SECOND FRONT
WHAT EUROPEANS THINK OF AMERICAN JAZZ
IS GENERAL WEYGAND EMPRESS CARLOTTA'S SON?

CLIPPINGS, Inc.

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New York City
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Radio Mirror
Dunellen, N. J.
Circulation _____

JUL 1942


There's an interesting "Mound Bayou," this MIRROR song hit. Andy also wrote the lyrics for "Rose" and "Ain't Misbehavin'" the words several years by a little place in Mississippi Mound Bayou, which is the only town in America owned, operated and populated by colored people. A few years ago Andy unearthed the song and showed them to Leonard Feather who has written music for Duke Ellington and set the song a few weeks ago on the Columbia record. Walter Barton are featured on the broadcasts. An

MOUND BAYOU

You won't stop humming this haunting Southern melody, featured by songstress Vera Barton and bandleader Walter Gross on their CBS broadcasts

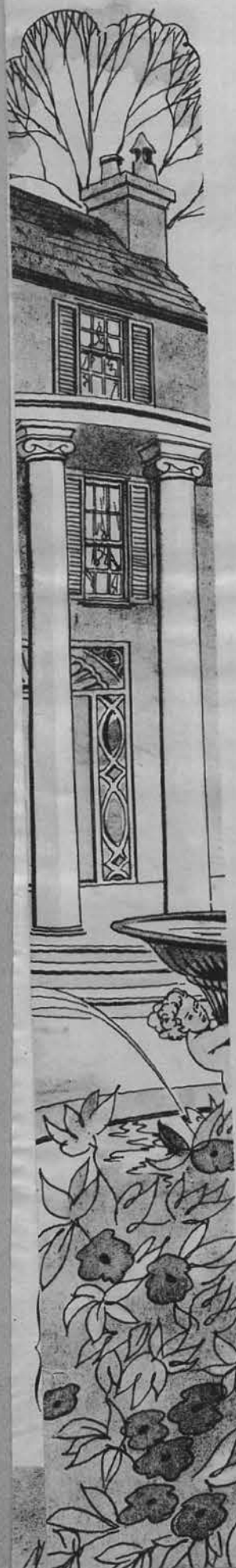
Lyrics by Andy Razaf
Music by Leonard Feather

Slowly (with feeling)



Cry-in' on my pil-low, Droop-in' like a wil-low,
Feel just like a fish that's cast up on the shore Wait-in' for the tide to take it
home once more. Though a-sleep or wak-in',
My poor heart keeps ach-in', When you see me walk-ing
with my head way down, It's be-cause I miss my Miss-is-sip-pi town.

Copyright 1942, by Leeds Music, Inc.



two different phonog
it. Orchestra Leade
heard it and liked it
and Vera Barton are
adcasts

Chorus

MOUND BA - YOU I feel blue and all in, MOUND BA - YOU

p-f

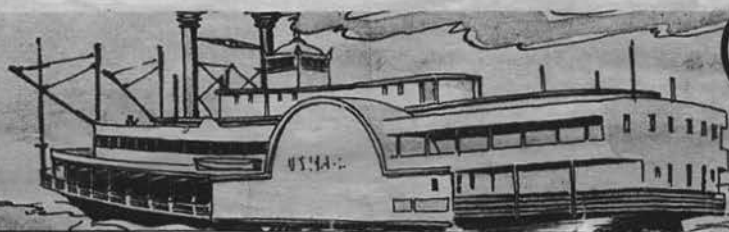
I can hear you call-in' All my friends are luc-ky to be way back there,

If they knew what I've been through they'd stay back there MOUND BA - YOU

got to co-ver ground for MOUND BA - YOU That's the town I'm bound for Wish my arms were long enough here!

what I'd do I'd reach and wrap them gent-ly 'round my MOUND BAYOU. MOUND BAYOU.

1 2



RADIO MIRROR'S
HIT OF THE MONTH



Peoples Voice
New York City
Oct. 17, 1942

ENCORE

Post
Bridgeport, Conn.
Circulation 43,835 D.
29,279 S.

OCT 9 1942

The Listening Post

Jerry Lawrence to Handle Matinee; Fitzgerald Gets Night Show.

BY ROCKY CLARK

After more than a year of working nightly between 2 and 5:30 a. m. as emcee of WOR's "Moonlight Saving Time" program, Jerry Lawrence will enjoy the bright sunlight again. Starting Monday, he is turning over the program to Ed Fitzgerald, the former Bridgeport newspaperman who presents "Almanac de Gotham" Tuesdays and Thursdays at 11:15 p. m.

Lawrence is to present a new "Mutual Matinee," Mondays through Thursdays from 3 to 4:30 p. m., starting next week. Designed primarily for ladies who make up the greatest part of the afternoon audience, Lawrence's new program will be on the romantic side. It will contain several features that proved popular on his all-night show—"Vagabond's Trail," a poetry moment; the "Wax Museum," featuring unusual records, and interviews with celebrities.

NAMES IN THE AIR

GLADYS GEORGE will be starred in a Hollywood comedy "Baby" on WABC tomorrow noon at 12:30. . . . MARY LOU WILLIAMS, Walter Gross and Ted Straeter, piano-playing band leaders, will be guest experts on "Platterbrains" as Leonard Feather presents an all-piano quiz tomorrow night at 7:05 over WMCA. . . . FIBBER MCGEE and Molly, with Billie Burke, will be guests on "Solers With Wings," broadcast by

WABC from the Santa Ana Training Center tomorrow night at 7:30. . . . COL. STOOPNAGLE will emcee WOR's "Saturday Night Bondwagon" tomorrow night at 10:15, with Jane Cowl and Claude Rains doing a Pearl S. Buck sketch, Mary Small singing and Paulette Goddard lending glamor to the show.

Clarence Buddington Kelland, executive director of the Republican National committee, speaks over WNAB-Blue tomorrow night at 7:30 on "The Role of the Republican Party in Time of War" . . .

Call
Kansas City?Mo.
Oct. 16, 1942

Seein' Stars

By DELORES CALVIN

NEW YORK — MARIAN ANDERSON FOR TOWN HALL . . . Every year the Town Hall Endowment Committee chooses a few great artists to appear on their Town Hall program. . . . Marian Anderson will be the first, on November 4th. . . . This is their 13th season.

THIS IS NEWS . . . Louis Armstrong's divorce degree from Alpha is final and he's married to Lillian Watson now. . . . Canada Lee is to gather together a group of colored actors for Jerry Weilin to do a program of one-act plays in a small theatre. . . . They will include Eugene O'Neill's "The Dreamy Kid." . . . A Broadway publicity office has the nerve to not include all of the Negro Press the opening night of a play with a colored actor, but remembering every white newspaper to boost it. . . . Then they arrange "press" tickets with Federal Tax attached giving out the old government excuse, and very impolitely too. . . . particularly the Bill Doll office up here. . . . This has got to stop. . . . We must be equally respected. . . . Louis Prima, trumpet playing bandleader was guest of honor

at the Lecture on Jazz, conducted by Robert Goffin and Leonard G. Feather, British expert, at the New School for Social Research this week. . . .

Herald Tribune
New York City
Circulation 356,512 D.
359,023 S.

OCT 6 1942

Music Notes

Ernestine Steinway has had to postpone her song recital scheduled for tonight in Town Hall because of illness. A new date will be announced later.

Auditions for membership in the Columbia Chapel Chorus will be held today between 7 and 8 o'clock in the crypt of the Columbia University Chapel. Rehearsals will be held under Lowell P. Beveridge's direction on Tuesday nights from 8 to 9:30 o'clock for a performance of Mendelssohn's "Elijah" with orchestra and soloists. Membership is open to men and women students, staff members and alumni of Columbia University.

Louis Prima, New Orleans trumpeter, will be a guest of honor at Robert Goffin's and Leonard Feather's lectures on jazz tonight at 8:20 at the New School for Social Research, 66 West Twelfth Street.

Times
New York City
Circulation 477,385 D.
802,386 S.

OCT 6 1942

MUSIC NOTES

Events tonight: Victor Laderoute, song recital, Barbizon Recital Hall, 8:30; Mary Burns, song recital, Studio Club, 210 East Seventy-seventh Street, 8:30; lecture-recital on "Jazz" by Robert Goffin and Leonard Feather, Louis Prima, trumpeter, guest artist, New School for Social Research, 8:20.

Amsterdam Star News
New York City
Oct. 31, 1942

Dan Burley's BACK DOOR STUFF

The Dan (Ruth Ellington) James are comfortably located in a luxurious layout in Fleetwood, N. Y., one stop on the r side of Mt. Vernon. Their housewarming Saturday, all day and the night, was most mad, with a representative group of New York's town who's who gaping at the size of the rooms, and the way the story dwelling is laid out. The Thomas Patricks, the Arthur Logans, enne Boyd, the Jay Cliffords, Sara Dunston, Alice Richmond, the y (Mollie) Moons, Lottie Cooper, J. C. Johnson, Ruth Madden, y Alston, Leonard Feather, Aida Bearden and her mother, Mrs. Bearden, Mrs. Herman Fair of Mt. Vernon, Rene and Frieda Deat, Calvin Jackson, Lawrence and Margaret (Bond) Richardson, ra Watson, Zelma Velasco, Mary Sweetwine, Ol Harrington, Hank ms, Evelyn Vaughn, Eddie Morrow, Gladys (Stoner) and hubby, Bob man) Jones, and lots of others who wandered about in the Fleet-blackout looking for the place. Dan James is a marvelous host. y of those who drank up his good scotch and rye.

Musical Leader
New York City
Oct. 1942

Passing in Review

Leaders Can't Stretch 24 Hours A Day—& Jockeys Get Mad!

By LEONARD G. FEATHER

NOW that Glenn Miller's in the Army, maybe the whole thing is water under the bridge, but this column still feels inclined to mop up a few points on a subject that was raised during a recent appearance of Miller's band in Philadelphia.

It isn't the particular town we want to talk about, nor the particular band. You guessed it: it's the principle of the thing. The principle whereby busy bandleaders should be protected from the abuse of people for whom they can't do favors. For it seems that Glenn left a lot of bad friends in Philly. Radio station disc jockeys for whom he hadn't time to appear on the air; local columnists, and others.

Glenn explained that he was doing seven shows a day at the Earle, not to mention six broadcasts and as many rehearsals. Now it seems to us, a priori, that anyone playing seven shows a day anywhere should be forgiven anything short of matricide.

James Besieged

During Harry James' first week at the Astor, for instance, his publicity office was virtually besieged by everyone within 25 miles who had a record show on any station with 25 listeners. No less devastating were the requests to do benefits, bond rallies, etc. All worthy causes, but you can't stretch 24 hours a day, and when you expend the amount of physical energy on your job that a man like James does, it becomes necessary to stop somewhere.

Sure, the disc jockeys and journalists helped to "make" men like James and Miller. But don't let's pretend that they did it for altruistic motives. James and Miller are good material, as valuable to the show or the column as the show or column is to them.

Bandleaders should do as much as they reasonably can to support those who help them. But it's a pity there's so much confusion as to where "reasonably" ends and "unreasonably" begins.

We Eat Our Words

Last month we cast a few gloomy aspersions on the CBS mixed house band project. This month we cheerfully eat our words, having heard a couple of the early morning shows in which the sextet is so cautiously hidden away. (WHY?) We were surprised to note, not only that Raymond Scott's style of music is almost completely absent from the programs, but also that Scott's name isn't even mentioned anywhere. Guess he just sits by, fulfilling his declared ambition of being a "paid audience" for the band.

I can think of many harder ways of making a living than sit-

ting listening to the trumpet solos of Emmett Berry, the brilliant alto of Howard Johnson (whom we first heard with Willie Lewis in Paris) and the piano of Mel Powell. Cozy Cole and Billy Taylor keep pretty much in the background, and Jerry Jerome (who has since left the band) inexplicably has no solos on tenor, but the group sounds fine, on pop tunes—as well as standards.

The show is generally called "Jump Time" or "Good Morning Blues" and its schedule is highly irregular. There seems to be no excuse for not putting it in a good evening spot without delay.

Roger Kay Debuts

Two other small mixed bands landed



ROGER KAY, the young jazzman from Egypt, debuts his band on Ralph Cooper's famous program over WINS, New York. (See accompanying story by Leonard Feather).

on the New York scene this month, both worthy of attention. One is led by Roger Kay, the amazing young man from Egypt, who has done everything from lecturing on jazz over the Cairo radio, and scat-singing in Paris and Suez, to getting a philosophy degree at the Sorbonne and working as a bartender and vacuum-cleaner salesman. And he's just 22. Most important, Kay has that healthy approach to jazz, unfettered by the commercial ramifications of the American music world, that can be valuable if rightly handled. We heard the band making its debut on Ralph Cooper's WINS guest night, and can affirm, that with people like Bill Coleman on

Music Massacre

PHILADELPHIA—West Catholic Alumni Association is bringing a rare combination into Convention Hall: Harry James and Guy Lombardo. Which should be known as a massacre of music!

trumpet, Flip Phillips on tenor (great!), Carmen Mastren, Sid Weiss, Kansas Fields on drums and a talented new pianist named Hy Fields (no relation), the band is certainly on the right track. The other new band, Lee and Lester Young's at Cafe Society Downtown, is only mixed to the extent of having a Mexican guitarist. (It lost its white pianist to Benny Goodman on the Coast last month and acquired Clyde Hart on arriving here.) This is actually Lee Young's band, with the drummer using his tenor-playing brother as a featured sideman. It's an unusual group, the ensembles featuring trumpet and two tenors voiced with electric guitar. The six men work well together and have some neat head arrangements. Moreover, Lee Young is one of the pleasantest and most level-headed leaders we've ever met, as well as a very fine drummer.

Great Discs Held Back

With the Petrillo issue apparently destined to drag on indefinitely as the ASCAP mess did last year, and with record supplies running lower each week, this column wants to prod, very emphatically, the memories of two of the major disc companies who have some great records on hand, but seem to have forgotten they ever made them.

Particularly Columbia. What happened to that session Teddy

Wilson made with Lena Horne last year? Where are the other two sides by Eddie South? The other recent Norvos? Aren't there at least four more titles made a year ago by Red Allen that you never bothered to put out? How about that Cootie Williams session? What goes on here, anyway?

And you over there at Victor—how about that session which Rex Stewart says he made almost a year ago for Bluebird? And that Johnny Hodges ditto ditto? Not commercial enough, maybe?

As for Decca, we know that Milt Gabler will take care of putting out some of the European "Gems of Jazz" that are still available, including some fine Danny Polo sides and a couple of good sessions by British musicians; not to mention some more of the Continental Benny Carter-Coleman Hawkins sides.

Leonard G. Feather Writes Monthly for The Orchestra World.

NEW YORK CITY



Solid Meddlin'

With MARIENNE BOYD

19
FIRST JOSH WHITE COACH ... in her new blues repertoire . . . *Design For Jive*, the Billy Moore-Leonard Feather tune being featured by Les Brown band at the Meadowbrook, while Duke Ellington's *Take The A Train* is to be featured in the Ellington band sequence in *Reveille For Beverly* film.—Nell Dodson.

Leonard Feather and Robert Goffin have started a new series of lectures at the New School for Social Research, N. Y. Feather is organizing a jam session for the Tuesday evening lectures. Numerous top names will appear during the 15-week course.

Journal American
New York City
Circulation 612,976 D.
991,649 S.

The Voice Of BROADWAY By Dorothy Kilgallen

(Note: Larry Adler is the world's greatest harmonica player, and also a local wit, raconteur and man-about-Manhattan. Frequently profiled in the smart magazines as a fascinating character, he herewith makes his debut as a fabulous columnist.—D. K.)

Larry Adler Says:

Some of my best friends are people:

Clare Luce (actress, not writer) is just in from London. Looking for names to go overseas and entertain the B. E. F. and the A. E. F. . . . At the recent fingerprinting of celebrities in Duffy Square, The Little Flower told Lanny Ross:

"Every night it's trouble in my house. The kids won't go to bed until they hear your program."

Yehudi Menuhin, who said he'd never join the Musicians' Union (to keep it from becoming a monopoly, he explained), has gone and done it.

What's Cookin Wit Bookin?

The Drane Sisters are at the Fountain Room...the right act in the right place?...What about this trio for a benefit program? ...Connie (oh, all right, Connie) Boswell, Jane Pickens, and Maxene Andrews...So who's going to sing harmony?...Carlos Montoya at the Rainbow Room...one of the GREAT guitarists...Morton Downey was booked into the Blackstone Hotel, Chicago...by Mayor Kelly, no less...Can't imagine Xavier Cugat's crew sans Miguelito Valdes, who is leaving to start his own ork or maybe open a club...What's Cugat that I ain't gat?...Mrs. Cugat, eh wat? Leonard Feather's cute record show "Platterbrains"...Best on the air...Club on the N. B. C. chain.

Journal & Guide
Norfolk, Va.
Circulation 31,295 W.

OCT 17 1942

Theatre Tidbits...

NEW YORK — Every year the Town Hall Endowment Committee chooses a few great artists to appear on their Town Hall programs. Marian Anderson will be the first, on November 4th. This is their 13th season.

Louis Armstrong's divorce decree from Alpha is final and he's married to Lillian Watson now . . . Canada Lee is to gather together a group of colored actors for Jerry Weilin to do a program of one-act plays in a small Theatre. They will include Eugene O'Neill's "The Dreamy Kid." Louis Prima, trumpet playing bandleader was guest of honor at the Lecture on Jazz, conducted by Robert Goffin and Leonard G. Feather, British expert, at the New School for Social Research last week.

course
sessions" will be conducted by
ert G

"Mound Bayou," this month's MIRROR song hit. Andy Razaf, also wrote the lyrics for "Rice" and "Ain't No More Business in My Soul."

ATRO OCT. 3

CHICAGO DEFENDER OCT. 3

Lunceford Guest of "Platterbrains"

NEW YORK — Jimmie Lunceford, back in New York City after a vacation in St. Louis, will be Leonard Feather's guest expert on the popular "Platterbrains" musical quiz program over WMCA on Saturday, 7:05-7:30 p.m.

Lunceford then takes to the road, opening Wednesday at Snell's Adacemy in Syracuse. He plays the Memorial Auditorium, Buffalo, on the 8th, and goes into the Paradise Theatre at Detroit on the 9th for a week's engagement.

Herald
Bridgeport, Conn.
Circulation 62,943 S.

SEP 27 1942

... WICC's Jeanne Poli doubles between her 7 A. M. Commuters Club and a war effort series, You and the War, at 8:25 ... Major Bowes goes into his seventh year, and yet the amateurs come ... Sydney Moseley, the British news analyst, now WMCAs at 6:30 Monday through Friday nights and Otis T. Wingo comes in from Washington at 9:30 p. m. Tuesdays ... On his new season tour Jimmie Lunceford heads for Hollywood to make another picture following up his hit in Blues in the Night ... Lunceford guests on Leonard Feather's Platterbrains at 7:05 p. m. next Saturday on WMCA.

VOICE OCT. 3

JOURNAL & GUIDE OCT. 10

"The Earl" Lectures On Jazz At Gotham School



The Earl and the man who wrote "The Earl" got together when Earl "Father" Hines and Mel Powell, composer of the piece dedicated to the "Father," were among the guests of honor at the first of a new series of lectures on jazz and jam

sessions given by Robert Goffin and Leonard Feather at the New School on West 12th street in Manhattan. Left to right: Feather, Hines, Powell, Goffin, Bobby Hackett, cornet; Pete Brown, alto sax; Bill Coleman, trumpet; Les Millington, bass. The weekly affairs are open to the public.

VOICE

DOWN BEAT Oct. 15

CE

OCTOBER 10, 1942

HEADLINES

Footlights

By NELL DODSON

... picture ... Leonard Feather, the publicity man and music expert, is now on the Duke Ellington band staff, and soooo happy because he's been an admirer of the Duke since a kid. ... The Mills Brothers may be taking low to the low spots in the headlines these days

CURRICULUM

The NEW SCHOOL FOR SOCIAL RESEARCH

1942 - 43

CAMILO EGAS. Graduate, Academia de Bellas Artes, Ecuador; prize student of the Ecuadorian government in Rome. Formerly professor of painting and design at the Academia. Fine arts representative for Ecuador, executed mural and designed façade, Ecuadorian Pavilion, New York World's Fair. Commissaire, Ecuadorian exhibit, Exposition Internationale des Arts Décoratifs, Paris. Represented in permanent collections, National Museum, Ecuador; Newark Museum; exhibited in the National Gallery, Rome; el Retiro, Madrid; Salon d'automne, Tuileries, Salon des Indépendants, Paris. Murals in Jijón Library, Ecuador, in the New School, in private homes.

LEONARD FEATHER. Conductor of WMCA jazz quizz program, Platterbrains; writer of lyrics, music and arrangements for Count Basie, Duke Ellington and other band leaders. Formerly director, Rhythm Club, London; BBC jazz programs; special recording bands for Decca, Columbia and Victor recording companies in London and New York. Public relations counsel for Louis Armstrong, Lionel Hampton, et al. Contributor to New York Times, Down Beat, Music and Rhythm, and leading music publications; to Melody Maker, and Radio Times, official BBC journal, London.

JAMES FELT. President, James Felt and Company, Inc., Real Estate Consultant, New York State Division of Housing, New York Housing Trust; director, Real Estate Board of New York; Citizens' Housing Council; National Committee on the Housing Emergency, Inc.; negotiator, New York City Housing Authority.

ERNST T. FERAND. Ph.D., Vienna. Studied composition with Hans Koessler and Victor von Herzfeld at the Royal Academy of Music, Budapest; eurythmics with E. Jacques-Dalcroze in Dresden-Hellerau and Geneva; musicology, psychology and aesthetics at the University of Vienna. Formerly professor, Fodor Conservatory of Music, Budapest; director, Hellerau-Laxenburg College, Vienna; lectured throughout Europe. Member, American Musicological Society; Société Internationale de Musicologie. Author, Die Improvisation in der Musik; collaborator, Enciclopedia Italiana; Acta Musicologica; articles.

JOSEF FRANK. Dr. Ing., Vienna. Architect. Formerly professor, Kunstgewerbeschule. Practicing architect and decorator: private houses, garden cities, municipal apartment houses, government buildings, Vienna and Stockholm, 1913-41. Exhibited in Paris, Stuttgart, Munich, Berlin, Cologne, Golden Gate Exposition and New York World's Fair (Swedish Pavilion). Author, Architektur als Symbol; other publications.

ERICH FROMM. Ph.D., Heidelberg; psychoanalytic training under Hanns Sachs and G. Wittenberg, Munich and Berlin. Formerly guest lecturer, Columbia; Chicago Institute of Psychoanalysis; lecturer, Psychoanalytic Institute of Frankfurt; Institute of Social Research, University of Frankfurt. Formerly member, Institute of Social Research, New York; member, American Ethnological Society, New York Academy of Sciences; Berlin and International Psychoanalytic societies. Author, Escape from Freedom; articles.

JOHN GASSNER. M.A., William Mitchell Fellow, Columbia. Lecturer and instructor in drama, Hunter and Bryn Mawr; Breadloaf Writers Conference. Critic for Current History and other publications. In charge of play department, the Theatre Guild. Author, Masters of the Drama; Producing the Play; adapter, Ludwig's Versailles, Zweig's Jeremiah, Jeffers' Tower beyond Tragedy; editor, A Treasury of the Theatre (with Burns Mantle); Twenty Best Plays of the Modern American Theatre; Our Heritage of World Literature.

ROBERT GOFFIN. Docteur en Droit, Brussels. Editor, La Voix de France; formerly editor, Alerte, anti-Nazi weekly, Brussels; Music, first jazz magazine. Secretary, P.E.N. Club; former president, association for jazz studies in Europe. Author, Jazz Band; Aux Frontières du jazz; Empress Carlotta; Rimbaud vivant; other books.

MAX GRAF. Ph.D., Vienna; studied history of music with Eduard Hanslick; composition with Anton Bruckner. Formerly professor, State Academy of Vienna; State College for Music Teachers; member of faculty, Austro-American Institute Summer School; University of Vienna; lecturer, the Urania. Director, Schubert Festival of the City of Vienna; honorary member, Schubert Association, Vienna. Contributed articles on music to the Frankfurter Zeitung, Berliner Tageblatt, Prager Tageblatt, Il Messaggero, Le Temps, Christian Science Monitor, Musical Quarterly. Author, History of German Music in the 19th Century; Music and the Society of the Renaissance; Wagner, Problems and Studies, "Flying Dutchman" (edited by Sigmund Freud); The Inner Workshop of the Musician; other books.

HENRI GRÉGOIRE. Doctor of Classical Philology, Liège. Formerly professor of Byzantine history and civilization, dean of the Faculty of Letters, Brussels; dean of the Faculty of Letters, Cairo; visiting professor of history, classical and Byzantine literature, Stanford; Sather professor of classics, California; delivered the Taft lectures in Cincinnati, 1938. Member, Royal Academy, Belgium. Founder and editor, Le Flambeau, 1919-40; Byzantion; joint editor, L'Antiquité Classique. Author, commentator, translator of books and articles dealing with classical, Russian, Slavic, Romanic, modern Greek and Polish sources.

GEORGES GURVITCH. LL.D., Prague; Docteur ès Lettres, Sorbonne; Rockefeller Fellow, 1929-31. Visiting lecturer in philosophy, Columbia; professor and member of the board of directors, école Libre des Hautes Études; formerly professor of ethics and sociology, Strasbourg. General secretary, Institute of Sociology and

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Amsterdam Star News
New York City
Sept. 26, 1942

Jazz Recitals Open Tuesday

Will Be Held at New
School of Research
On West 12th Street

The second series of jazz recitals to be held by the New School of Social Research in West 12th Street will start next Tuesday when Leonard Feather and Robert Goffin will start on a new schedule of 15 meetings similar to those which they held at the school last spring.

These affairs will be open to the public and, as before, will be held under the auspices of Mr. Goffin, Belgian lawyer, lecture and jazz fan, and Leonard Feather, British swing critic and composer. Every Tuesday evening at 8:15 p. m. they will feature an extensive history and analysis of jazz and its place in American culture. Feather will organize a weekly jam session to follow each lecture, using the best available talent from colored and white bands to offer practical illustrations of the art of improvisation.

As before, stress will be laid on the vital part played by colored musicians in creating and popularizing swing music.

Guest stars will include Jimmie Lunceford, Harry James, Lionel Hampton, Charlie Barnet, Dan Barby Goodman and W. C. Handy.

To Launch New Series Of Jazz Lectures In Gotham

Music

SOFT PEDAL

What with the shortage of railroad facilities and priorities on Pullmans, the Philadelphia Orchestra is cancelling its scheduled cross-country junket this season . . . They're not made at Ezio Pinza in Montreal, where the basso got an ovation for his Don Basilio in "The Barber of Seville" last week . . . Six new players have been hired (and four old ones pensioned) by the Philharmonic for the coming season . . . Lauritz Melchior, Rose Hampton, Herbert Janssen and Norman Cordon were principals in the "Tannhaeuser" that opened the Teatro Colon season Sept. 8 . . . Jeannette MacDonald sings a recital in Newark Oct. 10, for the Griffith Music Foundation . . . Conrad Thibault flew to Miami this week to marry Mary Claire West, of Havana, New York-born daughter of a retired Navy captain . . . Robert Goffin and Leonard Feather are continuing their course on jazz at the New School for Social Research . . . Anna Brown begins her concert season Oct. 1, as soloist with the Toronto Philharmonic . . . Joseph Sziget is booked for 13 local appearances this season, including 3 concerts with the Philharmonic and one each with the Philadelphia Orchestra and the National Orchestral Association.

N.Y. POST SEP. 26

NEW YORK, N. Y.—Another jazz lecture at the New School for Social Research on West 12th street, in New York City, will start on Tuesday evening, September 29, when Leonard Feather and Robert Goffin will inaugurate a new series similar to that which they undertook last spring.

In the previous lectures Goffin, noted Belgian lawyer and jazz expert, and Feather, British swing critic and composer, gave an extensive and historical survey and analysis of jazz and its place in American culture as a genuine art form. Stress was laid on the vital part played by colored musicians, ten of the 15 lectures dealt almost exclusively with Negro artists.

BEST TALENT

For the new series, which will be open to the general public and will take place every Tuesday evening at 8:15 p. m., Feather will organize weekly jam sessions to follow the lectures, using the best available talent from colored and white bands to offer practical illustrations of the art of improvisation.

Guest stars expected to appear, either as speakers or performers, include Jimmie Lunceford, Lionel Hampton, Harry James, Benny Carter, Charlie Barnet, Dan Barby Goodman and W. C. Handy.

CLIPPINGS, Inc.

15 WHITEHALL ST.
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Circulation 35,820 W.

NOV 28 1942

Program Comment

After 20 months on New York indies, *Platterbrains* is still a fast-moving, brain-teasing five quiz, with guests and board of experts taking cracks at naming tunes, arrangers, soloists, etc., on disks played. Show is heard Saturday evening, 7 to 7:30, on WMCA, sponsored by Crawford Clothes. Swing critic Leonard Feather throws the questions, and on show caught guests were Joe Sullivan and Cootie Williams; board of experts included George Simon, Barry Ulanov and Bob Bach. Questions sent in by listeners are varied, and just enough of each record is played to give the experts and guests a hint at the answer.

Show is paced well, minimum of time being allotted for answers, with emphasis on getting as many records into the half hour as possible. Show should draw a large in-the-groove audience who want to add to their store of swing music knowledge as well as test their musical IQ along with the professional swing masters.

Don Phillips handles the commercials informally, getting them into the mood of the show—even to the extent of giving one plug in double-talk. M. R.

DAILY MIRROR Oct. 6

School Reopens For Winter Season

A new series of swing soirees at New York's famed New School for Social Research on W 12 st will start Tuesday evening, September 29, when the first of 15 jazz lectures and jam sessions will be given by Robert Goffin, Belgian lawyer and swing fan, and Leonard Feather, British composer and critic.

The lectures will be on similar lines to the successful series given by Feather and Goffin last spring. Stars who will take part either as speakers or performers include Jimmie Lunceford, Harry James, Lionel Hampton, Benny Goodman, W. C. Handy and many others.

Don Phillips, on the "Platter-brain" Show, which is aired every Saturday night over WMCA at 7:30, last Saturday pulled one of the most unusual stunts we've ever seen or heard. At Leonard Feather's instigation, (Leonard is the guiding genius of this peppy show) Phillips gave the Crawford Commercial — in double talk. The studio audience howled for three minutes. We didn't blame them, either — it was that funny . . . Look for Willie Pep to pop Chalky Wright into oblivion in 2.23 of the sixth heat in their fistic joust at Jacobs' Jabatorium tonight. We don't like to brag, folks (not much!) but we picked the last four Garden fites right . . . We know that Harry Balogh will get a laugh when he sees these lines. We told it to him at the fights last week and he laughed, then.

American
Boston, Mass.
Circulation 163,882 D.

AUG 27 1942

Post
Bridgeport, Conn.
Circulation 43,835 D.
29,279 S.

AUG 27 1942
**Listening
Post**

**Sorry, Mr. Platterbrain;
'Rock 'n' Rhythm
Keeps Us Here.**

BY ROCKY CLARK

We wish to acknowledge today an invitation from Leonard Feather, the British swing expert, to participate in his popular "Platterbrains" quiz over WMCA Sept. 26 at 7 p. m. In is indeed an honor to be included as a "swing expert" along with such famous fellows as Harry James, Johnny Long and Baron Timme Rozenkranz who are serving on tonight's program.

Unfortunately, we must decline Mr. Feather's invitation at this time. "Platterbrains" happens to be on the air at exactly the same time that we are conducting our own swing record program, "Rock 'n' Rhythm" over WNAB—each Saturday at 7 p. m. However, when Fred O. Stone revives his "Music and Musicians" series at that hour, we'll be free to accept an invitation from Mr. Feather.

If Mr. Feather weren't busy with his own program tonight, we bet he'd get a kick out of hearing the records we've selected for "Rock 'n' Rhythm" tonight. Included will be a priceless antique, "Stop Crying" by King Oliver's Band; "Skag-a-lag" by Tiny Parham's Dixieland group; "Breeze" by a Jess Stacy group; "Down South Camp Meeting" by Benny Goodman's old band, and "Barrelhouse Break-down" by Pete Johnson's Boogie-Woogie Trio.

The "sneak preview" of the outstanding new swing recording of the week will be divided into two parts—there being a tie score this week. Tommy Dorsey's "Blue Blazes", a Sy Oliver killer, and brother Jimmy Dorsey's "Murderistic" are the two topnotchers from tomorrow's Sunday Post record review column.



Larry Adler

**Broadway's
Voice**

LARRY ADLER PENS
WITTY COLUMN

By Dorothy Kilgallen

NEW YORK, Aug. 27—Larry Adler is the world's greatest harmonica player, and also a local wit, raconteur and man-about-Manhattan. Frequently profiled in the smart magazines as a fascinating character, he herewith makes his debut as a fabulous columnist.

LARRY ADLER SAYS:

Some of my best friends are people:

Clare Luce (actress, not writer) is just in from London. Looking for names to go overseas and entertain the B. E. F. and the A. E. F. . . . At the recent finger-printing of celebrities in Duffy sq., The Little Flower told Lanny Ross, "Every night it starts trouble in my house. The kids won't go to bed until they hear your program . . . Yehudi Menuhin, who said he'd never join the Musicians' Union (to keep it from becoming a monopoly, he explained), has gone and done it . . . Larry Hart is cooking up a play with Ferenc Molnar . . . and no Rodgers music? . . . When "Let's Face It" closed, Ernie Holst and Jimmy Gardner saw Mary Jane Walsh off to the train for Boston, presented her with a jeroboam of champagne . . . from Harmon, N. Y., she sent them this fancy piece of alliteration. "Bathed in bubble bath beginning to blubber . . . bawling for the boys . . . it's wonderful . . . love and kisses, Mary Jane" . . . Judy Canova's sister, Annie, plays a good boogie piano . . . And Maj. de Seversky plays the accordion! . . . Pinza, cleared of F. B. I. charges, will sing for the Treasury.



JANE PICKENS

★ ★ ★
ADVANCE TIP: If you start telling everybody now what a hit young comic Willie Shore will be at the Paramount, then when it turns out you're right you can claim he's your discovery . . . The Drane Sisters are at the Fountain Room . . . the right act in the right place? . . . What about this trio for a benefit program? . . . Connie (oh, all right, Con-Nee) Boswell, Jane Pickens and Maxene Andrews . . . So who's going to sing harmony? . . . Carlos Montoya at the Rainbow Room . . . one of the great guitarists . . . Morton Downey was booked into the Blackstone Hotel, Chicago . . . by Mayor Kelly, no less . . . Can't imagine Xavier Cugat's crew—sans Miguelito Valdes, who is leaving to start his own work or maybe open a club . . . What's Cugat that I ain't gat? . . . Leonard Feather's cute record quiz show "Platterbrains."

★ ★ ★

Tempo Di Jazz

By LEONARD FEATHER

THE jazz world has been thrown into a state of unprecedented confusion in the past month. As if the shellac shortage and consequent shrinkage of the record industry were not enough, two other blows have fallen.

One is the limitation imposed on traveling bands as a result of the seizure of buses for troop transportation. Most modern dance bands travel in hired buses; they have too much equipment to use trains or planes, and often play in spots that are inaccessible by those methods of locomotion. Moreover, the average band makes most of its money while on the road doing one-night stands.

With their most lucrative field of income thus limited, many bands are faced with an almost insuperable problem. Even those that own their buses cannot always get gas or tires, and even if they can, the chances are that the youngsters who patronize the dances in countryside halls cannot get there themselves owing to similar transportation troubles.

Without being unduly pessimistic, it is easy to foresee that many of the struggling bands will be practically doomed within a few months. The Negro bands are particularly hard hit, since many of the best locations are not available to them, and it is even more essential to them than to the white bands to keep moving as long as they can get a few hundred dollars a night, though the overnight jumps, often two or three hundred miles, six or seven times a week, impose a severe strain on the physical endurance of the itinerant musician.

Another blow was the fiery edict by Boss Petrillo of the Musicians' Union to the effect that after August 1 no more phonograph records may be used in nickel machines, on radio programs, or any other place where they are played publicly without direct financial benefit to the artists who made the records. Ostensibly the idea behind this is the creation of more jobs for musicians in places that have previously employed only canned music, though it has been argued plausibly, that the actual result may simply be further difficulties in the record industry and the complete elimination of music in many spots that cannot use live musical talent. Petrillo's motive, on the face of it, is a worthy one, but it has already been forecast that he may encounter many legal difficulties in trying to enforce this ruling.

In view of the problems faced by colored bands, it is cheering to be able to report that as a direct result of some splendid campaigning by John Hammond, Jr., a fearless champion of racial equality, the radio networks have at long last lifted their barrier against colored musicians, as a result of which a former member of Duke Ellington's band is working in a house orchestra at NBC, and several other similar moves have been projected by both NBC and CBS.

The past month has been considerably brighter as far as recorded jazz is concerned, more by chance than design. Ellington, as ever, heads the list. Following up his delightful coupling of the C Jam Blues with Moon Mist, he has a new pair on Victor which offers one of Juan Tizol's lightest and most attractive compositions, Perdido, paired with an equally brilliant work entitled Raincheck, written by Billy Strayhorn, who is also responsible for the excellent piano work. The news that two of Duke's key men, Johnny Hodges and Barney Bigard, may be leaving the band soon after more than a decade of service, is a little depressing, though it hardly seems possible that anything can stop Ellington from turning out an uninterrupted succession of jazz masterpieces.

Lionel Hampton's great young band makes its first truly representative disc on Decca

with Flyin' Home and In The Bag. The former, which is Hampton's theme number, was previously recorded by him with a small group on Victor and with the Benny Goodman Sextet on Columbia, but this big band version differs considerably from both the others, and gives some idea of the power and enthusiasm of Hampton and his men. To hear them play it in person is even more exciting, since it often extends to fifteen or twenty minutes.

Count Basie offers a fine version on Columbia of the currently popular blues, I'm Gonna Move To The Outskirts of Town,



CARLOS N. SANCHEZ

Prominent New York coach and teacher of singing, formerly head of vocal department of the New York Conservatory of Music and the Larchmont Conservatory. Has trained many artists who have won distinct success in opera and concert. Himself a singer, he can impart information vocally, and can demonstrate the art both from the scientific and the interpretative sides. He studied in Milan under the famous Lamperti, the elder, also in Paris, under Duprez. Thus he began his educational work equipped with the best methods and highest credentials. During his teaching career in New York, he has established an enviable reputation, as one who can bring out all the latent talent, and at the same time, enthruse the student with the desire to achieve maximum results. Letters and testimonials received from artists who have coached with him, speak eloquently of his masterly skill, particularly in restoring voices that appeared hopelessly lost. Mr. Sanchez is a representative of the rapidly disappearing school of *bel canto*. Also he possesses that extremely rare quality of culture—courtesy and gentility.

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sung by the peerless Jimmy Rushing. All three renderings of this number (the others are on Decca, by Louis Jordan and Jimmie Lunceford) are worthy of a place in any jazz library. Columbia also offers a fairly good instrumental piece by Harry James entitled The Mole, and a good Gene Krupa offering, Deliver Me To Tennessee.

Several other big band items are worth a spin. Charlie Barnet's band sounds superbly Ellingtonian in Shady Lady (Decca), in which the leader's soprano sax heads a great reed section. Harlan Leonard's Kansas City band has some good soloists and an effective blues singer named Ernest Williams, on Mistreated (Bluebird). Bob Crosby's band, usually identified with a Dixieland style, acquires Harlem overtones in a two-part affair called Brass Boogie. Ingeniously arranged by a talented colored writer, Phil Moore, it is scored entirely for the brass and rhythm sections, with good solos by Jess Stacy at the piano, Floy O'Brien on trombone, and others (Decca).

Among the small combinations, the superlative King Cole Trio on Decca does an original trifle entitled Hit That Jive Jack, with some stupendous piano and guitar by King Cole and Oscar Moore.

For a touch of socially significant blues chanting, don't miss Pearl Harbor Blues, sung by one Doctor Clayton on Bluebird with startling comments on the sale of scrap iron to Japan. The Doctor incidentally, is a swell blues singer, with or without social significance.



Music As A National Asset

(Continued from page 94)

position guaranteed by the State. Every student should spend part of his study time in factory, shipyard, coal mine, or on the land; for modern musical reform can only succeed if the musician has acquired, as Leonard W. Dobb expresses it, "a knowledge of the people who will be affected, and of the physical and social environments confronting these people." The final goal of the music reformer is the re-introduction of the fullest power of music into human life for the benefit of the whole people.

A TOAST TO THE FLAG!

Here's to the Red of it:
There's not a thread of it
In all the spread of it
From foot to head
But heroes bled for it,
Faced steel and lead for it—
Bathing it red.

Here's to the White of it:
Who knows the might of it
But thrills to the sight of it
Through day and night,
Womanhood's care for it
Makes manhood dare for it.
Purity's prayer for it
Makes it so white.

Here's to the Blue of it,
Heavenly hue of it,
Star-spangled view of it—
Constant and true.
Here's to the whole of it,
Stars, stripes and pole of it;
Here's to the Soul of it:
Red, White and Blue.
GEORGE B. HARPER.

Passing in Review

Hodges Refuses Scott Offer; He's Accused of Sabotage!

By LEONARD G. FEATHER

BY Sunday, August 16, the Raymond Scott mixed group at CBS, supposedly the most revolutionary house band of all time, will be an active reality. At this writing, only 10 days before the band is due to start work, there is still a great deal of confusion about who will really be in the line-up, but it is possible at this stage to make some very pertinent comments on the astounding manner in which the whole affair has been handled.

In selecting the all-star small contingent, to be used also as part of the full band, Scott has been in close touch with John Hammond, who spent plenty of time and trouble advising him on the best hot jazz men available. Now this is a strange set-up from the start, because we recall very distinctly that of all the critics who have panned Raymond Scott and his music in the past, none has been more consistently anti-Scott than Hammond.

Wishful Thinking?

Anyway, whatever the reason for this odd alliance, Hammond was busily announcing, several weeks ago that such people as Johnny Hodges, Cootie Williams, Barney Bigard, Mel Powell, Jo Jones and others were definitely, or almost definitely, set for the CBS band. It turned out later that most of them weren't definite at all, and at press time it seems that only one of the above-mentioned had been signed. Wishful thinking evidently had a lot to do with the circulation of these wild rumors.

In the case of Johnny Hodges we have definite evidence of actions on Hammond's part which we entirely fail to appreciate. Recalling the facts that (a) Hammond and Duke Ellington don't see eye to eye on many matters; (b) Hammond had a hand in the negotiations which took Cootie Williams out of Duke's band, we were not surprised to hear that Hammond wanted Hodges to leave Duke. Nor were we surprised when Johnny told us, during our recent visit to Chicago, that he was not impressed by the \$125-a-week scale offered him by CBS, and that as far as the race angle was concerned, he would have it known that he thinks Duke Ellington and his orchestra have done more for the advancement and dignity of the colored musician than Hammond and Scott together will ever do.

Raps Hodges

What did surprise us, though, was the letter Hammond sent Hodges after his offer had been turned down. We quote: "Your own attitude distresses me . . . from what I have heard you are using this situation to better your own financial standing, and I think that stinks . . . There are times, Johnny, when greed has no place in the world, and I think this is one of them . . . I am

happy to say that CBS has been able to get an excellent musician in your place." (A week after this letter was written, a musician was still being sought to take Hodges' place.) "If I were to be consulted now, I would frankly tell them that I am happy you were not hired. I find myself, of necessity, interested in the great mass of Negro musicians who scuffle along at 15, 20 or 25 bucks a week, without protection. It burns me up when I think of a high-priced guy sabotaging efforts to help the rank and file of Negro musicians. You are a great musician, and I am only sorry that you are not as great a person. Goodbye John Hammond."

Where Scott Fits In

Now aside from the sour-grapes aspect of this missive, there is the fact that if Hammond is really interested in the \$15-a-week scufflers, it is strange he should be trying to lure the Hodges and Cooties into Scott's band instead of giving a break to some poor unknowns who weren't already making good money. We might also recall Hodges' reminder that he was once asked by Hammond to do a full recording session for the then existing flat scale of \$20.

Personally, we feel that Raymond Scott is the wrong person, musically, for this kind of band anyway. Either the musicians will be repressed through having to play the trick-style music for which he's notorious, or else Scott will be repressed through not being in a position to write it or have it interpreted

correctly. And it seems a shame that Hammond, who is sincere in his fight for racial equality in music, should blot his record by acting this way towards any musician who refuses to submit to his will.

No Ellington Changes


While on the subject, indirectly, of Duke Ellington, it might be appropriate to add a few impressions gathered during an exciting week spent with the band at the Sherman Hotel in Chicago. It was a relief to learn, on arrival, that none of the projected changes were to materialize; that Ben Webster, Hodges, Rex, and the rest were still there, and that Chauncey Haughton, a fine clarinetist, was filling Barney Bigard's chair capably.

Duke's music is still the greatest thing in jazz. Even if he were to lose half his greatest stars, any band under his direction, playing his arrangements or those of his talented protege, Billy Strayhorn, would still be a great band.

Alvin "Junior" Raglin, the bass player, is doing a fine job as successor to the late Jimmy Blanton, news of whose death on July 30 in a California sanitarium came as a great shock to Duke and the boys. Ben Webster, who was the closest friend in the band of the 23-year-old bass wizard, was overcome with grief.

Ivie Anderson, due to quit the band after 12 years, told us she intends to rest for a couple of months on the Coast, then take any local jobs she felt like handling, working only when she wants to. Reason for her departure, of course, is that old one, road-weariness. Duke was breaking in a 17-year-old high-school kid from Detroit named Joya Sherrill; who sang three numbers during the whole six days we heard the band. It seems likely that Duke will have to find somebody with experience and showmanship—someone like, for instance, Pearl Bailey, whom we'd like to recommend as Ivie's logical successor.

★



★

TO ORCHESTRA WORLD
FROM:

**WOODY
HERMAN**

AND HIS ORCHESTRA

"Happy Birthday!"

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GENERAL AMUSEMENT CORPORATION

Robeson Calls Song 'Slur On Race'



The Midnight Man in Chicago . . . by Ted Watson

(Editor's Note: Leonard G. Feather, Britisher, is pinch-hitting for Ted Watson, Midnite Man, who steps down to let a "swing lover" get in a few licks.

By LEONARD G. FEATHER

NEW YORK CITY.—(ANS)—To this visting Mid-nite Man, Chicago was the jumpingest town in the world last week. From the strictly musical standpoint, New York has relatively little to offer at the moment, and the first twenty-four hours in Chi offered more swing excitement than the whole of the previous week in the Apple.

In addition to the fact that there's so much good music around, it seems to a New Yorker that the Chicago night spots are altogether more constantly active than the average New York spot. They stay open longer, they have extraneous attractions such as the 26 game, illegal in New York, and they are crowded on evenings which in New York would be considered off-nights.

One of the first and biggest kicks was a visit to the Savoy, to hear Lionel Hampton. Although this place is three times the size of its New York namesake, and proportionately more uncomfortable, un-acoustic and un-air-conditioned, it was a kick to hear Lionel and his fine bunch again, and to see the vast crowds that had braved an intolerably sticky night to come and dig him.

Hampton's boys, suffering pitifully from the heat, had discarded the formality of uniforms for the convenience of shirt sleeves, and were as successful as ever in rousing the public to a panic with their 16-minute session of "Flying Home." It's good to know that this band will be on the air regularly after its Casa Manana opening in Culver City, Cal., on August 20.

HORACE HENDERSON "SOLID"

Not long afterwards, at the Rhumboogie, I heard Horace Henderson with a band that sounded considerably better than his last New York unit. The Rhumboogie offers a better show, and is more agreeably spacious, than most of its New York counterparts. Another entertaining spot, of course, is White's Emporium, which we visited in spite of being all too familiar with the work of the Savoy Sultans from their long years at 140th and Lenox.

Apart from the South Side spots there were a few locations where the music tempted any swing-minded listener to spend a while. Notably the Garrick Bar, where Stuff Smith was nearing the end of a long and happy run before leaving for the Coast. In Stuff's band I was pleasantly surprised to find two ex-Fats Waller men, drummer Slick Jones and trumpeter Herman Autry, as well as Al Hall, the former Teddy Wilson bass player, and a talented young pianist named Sammy Benskin.

After a search for the Three Deuces, I located a spot on S. Wabash which bears little resemblance to its old namesake. Cleo Brown, one of the more important feminine personalities of jazz history as a pianist and singer, was considerably brought down by the presence of a couple of drunks who insisted on her doing "Mother Machree." The whole atmosphere was that of a typical bar-room—very un-groovy.

On my last evening in town John Kirby opened at the Pump Room of the Ambassador, a spot well suited to Kirby's highfalutin music. Despite his jazzed classics and other commercial novelties, however, Kirby's sextet offered some genuine musical pleasure in many of the arrangements, especially when Charlie Shavers or Billy Kyle had the solo spotlight.

ENJOYS THE "MIGHTY DUKE"

Most important of all, and actually the main reason for my visit to Chicago, was the presence of Duke Ellington at the Panther Room, where I never missed an evening during the entire visit. Ellington's music is still unique. Although Chauncey Houghton, who had taken over Barney Bigard's chair, was handicapped by having to read the difficult books with little or no rehearsal, the reed section sounded as smooth as the whole band. It was a great relief to hear from Johnny Hodges that he had turned down the offer of John Hammond, who wanted to have him leave Duke's band and join a mixed Raymond Scott unit at CBS. Hodges' logical place is in the Ellington band, and he would be miserable playing Scott's music.

Two days before my departure, a pall of sadness fell over the Ellington organization when a wire came from California to report that Jimmy Blanton, Duke's former bass wizard, had died on the evening of July 30. Ben Webster, who was Blanton's closest friend in the band, was overcome with grief. Blanton's mother, it was understood, went out to see the boy a few days before his death.

Incidentally, it was good news to hear from Alma Jenkins, pretty and charming cousin of Duke's ailing ex-trumpet man, Freddy Jenkins, that the latter is getting along fine and expects to be completely cured by December.

To sum up, I came away with two important impressions: that Chicago is a fine place to have a fine time, and that Duke Ellington still has the greatest band in the world.

(Copyright 1942, by Ted Watson)

Baritone Won't Sing Spiritual

Tells Philadelphia Group to Buy Bonds, Stamps

PHILADELPHIA.—After repeated requests to sing "Glory Road" as an encore to his Robin Hood Dell concert recently, Paul Robeson announced to an audience of 11,000 that he would not sing that number because it was an "insult to the entire Negro race."

The baritone had been called back at the end of the regularly scheduled concert and the audience immediately began yelling for request encores.

"I'll sing any number you people ask, but not that one. It is an insult to the entire Negro race."

Earlier in the program while making an appeal for the sale of war stamps, Robeson asserted that a victory for the United Nations would stamp out race hatred and intolerance. He also mentioned the recent beating of Roland Hayes, stating:

"Recently one of the greatest singers of the world was insulted and beaten. When you buy these stamps, you are helping to stamp out that kind of thing. You are making world of common brotherhood."

Lionel Hampton To Casa Manana

Follows Cab Calloway Into Coast Nitery

LOS ANGELES.—Lionel Hampton will make his first local appearance here as bandleader since he was discovered by Benny Goodman some years ago in the undistinguished Paradise cafe on Main street, when he opens at the Casa Manana the latter part of August, following Cab Calloway.

It will be "homecoming" in more ways than one for Lionel. At the Casa Manana he will be playing his own band in the spot occupied for years by the famous old Cotton club, where he played drums for years with Les Hite. He was playing here with Hite when Louis Armstrong took over the band for a period—the period during which Louis made some of his greatest records.

Cab's Symphony

Cab Calloway's "Symphony Americana," on which he has been laboring for the past five years, will be completed for the Carnegie hall concert in the autumn.

'Carmen' Lead to Dowdy

NEW YORK.—Although final casting has not been made in the Oscar Hammerstein II production of "Carmen Jones," the all-colored musical based on the famous Bizet opera, "Carmen", it was indicated last week that Helen Dowdy is being seriously considered for the leading role and Edward Walker might attempt one of the dramatic tenor roles.

Miss Dowdy is at present playing on Broadway as the Strawberry Woman in "Porgy and Bess". She came to the notice of critics when she sang Martha for Georgette Harvey when the latter was unable to fill her role. Miss Dowdy appeared with the famous Jewish actress, Molly Picon, for two years in radio.

"Carmen Jones," in this new version, will have its scenes laid in South Carolina, its characters modernized.

Rehearsals will start the middle of next month.

Cozy Coles May Join CBS Band

NEW YORK.—Listed as one of the additions to the CBS band under the direction of Raymond Scott is Cozy Coles.

The first colored musician to cast his lot with the cast was Cootie Williams, the former Duke Ellington and Benny Goodman star trumpeter who will give up his own orchestra for a CBS contract.

Coles, drummer is currently with Cab Calloway and his band. He will join the group shortly after his run on the West coast.

Informed sources say Kirtland Bradford of Los Angeles, formerly with Cee Pee Johnson combo has been tagged to replace Willie Smith, sax man.



MEETS FAN—When men famed in adjacent fields meet, many things of importance are discussed. Such is revealed in the above photo which shows Leonard G. Feather, British jazz critic and composer who hails from New York city discussing one of his recent musical compositions anent, "Mound Bayou", with Ted Watson, nationally famed theatrical columnist and CALL correspondent in Chicago. Feather spent a week in Chicago chumming about town with musicians and show folks plus listening to the nightly broadcasts and playdown of modern swing music by Duke Ellington and his orchestra from the spaciouly attired Panther room of the Sherman hotel in downtown Chicago.—Photo by Clynnell Jackson.

Chicago Nite Spots, Bands Groovy;

YE

By LEONARD C. FEATHER

To this visiting midnite man, Chicago was the jumpingest town in the world last week. From the strictly musical standpoint, New York has relatively little to offer at the moment, and the first 24 hours in Chi offered more swing excitement than the whole of the previous week in the Apple.

In addition to the fact that there's so much music around, it seems to a New Yorker that the Chicago night spots are altogether busier and more constantly active than the average New York spot. They stay open longer, they have extraneous attractions such as the 26 game, illegal in New York, and are crowded on evenings which in New York would be considered off-nights. One of the first and biggest kicks was a visit to the Savoy, to hear Lionel Hampton. Although this place is three times the size of its New York namesake, and proportionately more uncomfortable, unacoustic and unair-conditioned, it was a kick to hear Lionel and his fine bunch again, and to see the vast crowds that had braved an intolerably sticky night to come and dig him.

Hampton's band, suffering pitifully from the heat, had discarded the formality of uniforms for the convenience of shirt-sleeves, and were as successful as ever in rousing the public to a panic with their 16-minute session on *Flying Home*. It's good to know that this band will be on the air regularly after

its Casa Manana opening in Culver City, Calif., August 20.

Not long afterwards, at the Rhumboogie, I heard Horace Henderson with a band that sounded considerably better than his last New York unit. The Rhumboogie offers a better show, and is more agreeably spacious, than most of its New York counterparts. Another entertaining spot, of course, is White's Emporium, which we visited in spite of being familiar with the work of the Savoy Sultans from their long years at 140 st and Lenox.

Apart from the South Side spots there were a few locations where the music tempted any swing-minded listener to spend a while. Notably the Garrick Bar, where Stuff Smith was nearing the end of a long and happy run before leaving for the Coast. In Stuff's band I was pleasantly surprised to find two ex-Fats Waller men, drummer Slick Jones and trumpeter Herman Autry, as well as Al Hall, the former Teddy Wilson bass player, and a talented young pianist named Sammy Benskin. After a search for the Three Deuces, I located a spot on S. Wabash which bears little resemblance to its old namesake. Cleo Brown, one of the important feminine personalities of jazz history as a pianist and singer, was considerably brought down by the presence of a couple of drunks who insisted on her doing *Mother Machree*. The whole atmosphere

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Most important of all, and actually the main reason for my visit to Chicago, was the presence of Duke Ellington at the Panther Room, where I never missed an evening during the entire visit. Ellington's music is still the greatest thing produced by the world of jazz. Although Chauncey Haughton, who had taken over Barney Bigard's chair, was handicapped by having to read the difficult books with little or no rehearsal, the reed section sounded as smooth as the whole band. It was a great relief to hear from Johnny Hodges that he had turned down the offer of John Hammond, who wanted to have him leave Duke's band to join a mixed Raymond Scott unit at CBS. Hodges' logical place in the Ellington band, and he would be miserable playing Scott's music.

Two days before my departure, a pall of sadness fell over the Ellington organization when a wire came from California to report that Jimmy Blanton, Duke's former bass

wizard, had died on the evening of July 30. Ben Webster, who was Blanton's closest friend in the band, was overcome with grief. Blanton's mother, it was understood, went out to see the boy a few days before his death. Incidentally, it was good news to hear from Alma Jenkins, cousin of Duke's ailing extr trumpet man Freddy Jenkins, that the latter is getting along fine and expects to be completely cured by December.

After the Ellington band got through each night, the logical procedure was a trip to the duSable Hotel, where, as I soon found out, the basement bar is a 24-hour-a-day hangout for musicians and showfolk, always buzzing with news and gossip.

To sum up, I came away with two important impressions: that Chicago is a fine place to have a fine time, and that Duke Ellington still has the greatest band in the world.

Radio Daily
N. Y. C.
Circulation 4,401 D.

Red Norvo, Bob Allen and Mike Levin, editor of "Down Beat," will be guests of Leonard Feather on his "Platterbrains" program this Saturday on WMCA, New York, at 7-7:30 p.m.

VOICE, Sept. 19

Afu, Sept. 19

Journal Guide, Sept.

28

Radio Daily Jly26

Six of New York's better known record jockeys will broadcast over WINS for the second time in two weeks to continue their discussion on "What The Public Wants in the Way of Recorded Music." They had their first session, Sunday, on WINS' "May-flower Guest Book." Discussion became so heated that it continued for two hours after the broadcast. Roster included Art Hodes of WNYC, Leonard Feather of WMCA, Maxine Keith of WOV, Maurice Hart of WNEW, Art Ford of WBYN. Ralph Berton of WINS' "Jazz University" acted as moderator.

Hodes-Feather-Berton

Hart-Keith-Ford



BILLBOARD Aug

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New York City
Tel. BOwling Green 9-1536

Courier
Pittsburgh, Pa.
Circulation _____

AUG 1 1947

RACE MUSICIANS MAKING GOOD AS PIONEERS



Four men of theatrical news are these gentlemen of music, who are, from left to right: Robert Goffin, the Belgian swing authority, whose school of swing taught New Yorkers a thing or two about the sharps and flats; Benny Carter, the musical genius who has been invited to take part in the mixed band scheduled to start work in the NBC studio the middle of August. Louie Armstrong, the trumpet king of swing, forty pounds slimmer, who has been signed to appear in MGM's screen version of "Cabin in the Sky"; and Leonard Feather, the English swing critic, who did a radio commercial turn for Ralph Cooper's Pabst Blue Ribbon show Thursday.

Renew Jazz Lectures By Feather, Coffin

Another jazz lecture course at the New School for Social Research, W 12 st, will start September 29 when Leonard Feather and Robert Coffin start a new series similar to that which they undertook last spring.

In the previous lectures Coffin, noted Belgian lawyer and jazz expert, and Feather, British swing critic and composer, gave an extensive history and analysis of jazz and its place in American culture as a genuine art form. Stress was laid on the vital part played by Negro musicians, and 10 of the 15 lectures dealt almost exclusively with Negro artists.

For the new series, held every Tuesday and open to the public, Feather will organize a weekly jam session to follow each lecture, using the best available talent from Negro and white bands to offer practical illustrations of the art of improvisation.

The Sad Story of Hot Jazz— Why Radio Doesn't Love It

NEW YORK, Aug. 1.—Hot jazz is not a network proposition, and the best it can do is to draw a small, select audience in big-city stations, a check-up on hot record programs reveals.

The closest to a hot live network music show is NBC's *Chamber Music Society of Basin Street*, in which the house band plays typical swing numbers that are not considered by hot jazz critics to be genuine hot stuff. On a couple of years, and still a sustaining, this program followed the CBS *Saturday Night Swing Sessions*, a sustainer which went off the air three years ago. The late Bunny Berigan had been fea-

tured on most of the CBS shows. Music does not have a hot live or record program. And ditto for Blue.

It is obvious that despite the national publicity hot jazz music received a few years ago, it has not become popular with the masses. It is still for initiated few, and there's not enough of them to provide a network audience.

Local stations have been doing a considerable job in keeping alive radio interest in hot jazz. Not being able to afford live hot jazzists, they depend on records. Most of the record-jockey programs include some hot jazz recordings.

(See Sad Story of Jazz on page 10)

SAD STORY OF JAZZ

(Continued from page 3)

but a few record programs specialize in hot stuff. Ralph Berton, who has conducted WINS *Jazz University* program the past half year and who started the *Metropolitan Review* program on WNYC, is a leader in this field. Art Hodes, pianist, now handles the WNYC *Met Review* program. Bob Thiele has been pacing an afternoon jazz record program, *At the Jazz Band Ball*, for WBYN the past six months. Thiele also uses guest artists. Others who use some hot jazz items on their programs are Maurice Hart, disk jockey of WNEW's *Music Hall* series; Maxine Keith, of WOV's *Follow the Leader* show; and Leonard Feather, of WMCA's *Platter Brains*.

Berton, Hart, Keith, Feather and Hodes got together July 19 on WINS to discuss *What the Public Wants in the Way of Recorded Music* and knocked themselves out arguing. After the broadcast they continued arguing for two hours in a restaurant. Feather, Berton and Hodes defended hot jazz in preference to commercial music and expressed a feeling that the public as a whole must be to some extent educated to enjoy "better light music." Hart and Keith defended commercial music, and Ford said the public should be the judge and that all the disk jockeys can do is to "play the best record of its type."

Billboard
Cincinnati, Ohio
Circulation 35,820 W.

BOB STRONG in for two weeks at Trocadero Club, Evansville, Ind. Follows with a week at Eastwood Gardens, Detroit. . . . LOU SCHROEDTER held over at Cawthon Hotel, Mobile, Ala. . . . "LIPS" PAGE at Tic Toc, Boston, for two weeks. . . . LEONARD FEATHER and LEO MILLER handling publicity for HARRY JAMES. . . .



**STAGE
SCREEN**

Amusements

**RADIO
NIGHT CLUBS**



Broadway Critic Names Ten Bands He Likes Best

Duke And Basie On Top Of Finest Lot

By LEONARD G. FEATHER

NEW YORK—This is not a list of the "ten best bands." To choose them would be an impossible task, since nobody can claim to have heard all the bands, and nobody can be sufficiently unbiased to review them objectively. The following list is simply a selection of the ten personal favorites out of a large number heard by the writer.

They are judged, not by what they can do, but by what they generally choose to do; for instance, a number of fine bands that are capable of playing great hot jazz, but waste most of their time on poor commercial material, are omitted.

The bands are not listed in order of preference; they are in alphabetical order.

Charlie Barnet. For several years Barnet has kept up a standard of musical integrity which few white bands can boast. Whether the arrangements are Ellington or Basie imitations, or good abstract jazz, they are generally in a fine groove, written by such talented folk as Bobby Burnet and Andy Gibson.

Count Basie. This band came in from Kansas City six years ago almost unknown and started a craze for a style that has been

imitated too much, so that now even the original sometimes sound stale; yet the Basie band retains some superb qualities, including great soloists like Buck Clayton, Dickie Wells and Bon Byas and the superlative blues singing of Jimmy Rushing. Lately the band has expanded its style to include some vastly improved work on sweet numbers.

Benny Carter. Here is a man who has been having his ups and downs as a bandleader for more than a decade, yet he never has a bad band. As long as his magnificent solo sax and elegant trumpet solos spark the performances and as long as they're playing the unique Carter arrangements, Benny's boys will always have something superior to offer.

Duke Ellington. Bands may come and bands may go, but the Ellington aggregation today is still the world's greatest, producing music ten years ahead of its time, just as it did in 1927 and has ever since. The composing-arranging genius of Ellington, and of his young protege, Billy Strayhorn, are matched by the peerless array of solo talent.

Benny Goodman. This colossal clarinetist, who started the whole national swing fad that made all the subsequent bands possible, deserves immortality for setting a new musical trend by making swing music commercially successful, and for breaking down the color barrier.

Lionel Hampton. On hearing this band in person for the first time last fall, the writer became excited enough to ask Lionel's manager for the privilege of handling the band's publicity. And a privilege it has been, for Hampton's boys have a wonderfully infectious enthusiasm, which can be heard in their music.

Gene Krupa. Although Krupa's arrangements vary from competent to mediocre and include many drab commercial offerings, this band will always offer enough excitement to justify its existence as long as it includes Ray Eldridge and Anita O'Day.

Jimmie Lunceford. Not having heard the band since the recent

Broadway Critic Names Ten Bands He Likes Best

(Continued from Page 22)
changes in personnel, I cannot speak too accurately about its present status, but Lunceford has always managed to achieve a combination of finesse, commercial appeal and real swing, giving him a place of his own in jazz.

Hal McIntyre. This young white band, formed only last fall, has shown plenty of guts in committing such unconventional material as "Commando's Serenade" and "South Bayou Shuffle" to wax. Though its hot jazz style is mainly limited to Ellington impersonations, and

though the rhythm section needs strengthening, McIntyre can claim to play more authentic swing music, both in quality and quantity than most white bands.

Jay McShann. I have only heard this band a few times in person, and their records do not feature the entire combinations, but it seems the group is in the same stage as Basie was when he first hit New York—rough, under rehearsed, naive at times, but powerful and sincere, with many promising soloists and a great blues singer in Walter Brown.

Radio Daily Jly25

SWINGIN' THE NEWS

(Continued from Page 11)

ifornia where they open a 26-week engagement at Florentine Gardens.... MILTON LARKIN and his orchestra open a limited engagement at the Rhumboogie, August 6.... AVON LONG has written a play which he hopes to have Shubert produce.... REX INGRAM spent two days in Chicago en route to Hollywood where he is to start work on "Cabin in the Sky." Ethel Waters, Lena Horne, Cathrine Dunham and Rochester are others to star in the film.

CATHERINE DAUGHTREY, Chicago cafe manager and Rufus Franklin are to say "I do" before many more sun-ups, we just learned. LEONARD FEATHER is in town mingling with the Duke Ellingtons, Lionel Hamptons and John Kirbys. Incidentally John Kirby

CHICAGO DEFENDER AUG. 1st 1942

PITTSBURGH COURIER AUG. 1st

Friday, July 24, 1942

COMING and GOING

LEONARD FEATHER, of WMCA, leaving tomorrow night on a business trip to Chicago.

JOURNAL GUIDE JULY 25th

Feather in Cooper's Hat

NEW YORK.—Leonard Feather, British swing critic and composer, makes a return appearance as guest star on Ralph Cooper's "Jump 'n' Jive" program over

WINS, Thursday evening, from 8:30 to 9:00.

Cooper will again give over his broadcast to a selection of Feather's compositions. Among the numbers to be featured are waxings by Benny Goodman, Louis Jordan, Hot Lips Page and Charlie Barnet of tunes penned by the popular swing expert.

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15 WHITEHALL ST.
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Billboard
Cincinnati, Ohio
Circulation 35,820 W.

AUG 3 1942

EDDIE VINSON, alto sax and blues singer, joins ANDY KIRK after a spell with COOTIE WILLIAMS.... LEONARD FEATHER still with Davis-Lieber publicity outfit concentrating on Lionel Hampton, Andy Kirk and Les Hite.orks.... JOHNNY MESSNER opens at Cavalier Beach Club August 17 for three weeks.... KORN KOBLERS go back into rebuilt Flagship 29 August 15....

Feather, Goffin Renew Lectures

in another jazz course at the New School for Social Research on West 12th St. in Manhattan. Leonard Feather and Robert Goffin, swing critics from England and Belgium respectively, who gave a 15-week series entitled "Jazz—Music of America" at the New School last spring, begin again on September 29.

The new series, which will be held every Tuesday, is aimed at bringing in outsiders as well as regular students at the school.

BRONX HOME NEWS, Aug. 2

Washington Heights "Y" Plans Roof Garden Show

Social and cultural activities will mark the week's roof garden program sponsored by the Washington Heights Y.M. and Y.W.H.A., Ft. Washington Ave. and 178th St.

This week's roof garden activities promises a good time for all.

Tomorrow night will be jazz night on the roof garden. The "Y" will present Leonard Feather, lecturer, author and commentator on jazz. Feather is now conducting the program "Platterbrains" on Saturdays over Station WMCA. Dancing will precede and follow the program.

Tuesday will be audience participation night with games and community singing.

THE NEW YORKER JULY 18th 1942

METRONOME AUG. 1942

32

Basie's Press Agent Faces Suit for \$5,000

AFRO-AMERICAN JULY 11

Bum Steer for Walter?



It's being buzzed around Harlem that Count Basie, above, is the bridegroom of vocalist Helen Humes (inset) who recently went under the Joe Glaser banner and is now on tour with Clarence Love in the southwest. Basie's outfit is also on tour. It sounded such a "natural" that Walter Winchell columnized it.

The rumor, Jim McCarthy, Count Basie's public relations man, informed the AFRO on Monday, is not correct, according to the Count himself, adding: "This item was released to Winchell and to other columnists and editors by Leonard Feather, who is handling publicity for Helen Humes."

McCarthy Faces Suit for \$5,000

BALTIMORE—A claim by Jim McCarthy Count Basie's press agent, that Leonard Feather, British swing critic and jazz enthusiast, was responsible for the recent report that Count Basie and Helen Humes were secretly married, may find the basic agent with a \$5,000 suit dumped in his lap.

Mr. Feather, in a communication to the AFRO on Thursday, denied the accusation, stating: "I am suing McCarthy for \$5,000 damages as a result of this and other attacks made on me in the colored press recently for which he is responsible."

Denies Marriage Rumor
The statement that "His chums say Count Basie is secretly the bridegroom of his former thrush, Helen Humes," appeared last week in a column by Walter Winchell. When checked for verification, Mr. McCarthy denied the report with the assertion that: "This item was released to Winchell and to other columnists and editors by Leonard Feather, who is handling publicity for Miss Humes."

Miss Humes also denied the report of her marriage as well as that her publicity agent, Mr. Feather, sent out the story.

Both on Tour
"It is not true that my publicity agent sent out a story to Walter Winchell about myself and Count Basie," she said, adding: "On the contrary, when he read it originally in Music and Rhythm, he called me up and asked me if there was any truth in it, and I told him to ignore it, which he did."

Basie is at present holding down the spot at the Tux Town Ball Room in St. Louis, Mo., while Miss Humes, who recently went under the Joe Glaser banner, is touring with Clarence Love's orchestra.

JOURNAL & GUIDE JULY 25

Feather Picks Ten Favorite Dance Orks

NOTED SWING CRITIC CHOOSES TEN FAVORITE BANDS

(Note: Not ten BEST Bands.)

By LEONARD G. FEATHER

NEW YORK, N. Y.—This is not a list of the "ten best bands." To choose them would be an impossible task, since nobody can claim to have heard all the bands, and nobody can be sufficiently unbiased to review them objectively.

The following list is simply a selection of the ten personal favorites out of the large number of bands heard by the writer.

They are judged, not by what they CAN do, but by what they generally choose to do; for instance, a number of fine bands that are capable of playing great hot jazz, but waste most of their time on poor commercial material, are omitted.

The bands are NOT listed in order of preference; they are in alphabetical order.

CHARLIE BARNET: For several years Barnet has kept up a standard of musical integrity which few white bands can boast. He has had one or two colored musicians in the band almost continuously since December, and always boasts a good array of soloists—despite frequent personnel changes.

COUNT BASIE: This band came in from Kansas City six years ago almost unknown, and started a craze for a style that has been imitated too much, so that now even the original sometimes sounds stale; yet the Basie band retains some superb qualities, including great soloists like Buck Clayton, Dickie Wells, and Don Byas, and the superlative blues singing of Jimmy Rushing. Lately the band has expanded its style to include some vastly improved work on sweet numbers.

BENNY CARTER: Here is a man who has been having his ups and downs as a bandleader for more than a decade, yet he never has a bad band. As long as his magnificent alto sax and elegant trumpet solos spark the performance, and as long as they're playing the unique Carter arrangements, Benny's boys will always have something superior to offer.

DUKE ELLINGTON: Bands may come and bands may go, but the Ellington aggregation today is still the world's greatest, producing music ten years ahead of its time, just as it did in 1927 and has ever since. The composing-arranging genius of Ellington, and of his young protegee Billy Strayhorn, are matched by the peerless array of solo talent.

Men like Johnny Hodges, Barney Bigard, Harry Carney, Rex Stewart, Lawrence Brown, Ray Nance, and Sonny Greer have been musicians' idols as long as they've played with Duke. Ellington's music is of the utmost significance in jazz history; beside him, the other famous name bands are mere ephemeral figures.

BENNY GOODMAN: This colossal clarinetist, who started the whole national swing fad that made all the subsequent bands possible, deserves immortality for setting a new musical trend by making swing music commercially successful, and for breaking down the color barrier. Benny plays a larger proportion of real jazz than most white swing bands today.

LIONELL HAMPTON: Hampton's boys have a wonderful infectious enthusiasm, which can be heard in their music. The arrangements, whether written down or devised informally on the job, are consistently solid, and Lionell's own vibe work heads a long list of first-class soloists.

GENE KRUPA: Although Krupa's arrangements vary from competent to mediocre, and include many drab commercial offerings, this band will always offer enough excitement to justify its existence as long as it includes Roy Eldridge and Anita O'Day. Roy's astonishing trumpet work combines virtuosity with a unique emotional style, and Miss O'Day is the greatest white girl singer with a band today.

JIMMY LUNCEFORD: Not having heard the band since the recent changes in personnel, I cannot speak too accurately about its present status, but Lunceford has always managed to achieve

a combination of finesse, commercial appeal and real swing giving him a place of his own in jazz. There are still many great men in the band, including Will Smith, Joe Thomas, Trummy Young and James Crawford.

HAL MCINTYRE: This young white band, formed only last fall, has shown plenty of guts in committing such unconventional material as "Commando's Serenade" and "South Bayou Shuffle" to wax. McIntyre can claim to be more enthusiastic swing man, both in quality and quantity than most white name bands.

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THE PEOPLE'S VOICE

JULY 18, 1942

HEADLINES Footlights

By NELL DODSON

... Count Basie says that sax man Earle Warren is NOT going to organize his own crew. This might be the place to mention that Leonard Feather DID NOT send Winchell any story about Helen Humes and the Count being married. Looks as if somebody is going hellbent for Feather for personal reasons.

Radio Daily
N. Y. C.
Circulation 4,401 D.

JUL 16 1942

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SONG HITS SEPTEMBER 1992

THE STORY OF FREDDY MARTIN

By LEONARD G. FEATHER

Young Man WITH A Concerto

It has often been claimed that one hit tune can make a band overnight. This rule can't be applied to every band, of course, but a good example of the point can be found in the case of Freddy Martin.

The tune in question is the famous Tchaikowsky piano concerto in B Flat Minor, of which the Martin recording worked the kind of commercial miracle for this band that can only happen in the dance band business.

The strange thing about it is that some folks have been talking about Freddy, since the concerto, as if he were a new discovery. The fact is that he had been around in the music world for many years before this disc skyrocketed him to fame, and even if he had never scored any outstanding successes, he was certainly never a flop in any sense of the word.

Freddy's story starts in Cleveland, Ohio, and there's plenty of good, Horatio Alger-like stuff in it. It was in 1911 that he was sent to an orphan's home maintained by the Knights of Pythias. Only four years old, he headed right away for a musical career when the institution appointed him to the noble position of mascot for its brass band. One of Freddy's scrapbook treasures is a photograph of himself at this period, standing in front of a long line of uniformed bandmen holding up a banner: "Knights of Pythias Boys' Band." It's an old, cracked photo, but little Mr. Martin's expression stands out clearly.

It has been compared with the expression Napoleon is said to have assumed when he first saw the church spires of Moscow.

Being a mascot, however, was not enough for an ambitious youngster. Progressing from a tin wash basin, which he beat persistently with a soup-spoon, to a chair which he tattooed with a pair of sticks, Freddy finally attracted the bandmaster's attention and was rewarded with a bass drum and real drumsticks. There was a slight problem at first when it was found that the drum was four times as big and half as heavy as Martin himself. This difficulty was overcome when the drum was strapped on the back of a bigger youngster, who had no musical ideas and allowed Freddy to swing the stick.

Freddy's happiest boyhood memories conjure up pictures of street parades, with his diminutive form marching up and down in a gold-braided uniform, banging away lustily at the drum. Music became so important to him that finally, when he was kept late at school one day and forced to miss a band rehearsal, he ran away from the orphanage, and decided to strike out on his own. But this little fling was premature. Twenty-four hours later he came back feeling hungry, cold and considerably subdued.

However, at sixteen he left the home for good and went to live with an aunt in Cleveland. "Those were great days," he recalls. "I still had musical ambitions, but I wanted to be a big league ball player too. At high

school I worked hard on the ball team, played football and basketball, led the school band, and supported myself as a grocery store clerk, making six dollars a week. Every Sunday I used to sing in the church choir."

Later on he got a better job as a clerk and salesman in a musical instrument store. By now he had become interested in the saxophone, and took one home with him to practice every evening. While those practice days were at their height, declares Freddy solemnly, real estate values in his neighborhood dropped to almost zero.

One of the most important days in his life arrived when two young musicians walked into the store to buy some accessories. Freddy didn't recognize them, but he was a good salesman and managed to talk one of them into buying a sounding fork, for which the customer actually had no use whatever—but fortunately for Freddy he had no sales resistance. "No musician can afford to be without one," said Freddy as he made the sale.

Years later, when the Martin band made its big-time professional debut, he received a package in his dressing room. It contained the sounding fork, and with it was a note: "No musician can afford to be without one. Kindest regards, Guy Lombardo."

Yes, that was a fateful day when Guy Lombardo walked into the store with his brother Carmen, for it marked the start of a valuable friendship. Carmen showed the youngster a few things about saxophone technique and (Continued on page 28)

FREDDY MARTIN and JOAN MERRILL



JUN 27 1942

Press Agent's Story On "Band Battle" Sets Off Controversy

BOSTON, Mass.—As an aftermath of the May 10 "Battle of Music" between Count Basie and Lionel Hampton at Harlem's Savoy Ballroom, George Frazier, noted columnist and jazz authority, whose articles on jazz music are widely read in the Boston Daily Herald and "Music And Rhythm" magazine, exposed the fact that Geoffrey Marne, critic, and Leonard Feather, Hampton's press agent, are one and the same

person, thereby setting off a sizzling controversy in music circles.

Feather, who acts as music critic on several publications under the name of "Geoffrey Marne," reported that Hampton had "cut" Basie in the battle. Basie's press agent took exception to the report and cited the New York music critics as support for his claim that Basie won.

Feather, using his pen name, released his story to members of the Negro press, who had not personally covered the battle and did not know that the source of their information was Hampton's own press agent, it is charged.

Feather, an English ofay, who came to America several years ago, has been censored by many news writers because he issued his opinion under an assumed pen

name, which was presumed to be that of a bona fide critic.

Basie was paid \$1500 for the night, Hampton received \$300.

Frazier further stated that the self-styled critic, Feather, is also famous for presenting awards to band-leaders who pay Feather to publicize them. Two years ago Feather was fired as a writer by "Down-Beat" magazine.

Defender
Chicago, Ill.
Circulation 83,261 W.

JUN 27 1942

Looks Like Press Agent Handed Count Basie 'A Bird' For Lionel

BOSTON, Mass.—As an aftermath of the May 10 "Battle of Music" between Count Basie and Lionel Hampton at Harlem's Savoy ballroom, George Frazier, the noted columnist and jazz authority, whose articles on jazz music are widely read in the Boston Daily Herald and "Music and Rhythm" magazine, exposed the fact that Geoffrey Marne, critic and Leonard Feather, band press agent, are one and the same person.

Feather, who acts as music critic on several publications under the name of "Geoffrey Marne," apparently went too far when he sent out reports to the effect that Hamp-

ton had "cut" Basie in the battle. Every leading New York music writer and critic witnessed the battle and wrote in effect that Hampton was about as formidable an opponent for the Count as Sammy Kaye or Guy Lombardo would have been.

Feather, however, under his pen name, released false reports to members of the Negro press, who had not personally covered the battle and did not know that the source of their information was from Hampton's own press agent. Feather, an English ofay, who came to America several years ago, has been blacklisted by many leading members of America's Negro press

as a result of this false and outrageous release.

Frazier also revealed that Feather had sent out reports stating that Hampton had broken the all-time attendance record at the Savoy that night. The attendance record was shattered, but credit for that must go to Basie, who drew that huge Sunday night crowd of 5,700 paid admissions. Basie was paid \$1,500 for the night, Hampton received \$300. And, further proof of Basie's draw is the fact Hampton had been playing nightly at the Savoy for three weeks previous to the now famous night of May 10, merely attracting sparse crowds.

Defender
Chicago, Ill.
Circulation 83,261 W.

JUL 4 1942

Feather Answers Critic On Hampton-Basie Story

Theatrical Editor,
Chicago Defender,
3534 Indiana avenue
Chicago, Ill.

Dear Sir:

In the June 27 issue of the Chicago Defender you printed an article quoting certain statements made about me by George Frazier.

The statement that I am acting as music critic for several publications under the name of Geoffrey Marne is not true. The statement that I used my pen name in releasing my story about Lionel Hampton and Count Basie to the Negro newspapers is untrue. I did not release any story of this kind under my own name, nor under a pen name, nor any other name. The story went out as a regular press release on the stationery of the publicity office with which I

am associated. (Even if the story had carried my by-line, the papers receiving it would have been under no obligation to agree with the views expressed or to print them.)

I realize that the "Chicago Defender" was entirely innocent of any ulterior intentions in quoting George Frazier's statements, but would appreciate your publishing this letter on your amusements page.—Sincerely yours, Leonard G. Feather, 140 West 71st street, New York City.

The two gents of rhythm, Dick Saunders and Buddy Lucas, have returned after a long engagement at the Plantation in Nashville, Tenn. The dance team will open at the Latin quarters in Worcester, Mass.

Defender
Chicago, Ill.
Circulation 83,261 W.



By AL MONROE

AS THIS IS written we await confirmation or denial of rumor that weds pretty RUTH (Duke's Sis) ELLINGTON to an ofay in Harlem. Darn that Western Union and Alexander Bell—the answer isn't here as the presses roll... WE DID however get first hand information that SHERMAN (Scribe) BRISCOE, now of D. C., recently divorced from Sophie Lee Roy, Monroe, La., society girl, was married to an old childhood sweetheart the past week. We also learned that Leonard Feather, Broadway bookie and publicist, is red hot over a story sent out charging him with releasing a pro-Lionel Hampton story after that Lionel-Count Basie "jazz battle."

* * *

JUL 4 1942

Correction!!! Leonard Feather Says Charges False

NEW YORK CITY—Leonard G. Feather, of New York City, this week categorically denied charges that he had released a story about the recent Lionel Hampton—Count Basie band battle in Boston under the name of Geoffrey Marne. In a special statement to the Journal and Guide, Mr. Feather said:

"The statement that I am acting as a 'music critic' for several publications under the name of Geoffrey Marne is not true. The statement that I used by 'pen name' in releasing my story about Lionel Hampton and Count Basie to the Negro newspapers is untrue. I did not release any story of this kind under my own name, nor under a pen name nor any other name.

"The story went out as a regular press release on the stationery of the publicity office with which I am associated, Davis-Lieber. (Even if the story had carried my by-line, the papers receiving it would have been under no obligation to agree with the views expressed or to print them.)

"I have never expressed opinions under any pen name which were contrary to my own opinions as a critic."

In discussing the recent article, released from the office of Count Basie's publicity agent, Mr. Feather pointed out that the only awards he has presented in his life were to Lionel Hampton recently, and to Count Basie some time ago on behalf of "Down Beat."

This newspaper is glad to publish Mr. Feather's statement of correction and we regret any erroneous implications which the recent article might have made.

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Listening In

With Ben Gross

Baron Timme Rosenkrantz, a member of one of Denmark's noblest families who is also an ardent American jazz fan, will be the guest of Leonard Feather's "Platterbrain" session on WMCA, tomorrow evening at 7.

Celebrating its first anniversary over WMCA Saturday, July 4, at 7-7:30, "Platterbrains" with Leonard Feather as emcee, will have Baron Timme Rosenkrantz as one of its

guests. Rosenkrantz, a bona fide baron from Denmark, is a swing expert and known as the "Barrelhouse Baron" around jazz circles. . . . Robert

MUSIC & RHYTHM, JULY 1942



A New Emcee for the Platterbrains Saturday night radio program, heard over WMCA, New York, has taken over since Bob Bach became a private in the Army. Leonard Feather, British jazz writer and press agent, now handles the show. Shown above, left to right, are Barney Gabler and Dave Dexter, Jr., regular "experts" on the program, along with guests Abe Lyman and Shep Fields. Listeners send questions a la *Information Please* and if they stump the experts, they receive a free 1-year subscription to *Music and Rhythm*. Picture by Ray Levitt.

AFRO-AMERICAN JULY 18

Swing Critic Chooses Ten Favorite Bands

By LEONARD G. FEATHER
NEW YORK — This is not a list of the "ten best bands."

The following list is simply a selection of the ten personal favorites out of the large number of bands heard by the writer. They are judged, not by what they can do, but by what they generally choose to do.

In Alphabetical Order

The bands are not listed in order of preference. They are in alphabetical order.

CHARLIE BARNET: For several years Barnet has kept up a standard of musical integrity which few white bands can boast. Whether the arrangements are Ellington or Basie imitations, or good abstract jazz, they are generally in a fine groove.

COUNT BASIE: This band came in from Kansas City six years ago almost unknown, and started a craze for a style that has been imitated too much. Lately the band has expanded its style to include some vastly improved work on sweet numbers.

Carter Has Something

BENNY CARTER: Here is a man who has been having his ups and downs as a bandleader for more than a decade, yet he never has a bad band. As long as they're playing the unique Carter arrangements, Benny's boys will always have something worth while to offer.

DUKE ELLINGTON: Bands may come and bands may go, but the Ellington aggregation today is still the world's greatest, producing music ten years ahead of its time. Ellington's music is of the utmost significance in jazz history.

BG Breaks Color Bar

BENNY GOODMAN: This colossal clarinetist deserves immortality for setting a new trend by making swing commercially successful, as well as for break-

ing down the color barrier.

LIONEL HAMPTON: Hampton's boys have a wonderfully infectious enthusiasm, which can be heard in their music. Lionel's own vibe work heads a long list of first-class soloists. This is certainly the greatest new band that has come to the front rank in the past year or more.

Eldridge, Krupa's Prop

GENE KRUPA: Although Krupa's arrangements vary from adequate to mediocre, and include many drab commercial offerings, this band will always offer enough excitement to justify its existence as long as Roy Eldridge and Anita O'Day are with it.

JIMMIE LUNCEFORD: Lunceford has always managed to achieve a combination of finesse, commercial appeal and real swing, giving him a place of his own in jazz.

McShann Has Future

HAL MCINTYRE: This young white band, formed only last fall, has shown plenty of guts in committing such unconventional material as "Commando's Serenade" and "South Boyou Shuffle" to wax. McIntyre can claim to play more authentic swing music, both in quantity and quality, than the average white name band.

JAY MCSHANN: This group is in the same stage as Basie was when he first hit New York-rough, under-rehearsed, naive at times, but powerful and sincere. McShann already has produced plenty of exciting music, and may have a future.

MOST UNUSUAL ACT

While playing the famous Latin Quarter in Boston last year, Princess Orelia and Pete, Cuban rhumba dancers, were acclaimed the most outstanding night club presentation of the year by Sam Berenson of the Boston Daily Record.

N.Y. JOURNAL-AMERICAN - July 19

TODAY **WINS** 1:30 P. M.

"MAYFLOWER GUEST BOOK"
"WHAT THE PUBLIC WANTS"

RALPH BERTON, MAURICE HART, MAXINE KEITH,
LEONARD FEATHER AND ART HODES

Broadcast from WINS' studios in Mayflower Hotel

1000 "On Your Dial"

SWING CRITIC — A SKETCH



ROBERT GOFFIN, BENNY CARTER, BENNY GOODMAN, LEONARD FEATHER

(TOP HITS meets some great characters in the course of its perambulations about this great city called New York. We like to give out with praise, feeling that if a guy or gal deserves praise for something performed better than anyone else, he or she should get that little accolade. As you will note, we have made almost a specialty of sketching praiseworthy persons. Anyhow, here's one to whom we actually take off our hat, not giving a hoot, toot or damn if our bald spot, about which we are sensitive, does show out.)

He was Belgium's foremost criminal lawyer. He was editor of an anti-Nazi newspaper in Brussels; when the rats came in, he checked out, just in time and with a price on his head. He's an expert chef and wrote a book on cooking; he's a champion ice skater. He has won prizes at checkers and chess. He is a student of natural history, has written books on rats, spiders and eels. He's a historian. He has written several books on politics. He can lift four men with his hands. And with a background like that he wrote the first book of its kind on jazz and swing in 1930, is an ardent swing fan and will go out of his way to spend an evening at the famous Savoy in Harlem listening to the swell "Jump" stuff that is meted out there.

He's so good that the New School for Social Research engaged him and his colleague, Leonard

Feather, the Englishman who has written movies, lyrics, songs and arrangements (for Count Basie, Teddy Wilson and John Kirby and others) to give a serious lecture course in swing.

HE is Robert Goffin. Remember that name, you'll hear about Goffin often. (Ouch!)

At the School, Feather approaches the subject technically and practically; Goffin, esthetically and with the Continental point of view. Benny Goodman, Louis Armstrong and others have appeared to lecture to the students in person, and the lectures will run to May 20.

We salute these two boys who have taken a subject thought to be so vulgar by too many long-hairs and have made it something of real importance in any review of the sociological factors of our era. But more than that, we take off our hat, as we mentioned before, because they have the courage to stick to their guns and teach the subject. Therefore, TOP HITS is very proud to announce that Messrs. Goffin and Feather would be happy to lecture at your school or college. If you'd like to have them, write to TOP HITS, 1619 Broadway, New York City, and we'll try to make all arrangements.



The Broadway Wayfarer

by
Jerome Lee

And if any big source can get Negro musicians the break they deserve on the air, it will be a tremendous step forward in spreading Democracy in this country, for the entertainment field takes its cue from the attitude of the broadcasting industry. In my years as an old reported assigned to Harlem as my news beat I grew fond of the colored race, and started to help little Chick Webb, who passed away, as a famous musician. I now have a great interest in Al Cooper, the King of Jump, and I'll bet all the tea in China that this band goes over the top before the year's over—a great fellow who has worked hard to get there. To all my friends that are aiding this good cause, look up and help. That means Leonard Feather, Dan Burly, Billy Rowe, John Hammond, Major Robinson, Lillian Johnson, Israel Turner, Joe Moore, Butts Brown and many others of the Colored Press, to make this an American way.

* * *

DIAL TIME

By JOE BOSTIC

Mercer Ellington, son of the famous Duke, appeared as guest on the Leonard Feather *Platterbrains* show over WMCA Saturday night from 7:05-7:30. The show was devoted entirely to questions on records and tunes by the Duke.

Ralph Cooper To Offer Feather As His Guest

NEW YORK—Leonard Feather, well known swing critic and composer, will be Ralph Cooper's guest on the popular emcee's "Jump 'N Jive" program on WINS this Thursday, June 25 at 8:30 p. m. when Cooper will devote his thirty-minute show to recordings of Feather's compositions played by Ellington, Lunceford, Basie, Waller and others, as well as some of the records made by mixed bands under Feather's own direction. Feather's own "Platterbrains" jazz quiz, heard Saturdays at 7:00 on WMCA, featured an all-Ellington show last week in honor of Duke's 20th anniversary. Mercer Ellington, Duke's son was one of the guest experts.

Chicago Defender June 27

Daily Mirror June 24



NICK KENNY SPEAKING:

Vaughn Monroe, Record Buster on the Road, at Paramount!

HI, UNCLE NICK! Here's your old Spider again! Busting with news! Your protege, Vaughn Monroe, the baritone maestro, opens at the Paramount today with the greatest band of his career, after breaking records everywhere!

JIMMY CAMPBELL, the London music publisher, is getting ready to head back to England with a ditty by Al Hoffman and Jerry Livingston, tagged "Nighty Night Little Sailor Boy," which Jimmy predicts will be Great Britain's next No. 1 song... especially when the Britishers hear Gracie Fields' Decca platter of the ditty.

CHARLEY SCHAUMBERG was in town. Wants you to drop in at Gus Marino's at Port Richmond, Staten Island, any night and hear him bang the ivories.

D'ARTEGA and his lovely vocalist, Sarita Herrera, will be

ROSE MARIE—OUR LITTLE BABY ROSE MARIE OF YESTERYEAR, IS HITTING TOPS IN TIC-TOC CLUB AT THE FORD-MONTREAL

featured on the "Mirror of Broadway" on WINS at 4:15 p. m. today! Alfredo Antonini will have Miss Licia Albanese, soprano, and Bruno Landi, tenor, both of the Met, on his "Treasure Hour of Song" on WOR at 10 p. m. Friday night!

LEONARD FEATHER, British swing critic and composer, will be Ralph Cooper's guest on his "Jump 'n' Jive" program on

WINS at 8:30 tomorrow night!

Post
Bridgeport, Conn.
Circulation 43,835 D.
29,279 S.

NAMES IN THE AIR

LOUISE RAINER will be Col. Stoopnagle's Ontario Show guest on WJZ tomorrow at 7 p. m. KENNY BAKER will do a comedy routine with John B. Kennedy during "Listen America," the nutrition show over WNAB-Blue tomorrow at 9 p. m. MERCER ELLINGTON will be Leonard Feather's guest Saturday at 7:05 on WMCA's "Platterbrains" show which will be devoted exclusively to the music of his famous father, Duke Ellington....

Radio Daily
N. Y. C.
Circulation 4,401 D.

Leonard Feather's "Platterbrains" jazz quiz will be given over entirely to questions about Duke Ellington this Saturday (WMCA, June 20, 7:03-7:30 p.m.), in honor of Ellington's twentieth anniversary as a band-leader. Mercer Ellington, the band-leader's 23-year-old son, will be guest quizee on the show.

'Coop' Gets Feather For Blue Ribbon Commercial

NEW YORK, June 25—Leonard Feather, the British swing critic and composer, will be the chief guest of interest of the popular "Jump-N-Jive" program over WINS starring Ralph Cooper in the commercial spotlight for Fabst Blue Ribbon Beer. The "Coop" will devote his entire half hour session to the recordings of Feather plus some of the compositions that have made the Englishman famous in American jazz circles.

The work of the well-known critic will be record-played by Duke Ellington, Count Basie, Jimmie Lunceford, Fats Waller and a mixed selection of all-star bands whom he has brought together from time to time for off-the-record wax sessions.

Feather To Be Guest On Cooper Show

NEW YORK CITY — Leonard Feather, well known English swing critic and composer, will be Ralph Cooper's guest on the popular emcee's "Jump-N-Jive" program on Station WINS this Thursday, June 25 at 8:30 p. m., when Cooper will devote his 30-minute show to recordings of Feather's compositions played by Ellington, Lunceford, Basie, Waller and others, as well as some of the records made by mixed bands under Feather's own direction.

Cooper's program, the first of its kind sponsored by a major concern, was broadcast to the armed forces last week and is enjoying a rapidly growing popularity among the disc fans.

Feather's "Platterbrains" jazz quiz, heard Saturdays at 7 p. m., on WMCA, featured an all-Ellington show last week in honor of Duke's 20th anniversary. Mercer Ellington, Duke's son, was one of the guest experts.

Journal & Guide June 27

Star-News June 27

Ralph Cooper Will Introduce Feather

Leonard Feather, British swing critic and composer, will be Ralph Cooper's guest on the popular emcee's "Jump-N-Jive" program on WINS this Thursday, June 25, at 8:30 P. M., when Cooper will devote the 30-minute show to re-

cordings of Feather's compositions played by Ellington, Lunceford, Basie, Waller and others, as well as some of the records made by mixed bands under Feather's own direction.

Feather's own "Platterbrains" jazz quiz, heard Saturdays at 7 P. M. on WMCA, featured an all-Ellington show last week, with Duke's son, Mercer, as guest expert.

COIN MACHINE REVIEW
May 1942

Will Swing Survive?

NEW YORK—Will swing survive the record crisis? This question was answered here this week by Leonard G. Feather, noted commentator on modern music.

"The record industry is facing a substantial cut in production," said Feather, "and some pessimists are already predicting the death of swing and the survival of more commercially dependable brands of popular music."

"Actually, there is a better chance now that good jazz may be able to find its rightful place, for quality will have to replace quantity."

"It must be remembered that jazz survived a far worse slump in the record business than we are facing now. In the early 1930's, the phonograph was virtually out of fashion as a medium of popular entertainment. Sales were far lower than they will be in 1942 or 1943. Yet all through that period, jazz continued to be recorded, and it was around 1935, when Benny Goodman rose to national fame and started the whole swing craze, that the industry underwent a surprise renaissance."

"With the advent of the Goodman era, records of the kind that had previously appealed only to a few specialists now reached five and later six figure sales. The automatic phonograph, more than any other influence, was responsible for making the whole world swing-conscious. For a while the demand for recorded jazz was greater abroad than it was here, and several series of discs were recorded here especially for export. Even today, despite the shipping difficulties, American swing records are constantly in demand abroad. Nothing as firmly established as swing music can be knocked out by the temporary blow it has just received."

Personals

Leonard Feather Records

Leonard Feather, New York correspondent for The Baton, and a contributor to the New York Times, Down Beat, Music & Rhythm, etc., recently was in on some Decca record sessions . . .

N.Y. Sunday Times

Hemidemisemiquavers: Jacques Singer, the 32-year-old conductor of the Dallas Symphony Orchestra, has been inducted into the Army and is now at Camp Wolters, Texas. . . . Bruno Walter is planning to do Bach's "St. Matthew Passion" with the Philharmonic next season. . . . Robert Goffin and Leonard Feather's course on "Jazz, the Music of America" at the New School for Social Research was so successful that it will be repeated next year in expanded form as a series of lecture-recitals by leading jazz personalities. . . .

N.Y. Daily News May 20

Listening In
With Ben Gross

That espionage series, "Counter-Spy," presented by Phillips H. Lord over WJZ Monday nights at 10, is based on fact. There was no need for the script writer to depend on his imagination, as each broadcast is taken directly from the official records . . .



Phillips H. Lord

WJZ will air a description of the Memorial Day Parade in Washington on Saturday at 4:30 P. M. . . . Both Tommy Dorsey and Lou Breese will be guests on WMCA's "Platterbrains" session tomorrow evening at 7:05 . . .

Metronome
New York City
Circulation

JUL 1942

**THE DIARY OF OUR OWN
JIMMY BRACKEN**

SATURDAY—I came this afternoon with George Simon and a gang and in the evening over to Leonard Feather's WMCA Platterbrain show. Randy Mergentroid appeared as a contestant and came through with some amazing knowledge. You'd never expect a leader of his calibre to dish out stuff like that. Then to La Conga with George Hall to hear Dolly Dawn as a single. She's going to do fine.

N.Y. Daily News May 20

MUSIC NOTES

Events today: Harold Bauer, piano, and the Roth Quartet, Manhattan School of Music, 8:30 P. M.; Howard Barr and Norman Grossman, pianists, joint recital, Steinway Concert Hall, 4; Claire Coci, organist, assisted by Mary Hill Doolittle, 'cellist, organ recital, John Wanamaker's store, 7:30.

Robert Goffin and Leonard Feather will conclude their course on "Jazz, the Music of America," at the New School for Social Research tonight at 8:20.

Journal American
New York City
Circulation 612,976 D.
991,649 S.

**SPEAKING for
the RECORDS**

Hazel Scott's second album for Decca departs from her swinging-the-classics style and gets down to jazz. The collection of six sides runs the gamut from "Hazel's Boogie Woogie," the Cafe Society pianist's impressions of the eight to the bar style, to Gershwin's "Embraceable You."

As Leonard Feather, who wrote the notes and arranged the session, remarks: "These selections should help to establish beyond question that Hazel Scott is no mere stunt artist." While Miss Scott's music is neither classical nor pure jazz, it is vastly entertaining and stamped throughout with her personality.

Other selections in the album are "Blues in B Flat," "Three Little Words," "Dark Eyes" and "Hallelujah!"

State Press SPORTS

FRIDAY, MAY 15, 1942

PAGE SEVEN

Hampton Creates Precedent Gets "Song Award"

NEW YORK, May 14. (ANP) —Lionel Hampton, whose band has been the talk of the town since he started broadcasting from the Savoy ballroom four weeks ago, set a precedent last week by winning the coveted award as the nation's outstanding band of the month, elected by "Song Hits" magazine.

Lionel's is the first colored band ever to receive the award from this publication, which has a circulation of half a million. The formal presentation of the trophy was set to be made on the band's broadcast Tuesday evening, May 12.

This follows closely on the heels of a race notice in "Metronome", which awarded the band its rare A-1 classification.

Hampton's boys are set for another recording session soon, which swing fans will be delight-



LIONEL HAMPTON

ed to hear, will concentrate on instrumental killers this time instead of ballads. Leonard G. Feather, noted swing authority, is lending a helping hand in lining up the date, which will include a new, two-part version of Lionel's famous theme, "Flying Home."

SONG HITS - JULY 1942



HARRY JAMES

By Leonard Feather



Harry James' success is another case where one song made a band—but the band has to be good to stay on top!

tionist in the troupe, he learned all the tricks of the trade, and long before he blew the first golden notes on a trumpet, he could do backbends, pick up handkerchiefs with his teeth and tie himself into pretzel knots. He and his veteran tutor were billed as the youngest and oldest contortionists in the business.

When he was four years old Harry had his first taste of the dangers of circus life. Posing in a big silver slipper for the pageant preceding the show, he saw two lions slinking into the arena. They had been let out of the cage accidentally and nobody was attending them. Harry's innate "circus sense" told him to keep still, and just before they came too close for comfort their trainer arrived and saved him.

Although it's hard to imagine, young Mr. James in those days was the far-from-proud possessor of long golden curls. He can't be persuaded to dig up any old photographs, but if you catch him in a confidential mood he'll tell you the story of how he got rid of the embarrassing locks. After a serious illness, when the doctor advised against any further contortionist work, he learned drums from his father and was soon bringing down the house with his solo work on "Down Home Rag." Soon he felt important enough to summon all his six-year-old dignity and insist that

his parents let him remove the curls. As long as other kids kept asking him whether he was a boy or a girl, said Harry, he didn't even want to play with the band. So off came the curls.

Later the James family joined the Christy Bros. circus, where Harry, after starting on trumpet in his ninth year, soon found a place in his father's band and was playing important solo parts within a year. At twelve he was appointed leader of the troupe's No. 2 band. That was about the most exciting moment of Harry's childhood. As he recalls it today, "The two Christy Bros. bands, with Dad and myself as conductors, used to parade up and down the main street of each city we visited, doubling back on our tracks. It got to be a family joke when my band started to play as Dad's band approached us and there was a sort of musical explosion of mixed marches. Finally we won out, and the No. 1 band would march past us in respectful silence. That was the proudest achievement of my circus days!"

After dividing his time between summers with the circus and winters at school in the family's home town of Beaumont, Texas, Harry went into music as a full-time career at fifteen. His parents retired, and Mr. James Sr. became a teacher in Beaumont, where he is still active today.

The urge to (Continued on page 30)

THE WORLD of jazz has produced a strange assortment of success stories. Some of today's kings of swing were born in humble surroundings and had to scrape pennies together for music lessons; others were Park Avenue playboys who took up jazz as a hobby. But there are very few top bandleaders who have as colorful and unusual a background as Harry James, America's favorite young man with a horn.

Harry was literally born into show business. Even his middle name, Haag, reveals this, for his parents were both touring with the mighty Haag Circus when he was born. The circus was pitched in Albany, Ga., for a two-week stand. When Everett James, conductor of the circus band, and his wife, a trapeze star, became the proud parents of a boy in 1915, they determined to raise him in the family tradition.

Harry became the circus mascot when he was still an infant. Under the tutoring of a 70-year-old contor-

Harry James and His Orchestra



Victor Record

VOL. 5

REVIEW

No. 1

May, 1942

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British Jazz Critic

Leonard G. Feather, whose Duke Ellington is our feature this month, was born in London. One of the leading jazz critics of the British Isles, he has been a member of the Rhythm Club of London since 1935. Mr. Feather makes his home in New York and writes writing arrangements for several jazz bands. He contributes frequently to the *British Jazz Critic*.



Ellington—Genius of Jazz

BY LEONARD G. FEATHER

DUKE ELLINGTON is many things to many people. To some he is the writer of such popular song hits as *Solitude*, *Sophisticated Lady*, *In a Sentimental Mood*, *I Got It Bad*. To others he is the leader of a swing band which plays too few of the latest products of Tin Pan Alley. But to the connoisseurs of jazz, Ellington and his music and orchestra are one indivisible entity which has made a greater emotional and intellectual contribution to jazz than any other factor in the history of this music.

For more than a decade now, Ellington has been considered by his contemporaries to have a unique and unrivalled place in the jazz scene. Dozens of other bands have achieved fame through their brilliant swing interpretations of popular songs, or of trivial but well-played original material, but Duke has remained in a class by himself simply because the band, its material and the individual exponents are so closely interwoven, and are all of exceptional merit.

Tracing Duke's career on records, one finds many changes. The ensemble has gradually become smoother, more and more brilliant and varied in its tone colors, harmonically

fuller. The brass has more polish and attack, the saxes are richer and deeper, the rhythm section has infinitely more swing today. Yet the music has the same fundamental qualities that made it the best jazz in 1929 as it is in 1942.

It is quite extraordinary in the changeable and fast-living world of jazz for a group of men to stay together for more than a couple of years. This has been Duke's strength. He knows his men inside out, just as they know his music so instinctively that a mere skeleton arrangement, brought into the studio at the last minute, can be whipped quickly into shape, to become a full-fledged composition in short order.

The pillars of the Ellington edifice over the greater portion of his career have been Barney Bigard, clarinet; Johnny Hodges, alto and soprano saxes; Harry Carney, baritone sax; Joe "Tricky Sam" Nanton, trombone; Juan Tizol, valve trombone; Fred Guy, guitar; Sonny Greer, drums; Otto Hardwick, first alto (with Duke since 1926 except for a gap from 1928 to 1932); Lawrence Brown, trombone (since 1932); Rex Stewart, trumpet since 1935. The men now departed who had played with Duke in the early days were

BRITISH CRITIC CALLS DUKE ELLINGTON "GENIUS OF JAZZ" • A NEW TCHAIKOVSKY "FOURTH" BY STOKOWSKI • MORE ARTIST PORTRAITS FOR STAMP ALBUM • "PINAFORE" • OTHER RECORDED MUSIC NEWS FOR **May**

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.

Rating The Records

By FRANK MARSHALL DAVIS
(For the Associated Negro Press)

Terrific Cornet

You who read this column know what I think of those swell Bluebird records made by Muggsey Spanier's great little Dixieland band. Well, here's one that tops them all. It's RELAXIN' AT THE 'TOURO, one of the hottest, meanest, low-downest, draggin' blues ever waxed. Spanier's cornet is at its very best and comparable to Louis Armstrong's work with Bessie Smith or King Oliver's "Call of the Freaks." Joe Bushkin's piano, both behind Spanier and soloing, and Rod Cless's clarinet keep up the high standard. The coupling is more Dixielandish. RIVERBOAT SHUFFLE packing a medium tempo wallop that is also completely satisfying.

On BLUES AT NOON, a Decca, Floyd Ray presents a driving, gummy tenor that does excellent in low register, but the trumpet is senseless. The other side, MY LITTLE DREAM GIRL, is too loosely played. Speaking again of blues by white musicians, Varsity offers the grand CLARINET BLUES by Jess Stacy with Fazola's beautiful New Orleans clarinet in lower register stealing all honors. However, Eddie Miller is almost as tremendous on tenor. The reverse is I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME, easy relaxed swing with Billy Butterfield's trumpet delivering a wicked kick. This disc is far more satisfying than the other Varsity by the same group, BREEZE, played on one side as a slow fox trot and on the other in faster tempo.

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, swingy 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 PIPE and RIGAMAROLE.

Three West Indians and three white former Londonites as the Sextet of the Rhythm Club of London. They waxed for Varsity. Leonard Feather directed.

Clarinet, piano, alto, trumpet, drums. Hazel Scott, Pete Brown, Arthur Herbert. Varsity. Bluebird. Decca. Victor. Commodore. H.M.V. Let's 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. Glenn Miller has a pair of pleasantly played Bluebirds. ON A LITTLE STREET IN SINGAPORE and THIS CHANGING WORLD; FAITHFUL TO YOU and IT'S A BLUE WORLD if you like those popular tunes.

Calypso music, with its odd rhythms and structure native to Trinidad, is enjoying more and more popularity here. On Varsity, George Clark offers MARIA and WALTER WINCHELL with singing in West Indian dialect that you might like. Vincent Lopez, purveyor of "commercial swing," gives us TUMBLING TUMBLEWEEDS and DIANE, the latter quite good, on Bluebird. Alec Templeton, blind master of musical caricature, finds the highly amusing PHONOGRAPH RECORD, PLAYER PIANO AND CARMEN LOMBARDO a perfect outlet for his talents on Victor. On the coupling MENDLESSOHN MOWS 'EM DOWN, he gives the famous "Spring Song" a hot ride. If you don't like this, there's something wrong with your sense of humor. Here's a good bit of chamber jazz. It's MOON RAY and BLUE RAIN by the Terry Snyder Trio of vibraharp, guitar and bass on Varsity.

I'm disappointed in Erskine Hawkins' CHERRY on Bluebird. It's nice and easy with a good alto, but Jimmy Mitchell strains too much on part of the vocal and the leader's trumpet is in bad taste. Bob Crosby does the number much better. However I do like YOU CAN'T ESCAPE FROM ME, much the superior of the pairing. For saxophone perfection, listen to these two Varsity discs by Toots Mondello. SWEET LORRAINE and BEYOND THE MOON; ST. LOUIS GAL and LOUISIANA. Several Benny Goodman aces are on these sides, with Ziggy Elman's trumpet in good form. But Mondello's alto and the sax choir are unbelievable. You can hear a STUDY IN SCARLET and THIS IS MY SONG, by Larry Clinton on Victor. Also BETWEEN 18TH AND 19TH ON CHESTNUT ST. by Will Osborne on Varsity, although the satirical counting, HUNGRY FOR A RHAPSODY, does well enough.

Strictly for the jitterbug is Earl Hines' DUFF MEADLEY and XYZ on Bluebird. They contain a spot of good piano and typical Hines riffs. MARIE, as played on Varsity by Van Alexander, is exceptional good for this band. But on I WONDER WHO'S KISSING HER NOW and their other new platter I WANT TO WRAP YOU UP and OH WHAT A LOVELY DREAM nothing unusual. Pats Waller as usual with IT'S YOU WHO TALES with a lot of jibe, and

Let's 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. Glenn Miller has a pair of pleasantly played Bluebirds. ON A LITTLE STREET IN SINGAPORE and THIS CHANGING WORLD; FAITHFUL TO YOU and IT'S A BLUE WORLD if you like those popular tunes.

THE

HARRY JAMES: QUOTED ON SWING

—By LEONARD G. FEATHER STORY
PAGE 6

Baton

RADIO • RECORDS • MUSIC

10c

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HARRY JAMES: QUOTED ON SWING

BY LEONARD G. FEATHER

WHILE WE were driving out to the Meadowbrook—Harry James, Helen Forrest, Frank "PeeWee" Monte and myself—we tuned in the record program on which a board of experts and another board of fans select the best releases of the week. They all raved about Harry James' new release, "Easter Parade." Their enthusiasm was unmistakable, though their reasons were somewhat vague.

They played Harry's "Trumpet Blues and Cantabile." The verdict of the experts was that the melodic middle passage was fine, but the rest was just a lot of trite Basie riffs.

"Hell," I said, "the blues choruses are the parts I like best."
"Me, too," said Harry.

Then PeeWee, Harry's effervescent, indefatigable personal manager, switched the dial to the Make Believe Ballroom. There, too, we heard "Easter Parade" selected as the best of the week. It all seemed to lead up logically to the point I intended to make in the interview.

"If You Played As You—"

"Harry," I asked, "if you had an absolutely free hand to play when, as and what you liked, if there were no such things as considering the public and considering the publishers and anything—but your own musical conscience, in what way



Helen Forrest lends vocal color to the great Harry James band. She's a favorite with most of the hep boys.



Photo courtesy Steve Hannagan

In October, 1940 The Baton predicted some of the things which have later happened for Harry James. It was that issue which also featured him on the cover.

would your music differ from the music you play now?

It wasn't an easy question to handle. The answer came in bits and pieces during the evening at Meadowbrook. PeeWee kept up a good running commentary on how many million records the band is selling and how many million dollars they are going to make this year. When you see and hear the reaction of a crowd like the Meadowbrook kids as Harry goes into the first notes of "You Made Me Love You," it's not hard to believe such outlandish hopes and figures.

As Harry wove his way through a maze of song pluggers, we finally got down to the answer to this question.

James Names Favorites

"If I had my way we'd play a lot less music like 'Easter Parade,'" he began, "and a lot more like 'Sleepy Lagoon,' which I think surpasses it in its general musical taste and in the whole orchestration. But you see, 'Easter Parade' is much more commercial and we have to

make records that will sell.

"What I like most of all is a big, fat-sounding, full orchestration. That, of course, means that the more instruments I can have to play them, the more variety we can get in tone color and counterpoint. That's why I'd like to add a French horn, a good legitimate clarinet man and a couple more strings. In fact, I expect to do so very soon."

"Do you, generally speaking, prefer doing jump tunes or ballads?"

"Neither, but I find it's easier to get a good ballad that you can play in a sweet melodic style, and in good taste, than it is to get a number that really jumps and has originality, too. Sure, I like to play blues—fast blues or slow blues—but to the public they 'all sound the same,' so you have to take it easy."

"Wouldn't you like to have a small unit as well as the full band?"

Nixes Small Band Idea

"If I could get the right men, which wouldn't be easy. Everybody nowadays seems to have a small band-within-the-band, and frankly I don't think one of them means anything. Now if I could get a perfect little group that understood that kind of work, like for instance Albert Ammons or Pete Johnson, or any of the boys on those boogie woogie Trio records we made, then there would be some point to it. Right now I don't think there's a white band anywhere that can play that kind of music right."

"If you had a free hand in your bookings," I asked next, "would you just get yourself a good solid location with plenty of air-time and stay there indefinitely?"

"No. I think it burns a band out to play too long in any one spot. Of course, if burns them out to play too many nighters, too, and theatres, in my opinion, are worst of all. My ideal schedule would be a location during the winter, and then in the summer we'd alternate between two weeks at a seaside ballroom and a couple of weeks of one-nighters."

"Is there anything else you'd do under the conditions I described?"

"Yes," said Harry as he got up to start his broadcast. "I'd make more records—as many as I could. That's my greatest enjoyment."

(Continued on page 14)

THE BATON

H. JAMES-

(Continued from page 6)

Jimmy Saunders On Vocals

Jimmy Saunders, who took over the male vocal assignment with Harry James last Christmas week, and who has made himself a host of fans since then, can be very thankful for the fact that he once had low blood pressure.

A 23-year-old lad from Philly, Jimmy is one of a vast family: nine girls and three boys. On the evening I met him at Meadowbrook, he had just rushed back from a visit to the draft board in his home town, where he had had a complicated time trying to explain what all 12 Saunders did for a living. He got 3-A.

Jimmy helped his father bake bread until four years ago. His singing career started when somebody pushed him onto the bandstand with Earl Denny's bunch. Shaking like a leaf, he sang one number. Denny liked him, so he joined the band, working until 2 a.m. every night and then baking bread at home until 8 a.m.

That's when his blood pressure reached 80. The doctor said he had

to give up one job or the other. Jimmy stopped baking.

After Denny, with whom he stayed a year, there was an even longer stretch with Joey Kearns' WCAU house band, and it was from there that Harry heard him on the air.

Odd Notes On James

The famous James version of "You Made Me Love You" was not written by any of Harry's regular arrangers, but by Grey Rains . . . The band acquired a new member recently when Alexander Cuozzo was added to the trumpet section. That gives the band five trumpets, including the leader, and also Claude Lakey, who plays alto sax most of the time . . . Most of the recent arrangements, since Jack Matthias went to the Coast to prepare music for the James films, have been the work of Leroy Holmes, but the "Trumpet Blues" and "Easter Parade" are by Matthias . . . Harry's schedule calls for shooting at the Universal studios until April 27, then five weeks at the Palladium in Hollywood starting April 28; by October he'll be back east, working for Mrs. Kramer either at the Lincoln in New York or the Roosevelt in Washington, D. C.

Times
New York City
Circulation 477,385 D.
802,386 S.

MAY 6 1942

MUSIC NOTES

Events today: Concert by the Department of Music Education, New York University, for the benefit of the Lowell Mason Scholarship Fund, Town Hall, 8:30 P. M.; David Prentiss, song recital, Carnegie Chamber Music, 8:30; Westchester County and Philadelphia Chapters of the National Foundation of Musical Therapy, free concert, Studio 704, Steinway Hall, 3; Charles O. Banks, organ recital, St. Luke's Episcopal Church, Brooklyn.

Helen Humes, singer at the Village Vanguard, will be the guest artist at 8:20 tonight for the lecture, "Jazz, the Music of America," to be given at the New School for Social Research by Robert Goffin and Leonard Feather.

Students of the Brooklyn Heights School of Musical Arts, under the direction of Salvatore D'Aura, will present "Cavalleria Rusticana" at the Brooklyn High School of Women's Garment Trades on Saturday night. Other students will sing operatic selections, and Sunny Bushnell, coloratura soprano, will be the guest of honor.

Times
New York City
Circulation 477,385 D.
802,386 S.

APR 29 1942

MUSIC NOTES

Events tonight: Philharmonic-Symphony Orchestra, Arturo Toscanini conducting, Beethoven program, Carnegie Hall, 8:45 o'clock; Lillian Stephens, song recital, Town Hall, 8:30; Anna Daube song recital, Steinway Hall, 8:30; George Volk, Dorothy Minty, Jerome Rappaport, Susanne Fisher, Ernest Hutcheson and Felix Salmond, second program of the Bach Festival at the Juilliard School of Music, 8:30; program of compositions by alumni and students of Columbia University, Seth Bingham directing, McMillin Academic Theatre, Broadway and 116th Street, 8:30; Stuyvesant Trio, Brooklyn Academy of Music, 8:15.

Alton Jones, pianist, a member of the faculty of the Institute of Musical Art, will give a recital at 4 P. M. today in the recital hall of the Juilliard School of Music.

Cy Oliver, arranger for Jimmy Dorsey's orchestra, will be the guest artist at 8:20 tonight at the New School for Social Research in the course, "Jazz, the Music of America," which is being presented by Leonard Feather and Robert Goffin.

L. I. Advocate
Brooklyn, N. Y.
Circulation 10,015 D.

APR 30 1942

Hazel Scott, sensational keyboard manipulator now in Clifford Fischer's "Priorities of 1942" will be Leonard Feather's guest on his popular WMCA musical quiz show, "Platterbrains."

Times
New York City
Circulation 477,385 D.
802,386 S.

APR 22 1942

MUSIC NOTES

Events tonight: Beethoven's "Missa Solemnis," presented by the New York Philharmonic-Symphony Orchestra, Arturo Toscanini conducting; Florence Kirk, Bruna Castagna, Hardesty Johnson and Alexander Kipnis, soloists, Westminster Choir, Carnegie Hall, 8:45 o'clock; Louise Richardson, song recital, Town Hall, 8:30; Orchestra of the Institute of Musical Art, Willem Willeke conducting, Juilliard School of Music, 8:30; Hilda Kirschmann, song recital, Studio Club of the Y. W. C. A., 210 East Seventy-seventh Street, 8:30; Julie Andre, Latin-American song recital, Brooklyn Academy of Music, 8:15; Mozart's "Abduction from

the Seraglio," sung in English by the Chamber Opera Guild, Peter Paul Fuchs conducting, Hotel St. George, Brooklyn, 8:30.

Lectures today: "Beethoven's 'Missa Solemnis,'" Marion Rous, Carnegie Hall Art Gallery, 11 A. M. and 5:30 P. M.; "Jazz, the Music of America," Robert Goffin and Leonard Feather, with Teddy Wilson, pianist, as the assisting soloist, New School for Social Research, 8:20 P. M.

Auditions for singers with sight-reading ability will be held at 7:30 tonight in Room 213, New York Public Library, for the Randolph Singers, a small group of mixed voices conducted by David Randolph.

Metronome
New York City
Circulation

MAY 1942

HAL DAVIS TO ARMY

on April 22, leaving his band publicity office (Davis-Leiber) to take up the cudgels for Uncle Sam. Partner Les Leiber left a few weeks earlier to lead a small band through a tour of Havana and the Cuban provinces, and the office was placed in the hands of Leonard Feather, who has been a Davis-Leiber associate for some time. Leo Miller, radio editor of the Bridgeport Herald (Connecticut), is coming in to work with Feather while Hal and Les are away.

Democrat
Bay City, Mich.
May 7, 1942



Now that there is a substantial cut in record production there have been many theories advanced about what is going to happen to the industry.

Leonard Feather, the music critic, says it is possible that good jazz may be able to find its rightful place for quality will have to replace quantity. Some pessimists are already predicting the death of swing and the survival of the more commercially dependable brands of popular music.

It must be remembered that jazz survived a far worse slump in the record business than we are facing now. In the early 1930's, the phonograph was virtually out of fashion as a medium of popular entertainment. Sales were far lower than they will be in 1942 or 1943, says Feather. Yet all through that period, jazz continued to be recorded and it was around 1935, when Benny Goodman rose to national fame and started the whole swing craze, that the industry underwent a surprise renaissance.

With the advent of the Goodman era, records of the kind that had previously appealed only to a few specialists now reached five and later six figure sales. The phonograph, more than any other influence, was responsible for making the whole world swing-conscious. For a while the demand for recorded jazz was greater abroad than it was here, and several series of discs were recorded here especially to export. Even today, despite the shipping difficulties, American swing records are constantly in demand abroad. Nothing as firmly established as swing music can be knocked out by the temporary blow it has just received.

Journal & Guide

Will Swing Survive the Record Crisis?

By LEONARD G. FEATHER

NEW YORK.—The record industry is facing a substantial cut in production. Some pessimists are already predicting the death of swing and the survival of more commercially dependable brands of popular music.

Actually, there is a better chance now that good jazz may be able to find its rightful place, for quality will have to replace quantity.

Stood Test Once

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Still in Demand

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Hampton Creates Precedent

Lionel Becomes First To Win Band of The Month Award

Lionel Hampton, whose band has been the talk of the town since he started broadcasting from the Savoy Ballroom four weeks ago, set a precedent last week by winning the coveted award as the outstanding band of the month elected by "Song Hits" magazine.

Lionel's is the first colored band ever to receive the award from this publication, which has a circulation of half a million. The formal presentation of a plaque commemorating the event was scheduled to be made on his broadcast Tuesday evening, May 12.

This honor follows closely on the heels of a rave notice in "Metronome," which gave the band its rare A-1 classification.

Hampton's boys are set for another recording session soon, which swing fans will be delighted to hear, and will concentrate on instrumental killers this time instead of ballads. Leonard G. Feather, noted swing authority, is lending a helping hand in lining up the date, which will include a new two-part version of Lionel's famous theme, "Flyin' Home."

MAY 16 1942

Hampton's Band Gets Hit Award

First Race Band To Be Honored By "Song Hits" Mag

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GIVEN PLAQUE

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MORE RECORDS

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Movie-Radio Guide

POPULAR MUSIC

THE phonograph record shortage, which may be brought about by the WPB rationing of shellac, will undoubtedly have an influence on the whole industry of music. Leonard G. Feather, noted swing authority, has hopes, however, for the survival of swing. He says, logically enough, "There is a better chance now that good jazz may be able to find its rightful place, for quality will have to replace quantity."

He points out that jazz took the worst blows of a slump with something like flying colors once before. "The phonograph was virtually out of fashion in the early 1930's as a medium of popular entertainment. Sales, then, were far lower than they will be in 1942 or 1943. Yet all through that period, jazz continued to be recorded, and it was around 1935, when Benny Goodman started the whole swing craze, that the industry underwent a surprise renaissance.

"With the advent of the Goodman era, records of the kind that had previously appealed to only a few specialists now reached five- and later six-figure sales. The phonograph, more than any other influence, was responsible for making the whole world swing-conscious. For a while the demand for recorded jazz was greater abroad than it was here, and several series of disks were recorded here especially for export. Even today, despite the shipping difficulties, American swing records are constantly in demand abroad. Nothing as firmly established as swing can be knocked out by the temporary blow.

What makes a hit song? Walter Gross, young CBS maestro, allegedly replies, "In the first place, your melody should be built up on a demistance harmony which spundulates through the ectogravic tonostat every eight bars. Be sure that the range covers every trebulum of the diabenic scale. In writing the verse, make it terse, with plenty of harmonic fidulation in every second spivule of the pre-thermovox."

All we can add is that Mr. Gross' press-agent may know the rules but that Mr. Gross knows how to write the song.

Next Week . . .
Star of Stars Winners

N. Y. Herald Tribune
May 13

Albert Ammons, boogie-woogie pianist at downtown Safe Society, will be heard at 8:30 p. m. tonight at the New School for Social Research when he illustrates the eight-to-the-bar technique of "Jazz, the Music of America," in a lecture by British swing critic, Leonard G. Feather. . . . Sammy Kaye and his orchestra will return to Essex House for their fourth engagement on May 29. . . . Larre's French restaurant, 50 West Fifty-sixth Street, may add another dining room, which would bring the total to four.

Melody Maker, London, Apr. 18

U.S. JIVE JOTTINGS

Hot Gossip from the States

JUST received from the States is the full curriculum of those classes for jazz students we mentioned in these columns some weeks back. These are taking place at the New School, West Twelfth Street, New York City, and are under the direction of Robert Goffin and Leonard Feather. We find the curriculum so interesting that we are printing it in detail; we kinda think you'll be interested, too.

1. **Beginnings of Jazz.** From the tom-tom to syncopated music in New Orleans.
2. **The Blues.** Negro sensitivity. Structure. Poetry. W. C. Handy, the St. Louis Blues and other examples.
3. **Ragtime.** Jazz, ragtime, blues, cake-walk; difference and similarities. The first bands begin to change; Bolden, Keppard, etc. Orig. Dixieland Jazz Band.
4. **Black Jazz.** The evolution of jazz among the negroes. The instruments. Relation to pictures and poetry.
5. **The Negroes Who Made Jazz.** From King Oliver to Louis Armstrong.
6. **Jazz in Europe.** The bands that succeeded. Influence on culture, Ravel, Milhaud, Stravinsky.
7. **White Jazz.** New Orleans R. Kings, Cotton Pickers, Memphis Five.
8. **Louis Armstrong.** Life, creations and influence of the genius of jazz.
9. **Duke Ellington.** The man and the musician: his band; his compositions.
10. **Chicago Musicians.** Bix, Tesch, Bud Freeman and others.
11. **The Big White Bands.** From Paul Whiteman to swing: Benny Goodman, Tommy Dorsey, Glenn Miller, Harry James, etc.
12. **The Big Negro Bands.** Fletcher Henderson, Count Basie, Jimmie Lunceford, Chick Webb and others.
13. **Vocal Jazz.** From spirituals through blues to swing.
14. **Boogie-Woogie.** Origins in Kansas City and Chicago: Meade Lux Lewis, Albert Ammons, Pete Johnson, etc. Orchestral boogie-woogie.
15. **Jazz and the Future.** Impressions in Europe. Music in the U.S.A. Importance of improvisation. We like best the headline one of New York's papers gave the story—"Dig It, Prof."

CLIPPINGS, Inc.
15 WHITEHALL ST.
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New Haven, Conn.
Circulation 69,619 S.

APR 26 1942
**Bach Cantata Club
Marks Tenth Season**

*Modest Beginnings Have Developed Into
A Musical Monument—150 Singers
At Woolsey Hall Wednesday*

By H. EARLE JOHNSON

Serious About Jazz

What is believed to be the first attempt to treat jazz as a subject of serious study has begun at the New York School for Social Research as a fifteen week course of lectures. Robert Goffin, Belgian jazz critic is assisted by Leonard Feather, English composer and journalist. Americans who originated the idea will play second fiddle seems, but Benny Goodman, Artie Shaw, W. C. Handy, Bennie Carter, Harry James and others are to appear. Jazz is divided into many classifications, of course, and has an autobiographical side. "The Blues", "Ragtime", "Black Jazz", "White Jazz", "Boogie Woogie", "Duke Ellington", and "Louis Armstrong" comprise subject matter which would appear to be a fairly comprehensive survey of the field. There are, of course, a number of excellent books on the subject.

Broadcasting Magazine
Washington, D. C.
Circulation 6,000 W.

APR 27 1942

BOB BACH, m.c. of the Saturday evening *Platterbrains* program on WMCA, New York, has joined the Army. Replacing him is Leonard Feather, who has been associated with the program as a record expert since it started on the station.

Orchestra World
New York City
Circulation

Platter Changes

Art Hodes, Chicago blues pianist, took over Ralph Burton's show on WNYC in addition to playing at the Village Vanguard. And Leonard Feather has replaced Bob Bach on the "Platterbrains" show since Bob went into the Army.

Amsterdam Star News
New York City
May 2, 1942

The Loudspeaker
by Carl Lawrence

HOW	TO	DIAL	LOCAL	STATIONS	
WMCA	570	WPAT	930	WHBI	1290
WEAF	660	WAAT	970	WEVD	1330
WOR	710	WINS	1000	WBNX	1380
WJZ	770	WHN	1050	WBYN	1430
WNYC	830	WNEW	1130	WOXR	1560
WABC	880	WOV	1280	WWRL	1600

time to cover the cost of mailing. HAZEL SCOTT, the sensational keyboard manipulator, will be Leonard Feather's guest star this Saturday night (7:03) over WMCA's *Platterbrains* broadcast. . . Bob Thiele, the "Dr. Jazz"

May 2, 1942

Voice

DIAL TIME

By JOE BOSTIC

Friday, 10:00 A.M.)

Hazel Scott, the brilliant pianist, will be Leonard Feather's guest on the "Platterbrains" show (WMCA, Saturday, 7:00-7:30 P.M.)

Variety
New York City
Circulation 17,500 W.

APR 29 1942
Leonard Feather, British jazz commentator and writer, has succeeded Bob Bach as m.c. of WMCA's, N. Y., "Platterbrains" program. Bach enlisted in the army last Friday (17).

Journal
Jersey City, N. J.
Circulation 39,737 D.

APR 22 1942
Leonard Feather will emcee WMCA's "Platterbrains" program Saturdays effective this week, replacing Bob Bach who leaves the station to join the armed forces.

N. Y. POST Apr. 25

**TOMORROW on
WMCA**

- Art Green 1:03**
Popular dance music, guest stars.
- Gus Van Review 2:03**
Notable supporting cast.
- The Old Refrains 3:03**
Favorite music of yesterday.
- Chinatown Mission 4:03**
Continuation of Tom Noonan's work for the homeless.
- Sunday at Six 6:03**
Entertaining variety starring Madge Marley, Jack Eigen and Don Bryan's orchestra.
- Johannes Steel 7:30**
Foreign news analyst heard every night at the same time.
- Headlines! On Parade 8:30**
News of the world dramatized by star radio cast.
- Labor Arbitration 9:03**
Democracy hard at work.
- Good Will Hour 10:00**
Conducted by John J. Anthony.

TONIGHT

- Platterbrains 7:03**
Unique swing quiz with Leonard Feather emcee. Teddy Wilson, Jerry Wald, guest experts.
- This Is War 12:45**

News bulletins from
The New York Times
every hour on the hour
8 a. m. to 11 p. m.
except Sunday at 7 and 10 p. m.
WMCA first on your Dial 570

Jottings . . .

BY JACK WILLIAMS

**Duke Ellington's recording technique parallels versatility
of Orson Welles, with whom he will soon make movie**

I SAW Duke Ellington make records a few weeks ago, and having viewed many sessions in the past, I thought I knew what to expect. Well, Ellington was an eye-opener.

It's easy to understand how the Duke and Orson Welles happen to be collaborating on a movie script. They both

in his latest record, *I Don't Know What Kind of Blues I Got* (Victor No. 27804).

[A feature of next month's VICTOR RECORD REVIEW will be an article on Duke Ellington and his Famous Orchestra by Leonard Feather, well known English swing critic.—Ed.]

FROM:
WMCA PRESS DEPARTMENT
1657 BROADWAY, N Y C

Circle 6-2200

LEONARD FEATHER TO EMCEE WMCA'S PLATTERBRAINS SERIES SATURDAYS:

Leonard Feather will emcee WMCA's "Platterbrains" program Saturdays at 7:00 to 7:30 PM effective next Saturday, April 25th, replacing Bob Bach who leaves the station to join the armed forces. Although Bach originated the series several months ago, Feather is not a stranger to the routine, having been associated with the program as one of its platter experts since the original show.

Feather is nationally known as a critic of swing music. His articles on swing have appeared in many popular and trade magazines and his critical analyses of records and dance bands are also presented in the New York Times. His library of recordings comprise more than 5000 transcriptions collected over the last ten years.

"Platterbrains is one of the bright listening spots in the Saturday night radio schedules. It brings together weekly a group of guest experts on swing music whose memory is tested by recordings of popular band numbers. The experts must identify names of bands, vocalists or leaders and occasionally lyrics through hearing a portion of the recording presented by the master of ceremonies.

* * * *

4/20/42

CLIPPINGS, Inc.
15 WHITEHALL ST.
New York City
Tel. BOWling Green 9-1536

Orchestra World
New York City
Circulation

JAN 1943

Dear Mac

Dear Mac:

I hope you've spent a pleasant Christmas out there in the Middle of the United States, a few hundred miles from Broadway. This was a particularly different Christmas, since so many of the staff are off to all parts of the globe. But you probably were overloaded with cards and gifts and maybe even a new ribbon for your typewriter.

It's amazing, when we start to realize it, how the entire staff has just drifted away and so few are left. Gil left last month, you know, and when last heard from was in Georgia. Actually, the only one remaining is Leonard Feather, and he's comparatively a newcomer to the staff. But still we get the book out and I'm hoping that you—and all the others—get a great kick out of it.

Here's a bit of news: Charlie Stone, who was press agenting for Tommy Tucker, was inducted last month and has joined a tank destroyer group in Texas.

Lots of our bandleaders who concealed their ages from their jittenbug admirers will come out of hiding, now that the 38-limit has been passed. Just stop to

~~~~~  
Another letter to the staff boys in camp addressed to a mythical "Mac."  
~~~~~

think about some of these "young" leaders, and you'll be amazed at the figures printed on their birth certificates!

But getting back to what's happening in the band world, here are a couple of items: In our news columns last month we told about the Arnie Shaw band getting shipped out. This has been verified, and it appears the band will be heading out into the Pacific Ocean somewhere. The boys who signed up thought they'd be stationed in the U.S.A., and it was in a pretty black mood that one of the late signers (a former bandleader) called up his friends to wish them goodbye. He had no previous idea that they were to be shipped out. Some of the boys attribute it to the fact that Artie got himself in bad with his superior officers.

Another bandleader who isn't sitting so pretty with his top officers in the Navy is Clyde McCoy. We understand that all the publicity he received about going into the Navy with the band didn't go so well with his superiors and he's supposed to be in the doghouse.

Your ballot for Harry James came in, and I guess you'll be glad to know that Harry has been voted the 1942 Achievement Award. We think he's deserving of this honor—more so than anyone else in the business. One thing about Harry, he hasn't changed a bit since those days we first got to know him when he joined

Benny. Another fellow who deserves a lot of credit is Frank Monte. You knew him as "Pee Wee" in the Goodman band, but now he's right up there, managing James. It was early in 1942 when Harry was playing the Paramount, that Frank said:

"Harry will be the top band in the music world by 1943."

That was one prediction that really came out right.

By the way, the reason you're not hearing Helen Forrest on the James broadcasts from California is because she stayed in New York to have her nose fixed. As soon as possible, she'll be rushing out to California for the MGM picture and broadcasts.

Lots of rationing going on back home here, but there's no rationing of music or love as yet. All you need is a 4F or 4H card and you can quote your own price for a job. And if you're in uniform—the line forms at the right. I know you're not interested in women, Mac, but



DEAR MAC: Here are the Bennett Sisters who joined up at the Navy base when the Clyde McCoy band went into service. (O.K.?)

you really should be around New York these nights. Uniformitis, we 3A guys call it, so you better get that furlough you were talking about and give a squint to darkened Broadway.

Clubs are opening and closing around New York. The Boston fire crimped business pretty badly, but people forget quickly. In a week, things were back almost to normal. The Rialto ballroom opened up on the site of the old Fiesta Danceteria. Maybe the new will take up where the old left off. If so, it should become a very interesting dance establishment. (I'll give Spence your regards next time I see him, and let you know if he still has that upstairs office.)

Get working on that typewriter, Mac, and let us know how much closer you are to being a general. Hope you have your bars by now. If so, how does it feel to have bars on your shoulders instead of under your elbows?

ART SEKRO

BATON March 1942

Feb. 21, 1942

CUE, Feb. 7 the

The Peoples Voice
New York City
Feb. 14, 1942

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.

The Peoples Voice
New York City
Feb. 21, 1942

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.

Baseball rivalry has flared up between the big-name bands. Woody Herman's crew trimmed J. Dorsey's outfit in Central Pk. the other day to the tune of 13 to 8... Dinah Shore's Sunday program switches to Friday nites starting May 1st... Leonard Feather, British jive authority, composer and press agent, has taken over the job of producing and emceeing WMCA's jazz quiz, "Platterbrains," formerly held down by Bob Bach. Latter has left for the army... Bea Wain will be interviewed by Nellie Revell tomorrow... Ink Spots due for a tour of the Army Camps—then another shot at the Paramount on May 16th... Battle of the music mags is on with Dave Dexter and John Hammond taking over "Music and Rhythm" to compete with "Downbeat."

VARIETY

Wednesday, April 22, 1942

From the Production Centres

IN NEW YORK CITY . . .

comedy script. . . Leonard Feather now doing the 'Platterbrains' quiz series on WMCA, succeeding Bob Bach, who enlisted and is at Ft. Monmouth, N. J. . . 'In Care of Aggie Horn,' sustaining serial on the Blue

Apr. 22

THE BRIDGEPORT POST, V

The Listener

Armed Services Getting
the Pick of Top Men
in Swing World.

BY ROCKY CLARK

The draft continues to cut seriously into the world of swing and popular music. Henry (Hot Lips) Levine, maestro of WJZ's popular Basin Street show, is in the Army now and Joe Rines takes over his baton on the program tonight at 9 o'clock. Rines has also started doing a number of afternoon sustaining shows over WJZ.

Bob Bach, who originated WMCA's popular "Platterbrains" quiz on Saturday nights, has also been taken into the armed forces. Leonard Feather, the British swing critic, will take over Bach's emcee duties on that program.

Herald
Bridgeport, Conn.
Circulation 62,943 S.

WY 8 1942
Come B. G., J. D., T. D.

ONLY THE BEST for Connecticut: The Benny Goodmans weekend at Hartford's State . . . The Jimmy Dorseys play the New Haven Arena Sunday and Hartford Tuesday . . . The Tommy Dorseys open Thursday at Hartford's State . . . Hepster Fred Stone turntables the elite of waxdom in his Music and Musicians series at 6:30 Saturdays on WNAB . . . Leonard G. Feather, the British music commentator, presides over WMCA's Platterbrains at 7 P. M. Saturdays.

Melody Maker Apr. 4

'HOT LIPS' DISCS A Letter from Leonard Feather

MANY thanks to Edgar Jackson for the rave review of the Hot Lips Page Trio's H.M.V. record in a recent "M.M." I'd like to add one personnel detail. On "Just Another Woman," if you listen closely, you'll notice there is also a piano. It was played by a guy who was supervising the session, but also sat in on three of the five sides at Lips' suggestion. Name of Leonard Feather.

Incidentally, these records were released in the Race catalogue in America, and it is doubtful whether more than a few dozen white people ever heard them in the entire United States. This kind of music is considered too "uncommercial" for the white public.

Hope "Thirsty Mama Blues," which Lips considered the best of the five sides, will also appear on H.M.V. He also thanks Edgar for the review and hopes he'll also like "Blues in The Night," which he recorded with Artie Shaw. Lips is now leading a new big band of his own.

LEONARD FEATHER.
New York City.

Enquirer
Cincinnati, Ohio
Circulation 122,672 D.
200,750 S.
MAR 22 1942

Jazz Goes To College College Turns To Jazz

BY BARRY ULANOV.
(Associate Editor of Metronome)

NEW YORK, MARCH 21.

THE New School For Social Research in New York City is one of this country's foremost institutions for the pursuit of adult education. When it adds a subject to its large curriculum of profound studies it is only after considerable reflection about the merits of that subject. Consequently, when the course, "Jazz, the Music of America," was inaugurated at the new school six weeks ago the musical and cultural habits of America's hot men assumed a place in the academic hierarchy right alongside the Theory of Rents, the Rise of Dictatorship, the Neurosis, and the Psychosis and other inquiries into the human understanding.

A further indication of the importance of this series of lectures on jazz is the stature of the two men who are delivering it. Robert Goffin was Belgium's most prominent criminal lawyer, before Hitler. He was a noted author of *romans policiers* (detective stories), editor of the country's famed anti-Nazi weekly, "Alerte," and the author of numerous historical and literary studies, of sufficient international reputation to be elected Secretary of the P. E. N. Club, the association of great writers of all countries. M. Goffin's background in jazz antedates most Americans' interest in their native music. He wrote the first book about hot music, "Aux Frontieres du Jazz," and edited the first magazine solely devoted to jazz, "Music." Conducting research for this course, he has interviewed most of the premier figures in contemporary jazz and gathered unique historical material about the more shrouded heroes of earlier years who first picked up a cornet or a clarinet to make figures of eight or twelve bars jump through the paces of jazz.

Leonard Feather, like Robert Goffin, is not an American, except by inclination. He was for many years the director of the British Broadcasting Corporation's jazz programs and the record critic for the English jazz weekly, "Melody Maker." A composer and lyric writer, Mr. Feather has collaborated with Duke Ellington, Count Basie, and a host of other eminent jazzmen in the actual fashioning of the music he talks about each week at the New School.

The first meeting of the fifteen-week course was devoted to a discussion of the general historical background of jazz, "from the tom-tom in Africa to syncopated music in New Orleans." Then some examples of jazz were offered the students, not on record, nor by musical notation on a blackboard, but by three of the country's greatest hot men in person, Benny Goodman, Louis Armstrong, and Benny Carter. Playing singly and together, the two Bennys and Louis demonstrated the basic characteristics of "collective improvisation rhythmically integrated," which is a polysyllabic and many-worded way of saying "swing."

Subsequent lectures developed

the routine for the course. Goffin starts the two-hour period with a fifteen to twenty page discourse about the chunk of jazz history at hand (The Blues, Ragtime, Jazz in Europe, Duke Ellington, Chicago Musicians, Boogie Woogie, etc.). His impressively rolled r's and his whistling wh's at first concealed some important facts from his listeners. But the large classes taking notes give the same attention to Goffin's description of Johnny Dodds's Washboard Band and Big-Eye Nelson that they might give a more conventional historical study, and so they eventually get all the facts and all the fancies of this professor of jazz.

Intermittently, during Goffin's lectures, records are played to illustrate the important playing styles and jazz forms covered by the lecturer. At a recent lecture on the first great Negro trumpeters rare discs that retained precious notes by King Oliver and Freddie Keppard and Louis Armstrong registered 15 and 20 years ago were played. And then Henry Allen, known as "Red" to his familiars,

Continued On Next Page.

Jazz Goes

Continued From Preceding Page.

stepped up from the audience to demonstrate some of the New Orleans jazz which he has helped to make famous performing with King Oliver and Louis Armstrong and his own band.

Questions and answers and general controversies are handled by Feather, with Goffin interjecting an occasional enthusiastic assent or demur as the merits of a particular performer are challenged or upheld. For the students of "Jazz, the Music of America," take a lively interest in their subject. Their stomping feet, as the energetic four-four time of a jazz piece spins its way through the phonograph, catch a beat which is quite uncommon in college classrooms. But the intensity of their devotion and the scholarliness of their study are quite the equal of any group of college students in the nation. Led by two eminent men in the field, with the greatest jazz musicians and critics participating in the example and discussion periods that follow the lectures, this course is setting a precedent of great importance in American education. It is recognizing the vitality and the splendor of America's popular music, its instrumentalists and its composers, in a way that may soon place similar series of lectures and demonstrations in the curricula of all American colleges, to be studied right alongside the Theory of Rents, the Rise of Dictatorship, the Neurosis and the Psychosis, and other inquiries into the human understanding.

Looked at from any angle, this is certainly a record which should be put on your "must" list.

But it's not the only one. This is one of the best months E.M.I. have given us for many a long day, and another record I strongly recommend is—

HOT LIPS PAGE TRIO (Am. N.)
****Just Another Woman (Feather) (V.) (Am. Victor OA058150).

****My Fighting Gal (Feather) (V.) (Am. Victor OA058151). (H.M.V. B9261—3s. 11½d.)

058150—Page (mellophone, vocalist) with Teddy Bunn (gitar.), Ernest Hill (bass).

058151—As above, except Page plays tpt. (Both recorded December 10, 1940.)

These are two more blues. Most obvious difference between them and the aforementioned Cootie blues is that, whereas the Cootie contribution is wholly instrumental, these two are mostly vocal.

But it is, too, a fact that, with their characteristic lyrics, they are, as compositions, even more true to type than "Blues In My Condition."

This may seem a bit surprising in view of the fact that they were both written by Leonard Feather, who, it is perhaps unnecessary to add, is, of course, an Englishman, even though he has been in America since war started; but the truth of the matter is that while blues is the sort of music the uninitiated can spend a lifetime trying to write, once you get to know what it's all about you can turn it out almost as easily as you get out of bed.

As well as playing trumpet and mellophone, "Lips" Page is also the singer on both sides, and he puts over these two songs as only a real blues singer could.

But perhaps even more outstanding is the playing by guitarist Teddy Bunn and bass walloper Ernest Hill. To hear these two in these two sides is to hear the most genuine blues music played in the most genuine way, with a musicianship and understanding that have seldom, if ever, been surpassed.

Need one say more?

Billboard
Cincinnati, Ohio
Circulation 35,820 W.

MAR 28 1942
A Hep Turk

NEW YORK, March 21.—Picking up the traces of Hughes Panassie, French jazz critic, and Harry Lim, Javanese hepster, the jazz world now has Nesuhi Ertegun, son of the Turkish ambassador to the United States, who is the newest international disciple of jive to bring his critical acumen to American purists of le jazz hot.

Seems that young Ertegun heard Duke Ellington in England about eight years ago, and has never recovered. Has a collection now of thousands of records devoted to the finer principles of jazz, and from that knowledge will be a guest expert on WMCA's *Platterbrains* program, conducted by Bob Bach, Leonard Feather and Milton Gabler, next Saturday (28).

DOWN BEAT AM. 15

Pete Brown-Helen Humes
Unlucky Woman and Mound Bayou, Decca 8613.

Leonard Feather handled this session, composed both songs, and rounded up the recording princi-

pals. Miss Humes returns to wax after a long absence, and while she's in her best groove on the blues, it's Pete Brown's alto which must be accorded equal praise. Two fairly successful efforts, these, and well worth spinning.

Times
New York City
Circulation 477,385 D.
802,386 S.

APR 15 1942
MUSIC NOTES

Events tonight: Adolf Busch and his Chamber Music Players, with Rudolf Serkin, piano soloist, at Town Hall, 8:45 o'clock; the Downtown Glee Club, George Mead conducting, annual Spring concert, Carnegie Hall, 8:30; Selma Mednikov, piano recital, Carnegie Chamber Music Hall, 8:45; St. Cecilia Club, Willard Sektberg conducting, Lois Bannerman, harp; Frederick Wilkins, flute, and Vernon de Tar, organ, soloists, Waldorf-Astoria, 8; Composers Press Concert, Haubel Studios, 8:45; Chorus and String Orchestra of New York University's Washington Square College of Arts and Science, Martin Bernstein conducting, twenty-seventh semi-annual concert, 41 West Fourth Street, 8:30; pupils of the Lighthouse Music School, Spring recital, Lighthouse Auditorium, 111 East Fifty-ninth Street, 8:30.

Because of illness, Webster Aitken, pianist, will not be able to give his scheduled recital tonight at the Y. M. H. A., Lexington Avenue and Ninety-second Street. Instead, a program will be offered by Annette Elkanova, who last week was chosen as this year's winner of the Walter W. Naumburg Foundation Award.

Members of Jimmie Lunceford's orchestra will be the guest artists this evening at the lecture on "Jazz, the Music of America," to be given by Leonard Feather and Robert Goffin at the New School for Social Research.

CLIPPINGS, Inc.
15 WHITEHALL ST.
New York City
Tel. BOWling Green 9-1536

Downbeat
Chicago, Ill.
Circulation 46,239 W.

APR 15 1942

Bob Bach Now In the Army

New York—Radio man Bob Bach of WMCA, a former writer on jazz subjects and also press agent for the Will Bradley band, was to enter the Army this week. Bach is best known for his *Platterbrains* radio program on which appear name bandleaders and vocalists every Saturday answering quiz questions pertaining to jazz.

Bach was slated to report to Fort Monmouth, N. J.

Leonard Feather will take over emcee duties on the *Platterbrains* show and Dave Dexter, Jr., becomes a regular member of the show's "expert" staff. Program will continue under sponsorship of Crawford Clothes.

BATON March 1942

GONE WITH THE *Gayle*

By Tim Gayle

From A New York Note-Book:

Never has a trip to New York been as thoroughly fascinating as the one from which I've just returned. Perhaps the fact that I had been away from there over two months had something to do with it. From the first look at the world's most interesting Street, until train time a week later, I was as thrilled as on my first visit some nine years ago. . . All this made me feel sorry for some of my good New York friends who are so close to Broadway they can't see its lights. First night's dinner was with Leonard Feather, and he had to be in by midnight. . . Consequently, we made the rounds together, and I took my cab of departure to the Lincoln at exactly 4:30 a.m.

CUE, Feb. 7 the 1st

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*. . . . Whiteman 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.

Sun
Chicago, Ill.
Circulation

FEB 22 1942

Clinic Set Up to Dissect Jazz

Experts Will Analyze 'Music of America'

Special to The Chicago Sun.
New York, Feb. 21.—In what is believed to be the first attempt to treat jazz as a subject of serious study, the new School for Social Research is offering a 15-week course on *Jazz, the Music of America*. The course will be illustrated with live music as well as with records and is headed by Robert Goffin, Belgian swing critic, assisted by Leonard Feather, English composer and journalist. A galaxy of jazz artists will collaborate in the series, including Benny Goodman, Artie Shaw, W. C. Handy, Bennie Carter, Harry James and others.

Goffin, who wrote the first book on the subject, published in Belgium a dozen years ago, has a versatile personality. By profession he is a criminal lawyer and has written books on legal finance, history and genealogy. He is also playwright, scenarist and editor (in Brussels of *Alerto*, the anti-Nazi Weekly, and here in New York of *La Voix de France*.) In addition, he has written books on spiders, rats, eels, gastronomy; he is a checkers champion, a skating expert and a first class chef.

Feather, who will assist Goffin, is an Englishman who before coming to this country was a contributor to English newspapers as well as special music publications. He made band recordings in London and New York and is a writer of lyrics, music and arrangements for Count Basie, Duke Ellington and other bands.

NEW YORK *Lowe Down*

By the composer of "I'll Never Smile Again" Ruth Lowe

Dear Tim:

Hope you enjoyed your New York visit. . . Wonderful chatting with you nightly at my supper club in The Sheraton Hotel. . . And wasn't it fun being with Archie Bleyer and getting all the backstage gossip about "Best Foot Forward?" . . . Isn't your Leonard Feather the super-man of swing?

N.Y. TIMES Mar. 4

MUSIC NOTES

Events tonight: Operas, "Phoebus and Pan" and "Le Coq D'Or," Sir Thomas Beecham conducting, Metropolitan Opera House, 8 o'clock; Jascha Heifetz, violin recital, Carnegie Hall, 8:45; Rene Le Roy, flute recital, assisted by Bernard Wagenaar, piano; Carlos and Marjorie Call Salzedo, harp; Janos Scholz, cello, and a chamber orchestra, Town Hall, 8:30; Chamber Music concert, Milton Kaye, Max Hollander, Arthur Granick, Edgar Lustgarten and Milton Kestebaum participants, Charles Haubiel Studios, 853 Seventh Ave., 8:30; Joseph Schuster, cello, Nadia Reisenberg, piano, joint Beethoven recital, Y. M. H. A., Lexington Avenue and Ninety-second Street, 9; Robert Casadesus, piano recital, Brooklyn Academy of Music, 8:30.

Sidney Bechet, saxophonist and clarinetist, and Sam Price, pianist, will be the guest artists at Robert Goffin's and Leonard Feather's lecture "Jazz, the Music of America," at the New School for Social Research at 8:20 tonight.

N.Y. Times Mar. 11

MUSIC NOTES

Events tonight: "The Magic Flute," conducted by Bruno Walter, Metropolitan Opera House, 8 o'clock; Philharmonic-Symphony Orchestra, John Barbirolli conducting, Zino Francescatti, violin, Carnegie Hall, 8:45; Yvonne Druian, piano recital, Town Hall, 8:30; Schubert program by students of Angela E. Weschler, Steinway Hall, 8:30; Victor Wittgenstein, piano recital for the New York Guild for the Jewish Blind, 35 East Sixty-second Street, 8:30; Marian Anderson, song recital, Brooklyn Academy of Music, 8:30.

Lectures today. Rudolf Serkin, High School of Music and Art, 3:30 P. M.; "Jazz, the Music of America," Robert Goffin and Leonard Feather, lecturers, Henry (Red) Allen, trumpet, guest artist, New School for Social Research, 8:30.

Alton and Frieda Jones will give

People's Voice Mar. 14

7:00
7:15
7:30
7:45

News; Platterbrains
jazz record quiz
Johannes Steel
Say It With Music

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and the following well-known critics:

* CHARLES EDWARD SMITH

Editor of Jazzmen and the Jazz Record Book

* RALPH BERTON

Jazz Commentator of Station WNYC and author of the forthcoming book "A Thousand and Twenty Three Jazz Records"

* LEONARD FEATHER

of the Rhythm Club of London...writer of music and arrangements for Count Basie, Duke Ellington and other bands. Public relations counsel for Louis Armstrong.

* ROBERT GOFFIN

Noted Belgian criminal attorney, author of the world's first serious study of Jazz, and many other books, collaborator of a play with Maurice Maeterlinck, now teaching course in Jazz at the New School for Social Research.

* HARRY LIM

Javinese critic and arranger of Jazz Concerts in New York, Chicago, etc.

* NESUHI ERTEGUN

Jazz Record Collector, Lecturer, Son of the Turkish Ambassador to the United States.

* MILTON GABLER, Chairman

Noted record impressario--creator of Commodore's Jazz Classics. Director of famous Sunday Jam Sessions at Jimmy Ryan's on 52nd St.

LETTERS TO THE EDITOR "

FINE, LEONARD

Dear Sir: The PV is more than a contribution to journalism. It is a contribution to democracy. Your editorial staff has done a consistently readable and literate job; the art work and layout in general set a new standard. My delight in reading the paper was threefold; I appreciated it as a layman, as a newspaperman, and as a champion of racial equality. I believe that thousands of other white readers will, like myself, find the Voice indispensable reading.

LEONARD G. FEATHER,
140 W. 71st Street.

NOSTALGIC GUIDE TO JAZZ

THE bibliography of Jazz is still limited in many respects. To date only one book, Winthrop Sargent's *Jazz Hot and Hybrid*, has made an intelligent technical approach to the subject. The new *Jazz Record Book* by Charles Edward Smith, with Frederick Ramsey, Jr., William Russell and Charles Payne Rogers,

NOSTALGIC GUIDE TO JAZZ

211

(Smith and Durell) makes a useful addition to the works on which a novice may draw for enlightenment. One quarter of it is devoted to a historical survey of jazz, with a heavy emphasis on New Orleans origins. The rest consists of a selection of recordings, briefly reviewed, together with details of personnel, date of origin and other relevant facts. The records purport to be a representative cross-section of jazz as a whole and are subdivided in sections under such titles as: *Chicago Breakdown, New York and Harlem, Blues and Boogie-Woogie, Seven Brass and Four Reed, They Still Play Jazz*.

Since the only other such guide is Charles Delaunay's *Hot Discography*, compiled in France and by now almost completely out-of-date, this book should serve an important purpose. Unfortunately, it has a serious shortcoming. The average reader with a limited knowledge of the subject would be led to infer from the selection of records that all the greatest jazz was made between 1890 and 1930, and that everything important contributed to its annals since then has merely been a reflection of past glories. Nothing could be further from the truth. The anti-intellectualism of Mr. Smith and his collaborators is a form of snobbery which manifests itself in every field of art. Its adherents find an esoteric delight in asserting that an obscure clarinetist who played for starvation wages in a New Orleans dive in 1910 is a purer, more sincere artist than the Benny Goodmans and Artie Shaws who have attained commercial success. The patronizing implication of a chapter title like *They Still Play Jazz*, is characteristic of this attitude. In that respect the *Jazz Record Book* is misproportioned. It devotes page after page to obscure blues singers and to such false gods as Johnny Dodds and Sidney Bechet and omits almost entirely the recent and great jazz produced by big bands such as Goodman's and a score of others. It lives in the past and surveys the present with obvious misgivings.

No musical form has evolved faster, or produced a more rapidly increasing number of important individual exponents than has jazz in the past thirty years. Practically nothing that was recorded before about 1926 can measure up to the requirements of 1942. It's not clear to me why the emergence of jazz from the pale of the honky-tonk and barrelhouse into national prominence through radio, hotels, records, jam sessions and concerts, should not be applauded rather than resented. Bearing this reservation constantly in mind, a reader can use the *Jazz Record Book* as a point of departure from which to form his own opinions. He will find it also a stimulating and provocative work.

Leonard Feather

LEONARD FEATHER, born in London, has lived in America for some years, and has written lyrics and made arrangements for several leading jazz bandmen. He frequently contributes to magazines dealing with jazz and currently assists Robert Goffin in the jazz lecture series being given at the New School for Social Research.

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A Quarterly Review Published by
THE LEAGUE OF COMPOSERS

MARCH-APRIL 1942
VOLUME XIX - NUMBER 3
Price 50 Cents a Copy

and even mixed bands, might be much wider than you'd expect.

Among the new bands of the year, unusual activity was noticeable. With so many name leaders called to the colors, there was plenty of room left at the top. Hal McIntyre, by mixing a fairly advanced type of music with the usual commercial embellishments, got away nicely in his first year with the help of constant air time and plenty of hit tunes on wax. Charlie Spivak, in a sweeter groove but with a modicum of jazz made a nice niche for himself.

Freddie Slack surprised everyone by rising rapidly on the strength of a couple of records for a new company—Capitol—and the partnership of an outstanding singer in Ella Mae Morse. He's set solidly on the Coast, and has a fine musical aggregation that deserves a happy future. Two other bands came East from the coast—Stan Kenton and Bobby Sherwood—and are getting fairly good theater and one-nighter work.

Newcomers Established

Jerry Wald, trying to grab the Artie Shaw mantle, is doing a pretty neat job with a better than average band. Even more interesting musically is the Joe Marsala unit, which has had several months' air from Armonk, and rates bigger things. Joe is a most original clarinetist and his band is certainly different.

Les Brown, after being around for several years, hit the jackpot in 1942 and established his band as a crack modern outfit, thanks mainly to a library of brilliant arrangements. Lionel Hampton, leading the only Negro band to step into the big money brackets this year, justified the predictions made for him in this department a year ago.

Among the singing bandleaders, Vaughn Monroe consolidated himself as the feminine fans' idol and Bob Allen shot up surprisingly to land the New York Penn Hotel spot and a movie contract. Louis Jordan, whose blues vocal sold a cool million in Decca's Sepia series, found himself skyrocketed to the top money class in colored theaters. A young Harlem band which started only recently and deserves a hand, is fronted by Al Sears, an outstanding tenor sax player, who could be built up into something really big.

No Panic or Boom

Very few small bands of any importance managed to click during 1942, despite the alleged increased demand. Aside from the above mentioned Louis Jordan, only the new Red Norvo outfit made a great impression.

So much for the bands themselves. Turning to the general situation, one can only point out that the war hasn't yet produced a panic, a boom, a depression, or any of the other epoch making events predicted by some of the hastier prophets after Pearl Harbor. Although large numbers of musicians have been drafted and replacements are becoming harder to find, very few bands have broken up through the shortage of hornpower.

Similarly, despite the increasing problems of transportation, gas, rubber, etc., bands are still traveling and still finding plenty of good work. Fate seems to take care that when one source of work dries up, another appears by way of compensation. The shrinkage in business (and

(Continued on Page 23)

THE ORCHESTRA WORLD, JANUARY, 1943

December 26, 1942

THE MELODY MAKER AND RHYTHM

BUT HE MET ALL THE SWING STARS!

JACK MARSHALL tells the story of young British drummer, Cab Quaye



Home again! Cab Quaye with his wife and daughter.

weeks of London bombing by the Nazis, was getting quite injured to shocks.

His final adventure at sea, last summer, found him on an island somewhere in the Indian Ocean. He was sent off to "civilisation" by plane; the plane crashed, but after the accident, Cab just got up and walked away.

He was apparently uninjured, but serious internal troubles showed up, and Cab was sent on a fantastic journey right round the world, finally landing up in New York.

On the way his ship was attacked by enemy submarines three nights in a row. Two ships of the convoy were sunk. This was as terrifying as anything up to now, and Cab frankly admits how scared he was.

BIRTHDAY OP.

"When you see other vessels going up in flames, and you think it may be your turn next, well, you certainly wonder if you'll ever see the shore again," he says.

At last—New York; where a, by now, vitally urgent operation that required the most modern of methods to tackle it, was performed in the very nick of time. Cab fetched up in hospital on the ominous date—September 3—also his birthday.

Well, it certainly did not take him long to realize that there are better things to do than lie in bed eating soft foods and making eyes at the nurses. Besides, he seemed to have a dim recollection that something called SWING was not entirely unknown in New York!

After three weeks he managed to write to MELODY MAKER New York representative Leonard Feather. Pretty soon Leonard came up to see him; as did also Mike Levine, New York representative of Down Beat.

On groggy, convalescent feet, Cab was taken by them to enjoy his first "basinful" of the biggest conglomeration of dance band talent in the world. He saw every show; went to every niterie of note; went wild with joy at some of the heroes of Harlem; and managed not only to meet most of the famous musicians, but actually to "have a bash" with a few of the leading swing stars.

How 'dya like to have heard a jam session by these stars: Lester Young (tenor), Mel Powell (piano), Pete Brown (alto), Cozy Cole (drums), Dizzy Gillespie (trumpet), Emmett Berry (trumpet), A. Hall (bass), etc.? This was at the famous Kelly's Stable.

FAT SATCHMO

That's just one. Cab heard Billy Kyle, Roy Eldridge, Gene Krupa, Sid Catlett, Lee Young, etc.

He heard the Duke in vaudeville, was taken by Leonard Feather to the Waldorf-Astoria to hear John Kirby's band, and actually went to see the great "Fun Man" himself, and describes Louis Armstrong as having grown "as round as a barrel" in recent years.

Cab took to keeping a diary of all his encounters in the American jazz world. Listen to one or two extracts from it. Here are some notes on the stage show of Gene Krupa and his Ork, at the Paramount Theatre. Cab says:

"Band well balanced. All bar the vocals of Eberly, who is popular, but appears too conceited. Gene himself immensely popular with the audience. Programme includes 'Drummer Man' and 'White Christmas.' Eldridge trumpet goes over swell, but he is not featured enough with his band. Whole show really a bit too commercial, and could do with more swing."

Next entry in the diary is about the show of Earl Hines and his outfit at the Apollo Theatre. Cab says: "Earl's piano good; the lead tenor man great. Billy Eckerstein's Blues singing tops. This band can jump and has a fine rhythm drummer (Shadow), who lifts the band, but is inclined to rush at times. . . . Blues shows the best work of the band. . . . Show jives all the way through, and Hines a good showman and personality who pleases the audience no end."

Next entry in the diary concerns a jam session in which Cab sat in with, among others, Sandy Williams (trombone), Al Sears (alto), Earl Brockley (tenor), Leonard Feather (clarinet), and Sam Donaghe (tenor).

After describing the terrific excitement which the whole affair gave him, Cab remarks on the lovely trombone and style of Sandy Williams, the great alto of Al Sears, and the tenor or Earl Brockley, "whose technique is beyond explaining."

VANGUARD JUMPS

"This spot," Cab explains (the "Village Vanguard"), "jumps every Monday night to these sessions, and is owned by a small Javanese named Harry Lim, who is quite up with the following of American swing, and really enjoys getting some of the finest boys down here to jam."

Next entry concerns Sy Simpson's trio at Vincent's Tavern, where some fine jive is heard and a very outstanding guitar player is featured. By 3.30 in the morning this place is "a pretty good session house."

A visit to hear Taft Jordan and his Band at Murrain's Club is described, and then Cab goes on to enthuse over his great pleasure at meeting Maxine Sullivan. Talking in her apartment, he found the little lady (who has recently married again and become Mrs. Warburg) happy enough with household duties, and admitting that she has seen plenty of the glamour side of things.

She is, of course, appearing somewhere "down town," but, reading between the lines, seems to be sacrificing a certain amount of work in order to become a little more "domesticated." Her great ambition is to come to England, from where she has received a terrific fan-mail.

GROOVY STABLE

Next page in this diary of swing describes another "very groovy" jam session at the famous Kelly's Stable, with Lester Young (tenor) and Pete Brown (alto) stealing the honours, and then we are back again at the Apollo Theatre to hear the Andy Kirk outfit.

Up to the time of this entry, Andy's represented the finest stage band show Cab had heard in New York—and what had the cats jumping in their seats?—was June Richman's singing

of "47th St. Jive." "This cute bombshell is well liked in Harlem," Cab says.

Back at the Apollo again on another occasion Cab heard Louis Armstrong—but in the meanwhile he had been seeking out, in theatres and night spots, Edna Mae Harris, Jack Taylor, "Big Meat" Markarm, and the Reed Sisters.

There is still the same old thrill in watching Armstrong at work, says Cab. Louis played the old disc arrangement of "If I Could Be With You." His best numbers in the show were "Serenade in Blue," "Danny Boy," "My Devotion," and "Pass the Ammunition," the last sung in spiritual style.

Cab concludes, "Armstrong still himself and playing well."

There is more of the wonderful diary of Cab's encounters with all the stars, but we have no more space, so some parts of this last chapter of Cab Quaye's adventures must be left to the imagination of all those enthusiasts on this side who would probably give anything in the world to have shared his New York experiences.

MUSICIAN FATHER

N.B.—No story about Cab Quaye would be complete without a reference to the big part played in the early history of jazz by his father, who was professionally known as Mope Desmond. An organist, pianist and conductor, Mope Desmond took to jazz in the early days and played at many of London's famous resorts, including Murray's, and many other clubs. He was with one early combination in which the great Pops Bechet played.

In 1921 he directed his "Five Musical Dragons," and included in this outfit was "Bobo" Hines, a relation of the great Earl Hines, who was destined to blossom to fame so much later in the history of dance music.

Whilst en route to play an engagement at the Ritz, Manchester, with this outfit, in 1921, Mope Desmond, who must have been dogged by the same kind of improbable experiences as his son was later destined to be, was the only victim of an extraordinary railway accident (an engine footplate became detached and hurtled through the carriage window), and thus he died at the very height of his success and fame.

SAVE YOUR PAPER!

Remember—"Every Scrap Shortens The Scrap!"

Jazz School Honors Sepia Musicmakers

Last Wednesday's recital and lecture in the course on jazz, which is being given by Robert Goffin and Leonard Feather at the New School for Social Research at 66 West 12th Street, featured Sammy Price and Dan Burley in blues piano demonstrations, plus some vocal blues contributed by Jack Meredith, a very promising newcomer.

The series, which is featuring Negro artists almost exclusively as its guest stars, continued Wednesday, March 11, with a chapter entitled "The Negroes Who Made Jazz," and on March 18, deals with "Jazz in Europe," presenting in person some of the artists who only recently returned to this country.

PROFILES

BIG-TIME URCHIN

Completion of the Roosevelt engagement finds D'Amore taking over piano duties with Gene Meyer, WWL and dance maestro, who's been rejected by the army and continues his reputation as tops among local bands. D'Amore forty special arrangements and his unquestioned talent should bring "Genial Gene" his best band to date . . . and Meyer's been looking for one ever since he returned here from Louis Prima's band, in which he played featured clarinet. Moore and Ambrun of the Stomp crew have also been heard locally with Meyer's jobbing aggregation, much in favor for local military and naval affairs.

Eddie Miller Visits

Eddie Miller in his home town first to announce his acquisition of the Bobcats and a west coast opening for the combination in the spring. *Down Beat's* rumors anent Bob Crosby's leaving the co-op setup seem justified.

Ed San Remo, who took over Herb Sherry's band when the accordionist went into the navy, has left the Fountain Lounge of the Roosevelt, succeeded by Paul Powers outfit from 802. Juan Makula replaces Jose Cortez, S.A. combo in the Lounge, on the 20th. Ted Lewis, band and show, now in the Blue Room, to be followed the third week of January by Ted Fiorito. . . . Candy Candido should be glad to get home.

Replacement of three key men—Billy Neuberger, drums; Johnny Senac, bass, and Nina Picone, tenor, due to their departing for a U.S. Maritime dance unit, finds Pinky Vidocavich, leader of the Dawnbusters band on WWL, with a complete 3-A band. This outfit, oldest group in town from point of organization, continue to give the surrounding countryside one of the top morning shows of the nation. Pinky is acting as emcee, in addition to directing the 12-piece band used on the 2½ hour daily program. He's faced with the same problem as other local leaders,



Larry Adler

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January 23, 1943

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Orchestra Notes

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Tribune

Detroit Mich

Jan 9 1943

LaGuardia, Stokowski Will Be Chairmen For The Ellington Concert

NEW YORK—(ANP)— An imposing list of names has been assembled in connection with the sponsorship of Duke Ellington's Carnegie hall concert, scheduled to take place Jan. 23, with proceeds going to Russian War relief.

Mayor LaGuardia and Leopold Stokowski have consented to act as honorary chairmen. The organization committee is headed by Daniel James, Harold Evans and Will Roland. Leonard Feather is acting as Duke's Personal publicity representative and is also preparing a special commemorative program for the event.

The list of honorary sponsors includes a variety of celebrated names such as Assemblyman William T. Andrews, Jack Benny, Count Basie, Aaron Copland, Bing Crosby, Frank R. Cross-waithe, Dean Dixon, and others.

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New York City

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Billboard

Cincinnati, Ohio

Circulation 35,820 W.

DEC 26 1942

Biz Builder

THE problem of hyping the week-before-Christmas lull at theater box offices was helpfully solved for Charlie Barnet's engagement at the Apollo Theater, New York, by Leo Miller, of the Davis-Lieber publicity office. Miller promoted a special jam session on the stage in which colored servicemen who were musicians in civilian life were invited to take part. Not only uniformed musicians stationed in the metropolitan vicinity but also those coming home for holiday furloughs were welcome to join Barnet's band in the jamboree, which topped the stagershow. Barnet also got good breaks thruout Harlem, from which the house draws its patronage, by announcing the results of a survey of the Negro capital's favorite songs of 1942.

Leonard Feather and Leo Miller, of the aforementioned Davis-Lieber office, scored with a neat stunt in promoting the New England Conservatory of Music in Boston, one of the country's most venerable institutes, to award an impressive scroll to Harry James for "outstanding musicianship and setting brilliant example to the youth of America." The parchment was presented to the trumpeting-maestro on his Chesterfield ciggie air show by Ruby Newman, a name maestro in the society musical sphere. Newman, who shared in the spotlight, is supervisor of the conservatory's recently founded School of Popular Music. The presentation cracked the newspapers of the nation, being carried by the news wire services.

Sat. night.

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New York City
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Journal & Guide
Norfolk, Va.
Circulation 31,295 W.

JAN 9 1943

La Guardia, Stokowski Head Group

Tickets Already
On Sale For
Jan. 23 Event

NEW YORK CITY.—An imposing list of names has been assembled in connection with the sponsorship of Duke Ellington's Carnegie hall concert, scheduled to take place January 23 with proceeds going to Russian War relief.



Mayor La Guardia and Leopold Stokowski have consented to act as honorary chairmen. The organization committee is headed by Daniel James, Harold Evans and Will Roland. Leonard Feather is acting as Duke's personal publicity representative and is also preparing a special commemorative program for the event.

CELEBRITIES SPONSORS

The list of honorary sponsors includes a variety of celebrated names such as Assemblyman William T. Andrews, Jack Benny, Count Basie, Aaron Copland, Bing Crosby, Frank E. Crosswaith, Dean Dixon, William Feinberg, Benny Goodman, Lester Granger, W. C. Handy, Fletcher Henderson, Assemblyman Hulan E. Jack, Harry James, Leonard W. Joy, Oscar Levant, Howard Lindsay, Jimmie Lunceford, William Morris, James Petrillo, Cole Porter, Councilman A. Clayton Powell Jr., Jack Robbins, Deems Taylor, Cootie Williams and Walter White.

Tickets, priced from 55c to \$3.30, have already gone on sale at the Carnegie Hall box office. Many prominent music publishers and other leading figures in show business have reserved boxes, and from present indications the demand for seats will be exceptionally large.

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88,227 S.

JAN 14 1943

RADIO
DIALOG By
William
Juengst

Friday, January 15, 1943

COMING and GOING

TED HUSING off to Bryan, Ohio, where he will interview representatives of the Army, Navy and Aero Equipment Corp. on tomorrow night's CBS program which will mark the awarding of an Army-Navy "E" to the corporation.

JACK STEWART, general and sales manager of KCMO, Kansas City, who is in town, conferred yesterday at the offices of the Blue Network.

LUCILLE MANNERS, soprano of NBC's "Cities Service Concert," is in Houston for an appearance tonight with the Houston Symphony Orchestra conducted by Ernst Hoffman.

WOODY HERMAN and the members of his band are in Chicago for an engagement at the Chicago theater.

JACK VAN SWERINGEN, commercial manager of WPIC, Sharon, has returned to his Pennsylvania headquarters after spending the early part of this week in New York.

LESLIE F. SMITH, station manager of WMUR, Blue Network outlet in Manchester, N. H., here for a few days on station and network business.

LT. ARNOLD SCHEINBERG, is back at Drew Field, Fla., with an original Signal Corps tune which will be introduced by the Drew Field band.

ROBERT L. RIPLEY is at Lowry Field, Denver, where he will participate in tonight's "Scramble" program which will be broadcast for the entertainment of the 10,000 soldiers at the post.

LYLE ENGEL, editor of the magazine, "Song Hits," back from another conference in Washington, D. C., regarding a series of song lyrics publications for the armed forces.

LOUIS PRIMA, now appearing in Philadelphia with his band, will make the trio into New York tomorrow evening for an appearance on the "Platterbrains" program aired over WMCA for Crawford Clothes.

MARIE HOULAHAN, publicity director for WEEI, Columbia outlet in Boston, is back at her desk after a short visit to New York.

THE ROCHELLE LEADER

New York Correspondence

—By Tim Gayle

CORRESPONDENCE is the correct word to identify this as a New York column; frankly, I haven't been any closer to New York than Cleveland, Ohio, in almost three months. But the mail from there (Manhattan) is very good. For example:

Leonard Feather writes that he is handling all of the Duke Ellington Carnegie Hall appearance publicity. For three hours the Duke will play. I think an interesting sidelight on Ellingtonia is the fact that Duke is the most superstitious fellow in the world. On every recording date he wears a hat—the same hat that he wore when he recorded "Solitude" and "Mood Indigo," which were commercial hits. He wrote them in 45 minutes.

SPEAKING of songs, Jack Fascinato and I have two new ones: "Too Soon" and "Is Sally Still Waiting For Me?"—the latter one will be premiered by Lou Breese, the Chez Paree maestro. Jack, incidentally, is one of the arrangers at NBC and the accompanist for those fast-rising Dinning Sisters.

I met my collaborator when he was arranging for Lou Holzer, the super song exploiter, who at that time was a bandleader. (He had the Disciples of Rhythm crew, playing in the Pump Room of the Ambassador East, Chicago and on Decca records.) Lou is that svelte little gent with the big hit, "When the Lights Go On Again."

DETROIT has a new song star in Del Parker, protegé by friend

Phil Brestoff, the Michigan Theatre musical director. She sings a mellow song in a hushed sort of way . . . Don Large, WJR's director of a 16-voiced chorus, should certainly get bigtime attention. His programs are outstanding, particularly his work for "Marvels" at 6:45 p. m.

Frances Marvel Gnass, the Royal Oak, Michigan poet and songwriter ("Out of the Night" and "Waltz of Love") is some thing more than a writer; she is an artist in the kitchen. While I was vowed to secrecy with respect to her culinary talents, I can't resist the temptation of mentioning it. E. V. Durling recently toplined one of her verses in his syndicate column.

ROCHELLE is where The Baton, my four-year old headache, is printed. The other 6 a. m. after a night at the Leader plant on proofs and layouts, the Mrs. G. (my assistant at everything from proofs to mailing help) and I were trying some poached eggs at a local cafe. In flammig red garb we saw Rochelle's Miss Illinois, whom I understand, is a war plant employee.

While help in the war effort is certainly commendable, I hate to think what some of the agents and ten percenters I know would do if they saw her. A friend of The Baton's from Detroit, Patty Hill, became Miss Michigan and third in the Miss America finals. In all fairness, Rochelle has her beat. (Forgive me, Patty.)

Jazz Course at School of Social Research

Because of the immense popularity of the pioneer course in jazz given last spring at the New School for Social Research, another course will be offered this fall by Robert Goffin and Leonard Feather. The course which deals with the background and the development of jazz will be illustrated by "live" music followed by weekly "jam sessions" featuring outstanding white and Negro musicians from the leading swing bands.

The course started Sept. 29 with the saxophone player, Pete Brown of the Onyx Club and his ensemble. Other guests expected to appear, either as speakers or performers, include Jimmie Lunceford, Harry James, Lionel Hampton, Benny Goodman, Benny Carter, Charlie Barnett, and W. C. Handy.

MARTY (BROOKLYN BOY) GLICKMAN and Bert (Puck-Publicizer) Lee will turn their WHN mike over to Colby Chester for a Red Cross appeal between the second and third periods of the Ranger game at the Garden tonight . . . Eva LeGallienne debuts her first series of regular weekly airings Sunday evening at 5:15 on WJZ. "Horror, Inc." it is. Chiller-dillers from the classics. Milt Lewis and Miss LeGallienne will do the "arch obolering" of Poe, Hawthorne DeMaupassant etc. Starter: Willie Collins' "The Terribly Strange Bed." . . . Youthful delinquency is what will worry a group of biggles on "America's Town Meeting of the Air" this p.m. . . . Louis Prima guests for Leonard Feather's "Platterbrains" at WMC, Sat. night.

LATEST

MARCH
10c

RADIO
STAGE
SCREEN

HIT SONGS

The Duke STILL WEARS THE CROWN

By Leonard G. Feather



DUKE ELLINGTON

A COUPLE of months ago, some questionnaires were handed to the 25-men-and-a-girl in Harry James' Orchestra, asking them to name their musical preferences. Under the "Favorite Band" question, a big majority of the answers came back with the same selection—Duke Ellington.

No matter how much you may hear other more "commercial" bands plugged on the air and built up through high-pressure publicity, there will never be any change of opinion among the musicians themselves. To the people who really know music, Ellington's band is still the greatest in the world, as far ahead of its time in 1943 as it was on that day in December 1927 when he first stepped onto the bandstand of the old Cotton Club to become a big-time maestro.

Maybe you're already familiar with the Duke and some of his work. Certainly nobody who enjoys popular music could be entirely unaware of the man who wrote "Solitude," "I Got It Bad," "Mood Indigo," "Sophisticated Lady," and scores of other hits.

Duke's music, unlike the work of so many outstanding composers, was not altogether the product of a struggle against poverty and hardship. His parents, both government employees in Washington, D.C., were fairly well-to-do. Young Edward Kennedy Ellington, studying at Armstrong High School, was more interested in painting than in music. He won a prize in an art contest (it was, he recalls, a picture of the Kaiser!) and was offered a scholarship for the Pratt Institute in Brooklyn, but around this time he began to take an interest in music, and decided it would make a more exciting living than painting.

Duke's parents had encouraged him to earn his own pocket money with spare-time jobs. For a while he sold papers; later he was a sign painter (around the same time Hitler was one, too) and after that he worked at the soda fountain in a spot known as the "Poodle Dog Café." During these childhood days, young Edward was noted for his careful attention to personal neatness and smart clothes, and for his generally regal manner, which earned him at a very early age the nickname of "Duke."

It was while he was at the Poodle Dog, where they had a piano, that Duke wrote his first composition, appropriately entitled "Soda Fountain Rag."

Soon he began to make some useful connections of his own. Wartime Washington was buzzing with social activities, and there were plenty of opportunities to play in, or supply, bands for the entertainment of visiting diplomats. By the time he was 20—in 1919—his success had enabled him to settle down like a man of twice his age.

After a while, though, Duke wanted to have a fling at New York. He started out with such fellows as saxman Otto Hardwicke, banjoist Freddy Guy and drummer Sonny Greer—

they're all still with him in 1943—and found it was tough going. If you were an out-of-town musician trying to make connections in New York—well, you just had to be prepared to starve for a while. Duke was too proud to send home for money, and his family never even knew of the troubles he was having.

Later, Duke got a slightly better break when he put a small band into a place called the Kentucky Club. The boys called the band "The Washingtonians," and under that name they made their first records around 1925.

One night, while they were at the Kentucky, an agent, Irving Mills, came and heard them. He was fascinated by Duke's unusual musical ideas—most of the other jazz orchestras at that time were playing very crude arrangements, or more likely no arrangements at all.

The result was Duke's first triumphant trip to Europe in 1933, when he played two concerts at the vast Trocadero in London, and was guest of honor at a dinner with Lord Beaverbrook—who wrote an editorial next day in his "Daily Express" telling his readers what a great man Duke was.

Because Duke's music is jazz, and because jazz is still considered by most people to be music for dancing, Duke hasn't had many opportunities to perform in surroundings where his work could be studied seriously. But at long last, a new peak in his career will be reached on January 23, when he and his band will give an entire evening of Ellington music at Carnegie Hall—the only swing band except Benny Goodman's ever to do this.

Now let's go into some of the an-

swers to the question: "What makes Duke so great?" Part of it can be explained, in Duke's own words. "When I write, I don't think in terms of just a melody. I think of how the whole band would sound, of what part each musician would play in it. And when I write for the individual musicians in the band, I try to make the music fit them instead of asking them to fit the music."

When you think of Duke, you think of Johnny Hodges, who plays the smoothest and often the sweetest alto sax in the world; Rex Stewart, who started a new style that thousands of musicians have since been copying, when he introduced his trick tone effects on the cornet in *Boy Meets Horn*; Lawrence Brown, whose trombone is as expert as Tommy Dorsey's and more versatile; Ben Webster, greatest and most-imitated of all the tenor sax men; Sonny Greer, Gene Krupa's favorite drummer; and all the other personalities who are a part of the Ellington musical picture.

Duke, today, is a man with 15 years of success and public acclaim to his credit. He's as far ahead of the field, musically, as he always was. But he's a restless, fast-thinking person, and doesn't want to sit back and relax. He has more new ideas at 43 than he had at 28. In fact, if you compare some of his music today with the simple, limited music he was writing when he first started making records, it makes you wonder what on earth he will be writing a few years from now if he continues to advance at the same rate. It's hard to imagine, but it'll be all the more interesting to find out. And it's safe to predict that, then as now, the Duke will still be king.

May, 1944

from cottontail to firebird

(Continued from page 26)

to that one spot where there were a couple of runs that didn't sound like Benny Goodman. Up to there I'd have said it was Benny, but now I can tell the tone isn't quite the same either. And I thought I heard Hackett for a bar or two. It must be another Ralph Flanagan; near the end of the record he started throwing in everything he could use to make it sound like Glenn Miller. Very out of tune saxes. I'm sorry, this isn't worth more than one star.

10. This might have been Boyd Raeburn, but later on it had some things that sounded kind of Stan Kentonish. I don't like that type of thing at all. It's a little too futuristic for—well, for anybody. A lot of discordant sounds, you've got to cock your head to make it fit. Lead alto man sounded good. I can't give this more than one star.

11. That sounds like the tenor man who used to be with Basie. This is a Basie type of arrangement, but it's not Basie on piano. I liked the tenor and the trombone, which means most of the record, the piano solo was okay, but he's a better rhythm man than soloist; or maybe he should have played a solo at the beginning, because the tenor and trombone are hard to follow. Three stars.

afterthoughts by tex

I like any kind of music if it's played properly, whether it's symphony or any of the newer trends. I like everything Ellington's ever done and I still think he has the greatest band of all. I like a lot of Kenton's things too. King Cole turns out a bunch of great stuff, and those new Les Paul things are interesting.

I don't have a chance to listen to the new bands, but I caught one on the air the other night that surprised me. The singing group did some wonderful things, and the band played some great bop—and who do you think it was? Johnny Long!

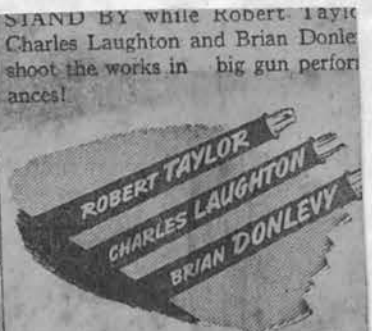
Tenor men? Well, a lot of Eddie Miller's things. And Hawkins is still one of the greatest ever—I've never heard him play anything that wasn't great!

How Rex came to join Duke's band in 1934 makes an amusing story. While working for Louis Russell, he met Duke one day at Irving Mills' office and turned down an offer from him because he didn't want to go on the road. Refusing to take no for an answer, Duke sent his valet to the Stewart household, where he left instructions for Rex to go to the Ellington tailor and get himself fitted out for a uniform.

One of the boys in Russell's band, hearing these instructions being given, told Russell about the incident. The result of the confusion was that Russell gave Rex his notice, so he joined Duke anyway.

There's an equally strange story behind the origin of "Boy Meets Horn," in which Rex introduced the "half-valve" tonal effect that has been imitated by thousands of trumpet players.

Duke was having an operation and the band was laying off. After four weeks without blowing, Rex started to practice, and a valve on his horn got stuck. He found that this produced a curious two-tone effect, and developed a melody out of it; then went to Duke's home, where the composer-maestro was recuperating, and together they orchestrated the work. The result was one of Stewart's and Ellington's best hits ever. They'll play it Carnegie Hall next month.



DON'T MISS Walter Brennan's wonderful characterization of an old-hat who gets a big-hand when he saves a ship!

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"The Real Jazz"

(Continued from Page 7)

is the type who resents musicians when they are commercially successful or widely appreciated; worships them if he only knows them from two records on which they played an eight-bar obbligato in 1926, and is fascinated by them if they were pimps in Paris or got high with him in Harlem; in other words, he wants jazz to be a cult, not an art.

So, if you do read this book, please be very careful not to get the impression that all the greatest jazz musicians are (a) dead, (b) French or (c) working on the subways.

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Of Maestri and Men

XAVIER CUGAT is set to open new Statler Hotel, Washington, which will be opened formally by the President January 30. CUGAT set for three weeks, canceling Boston and Pittsburgh theater dates. . . . More BARNET changes have CHARLIE ZIMMERMAN back at first trumpet, with MAX GUSSAK leaving second trumpet chair and PAUL COHEN moving in. JIMMY LAMARE, baritone sax and assistant director for BARNET, replaced by DANNY BANK. . . . Publicity for JIMMY DORSEY now handled by Leonard Feather-Leo Miller office. . . . ART JARRETT played week engagement at Adams Theater, Newark, N. J., opening January 14.

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JAN 9 1943

Duke's Concert Major Event Says Feather

By LEONARD G. FEATHER (Reproduced by Courtesy of "The Musician")

NEW YORK CITY—An event of major musical significance will take place at Carnegie Hall on Saturday evening, January 23. Duke Ellington and his orchestra are giving a complete concert of Ellington's music, the proceeds being given to Russian War Relief.

Although Ellington has given concerts from time to time, including several during his two European tours, this will be the first time such a presentation will have been arranged on a big scale in this country. It will afford Ellington a chance to present that is due him as a great composer and bandleader, and it will provide him with a chance to display a real panorama of his best work such as cannot be presented through the ordinary media in which he has to perform—variety theatres and ballrooms, where singing, dancing and comedy have to be included.

For 15 years now, Ellington's name has been the most important one in jazz. Bringing his newly-enlarged band to the old Cotton Club in December, 1927, he started a trend towards finesse.

subtlety and more advanced orchestration in jazz that has kept him consistently ahead of the rest of the field and has been an inspiration for countless improvements in this fast-developing offspring of American Negro folk music.

WHAT DOES HE STAND FOR? Duke has been recognized and to some extent understood, by a few important people on the other side of the musical fence. To many of them, however, a great deal of confusion still surrounds the subject of what Ellington stands for. Is this swing music? Is it composition or improvisation? What is Ellington striving for in his music?

The best way to find the answers to these questions is, of course, to attend the Carnegie Hall concert and drink deeply of the real Ellington. However, some of the points raised merit an attempt at a written explanation.

"Swing Music" has become a greatly abused term. Originally "swing" was used to describe the rhythmic current which propels all real jazz. Later, it became confused with the modern brand of popular dance music, which seldom happens to be real jazz. But in the sense that swing is an important characteristic, Ellington's music is swing music.

INDIVISIBLE Ellington's written work and his orchestra are almost an indivisible entity. He writes, not for the instruments, but for the men playing them. Each of them, he explains, represents some strong and essentially Negro quality in the music. Sometimes the complete score will be written out before the band rehearses a new number. More often, new ideas will be added and the piece will take its final shape after several rehearsals.

Improvisation is indulged in by most members of the band at given points. Theoretically, they are limited only by the chord structure of the passage on which

es In Virginia

Ellington Announces Plans for Carnegie Hall Concert

NEW YORK CITY.—(ANP)—Duke Ellington, passing through the city last weekend to prepare for his eagerly awaited Carnegie Hall concert on January 23, revealed further details of the program.

The most important new addition to be presented will be a poem, entitled "Black, Brown and Beige," which will run about 25 minutes. Duke will personally use a second pianist for performance of this work, in person of young Billy Strayhorn, his talented arranger, who thus be making his first personal appearance with the band in his three years as a member of Duke's staff.

Strayhorn will also be represented as a composer by three original works: a stamp, a dirge and a nocturne. The first will be "Raindrop Rhapsody"; the other two are as yet untitled.

Also featured will be Duke's "American Lullaby," which was his contribution to a series of musical Americana recorded a couple of years ago by Meredith Wilson but never previously featured by the Ellington band; also "Rhapsody in Blue," which features Duke himself at the piano

and was originally written for Paul Whiteman's Carnegie hall concert.

Some of Duke's famous musical pen-pictures, such as "Portrait of Bert Williams" and "Bojangles," will also be included, as well as his great "Crescendo And Diminuendo In Blue."

Sponsorship of the concert, proceeds of which will go to Russian War Relief, include Mayor LeGuardia and Leopold Stokowski as honorary chairmen. The organization committee is headed by Daniel James, Harold Evans, and Will Roland.

Leonard Feather is acting as Duke's personal publicity representative and is also preparing a special commemorative program for the event.

HONORARY SPONSOR The list of honorary sponsors include Assemblyman William T. Andrews, Jack Benny, Count Basie, Aaron Copland, Bing Crosby, Frank R. Crosswaith, Dean Dixon, William Feinberg, Benny Goodman, Lester Granger, W. C. Handy, Fletcher Henderson, Assemblyman Hulan E. Jack, Harry James, Leonard W. Joy, Oscar Levant, Howard Lindsay, Jimmie Lunceford, William Morris, James



DUKE ELLINGTON

Petrillo, Cole Porter, Councilman A. Clayton Powell Jr., Jack Robbins, Deems Taylor, Cootie Williams, and Walter White.

Tickets, priced from 55 cents to \$3.30, have already gone on sale at the Carnegie Hall box office, and from present indications the demand for seats will be exceptionally large.

THE question of the month is: Does a band have to match its leader? Specifically, I mean the musical style of the band and the instrumental solo style of the leader. There are many cases in which, from analyzing the leader's own musical personality, you'd expect him to have a band very different from the one he actually runs.

There are plenty of cases of good matching, of course. Harry James has just the kind of band his fluent and versatile horn would lead you to expect. Same goes for Charlie Barnet's wild solo flights, Muggsy Spanier's Dixieland manner, Lionel Hampton's powerhouse personality, and several others whose orchestral arrangements are ideally matched to their individual character. Claude Thornhill was another excellent example.

On the other hand, take such folks as Charlie Spivak, Les Brown, and Hal McIntyre. Good musicians, good organizers, but not outstanding hot soloists; certainly they wouldn't be an indication of the excitement in some of their more advanced performances. And then again there are such men as Jack Teagarden and Earl Hines whose bands have less dynamic personalities than their leaders.

All these thoughts came to mind when I took in a couple of bands last week—Charlie Spivak at the Penn and Sonny Dunham at the New Yorker.

Plenty of Kicks

The Spivak band is by no means attuned to its leader's strictly sweet, straight horn, which never takes an ad lib solo. Of course, there are plenty of commercial numbers, a conventional vocal quartet, etc., but you don't have to wait too long to get some real kicks.

Sonny Burke's arranging and Willie Smith's alto are the main assets. Burke does some really brilliant Lunceford-like work on such things as "Swing Shift Swing" and leans more towards the Basie groove in "Swingin' the Blues" and others. The band has a touch of stiffness in ensembles but makes up for it in the solos of Dick Haas and Danny Vanelli, trumpets; Paul Tanner and Jimmy Priddy, trombones; Francis Ludwig, tenor; and the superb Mr. Smith, whose alto on "Body and Soul" is breath-taking.

Willie, who turns over the first alto parts to Charlie Russo on most of the sweet tunes (and says he's a fine man), is happy in his new surroundings, though he misses the rhythmic abandon of the old Lunceford band. He likes Spivak's rhythm section, especially the great bass of Jimmy Middleton.

Sonny Dunham's band has a closer affinity of styles between leader and men. Sonny's trumpet and trombones some-



CHARLIE SPIVAK has two good assets in Sonny Burke and Willie Smith.



SONNY DUNHAM does a good band job except when the vocalists get in the way. (Above foto from Sonny's current Universal film.)

times make good jazz, though he still has a tendency to screech on trumpet. George Fox Williams, who penned Lionel Hampton's first library, also working for Glenn Miller and Bob Astor, is chief arranger, but many of the best items are the work of a former trombonist with the band, George Comstock. Latter deserves credit for "I Let a Song Go Out of My Heart;" "Embraceable You," "My Little Gypsy Sweetheart"; and the talented William Moore Jr.,

his own and switches from Waller to Basie to Tatum to Wilson and back to Waller, everything he plays is very good jazz. In listening to a soloist like Guarneri, it's important not to let your enjoyment or criticism of his work be influenced by the question of whether the credit belongs to him or to the people who inspired him. If the result is good music, that's an end in itself, and the means by which this end was achieved, whether you approve of them or not, don't stop it from being good music.

Another example of this is Ben Webster, who admittedly owes everything to Hawkins, but is still great in his own right because he has the necessary feeling and ability to play convincingly in the style "Hawk" popularized.

Coleman Hawkins himself, by the way, is back in New York after more than a year's absence, playing with a small group at Kelly's Stable, and still tops in his field. The things he does with "How Deep Is the Ocean" leave room for only one comment: how deep is the emotion!

Also heard along 52nd Street recently, at the Onyx, was someone who's been around for years but never quite made the grade as a name, though she deserves to. Her name is Laurel Watson, and you may have heard her during the past four years with the bands of Don Redman, Roy Eldridge, and Lucky Millinder, or else in solo club work. Laurel doesn't try to copy Billie Holiday, but just naturally sings in the same style and sounds wonderful. Her personality and appearance are the equal of her voice, and it's a mystery that some name band hasn't given her a real break yet. Or even Cafe Society.

Who is It?

No. 1

Here is my own special quiz, to which you are not expected to guess the answer.

She's a beautiful, petite blonde, one of the loveliest little things you ever saw taking a chorus. She looks young and fresh. She's sung with a few name bands and plenty of semi-name ones. Her voice isn't bad, and if it were a lot worse she could still get away with it on the strength of her appearance. You'd think she might be headed for really big things—maybe a Hollywood contract. But somehow she never lasts long on any job; doesn't like the band, or has a fight with the leader. Because, you see, she's a chronic lush. She solves her pettiest problems by going home and getting blind drunk. And it seems that unless she gets straightened out, she'll be headed not for stardom but for oblivion.

Who is she?

Passing In Review

with

Leonard C. Feather

former Lunceford arranger, made "She's Funny That Way" and a few others.

Dunham's reeds sound good. In fact, the whole band kicks frequently, except when the vocalists are in the way. Best of these, Mickie Roy, left the band recently through no fault of her own or Sonny's. Chief soloists are Tony Bastien, tenor; Quint Thompson, trumpet; Freddy Otis, piano; Howard Walters, alto. And the four-trombone team, by the way, is exemplary.

Also heard last month: Benny Goodman at the Paramount theater. Observed: Benny has too many arrangements in which one of the four trumpets, or the three trombones, or the five saxes, has to lay off because the arrangements haven't been revoiced for his present instrumentation. Also observed: the bass sax man, playing as part of the rhythm section, is a silly waste of money. Peggy Lee looks fine, sounds good. Brass section, with Castaldo and Lawson, greatly improved. Dave Barber's guitar swell in the sextet number.

In Jimmy Dorsey's show at the Strand theater I was interested to note that Johnny Guarneri was getting a pretty good solo showing. He deserves it, for although he has absolutely no style of

HUGUES Panassié's "The Real Jazz" published last month by Smith & Durrell (\$2.50) is the most ignorant, bigoted, self-contradictory and dangerously misleading book about jazz ever printed.

The self-contradictions are so obvious that even the author has noticed them. In an apologetic introduction he tries feebly to excuse the fact that many views in this book are violently opposed to those in his previous volume, "Hot Jazz." However, he doesn't try to explain why so many passages within the new book contradict each other.

Here, briefly, are his chief offenses against good sense:

(1). In trying to belittle big band jazz as opposed to small jam bands, he calls the former a "ridiculously jumpy conglomeration" when describing how the white bands enlarged, but in talking of the big Negro bands he says they "could produce richer and more varied orchestral effects than . . . small orchestras who had to rely on improvisation." And later he admits that the "large bands . . . are the only ones who have contributed any interesting innovations." Yet he spends most of the book bemoaning the present-day large band tendencies and sighing for the old improvisers in New Orleans, whom he never heard.

Opposite Conclusions

(2). He attacks Roy Eldridge, who goes in for "audacious harmonic relationships," and makes similar remarks about other musicians with harmonic ideas, but admires Ellington (p. 182) for bringing in "harmonies which have never till now been used in jazz"—the same reasons bringing him to an opposite conclusion!

(3). He deplores classical influences on jazz musicians such as Debussy's on Bix (p. 82), but revels in the fact that the melodic ideas of pianist Willie "The Lion" Smith are "reminiscent of harpsichord players of the 18th century such as Daquin" and his "tender accent reminds one at times of Schumann."

(4). He says (p. 22) that "undoubtedly the original performance is incontestably preferable to the recording" and, on pages 200-202, admits at length the disadvantages of recordings, and how many times he found a musician's real worth to be very different in person from what the recordings had led him to expect. Yet he tries to defend the fact that most of the opinions in the book are based on whatever records he happened to know by the artists discussed. "In a recording studio," he declares later, "the musician never fails to concentrate and force himself to give his best." Does mental effort and force sound to Panassié like a good way to produce free, relaxed, improvised jazz?

Now Anti-White

(5). He spends page after page retracting the statements he made in his earlier book praising certain white musicians; in fact, his general attitude now is a violent anti-white bias. Yet he admits by implication that it's a man's musical background and environment, not his race, which gives him a feeling for jazz. For example, on p. 141: "Django has listened often to the great Negro musicians and has assimilated their language perfectly." And on p.

229 he explains at length how the younger Negroes today have a more sophisticated musical education which is changing the style of their work.

(6). He continually objects to progress and advancement (p. 14), yet he marvels over the gradual "evolution" of Louis Armstrong's style and the development of various other artists.

(7). He deplores the public's taste in elevating people like Benny Goodman to stardom, yet constantly implies that "publicity" was what made them famous. He forgets that the publicity was the result, not the cause, of Benny's popularity.

(8). He objects to people who admire musicians for their technique, flashy effects, etc., yet seems greatly impressed by the fact that musicians who heard the late Freddy Keppard jokingly stated "he was so powerful that the walls trembled when he played." And, horror of horrors, he lists Erskine Hawkins

of Chicago, Benny Goodman."

"King Oliver's . . . was, in my opinion, the best orchestra in the history of jazz."

"Teddy Wilson's influence has been one of the most baneful jazz has known."

"Next to Louis Armstrong, Tommy Ladnier is unquestionably the greatest of all trumpet players." And "Mesirow is by far the greatest jazz clarinetist that the white race has produced." (While in New York, Panassié shared an apartment with Mesirow and Ladnier. Mesirow was in France in 1927 and gave Panassié his first ideas on jazz. Personal friendships have played a most emphatic part in forming Panassié's "opinions.")

Needless to say, the author has high praise for the records made under his own supervision in New York, but doesn't let the reader know that he had anything to do with them (pp. 215-17);

"The Real Jazz"

A review of the latest book by Hugues Panassié



Reviewed by **LEONARD G. FEATHER**

(p. 87) among his recommended trumpet men!

(9). He admires the "intonation" of certain artists; yet, in giving reasons for what he calls the decline of authentic jazz music, he regrets (p. 55) that musicians came to realize they "must carefully regulate their pitch." In other words, he's sorry they decided it was better not to play out of tune!

These are just a few of the absurd ways in which Panassié contradicts his own opinions. Aside from this, there are many statements which are utter nonsense. For example, on p. 177 he implies that Duke Ellington's arrangements are played by the band before being written down. This only happens with a minority of Duke's pieces. And on p. 114 he has the incredible audacity to talk of the late Chu Berry's "harsh tone and dry vibrato." In the same chapter, he dismisses Ben Webster in two lines as "dull" and doesn't even mention whose band he has been playing with these past 3½ years.

As has been shown, it's his weakness on facts, not opinions, that make this an indisputably bad book. Opinions are a matter for debate, so I'll leave it to you to judge him from a few typical quotes:

"Unfortunately the trombone players were principally influenced by Teagarden's sonority and his easy effects . . . that influence has indeed been very regrettable."

"Jimmie Noone and Johnny Dodds are the two greatest jazz clarinetists who have ever lived."

"Detestable clarinet style was brought into favor by another white clarinetist

similarly, he becomes very enthusiastic about his own French record company (p. 226) without revealing his connection with it.

The book ends with a list of recommended records; most of this is useless because so many of the records are now cut out, though he might just as well have recommended some available records. There are 145 musicians in this list; only 25 are white, and of those, five are Frenchmen and one is a Swede!

The book completely omits any mention of such bands as Red Norvo's, Charlie Barnet's, Will Bradley's, Sam Donahue's, Harry James', Woody Herman's and countless others that have certainly produced some "real jazz." The book is out of date in many respects; presumably the author hasn't even heard yet that the name bands today have five, not four saxophones.

Translation Awful

A word about the translation. It's awful. "Rhythmic section" instead of rhythm section; "base" and "counter-bass" for basis and bass; "stops" and "pistons" for valves; and such completely meaningless phrases as these: "A rather low sonority but a very round volume." . . . "Vertiginous phrasing" . . . "use of three clarinets . . . contributes greatly to the sonorous ambient." And that's without considering the misprints such as "Dinner Mouth Blues" and constant misspelling of names.

One final word on this unhappy volume. Panassié is glamour-struck. He (Continued on Page 22)

