

May Jerk Musicians in Pitt Hotels

Conditions Foul, Says Meeder

BY MILTON KARLE
(By Telephone to Down Beat)

Pittsburgh — Convinced that the time for action is the present, President Clair E. Meeder of Local 60, AFM, this week threatened to jerk all working musicians from hotels and niteries which are using "Voco" transcribed music at dinner sessions.

"Promises Not Enough"

"Conditions among local musicians are foul," said Meeder. "Right now 1,700 musicians have no work. The union can listen to promises no longer."

Because every spot in town is using either traveling bands or no music at all, Local 60 officials shortly will make a ruling that local bands must be used by spots open the year around at least four months out of the year. For summer spots, local bands must be used at least four weeks. Also, a Local 60 remote charge for spots with radio wires is forthcoming. Union leaders say the monopoly on radio wires held by two major booking offices is unfair competition, and that only traveling bands are allowed to broadcast.

"Voco" is mechanical music, wired from studios in the Point building in Pittsburgh. Most of the leading hotels use it, although some of the hotels also use live music. If "Voco" is not eliminated, said Meeder, then live entertainment will be pulled from spots using both types of entertainment.

Lopez' Own 'Cold Cash' Made Singer



BETTY HUTTON

New York — Justice Ernest L. Hammer last month denied a receivership application filed by Mrs. Agnes V. Russell for Vincent Lopez Enterprises, Inc., after Lopez, in a written reply filed with the court, denied he had spent the corporation's funds to exploit blonde Betty Hutton as "America's No. 1 Jitterbug." Lopez said it took \$1,000 "cold cash" to boom Miss Hutton, but the money spent for that purpose was his own, he said.

Mrs. Russell also charged that the piano-playing maestro worked at Billy Rose's Casa Manana, now dark on Broadway, "for \$1,550 a week when he could have made more elsewhere." The application for a receiver had been pending many weeks when Justice Hammer gave his decision. William Morris agency is handling the Lopez band's bookings.

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Killer-Diller?

Kansas City — Jimmy Barnett, barnstorming around these parts with his ork, will know what to do the next time he "knocks the dancers dead" with his music.

In addition to his AFM card, Barnett holds an embalmer's license.

GOODMAN ADDS NOTED NEGRO PIANIST

Hires Ex-Bandleader Fletcher Henderson to Succeed Stacy

(By a Staff Correspondent)

San Francisco — Daring to do what no other leader has ever successfully done before, Benny Goodman has added Fletcher Henderson to his band as regular pianist and will feature the noted Negro, whose arrangements helped make Goodman famous, in the future.

Henderson replaces Jess Stacy, who with Red Ballard was one of the veterans of Benny's band. Stacy left the band to take a one-month vacation, then he'll go into

Leaves Benny To Take Up Baton



Jess Stacy

New York — After four years with Benny Goodman's band, during which time he rose to be acclaimed one of the greatest jazz pianists in the world, Jess Stacy gave way to Fletcher Henderson last month. Stacy intends to rest at least a month and then form his own band in New York. Harry Goodman, Benny's brother and former bass man in the Goodman band, who now operates a New York barbecue spot, will manage the Stacy group.

Stacy was one of the Goodman "vets," only Red Ballard being a member longer. Another feature of the change is that Goodman now is trying to do what no other leader has done successfully, to lead a "mixed" band without incurring the public's dislike.

Weber, AFM Head, Reported Improved

New York — Joseph N. Weber, president of the American Federation of Musicians, who suffered a nervous breakdown at the conclusion of the AFM convention in Kansas City in June, is much improved and is back at his office here. President Weber took a brief vacation last month after he was stricken.

New York and head a new band of about eight pieces which Harry Goodman, Benny's bass-playing older brother, will manage.

Gives Fletcher Big Sendoff

Mixed bands have never been successful with the American public, but Benny is paying no heed to that accepted fact. He was eminently successful three years ago in featuring Teddy Wilson and Lionel Hampton in his trio and quartet. Even in the South, Benny experienced no trouble with dan-

(Modulate to page 10)

Sanders, Downing In Wreck

Cleveland — Speeding along Highway 82 south of Cleveland last week, Joe Sanders was forced to pull his new Lincoln Zephyr off the road when a bus crowded Sanders from his lane. Joe's car left the slab, turned over, made three complete rolls and stopped right side up with a badly scared but uninjured piano player still at the wheel.

With Sanders was Rex Downing, trombonist with Sanders' band. He also escaped injury. Joe and Rex were en route to Grand Rapids to play a date. The car was demolished. A few days later Joe sported a new Zephyr, the first having been fully insured.

Blames Ex-Spouse for Trouble



Chicago — Claiming his assets amounted to \$3 cash, a few horns and clothes, Roger Pryor last month filed a voluntary petition of bankruptcy in the U. S. District court here.

Pryor, 36 years old and the son of the once famous bandleader Arthur Pryor, lives at the Hotel Sherman. He described his "occupation" as "unemployed." He said he owed \$41,145, including \$37,000 he owes his former wife, Mrs. Priscilla Mitchell Pryor Frierson, wife of an army officer. In addition, he listed as liabilities the \$1,326.89 expenses for legal services rendered by Hollywood attorneys in 1935 when his wife divorced him.

Pryor no longer has his dance band. He's shown here with his second wife, Ann Sothorn, movie glamor gal. Pryor's petition was assigned to Judge Philip L. Sullivan.

I Don't Want a Gang of Bored Musicians in My Band — Scott

New York — "I don't want a gang of bored, worldly men in my band," says Wilbur Schwichtenberg. "That's why the band I'm rounding up will be chiefly composed of young guys with a lot of drive, a lot of ability, and a liking for travel."

Schwichtenberg, one of the nation's best (although unknown to

the public) trombonists, has long been famous in and around New York. And now that the William Morris agency is building a band for him, with Ray McKinley on drums also starred, he's spending much time obtaining the men who will either make or break the future.

Change Name to Scott

Willard Alexander, head of the Morris band division and one of the best known booking men in the business because of his success with Benny Goodman, Count Basie and Harry James, is working with Wilbur on the new ork. The first thing Alexander did was change Wilbur's last name to Scott. "Schwichtenberg is too hard to remember," he said.

McKinley will get billing with the band. Rehearsals are to get under way this month.

Rogers' New Band Debuts in Memphis

Memphis — Determined that his latest venture in the band field will be successful, Charles (Buddy) Rogers opened with his new crew at the Peabody Hotel July 15. The band was built for him by Arthur Michaud, who with James Peppe is managing. Rogers returned from a European tour July 10 and lost no time taking over a baton.

Paul Page's New Combo

Chicago — Paul Page, who was born in Alaska and who sings "like Bing Crosby," is organizing his own band here. Understanding is that Frederick Bros. Music Corp. will book it.

Mayor, Governor Meet Benny



San Francisco — Either way you look at it, Gov. Culbert Olson and Mayor Angelo Rossi of Frisco are swing cats of the first water. Governor Olson is shown at left, towering above Nick Fatool's drama. He got good kicks when Benny's gang played *Beer Barrel Polka*, his favorite. At the right, Mayor Rossi follows the California executive by congratulating Benny for breaking all records at the Golden Gate Exposition. Then the mayor sang a solo, *Home on the Range*, with the Goodman band jamming behind him. Benny's got a sun tan, no?

Coleman Hawkins to Have American Band

W. Morris Will Book New Crew

London—Coleman Hawkins, Missouri tenor saxophonist who has been in Europe touring for the last four years, has sailed for New York. He said he had been approached by Willard Alexander, William Morris band division chief, to build a new American band in New York, and intimated that the first thing he would do upon docking would be to talk the matter over with Alexander. "Hawk" was given a farewell party here before he left. He first went to Holland to collect his belongings. He says he probably will never again return to Europe.



Coleman Hawkins

McManis Leaves Gordon

Rye, N. Y. — Les McManis, trumpeter with Gray Gordon, has left the band to become a commercial airplane pilot. His chair was taken over by Glen Roling, formerly with Red Norvo.

Berigan Will Pay

Detroit — Bunny Berigan has agreed to pay \$100 a month and \$475 cash for a Central Greyhound bus he chartered for his band last October for an Eastern tour. His agreement ended garnishment proceedings filed against the trumpeting leader last month. The bus line charged that Bunny owed \$875.40 all told.

2,000 Music Dealers Ready For Convention

New York—More than 2,000 music dealers from throughout the United States and Canada were preparing at press time to convene at the Hotel New Yorker for the thirty-eighth annual convention of the National Association of Music Merchants, Inc., to be held in conjunction with the National Retail Musical Instrument Dealers Association, Inc.

Hundreds of exhibits are being prepared. Many will feature new model musical instruments. Opening August 1, the convention will extend through August 3. According to W. A. Mennie, NRMIDA secretary, every conceivable kind of musical instrument, with all new developments, will be on display. Every available exhibit space has been assigned, Mennie said.

A lavish program has been arranged. The World's Fair is an added incentive for those attending.

Tempo King, Band Leader, Is Dead

New York—Stricken while rehearsing a new band, Tempo King died here June 25 of intestinal complications. He was 24 years old. Best known for leading his "Kings of Tempo" band, King had just completed a tune he called *Why Pretend?* when he became ill. Mother, father and several sisters survive him.

Artie Shaw in Two Movie Pix

Hollywood—Set for two movies, Artie Shaw last month began location work for Warner Brothers' *Dancing Coed*. He expects to have his work completed in three weeks. Artie also will have a part in the MGM pic *Broadway Melody*, which will star Fred Astaire and Eleanor Powell.

Deal for the work was set by Tommy Rockwell and Ralph Wonders. The band also will be seen in the two films. Understanding is that Artie and gang received \$100,000 for their work in the Metro pix.

Two Join Heidt

New York — Frankie Carle, writer of *Sunrise Serenade*, and Bob Knight, guitarist, have joined Horace Heidt's ork at the Biltmore Hotel here. Carle plays piano and has made many records for Decca solo. Audrey Call, Heidt's violin soloist, may leave shortly to entertain the stork.

Sent Up the River



Honey Boy Minor

Pittsburgh—Federal narcotic agents surprised Honey Boy Minor, prominent Pittsburgh drummer, the other day. And now Honey Boy is paying the price at the Western Penitentiary, where he is serving a 15-month sentence.

Minor proved an easy victim of the G-Men, who surprised him by catching him with marijuana on his person. He was sentenced on possessing and transporting, illegally, narcotics. Leaving a wife and a baby, Honey Boy attracted attention last winter in Chicago when he appeared as a guest at the Off-Beat Club. This photo, shot by *Down Beat's* Seymour Rudolph, caught Honey Boy as did the dicks—with the sticks in his hands.

With Interest

San Francisco—Grateful because they had given his "unknown" band work a few years back when he was struggling along for pennant money, Kay Kyser last month refused to accept a dime's salary from Frank Martinelli and Tom Geran during his band's week at the Bal Tabarin here.

The professor, however, had to get permission from officials of AFM Local 6. The boys in the band got scale wages.

McKinstry Joins Spanier's Ragtimers

Chicago—Ray McKinstry, tenor man who left the Roger Pryor band a few weeks before Pryor filed a bankruptcy petition last month, has replaced Eddie Pripps in Muggay Spanier's band in the Panther Room of Hotel Sherman. When the Spanier band waxed four sides for Bluebird recently, Bob Casey on guitar made the eighth man on the session. Casey is better known as a bass man locally.

Dorsey Concert SRO

More than 2,000 fans jammed the Meadowbrook July 16 to hear Jimmy Dorsey's band at a concert given for Charley Levine, Meadowbrook waiter injured in a motor accident. Standing room was at a premium.

Chick Webb's Will Probed; Beason Hired

New York—Chick Webb left an estate of approximately \$15,000, according to letters of administration issued in Manhattan surrogate court last month. About \$10,000 will go to his widow, Mrs. Sally Webb. The remainder will go to his mother, who lives in Baltimore.

With Bill Beason pounding the drums, Chick's band has continued where it left off when the mighty little leader died in June. Ella Fitzgerald is in charge of the crew and it's being billed as "Ella Fitzgerald's Chick Webb Band."

Maybe They Want Don Pedro!

Chicago—When a local fur company took Don Pedro and his fiddle off WGN a few weeks back, they didn't expect the response they later got via the mailbags. A count of the protests from femme listeners, most of whom admittedly were "charmed" by Don's talent, showed 12,800 letters within a week after he was jerked from the air.

Pedro's back on the air—five times weekly.



—Courtesy George Seattle

Peanut Time . . . Mart Kenney, leader of the Western Gentlemen, Canada's premiere sweet combo, helped out recently in Winnipeg by buying the first bag of peanuts on "Peanut Day." Proceeds went to help needy children. Also in the pic are (left to right) Georgia Dey, Kenney's chanteuse; Tony Bradan, Hec McCallum, Bert Lister, Glen Griffiths and Jack Flower. The band is playing the Royal York Hotel, Toronto.

Satchmo' Big Again; Catlett Won't Leave

BY ONAH SPENCER

Chicago—Louis Armstrong is back in fast company again. Until he played the State Lake Theater last month, it was no secret that profitable dates for Satchmo' and his cohorts had been few and far between. Now it's a different story.

Louis did the best business of the summer for the house, and his band—still Luis Russell's actually—kicked as it hasn't in years. It was good to see those familiar faces again, Higginbotham, Holmes, Big Sid, Garland, Allen—all knocking themselves and the audiences out. As a showman Louis has improved consistently. Perhaps his time in Hollywood helped. At any rate, watch Louis go now. His band will cut a gang of platters in New York in August, among them *The Railroad Swing*, written by your correspondent.

Jenkins Still Kicking

Freddy Jenkins, who gained fame with Duke Ellington, has been reported dead too many times. Let it be known that Mister Freddy is now recuperating in the east from a chest ailment and plans to be back in the business shortly.

Back to Louis Armstrong for a moment. Rumors that he would lose Sid Catlett, drummer, are "just plain wrong," said Sid last week. "I'm in my right groove now with Louis—you'll do me a favor to smash rumors that I'm about to leave the band."

Baltimore: Gene Krupa, playing a stage show at the Hippodrome here, had the lights dimmed while the band played "taps" in memory of the late Chick Webb. Said Gene: "It doesn't seem fair. Chick scuffed for years to get the breaks and just as he hit his prime he had to go."

McShann Band Fined

Kansas City: Jay McShann's 7-piece combo, top band attraction here along with Harlan Leonard, was pulled from Martin's on the

Barred, Fired and Hired



Rye, N. Y.—Betty Bradley, vocalist with Gray Gordon, was prohibited from appearing with Gordon's ork last month when they opened at the swank Westchester Country Club. In fact, fem chirpers are not allowed on the premises. Confronted with the unpleasant task of dismissing Miss Bradley, Gordon contacted several leaders in an attempt to find a spot for her.

When Gray handed Betty her pay envelope later, he enclosed this note: "Due to circumstances beyond my control, your services are no longer required by this organization. However, you may report this Monday to Sonny James, whose vocalist you shall be henceforth."

Betty's doing okay on her new job, thank you.

Johnny Dodds Is Recovering

Chicago—Johnny Dodds, famed early day Negro clarinetist, who was stricken last month at his home here, is much improved and is able to talk with visitors. His condition still is serious, however.



Bobby Hackett's band, with Pee-Wee Russell and his dirty clarinet at the mike. Only 24, Bobby has risen rapidly since he was "discovered" by critics in Boston. He plays guitar as well as cornet. Brad Gowans is now on valve trombone and

Dave Bowman's at the piano. Eddie Condon, famed guitarist of early Chicago jazz days, opened with the band, left, returned, and at this stage, has left again. Bobby's theme, *Embraceable You*, is a recent release on Vocalion.

Death Stills Fingers Of Colored 'Countess'

(By a Staff Correspondent)

Kansas City, Kas.—Death last month stilled the agile fingers of Margaret (Countess) Johnson, former pianist with Andy Kirk, Harlan Leonard and other Kansas City bands, who became ill seven months ago while making a road tour with Kirk's band while Mary Lou Williams was ill in a hospital.

Known to musicians throughout the nation as "The Countess," Miss Johnson was 20 years old. She was born in Chanute, Kas., and made her first public appearance as a pianist when she was 3 years old. In 1935 she organized her own band here. It later became a part of Oliver Todd's Hottentots. When the band broke up in 1936, Countess went with the Leonard band.

Played Like Mary Lou

About a year later, while playing a fraternity dance at Missouri University, Columbia, Andy Kirk was faced with the task of getting a substitute for Mary Lou Williams, who had been stricken by illness. He wired William Shaw, president of AFM Local 627 here. Shaw sent the Countess to Columbia. Kirk was amazed when he learned that she had memorized every record his band had made, including the tricky piano passages of Miss Williams'. The Countess toured with Kirk four months, and in most towns the dancers thought she was Mary Lou.

Funeral Attracts Hundreds

It was while on the tour that the Countess contracted tuberculosis. Returning here, she went back to work despite her illness, but a few weeks ago her condition became critical.

Hundreds of musicians attended her funeral at Westlawn cemetery last month. She leaves her parents, Mr. and Mrs. Roy Johnson, two brothers, five aunts, an uncle and other relatives.

Ina Ray's New Stag Ork Ready

Pittsburgh—Ina Ray Hutton's new stag band, organized last month here by Bill Esch and comprised exclusively of Pittsburgh musicians, will feature swing arrangements. Ina Ray will front as she used to when she led her Melodears. The lineup:

St Wolman, Al DeRose, alto; Leonard Sims, Gabe D'Amico, tenors; Bob McCandless, Jimmy Pupa and Eddie Beck, trumpets; Tasso Harris, Herbert Osgood, Bill Mervis, trombones; Jim Borsari, Emil Brankus, Mike Sertina, Tony Fornaro, rhythm

Miss Hutton is being handled by Rockwell-GAC, New York. After getting their notice last month, seven of the girls in Ina Ray's fem outfit stuck together and landed a job as relief band at the International Casino on Broadway.

Jack Meakin and Patty Norman Are Parents of a Boy

New York—Little Jack Meakin made his debut at Flower Hospital here June 28.

He was "arranged and produced by Jack Meakin and successfully introduced by Patty Norman Meakin," according to the birth announcements mailed out to friends by the parents. Dad Meakin is a studio band leader; the mother is a singer who made *Old Man Mose* a household theme song last year. She got her start with Paul Penard's ork, then sang with Eddy Duchin and Jan Garber before retiring in favor of motherhood. The Meakins live at 814 East 41st street, New York City.

Patty Meakin
Patty Meakin is a studio band leader; the mother is a singer who made *Old Man Mose* a household theme song last year. She got her start with Paul Penard's ork, then sang with Eddy Duchin and Jan Garber before retiring in favor of motherhood. The Meakins live at 814 East 41st street, New York City.

Basie Trumpeter Weds

Crown Point, Ind.—Harry Edlson, trumpeter with Count Basie's band, married Miss Birtie Sanford of St. Louis here last month. She's a former show girl.

Palmer's Legs Broken Again

(Special to DOWN BEAT)

Dallas—Dangerously injured in March, 1938, when the motor car in which he was riding turned over on a highway, Francis Palmer last month underwent another operation in a hospital here in the hope that he will be able to walk again.

Palmer was bass man with Ben Pollack at the time of the accident. In the same crash, Garrett McAdams, guitarist, was fatally injured. Muggsy Spanier also was a member of the band at the time. Palmer's nose and legs were fractured, and although the nose has healed, doctors last month were forced to break Palmer's legs again and have them reset. They have never responded to treatment since the crash.

Palmer has been hospitalized 17 straight months. He formerly worked with Ben Bernie.

Gave King His Kicks!



Washington—From Pinchmettight Holler in the hills of Kentucky came these Coon Creek gals to play and sing authentic mountain music for the King and Queen of England on Their Majesties' recent visit to the White House. The girls are Rose Ledford, Violet Koehler, Lily May Ledford and Daisy Lange. The King, to top it off, admitted he "got his kicks" from the jive the femmes put out!

BG Makes West Coast Longhair Debut at Mills All-Girl College

Oakland, Cal.—Making his Pacific Coast debut as a musician of "serious intent," Benny Goodman last month appeared at the swanky Mills College for girls with the Budapest String Quartet. The program included Mozart's Quintet for Strings and Clarinet in A-Major, Haydn's Quartet in G-Minor and Beethoven's in C-Major. Jack Mason, *Tribe* critic, said "Except for a passage in the first

(Mozart) movement in which his tone was somewhat overbearing, Goodman at all times played with the finesse and discretion expected of a chamber music ensemble member."

Benny rushed over to the Golden Gate exposition afterward. Before leaving for Los Angeles, the Goodman band played to more than a million persons in Frisco.

Belgian Leader Goes Home With A Girl Singer

BY F. R. FAECQ

Brussels, Belgium—Back from a trip to the United States, Robert Goffin, eminent Belgian attorney, and John Omer, band leader and nitery op, were full of praise for American swing combinations.

Goffin told of his experiences at a meeting of the Jazz Club of Belgium. But Omer went one better. He brought back with him Miss Joan (Babe) Daniels, colored singer, who is going big here working with Omer's 16-piece band in Middelkerke. Ray Ventura's marvelous French band is playing Ostend and Knocke, as is Willie Lewis'. Fud Candrix' Belgian Boys are clicking in Blankenberghe. Harold Oxley, manager of Jimmie Lunceford, was here with his wife and daughter completing arrangements for Lunceford's European tour.

Belgium now is eagerly awaiting Lunceford's arrival.

Cover

Joe Sullivan, original pianist with Bob Crosby's band who recently rejoined it following a severe illness, is shown with members of the Crosby band around him. They are Irving (Patsy) Protopop, Gil Rodin, Bob Haggart, Nappy Lemoine, Crosby, Eddie Miller and Ray Bander. The band, now featured on the Camel Caravan on CBS, is rated the greatest Dixieland group in jazz history. Sullivan says his health is "plenty okay now."

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One Record Can Push a Band Into 'Big Money'

Shaw's 'Begin The Beguine' Is an Example

BY DANNY BAXTER

With sale of phonograph records booming towards peaks which were unrealized even in the bonanza days of the 1920s, it's no wonder that American band leaders are fighting for contracts to record. But digging a little deeper below the surface, one finds another reason for the sudden mad scramble toward record studios — although most leaders won't admit it.

Waxing a half-dozen sides a month is not unprofitable for any leader, or his side men, and yet the scale paid musicians actually is the least important aspect of a recording date. The leader knows that once his records are released by any one of the major companies, his band will be exploited via a dozen methods, and over hundreds of radio stations in the hinterlands—all of which adds up to publicity which, in many cases, the leader himself couldn't buy in a lifetime on his own.

But here's the biggest reason for the leader wanting his band on wax. All too often one single record throws a band into a national limelight. It was true when Tommy Dorsey recorded *Marie* for Victor. And it's been true in countless other instances, incredible as it seems.

There's no formula for this phenomenon of the band business; *Marie*, for example, was a "hit" many years before Freddie Stulce arranged it for Dorsey. Cole Porter's *Begin the Beguine* had knocked around six years, never quite catching on, until Artie Shaw came along with his clarinet and band and in one short session in the Victor Bluebird studios, batted off a single side which not only put the tune at the top of the hit parade but also skyrocketed Shaw's band into the highest niche of all danceband—the nation's favorite.

Andy Kirk Hits Jack-Pot
Mildred Bailey hit her groove on wax with *Rockin' Chair*, a Hoagy Carmichael tune which had rough going until la Bailey boosted it along on a record. Andy Kirk, struggling as he had for six years, virtually was catapulted to fame with his recording of *Until the Real Thing Comes Along*. He's been hitting the best spots since. But none of his records has approached the popularity of *Until*. That's why he uses it as his band's

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theme today. On the sweeter side, Horace Heidt didn't really arrive until his version of *Tipitina* came out on Brunswick. Sure, he'd played the big theaters, and made money with other records, but it was that certain one that "caught" with the public. Heidt has been trying to duplicate the feat ever since. That's why he still records a batch of novelty tunes.

Basic's "Jump" is Best
Larry Clinton hit his jack-pot with *My Reverie*. None of his has equaled that one yet. When you think of that tune, you think of Clinton. Not so with his other records. The *Dipsy Doodle* came close. Funny thing about Count Basie. His own tune, *One O'Clock Jump*, proved his "sleeper record" that fixed his name solidly with the public. But today the Count's version of the tune, used as the band's theme, is far different from the

version on Decca which gave Basie his boost on the road toward making him the best money maker in the colored band division in America in 1939—which he is.

Lots of bands—better known bands than those mentioned—have tried and tried—and failed and

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failed. Duke Ellington was close with *Solitude*. But it didn't "make" the band as did Shaw's *Beguine*. Stuff Smith waxed *I see a Muggin'*—and it "made" him overnight. Jimmy Dorsey is still trying to hit the cash register. He's put out some fine records—but none had the "umph" that tossed him into the limelight with everybody.

But Is it Corn?

Slim and Slam were unknown until their "Flat Foot Floogee" disc was released. But they had made other records before that one. Clyde McCoy and Henry Busse know that their trumpets fit in the "corny" classification. But neither one is a big enough fool to not realize that their respective records of *Sugar Blues* and *Hot Lips* made them—and their bands—favorites with the public. Thus musicians who condemn the Messrs. McCoy and Busse for their ricky-tick tooting appear pretty ludicrous. Both are doing right well, thank you, with their "corn."

Bob Crosby's dixieland platters have sent many musicians into ecstatic states—but Crosby's gang hasn't scored a bull's eye with the public. Some of them have come close. Benny Goodman is the one amazing exception to this entire story, for it wasn't a single side that put him at the top. Rather, it was a long series of excellent sides, plus a lot of hard work, smart handling by his managers and Benny's own guts in sticking to a brand of music he thought was the best that finally found him king. His *Dixieland Band* and *Don't Be That Way* proved his best records, say Victor officials.



—Seymour Rudolph Photo

College Spirit . . .
Dick Jurgens, left, who played football at the University of California, and Dean Hudson, a former University of Florida athlete, "mixed" the other night at Chicago's Aragon Ballroom while the Jurgens and Hudson bands were sharing the stand. Dick is shown about to get a death grip on Hudson's hair. Later the boys said it was "all in fun."

Some Are Theme Songs
Cab Calloway's ace in the hole was *Minnie the Moocher*. Paul Whiteman's was *Rhapsody in Blue*. Frankie Trumbauer's was *Singin' the Blues*. Bunny Berigan's was *I Can't Get Started*. All are used by them as themes today. Freddie Fisher's *Red Hot Mama* made his band the best known "corn" group in the world.

Just one record is all it takes. And so it's no wonder that every leader in the business enters the recording studio praying that "this next side" will be the one which will shove his band to fame. One never knows what the hell the public wants, anyway.



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1939 Swing Concerts Not Like the Old Days

BY

PAUL EDUARD MILLER

Swing fans nowadays are prone to speak glibly about the great "revival" of hot jazz—or swing, its new name. Yet, in the city of Chicago, about 10 to 15 years ago, the popularity of hot jazz was as great, if not greater, than in 1939. True, the swing orchestra of today holds a position in the national scene, via radio, that the bands of a decade ago never dreamed of. But in Chicago, specifically, those dancers who liked to stomp off the Black Bottom were given greater opportunities to swing out than the 1939 jitterbug.

Calloway Just a Juvenile

King Oliver's band—the one which waxed the white label Vocalions—was playing at the Plantation. Sammy Stewart's full size orchestra was holding the stand at the Sunset; later Carrol Dickerson moved into the spot, which was subsequently taken over by an outfit headed by Louis Armstrong. A young chap named Cab Calloway was billed on the floor show with the Armstrong bunch at the Sunset; the hi-de-ho man was then referred to as "the singing, dancing juvenile." Doc Cook's Fourteen Doctors of Syncopation were performing nightly at Dreamland Ballroom; in 1927 they moved to White City Ballroom, to share honors with Sig Meyers' and his men, among which were numbered Jesse Stacy, Muggay Spanier, and Frank Teeshmaker.

Floyd Towne headed the group at Midway Gardens, and Charlie Pierce's Illinoisians were jobbing around the Windy City. Both these outfits featured, at one time or another, men whose names now are pretty generally known to swing fans. Elgar's Creole Orchestra was doing its bit at the Arcadia Ballroom; this was the band which opened the Savoy Ballroom, at which spot it was later followed by Carroll Dickerson (with Armstrong), Walter Barnes, Jimmie Wade, Clarence Black, and numerous Eastern and Southern bands booked for one-nighters. Elmer Kaiser's orchestra was kicking its heels at the Riverview Park Ballroom; the group featured a cornetist of considerable merit whom I remember only as "Uncle Dave." In those days nobody went around with pencil and paper asking questions about soloists and leaders. One just took it for granted and let it go at that. Fletcher Henderson's great band—the one which recorded the black label Columbias—played the summer season of 1927 at the Congress Hotel, and if the management of that hotel had done right by its publicity, who can tell what might have happened eight years before the entrance of one Benny Goodman into the same hotel?

Admission—15 Cents!

The theaters were doing all right by themselves, too. Erskine Tate's Vendome Syncopators were in the midst of a long run at the Vendome Theater in 1925 and 1926 when such luminaries as Louis Armstrong, Thomas Waller, Teddy Weatherford, Earl Hines, Ruben Reeves, Omer Simeon, and Jabbo Smith performed under Tate's baton. Fats and Satchmo used to play organ-trumpet duets, and Cab Calloway was one of the frequent guest artists. The admission to this theater, I might add, was 15c. Sammy Stewart, after leaving the Sunset, shifted his activities to the Metropolitan, and later, to the Michigan Theater. When the Vendome closed in 1928 Tate migrated south to the Metropolitan to take up where Stewart had left off. Sometime during this period Clarence Jones, the pianist, headed a band which played the Metropolitan; the group featured strong. When the gaud

Theater opened its doors it imported from New York one Fess Williams to head a band comprised entirely of Chicago men—and in those days a band of Chicago men meant something.

But over and above all this activity were the even more concentrated get-togethers staged by various ballrooms and by Local 208, the Chicago colored union. They'd be called "swing concerts" now, but evidently no one at that time had the foresight to so ingeniously label them.

(Modulate to Column 4)



—Courtesy Milton Karis

Little Bix . . . His real name is Bobby Guyar, but the cats dubbed him "Little Bix" because of his dynamic cornet style, featured with Ramona and her band. Ramona's new "man band" is socko in the East, according to reports.

Hosts of Big Names

I remember one such occasion in particular. It took place on a Saturday night, June 12, 1926. It was produced and staged by the Consolidated Talking Machine Company, distributor of Okeh records, for the benefit of Local 208. Some 32 bands and acts were scheduled to appear, and most of them did. Among the lesser lights who strutted their stuff were George Smith's Grand Theater orchestra, Lillian Delk Christian, Bertha "Chippie" Hill, Butterbeans and Susie, Jimmie Bell's Syncopators, Nolan Welsh and Richard M. Jones, Clarence Jones' Owl Theater orchestra, Dave Peyton's Peerless Theater orchestra, Lonnie Johnson, Sarah Martin, Byron Brothers' Troubadors, and Al Wynn's Dreamland (Modulate to page 19)

Whitehouse Lands In London; Will Write Jazz Series

London—Andy Whitehouse, Missouri University bass fiddler and writer, landed at Southampton last week on the first leg of a tour of Europe during which time he will study jazz for a series of articles to be printed in DOWN BEAT. From London he will go to Paris, Amsterdam, Munich and other centers. He is 24 years old and plays trombone and arranges as well as being one of Missouri's most prominent bull fiddle slappers.

Wilde Draws Holdover

San Francisco—Ran Wilde's ork, featuring a harp and strings, has been held over at the Sir Francis Drake through Sept. 1. Outfit now includes three fiddles, three tenor saxes, trumpet, bass, piano, drums and harp.



He knows that he'd find it so much better than his present horn that he'd never rest satisfied until he played one. He doesn't realize, of course, that he'd get so much more out of one of the new Martins—better performance, more enjoyment, greater prestige, and perhaps increased compensation—that he'd be justified many times over in paying the difference for such a decidedly superior instrument. In fact, if he only thought twice he'd speed to the nearest Martin dealer today, realizing that in justice to his own ability and future he couldn't afford to be without a Martin. Try one—judge for yourself!

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Paris Jazz—It's Never Static

Side Man, Not Leader, Is French Fans' Idol

BY JAMES P. HOLLOWAY

There's one thing about Paris jazz: whatever its average merit, it's too volatile and colorful to be dull. Where individual musicians are concerned it touches Parnassian heights, if one may so put it, only to descend in the case of orchestras to something less interesting than a good semi-pro standard. But full size orchestras are the exception rather than the rule and the only one which can be called first class is Ray Ventura's which, as far as France goes, is in a rank by itself. Its reputation is too well known in England where it has played and broadcast several times recently to need mention here.

There seem to me at least two reasons against the employment of large orchestras in the Gay City. First, whereas in London hotels and resorts you generally only find one combination ranging from eight to 12 pieces, there you will find two small ones—one for jazz, the other for tangos, musettes, and so on. The two groups as a rule alternate on the stand, each playing three or four numbers at a time.

Then the Paris entertainment business has much of the Gallic mercurial quality—never static, never certain. Over here it's news if a band quits a reputable job whether after seven weeks, say, or seven years; in Montmartre seven weeks in a fair run and seven years unthinkable. With restricted personnel and little security of tenure, it can be well understood why the jazz you hear uptown is characterized more by individual skill than ensemble brilliance.

The Band Doesn't Count!

And this again is as it should be for the French fan is more interested in the performer than the band. It's usually "Let's go and hear X," never Y's band in which X plays because Y himself may be quite uninspired and the others, with the glorious exception of X, quite odorous. I have frequently thought that the term "collective improvisation" first coined by an eminent French critic and descriptive of the great jazz of the New Orleans days threw an interesting sidelight also on the French temperament.

Colorful, though, in more than one way are these little swing bands. Walk into any of the 'dancings' around the Place Pigalle and you will probably find a combination comprising an olive-hued Cuban, an American Negro, his dusky counterpart from Martinique together with one or two white Frenchmen. Such a group can be heard at the Moulin Rouge. Arthur Briggs, the leader, is slowly regaining some of the tremendous technical skill which has made him one of the foremost trumpet players on the Continent and which so impressed Armstrong when he was over there. Of recent months he has been suffering from lip trouble and it looked at one time as if Arthur would have to lay aside his instrument for good. Fortunately, treatment has had effect and one can judge of its results from the band's sittings from Poste Parisien every Saturday night at 11 p.m.

They Wear Crimson Blouses

Another popular spot is the "Chantilly." A veritable paradise for the French jitterbugs, this! For the price of a drink—15Fcs—you can watch them crowding an ample floor, jiggling around to a musette trundled out by the usual exotically garbed tango bunch or trucking in front of Oscar Alleman and his men. Candidly, those crimson flounced blouses just somehow didn't go with swing music to these eyes, but they didn't prevent that genial old timer "Big Boy" Goodie from showing he can still take off with the best on tenor. As charming and studious as ever, Frank still pores over his Ma. book between sets.

It was not before the band had



Leader in jazz circles abroad is Willie Lewis, whose crew, usually at the "Park Lane" in Paris, includes four Frenchmen, Freddy Johnson, American pianist lately with Coleman Hawkins, recently entered Willie's band.

played their second item that their leader joined them. We have been hearing a lot about Alleman these days. His entrance was electric on this occasion. A spare, sharp featured Argentine, he took the stage half way through "Sweet Georgia Brown" mounting a high stool under a mike with a spotlight picking out his white blouse, metal guitar, immaculately waved hair.

Generates "Colossal Swing" He generates a colossal swing as a section man and in this capacity I'm not sure I don't prefer him to Reinhardt. As a soloist, too, he is outstanding, with a distinctive tone and style. But it is certainly wrong to say that he is the Frenchman's superior. Alleman is a first class guitarist; Reinhardt is a great musician, as much the unique phenomena on his instrument today as he was five years ago when his first records were issued to an admiring world.

Django plays spasmodically nowadays for the Quintette is not touring at the moment. You will be sure to find him at a little haunt called the "Swing Club" (inevitable title) around 2 a.m., which is about the time when it comes into its own. An amazing sight meets you as you squeeze into this smoke laden room. Almost drowned by the hubbub of chatter from half the

denizens of Montmartre night life who pack it nightly, the shrill cries of some female jitterbug maybe, or couples trying to dance on a non-existent floor, the blaring brass of a Basie record at full volume can be distinguished.

Ellington Men Sit In

Here of a morning you'll find Garland Wilson on his way back from the fashionable "Boeuf Sur Le Toit" where he plays piano duets with a Hungarian boy to a not particularly appreciative cocktail crowd. There is a piano at the "Swing Club" and hither to hear him play the blues recently came Duke's boys—Rex, Cootie and the rest. That was a memorable finale to a memorable evening. People are still talking with many a 'formidable' of Rex in "Trumpet In Spades" and "Boy Meets Horn."

Duke's Paris concerts gave his star cornetist the opportunity to meet again after a long absence an old team mate in June Cole, bass player with the Henderson band in its greatest days a decade back. Recovered from a serious illness, June is again playing with Willie Lewis and likes nothing better than to talk over old times. At dinner we recalled the familiar names—Bessie, Bechet, Harrison. . . .

More Americans Here

"The greatest ever, Jimmy," averred June. "There's some guys that play a whole lot of notes that just don't mean anything and there's others who send you with one as soon as they get off. . . . Jimmy Harrison was one of those. . . . Bechet's another. . . ."

Paris is like that—full of colored American musicians who have played with this star, recorded with that one and so on. There's Tommy Benford, spectacular but solid drummer with Willie Lewis who

played on such grand old Jelly Roll Morton discs as "Kansas City Stomp" and others whose correct personae are unknown to record enthusiasts. The bassist, too, on the New Orleans Feetwarmers records recently acclaimed on their reissues in the States, as none other than Wilson Myers, erstwhile Spirit of Rhythm and lately also with Willie. A taciturn, but good humored character, Myers, besides having a weakness for bowing fantastic breaks on his bass fiddle, is a good arranger and vocalist.

Chittison Is Missed

You'll probably find Willie Lewis playing at a smart club called the "Park Lane" near the Opera. There is nothing about the Montmartre boîte here as you soon realize listening to Willie serenading his guests with all the sophistication of soft lights and sentimental lyrics. The band, which includes four Frenchmen, lacks first class soloists, but for its broadcasts from Radio 37 Willie whips it up into something like swing shape and occasionally one hears some riffing reminiscent of its past days. The (Modulate to page 26)



'Big Boy' Goodie and Oscar Alleman, guitarist whom James P. Holloway puts on a par with Django Reinhardt, are shown here on a Paris backstreet. Holloway's accompanying article on Parisian jazz gives the lowdown on what's good and bad in the French metropolis.

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NEW NUMBERS

DRUANNE STRAIN TEAGARDEN—Six pounds, born to Mr. and Mrs. Charles Teagarden in Woman's Hospital, New York City, July 2. Dad is trumpeter with Paul Whitman; mother the former Dromalia Strain.

JACK MEAKIN JUNIOR—Born to Mr. and Mrs. Meakin in Flower Hospital, New York City, June 28. Dad is studio oboe leader; mother the former Patricia Norman, vocalist.

O. J. GODSON, IV—Born recently to Mr. and Mrs. Oesie Godson in Minneapolis. Dad is drummer—vibester with Leon Prima band; mother the former Kay Henderson of Los Angeles.

JUNGENSELEN—Daughter born to Mr. and Mrs. Tony Jungensen recently in Brussels, Belgium. Dad is guitarist-leader at the "Heure Bleue" there.

JAMES EMERT JUNIOR—Born to Mr. and Mrs. Jimmy Emert at Michael Reese Hospital, Chicago, recently. Dad is trombonist with the Bunny Berigan band.

MICHAELS—Son born to Mr. and Mrs. Nick Michaels in Philadelphia June 23. Dad is tenor sax player and arranger with Leo Zella band.

ROSS—Son born to Mr. and Mrs. Mickey Ross in Pittsburgh, June 29. Dad is with Baron Elliott's.

BAER—Seven pound boy born July to Mr. and Mrs. Bill Baer in Milwaukee. Dad is bandleader there.

HERBERT HAMPTON SIX—Born recently in Independence, Mo., to Mr. and Mrs. Herb "Chicken" Six. Dad is Kansas City pianist.

TIED NOTES

EDISON-SANFORD—Harry Edison, trumpeter with Count Basie, and Birtie Sanford of St. Louis, in Crown Point, Ind., recently.

WILEY-COSTELLO—Earl Wiley, veteran drummer now leading his own band at McGovern's Liberty Inn, Chicago, to Miss Joanne Costello, singer, July 8 in Dubuque, Ia.

HARWOOD-ROWELL—Wally Harwood, tenor saxist, and Sylvia Rowell, violinist, in Portland, Me., June 17. Both are on WCSH staff.

MASTRI-JARVIS—Dan Mastri, bandleader of Brad Hunt's orchestra, and Alberta Jarvis, singer, in Pittsburgh recently.

BARBIROLLI-BOTHWELL—John Barbrolli, conductor of the New York Philharmonic, and Evelyn Bothwell, oboe player, in London, July 5.

GILLIAM-WOOD—Lloyd Gilliam, of Sammy Kaye's band, and Jenny Wood, Hawaiian dancer with the "Hellzapoppin'" show, recently.

EGAN-KLEMMER—Andrew Egan and Eleanor Klemmer in Trenton, N. J., June 28. He's saxist in staff band at WIP, Philly.

PETERSON-VOLMER—Harvey Peterson and Evelyn Volmer in Reno, June 24. He's comedian—pianist at KFO-KGO, San Francisco.

FIELDER-BASSETT—John Fielder, San Antonio leader, and Mary Bassett, married in San Antonio June 19. She's vocalist with the band.

OLSEN-PILCER—George Olsen, the bandleader, and Clara Pilcer, in New York City June 20.

LINDSEY-HUBENAK—Shirley Lindsey, saxist with Everett Hoagland's orchestra, and Alice Hubenak, in Fort Worth, June 18.

MILLER-RAYMOND—William Miller, of Glendon Olsen's band, and Maurita Raymond, in Chippewa Falls, Wis., June 18.

LOVEJOY-WILLIAMS—Frank Lovejoy, radio actor, and Frances Williams, singer, at Teaneck, N. J., July 1.

LOST HARMONY

MRS. HORACE HEIDT divorced from the bandleader in Nevada recently.
MRS. ELWYN ROBINSON divorced the guitarist in Independence, Mo., June 26.

JULIA BRUNER BELASCO divorced bandleader Leon Belasco in Reno June 6.
FINAL BAR

JOHNSON, Margaret Lucille (Countess) Johnson, 28, died of tuberculosis at her home in Kansas City, Kan. last month. She was a pianist, had played with Andy Kirk during illness of Mary Lou Williams.

BACH, Hugo, 76, cellist and band director, July 4 at his home in Milwaukee after a long illness.

HANCOX, Leland F. (Les), 28, member of a brother radio team known as the Banjoists, drowned in Saratoga Lake, July 4.

PHILLIPS, Ben, 51, of pneumonia in St. Anthony's Hospital Rock Island, Ill., July 1. Was a tuba soloist.

KING, Tempo, 24, bandleader, June 26 in New York after an illness of several weeks.

DENNIS, Alfred L., executive of several New Jersey musical organizations, who precipitated a controversy last fall by protesting the swinging of classes, died in Newark July 8.

HARDY, Will E., oboe leader, at the age of 86 in his home at Oak Bluffs, Mass.

STRAUB, Maurita, 42, music publisher, in Chicago July 9 of a brain tumor. Had been associated with Mills Music for past 10 years.

VAN PRAAG, Henry, 89, cellist with the New York Philharmonic for 26 years, June 29 of heart disease at Roosevelt Hospital, New York.

FRASER, Helen, 78, Detroit musician, June 20 at her home there.

HENLEY, Homer, 67, musical director, June 23, in San Francisco. Former president of the Musicians' Club of S. F. and until recently Northern California head of the Federal Music Project.

ROBINSON, E. W. (Buddy), 48, Jackson, Miss., musician, died at his home there June 23.

MEKER, Frank S., bandleader and director of Meker's All-American band, died June 23 at Lutheran Hospital, Ft. Wayne, Ind.



Home Cookin', New Orleans Style . . . When some of the boys in Bob Crosby's band went home to New Orleans last month for a short rest, the first thing they did was head for a good eating joint. Here they are shown about to gorge themselves. Left to right—Max Blanchard, *Doves Band's* Orleans representative; Ray Bauduc, drummer; Eddie Miller, tenor saxist, and Irving (Fasola) Prestopnik, clarinetist.

Galveston Union Aids Baby Quads

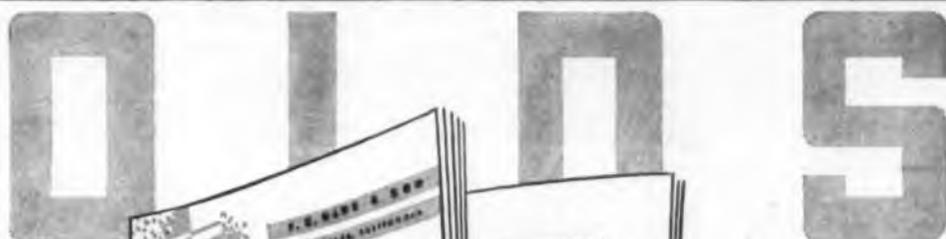
BY GORDON STRACHAN

Galveston—Local 74, AFM, one of the most successful labor groups in the Texas Gulf section, demonstrated its financial stability last month by making a donation of \$20 for a housing fund for Galveston's famed Badgett quadruplets, four little girls who are six months

old now. John Ragone, secretary of the local, presented the check to the housing fund committee in behalf of Local 74, including members of the Galveston Municipal Band.

Bloom Joins Dorsey

New York — Mickey Bloom, former Hal Kemp trumpeter, took Pee-Wee Irwin's place with Tommy Dorsey last month. The move is only temporary.



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What Broke Up Goldkette's Band?

\$3,500 Weekly Payroll for His All-Stars Was One Factor

BY WARREN W. SCHOLL

Twelve years ago this fall the greatest pioneer hot band of them all disbanded after an existence that was as unprofitable to its leader as it was important in paving the way for development of today's "swing" orchestras. Everybody is pretty unanimous in rating the Jean Goldkette band of 1926-27 tops "for the period," but in view of the general sterility of today's jazz, I see no reason for not extending the qualification to include the present.

Oddly enough, Goldkette never personally contributed one original idea in developing the great orchestra carrying his name, and he rarely made personal appearances with the group. A recognized concert pianist in his own right, he always professed a sincere interest in hot jazz and the fact that his orchestra was an expensive financial investment didn't prevent him from holding it together two years before disbanding the outfit. A weekly payroll of \$3,500 or more, continual offers from rival leaders, plus bad investments in other branches of the music business finally brought the dissolution of this all-star group in the fall of 1927.

Russ Morgan Changes Things
All of which is getting ahead of the story. Back in '26, Goldkette was directing a conservative outfit that had no particular distinction other than being undistinguished. When Russ Morgan joined the group he changed the personnel about 100 per cent (except for Fuzzy Farrar) and, according to Morgan, procured Ray Ludwig, Eddie Lang, Doc Ryecker, Joe Venuti, Don Murray, Chauncey Morehouse and Steve Brown for the new outfit. The addition of Spiegel Wilcox, Fud Livingston, Jimmy McPartland, Howdy Quicksell, Iszy Riskin and Bill Rank completed the lineup as it stood in '26 before Bix or Tram joined.

In spite of the band's popularity with musicians and early connoisseurs of hot jazz the group didn't fare very well with the Victor record company, being compelled to play second-rate popular tunes rather than special hot arrangements. There are, however, occasional flashes of inspiration in even the sloppiest pop numbers recorded for Victor by the Goldkette group of this period; therefore I am including the entire list of recordings made by this all-star band.

Here's Complete Discography
After all, the group didn't record very often, and in many cases it is distinctly important to know what took place on records that ordinarily would be passed by the uninformed collector.

Goldkette Recordings 1926-1927
Victor 19947, *Dinah and After I Say I'm Sorry*. Recorded Jan. 28, 1927.

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an excellent example of his ability to take a tune however trite (and believe me this one is trite) and play it nearly straight in his unmistakable style. During the second chorus Eddie Lang plays single hot string guitar accompaniment to a generally nauseous vocal refrain by a unimportant tenor. As for the waltz on the reverse, forget it!

Vic. 20273, *Sunday and I'd Rather Be the Girl in Your Arms*. Both recorded Oct. 15, 1926. Bar-

ring the vocal chorus, *Sunday* is quite good from beginning to end, being one of Bill Challis' earliest Goldkette arrangements. Bill Rank and Joe Venuti take solos in the second chorus with Rank's efforts bordering slightly on the corny. Real excitement is provided in the final chorus where Bix leads the brass section in a typical ensemble passage. Murray, by the way, is featured for 8 bars in the middle of the closing chorus. The other side is an awful tune, but the Goldkette rendition has two saving graces—a Venuti-Lang duet with startling bass accompaniment by Brown and a short spot of Tram's C-Melody sax in final chorus.

Vic. 20300, *Just One More Kiss*. Recorded Oct. 15, 1926. This is hopelessly bad, and it is difficult to believe that such a collection of talent could play with so little en-

thusiasm as undoubtedly was the case here.
Vic. 20466, *I'm Looking Over a Four-Leaf Clover*. Recorded Jan. 28, 1927. Venuti and Trumbauer are featured for the entire second chorus. But the real interest in the number centers around the fine work of Bix improvising against a straight background in the last chorus. What formerly was an indifferent performance suddenly perks right up when Bix's powerful cornet pops through the rest of the band in the section.

Warren Scholl's Goldkette discography will be concluded next month.—EDS.

Cheatham Is Ill
Nashville—Forced to retire from Cab Calloway's trumpet section because of illness, Adolphus (Doc) Cheatham last month returned to his family home here to rest. His spot was taken by Mario Bazuu, formerly first trumpet with Chick Webb.



"Bix"



—Les Zacheis Photo

In Memoriam . . . This simple stone, at the head of a grave in Oak Dale cemetery, in Davenport, Ia., marks the resting place of Leon (Bix) Beiderbecke. It was just eight years ago this month, on August 6, 1931, that Bix died. This photo was taken by Les Zacheis of Cedar Rapids who a few weeks ago unearthed a rare cache of Bix-Wolverines records on the old Claxtonola label, many of which have never been issued before. Beiderbecke's part in the old Jean Goldkette band is told in the accompanying story by Warren W. Scholl.

1926. Personnel approximately as listed above. *Dinah* was arranged by Russ Morgan and is particularly notable for its inclusion of the first hot string bass solo ever recorded. Steve Brown was the man responsible for this innovation, a stunt he devised long before he joined Goldkette. *Dinah* still sounds modern in several spots, the ensemble sax chorus being one of them. Last chorus features half-chorus of Don Murray's clarinet against the Brown bass solo, and the final 8 bars are played with all the abandon any modern band could muster up. Venuti and Rank each take 8-bar hot solos earlier in the record. Outside of a half-chorus of Venuti on the reverse, *Sorry* can be passed off without comment.

Vic. 20270, *Idolising and Hush-abye*. Both recorded Oct. 12, 1926. In the first, Bix is featured in the verse using a derby for a mute,



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SULLY MASON } Orch.
MORTON GREGORY }
HUB LITTLE } Jack
JOHN VAN EPPS } Loggarden
ART ST. JOHN } Orch.
ERNIE CACERES }
CLINTON GARVIN }
FRANK GALLODORO } Paul
ART DREILINGER } Whitman
FRANK SIMIONE } Orch.
SAM SACHELLE } Jan Savaris
ED CLAWSON } Orch.
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Critics in the Doghouse

Stuff Smith Examines Stuff Smith

Stuff Smith

"I try to give the public a combination of entertainment, comedy, novelty and swing. Variety is the keynote."

Those are the words of Stuff Smith, in reviewing his band. "We can, and do, play rumba, fox trots, waltzes, boleros, swing, corn (if our patrons insist) and light classics," Stuff says. "In fact, we cover the entire field of popular music—the current tunes as well as all the old standards of both sweet and swing." Commenting on his policy of his small band, Smith declares: "I once had a 16-piece combination. It didn't last long, and I'm not sorry it didn't. I like a small combo because it gives more freedom. Our entire repertoire is built around that idea."



Stuff Smith

menting on his policy of his small band, Smith declares: "I once had a 16-piece combination. It didn't last long, and I'm not sorry it didn't. I like a small combo because it gives more freedom. Our entire repertoire is built around that idea."

HISTORY OF LEADER AND BAND:

Leroy (Stuff) Smith was born in Portsmouth, Ohio, in 1909. His family moved to Cleveland, and he spent most of his boyhood there. He attended Central High School in that city, and continued his education for several more years at North Carolina College. His musical education was gained by private study on the violin, plus actual playing experience. He studied the guitar to acquaint himself with chord structure, and the balance of his knowledge of harmony and arranging he obtained from books.

At the age of 15 Stuff joined a show called the Aunt Jemima Review, in which he played fiddle and danced. In 1926 he joined the Alphonso Trent band of Dallas, Texas, and remained with this outfit for four years. The Trent band played a 14-month stand at the Adolphus Hotel in Dallas. Soon after leaving Texas, Stuff migrated to Buffalo, N. Y., where he was married, and where he organized his first band. That was in 1930.

At New York's Edison

The Stuff Smith organization spent the next five years in Buffalo, remaining for long stands at three different spots in that city—well over two years at the Little Harlem; a year at the Vendome Hotel; and about two years at the Silver Grill. Then the band went to New York for a run of two seasons (1935-36), and the name of Stuff Smith and the Onyx Club became almost synonymous. After that the band moved to the West coast, holding down the bandstand at the Famous Door (in the movie colony) for about a year. The band returned to the Onyx in New York for seven months, moving to the Merry-Go-Round Bar in Newark, N. J., for five months after the Onyx engagement. A theater tour followed, and early 1939 found the band in the Blue Fountain Room of the LaSalle Hotel in Chicago. By mid-May Stuff and his boys had completed a 4-month run. Theaters followed, then the boys went into New York's Hotel Edison, where they are playing now.

THE BAND:

The Stuff Smith band is just about everything that its leader claims for it. Above all, the band is entertaining, and the kind of music it puts out is extremely diverting. The variety offered probably accounts for the long runs which

seem to be characteristic of Stuff's bunch, obviously because it pleases a varied clientele.

Comedy acts include the Smith version of *Baby Come Back Home* and *Song of India*; good examples of the Smith swing style are *Caravan* and *Alexander's Ragtime Band*. As for the instrumentalists themselves, Stuff heads the list with his agile and swingly fiddling—done on an electric violin which

functions on the same principle as the electric guitar. He puts a lot of punch into his performances, and the whole band appears to gather its inspiration from him. Trumpeter Jonah Jones may well be ranked among the top-notchers, and the tenoring of George Clark is fine. Bernard Addison, the guitarist, deserves a special citation for his excellent work, and in a small group such as this, he gets plenty

of opportunities to exhibit his virtuosity. Sam Allen, the brilliant pianist who was associated with Teddy Hill for eight years, serves as a competent percussionist; as a soloist, he deserves more attention than he has thus far received. Bass (John Brown) and drums (Herbert Cowens) complete the Octet, and keep pace with the high standards set by the rest of the group. Smith himself does the arranging, but all the soloists are given opportunity to insert their individual ideas. Radio signature of the band is *My Thoughts*, an original Smith tune.

Burke Ork Signs For Vocalion Discs

Detroit—Added recently by John Hammond, Columbia record scout, Sonny Burke last month signed to record for the Vocalion label. Burke's band is comprised of young Detroiters and once featured Sammy Donahue's tenoring. Dot Mason is the singer. It's the band's first venture on wax.

Sharon Pease's famed column on swing pianists is a feature in DOWN BEAT every month.



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Union for Bookers?

Bookers are uneasy. They're in a spot where any one of them can be put out of business overnight. When the union execs forced them to obtain licenses issued by the union, in order to book bands, the bookers shrugged their shoulders.

When they realized the union could revoke that license at any time without any reason (the equivalent of destroying their business), they pooh-poohed the idea that such drastic action would ever be used against them. Bound to abide by the laws of the union, all the large agencies sent representatives to the annual AFM convention, to see what new restrictions might be imposed upon them.

There they were troubled by the defeat of a resolution because it might make it necessary for the union to give a reason for revoking a booker's license, the officials declaring they had wanted to keep the power of withdrawing a license without a trial or a hearing, or without the necessity of giving any reason.

With the democratic Weber at the helm, such autocratic power might never be invoked or misused, but with a dictatorial man at the head, the bookers suddenly realized that what started as an effort to clean up their business tactics, might easily become a political football that could drive any one or group of them out of business.

So the bookers are on the verge of combining their efforts toward regulating their own practice and toward sitting as equals around a conference table to govern their own action regarding the members of the AFM they deal with. They think it an intelligent move, and should by combined intelligence and sympathetic understanding obviate any necessity for the adoption of such a law as the one the AFM took under consideration.

Benny Goodman Signs Fletcher Henderson to Succeed Stacy—

(Continued from page 1)

cers. Today Lionel Hampton is considered a part of the Goodman group—although he rarely plays with the big band. Wilson is leading his own band.

Goodman wasted no time in presenting Henderson to the public. On his first Camel program, from here, he introduced "Smack" and had him play a solo with the band backing up the Henderson keyboard work. Daily at Golden Gate Exposition on Treasure Island Henderson has appeared with the Goodman gang. As far as can be learned, no adverse comment on Benny's move has been heard.

Estes Is New Alto Man

Goodman also added an alto man, Buford (Buff) Estes, 20-year-old former Kansas Citian, who was with Lawrence Welk in Chicago. Estes is another "find" of John Hammond.

Estes flew to Boston for an audition, returned to Chicago to work out his notice, and joined Benny here July 2. He's sitting with Clarence Bassie, tenor; Toots Mondello, alto, and Jerry Jerome, tenor, in the reed section.

Band Goes to Los Angeles

After playing a month here—during which time he boosted Exposition attendance to record proportions—Benny and gang moved south to Los Angeles to open at the Victor Hugo Restaurant August 10. The latter spot has always been a hangout for schmalz bands.

Goodman also cut his first records for Columbia in July. Possibility that an entirely new label, to

sell for 50 cents, will be introduced by Columbia in August exists. Original plan, however, was to have Benny compete with Artie Shaw's 35-cent Bluebird discs on Vocalion. Victor officials now say that Shaw will be placed on the 75-cent black Victor label, with Goodman missing from the list of that company's ace artists.

'Mutiny,' Cries Oklahoman

BY GORDON STRACHAN

Oklahoma City—It's mutiny in the meddy again!

Charging that the country's latest musical menace, "Three Little Fishies," is at least 26 years old and was lifted from a school textbook published in 1913, Ray Parr of *The Daily Oklahoman* has "added his two cents' worth to the growing list of verbal attacks against Hal Kemp's Saxie Dowell, who claims to have received the idea for the words from an old Negro folk song, "Down in De Meddy."

Supporting his theory, Parr quotes the following verse from "Story Hour Readers—Book One," which was printed in 1913:

OVER IN THE MEADOW

"Over in the meadow
Where the stream runs blue,
I lived an old in other days,
"And her little Sabas two,
"Sabas" said the mother,
"We swim," said the two,
"We they swim and they leaped
"Where the stream runs blue."

Musicians Off the Record



Muggsy Spanier, decked out in gold braid and brass buttons, was 12 when this photo was taken. He has his own little jam band now at Chicago's Hotel Sherman.



Dick Stabile, just 5 years old. Pic was snapped in 1914 at Coney Island when young Richard and his sister Connie were enjoying the ferris wheel and other attractions. Dick hadn't seen a saxophone at the time.



Jimmy Dorsey, cornetist extraordinary, as he appeared in Shenandoah, Pa., when he was 13. It was several years later that father Tommy Dorsey, Sr., taught Jimmy to play alto sax and clarinet.



"On our broadcasts, the folks won't know the difference."

CHORDS and DISCORDS

Why Not Employ Colored Jazz Critics?

Hamilton, Mass.

To the Editors:
Jazz enthusiasts around Boston are getting pretty fed up with the so called swing critics' pitter patter. They seem to be mistaken as to what criticism really is. It is neither to find fault nor display the critics' influence but to "know the beat that has been thought or said in this world"—

Matthew Arnold. This can apply to music AND should. The most successful critics seem to be those who make violent statements without being very sound. I don't see why they can't get

colored critics, who really know what they are talking about and can sense true jazz far better than us whites. After all, they ARE jazz, practically. I find that an ordinary colored tap dance teacher knows much more regarding jazz, swing, etc., than one of our most famous critics by just talking to them. Can't we break the awful color prejudice and get some decent critics, which would in turn further the cause of non-commercial jazz?

SALLY SEARS



Sally Sears

Did Miss Sears see Duke Ellington's criticism of American dance bands in the July Down Beat?

Readers may be interested in knowing that Miss Sears recently wrote a tune called *Sub-Deb Blues* which Count Basie recorded for Vocalion. The lyrics, sung by Helen Humes, were written "because I had to express my feelings," Miss Sears said. Her father is Francis P. Sears, Boston millionaire. She attends Foxcroft school, where tuition is \$4,000 a year plus \$1,000 for horse riding and other extras, according to George MacKinnon, widely read columnist of the Boston *Daily Record*.

What do musicians think of Miss Sears' suggestion? Our editorial pages are open for pro and con discussions of her argument.—EDS.

'Unprecedented AFM Convention Coverage'

Jefferson City, Mo.

To the Editors:
The July issue of DOWN BEAT contained by far the best reports of the AFM convention published by any trade journal. The pictures were excellent. I consider your coverage unprecedented in the history of the AFM conventions.

A. B. JACKSON JR.
Radio Station KWOS

To the many others who complimented us for the AFM convention spread, our sincere thanks.—EDS.

Chinese Musicians Pay \$1.75 For a Down Beat

Shanghai, China

To the Editors:
I have left Japan and am located here now. With strict police regulations, the ballrooms of Japan have rather gone to pot. There are around 400 musicians in Shanghai, mostly Filipinos, Rus-

sians, Jewish refugees and as far as I can ascertain, about six white Americans and seven Negroes. There is only one place in town where you can buy DOWN BEAT regularly—and copies sell for \$1.75 each in Chinese money.

For Americans who care to write me, I can be reached in care of the American Express office, Shanghai.

TOMMY MISSMAN

"Doing Well, Thanks"

Cincinnati, O.

To the Editor:
Please register a gripe against the Cincy local for the stiff intimation and dues without much to offer in return. We have a fine 12-piece non-union band which really gives for the customers, as opposed to playing stock pops all night. . . . Each week we receive calls from union men wanting to go with us. It's too bad because we are all for the local but 100 bones is a lot of money and all 20 country clubs are still on the blacklist, so we are "doing very well, thanks."

I'd like to see something constructive done about the matter, however.

JIMMY MATSON, Pianist
Ches Wahle's Orchestra

Celestial All-Stars

Brookline, Mass.

To the Editor:
Chick Webb and Tommy Ladnier died in June. Herschel Evans died in February. Many other famous jazz immortals are dead.

Your editorial (page 10—July issue) gave me the idea of forming an all-star celestial band. Here's the one I selected:

Bix Beiderbecke, cornet; Tommy Ladnier, trumpet; Herschel Evans, Frank Teschmaker and Cecil Erwin, saxes and clarinets; Chick Webb, drums; Pinetop Smith, piano; Eddie Lang, guitar; Jimmy Harrison, trombone, and Bessie Smith, vocals.

I think this band would cut any band on earth today. What do you think?

ART NESTOR

Predicts a Showdown

New Haven, Conn.

To the Editors:
... What will happen to the thousands of musicians that are not willing to book through the big offices like MCA, etc.? Many of these men, due to home ties, connections with symphonies and being of middle age, are not in a position to form or join name bands and gradually are being forced out of the music business. These men are in no position and have no de-

(Modulate to page 13)



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Over a Half Million Records of these Andrews Sisters have been passed over the music store counters to you Joes, and so at the National Swing Club of America's big jazz jamboree held at the Hippodrome in New York several weeks ago, the club's president, Ed J. Harris, bestowed upon the comely Andrewses one of its trophy awards and also a silver disc record in recognition of the gals' combined contribution to American jazz. At the same event several of the most prominent names in jazz music also received similar awards. Left to right are Maxene, Harris, Patti and LaVerne.

'Anti-Swing Talk Gives Me a Pain,' Says Lopez

Chicago—"I'm sick of this rot about swing music," says Vincent Lopez. Caught between shows the other night at the Chez Paree, Vincent pointed out how several universities recently came out with polls which purportedly showed that students on the campuses abhorred swing.

Is Swing an Escape?

One of the profs even went so far as to say "Swing is an escape from a world gone mad." "Certainly swing and swing dancing are an escape," Lopez pointed out, "but so is all music; all dancing. So is art. You look at a beautiful picture of a landscape. It isn't real, it's a picture. You like it not only because it is beautiful but because it takes you away from reality.

'Golfers Are Crazier'

"The business man who plays golf looks at a jitterbug dancing and thinks the dancer is insane. But the same business man will go to a golf course and chase a little white ball around the grass all afternoon. I've seen them out in snowstorms and rainstorms. When you put swing dancing and golfing together, which is the craziest? A great big hulking man playing with a little ball or a couple of youngsters pouring out their energy to the strains of a swing band?" Vincent warns not to be fooled by the song industry's pronounced swing away from swing in favor of ballads. It doesn't mean that swing's death knell has been sounded, he advises.

"What it does mean," said he, "is that music publishers have found the swing tunes are hard to sell. The sheet-buying public is not the jitterbugs, but persons of more mature age. The latter, more conservative, go in more for the melody of ballads than the hot rhythm of swing tunes.

We'll Swing 20 Years From Today
"A swing tune, with its emphasis on rhythm rather than melodic pattern, doesn't sell copies for another reason. Its sheer simplicity makes it, but at the same time breaks it,

from a sales viewpoint. After it's heard on the air a few times, the jitterbugs know it by heart. This obviates the necessity of them buying a copy to study its harmonic construction. Tunes like "Deep Purple" or "My Reverie" have a more intricate melodic scheme. Hence they offer a bigger incentive for a looking-over via the family piano.

"But let's have no more about swing's slipping. That's just rot—and a way for college professors to get publicity." Lopez said Americans would be swinging along in jive tempo 20 years from today. It's here and it's going to stay, he thinks.

Petrillo, Brenton Make AFM Survey

Chicago—James C. Petrillo, prexy of Chicago's AFM Local, and Harry E. Brenton, national treasurer of the AFM, Boston, are conducting a survey of operations and activities revolving around television with an eye towards regulating employment of musicians. Their findings will be acted upon by the AFM national executive board later. Until the AFM takes action, all locals have been instructed not to make any contracts regarding television broadcasts or roadcasts.

Tilton Back in Harness

Hollywood — Martha Tilton, blonde singer with Benny Goodman who was forced to retire from the BG crew in May because of ill health, is back singing again at the swank Cafe La Maze with Bobby Sherwood. Her health reported "greatly improved."

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WHO'S WHO IN MUSIC

Presenting Woody Herman's Band

WOODY HERMAN—Clarinet and vocalist. Organized own band when but 10 years old. Formerly with Isham Jones and Gus Arnheim. Hobbies include art, night life and riding. Favorite swing band is Bob Crosby and sweet band, Andre Kostelanetz. Style greatly influenced in early years by Coleman Hawkins. Dislikes booking agents and likes good comedians. Just 28 and married.

WALTER YODER—Bass. Born in 1914. Has been with Herman for three years. Got his start with Maw Walker's Rhythm Five. Likes sports, movies and fishing. Home town is Hutchinson, Kas. Favorite soloist is Pop Foster.

MY WHITE—Guitar. Born in Boston, 1915; the youngest man in the band. Admires solo work of George Van Eps and Teddy Wilson. Work greatly influenced by Van Eps. In 1930 had band of his own, called My White's Jazz Pal. Wrote "River, Red Blues" and has only been with band six months.

TOMMY LINEHAN—Piano. Got first job with Buddy Wakelee in 1928. Has been with Herman a little over two years. Favorite band is Jimmy Dorsey and "any band with good strings." Goes for Paderewski and Jose Iturbi. Never studied harmony; just picked it up as he went along. Won't get up before noon. Home in North Adams, Mass.

RAY BOPPNER—Tenor Sax. Calls Hartford, Conn., home. Has been with Woody Herman two years and is single. Hates blondes. Likes Sammy Kaye and Andy Kirk. Favorite solo work of Jimmy Dorsey and Jackson Teagarden and likes sports. Mother plays piano and father, melophone.

FRANK CARLSON—Drummers. Has been playing drums five years. Formerly played with Gene Kardos, Clyde McCoy and has recorded for Herman Katzmor. Style greatly influenced by Baudius and McKinley. Likes Bob Crosby and Gray Gordon. Has been with the band for 2 1/2 years.

JOE BISHOP—Flugelhorn. Born in 1907 at Monticello, Ark. Started out with Louisiana Ramblers. Later played with Al Kata, Austin Wylie and Isham Jones. Composed "Blue Prelude," "Out of Space" and "Blue Evening." Thinks Bob Crosby and Casa Loma are the best bands. Sold on soloist Louis Armstrong and Pinetop Smith. Hobbies are sports, movies and cards.

"STEADY" HORACE NELSON—Trumpet. Born in Jefferson, Texas, and attended Trinity U. Joined Herman 7 months ago. Got start with Doc Ross in 1933. Has jobbed with Metropolitan Theater and Bobby Mescher. Wrote "Lost Love," recorded by Fats Waller for Victor. Thinks Bob Crosby and Casa Loma are tops. Favorite soloists include Jack Teagarden, Harry James and Jimmy Dorsey. Hates jitterbugs and loves mellow swing. Mother plays piano and father plays "anything with strings."

CLARENCE WILLARD—Trumpet. Attended Syracuse University. First professional job with Harold Austin. Is married and has a son, 3. Influenced, he says, by Dix. Favorite instrumental soloist is Lebert Lombardo. Likes Bob Crosby's band. Pet peeve, a straight man and pet like, comedian.

MARION "MAC" MCCORQUODALE—Trumpet. Born in Orange, Texas in 1912. Previously with Cliff Mandy, Nerry Mulligan and Clyde Lucas. Attended Texas U. and Minnesota U. Hobbies are sports, movies and bridge. Likes Paul Whiteman and tango in (Replaced in band by Bob Price in June—Eds.)

NEAL REID—Trombone. Home town, Pine Bluff, Ark. Got his start when only 12 years old with Virgil Howard. Later played with Dick Cuneo, Variety Nine. Wrote "Bathtub Blues" (as yet unpublished). Is university graduate. Thinks Woody Herman has the best band, and rates J. Teagarden as best soloist. Likes hunting dogs and hates lap dogs.

"SAXIE" MAYNARD MANSFIELD—Tenor Sax. Born in 1910 and has been with Herman since the beginning. Formerly with Isham Jones, Ken Middleton and Henry Lange. Is married and has daughter 4 years old. Hobbies include sports, flying, movies and fishing. Hates reads and jirks. Likes lemon pop.



—Courtesy Bob Doucetta

Before and After . . . Bob Price and "Wee Willy" Willard of the Woody Herman crew check results of a "before and after" tonic used by Willard during the band's Chicago Trianon engagement. Looks like the stuff failed.

JOSEPH ESTREN—Sax. Alto. Doubles on Clarinet. Got first job in 1926 when he was 13, with Blue Bell Serenaders. Later played with Yale Collegians, Charlie Barnes and Vincent Travers. Made recordings with California Ramblers. Goes for good symphony music. Pet peeve—Tennis.

JULIAN "PETE" JOHNS—Alto Sax. First professional date was in 1921 with Osborn's Novelty Orchestra. More recently played with Johnny Hamp, Jan Garber, Mui Hallett and Merle Jacobs. Has been with Woody 18 months. Likes music, but not the business end of it. Hobbies include fishing, art, cameras and agriculture. Father sings and mother plays piano. **FAT DEXTER**

Guy Lombardo's Ork

GUY LOMBARDO—Violinist, but never plays it with his orchestra. Based in London, Ont., Canada with brothers, Lebert, Carmen and Victor. Organized a 5-piece combo in London, got a start playing for \$15 a night at private parties. Took his band to Cleveland in 1923, where the band developed its famous style. Reputed today to have made more money as a bandleader than any other, and enjoys the distinction of being a truly top drawer maestro for more than a decade.

CARMEN LOMBARDO—First alto sax, flute and clarinet. Sings all solo vocals with the ork and takes the lead when the trio sings.

LARRY OWEN—Third alto sax, clarinet. Joined the band in 1925 and sings baritone in the vocal trio.

LEBERT LOMBARDO—Trumpet. Takes all solos on the instrument and widely imitated by other soloists in American sweet bands. Also sings.

FRED KREITZER—Pianist. It is he who plays the rums that distinguish Lombardo's arrangements.

FRANK VIGNEAU—Second pianist. Vigneau mans the Virginale, which sounds similar to a harp or amplified zither. Joined band in 1924.

FRED HIGHMAN—Tenor sax, flute and clarinet. Joined band in 1923. Sings tenor in the vocal trio with Carmen and Guy.

DUDLEY FOSDICK—Melophone. Joined band in 1924.

VICTOR LOMBARDO—Baritone sax, clarinet. Although he was reared with his brothers, he did not actually join the band until 1927.

JAMES DILLON—Trombone. Another "original" with the ork.

GEORGE GOWANS—Drums. A charter member.

FRANCIS HENRY—Guitar.

BARN DAVIES—Tuba.

BOYD BUNCH—Arranger. Has been knocking 'em out for the Lombardos since 1927.

Hi-De-Ho! No More Of Them for Cab

New York—Cab Calloway will feature ballads, soft shoe dances and the blues singing of Sister Rosetta Tharpe when he takes to the road with his band this fall. Cab says he's through with ho-de-hoing and plans to concentrate on straight singing.

Chester's New Combo

New York—Fronting the band with his tenor sax, Bob Chester has organized a new combo here. H. John Gluskin is his personal rep. Chester, a Detroit native, is taking his crew to the hinterlands to round it into shape, with prospects for a New York hotel spot in the fall bright.

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Things a Mess, So Dowd Cleans Up With Music

BY DAVE DEXTER, JR.

Michigan City, Ind.—Musically speaking, things were a mess at the Indiana State Prison here 14 months ago.

Then Alfred F. Dowd took over as warden.

The first act of the new warden was to hire Robert McQuaig as music supervisor. The second found Warden Dowd spending a lot of money for instruments. The third resulted in the organizing of three musical groups—a 15-piece swing band, a 35-piece "Number One" band and a 20-piece "Number Two" band, all comprised of inmates.

The "One" group is composed of prisoners who have had experience with their horns, and is used today at concerts, at athletic events, at church meetings and also for marching the lines to and from all meetings inside the walls. Standard overtures and grand opera selections, as well as current pop tunes, are played. The music is kept in a huge library in cabinets and is available at a moment's notice.

Use Promotion System

"The 'Two' band," says Warden Dowd, "might be called an instruction class for beginners and for men with very little experience. We teach these men individually, and when they are proficient enough, they are placed in the 'Number One' band. Thus we have a definite incentive for diligent practice."

The prison's recreation fund is dipped into to buy horns and uniforms.

Swing Band at Movies

"Take our swing band," points out the warden. "It plays all the hit songs and keeps in step with the bands we hear on the radio daily. The swing band plays at picture shows, and occasionally for vaudeville and minstrel shows put on by the inmates. It utilizes a public address system, and vocalists frequently are featured."

All inmates except those under sentence of death are eligible for these bands. If a man joins one of the bands, the warden considers that his work. Prisoners have to practice constantly. Bands and orchestras from Michigan City and other towns nearby come inside the walls to play concerts often, and it is a fact that such programs are invariably well attended and "thoroughly enjoyed," as the warden puts it.

Pays High Tribute

"Music in prison serves as a means of expression, is a refiner and mental stimulant, improves the morale of the men, provides recreation and a sort of entertainment which points upward, and often enables men to enter a new field to earn their livelihood upon release," Warden Dowd concludes.

Which is about as high a tribute

to "music in prison" as we have found yet.

This concludes Dave Dexter's series of short articles which revealed, in the six months they ran in *Down Beat*, just how and with what success music is being utilized in some of America's largest state penal institutions.—EDS.



—Courtesy Charles Hillman

Only 14, Inez Pence of Denver landed a singing job last month with Jimmy Greer's band at Denver's Lakeside Park Ballroom. On July 23 Inez appeared on the Fitch "Bandwagon" show with Ed Young's band. Now Inez wants to "take a stab" at the movies.

New Cuban Union Is Out to Make Jobs

BY ALEXANDER de la VEGA

Havana, Cuba — The Asociacion Nacional de Conjuntos Musicales (Cuban Association of Musical Ensembles, the recently formed Cuban musicians' union) is working hard to induce the Cuban Congress to establish a law to compel theater managers to employ orks.

The executive board of the Asociacion is negotiating with representatives of independent radio stations to agree upon contracts similar to those already in effect with affiliated stations. It also hopes to adjust the matter of electrical transcription with indie stations, many of which can't afford live music.

The new Asociacion is also working on a "reciprocity pact" with the AFM, in an effort to effect closer cooperation in interchanging Cuban bands with those of the States.

Chords, Discords

(Continued from page 10)

sire to travel hundreds of miles between one-night stands.

It is really unfortunate that this is happening, as these musicians have been the backbone of the AFM for years and now have to sit idle and see name bands walk in and take away their business. I can see the time coming when there will be a showdown between the Federation and the bookers. The quicker the better.

EDWARD WITTSTEIN, Wittstein's Orchestra, Inc.

Ennis Band Renewed

Hollywood—Putting to an end rumors that the band would not get a return call to Bob Hope's Pepsodent NBC radio show when the show returns to the air September 3, Skinnay Ennis signed a renewal pact last month with the show's sponsors. Ennis, besides singing, serves as a butt for Hope's humor.



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BERNIE'S TRUMPET SECTION—Left to right: "Bud" Sawyer, "Bunny" Snyder, Harry Waldman—all play Conn 22B trumpets.

BERNIE'S 1st CHAIR MEN—Left to right: Ben Bernie; Bunny Snyder, 1st trumpet; Alfred Evans, Musical Director; Mennie Prager, 1st saxophone.

Left to right: Mennie Prager, Frank Myers; both play 10M Conn tenors; George Bone, also in sax section, plays 10M Conqueror alto.

On The Beat

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

THE QUESTION

Just what is "Chicago style" and how does it differ from any other "style" of playing jazz?

THE ANSWERS

JACK TEAGARDEN, trombone-leader: "Well, for one thing, Chicago style is a hotter style than most other kinds. And some of those boys who originated it—Jimmy McPartland, Tesch, Freeman, Pollack, Goodman, and Joe Sullivan—are really the masters in my mind."



Chicago style was created by those fellows—Jazz Stacy and Dave Tough are a couple more. That was back in the 1920's, when the boys used to play together out at White City, and in the days when Benny Pollack had his band around town and all those guys used to jam in prohibition back rooms. You can put me on record, too, I think it's a wonderful style."

JOE BUSHKIN, piano, Bunny Berigan band: "Chicago style, to me, means a type of music that's played by a certain class of musicians who look 'way beyond the written arrangement, and who think about the music while they're playing. They think of ideas that they can use in taking solos around the notes they're reading. I think Chicago style is distinguished by a rhythmic melody that shows creative ability; it's not just a bunch of licks lifted from *Hold Tight* or *A-Ticket A-Tasket*, the way so many guys are playing today. Those early Chicago guys influenced this stuff we're playing today more than people realize."



PARNELL GRINA, bass and vocals, Lawrence Welk band: "In my opinion the Chicago style is an exceedingly swing style. In spite of the fact that both sweet and swing bands predominate in certain spots of the Windy City, the majority of the musicians eat and sleep swing."



To me a typical Chicago style band is one consisting of a loud open brass section, full saxes, definite four beat rhythm with the hides outstanding, and a riffing ensemble, and first rate swing it is."

BOB KIRK, tenor sax, Griff Williams' band: "Whenever you find a group of musicians of the same temperament and with similar ideas you find the inception of a style. When this business was in knee pants the Chicago style was started by a few outstanding Chicago horn blowers of that time. These creators showed a musical imagination that has not since been equalled. As an art grows and in growing loses the identity of its earlier fundamental mannerisms, so the Chicago style, in its pure sense, has almost been lost to be mixed with newer and



different styles being created—as was the Chicago style — by a talented minority, and being copied by the rest of us."

"MIDGE" GREGORY, guitar, Joe Reichman band: "Our arranged swing today owes a lot of its characteristics to the Chicago style. The style originated in little jam combinations in the early days of jazz in Chicago. Nowadays musicians can just go out and copy any of dozens of guys and that immediately stamps them as swing artists. But the real artists of jazz are those fellows—including Allan Reuss, George Finley and all those fellows responsible for Chicago style—who actually created original music as did the New Orleans Negro and the Chicago white musician of the early part of the century."



Why miss out? Read DOWN BEAT regularly and get ALL the news ALL the time.

GUTBUCKET DRIPPINGS

Edited By Ted Toll

Many of us think that boogie woogie is great jazz music, and there are also those of us who think it is just so much—well—read this opinion:

To the Editor:
Woe to the swing fan who has to go through the ordeal of listening to boogie woogie playing. In two words—it stinks!

An example of this nightmare of swing is *Heavenly Tenor Train*, played by Bob Zarka on the Bob Crosby record. No wonder they call it boogie woogie. When it rattles the keys there is so much clatter that even the proverbial boogie man would be terrified.

There are many people who consider swing degenerating. What can they say about this horrible discord that sounds like a player piano out of commission? Most sincerely,
Arthur Levine

Well, that's one opinion. What do YOU think? And what do YOU think about what this next guy thinks of some of today's "greats?"
Chicago, Ill.

To the Editor:
It gives me great pain to find on the page of *Dave Beat* articles lauding the trumpet playing of such prositutes to the art as Harry James, Jimmy Berigan, and company. These gentlemen seem to have a certain amount of taste and occasionally they present solos

Malden, Mass.

fairly rich in ideas, but the horrible ratty tone and the unnecessary use of the slur as practiced by them, invalidates whatever else they might do to advance music. I can't seem to remember Bix Beiderbecke, Bobby Hackett, Manny Klein, Jimmy McPartland, King Oliver, Red Nichols, or Louis Armstrong finding it essential to convince people they were hot men by playing their horns to sound like a parrot screeching into a battered tin waste basket. . . . If it weren't for Harry James' recording of *Just a Mood* I should doubt that he had any conception of what a trumpet should sound like, and I do doubt that he can play like that now.

All this must not be construed to represent that I do not approve of the honest-to-god gutbucket styles of Muggsy Spanier, Costie Williams, Tenk Lawson, Bubba Miller, etc. . . . It's the loud, fast, rancorous music of the James-Berigan school that leaves me cold.

Yours respectfully,
Wayne Anderson

There is a very positive gent, as is the following Mr. Al Deane,

who advances some similar theory, to wit:

To the Editor:
The sooner everybody checks all the stinking orchestras like Barnet, the Dorsey, etc. (naming them in your Gutbucket Drippings column) the better it will be. They're just commercial corn outfits. Ziggy Elman, Harry James, George Auld (there's a prize apple for you!)—what a bunch of strictly second rate two-by-twos they are! Hot men, hey? They're just about hot enough to hire out to coal bear, but the trouble is they'd curdle it, too. . . .

If you want to know whom I like, I'll tell you some time in a ten page letter. They're certainly not those foul B-flat corn-on-the-cobbers I'm surprised no one mentions Art Shaw—another prizewinner! Duke Ellington and Count Basie have the only two first rate bands in the country. . . .

Sincerely,
Al Deane

*Shoot the letter to us, Al, chum.

Madriguera Weds Patricia Gilmore

Chicago — Ernie Madriguera eloped July 18 with Patricia Gilmore, NBC radio singer, to Crown Point, Ind., where in 18 minutes they obtained a license and were wed. Neither had been married before. Madriguera opened the next night at Chicago's Bon Air with his ork. He's 32 and she is 22.

Ambrose Rounds Up Men for New Band in London Nitery

BY LEONARD G. FEATHER

(DOWN BEAT'S LONDON REPRESENTATIVE)

After nearly nine months without any permanent band, Ambrose is once again in the news. He may get a combination together again to play at the famous Ciro's Club, which he has been trying to lease. The ironic part of this situation is that Ambrose was previously the owner of Ciro's, in partnership with Jack Harris, but sold out his interest after a series of disagreements with the co-bandleader-owner. Apart from occasionally getting a combination together for records and a few broadcasts, and sending his vocalists and featured artists round the music halls with an octet, Ambrose has been spending some of his time doing gigs with pick-up combinations. The other Sunday he flew over to Paris with a band specially to play at a party for the Duke and Duchess of Windsor.

Ambrose's rival and former partner, Jack Harris, is now firmly installed at the London Casino with a band which has been getting good notices, and is certainly up to the best British standards. (You can take that whichever way you like.) During a week at the Palladium recently the Harris band also accompanied the Dandridge Sisters, three charming colored girls from California who have started a variety tour of the country. During their stay in London they made their first recording session, accompanied by Ronnie Munro's Parlophone house band.

No Work for Americans

Openings for American musicians in Europe seem to be getting more and more difficult. There now appears to be much more serious action taken against foreign musicians in France than ever before. The English band under Joe Kaye which had a contract at a big Paris restaurant, was the victim of organized opposition and picketing on the part of French musicians, although Kaye was employing an almost entirely French band. It has now apparently reached the stage where no future contracts can be signed for any foreign band to work in Paris or other principal French cities. It does not seem likely that this will affect any stage appearances to be made by Jimmie Lunceford during his trip. "The Harlem Express" has his tour all set now; the Paris engagements are limited to a couple of concerts, and there is still no hope of his working in London. In fact the only bright light on the London news horizon is the fact that the British Broadcasting

Corporation decided to bring an one band broadcast from America every week during July, August and September, and that most of the bands being used in this series are swing groups. The first to be included were Bob Crosby, Count Basie, and Harry James.

Louis and Leon Prima Throw Bash in Albany

BY BART ZABIN

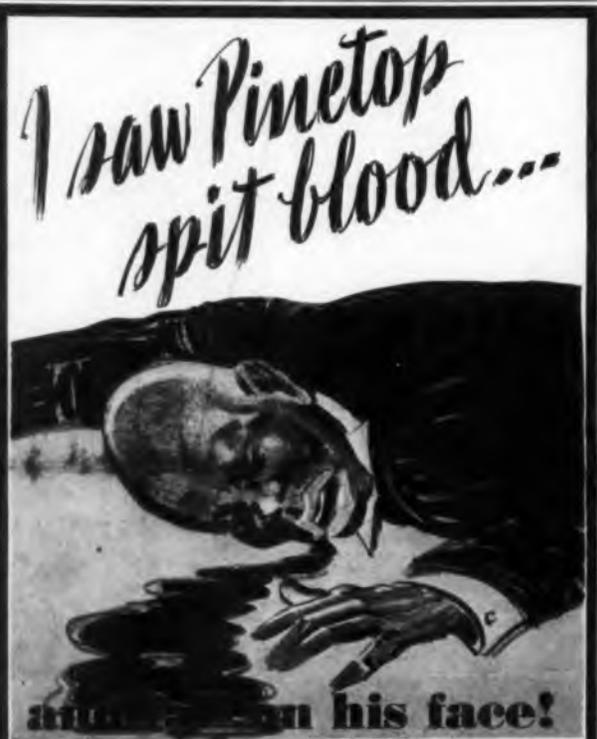
Albany, N. Y.—We're getting a taste of jazz at its best in the form of Leon Prima and band, who are at Dinty's here. Leon, like his famous brother, Louis, plays a mess of horn, and is backed up by a remarkable rhythm section and clarinet. As a brotherly gesture, Louis Prima sang a few songs with the band on a recent visit to Albany.

The best find in local talent of late has been Dot Denny, a little gal who plays a really fine blues piano. . . . Jerome Van Dusen still is at Big Charlie's, Harlem's gift to Albany. The place gets its name from its proprietor who stands about seven feet high and is almost as wide. When he tells the band to send him they really have to dig.

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Parson Acidmouth Screeches Gossip...

BY HAROLD JOVIEN

Chicago—Now that Garry (Jit-turbug) Morfit has "discovered" bands like Jack Teagarden, Bill Carlisen and other Chicago faves, we're awaiting the Sunday night Fitch "Bandwagon" show which will introduce Goodman, Shaw, the Dorsey, Basie and Ellington. One of the queer angles to the entire Fitch show is the fact that MCA, which supplies most of the bands for Morfit to "discover," has been selling some of those bands to ballroom operators in the midwest for years as "big name orchestras which have a national following."

Can't Morfit, Fitch and MCA get together and decide if the bands they air are "unknowns" or "big names?"

Haggart a Painter!
When Bob Crosby's daughter was born in June, Bing Crosby wired his younger brother: "You've nixed the Crosby 4-boy jinx, but watch out you don't pull a Cantor and turn up with four girls."

Bob Haggart, Crosby's bass man, is readying more paintings for exhibition. He already has several exhibitions at Chicago's Art Institute. . . . Jack Teagarden is responsible for many of the musicians' phrases, including "Solid Jack." . . . Jack Jenney has written a tune for a theme which he calls *Jack Jenney Rides Again*. . . . Jimmy Dorsey, at the Meadowbrook, cut loose the other night with a 22-minute jam session on *Midnight in Nova Scotia*. It was the longest tune ever played by a dance band on a national web.

DISCS VIA THE DIAL—Victor Records are on the air with a half-hour program over WENR, Chicago, every Friday at 8:30 p.m. (CDT) offering the latest swing and sweet platter releases. The firm previously used radio to plug and broadcast concert recordings. If the new venture is successful, a similar setup may be placed on stations in all the major cities. . . . No doubt the oldest "hot" radio recorded session is that headed by Eddie Onesty, Jr., and titled *Rock in Rhythm*. Recently celebrated his fifth consecutive year on the air and is still going strong. Airs every Tuesday, Thursday and Saturday afternoons over WHIP in Hammond, Ind. . . . An unanswered fan letter to Benny Goodman requested the following in-

formation: "Won't you please tell me which of your records are good for both A.C. and D.C. current?"

Eldridge Back on Air
Mailbox—Carl Wolkei of Los Angeles informs the Hot Air audience that station XEMO—860 kilocycles in Tijuana, Mexico has a program on every nite tagged *The International Sing Shop* offering righteous recorded jazz. On the air from 11 p.m. to 12 midnite west coast time or 3 a.m. eastern daylight time.

HOT AIR—Monday nites bring the Tommy Dorsey orchestra to the air for a solid hour. Show is on from 12 midnite to 1 a.m. (EDT) and emanates from the Hotel Penn roof.

Mighty good to hear the Roy Eldridge trumpet style on the air again—NBC, Thursdays and Saturdays. His gal vocalist, Laurel

Watson, sings very much akin to Chicago's Anita O'Day.

A complete broadcast schedule of your favorite orchestra or vocalist will be mailed to you upon request. Address inquiries to Harold Jovien care of Down Beat, 608 South Dearborn Street, Chicago.

At Last! Zurke's Personnel Listed

New York—Bob Zurke's new band, recording for Victor and handled by William Morris, includes:

John Gasoway, Chuck Dale, Larry Blaylock, Neal Bernardi, Sidney Stonebarn, sax; Nat Natoli, Starling Bose, Chelsea Quenley, trumpets; Vincent Grande, William Frickard, Art Fraser, trombones; Zurke, piano; Stan King, drums; Felix Giabba, bass; Chick Reeva, guitar, and Claire Martin, vocals.

Zurke's *Hudson Street Blues* is a new Bluebird record, one of four he waxed last month.



Taking No Chances

New York—Hal Kemp played the role of a dutiful husband recently when he visited his wife, the former Martha Stephenson, the morning after she underwent a tonsillectomy in a hospital here. Just as she drowsily opened her eyes, Hal bent down to kiss her. Still under the influence of the anesthetic, Mrs. Kemp looked up, drew back her hands in defense, and cried "don't you dare do that or I'll tell my husband!"

Frankie Wylie's Heir

Los Angeles—Mr. and Mrs. Frankie Wylie became the parents of a son July 8 at Rice Maternity Hospital here. The father is hot trumpet man with Johnny (Scat) Davis' crew, now at Chicago's Blackhawk.

Hep Chic Mildred Stanley

swings into step with her boss, Lawrence Welk, at Chi's Edgewater Beach. A former Glenn Lee songstress, Mildred now handles the vocals with Welk's fast-rising champagne rhythm crew.



NEW MODELS ON THE HORIZON

THE musical horizon this month is being brightened by new Buescher models . . . three new cornets and three new trumpets re-styled and re-designed with many great improvements in playing qualities. There's a new Buescher Custom-Built Cornet Model 266 and Trumpet Model 240 plus a new Aristocrat Cornet Model 261 and Trumpet Model 220. These are fitting companion models to the BUESCHER "400" line that has skyrocketed in popularity since being introduced two years ago. Also for those who desire it, the "400" models are being offered in medium bore as well as medium large bore.

Outstanding improvements include: new lowered action recessed style valves, nickel silver on all points of wear, newly designed and exclusively patented micromaster valves and many other outstanding features.

Now . . . with this wide range in cornet and trumpet styles and

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prices, the musician is bound to find in the Buescher line the particular instrument that "was just made for him". So we urge you to accept our free trial offer. See your nearest dealer. Or write direct for an attractive new folder that pictures and describes these new models in detail.



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- No. 170 Gray Gabardine \$5.95

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HOOVER
231 West 104th St. New York City

Why Let the Heat Beat You? Here's a Way to Keep Cool

BY CY LEEDS

New York—Summer months are harrasing for musicians who stick to formal handstand attire through the heat and humidity. It is with the purpose of alleviating an uncomfortable situation that we offer a new dress attire, which, although revolutionary, should prove practical and sensible. With most musicians being employed at beach and summer resorts, the informality of the new wardrobe coincides with the atmosphere of a dance pavilion.

Suggested Uniform

Our plan entails the use of a collarless sport jacket which can be purchased reasonably in various shades and materials, but we would suggest a light camel's hair or flannel. Secondly, instead of the regular shirt, an open-collar short sleeve sport shirt of linen or flannel (no tie) can be worn, and light flannel trousers, corresponding in color, can complete the outfit.

Off hand this may appear daring, but several smart color combinations can be acquired to produce a smart-looking band. For instance, a tan jacket goes well with a brown shirt and brown slacks; grey jacket, blue shirt and blue slacks blend well; or green jacket, tan shirt and tan slacks would be suitable; and a blue jacket, grey shirt and white or grey flannel slacks are a good combination. To add further to the comfort of the musicians, we would suggest adding the new-type sport shoes having an open weave.

Should Prove Popular

To our knowledge, there is no orchestra employing this garb at present, but with increasing temperatures, this type of uniform should prove popular.

A new color for summer tuxedos has been placed on the market with the purpose not only of giving a smart appearance, but also to extend the wear of a band suit. These jackets are in bright colors, almost pastel, with the more popular shades being bright maroon and royal blue. One advantage this type of jacket has is the brilliant, summery appearance it gives the band under lights. Woody Herman and the boys in his band, I believe, are the first to adopt these new colorings. They have combined bright red shawl-collar jackets and royal blue slacks.

A New Material

Another new cloth to appear this season is the Bedford Cord gabardine. A strong, durable material, it comes in an attractive weave. Count Basie recently acquired uniforms made of this material for his band, combining light blue jackets with darker blue pants.

Two of the more popular materials for summer ties are shantung and barathes weaves, which are worn with sport jackets. The barathes weave can also be found in bow ties for dress wear, the more appropriate colors being maroon and blue. The trend seems to be passing to ties made of light wool, which comes in regimental patterns. **ANSWERS TO QUERIES:** Jack Lattin, Scranton, Pa.: From experience, take the advice of Duke Ellington, who claims that in ten years, the most durable and most serviceable material for a band uniform is sharkskin. . . . Phil Strook, New Britain, Conn.: A conventional summer uniform is an all-white gabardine suit. Kay Kyser has stuck to this attire for sev-

eral seasons. . . . Leonard Ware, New York City: A piece of felt or flannel cloth strung against the sound board of the guitar or string bass, will eliminate the shine on clothes, but no absolute preventive of this nuisance has been found. . . . Simon Briggs, Omaha, Neb.: By making your tuxedo jackets double breasted you can eliminate the use of a vest.

(Cy Leeds will help you with your band's wardrobe problems. Address inquiries to him, care of Down Beat.—Ed.)



Crosby Sub . . . Pat Friday, 18-year-old UCLA home economics student, has taken over the Kraft NBC show with Bob Barnes while Bing Crosby is vacationing. She's shown with John Scott Trotter, former Hal Kemp pianist, whose band now is a Kraft feature. Pat was "found" by Bing's brother, asked to appear on the show, and after missing it three straight weeks because of a throat ailment, finally appeared to become a smash hit.

Barry Wood's Romance in Rhythm Goes Big

New York—Barry Wood, whose new band plays "romance in rhythm" style, is a click at Claremont Inn. Wood captained Yale's 1930 water polo team and was named on the all-American that year. He got his start with Rudy Vallee.

SOS! Who'll Help This Youth?

Canton, Ohio

Dear Editors:

If *Down Beat* wasn't such a friend of musicians I wouldn't be writing to you for you may be able to help me out. I'm a paralytic cripple and a shut-in and the one thing I want more than anything else is a drum outfit. Unfortunately, I cannot afford to buy one as I am unable to make my living. The allowance of 50 cents a week that I get is insufficient for me to buy drums.

I am making this request because my condition the last several years has been getting worse. Won't you ask drummers if they can get me an outfit? Maybe someone has an old set they are not using. It doesn't have to be the best in the world, of course, but so long as it's good enough to bang on I'll be forever satisfied. I studied piano, harmony and arranging when I became afflicted some years ago and had to give up piano because my fingers became too weak to play. I thought conditions might improve enough so my father could buy me a set of drums—to exercise my body and allow me to continue to study music—but they haven't and meanwhile I'm getting a little desperate.

If you can help me, I'll be ever grateful. A too big outfit will be too difficult for me to handle. A 5 by 14 snare and a 12 by 21 bass drum is about the largest I can handle comfortably. I have about three dollars I have saved and I'll gladly pay the cost of transportation and my brother will take care of painting and minor repairs necessary to make the drums look good.

Thanking you, I am

MIKEY LEONARD

DOWN BEAT has investigated Mikey Leonard's letter; found it to be all too true.

He is 25 years old, and has been a cripple since he was a small boy. In 1929 he took piano lessons, but was forced to give them up because of his condition. Physicians say he has only a few years to live unless he can exercise his body in some manner. The drums are the answer.

DOWN BEAT will gladly pay transportation charges if someone will donate a drum set. The drums don't have to be new; Mikey and his brother will see that they are repaired.

Here's a chance for someone to do a good deed—and perhaps extend the life of a youth whose only interest in life is music. Address communications, please, to the Associate Editor, DOWN BEAT, 608 South Dearborn, Chicago. We'll do the rest.

WHERE IS?

Ross O'Dell, drummer, who worked in the state of Washington in 1936?

Jack Miles, band leader? Sidney Fidler, violin player? Jack Tinney, drummer? Richard Lotter, formerly with Gene Krupa?

Ken Large, saxophone? Albert F. Brown, organist, of New York City?

E. W. Westersfeld, saxophone? Paul Shelly, cartoonist? Pets Boyd, pianist, formerly of Kansas City, Mo.?

Al Smith, drums, last seen with the "South Americans" at Paradise Beach Hotel, Pensacola, Fla.

Be sure of your copy of DOWN BEAT—subscribe today!

WE FOUND!

Patricia Duvall now lives at 6434 Yucca Street, Green Apartments, Hollywood, Cal.

Jack Coffey, played at Crystal Pavilion Ballroom, Crystal, Michigan, and is due for a return engagement soon.

Shaw Cops Another Poll

Toledo, Ohio—Poll of dancers at the Trianon ballroom here showed Artie Shaw to be the most popular band.

He Needs Drums



Mikey Leonard, 25 years old, has only a few years to live. Doctors say his chances are better if he can get some form of mild exercise. A set of drums, Mikey thinks, will do the trick. Read Mikey's letter; *Down Beat* has investigated the case and found it to be all too true. Have you an old drum set he can have? *Down Beat* will gladly pay all transportation charges.

GERSHWIN

CONCERTO in F for PIANO Just Released Brand New Recording by PAUL WHITEMAN and his

CONCERT ORCH. ROY BARGY at the PIANO 2-12" Records in Attractive Album \$2.50 (Add 35c for Postage and Postage in U. S. A.)

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Part Three
BY PAUL EDUARD MILLER

LOUIS ARMSTRONG'S ORCHESTRA—
*with members of Carroll Dickerson's band;
**with members of Luis Russell's band;
***with members of Les Hite's band;
****with own combination.

OKEH records, recorded or released as indicated, probably late summer, 1929; and winter, 1930:

- 8714° Ain't Misbehavin' (Waller) 402534
- 8717° Black and Blue (Waller) 402535
- 8717° That Rhythm Man (Waller) 402540
- 8720° Sweet Savannah Sue (Waller) 402541
- 8720° When You're Smiling (Shay) 402924
- 8756° Some of These Days (Brooks) 402923
- 8756° Rockin' Chair (Carmichael) 402496
- 8774° I Ain't Got Nobody (Williams) 402493
- 8774° Dallas Blues (Garret-Wand) 402498
- 8800°°°°° Bessie Couldn't Help It (?) 402714
- 8800°°°°° Tiger Rag (LaRocca) 404002
- 41298° Dinah (Young-Lewis) 404000
- 402947 When You're Smiling (Shay)
- 402947 Some of These Days (Brooks)
- 41350°°° St. Louis Blues (Handy) 402495
- 41375°° After You've Gone (Creamer-Layton) 402454
- 402715 Blue Turning Gray (Waller)
- 41415°°°°° Song of the Islands (King) 402451
- 41415°°°°° My Sweet (Carmichael) 402896
- 41423°°°°° Can't Believe That You're in Love (McHugh) 402897
- 41423°°°°° Exactly Like You (McHugh) 404000
- 402899 Indian Cradle Song (Kahn)
- 41442°°°°° Late summer, 1930, in Los Angeles;
- 41442°°°°° I'm in the Market (Hanley-McCarthy) 404404
- 41448°°°°° I'm a Ding Dong Daddy (Baxter) 404403
- 41463°°°°° Confessin' (Daugherty-Reynolds) 404406
- 41463°°°°° If I Could Be With You (Creamer) 404405
- 41463°°°°° You're Lousy to Me (Blake) 404410
- 41463°°°°° Memoriam of You (Blake) 404412
- 41478°°°°° Body and Soul (Green) 404411
- 41478°°°°° Peanut Vendor (Simons) 404410
- 41486°°°°° You're Driving Me Crazy (Donaldson) 404418
- 404421 S'pose (Dabney-Drown-Mack)
- 404420 Just a Gigolo (Casser) 404420
- 41497°°°°° During 1931, in Chicago:
- 41497°°°°° I Surrender Dear (Barris) 404423
- 41498°°°°° Walkin' Baby Back Home (Albert-Turk) 404422
- 41498°°°°° When Your Lover Has Gone (Swan) 404878
- 41501°°°°° Him Again (Fields-McHugh) 404425
- 41501°°°°° Them There Eyes (Pinkard) 404872
- 41504°°°°° Little Joe (Stein-Miller) 404870
- 41530°°°°° When It's Sleepy Time (Rene-Muse) 404424
- 41530°°°°° You Rascal You (?) 404871
- 41530°°°°° Star Dust (Carmichael) 405063—2 masters
- 41534°°°°° Wrap Your Troubles in Dreams (Barris) 405060—2 masters
- 41538°°°°° Chinatown (Schwartz-Jarome) 405059
- 41538°°°°° I Got Rhythm (Gerahwin) 405066
- 41541°°°°° Lonesome Road (Shilkret) 405064
- 41541°°°°° You Can Depend On Me (Dunlop-Bines) 405062
- 41541°°°°° Laxy River (Carmichael) 405058
- 41550°°°°° Georgia on My Mind (Carmichael) 405063
- 41550°°°°° Between Devil & Son (Arlen-Kochler) 405120
- 41562°°°°° Kickin' Goin' Around (Arlen-Kochler) 405121
- 41562°°°°° All of Me (Simons-Marks) 405122
- 41567°°°°° Home (Van Steeden) 405132
- 41567°°°°° New Tiger Rag (LaRocca) 404155
- 41568°°°°° Love You Funny Thing (Albert-Turk) 405154
- 41568°°°°° Lord You Made Night Too Long (Lewis-Young) 405157
- 405155 Keepin' Out of Mischief (Waller)

COLUMBIA record, with own combination:
2288 Sweethearts on Parade (Lombardo-Newman) 404617

DIVISION II

Solos and Accompaniments
RED ONION JAZZ BANDS, with Josephine Beatty (Alberta Hunter), vocal; featuring Armstrong, L. Armstrongs, Bailey, clarinet; Aaron Thomson, trombone; Buddy Christian, banjo.

GENNETT record, recorded in New York, November, 1924.

5594 Everybody Loves My Baby (Williams) 9187

Texas Moaner Blues (Barnes) Williams) 9176

GENNETT record, recorded in New York, December, 1924. Same as above group except Bechet for Bailey; Irvin for Thomson.

5526 Early Every Morn (Higgins) 9247

Nobody Knows (Delaney) 9246

CLARENCE WILLIAMS' BLUE FIVE, with various personnels as indicated.

OKER record, recorded in New York, October, 1924, with Virginia Liston, vocal; featuring Armstrong, Bechet, Christian, Irvin, Williams as accompanists.

8178 You've Got the Right Key (Green) 72916

Early in the Morning (Higgins-Overstreet) 72915

OKER record, recorded in New York, November, 1924, with Margaret Johnson, vocal; featuring Armstrong, Thomson, Christian, and Williams as accompanists.

8185 Mama's All Alone Blues (Williams-Higgins) 72936

Changeable Deady of Mine (Woodring-Schafer) 72997

OKER record, recorded in New York, November, 1924, with Sippie Wallace, vocal; featuring Armstrong, Thomson, Christian, Williams, and an alto saxophonist as accompanists.

8212 Baby I Can't Use You No More (Wallace) 73007

Trouble Everywhere I Roam (Thomas-Wallace) 73008

OKER records, recorded in New York early in 1925, with Eva Taylor, vocal; accompanying personnels as indicated.

40280 Plekin' On Your Baby (Raynolds-James) 73084

with Armstrong, Bechet, Irvin, Christian, Williams

Cast Away (Brown, Easton-Stewart) 73204

with Armstrong, Bailey, Bechet, Irvin, Christian, Williams

You Can't Shush Katie (White-Creamer-Warren) 73789

with Armstrong, Redman, Hawkins, Green, Christian

MAGGIE JONES, vocal; Armstrong, trumpet, and Fletcher Henderson, piano, accompanists.

COLUMBIA records, recorded in New York, probably early in 1925.

- 14050 Thunderstorm Blues (Williams) 140175
- 140175 Poor House Blues (Williams) 140171
- 14055 Screamin' the Blues (Jones-Henderson) 140188
- 14059 Good Time Flat Blues (Williams) 140191
- 140191 If I Lose Let Me Lose (Delaney) 140197
- 14063 Want to Try My Cabbage (Waller-Dowell) 140174

CLARA SMITH, vocal; Armstrong & Henderson, accompanists; *indicates addition of Charlie Green, trombone.

COLUMBIA records, probably recorded early in 1925, in New York.

14058 *Nobody Knows Way I Feel (Delaney) 140228

14062 *Broken Busted Blues (Dowell) 140227

14073 Court House Blues (Smith) 140492

14077 *Bip Week Blues (Williams) 140491

*My John Blues (Dowell) 140493

(To Be Continued)

Rod Ogle Joins Krupa

Cleveland—Rod Ogle, trombonist with Chic Scoggin, has joined Gene Krupa's band on first trombone. He formerly worked with Harry Candullo, Al Sky and the Detroiters.



—Robert Wallace Photo

They Know Their Dixieland... Down Nashville way

these cats with Francis Craig's band know what the term "dixieland" means. Currently at Bowen's Nitory, just outside Harriman, Tenn., Craig's crew has a nightly KMOX wire from Nashville. Left to right, Walter Lenk, drums; Charlie Grant, tenor; Ted Sweeney, bass; John Gordy, piano; Mickey Trinity, trumpet; Carter McClellan, sax and vibraphone, and "Snooky" Landman, vocals. The boys got together when Craig went on a vacation, got their own spot, and are shelling just right and left.

Johnny Williams

is on the Air!

with

COMPLETE NEW Leedy OUTFIT

JOHNNY WILLIAMS with Bill Rojanogles' Robinson. It's hard to say which is the faster, Rojanogles' flashing feet or Johnny's dynamite drumstick!

JOHNNY WILLIAMS with Raymond Beatty, director of the famous Raymond Beatty Quintette featured on the Lucky Strike program, playing his Leedy outfit.

JOHNNY WILLIAMS poses with Mark Warnow, CBS house leader and director of the Lucky Strike Hit Parade. Johnny is the featured drummer on this great program.

WHEN Johnny Williams goes on the air, swing fans everywhere tune in with keen delight. For Johnny, now featured on a dozen big broadcasts, is acclaimed the very "tops" in modern swing playing.

A fine drummer for many years, he has appeared in many successful Hollywood musicals and has a nationwide following of loyal fans. Besides the famous programs indicated by these photographs, he's a popular star on many other big commercial broadcasts over CBS.

His equipment is 100% Leedy and he says: "Leedys are the finest I have ever used." It's significant of the big hit scored by the new Leedy line—just out—that Johnny Williams was among the first to buy a complete new outfit of the new models. Your Leedy dealer will be glad to show you exact duplicates. Or write us for free catalog.

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Crash and Transfiguration

or the before and the after of the birth of Eddy Dunnsmoor's "Clipper." The job at the left is now but a sad memory of a dark and slippery night on a narrow Kentucky road. Out of the shambles arose the "Raindrop Clipper," above, lacking in few if any super-ultra conveniences.



Territory Bands; How They Get On

BY GEORGE OVESON
Dance Beat's Business Editor

Someone ought to tell the story of the "territory" bands. Little-publicized and largely-ignored, this phase of the dance business is, at the same time, one of its largest and most interesting developments. I doubt whether anyone can accurately tell the exact number of these 10, 12, and even 15-men combinations which are constantly beating around the country, but there must be at least a thousand or two in the Midwest alone.

Traveling constantly, and playing 4, 5, 6 or 7 nights a week—each night in a different town—many of these leaders have become independently wealthy although known only in their own little restricted "territory."

The aristocrats of the business are the leaders who own their own transportation equipment—usually a sleeper bus and a truck—and keep their men on a steady salary of from \$25 to \$40 per week. These are the men so solidly entrenched in their "territories" that their bands seldom ever have an open date.

Music Is Secondary

"Territory" bands book their engagements at anywhere from \$150 flat, for a big private party, to straight percentage deals, on public promotional dates. In between, the guarantees may run anywhere from \$25 to \$125.

Operating in a sort of semi-obscure, and with such low pay-rolls, these leaders can still net far more money than many of the "names" can, even at the low guarantee. For the most part, the "territory" leaders have no desire to climb up into the big time where they would have to pay better salaries, hire better musicians, pay agency commissions, go after publicity, and fight for blood in competition with other "names."

Musically, the bands are pretty

bad, but occasionally you run across one or two really good instrumentalists in one of these units, whose work is carrying the whole band. These men are paid off in diamonds—\$40 and \$45 a week. But musical quality is of secondary importance; the big things are personality, entertainment, and the "personal touch."

Playing the same spots over and over, most of the leaders have become acquainted with a pretty heavy percentage of each spot's regular patrons, and the locals still get a big bang out of having a traveling band's leader greet them by their first names as they dance past the bandstand.

The nearest most of these bands come to any real musical effort is in attempting to copy the style of one of the big "names." You'll find "Kysers" and "Lombardos" scattered from one end of the corn belt to the other—and, in many cases, openly billing themselves as imitators. Fans Follow Bands
In areas not within the jurisdic-

Saxophonists • Clarinetists

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218 S. Wabash Ave., Chicago, Ill.

Band Promotion • These Stunts Build Business For Other Orks

Unless leaders constantly strive to promote their band's ability to show profit at the box-office, there's little need for the band's existence. Good will, publicity, friends—they're all more important than fancy arrangements. What does your band do in this respect? Let Dave Dexter of the *Dance Beat* staff know by mail; the best ideas will be published in this column. Here are the best for this month. Other leaders may well profit by those which are adaptable to their setups.

EXPENSIVE, but strictly potent, is the promotion stunt used by Glen Gray and the Casa Loma



Glen Gray

stars, to keep their Decca records in the limelight. When their album of Hoagy Carmichael tunes recently was issued, Manager Eddie MacHarg of the Casa Loma group sent individual albums, each autographed by Glen and other C. L. stars, to record reviewers, columnists, band buyers and friends. Platters made a swell gift, added to the band's already-tremendous good will, and incidentally, brought the band many "rave" reviews from disc critiques.

Larry Clinton thinks promotion is invaluable, too, as witness his practice of mailing "Dipsy Doodlegrams" to dancers and others who can be of much help to the Clinton crew. The "Doodlegrams" are printed in the form of a telegram, addressed personally, and usually contain a bit of news regarding new Clinton recordings, broadcasts and the like. Howard Richmond helps

dictation of any of the AFM's locals, you frequently find these bands utilizing a local radio station as operating headquarters and advertising medium. A band, finding itself set for several dates in the vicinity of such a station, may double back to the station after each engagement, set up in the studio, and play a 15-minute or half-hour show in the morning.

No, there is no extra money in it for the boys. The station likes (Modulate to page 31)

Larry with the stunt—and it pays off double in keeping the band's name before the public.

Count Basie, following an old Bob Crosby custom, passed out numbered cards to nightly guests of the Sherman Hotel's Panther Room recently. Then later in the evening a drawing was held, the dozen holders of "lucky numbers" being given Basie Vocalion records. But the Count went Crosby one better. In the event some guests didn't care to walk out on the floor under the bright lights, to possible embarrassment, the Count mailed the records to the address on the winning stubs. Stunt worked up lots of interest in Basie's waxings around Chicago town.

Johnny Burkhardt, young Kentucky leader-saxophonist, keeps a neatly-designed little box on the bandstand, within easy reach of dancers. Atop the box is a little scratch pad and several pen-stubs. Dancers write their requests on the paper and Burkhardt, at the end of each set, arranges the next set strictly from requests. And as in the case of Basie's cards, Johnny gets a swell mailing list of customers he can keep in touch with the year around. Stunt costs Burkhardt about a nickel a week," he figures. But it pays off in folding money in the end.

Jack Teagarden, at Chicago's Blackhawk, pulled something the other night that Otto Roth had never seen before. Nearing the end of the floor show, Jackson rapped on the mike-stand for attention, then in a homey "he's a swell guy to know" manner introduced each member of his band to the diners. The act went over so big that Jack has been using it nightly since. Result, of course, is that many members of the audience felt more

intimate with Mr. T's men—especially the young collegiate crowd which has long idolized the Teagarden trombone. Most of the diners are leaving the Blackhawk these nights feeling that they know Jack and his boys personally—a situation which is an asset to any combination, large or small.
DAVE DEXTER JR.



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- Hal Darvin (Shep Fields)
- Jack Swift (Columbia Pictures)
- Stan Norris (Orch. Leader)
- Dick Gordon (WGN)
- Tanner Sisters (Geovay Olsen)
- Billy Scott (Orch. Leader)
- Monty Kelly (Grip Williams)
- Walter Cummins (Bernie Cummins Orch.)
- Jerry Lang (Bernie Cummins Orch.)
- Ralph Nienhus (Chicago Opera Co.)
- Mary Jane Walsh (Famous Radio Star)
- Lorraine Sisters (Orma Tucker)
- Hank Senn (Orch. Leader)
- Evelyn Nations (N. Y. Musical Comedy Star)
- Marvin Long (Fred Waring)
- Leo Francis (WBBM)
- Artie Kent (RKO Pictures)

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American Rawhide Mfg. Co.
1273 W. North Avenue, Chicago, Illinois

Chicago Jazz—

(Continued from page 5)

Cafe Orchestra. Even these lesser known groups and acts presented a considerable array of talent.

The real thrill of the evening, however, was to be found in the "other" orchestras which appeared during that "Saturday night function." The finest jazz talent in all Chicago was included in Erakine Tate's Vendome Syncopators, Elgar's Arcadia orchestra, Cook's

Dreamland orchestra, Louis Armstrong's Hot Five, Carroll Dickerson's Sunset Cafe orchestra, Sammy Stewart's Metropolitan Theater orchestra, and King Joe Oliver's Plantation Cafe orchestra. And to top it all off, the Okeh Phonograph company put on a demonstration of a phonograph recording. The program announced that "Louis Armstrong's Hot Five will record the *Heebie Jeebies Dance*." Armstrong was a great favorite among his own people at that time, but so far as general recognition

was concerned, he was known only to a minority of white musicians. The same program (which by some quirk I happened to save) advertised such then current Hot Five recordings as *Cornet Chop Suey*, *Muskrat Ramble*, *Oriental Strut*, and *Come Back Sweet Papa*.

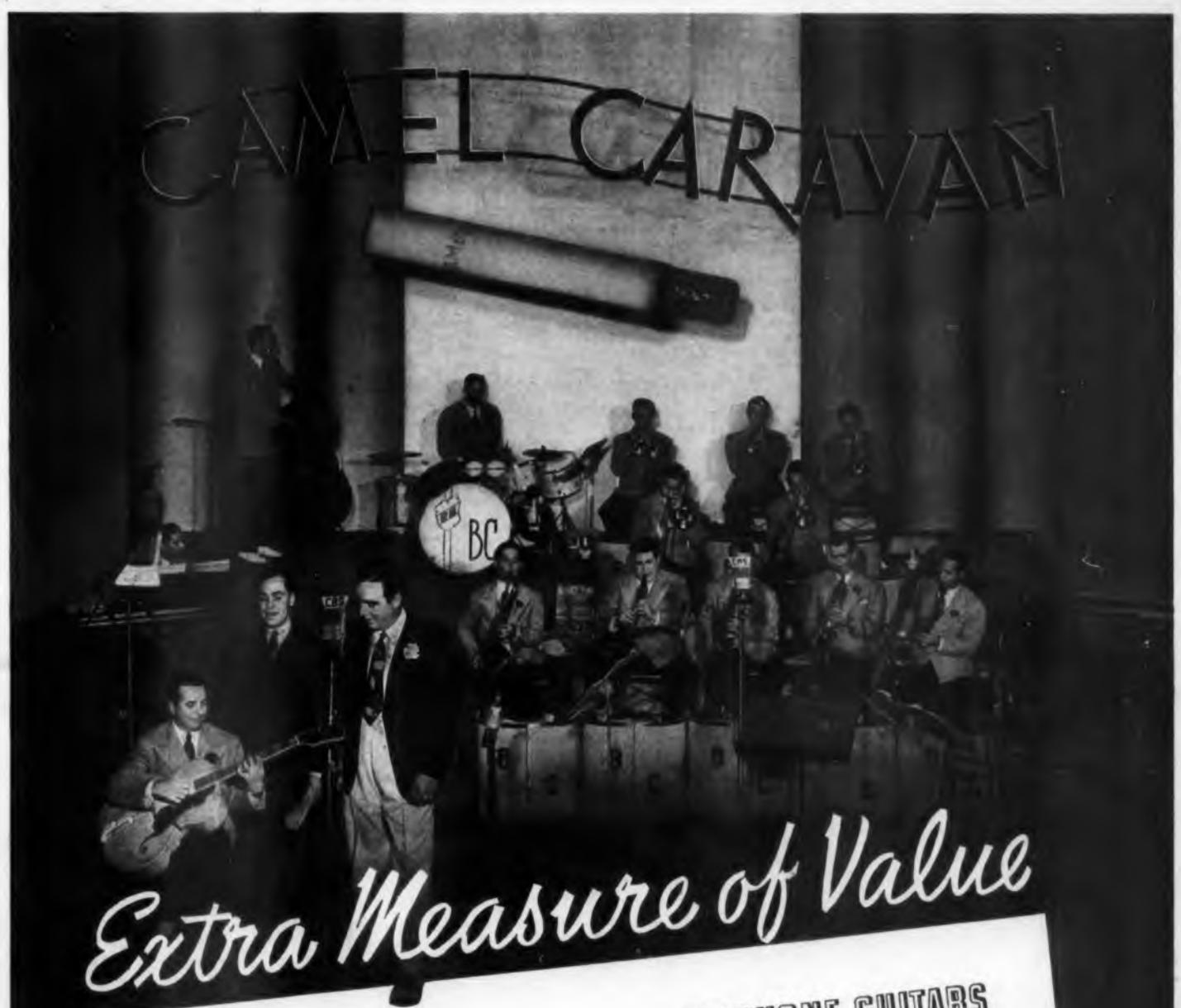
Affairs of that kind were by no means uncommon. On October 20, 1926, four bands played at Dreamland Ballroom—King Oliver's, Charlie Cook's, Elmer Kaiser's, and a small colored combination called Robertson's Kenwood Vil-

lage Syncopators. Riverview Park Palace Ballroom regularly held sessions at which from 10 to 15 orchestras appeared in one night. September 11, 1926, was one of them. That night I heard, among others, the groups headed by Charlie Elgar, Sig Meyers, Sol Wagner, Al Turk, and the House of David Bluebeard Band.

How many other such nights were to be witnessed in Chicago during that period I don't remember. I have mentioned only those for which I kept a record in the

form of programs and newspaper ads. That they were numerous I do know, for I attended many of them. I felt that I was pretty thoroughly initiated into the inner circle of hot jazz.

As a postscript I might say that it may well have been otherwise. For it was during this same period of which I have written that Wayne King was seducing the hearts of sedate maidens at the Aragon, and Guy Lombardo was toying with the sentimental souls of Babbitts at the Granada Cafe.



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Above photographs from Bob Crosby's Camel Caravan Premiere.

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Charlie Barnet's Discs Are Rated Brightest of Month

BY BARRELHOUSE DAN

Musicians may frown upon it, but it's a fact none the less that Charlie Barnet's records of the last five months have been so well performed, regardless of Barnet's masterful imitations of Duke Ellington, that they have become among the most eagerly sought sides by collectors. In an era when every band sound—almost alike—most of them in the Henderson tradition—it's downright stimulating to find a band, and a white one at that, which has the guts and talent to strive for a style bordering on the unique.

Which of course is a paradox. How can Barnet be unique if he apes Ellington?

Sax Work Is Distinctive

Ellington's music has never found popularity with the public. Yet you and your musician friends swear there's nothing like it. But with the ascension of Barnet into the limelight—playing many of the Duke's best numbers, and playing them excellently—the public today is getting more of the Ellington music. Eventually it will be accepted. Barnet keeps his arrangements identified with Barnet because of his alto and tenor work. The Duke would use Barney Bigard's clarinet. That's about all the difference there is. Listen to Barnet's Bluebird sides *Lazy Bug* and *Miss Annabelle Lee*. *Bug* is faithful rendition of slow blues, beautifully done. *Miss Lee* is brighter, equally well performed. As long as Charlie does the work well, all the time keeping his sax work in the spotlight to distinguish it from the Ellington band, we'll be ready for more. This month's releases fill the bill.

Harry James

I Found a New Baby, Fannie May, on Brunswick.

Let's not be too critical of the dynamite in James' horn. Veteran collectors too often compare it with the Beiderbecke-Nichols-Spanier-Miley school. Then they frown upon Harry's "fireworks" style. Why not honestly listen to these sides and revel in the fierce attack, the sheer colorfulness and the incredible ideas that Harry displays? Nor does he sacrifice tone, feeling and good taste. It's all on these sides. Dave Matthews' alto is here, too. The band sparkles. Brunswick's best of the month.

Louis Armstrong

Savoy Blues, Me and Brother Bill, on Decca.

Another classic brought to life. *Savoy* first was made popular by Louis on the red Okeh label in 1928 with Baby Dodds on drums. And although 11 years have elapsed, Louis still renders a completely satisfactory job. Charlie Holmes' alto has too long been underrated; his ability is proved here. The Armstrong trumpet remains pretty well above criticism. Maybe he's slipped, but his records of late haven't shown it, and this one is no exception.

But is just a Louis vocal, and quite harmless.

Duke Ellington

In a Miss, Cotton Club Stomp, on Brunswick.

What goes on here? Barnet is Ellington, and now Ellington is Barnet. *Mizz* was recorded three months ago by the white saxophonist and his band. Now the Duke comes along with it. Rex Stewart's trumpet chorus is ready proof as to how he has changed his style since his Henderson days. *Stomp* is taken at faster tempo. Ellington has performed more creditably.

Lionel Hampton

Memories of You, The Jumpin' Jive, on Victor.

And still more Ellington. Laurence Brown takes a soulful chorus on *Memories*, and Lionel's vibes are just as thrilling as ever. The reverse isn't done so well, but then the tune certainly isn't proper material for good performances by these men from the Ellington band.

And Lionel, still pitifully bad, sings. Of interest to discophiles, however, is the difference in the Hampton studio band. It cannot be compared with the earlier sides made by men from Earl Hines' and other orchestras. Because of this difference, both sides are interesting.

Albert Ammons Meade Lux Lewis

Chicago in Mind, solo by Ammons; *Two and Fews*, duet, Ammons and Lewis, both on Blue Note. 12 inches.

Rare examples of the blues. Ammons' seven piano choruses reflect the free atmosphere in which these sides were made. His ingenious improvisations, aided by a sincerity which has always been peculiar to his playing since his early days on Chicago's South side, have never been shown to better advantage. The duet is interesting also, although Meade Lux and Albert both are at their best when playing solo. The boogie atmosphere is not heavy; instead it is, at intervals, hardly discernible. Performances like these cannot be found on the lists of the big record companies. But for the minor coterie of jazz lovers who recognize the best, Blue Note's Ammons-Lewis sides provide what's needed.

Jack Teagarden

I Gotta Right to Sing the Blues, Yankee Doodle, on Brunswick.

Discard the "B" side. Teagarden's theme is much more listenable. Jack, of course, plays his trombone and sings the chorus for good measure. The voicing of the reeds, similar to Glenn Miller's style, is noteworthy—and Johnny Van Epps blows a mean tenor. The band still is rough, the rhythm section not well coordinated. But Jack's horn is, in itself, reason enough to buy this disc.

Count Basie

Jump for Me, Twelfth Street Rag, on Vocalion.

What intriguing satire on *Rag!* The Count works with Jo Jones admirably, and one can imagine the kicks the two got when they knocked out the first chorus together. Basie's piano is Wallerish, however, and not as effective on *Rag* as *Jump*. Lester Young's tenor cuts through occasionally to add brilliance to the Count's rhythm section. The band has made better records, but this one is a gem because of its subtlety.

Wingy Mannone

In the Barrel, Royal Garden Blues, on Bluebird.

Four stars. Not because they are in the New Orleans tradition, but because of Wingy's effervescent humor, Chu Berry's tenor and the all-around freedom of spirit and expression reflected on both sides. The Mannone trumpet seems improved here; perhaps he is paying more attention to tone. The rhythm section is capable.

Woody Herman

Blues Upstairs, Blues Downstairs, on Decca.

The Herman band presents its best record yet. Sure, too many blues sides have



—Seymour Rudolph Photo

Pride of Northwestern University students at Evanston, Ill., is the Colonial Club orchestra, shown here as it appeared in Chicago's NBC studios during a recent broadcast on the Fitch Bandwagon. Back row—Charlie Hrudicka, trombone; Seymour Shelkoff, Tom Herick and Norm Falkner, trumpets; Bub Rose, drums; Dick Carlucci, bass, and Don Murray, piano. Front row—Ernie Mathews, Foss Snyder, Yutch Harker and Junie Griggs, saxes.

RECOMMENDED SOLOS

- Trumpet
 - LOUIS ARMSTRONG, *Savoy Blues*.
 - ZIGGY ELMAN, *Zaggin' With Zig and You're Mine, You*.
 - WINGY MANNONE, *Royal Garden Blues, In the Barrel*.
 - MANNIE KLEIN, *Poor Gint Suite*.
 - REX STEWART, *In a Miss, Memories of You*.
 - COOTIE WILLIAMS, *Cotton Club Stomp*.
 - HARRY JAMES, *Fannie May and I Found a New Baby*.
 - BUCK CLAYTON, *Twelfth Street Rag*.

- Trombone
 - LAURENCE BROWN, *Memories of You*.
 - JACK TEAGARDEN, *I Gotta Right to Sing the Blues and Yankee Doodle*.
 - JAY C. HIGGINBOTHAM, *Back Water Blues and He's Mine All Mine*.
- Vibes
 - LIONEL HAMPTON, *Memories of You*.

- Vocals
 - WOODY HERMAN, *Blues Upstairs*.
 - LOUIS ARMSTRONG, *I Gotta Right to Sing the Blues and He's Mine All Mine*.
 - RUBY SMITH, *Back Water Blues and He's Mine All Mine*.
 - WINGY MANNONE, *In the Barrel*.
 - JACK TEAGARDEN, *I Gotta Right to Sing the Blues*.
- Clarinet
 - WOODY HERMAN, *Blues Downstairs*.
 - BUSTER BAILEY, *In the Barrel*.

- Piano
 - ALBERT AMMONS, *Chicago in Mind*.
 - TOMMY LINEHAN, *Blues Downstairs, Blues Upstairs*.
 - HONEY HILL, *Set 'Em*.
 - COUNT BASIE, *Twelfth Street Rag and Jump for Me*.
 - JIMMY JOHNSON, *Back Water Blues*.
 - JACK GARDNER, *Fannie May*.
 - BILL MILLER, *Lazy Bug*.
 - JOHNNY ANDERSON, *Yankee Doodle*.
- Tenor Sax
 - ARTHUR ROLLINI, *Zaggin' With Zig and You're Mine, You*.
 - LESTER YOUNG, *Jump for Me, Twelfth Street Rag*.
 - SAXEY MANSFIELD, *Blues Downstairs*.
 - CHU BERRY, *In the Barrel and Royal Garden Blues*.
 - DAVE HARRIS, *Eighteenth Century Drawing Room*.
 - JOHNNY VAN EPPS, *I Gotta Right to Sing the Blues*.

- Alto Sax
 - CHARLIE HOLMES, *Savoy Blues*.
 - CHARLIE BARNET, *Lazy Bug*.
 - JIMMY DORSEY, *Romance*.
 - DAVE MATTHEWS, *I Found a New Baby*.
- Guitar
 - HY WHITE, *Blues Upstairs*.

been released of late, but when they are up to the par of these samples, there's a ready market for them. Tommy Linehan's piano, Woody's clarinet and an elegant vocal, Saxey Mansfield's tenor, Neil Reid's trombone and a couple of ride "going out" choruses by the full band add up to a drive, and interpretation, that probably no

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recorded as well as Ziggy has done it here.

Jimmy Johnson

He's Mine All Mine, Back Water Blues, on Vocalion.

Higginbotham steals the spotlight—and from a singer at that.

Ruby Smith, a niece of the late Bessie, displays fine vocal style on these. She's featured all the way. James Johnson's piano is strong support for her voice. But when Jay C. starts noodling around in the background on his trombone, the stuff's here. He hasn't slipped through the years—the old virility and bite is still with him. A swell 35 cents' worth for any jazz fan.

Jimmy Dorsey

Romance, This Is No Dream, on Decca.

Commercial, but interesting. Interesting because Jimmy's band sounds better than it has in months on wax. The rhythm's good, the brass snaps and Jimmy's alto, on *Romance* especially, is cleanly recorded. This is as good as any of Jimmy's current pop sides. Decca is not generous with the good jazz arrangements it allows the Dorsey band to put in permanent form.

Vocal and Novelty

Raymond Scott's quintet (Brunswick) offers in *An Eighteenth Century Drawing Room*, based on a Mozart theme, and *Boy Scout in Switzerland*. And unlike his earlier sides, on the old Master label two years ago, Scott here introduces nothing new; he constantly resorts to tricks which he incorporated in his earlier works. Dave Harris' tenor and Russel Case's trumpet shine . . . Martha Raye doesn't sound natural singing *Melancholy Mood and Stairway to the Stars* (Brunswick) because they're sung straight with Dave Rose's band accompanying. As such, she's just another chirper . . . Ray Noble's

other white group has approached yet on wax. The "A" side is as good as the other. The results here seem to prove the band's forte is slow blues, not the dixieland stuff the band featured unsuccessfully for so long. Let's hope so.

Savoy Sultans

Jumpin' at the Savoy, We'd Rather Jump Than Swing, on Decca.

It's records like this one which make one subscribe to the theory that today's jazz is trash. Pat Jenkins, the singer, undisputedly is the worst of the many this reviewer had to hear on the current month's releases. The band is out of tune, too. How do bands like this get record dates?

Honey Hill

Set 'Em, Boogie-Woogie, on Decca.

Whoever he is, Hill plays attractive piano solos. Pinetop's number is inferior to the "A" rendition, being too "pretty" boogie-woogie with not enough emphasis on the left hand. The first is refreshingly styled.

Ziggy Elman

Zaggin' With Zig, You're Mine, You, on Bluebird.

Showcases for the Elman trumpet. The band is Benny Goodman's, without Benny, and it spots some of the loveliest tenor sax work ever recorded by Arthur Rollini. It's almost inconceivable that Goodman didn't feature this lad more before Rollini gave his notice a few weeks back. The trumpeting, obviously all Elman's, is flashy—but don't underrate his tone and superb technique. The first side has an engaging melody; the latter was a pop tune of 1932 which was never

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(Brunswick) South American Way and Peer Gynt Suite sport well played arrangements, Mannie Klein's trumpet prominent. But is jazzing Peer Gynt an accomplishment? . . . Matt Malneck (Brunswick) employs unusual instrumentation on *Sousouir* and *Flight of the Bumblebee* but despite the excellent musicianship of Matty's men, they leave one cold. Somehow Malneck's hard work means nothing, compared with the work of men like Hawkins, Goodman, Beiderbecke and Henderson, for example. Or was the style intended to mean anything?

Bert Shefter's (Decca) group shows poor intonation on *Monkey On a String* and *Trammin'* at the Fair, neither of which is worth hearing a second time. The Toppers (Voc) feature Venuti-like fiddle and so-so accordion in *Limehouse Blues* and *Mister Aristocrat*. Jerry Kruger's *Summertime* and *Rain Rain Go Away* (Voc) are run-of-the-mill vocals, the background, very Kirbyish, proving far more interesting.

Race Records

Best race platters of the month: Decca

Bamata Crawford's *I'm Tired of Fatigue's* *Prize for Sables* and *Double Crossin'* Papa, accompanied by James P. Johnson's *Hop Cat*; *Boorishin's* *Wrong and Kuch-Kood Sol*, by Lil Armstrong; *Boonvett Bybo's* *Bitter Cup Blues* and *Love Will Wear You Down*; *Jahnie Temple's* *Getting Old Blues* and *If I Could Holler*; *Ollie Shephard's* *Shepherd's Blues* and *Sugar Woman Blues*; *Married Woman Blues* and *The Way I'm Feelin'* by Georgia White.

Vocalion

The Harlem Hamfats' *I'm Ready for the River* and *Barinder's* *Blues*; *Gulf Coast Blues* and *Worry Blues*, by the Light Crust Doughboys; *Monkey Joe's* *Wise to the Hoop* and *I Was Leavin' 'Em Down*; *Memphis Minnie's* *Worried Baby Blues* and *Don't Lead My Baby Wrong*; *Blind Boy Fuller's* *Big House Road* and *Step Itin*; *No More*; *Big Bill's* *Ride Alberta Ride* and *Shi Never*; and *Someone to Take Your Place* and *Got a Mind to Ramble*, by the Yoo-Yoo Girl and her Rhythm Rascals.

Pop Tunes

Larry Clinton is back on Victor with *I'll Remember* and *Wanna Hat With Cherries* . . . Sammy Kaye, same label, offers *Counterpoint a la Mode*, *Shabby Old Cabby*, *Love Is Such a Cheat* and *Drifting Down the River* . . . Hal Kemp has six sides neatly laid out in an RCA-Victor dance album, including *Lover*, *La Capa Del Olvido*, *Let's Do It*, *Time On My Hands*, *Quimbamba* and *La Comparasa De Camajuani* . . . Lawrence Welk's crew has *Is It Possible?* and *Rendezvous* *Time in Pares* on Vocalion . . . Red Nichols gets *Way Past My Dreaming Time* and *Address Unknown* on Bluebird . . . Al Donohue (Vocalion) lifts *To You* and *Moon Love* . . . Gray Gordon tic-tocs through *Rumpel-Stilts-Kin* and *Especially for You* on Victor . . . Tommy Dorsey, same label, using the same monotonous pattern (intro, trombone, vocal, band, out) that he's used for too many months, turns out *How Am I to Know*, *Guess I'll Go Back Home*, *All I Remember Is You* and *Well All Right* . . . Lionel Hampton offers *Big Wig in the Wigwag*, paired with *Stand By For Further Announcements* also on Victor . . . Artie Shaw stylizes *Comes Love*, *I Can't Afford to Dream*, *Melancholy Mood* and *Moonray* for Bluebird . . . Jack Marshall (Brunswick) wades through *Don't Look Now* and *My Love for You* . . . Freddy Martin (Bluebird) needles *Let's Make Memories Tonight*, *A Boy Named Lem*, *Cuba-Duba-Doo*, *It Seems Like Old Times*, *There's Only One in Love* and *An Old Fashioned Love* . . . Glenn Miller's contributions are *Ain't Cha Comin' Out?* and *Oh You Crazy Moon*, same label, while Van Alexander, coming up Bluebird crew, offers *La Rosita*, *Stumbling*, *The Jumpin' Jive* and *Ragtime Cowboy Joe* . . . Dick Jurgens (Vocalion) also has *Ragtime Cowboy Joe*, paired with *All I Remember Is You*. Andy Kirk (Decca) records his signature *Clouds* and pairs it with *Goodbye*. Which sounds like a good idea.

Has your band changed its lineup? Let the editors of DOWN BEAT know about it.

Which Would You Choose? Omaha Man Gets Idea; Cash For Best 'Records in Prison' Letters

A letter came to the office of the managing editor of DOWN BEAT the other day. Neatly typed, it immediately raised an argument among the office gang. But read it for yourself:

Omaha, Neb.

Gentlemen:

I got to thinking the other night what I'd do if I were pronounced guilty of a crime by a judge. That part isn't so important. Then I got to thinking what I'd do if, in passing sentence, the judge said "you are to serve the rest of your life in solitary confinement. We'll give you a phonograph, food and your choice of any three phonograph records made in the last twenty years. Which ones do you want?"

That's what got me thinking. And when I finally figured them out,



I couldn't help but want to know *Down Beat's* reaction. Here are my choices: (A)—Benny Goodman's *Sing, Sing, Sing*; (B)—Count Basie's *Every Tub*; (C)—Bix Beiderbecke's *At the Jazz Band Ball*. Now I chose those because there I'd have three great soloists, clarinet, piano and trumpet, and all of them playing jam style. I think I'd go nuts if the sides weren't full of hot solos, subtle improvising and other nuances peculiar to good jazz. But then that's my opinion. What's yours?

R. JENNINGS MILLER

Our opinion is that it's a terrific idea, Mr. Miller. And so we are going to follow through with it. For the most interesting letter from DOWN BEAT readers, in less than 500 words, telling why he or she would choose three certain records for such an incarceration, we'll pay the writer \$10 cash. And another \$5 will go to the second best letter. We'll be the judges.

The contest opens right now—with no delays. The best letters will be printed in the September issue.

Get goin' now and let us know which three records you'd take with you to a dark prison cell—records which would be your only contact with civilization the remainder of your natural life! Keep your letters to 500 words or less; type them if possible—neatness counts; explain why you choose the three sides, and mail them to "Contest Editor" of DOWN BEAT, 608 South Dearborn, Chicago. Everyone is eligible except employees of DOWN BEAT and their families. Entries must be post-marked before August 15, midnight.

Any record may be used! Pick the three best. And thanks, Mr. Miller. We may not agree with your choice, but we do agree that it's worth a sawbuck for the idea. You'll get a check in next week's mail.

—THE EDITORS

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August Birthdays

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—Murray Korman Photo

"Lovely Lucille," they call her. And why not? She's Lucille Matthews, whose ballad-style is one of the brightest features of the Jack Jenney band. She made her debut with the trombone man in Cincy a few weeks back.

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New York—Selected by the Dance Educators of America as the "ideal band to record an album of perfect dance tunes" for dancers, Hal Kemp and his crew last month completed recording work for RCA-Victor, which will issue it. Sides include waltz, slow fox-trot, fast fox-trot, tango, conga and rumba.

Ever Been On a Session Like This?



REMEMBER THE SQUAWKS

by the hotel manager? . . . his threats to toss you out? Remember that "out of the world" improvising? . . . the chirper, Judy, bent to her sax and beyond it all? . . . the cigarette smoke, the forgotten bottle, and the grey dawn crawling in unnoticed through a dingy hotel window? Remember? It's all in DESTINY, a book of 8 sketches, suitable for framing. Fascinating explanations accompany each etching.

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Swing Piano Styles

Pete Viera Gets Best And Worst Kicks of Life Within 30 Days

By Sharon A. Pease

"I got one of the best kicks and one of the worst gripes of my life all within 30 days," says Pete Viera, brilliant dixieland pianist.

The good kick Pete referred to was the one he got when he was selected to replace Bob Zurke as pianist with Bob Crosby's band. The bad gripe was when he had to leave his new Crosby job before the bench was hardly warm due to a sudden arthritis attack which caused his finger joints to swell. Because of the pain resulting from moving his fingers, Pete was forced to leave the band during a theater date in Milwaukee and return to his home in Detroit. He had two teeth pulled and has been impatiently awaiting for Mother Nature to do the rest.

Meanwhile, the famous blues pianist Joe Sullivan has been handling the piano work for the dixielanders.

Will History Repeat?

Viera and Pete have big plans for some unique 2-piano work as soon as Viera can get back on the job.

In presenting Viera in this column, history repeats for the older readers may recall that in June, 1937, our subject was the now fa-

Viera's Style

Pete Viera's own composition, *Rhythm in Hand*, is shown at right just as Pete himself plays it. Pete right now is in a Detroit hospital recovering from arthritis. Later he will rejoin the Bob Crosby band, to be featured along with Joe Sullivan as pianist.

After the job folded, Pete returned to Jacksonville for a visit. Through an "at Liberty" ad he caught on with Dean's Iowa Serenaders of Mason City and remained with them for a year. He left this unit to join their rivals, called the Veling-Sanders Orchestra. With Lyle Smith fronting the band they cut some discs under his name for Gennett at Richmond, Ind.

Sanders Becomes Booker

Later, when this band broke up, Pete and Bob Sanders decided to organize an outfit and really do the job up right. Each borrowed a thousand dollars from their parents and invested the money in a 7-seat Buick touring car and trailer. They had some one, two, and three sheets printed, as well as window cards, billing the unit as "Viera-Sanders, America's Greatest Charleston Orchestra." They hired an advance man and during the year that followed, traveled 55,000 miles. During this time, they employed some talented men, including Jack Jenney, who now has his own orchestra.

While on this trip the band worked a theater date in Salina, Kansas. It was here that Pete met Beulah Winter who became his wife after a whirlwind courtship of two weeks. They have now been happily married for 12 years.

The Viera-Sanders band encountered bad luck in central Illinois in the spring of 1927. Floods had washed away many of the pavil-

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Norman "Pete" Viera

mous Zurke, who at that time was practically unknown and had shortly before joined the Crosby band. Like the Zurke of 1937, Viera is not well known to the general public, but has a large following of admirers among musicians. He has a lot of talent, a distinctive dixieland style and a sincere and pleasing personality. During the few weeks he was with the Crosby band his work clicked with the members as well as the fans.

Pete, whose real name is Norman, was born in Jacksonville, Ill., 31 years ago. He studied piano during grammar school days and when he reached high school did his first orchestra work as a member of a little dance band made up of students.

Followed The River Boats

He was a good reader and had a fair amount of technique, but didn't have much style. To develop this he made frequent trips to the town of Quincy, where he could catch Tony Catalano's band on the steamer Capitol. Excursion steamers were also plying the Illinois River at that time, and an occasional trip to Beardstown paid good dividends in ideas picked up from the Gold Coast Rhythm Kings.

When Pete reached his senior year in high school, he had definitely decided on music as a profession, and left school with Earnest Laboytean, drummer in the local band, to work in a theater at Lexington, Ky. Laboytean had promoted the job and agreed to bring in a 6-piece outfit for pit duty.

Then to Chicago

The boys came to Chicago looking for suitable men and picked up four fellows who had been working together and in jitterbug vernacular, were "hep to the jive." They were Harry Goodman, bass; Nick Dispensary, clarinet; George Pitlak, cornet; and Joe Quartelle, trombone. The band clicked in Lexington, and stayed on for six months. In addition to the theater work they played some college dance dates, where they scored with their dixieland renditions of "Eccentric" and "Wolverine Blues," etc.

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Guitars and Guitarists

Protest Letters Can Do Guitar Players Much Good

By Charles Amberger

As pointed out in my article last month, there is a decided handicap for guitarists playing in present-day orchestras because the parts for guitar, in most orchestrations—which are merely chord guides—are for the most part written by arrangers who haven't the slightest conception as to how a guitar part should be written, or what a soloist could really do if a solo part were given him.

It's up to you individual players to make yourself heard. Effective complaints to the publishers can do a lot of good. Send me a copy of what you write them. I want to know how you feel on this subject. Guitarists need separate solo chorus arrangements of the popular hits, with alternate chord and single hot string work, written in musical notation together with the chord symbols.

Here is a professional exercise showing how to use the majors and dominant seventh chord runs, using the sixth and the ninth in the chord:

Musical notation for guitar exercise showing chord runs and fingerings.

Next month we'll have a professional exercise using the major, minor and dominant seventh chord runs.

Letters to Charles Amberger should be sent in care of Down Beat, 606 South Dearborn, Chicago.—EDS.

Guitar Players Are Goats, Says Bernard Addison, Stuff Smith Star

BY ONAH SPENCER

"Guitarists are goats," says Bernard Addison. "In the present day band's setup, it is the guitar player who gets the short end. One reason is because he is not encouraged enough by the average band leader, who doesn't fully appreciate the possibilities of the instrument. The result is the guitarist is not allowed to 'bring out' all that is in him."

Addison, one of the vets on the instrument, who now dominates the rhythm section of Stuff Smith's little band, believes that a guitar is at its best when it's not being forced, and when accompanying melody numbers.

"Put the guitar in the limelight a little more," Addison pleads, "and the real value of the instrument can be determined. Why leave it in the background? Why don't leaders feature their guitarists more often? Darned few of them do. I am convinced that the real value of the guitar is yet to be realized—when it is, look out, Jack!"

Bernard hails from Annapolis,

Md. He has traveled in Europe, playing his guitar, and has appeared with Benny Carter, Fletcher Henderson and Louis Armstrong. His own band recorded Toledo Shuffle for Bluebird a few years back.

See WOODSTOCK TYPEWRITERS

Pete Viera—

(Continued from page 22)

ions where they were scheduled to play.

Beh Losen Flip

Pete and Bob flipped a quarter to see who would come into Chicago and arrange new bookings. Bob lost and had to make the trip. No desirable spots were available, but he did promote jobs for all the men in the band. This was the start of Bob's career in the booking business and since, he has worked for Stevens and West, the NBC and Columbia booking offices, Irving Mills, Consolidated Radio Artists and now with Joe Glaser—Consolidated Inc. Through the years he has booked many of the top flight bands.

Pete came to Chicago and for the next six years worked with many bands, including Pinkey Arseth, Elmer Kaiser, Irwin Koffler, Don Pedro, Louis Panico, Milt Mesirov, Jimmy Garrigan and Wingy Mannone. Side men with whom he was associated during these years were Frank Teschmaker, Gene Krupa, Floyd O'Brien, Fred Goodman, Herman Foster, Bud Freeman, Dave Tough, Don Carter, and George Wettling.

Six years ago Viera went to Detroit to visit his brother. He had no intention of staying but changed his mind when he discovered there was some nice jobbing to be had. During the next few years booker Mike Falk and station W.W.J. were Pete's chief employers. About a year ago he organized his own jam band and was working with them at the London Chop House when he received the offer from Crosby.

On Page 22 is a portion of Pete's composition "Rhythm in Hand" which demonstrates his versatile style. The number hasn't been recorded as yet, but is scheduled to be cut by the Crosby band soon.

During Bob Zurke's illness, before he left the Crosby band, and again when Viera was suddenly stricken, the band was on the spot for a piano player. They tried several substitutes and finally found just what they wanted in Floyd Bean, who worked during the winter at the Off-Beat Club.

Floyd has plenty on the ball and you will be seeing a full column devoted to him before long.

Address inquiries, letters and the like to Sharon Pease, Ives & Bealy Building, Chicago, Ill.—EDS.

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George
Wetling on Drums
"The Best Drummer,
For Me, Isn't Here Anymore"
By George Wetling

There has been no end of polls, discussions and even good fist fights now and then in the arguments over who is the best drummer. Well all the critics can now start from scratch because the best drummer for me has gone. When Chick Webb arrived up yonder he had a job waiting for him in Bix's Celestial Serenaders, which works together up there more than we on earth do even though we have had Thomas Jefferson, the Bill of Rights, and at present, Mrs. FDR. As a lasting tribute to Chick we drummers should make an effort at all times to drum well.

How About Beats?

Mr. A. B. of Portland, Maine, wants some information regarding two or four beats. Well A. B., I know a D. D. whose M. D. suggests he go in for beats. The vitamin content therein is quite helpful if used in moderation and is not unlike the use of four beats on the bass drum. The use of four or two beats is arrived by the way one feels, what the tempo is and how the band plays. Then of course there's always the night, after driving 200 miles in the rain, you pull in late, the piano is out of tune, the bandstand too small, the leader comes on like Captain Bligh and then it rains harder than ever and there is no one at the dance. The boss of the joint has an expression on his face that makes you think it's the band's fault. I wonder how many beats



Texas Tub Ace

Yes euh, that's podner George Wetling in the boots. And don't think he's a sissy when it comes to tossin' a lariat. George posed for this shot recently a day or two before he was thrown from a steer. Now he's back pounding tubs for the Paul Whiteman band. In his spare time, he writes a drum column for *Down Beat*.

one would use on the bass drum in a case like this?

To Lloyd Story, Marysville, Mo., I say in my opinion it is best to get a skeleton knowledge of bells, tympani, vibes and other trappings that go with being a drummer—but don't let it interfere with your being a drummer. Don Budge plays around with drums, but his specialty is tennis, I am told. Out home in Chicago Vic Berton could always set a pace for drummers and at the present writing is in the top flight of tympani players in the land of make believe also known as Hollywood.

Another Sailor on Deck

Here's one from another shipmate, D. L. Bowman, S. S. Ma-thiott, Detroit. He says he is 31, very particular but not too cocky or snappy, and says he can dance well and get along with the girls okay. He wants to be a drummer. Man, you should take up banking or even ballroom dancing! As a maiden at drumming you have one real advantage—the means to get yourself a good outfit. Countless beginners, nay, even the employed

gentry, cannot accumulate all that scratch unless by chance the high gods (and I do mean high) favor one with a limit parlay which is about as often as truth from Tokio. Having arrived at the oriental stage I think a light lunch would be more favorable at this point. So with my most honorable ancestors allowing, I shall order a Japanese sandwich—which, if you don't know—is an apology between incidents.

Leaving Wetling in Japan with a sandwich, let it be known that mail addressed to him in care of DOWN BEAT, 608 South Dearborn, Chicago, will reach him pronto. —EDS.

Hugues Panassie's
Victor Jazz Book
Rolls Off Presses

New York—Prepared by Hugues Panassie, famed French critic, RCA-Victor's newest booklet on hot jazz is being shipped to music dealers throughout the United States and Canada this month.

The book, 44 pages in all, includes serious discussion and criticism of 144 Bluebird and Victor "hot" platters. Some of the artists included are Red Allen, Louis Armstrong, Tommy Dorsey, Mezz Meisrow, Benny Carter, Duke Ellington, Benny Goodman, Fats Waller, Bunny Berigan, Bix Beiderbecke, Bennie Moten and many others. Book may be obtained at any dealer's store.

SHEET MUSIC BEST SELLERS

- Wishing (Crawford)
- Sunrise Serenade (Jewel)
- Beer Barrel Polka (Shapiro)
- If I Didn't Care (Chappell)
- Stairway To The Stars (Robbins)
- And The Angels Sing (BVC)
- Three Little Fishies (Bantley-Joy-Select)
- The Lady's In Love With You (Paramount)
- Little Sir Echo (BVC)
- Strange Enchantment (Famous)

SONGS MOST PLAYED ON THE AIR

- Stairway To The Stars (Robbins)
- Wishing (Crawford)
- White Sails (Feist)
- The Lady's In Love With You (Paramount)
- Beer Barrel Polka (Shapiro)
- Moon Love (Famous)
- In The Middle Of A Dream (Spier)
- Don't Worry About Me (Mills)
- This Is No Dream (BVC)
- And The Angels Sing (BVC)

More Tips for
Bass Men by
Bob Haggart

BY BOB HAGGART
 (Of Bob Crosby's Band)

"Do cracks hinder the tone in a bass?"

That's what Phil Mann, Bayside, N. Y., wants to know. The answer to this, of course, is obvious, but it might be a good idea to explain just what effect a crack in the bass will have upon its tone.

Cracks Mean Bad Tone

In the first place your bass should always be kept in good condition. Frequent check-ups by your repair man will be well worth your while in the long run. As you know, a cracked bass will often produce a bad buzz. Normally, the sound should emanate from the "F" hole because when it is



Bob Haggart

released through other channels it tends to become distorted. I've had a number of questions from bass men who want to know if there is anything they can do to prolong the life of their strings. Here are a few pointers:

Damp weather is particularly hard on "G" and "D" strings. When a string starts to unravel, do something about it—fast. Olive oil, applied with a rag, helps. Sometimes when a string starts to ravel you can save it by burning off the little short ends with a match, or by using a razor blade, snipping them off closely. Then sand the string down with very fine sandpaper. This helps check the unraveling.

Rub 'Em Yourself

With the two wound strings, "A" and "E," my repair man Wimply grips the string between his thumb and forefinger and rubs the strings down with extreme force toward the center bridge. This method will work if done hard enough.

Also, you can rewind the string yourself by starting at the middle and working toward the bridge with a twisting motion, grasping the string between the thumb and forefinger, taking in the slack as you go along. There's also some questions about loosening the strings at night. There's no doubt that this will, to a certain extent, prolong their life. But I think the disadvantages outweigh the advantages. In the first place, the strings are liable to become false after awhile. Then, too, you have to spend the first couple of sets the next night trying to get the bass in tune so it will stay that way.

Take your choice. But it's a good idea to tune up before each set regardless of what system you use.

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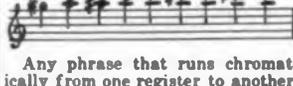


Arranging
Trouble With Clarinet
Parts? Here's a Hand

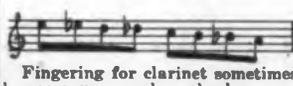
By Will Hudson

"In one of your previous columns," writes Howard Cox of Cleveland, "you gave a diagram showing which notes are played in each position of the trombone, the kind of passages to avoid, and so on. This diagram has been very helpful to me in writing trombone parts, and I am writing to ask if you will help me with clarinet parts. I have had trouble in my arrangements with clarinets; some of them seem awkward to play. What do you suggest?"

In writing for clarinet it is only necessary to remember that the range of this instrument is divided into two parts, the lower register and the upper register. The lower register begins on "C" on the staff and the upper register begins on B-Natural on the staff, as shown here in Example 1:



Any phrase that runs chromatically from one register to another, either up or down, will be easy to play, as shown in Example 2:



Fingering for clarinet sometimes becomes very awkward when passages involving broken intervals which one run from one register to another are written. This is shown in Example 3:



Be sure to avoid this as much as possible when writing for clarinet. Although an accomplished clarinetist will have little trouble with any written passage, the clarinet parts in your arrangements will be easier and will sound more relaxed if you avoid writing broken intervals which move from register to another.

How does Jack Teagarden's band utilize a brass combination which sounds as though the trumpets and trombones are playing in unison? Will Hudson will illustrate this trick next month. Mail to Hudson should be addressed to DOWN BEAT, 608 South Dearborn, Chicago.—EDS.

Schutz, Leopold and
Mendel Join Dorsey

New York—Jimmy Dorsey's band at the Meadowbrook has three new faces. Buddy Schutz succeeded Ray McKinley on drums, Dave Tough filling in while McKinley was on vacation last month and until Schutz could work out his notice to Jan Savitt. Bobby Byrne, trombonist, leaves the band in August to form his own band. His successor will be Al Leopold, a former Savitt man in Philly.

Johnny Mendel replaced Shorty Cheroch on trumpet. Cheroch went with Bob Crosby. Mendel was with Charlie Barnet.

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Dick's Band Box

Personnel of Bix's 'Jazz Me Blues' Listed

By Dick Jacobs



New York—The old Bix records are back again and Robert Grudem wants the personnel that recorded Jazz Me Blues with Bix, recently reissued on Vocalion. It was Bix on cornet, Adrian Rollini, bass sax; Don Murray, clarinet; Frank Signorelli, piano; Howdie Quicksell, banjo; Bill Rank, trombone. For those of you who have similar questions regarding personnel on records, I'd suggest you write direct to the companies which issue the records.

It looks as if I'll have to reserve a special paragraph for Glenn Miller. It's getting to be a habit! Bill Granville, Omaha, wants to know where he can get a copy of Glenn's theme. Well, it was recorded on Bluebird a few weeks ago and can be bought anywhere. The arrangers for Glenn, Woody Herman, Red Norvo and Jimmie Lunceford, in the main, are Glenn himself; Dean Kincaid and Joe Bishop for Herman; Eddie Sauter, Mary Lou Williams and Chappie Willet for Norvo, and Cy Oliver, along with most of the boys in the band, for Lunceford.

Wants Dixieland Setup

Don Loftus, Chicago, wants to know how to arrange a clarinet and trumpet for Dixieland effect. You really should have a tenor sax along but take your principal harmony note, raise it an octave and give it to the clarinet. This places the clarinet above the trumpet, and gives the effect. On sweet tunes, I'd suggest writing a regular duet. Let each soloist take just 16 bars to avoid monotony.

Carl Hengy, also of Omaha, wants to know about Johnny and Frank Carlson. Johnny did play

trumpet with Woody Herman and Frank plays drums with the same band. I have no record of their being related.

Short Shots

My apologies to Bill Waltman for taking so long to answer him, but there is no definite listing of the record you mention. The nearest thing to it is Lionel Hampton's Victor 25771 with Lionel on vibes, Hodges on alto, Edgar Sampson on baritone, Cootie Williams on trumpet, Billy Taylor on bass, Sonny Greer on drums and Allan Reuss on guitar. . . . To Eddie Alpert, NYC: Freddie Stulce did Tommy Dorsey's arrangement of Marie. Stulce plays alto in the TD band. . . . To Harry French, Pasadena: Eddie Mallory plays trumpet on Benny Carter's old disc of Blue Lou. The reverse side, Lonesome Nights, is the same tune recorded by the California Ramblers (Charlie Barnett) under the title of Take My Word.

And down comes the lid on the band box. See ya' all next month, I hope. Meanwhile, send your queries to me in care of DOWN BEAT, 608 S. Dearborn, Chicago.



• Doubling in Brass •

Sonny Dunham Can't Be Called a 'Freak'

By John O'Donnell

My friends, Sonny Dunham plays in his own inimitable way trombone and trumpet like a master. He also is a fine arranger and musician. With all that surely he is deserving of a better plaster than the above.

Such letters come to me each week: One asks, "Has Sonny Dunham a freak embouchure?" Another one asks, "Does Sonny use his trumpet mouthpiece on his trombone?"

Still another writes, "I would like to double on trombone but I have been advised that it would ruin my embouchure." I'm asking you how can you ruin something you haven't got? My advice to you is to learn to play with and from the same base or background that nature has given Sonny—which in a brassman's language means chops. At that time you will be master of your trumpet and if you wish to double on trombone just practice an equal amount on both instruments each day. And by the way, don't ever speak of a good man again as a freak.

He's No Freak!

Why do you and different groups of brassmen in speaking of Fritz Kreisler, the violinist, say, "He's a master, a genius—How do you do professor"? Or you might mention how wonderful Professor So-and-So plays his violin and viola. But poor Dunham or any other good brassman who wishes to double on more than one instrument, right away you title him, "The Freak."

The next time you are listening to Sonny do his stuff on his trombone or trumpet, think of him as you would the professor, the mas-

new mouthpiece without the advice of an expert is as dangerous as taking medicines without the guidance of a good physician.

If you write me in care of DOWN BEAT I will send you the information you desire which might be the means of keeping you from making a "wrong move."

Have you a gripe about our sheet? Let us hear from you. The eds of DOWN BEAT go out of their way to publish the things musicians want to read. Your suggestion is as good as the next guy's.

Advertisement for Rico Reeds and Gregory Mouthpieces, featuring an image of a mouthpiece and the text 'The Stars of Rico Reeds and Gregory Mouthpieces'.

Advertisement for O'Donnell's Mail Order Course, including details about lessons and pricing.

Orchestra Personnels

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Herace Henderson

Emmett Berry, Pee-Wee Jackson and Ray Nance, trumpets; Delbert Bright, Dave (Bell Cat) Young, Willie Randall, Elmer Williams, reeds; Eddie Fant and Net Atkins, trombones; Jesse Simpkins, bass; Graham, Jr., drums; Herace Henderson, piano, and Viola Jefferson, vocals.

Don Chiesta

Ed Mihelich, bass; Vic Lombardi, piano; Fred Perfect, sax, clarinet and siddle; Sam Feldman, guitar, violin, mandolin; Roy Graham, Jr., drums, marimba, and Don Chiesta, trumpet and violin.

Case Lema

Kenny Sargent, Dan D'Andrea, Art Balaban, Pat Davis, Clarence Hutchinson, reeds; Frankie Zullo, Sonny Dunham and Grady Watts, trumpets; Billy Basch, Walter (Pee-Wee) Hunt and Murray McEachern, trombones; Jack Blanchette, guitar; Tony Briglia, drums; Stanley Dennis, bass; Joe Hall, piano; Glen Gray, front and saxes; Sargent and Hunt, vocals.

Jack Janney

Nick Galotta, Tommy Gonzalez, Oliver Soderman, trumpets; John Grassi, Henry Singer and Janney, trombones; Jack Ferrer, Bunny Bardach, Joe Eaton, Hugo Winterhalter, saxes; Sid Jacobs, drums; Frank Cohen, piano; Al Conti, guitar; Bob Shevak, bass, and Lucille Mathison, vocals. Arrangements by Cohen, Winterhalter, Soderman, and Al Dats.

Gus Arnheim

King Guion, Dave Frank, tenors; "Champ" Webb, Don Weitz, Billy Warwick, altes; Ray Davis, Don Waddilove, Hal Abelson, trumpets; Phil Washburne, trombone and vocals; Bob Laine, piano; Bob Ballard, guitar and arr.; Andy Rabago, drums and vocals; Sam Chisfolt, bass, and Maxine Tappan, chirps. Gus Arnheim fronts.

Jack Teagarden

Charles Spivak, Leo Castaldo, Karl Garvin, trumpets; Ernie Caceres, Hob Lytle,

Clint Garvin, Johnny Van Epps, saxes; Jess Guitierrez, Charles McCamish, Mark Bennett, trombones; Artie Miller, bass; Johnny Anderson, piano; Allan Rouse, guitar; Clois Teagarden, drums; Linda Keene, vocals, and Jack Teagarden, trombone and vocals.

Ken Harris

Lee Hamburg, drums; Roland Young, bass and arr.; "Dutch" Cudd, (arr.); Joe Rando, All Markham, saxes; Doug Boyce, trumpet; Ken Feoller, trumpet and arr.; Ross Payne, vocals; Ken Harris, piano.

Ernie Holst

Ted Ricketts, Cliff Lowery, Verno Rickette, Jack Towne, saxes; Jack Gillespie, Frank Sacco, trumpets; Chauncey Gray, piano; Pat Peters, drums; Don Elton, guitar; Kenny Small, bass; Burt Shaw, vocals, and Ernie Holst, siddle, vocals and front.

Clyde Smith

Forest Miles, Lyle Samples, Wilson Fleming, Ray Stuart, saxes; Lynn Hackler, Jimmy Brown, Clyde Smith, trumpets; Hal Dollinger, Dean Brooks, trombones; Frank Shepards, piano; Godfrey Spangbauer, drums; Kenny Wallace, bass, and Barbara Edwards, vocals.

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Boogie-Woogie Boys Due at Chi's Sherman with Waller

BY TED TOLL

Chicago—By now the Sherman Hotel's Panther Room can well laugh up its tropical sleeve at the rest of the knobber joints around town. The latter were doing the snickering when it was announced a few months ago that the Panther Room would be foolhardy enough to open the room and charge no minimum and no cover, and also use expensive music.



Trianon ballroom faves are Griff Williams, at piano, and Buddy Moore, guitar. The fiddler is Bruce Yantis. Williams' band switched from the Aragon to the Trianon last month in Chicago.

The result of the "foolhardy" move has been a consistently packed Panther Room from the night that Gene Krupa's band opened it some four months ago, through Count Basie's lucrative six weeks' stand, and up until the present, when Bunny Berigan and band are jamming in the gentry to the delight of the cash register.

Most 'Smart Spots' Dark

And shut down, meanwhile, are the Gold Coast room of the Drake, the Ches Paree, the Grand Terrace, and one or two other spots which decided to be "smart" during the summer months. Then, too, there's the case of the Blackhawk, where, by charging a \$1.50 per person minimum they've deliberately shooed the younger trade down Randolph street to the Panther Room. Not only that, but the Roths of the Blackhawk have tried to foist good jazz (Teagarden) upon the buck-fifty minimum clientele. And as you all know, most persons who can afford a buck-fifty minimum frown upon good jazz. They'll take the society stuff, going down to hear Reichman at the Palmer House. Not result: not too much trade at the Blackhawk these days. No discredit to Teagarden's stuff, certainly. The kids just can't afford the place.

Pete Johnson, along with Albert Ammons and Meade Lux Lewis, will bring his boogie woogie piano into the Panther room on the 12th of this month. The trio, outstanding exponents of boogie woogie piano, were featured for several months at Cafe Society, New York. Fats Waller and his band replace Bunny Berigan in the same room on the same date. And Muggsy's swell little band still stays ad infinitum, apparently.

Davis at Blackhawk

Johnny "Scat" Davis, of Fred Waring and Hollywood repute, fronting Vido Musso's west coast band, moved into the Blackhawk late last month as Teagarden took to the road.

The Off-Beat Septette, reminiscent of the old Adrian Rollini combo with its bass sax, is putting out some good two-beat stuff at the Rose Bowl. Lineup includes Floyd Bean, piano; Joe Rushton, base sax and clar; Harry Jaeger, drums; All Kern, trumpet; Bob Durfee, tenor; Len Esterdahl, guitar, and Mike Simpson, tenor.

Breese Grabs Baker Band

Lou Breese took over the front for the Bob Baker band (the old Henry Busse outfit) when it came in off the road last month. Outfit went east. Mel Hinkle playing some swell Sullivan piano with that Stephen Leonard outfit. And for a barrelhouse joint with some swell jazz, dig the Liberty Inn on North Clark, where Boyce Brown plays some marvelous alto along with Clayton Ritchie's piano and Earl Wiley's drums. And who's that Bixie trumpet with the Tony Cabot outfit?

the way of jazz on radio of late has been the series of short programs by his swing group recently radiated from Poste Parisien. For good taste and excellent solo work they were outstanding.

Have 100 Hot Clubs!

Such are a few of Paris' leading jazz musicians. There are many more who cannot be more than mentioned here—Alix Combelle, a tenor who now ranks with the best American white players; our old friend Danny Polo; Max Geldray, a Dutch harmonica virtuoso; Stephane Grapelly, to quote a few.

They all come some time or other to the Hot Club de France in the Rue Chaptal where Charles Delaunay presides over jam and recording sessions et al. Yes, they even make their own records there now. Every now and again the Hot Club ropes in all the musicians mentioned heretofore and any others who happen to be in town and present a concert. I'm told they have organized nearly 100 to date. Which, with the numerous records which continue to be made there, seems to indicate that 'le hot' is very much alive in the Gay City. Long may it flourish!

Paris Jazz; It's Not Static—

(Continued from page 6)

sax section should be strengthened when Johnny Russell joins it shortly and I'd personally like to see his team mate from the now defunct Bobby Martin group, "Ram" at the piano. Chittison is missed.

Freddy Johnson, lately with Coleman Hawkins, is an improvement on his French predecessor and his arranging ability is an asset. Actually, the band is now swinging out in the vast hall of Knocke Casino on the Belgian coast where they've been summering regularly the last few seasons.

Brun is Ace High

With Bill Coleman departed, the best brassist in Paris, and for that matter on the Continent, is Philippe Brun. He has all the sharpness and quickness one associates with the small person, but no conceit. A more sincere lover of righteous jazz would be difficult to find. It's not every musician of his quality who would give up evenings listening to hot records let alone buying them. Too many think long before they reach Brun's class that they know all there is to know about 'swing.' Not so Ventura's star. After many years in Jack Hylton's, Ventura's and other French bands not noted for their hot style, Philippe has kept undimmed his enthusiasm for Louis, Ladinier, and latterly such as Harry James and Bunny Berigan. The result is that this still young French star has no peer this side of the Atlantic on trumpet. He has tremendous power for such a small physique but his playing is never wild or noisy. About the best thing I've heard in

Cincy Musicians Working; Hall Sets New Mark

BY BUD EBEL

Cincinnati — This summer is proving profitable for all local members; not a squawk has been heard. The George Hall two weeks' date at Moonlight Gardens, Coney Island, turned out a greater success than that of any other band ever to play the spot. Dolly Dawn stopped the show nightly.

Murry Horton, assistant to prez Oscar Hild of local 1, is doing nobly keeping the local in good running order, as Mr. Hild is spending much time at the moment promoting the Opera at the Cincy Zoo.

Toots Marshall Turns PM

Toots Marshall, owner of Castle Farm, is so pleased with the Will Hauser ork that he is taking over the promoting end to further their cause. He will act as personal manager. . . . WLW finally sold the Cherniavsky "My Lucky Break" show. It will go on about Oct. 1. . . . Ralph Nylan, WLW tenor, who got the ax recently after several years with the station, is now with WGN, Chicago.

Two popular leaders who went under the knife recently are now on the mend. Buster Locke and Jimmy Van Oadell. . . . Chris Christensen's gang in Michigan for the summer, returns to the Sinton in the fall. . . . Freddy Fisher at Old Vienna.

Montreal Resorts Get Batch of Good Bands for August

BY BILL TRENT

Montreal—The crowds deserting town for the resorts are finding some good bands. . . . Jimmy Laing's going over big at the Maples. . . . Ray Dave is still a good bet at neighboring Edgewater. . . . Billy Eckstein at Chateau St. Rose. . . . Jack Wyatt, the sax-appealist, is feeding the strictly jive throng at the Manoir. Steve Heckendorff, Jack's trombone player, is at the Baron's in the Laurentians.

Stan Wood, Belmont Park's popular maestro, saw his pianist, Joe Murray, to the altar.

In town, the plebes are becoming more hopeful with the possibility of the reopening of some of the local drinkeries. . . . The Mount Royal Hotel's Normandie Roof opened with a bang. Don Turner, who has just recently signed a long-term management contract with MCA, is acting maestro, vocalist, and compere. . . . Joe Nito has two new additions to his ork at the Savoy: Cholly Kittson is at the piano. Jimmy King's vocalist is worth earing.

Booker Buys Plane

Memphis—Jerry Johnson, former ork leader, has purchased a new Monocoupe plane to enable him to cover his territory faster. He's head of the Johnson-Foster booking firm, Dallas.

Bobby Day Replaces Powell on Long Island

Flushing, L. I.—Bobby Day and his band, sporting five vocalists, a Hawaiian trio and a jam quartet, have replaced Walter Powell in the Bermuda Room of the Show Bar adjacent to the World's Fair. Day's combo is built around a 12-string electric steel guitar. Band hails from Club Evergreen, Bloomfield, N. J., where it was recently organized, and has a Mutual wire from the Long Island spot.

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Sweet Bands Flock to L. A.; 'Lizbeth Tilton Joins Baker

BY DAVID HYLTON

Los Angeles—The sweet bands are having their innings around here this summer. Orrin Tucker is at the Grove in the Ambassador. Will Osborne took over the Palomar stand. Garwood Van is at the Ocean Park Casino Gardens. Don Francisco's small combo is at the Marcus Daly's in Beverly Hills. Carol Lofner carries on at the Wilshire Bowl until fall. Burton Lane, songwriter, has formed a band which was put into the Victor Hugo restaurant.

George Redman goes back to Topsy's after a long absence. Both Curt Houck and Joey Lee have bands at the new Hilton Hotel in Long Beach. And Bill Roberts is at Florentine Gardens. All of these outfits are on the sweet side and are a cinch to drive the J-Bugs into hibernation.

Malneck in New Movie

Matty Malneck's band is getting a better break in the new Universal show, "Hawaiian Nights," than they did in their last picture. Sol Hoopii's Hawaiian band also will be featured in the pic.

Martha Raye's kid brother, Buddy, has his own trio featured at a new spot on the "Sunset Strip" called Little Eva. Buddy plays fine guitar and shares the spotlight with Dick Haynes' orchestra.

Plantation Goes Cuban

Phil Moore's septa band is out at the Plantation Club and a Cuban outfit is being tried with a Cuban

show. Moore may return if Cuban band doesn't work out.

Elizabeth Tilton, Martha's sister, is a splendid addition to the Ken Baker band which filled two weeks between Shaw and Osborne at the Palomar. Eddie Davis one of the best men in the band, has improved tremendously in the past year. Band's going down to Fort Worth for six weeks.

New Dallas Spots Steal All Business

BY BILL COVEY AND ART COLEMAN

Dallas—Two new joints are giving the downtown spots headaches: The Plantation, on the Garland Pike, opened with Paul Pendarvis and now has Nic Harper and Co. Couple days later the White Rock Showboat on Northwest Highway opened with Sunny Crawford's band, which was replaced by Billy Roe heading Harry Jennings' old crew. Business is holding up well at both spots.

Bands for English Village

Lous Bovis, melderammer imperator of the English Village, is talking bands—especially Buddy Fisher—although Lou's friends think the change would be a mistake. . . . Durwood Cline, vet ork man, opened Kidd Springs, Oak Cliff swimming resort. Hy Stein's ungodly horn is being heard far and wide and in the 25 Klub, where he and band succeeded Clarence Love.

Word from Don Percell and Riff Tucker that the band is doing elegant at the Vendome, resort spot near Sulphur, Okla. The boys already have had a raise. . . . Phil Baxter, who wrote *Piccolo Fete*, *Faded Summer Love* and others, is now on staff of Elliott Roosevelt's KGKO with a regular spot. . . . Chic Scoggins, whose band went to Cleveland without him after bowing out at El Tivoli to Frenchy Graffolier's gang, is one of a trio labeled the Cass County Kids singing here and there on broadcasts.



Another 100 Per Cent band of *Down Beat* readers is Gene Miller's, currently at the Colorado Hotel, Glenwood Springs, Colo. Gene's gang is shown departing the July issue in front of the hotel with the mountains invisible in the background.

Canadian Band Gets Tough Break; \$4,000 Fire Ruins Horns & Music

BY DON McKIM

Vancouver, B. C.—Fate struck Stan Patton's ork a low blow last month while the band was in its second week at the Tivoli Ballroom in Edmonton. Doing mighty business, the band rated an all-summer contract—then the next night fire gutted the ballroom, destroying all the band's equipment, arrangements, stands and instruments—everything. Total loss was \$4,000 and there was no insurance.

Patton and Pianist Ernie Buchanan, two of Canada's best arrangers, are working night and day turning out new orchestrations. They expect to be back on their feet soon.

SHORT SHOTS: Leo Smuntan's 9-piece crew, a really socko bunch, still at the Alexandra Ballroom. Place is jammed three nights a week. . . . Mart Kenney's boys reported setting new records at Royal York Hotel in Toronto, and due back here to play in the new Hotel Vancouver this fall. . . . Still only one ballroom (Alexandra) deserving the name in this town. All other danceries are night clubs.

Broda with Kemp

New York—Joseph Broda has joined Hal Kemp's ork, succeeding Harry Williford in the third trumpet chair.

Junks Sliphorn for Cow-Milking Job!

BY DUKE DELORY

Toronto—Tromboning vocalist Doug Baker has left the Frank Crowley band to go into the dairy business in Port Stanley. When Doug forsook the horn for the milk can, Jack Madden replaced him in the band. Crowley returns to the Arcadian Cabaret this fall after engagements at Port Stanley and Springbank Park.

Lyric Theater Dark

BY J. H. LANG JR.

Indianapolis—Closing of the Lyric theater recently brought to an end one of the best and steadyest jobs the town had to offer musicians. Demands of stagehands for a \$5 weekly raise caused the shutdown of the Lyric, one of the few big-time vaude houses in the country.

Louie Lowe Drags 'Em In

The closing caused approximately 40 employes to be thrown out of work. They included ten pit men who had been steadily employed for the past four and a half years, and who were working nine weeks out of ten for the two years prior to that.

Westlake Beach Terrace has been packing 'em in with Louie Lowe and his ork as the feature attraction.

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Kids and Parents at Dances Just Don't Mix

BY EUNICE KAY

Cleveland—Enforcement of the law requiring youngsters under 18 attending public dances to be accompanied by their parents, caused a furore here recently when a so-rority dance at the Hotel Cleveland was stopped. The law was upheld, even though authorities admitted that a chaperoned dance was more appropriate than the kids frequenting niteries unchaperoned.

Ducky Malvin at Cedar Gardens has a terrific outfit with a fine trumpet man, "Baggy" Brown. The arrangements are excellent.

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Canned Music Still Reigns At New York World's Fair

BY CHARLES W. ZERWECK

World's Fair, New York—The band situation at the World's Fair remains substantially the same this month with about the same number of bands and musicians employed. To date no band has replaced canned music in any concession.

Walter Powell and his slapstick crew moved into George Jessel's Little Old New York and are probably the busiest outfit on the grounds with an almost continuous round of dance music, parades, show music and outside ballyhoo. Powell was picked up by Jessel from the nearby Show Bar and Bermuda Room in Forest Hills.

Willard Keeler and his orchestra replaced the highly touted Frantz Nagel at the Casino of Nations, largest restaurant at the fair. Isaac Van Grove continues to play out of sight of the audience with a large combination at the Railroads on Parade exhibit. Ray Benson and his band is out of the Heinekin by

the Zuider Zee restaurant leaving Dick Kuhn's orchestra the sole occupant.

Dave Schooler and his Swing-hearts have opened the N. T. G. Congress of Beauty show and Teddy Hill is out of the Savoy Ballroom. Two bands, Fess Williams and Gus Doribel, have taken over the chors there.

Those who continue are Vincent Travers at Billy Rose's Aquacade, Brooks Steele and Herr Louis (Howard Osburn) and the Weazel at Ballantine's Three Ring Inn, Ving Merlin at Merrie England, Olga Zundel's Delphian Trio at the Metropolitan Life Exhibit, Joseph Littau for the World's Fair corporation, Ferde Grofe and his Novachords at the Ford exhibit, D'Artega and his twelve men at Sun Valley, Sam Kramer at the Turkish Pavilion, and Don Mario at the Schlitz Palm Garden.

All-Colored Show Rates a National Wire

BY BOB LOCKE

Kansas City—Station WHB's "Vine Street Varieties" show, an hour Saturday program emceed by Jimmy Ruffin and starring the town's best septa bands and all-colored talent, went on a national Mutual hookup last month with Harlan Leonard's band and Julia Lee starred. All of which leads to the indisputable fact that when plans for the all-Negro program were being formulated by John Schilling, Don Davis and Dick Smith of WHB more than a year ago, DOWN BEAT hopped on the bandwagon and gave Vine Street its first boost. Today it rates as the outstanding colored entertainment program on the air—and no telling how far it will go now that it's being heard nationally.



John Schilling

Kirk Comes Home
The town is dead. Too much unemployment among musicians. Too many musicians who are working underscale on the quiet. But out at John B. Tumino's Fairyland Park, on far south side, Harlan Leonard's local jump band set an all-time mark last month by attracting 2,000 dancers—record for a non-name ork. Drummer Jesse (Country) Price shares top billing with Leonard, who graduated from the old Moten ork with Basie. Bernie Cummins' solo at Fairyland grossed a mediocre \$600. Russ Morgan also there, Red Blackburn's cats with pretty Olivette Owens following. Andy Kirk raised his home town's roof at the Mundy Auditorium with Floyd Smith, guitar, the center of eyes. Bill Martin, at Tootie's, is doing fine despite the loss of Roselle Claxton, pianist, and Bill Douglas, tenor, who left to join Ernie Fields' band in Tulsa. He, Leonard and Jay McShann are headed for greener fields.

Give 'Em What They Want!!

San Francisco—Pretty well pooped after playing *Beer Barrel Polka* for the Governor Oleen of California, Benny Goodman looked in the audience at his Golden Gate Expo concert the other afternoon and saw Mayor Rossi of Frisco edging up to the stand to request *Home On the Range*. Benny granted the request—only after hiszonner agreed to sing the tune as a duet with Louise Tobin in front of about 8,000 persons.

Before the day was over James Roosevelt, son of FDR, stopped by to request *One O'Clock Jump* "with the trumpets running down hill on the last chorus." He got it.

Kenora Spot Is Maker of Bands

BY GEORGE B. BEATTIE

Winnipeg, Canada—Kenora may well be labeled a maker of bands. If the thousand of Peggers who dance at the Rowing Club there approve of a band it is almost sure of a good winter spot. This season, Eddie Franks and ork are making a hit with a new style of schmals and a bit of wide open swing. Only 8 pieces, it has extra power in super trumpet and saxman Ollie Wagner.

Both Al Doe at Grand Beach and Eddie dislike jitney dancing because it gives them little scope for arranging. Herby Linder's outfit at the Royal Yacht Club. Minaki Lodge and the Rhythm Makers ork have the longest remote wire—115 miles, one nite a week. . . . Rise in attendance at the Aud proved a better band was the proper medicine. . . . only objection to the Modernaires is not enough sweet music mixed in. Doug Ferguson at the Cave added a trombone and played for *Free Press Sunset Show*. The Riverview Hotel opened on the highway with the Sunny Boys, a 5-piece combo.

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Earl Stevens Tops On M. U. Campus

BY PAUL A. LINDQUIST

Ann Arbor, Mich.—Earl Stevens and his band, a local college unit, are providing most of the music for dancing summer students at U. of M. A goodly number of the studs are taking advantage of the name provided by the Westwood Symphony garden just outside Dearborn and a few minutes' drive from Ann Arbor.

Russ Morgan and his band played to good crowds here every night. A novelty number where Morgan's four saxes use four curved sopranos went over well. Westwood managers Wagner and Dubois have had Blue Barron and Glen Gray in for a week apiece recently, and Sammy Kaye will finish a big week August 4.

Penny Pinching Proprietors Pull Coins from Kitty in Minneapolis

BY DON LANG

Minneapolis—The best 3-piece band in town is playing an alley club after hours. The band is so good that the two brothers, proprietors, collect the kitty each night for themselves, which is a new low in lowness.

Twin Cities bigtimers are still griping over Larry Roberts' insignificant (until then) campus band being chosen to send out its Lombardo-like strains under the baton of Pat Kennedy (Bernie's leading vocalist some years ago) in the choice Minnesota Terrace of the Nicollet hotel.

Local Names Aghast

While rating not too high as far as individual musicianship is concerned, the band is perfectly styled for a hotel room. The Nicollet's choice floored two or three local "name" leaders who had previously copped the better jobs with more mature musicians. Most of Roberts' band is still at the U. of M. during school months.

National Orchestra Service of Omaha has temporarily closed its local office. Carl Short, manager, has taken over personal management of Chan Chandler.

Lake Placid 'Lousy' With Dance Bands

By ED McCONNELL

Lake Placid, N. Y.—Bryce Lavigne heads a four piece combo at the Hotel Saranac at Saranac Lake. Lavigne plays tenor, clarinet, and sings, uses piano doubling on vibes, accordion and bass. It's the only crew aired from the Adirondacks. At the Hotel Marcy at Lake Placid Harry Manrie plays nightly. At the Stevens House overlooking Mirror Lake, Bob Reinert is back for his third year with seven men, the largest band in the vicinity. Gene Pringle opened at the St. Moritz with five men. At the Lake Placid Club, where you have to be invited, the Barbary Coast Band from Dartmouth College plays. They have 10 men. Another 10-piece combo is Major Olmes' at the Ausable Chasm Hotel Barn. At Birk's Swiss Chalet, outside of Saranac Lake, violinist Marlene Nanoff heads a small outfit.

Duke Into Legit Show

New York—Duke Ellington and band will be presented in a legit show on Broadway this fall, according to William Morris agency execs. The band currently is at the Ritz Hotel in Boston. Morris officials are selecting a vehicle for Ellington's Broadway appearance.

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Flin fairly the la turing favori doing Club puts a music found

Blame Morons For \$4,000 Shelley Fire

BY MILTON KARLE

Pittsburgh—A fire which cost Bandleader Lee Shelley \$3,000 for arrangements and another \$1,000 for instruments and amplifying equipment is the big flash of the month from the Smoky City. It all happened July 3 when a moronic group of screwballs a warmed about Shelley's truck, using ice picks on his tires, and then setting fire to the band shell in the sunken gardens of the Pines. Reasons for the act were laid to union trouble among employees of the Pines, restrictions as to closing hours and perhaps a grudge against the Pines' management.

Detectives still were investigating at press time. Shelley, meanwhile, moved into a temporary band shell and will remain all summer.

Dolly Dawn Can't Front!

Because of the sudden illness of George Hall, Dolly Dawn last month fronted the band. All went well, on the tour, until the crew hit Kenwood Park here. Clair Meeder, prexy of Local 60, got wind of Dolly's work and wired MCA that she was not eligible to front the band, not having a union card. MCA then wired Hall's manager, who hurried down to amend the erroneous statement and clarify the standing of the band with the local. Pres. Meeder pardoned the incident but warned all visiting maestros and musicians that they must abide by AFM rules. Throughout the engagement Dolly remained as a singer, with one of the boys fronting the outfit. The date was a success.

Stanley Drops Flesh

Warner Brothers decided that stage shows at the Stanley Theater were a losing proposition, and thus dispensed with them until fall. . . . Ina Ray Hutton's new stag band may be the 14-piece local crew her arranger, Bill Esch, has been rehearsing. . . . Rockwell-GAC has snagged the Willows account. Bill Marshall's fine Stop-and-Go crew went big, with Berg Apikian, tenor,

Saginaw Music Situation Sags

BY LOUIS CRAMTON

Saginaw, Mich. — Genial Kip Frazier, Traverse City saxophonist is doing a bit better than all right with his own band. Any smug satisfaction at the heavy attendance his crew draws is justified. This town is scraping bottom as far the entertainment spots are concerned. Door charges all over town have been dropped through the week. Moonlight, the last to take such a step to boost attendance, was finally forced to do the same.

An effort to enlarge the Kenny Anderson band in the Sunshine Gardens met with defeat when the crowds started for the little resort lakes to cool off. Kenny, back to a small combination, still supplies the best money's worth of real rhythm in this town.

Flint's private clubs are doing fairly well in spite of migration to the lakes. Its Sunshine Club, featuring Dick Tracy's band, long a favorite outfit with Flint folks, is doing nice business. The Athletic Club is feeling the heat but still puts out as good an evening of music and entertainment as can be found outside of Detroit.



Stricken . . . George Hall

Stricken ill suddenly last month, was forced to have Dolly Dawn, his brunet singer, front the band on tour. Dolly got along in swell style until she and the boys arrived in Pittsburgh for a Kenwood Park date. See what happened in Milton Karle's story at left.

and Arnold Ross, pianist, drawing raves. Red Nichols slated to follow. . . . New Penn Club is taking it on the chin by being non-union and by using those awful bands. . . . Howard Dulaney, Marshall band's singer, left town to join Joe Reichman at Chicago's Palmer House. . . . Bobby Serraff, young cornetist, headed for big time sure.

Bob Crosby's four days at the Urban room of the Wm. Penn brought the biggest grosses the hotel has had in five years. But what is more important, the management now is convinced the added expenditure of \$1,000 weekly would bring the finest of big names and landslide business. So it looks as if the place will sport top bands this fall. Gerry O'Neill, the manager, was sold on the Crosby five—and drawing power. Incidentally, the band is the nuts now with Joe Sullivan, Shorty Cherock and Bill Staggmeyer in the lineup.

Harrisburg Local Ready for Binge

BY SIDNEY N. REPPLIER

Harrisburg, Pa.—Shake the dust from that slap fiddle, boy, because the kids from Local 269 are going to do it again!

Translated, this means that the union, which marked its thirty-fifth anniversary last year with one helluva get-together, decided to make it an annual affair, due to its unsuspected but none-the-less welcome reception. Last year, the lads jammed and jived for more than 12 hours until that old demon beer ran out. The affair will be held at the same place as formerly.

Charlie Ehrhart and his Rhythm Club four, in their eighteenth consecutive month at the Graveyard Club, one of the few spots in this benighted town where the boys can rally around, is doing all right. Charlie recently completed a Bandwagon tour for a local baking company, playing nearby towns.

Dan Gregory and company, with an almost completely revamped outfit, has left for points South, first stop being an Ocean View, Va., hotel. . . . Boogie-woogie Ken Shaffer has got together a new 4-man job, playing the local jump spots. Should be right. . . . Howard Gale and Red McCarthy booked solid throughout the summer.

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Six Guards at All Times for Benny Goodman

Room registration, Mark Hopkins Hotel, San Francisco:
Room 321—Benny Goodman
Room 314—Artie Shaw

A bleary-eyed room clerk took one look at these notations on the blotter and let out a yell. And so have about 325,000 other bay regionites who have seen, heard and screamed for the two greatest swing organizations in the land. The visit of Artie Shaw to San Francisco was a known fact 30 days ago. Benny was signed on a Monday and opened at the Golden Gate International Exposition the following Sunday.

Benny Gets a Scroll

So far a comparison of how the two rivals for the throne of the Kingdom of Swing are doing would be difficult to draw. Artie followed Kay Kyser into the Golden Gate theater and is doing very well despite the tough spot. Goodman is playing free concerts on Treasure Island and drawing 4,500 persons a concert. One day last week the clarinet king played to two-thirds of the Island attendance.

Best judge of how Goodman is doing can be seen in the fact that the mayor of San Francisco joined Gov. Culbert L. Olson in presenting Benny with a scroll because of his breaking all attendance records for a single Expo feature. As for enthusiasm, the town lacks neither quality nor quantity. An order in the guards' room of the Expo reads, "Six guards must at all times be near Benny Goodman. He is to be escorted to and from the bandstand at each performance. This rule is NOT to be overlooked!"

Plenty More to Come

As proof that the Fair nabobs are pleased with the results of San Francisco's first real baptism into swing, an announcement has been made that Treasure Island will play host to Kay Kyser, Shaw and many top movie names. As Kyser opens on the 14th, both he and Goodman will be rivaling each other for the same crowds.

The auditorium in the Hall of Western States Building is perhaps the most surprised of all, however.

Oklahoma City Hep-Cat Attorney Holds Jam Sessions in Basement For the Boys



—Erlie Stevens Photo

BY GORDON STRACHAN

Oklahoma City—This is a story about an Oklahoma hep cat. The cat's name is Leverett (Lev) Edwards. Most people around here consider him one of the town's best attorneys. But Lev would rather hear the blues than hear a jury free one of his clients — he's that wrapped up in jazz.

The picture above is typical of what takes place pretty often in the basement of Lev's home. He has his own recording studio, and gets his kicks by inviting visiting bandmen in to wax private records. Shown above are a group of Herbie Kay's boys as they waxed Hoagy Carmichael's banned lyrics to the old tune Judy, which became popular a few years back with new lyrics substituted for the originals. Your correspondent watches from the left while Steve (Fats) Brown, trumpet; Bill Epple, traps; Bill Lower, trombone; Fuzzy Combs, clarinet, and Dick Herschleder, tenor, knock out the notes.

Edwards himself plays pretty fair piano. But it's scenes like this that keep him—and his pretty wife—looking young. He has hundreds of private records in his collection, none of which he would trade for gold.

After gathering dust and janitor's cigarette butts for five months, it all of a sudden becomes the broadcasting center for the three top-flight orchestras in the business—and during one week! The roster reads: Shaw on Tuesday, Kyser on Thursday and Goodman on Saturday. J. B.

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Where The Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; no—night club; r—restaurant; f—bar; co—country club; ROK—ROK General Amusement Corp., RKO Bldg., Rockefeller Center, NYC; CRA—Consolidated Radio Artists & Rockafella Fizz, NYC; MCA—Music Corporation of America, 745 Fifth Ave., NYC; William Morris Agency, 1755 Sixth Ave., NYC; Frederick Bros. Mus. Corp., 287 RKO Bldg., New York, N. Y.

Adams, Jimmie: (Toys) Holyoke, Mass., no Adams, Johnny: (Idle Hour) Kenton, O., no Agnew, Charles: (Muehlebach) K. C., Mo., h Alfa, Bill, Jr.: (Cavuto) Mobile, h Alfano, George: (Verona Cafe) Detroit Albani, Don: (Hilltop Club) Lafayette, La., no Alpert, Mickey: (Cocacost) Groves Boston, no Alvarez, Don: (Venice) Vicksburg, Miss., r Amos, Louis: (Coca Patis) Pitt., no Amos, Albert: (Sherman Hotel) Chi. Andrews, Bill: (Royal Connaught) Hamilton, Ont., h Armstrong, Louis: (CRA) NYC Arter, Al: (Crystal) Crystal, Mich., h Arthur, Zian: (Grooming's) Fallsburg, N. Y., no Ash, Paul: (Roxy) NYC, t Astor, Johnny: (Oasis) Canarsie, N. Y., no Austin, Harold: (Crystal Beach) Ont., h Aspin, Don: (Sevilla Biltmore) Havana, h

Mich., h Clark, Jerry: (S. E. Put-in-Bay) Detroit, Mich., no Codman, Coray: (Casino Russa) NYC, no Coffey, Jack: (Crystal Pavilion) Crystal, Mich., no Cohn, Zinky: (Anax) Chgo., no Cohn, Arnold: (Whitefield Estates) Sarasota, Fla., no Cohn, Nat King: (Club Circle) L. A., no Colbourne, Carl: (Club Cafe) Bakersfield, Cal., no Coleman, Emil: (Troadero) L. A., no Collins, Harry: (Eggle Club) Miami, no Connors, Hughie: (Lido) Worcester, Mass., no Connetts: (Berghof Gardens) Ft. Wayne, Ind., no Coyle, Shelk: (Soundville Lake) Hamilton, O., no Crosby, Bob: (CBS) NYC. Crowley, Frank: (Cedar Beach) Musselman's Lake, Ont., h



—Wendell MacRae Photo

The Hi-De-Ho man in bronze. Yep, it's Cab Calloway, who posed for this statuette a few weeks ago and liked the finished work so well he commissioned Barbara Baldwin, the sculptress, to make one of Bill "Bojangles" Robinson. Cab then presented Bojangles with the statuette on Robinson's birthday.

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Fomea, Basil: (St. Moritz) NYC, h Four Esquires: (George's) Tacoma, Wash., D. C., no Four Maniacs of Rhythm: (Cuban Room, Hotel Phillips) K. C., no Four Squires: (Belmont Plaza) NYC, h Frankie, Johnny: (Commodore Ferry) Toledo, no Freeman, Bud: (Nick's) Greenwich Village, N. Y., no Fremont, Al: (New Penn) Pitta., no Freshmen, The: (Community Coffee Shop) Birmingham, N. Y., no Fried, George: (on tour) Friml, Rudolph, Jr.: (R-GAC) NYC, h Frita, Art: (Ballias Radio Gardens) Albany, no Furr, Jerry: (Chateau) Lake Louise, Alberta, Can., h Funk, Larry: (Frederick Bros.) NYC.

Gagen, Frank: (Stalier) Detroit, h Gale, Frankie: (Polham Heath) NYC, no Gale, Lenny: (Glen Park Casino) Williamsport, N. Y., h Gandley, Jimmy: (Nightingale) Wash., D. C., no Gargano, Jimmy: (Deer Hunt Inn) Detroit, no Garrigan, Jimmy: (Bussina Vista) Biloxi, no Garrity, Bob: (Sahara) Milwaukee, Wis., no Gart, John: (Edison) NYC, h Gay, Leonard: (Club Congo) Milwaukee, no Golden, Joe: (Heldberg) Jackson, Miss., no Gillen, Frank: (Frontenac) Detroit, no Girardin, Jerry: (Stevadora) Detroit, no Glitten, Lionel: (Marine) Barbados, W. I. Gluskin, Lud: (CBS) Hollywood. Golden, Bob: (WCAU) Philly, no Golden, Neil: (De Witt) Albany, N. Y., h Golly, Cecil: (Biltmore) Dayton, h Good, Charley: (Frontier) Oklahoma City, no Goodman, Benny: (Victor Hugo) L. A., r Goodman, Lucky: (Seleni's Club) Rainbow, Buffalo, N. Y., no Gordon, Gray: (Westhedge C. C.) Rye, N. Y., no Greene, Tommy: (Rustle Lodge) Toledo, O., no Gray, Martin: (Oasis) Milwaukee, no Griffin, Edith: (Lucille's) K. C., Mo., no Grofe, Ferd: (Ford Exhibit) N. Y. World's Fair. Gunler, Johnny: (Cochet Hat) K. C., Mo., no Gross, Walter: (CBS) NYC.

Hackett, Bobby: (Troadero) NYC, no Hall, Sleepy: (Bustonoby's) Flushing, N. Y., no Halliday, Gene: (KSL) Salt Lake City. Hatan, Johnny: (Trionon) Santa Fe, N. M., no Hammer, Jimmy: (WRVA) Richmond, Va. Hamilton, Dave: (Villa Bee) Jackson, Mich., no Harber, Clayton: (Hilltop Club) Lafayette, La. Harper, Nick: (Texas) Ft. Worth, h Harkness, Dale: (Henry) Pitt., h Harris, Ken: (Stork Club) Providence, R. I. Harris, Oliver: (Fats') (Club Riverside) Iron River, Mich., no Harrison, Will: (Rich's) Riverside, Conn. Hart, Ruth: (Midway Gardens) Ann Arbor, Mich., no Hart, Little Joe: (Frederick Bros.) NYC. Hauser, Will: (Castle Farm) Cinoy, no Hayes, Edgar: (Grove, Inc.) NYC, h Heidt, Horace: (Biltmore) NYC, h Henderson, Horace: (6100 Club) Chi., h Hendrickson, Boy: (Eden Gardens) Worcester, Mass., no Herbert, Leo: (Dear Head Inn) Lansing, Mich., no Herman, Pete: (El Hat) Boston, Mass., no

Herman, Woody: (on tour) Herth, Milt: (Blue Fountain Room) Hotel LaSalle, Chi. Hieka, Roy: (Lafayette Pavilion) Peasey's Island, B. C. Hill, Earle: (The Cafe) Vancouver, B. C., no Hill, Taddy: (Savoy) N. Y. Fair, h Hill, Tlay: (Frederick Brothers) Chi. Himsler, Richard: (Paradise) NYC, r Hix, Billy: (El Ho Casino) Brooklyn, N. Y., no Hoagland, Claude: (Stalier) Cleveland, O., no Hoffmann, Earl: (Mellish Club) Chi., h Holman, Herby: (Ezold Beach) Cleveland, h Hopkins, Len: (Hotel Vancouver) Vancouver, B. C. Horton Girls: (Middletown) Middletown, N. Y., h Horton, Stubby: (Arcadia) Detroit, h Houser, Walt: (Red Han Tavern) Portage LaSalle, Mich. Hughes, Ray: (Jockey Club) Iron River, Mich., no Hugo, Victor: (Little Rathskeller) Philly, no Hunt, Brad: (WWSW-KQV) Pitt. Hunter, Lloyd: (Mount Royal) Montreal, h Hutchinson, Al: (Grafton Inn) Detroit, no Hyman, Abe: (on tour)

Imogene, Eddy Dell's Music Styled by: (Trot House Casino) Hague, N. Y., no Ingle, Stan: (Palomar) Vancouver, B. C., no Intimate, The: (Arnold's) Cape Mar., N. J., no Irwin, Gene: (Cleveland) Cleveland, O., h Iversen, Enosh: (Sunglow Park) Hartington, Neb., h Jacobson, Stan: (Chateau Club) Milwaukee, Mich., no

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Karson, Marie: (Orestis) Canton, O., h Kavanaugh, Geo.: (Venice Beach) St. Clair Shores, Mich., h Kaye, Don: (Claremont) Berkeley, Cal., h Kelem, Eddie: (Old Vienna) Indianapolis, Ind., no Keller, Leonard: (Enghlab Village) Dallas, no Kemp, Hal: (MCA) NYC. Kent, Larry: (Utah) Salt Lake City, h King, Henry: (Fairmont) S. F., Cal., h King, Jesters: (Broadmoor) Denver, h King, Wayne: (MCA) NYC. Kinney, Ray: (Lexington) NYC, h Kirchner, Herman: (Gibson) Cinoy, h Klub, Joe: (Trionon) Monaca, Pa., h Koons, Rex: (Lake Brossa Pier) Buckeye Lake, O., h Kramer, Ray: (Rita Cafe) Superior, Wis. Kromer, Art: (Eggle Club) Miami. Krug, Bill: (WIOD) Miami Krupa, Gene: (MCA) NYC. Kubu, Louis: (400 Club) Wichita, Kan. Kula, Paul: (Fig & Sax) Miami, r Kurtze, Jack: (Deshler-Wallick) Columbus, O., h Kyrer, Kay: (MCA) NYC. Kyte, Benny: (WXY2) Detroit.

LaBrie, Lloyd: (Spring Park) Minneapolis, no Landis, Case: (Paradise Garden) Hough-

ton, Mich., no Lang, Sid: (El Chico) Philly, no Lake, Sol: (604 Club) Chi. La Plante, Lyle: (Meln Street Club) Detroit, no Lang, Sid: (El Hat) Chi., no Lang, Ralph: (Val D'Or) Montreal, no Leach, Paul: (WWJ) Detroit. Leisner, Jack: (WCAO) Baltimore. Lee, Basco: (Eddy Grove) NYC. Lee, Julia: (Milton's) K. C., no Leonard, Marian: (Street's Bim Room) K. C., Mo., no Leonard, Steven: (Melody Mill) Chi., h Levant, Phil: (Blumar) Chi., h Lewis, Meno: (Sherman) Chi., h Light, Enosh: (Tafel) NYC, h Little, Little Jack: (Edison) NYC, h Loftis, Cary: (Wishkire Bowl) L. A., Cal., no Long, Johnny: (Cavalier) Virginia Beach, Va. Lorch, Carl: (Schroeder) Milwaukee, h Lown, Bert: (Lumina Pavilion) Wrightsville Beach, N. C., h Love, Clarence: (Cafe Drug) Dallas, no Lyon, Deb: (Cave) Omaha, no

Madrigala, Eric: (Bon Air) Chicago, no Maguire, Junior: (Continental) Oreb. Corp., Ulica, N. Y. Maples, Nelson: (Webster Hall) Pitt., h Martell, Paul: (Aronia) NYC, h Mannoona, Wincy: (Hickory House) NYC, no Martin, Freddy: (MCA) Chi. Marshall, Bill: (Willow Inn) Oakmont, Pittsburg, Pa. Marvin, Mickey: (Civic Center) Miami, h Marbard, Jack: (Piano) NYC, h Marvin, Mel: (Madrid) Louisville, no Martin, Lou: (Leon & Eddie's) NYC, no

Mathews, Frankie: (Manhattan Grill) Sarasota, Fla., no Mas, Stewart: (Capitola) Capitola, Cal. Mayerson, Bernie: (Baron's Resort) South Haven, Mich., h MacDonald, Phil: (Hawthorn) Salem, Mass., h McCoy, Clyde: (Rosevelt) New Orleans, h McCune, Bill: (on tour) McDowell, Roy: (Durka's Club) Myrtle Beach, S. C., no McDonald, Cally: (Hofbrau) San Diego, Cal., no McKoon, Ray: (WLLH) Lowell, Mass. McPherson, Jimmy: (Tonah Club) L. A., Cal., no McShann, Jay: (Martin's) K. C., Mo., no Meeker, Paul: (Tavern on the Green) Wareton, Ia., no Mecum, Dudo: (Milder's Inn) Hamilton, Ont., no Melen, Earl: (Rivers) Pittsburgh, no Mercer, Johnny: (CBS) NYC. Messner, Johnny: (McAlpin) NYC, h Meyers, Vic: (Trionon) Seattle, Wash., h Micelli, Joe: (Carm Equire) Toronto, Ont. Middleton, Herman: (Showboat) Pittsburg, no Miller, Bob: (Hollands) Cleveland, h Miller, Gene: (Colorado) Colorado Springs, no Miller, Glen: (Glen Island Casino) NYC. Miller, Max: (WIND) Gary, Ind. Miller, Walter: (Biltmore) Santa Barbara, Cal. Mills, Jay: (Lowry) St. Paul, Minn., h Mitchell, Dal: (Longbeach Hotel) Gloucester, Mass. Mooney, Art: (Iroquois Gardens) Louisville, Ky., no Moore, Eddie: (Straight Hall) Cornell U., Ithaca, N. Y. Moffet, Del: (The Branch) Seattle, Wash., no Moore, Gene: (Rathskeller) K. C., Mo., no Moffet, Deker: (Beverly Hills) Newport, Ky., no Moore, Paul: (Carolina Beach) N. C., h Mojica, Leon: (El Patio) Fresno, no Muddiman, Acon: (Tariolo) South Norwalk, Conn., no

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Chick (Starlight Gardens) Indian-
apolis, Ind.
Molen, Ben (White Horse) E. C. Mo., ne
Murphy, Dick (Red's) Miami, ne

Traveling Bands-

(Continued from page 18)
having the "live" music, the band
likes the "air time," and the leader
is permitted to announce the dates
and places of the band's next 10
or 15 engagements.

(To Be Concluded)

Rubin, Jan (CRA) Hlywd.
Russell, Jack (Belton) Glenoco, Ill., ne
Rydell, Gordon (Princes Pat) Milwaukee,
Wis.

Trumbauer, Frankie (on tour)
Truxella, Earl (WCAE) Pittsburgh,
Pa.
Tucker, Orrin (Cocoanut Grove) L. A.,
Cal.

Valencia, Eddie (Adelephi) Philly., h
Valery, Richard (Marial-Morcombe) No.
Lancashire, England, h
Valles, Rudy (Astor) NYC, h

Walker, Buddy (Midnight Sun) NYC, ne
Walker, Ehad (Harlem Casino) Pitt., ne
Wallace, Ann (Navajo) Big Bear Lake,
Cal.

Waller, Bob (Richard Peck) Bridgeport,
Conn., ne
Walters, Lee (Saber) Salt Lake City,
Utah

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The Second Fiddle
(Arranged by Melny Kress, published
by Berlin)

This score contains an Old
Fashioned Tune is Always New, I
Poured My Heart Into a Song,
Back to Back, I'm Sorry For My-
self, The Song of the Matronome
and When Winter Comes. It's un-
usual for this column to review an
entire score rather than each tune
separately, but there is so much
good stuff in all these that each is
worthy of mention. Suffice to say
that Kress has done an excellent
job here. Each is sympathetically
arranged, and the last choruses in
particular show that he has put
much thought in his work.

Georgia's Got a Moon
(Arranged by A. Fabian Andre, published
by Forrester)

A swinggy English number, this,
and written by Max and Harry
Nesbitt. Swing and sweet bands
alike can do things with this one,
even though this stock arrange-
ment is easily good enough to be
used in most instances. Andre has
turned out a neat piece of orches-

Bolero at the Savoy
(Arranged by Mundy, published by Robbins)

More Jimmy Mundy stuff. Gene
Krupa's record (Brunswick) of
this tune is excellent, and although
this isn't the arrangement used by
Krupa for his record, it is good
commercial swing for the average
band. The first two choruses are
the usual alternating sax and
brass, and the next chorus in E-flat
features ride tenor backed up by
brass figures. The last chorus is
ensemble with a typical Mundy
"acram" ending.

Melody of Love
(Wood Industries, by E. W. Wood, Jr.)

We don't very often get excited
over songs by "unknowns," but this
really is a swell tune. The orches-

INDIAN RELICS, Handwork, Coins, Glass,
Dolls, Miniatures, Photos, Books, Mus-
icals, Stamps, Catalogs, etc. Indian Mu-
seum, Northbrook, Kansas.

BARBAIN—FOR QUICK SALE—Martin Tenor
and Alto Sax in combination leather
case; Martin Hawaiian Guitar and Mayfair
Tenor Banjo complete with cases. All in good
condition. Total Price \$175. Write Box 81,
Down Beat, 608 S. Dearborn, Chicago.

SET 1/4 OCT. CHROMATIC (steved)
CHIMES, on wheels, with foot and hand
dampers. 1" Tubes, Chrome finish. New
condition, \$85. Set 3/4 Oct. Ledy "lite
weight" Vibraphone, in 3 carrying cases.
Chrome & Silver finish. Perfect mechanical
and playing condition. \$169. Box 82, Down
Beat, 608 S. Dearborn, Chicago.

MISCELLANEOUS

WANTED—Thoroughly experienced red re-
pair man. Leo Cooper, 518 S. Wabash,
Chicago.

WANTED—Dance Orchestras Jobs all over
America. National Music Orchestra Service,
58 W. Washington St., Chicago.

\$25.00 for MELODY. Lyricist has copyrighted
original numbers and wants collaboration
of amateur composers. All rights reserved.
song sharks ignored. Send 25c for printed
copies. L. B. Box 918, Buffalo, N. Y.

WANTED: Personal manager for union dance
band in New England. References re-
quired. Splendid opportunity for right party.
Box 83, Down Beat, 608 S. Dearborn, Chicago.

2,500 USED CORRESPONDENCE COURSES, ex-
tremely low prices. Large bargain list. 19c.
Courses wanted. Thos. J. Reid, Plymouth Pa.

INSTRUCTION

MUSICIANS! SWING IN 5 DAYS! Accordion,
Sax, Clarinet, Trumpet, Trombone, Violin.
Simplified courses. Write Swingmaster,
1250-A Bender, E. Cleveland, Ohio.

tration in the third chorus at "C,"
which has a tenor and clarinet lead
in front of a full brass orchestra-
tion. Good tune; good arrange-
ment.

Everything is Peaches Down in
MUSIC

(Arranged by Sam Murphy, published
by Berlin)

This is corn personified. But
Murphy, continuing with his
regular series, has made it a genuine
swingaroo. The first chorus is en-
semble and may be played effec-
tively by using a relaxed style of
phrasing with particular attention
paid to the "bent" notes. Second
chorus is vocal. At "E" the trom-
bone has a solo with the saxes. "F"
is full ensemble with a powerhouse
ending.

Sassin' the Boss
(Arranged by Larry Wagner, published
by Broadway)

Here is a bonafide and original
Casa Loma arrangement by Wag-
ner. Unison clarinet and tenor
have the first chorus and there's
considerable reed work, but good,
throughout the entire arrangement.
Sharp stuff, sure enough, and one
for the books.

RAN WILDE
AND HIS ORCHESTRA
HOTEL SIR FRANCIS DRAKE SAN FRANCISCO

Quintana, Don (El Chico) Miami, ne
Raginsky, Misha (Astor) NYC, h
Raisler, Bob (La Conga) Miami Beach,
Fla.
Samson, Joe (Coke Spot) Dallas, Tex., ne
Randall, Art (Fontenelle) Omaha, Neb., h
Randall, Gordie (WOY) Schenectady,
N. Y.
Rapp, Barney (on tour)
Ravel, Don (Greenwich Village Casino)
NYC.
Reichert, Leo (Crystal Dance Pavilion)
Brooklyn, N. Y.
Reichman, Joe (Palmer House) Chi., h
Repine, Bert (WRWA) Richmond, Va.
Rhodes, Dusty (Club Roma) Lansing,
Mich., ne
Rhythm Rammers (on tour)
Rhythm Rascals (Town House) L. A.,
Cal.
Ribble, Ben (Club Ferdinand) Dallas,
Richmond, Bob (Continental Orch. Corp.)
Utica, N. Y.
Richard, Jimmy (Grady) Atlanta, h
Rio, Rita (Terrace Beach Club) Virginia
Beach, Va., h
Richter, Otto (Catheno) Milwaukee,
Wis.
Ross, Ted (Goldston's Pavilion) White
Lake, N. C.
Rico, Don (Seville & Club Mayfair) Boston,
ne
Riss, Joe (St. Regis) NYC, h
Rivard, Rinaldo (Wonder Club) New Or-
leans, ne
Roberta, Bill (Florestine Gardens) Hlywd.,
ne
Roberta, Bob (To Jo Farms) St. Clair
Shores, Mich., ne
Roberta, Ted (Eagles) Milwaukee, ne
Rommel, Ronnie (Clinton's) Rosedale, N.
Y., ne
Roma, Leona (Club Rio Vista) Sault St.
Marie, Mich.
Rota, Jimmy (Plek's Club Madrid) Mil-
waukee, ne
Rober, Ben (Mike Jennings Tavern) Min-
neapolis, ne
Robinson, Chet (Club Alabama) Chi., ne
Rodrigo, Don Juan (Club Saks) Detroit,
ne
Rosen, Eddy (Palm Beach) Detroit, r
Roth, Allen (Int'l Casino) NYC, ne
Roth, Frankie (Spanish Castle) Seattle, h
Rous, Has (Fassa's Monte Carlo) Miami
Beach, Fla., ne

ORCHESTRATION
REVIEW

Shelby, Lee (The Pines) Pitt., ne
Shion, Dick (Pine Cone Inn) Grand
Lake, Colo., ne
Shurman, Billy (Bill Gross's Casino) Pitt.,
ne
Sidler, Frank (Marco's Chop House) De-
troit, Mich., ne
Silvers, Johnny (Belmont Club) Miami
Beach, Fla., ne
Simmons, Arlie (Southern Mansions) E. K.
C., ne
Simmons, Bert (Casa Loma) Toronto, Ont.
Sims, Billy (Luna Pier) Mich.
Singer, Harry (CBB) NYC.
Singing Strings Trio (Old Vienna) In-
dianapolis, Ind., r
Shillman, Phil (E. S. St. Claire) Detroit,
Slade, Ralph (WMT) Cedar Rapids, Ia.
Smith, Clyde (Kansas U.) Lawrence, Kan.
Smith, Doyle (Harrison) Miami Beach,
Fla.
Simuntan, Lew (Alexandra) Vancouver,
B. C., ne
Snyder, Billy (Lookout House) Covington,
Ky., ne
Somfiek, Harry (CBB) NYC.
Southland Rhythm Girls (Blue Mirror
Rm. Bldg., Md., ne
Spanier, Murgie (Sherman) Chi., h
Sylvester, Bob (Pavilion) Myrtle Beach,
S. C., h
Spector, Irving (The Breakers) Rochester,
N. Y., h
Spry, Rudy (San Breeze) Sunnyside
Beach, Ont., Can., h
Springer, Rick (Club Monterey) Pitt., ne
Stables, Dick (Spring Lake) Okla. City,
Okla., ne
Stanley, Larry (Ocean Beach Pier) Jack-
son, Mich., h
Staver, Sam (Norwood) Waverly, N. Y., h
Stead, H. (WMBC) Detroit.
Stesse, Brooks (Ballantine's Three Ring
Inn) N. Y. World's Fair.
Stephens, Paul (Brass Hall) Salt Lake
City, U. ne
Sterns, Sammy (Club Oasis) Detroit, Mich.
Stevens, Dale (Arabian) Columbia, O., ne
Stevens, Lenky (Cameo) Chicago, h
Stoelker, Henry (Hofbrau) Cleveland, ne
Stoughton, Jeff (Dela) Syracuse, N. Y.
Straight, Charlie (White City) Chi., h
Strickland, Bill (Lotta) Wash., D. C., ne
Strong, Ben (Brown) Louisville, Ky., h
Sullivan, Maxine (Oxy Club) NYC, ne
Swanson, Jack (Top Hat-Happy Hollow)
Omaha, ne
Sylvester, Bob (Pavilion) Myrtle Beach,
S. C., h

ORCHESTRATION
REVIEW

BY TOM HERRICK

Written by Benny Goodman and
Lionel Hampton, Pick-a-Rid is a
potpourri of riffs conceived inno-
cently enough as a Goodman quar-
tet number. Now it comes as a
James Mundy arrangement for a
large band. Bregman, Vocco and
Conn, Inc., publishers.

The stock is essentially the same
as Benny's arrangement—the one
Benny uses now for his big band
and which he recently recorded.
The first strain at "A" is for uni-
son saxes. At "B" the saxes con-
tinue with a different melody strain
backed up by the brass in plunger
mutes. The second trumpet has a
24-bar solo at "E" with sax fig-
ures. High brass figures highlight
"H" with a boogie-woogie sax
background, while "I" and "J"
continue along the same lines with
a different unison riff figure. An
exceptional arrangement, all told.

Bolero at the Savoy
(Arranged by Mundy, published by Robbins)

More Jimmy Mundy stuff. Gene
Krupa's record (Brunswick) of
this tune is excellent, and although
this isn't the arrangement used by
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brass, and the next chorus in E-flat
features ride tenor backed up by
brass figures. The last chorus is
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"acram" ending.

Melody of Love
(Wood Industries, by E. W. Wood, Jr.)

We don't very often get excited
over songs by "unknowns," but this
really is a swell tune. The orches-

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Now Live At
THE CHELSEA
HOTEL
• Free Practice Rooms
• Ideal Uptown Location
• 15 Minutes to Loop
• Near Theatres, Shops
and Big Night Clubs
• All Transportation
• 350 Rooms and Suites,
all with bath

Taylor, Betty Lee (WKAT) Miami Beach,
Fla.
Teagarden, Jack (on tour)
Temple, Lillian (Eagle Inn) Spread Eagle,
Va.
Teeter, Jack (Terris) Milwaukee, ne
Thomas, Joe (Marine Terrace) Miami
Beach, Fla., h
Thomas, Morgan (Wonder Grove) Hamil-
ton, Ont., ne
Thompson, Bill (San Breeze, Sunnyside
Beach) Toronto, Ont., ne
Thompson, Lang (Terrace Beach Club)
Virginia Beach, Va., ne
Three Ambassadors (Plains) Cheyenne,
Three Peppers (Park Central) NYC, h
Tolbert, Skeets (Plantation Club) NYC,
ne
Torres, Dick (Golden Arrow Inn) E. C.
Mo., ne
Touset, Rene (Casino National) Havana,
ne
Towns, Loren (Pantlind) Grand Rapids,
Mich., h
Trapani, Pat (on tour)
Travers, Vincent (Billy Rose's Aquacade)
N. Y. World's Fair.
Tropical Rhythm Boys (Crow's Nest)
Miami, Fla., ne
Truman, Charlie (Continental Orch.
Corp.) Okla. N. Y.

WELL ALL RIGHT
(Tonight's The Night)
WHY BEGIN AGAIN
(Artie Shaw's—Pastel Blue)
WOODCHOPPER'S BALL
(Woody Herman's Hit Instrumental)
TAIN'T WHAT YOU DO
(It's The Way That Cha Do It)
UNDECIDED
LEEDS MUSIC
Corporation
NEW YORK CITY



Ooh, Cold Sore, mustn't touch! What's that you say? You'll wait? O.K. Then in the meantime we can introduce her. Meet Nancy Gay of Ceell Gally's band, now at the Biltmore hotel in Dayton, O.



Johnny Comes Sliding Home as Bedlam Reigns!

The stands go wild! Johnny Davis comes into the plate under catcher Leo Zolla, Philly bandleader, who has just taken the catch. The batter is Vido Munso and the ump, Bill Krechmer of Philly's Jam Session Club.



He's High. In fact he's 8,000 feet high. Milt Herth, the Hammond Organ hellion, now in Chicago's LaSalle hotel, was snapped on a plane trip recently.



Congress-

woman is lovely Jerry Kruger. But don't let it scare you. It's NTG's Congress of Beauty at the World's Fair that boasts Jerry's membership these days. And in addition to being mighty pleasant to perceive, she has a swell Vocalion record out now in *Summer-time* that makes her mighty pleasant to listen to, as well.



—Gilbert Harris Photo

Charlie's Home in His Trunk while Bergen catches up on his night life with, left to right, Jackie Coogan, Betty Grable, Artie Shaw, and Mary Healey. That's Bergen of the right. Shaw and his band are currently working in two movies which will be released in a few months.



Can You See the Dimples in Barbara Bush's cheeks here as she rests between dance sets with the Bill Marshall orchestra?

Music News from Coast to Coast

DOWN BEAT

BALLROOM

CAFE

CLUB

STUDIO

SYMPHONY

THEATRE

MORONS BURN BAND'S INSTRUMENTS

See Story
on
Page 29

August '39



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U. S. & Canada

Foreign 25c

Vol. 8 No. 8

career of ...
Betty Grable, Artie Shaw, and Mary Healey. That's Heren at
the right. Shaw and his band are currently working in two
movies which will be released in a few months.
Bush's cheeks here as she reels between dance
acts with the Bill Marshall orchestra?

Can You See the Dimples in Barbara