

Ben Pollack Suing 7 Leaders?

Chicago Jazz Stars Shine On Wax Again

BY TED TOLL

Chicago—It wasn't exactly "just another recording date" that Decca held over in the Civic Opera building the other day.

For as Bob Stephens said, the pure untainted jazz emanating from the horns of the men on this particular session probably stacked up as the all-around best since the days when Bix, Tram and Lang came into Chicago to wax sides for Okeh.

"I recorded virtually every platter that Bix made for Okeh," said Stephens, who was in charge of the date here, "but I've never heard anybody play the jazz of those old days as this little gang in here today played it."

Pointing through a control room window, Stephens watched the "little gang" work. It included Jimmy McPartland and six other Chicagoans — all of them busy knocking out four sides for a special "Chicago style" album which will be released within the next six weeks.

Credit to Avakian

"Well, this really is a kick," said Jim Lanigan. "Just like 15 years ago." Then Jim recalled the days when most of the same boys were young punks who owned their first horns and first long pants. Bud Freeman, Eddie Condon, Joe Sullivan, Bud Jacobsen, the McPartland brothers, Dave Tough, Boyce Brown (Modulate to Page 11)

Dave Tough is Critically Ill

New York—Suffering from what physicians termed "mysterious convulsions," Dave Tough was rushed to a hospital here in mid-October. It was said his condition was critical and that a long stay in bed would be necessary if he ever intends to play drums again.

Tough, one of the veterans of the early "Chicago" jazz school, had been working with Bud Freeman's band at Nick's in Greenwich Village. He also played drums, temporarily, for Jack Teagarden at the Meadowbrook last month. Born in 1907 in Oak Park, Ill., Dave made his name playing alongside Frank



Tough

Teschmaker, the McPartland brothers, Bud Freeman, Muggsy Spanier, Floyd O'Brien, Eddie Condon and others of Chicago fame. Later he starred with Tommy Dorsey, Bunny Berigan and Benny Goodman, leaving Goodman last winter. Tough's health has not been good in recent years. According to doctors at the hospital, and the musicians working with him at the time of his collapse last month, Dave had been "hitting the jug" too much of late. At press time he was reported better, but still in danger.

Father of Dorseys Back in Hospital

Baltimore — Thomas Dorsey, father of Tommy and Jimmy, is under care at Johns Hopkins hospital here. He was critically ill eight months ago. Hospital attaches say the elder Dorsey, a noted musician and teacher himself, is just being "observed" and that his condition now is not alarming.

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Who Said This Wasn't the Real Thing?



Los Angeles—Reports that Betty (Legs) Grable will become the bride of Artie Shaw gained credence October 11 when Miss Grable was granted a divorce from Jackie Coogan, former kid actor and band leader. This exclusive *Down Beat* photo, said to be the only one of its kind ever made, was smuggled out by one of the boys in Artie's band. Neither Artie nor Betty have much to say about the rumored merger, but then neither will deny it!

Podium at NY Fair Jumps for Sure with Belated Promotion

BY JACK EGAN

The New York World's Fair, which was too slow in adopting a band policy this year and then farmed the boys out to a band shell about two feet short of Wuthering Heights, will continue its present policy next year. During the month of October one of the exhibition halls was turned into a dance hall, labeled the Mardi Gras, decorated in fine taste by one Ken Morgan who now operates things as they should have been operated all summer and jams the place with jitterbugs of all ages. Too bad the powers that be waited so long before doing the right things by the dance bands, but next year they'll try to make up for lost time and use a policy of changing top name bands every week—one band in the afternoon, another at night—throughout the entire Fair season.

Tony Pastor a Leader?

New bands are creating almost as much excitement as football pools these days, what with practically every owner of a union card succumbing to the lure of the baton. More recent additions to the spotlight positions include Joe Sullivan, who opened at the Cafe Society in N. Y.; Tony Pastor, who has been discussing possibilities with several of the boys around Radio Row; Ford Leary, who denies the fact; Jimmy Mundy, with

the Big City all agog by virtue of his work at the Onyx, and Bobby Byrne, late of the Jimmy Dorsey camp.

Bill Treber, saxist, and the (Modulate to Page 21)

Spanier Band Advances on The Big Town

Chicago—After experiencing several disappointments, during which time he seriously thought of abandoning his little ragtime band, Muggsy Spanier last week was set to open Nick's in Greenwich Village, New York.

Spanier's crew was a terrific click at the Hotel Sherman and Off-Beat Club here recently. Muggsy fronts the band with his battered cornet. Side men stars are George Brunis, roly-poly trombonist; George Zack, pianist, and Rod Cless, clarinet. Four of the bands sides on Bluebird, recently released, were labeled as "the greatest jazz sides of the year" by most critics.

Band is strictly a jump crew, with no schmals allowed. General Amusement, it was said, had a hard time placing the band because of its extreme anti-commercial mode of playing.

On the Spot

New York—The superstitious gents around town are pointing at the piano chair in Bob Crosby's band, recently taken over by Jess Stacy, and telling of a "hex" on it that Stacy is facing.

Joe Sullivan, original pianist with the Crosby crew, contracted tuberculosis and had to leave. Then came Bob Zurke, who took the job and fell off the stand, fracturing a leg. Next was Pete Viera, who became afflicted with arthritis shortly after joining the band and who now is trying to recover in Detroit.

Stacy's bearing up okay so far.

Corps of 7 Arranging For Barnet

Toledo, O.—Charlie Barnet's first one-nighter since the Palomar fire burned his band's instruments and library was slated for this town Oct. 26.

Barnet says he had no insurance on either the horns or music. Since the fire, his entire band and seven extra copyists have been working virtually night and day to rebuild the library. The blaze caused Charlie to cancel about 22 dates between here and Los Angeles.

The band cut four sides for Bluebird last week, after the fire. Most of the boys had memorized their parts and by calling in copyists and having huddles, the library is slowly being rebuilt. Benny Carter and Duke Ellington rushed arrangements to Barnet when they heard about the fire.

Can't Keep This Irishman Down



JOE SULLIVAN

New York—No sooner had he left the Bob Crosby band than Joe Sullivan landed a job at Cafe Society in Greenwich Village with his own little jam combo. Besides Joe's piano, also featured are Murphy Steinberg, trumpet; Chuck Maxim, trombone; Pip Villani, clarinet; Charlie Berg, tenor; Johnny Craig, drums, and Bert Nazer, bass. Sullivan declares working with the Crosby band, on its many one-nighters, was too much for his health. "But I'm feeling fine now and working with this little jazz gang in one spot is going to make me feel even better," said Joe.

L. A. Rumor Includes BG And Crosby

Los Angeles — Lawsuits totaling \$500,000 soon will be filed against Benny Goodman, the Bob Crosby band, Paramount Pictures, a recording company and a cigaret manufacturer, it is reported here. The plaintiff will be Ben Pollack.

Pollack's action will be one of the most sensational in the band business in years. He will charge, it is reported, the defendants with plagiarism, infringement and breach of contractual rights.

As the basis of his suit, Pollack alleges that Goodman, who played in Pollack's band many years until 1930, used "without permission, sanction, knowledge or agreement" Pollack's arrangement of *Bugle Call Rag*, which was copied for Benny. It is charged, by Dean Kincaide, former Pollack saxist now with Tommy Dorsey. Pollack charges that this arrangement was played by Goodman on dance engagements, on a Victor recording, on the Camel cigaret radio show and in the Paramount movie *Big Broadcast of 1937*. Pollack claims this was the greatest factor contributing to Benny's sudden and phenomenal success.



Pollack

Subpoena Many Big Names

Adding color to the suits in the fact that Pollack, a famous drummer and leader himself, will subpoena as witnesses not only Goodman himself, but Glenn Miller, Jack Teagarden, Harry Goodman (all former Pollack musicians) and eight members of the Bob Crosby band, Ray Bauduc, Matty Matlock, Nappy LaMarr, Eddie Miller, Gil Rodin, Charles Spivak, Gil Bowers and Sterling Bose. Yank Lawson and Kincaide also will be called.

Spivak now is with Teagarden's band. Bose and Bowers no longer are with Crosby. The present Crosby band got its start in 1934 under Pollack's leadership.

Crosby Men On Pan

The same witnesses, it was said, also will be called in suits against Victor, Camel and Paramount. Basis of Pollack's suit against the latter three firms will be Goodman's

(Modulate to Page 21)

The Bard Gets Renovation by BG and Louie

New York—Benny Goodman has definitely been committed to supervise all music to be used in the swing production of Shakespeare's *Midsummer Night's Dream*, by Erik Charrell, which has been retitled *Swingin' the Dream*.

Louis Armstrong is rehearsing the part of "Bottom" and Maxine Sullivan will be Titania. Goodman's sextet will be featured, some of the boys doubling between the theater and the Waldorf, where Goodman is currently playing.

Music is being written by Eddie DeLange, who temporarily disbanded his combo to spend a month writing tunes in collaboration with Jimmy Van Heusen. The production probably will run at the same time the adaptation of *Young Man With a Horn* is running—giving Broadway two hot jazz vehicles in one big dose.

Ho Hum! P W Blasts At Swing Music Again

New York—That man Paul Whiteman is at it again. And though the boys around town are getting used to his ever-recurring blasts against swing music, it's always a kick to dig Pops' latest. Last week he came through again—right on time—to contend that "insularity in music spells sterility and death."

Whiteman, interviewed by Mitchell Mok of the *New York Post*, stuck out his hefty chest, cleared his throat and started talking.

Bix Learns About Wagner

"Sixteen years ago," he said, "Bix Beiderbecke, bless his soul, was sitting in my band. Bix was crazy about the modern composers—Schoenberg, Stravinsky and Ravel—but he had no time for the classics. One evening I took him to the opera. It happened to be *Siegfried*. When he heard the bird calls in the third act, with those intervals that are modern today; when he began to realize the leit-motifs of the opera were dressed, undressed, disguised, broken down and built again in every conceivable fashion, he decided that old man Wagner wasn't so corny after all and that swing musicians didn't know such a helluva lot."

Whiteman, said Mok, is fond of swing. Mr. P.W. told Mok he liked to go to the Onyx and hear the hipcats wail. He got a big kick out of it. But he could stand it for only an hour.

'Hot Men Inconsistent'

"Swing," Whiteman told him, "is old stuff. Bix was playing 15 years ago the stuff that kids go wild about today. The trouble with swing is that it isn't so much music as performance. Maybe one night a swing man plays out of this world; the next night he stinks."

What then, asked Mok, was Whiteman's success secret?

No Credit For P.W.

"Variety," shot back Pops. "We never play a swing program. We never play a sweet program. It is always mixed. Showmanship is another matter, and lighting, and novelty routines."

"But don't get me wrong," Whiteman concluded. "I don't take credit for it. Most of it has been intuitive. But the fact remains that my band can do and does all those things."



—Cy Landau Photo

Demonstrating what they think of some of the gags Ben Bernie wrote for his new commercial radio show are (left to right) Dick Stable, Manny Prager and (rear) Syd X. Hartman, booker at the St. Louis Chase Club. Stable is a Bernie alumna, now fronting his own band. The old maestro, still kicking strong, broke records in October in St. Louis, Kansas City and Columbia, Mo.

Wigler Buys Lincoln Music; Shaw is Out

New York—Sam Wigler has taken over the Lincoln Music Corp., including the entire Lincoln catalog. Artie Shaw, reported a few weeks ago to have acquired the company, did not.

"I am the president and general manager and the only stockholder in the new corporation," says Wigler, "except for a part of the capital which was advanced by a person—not a publisher or a band leader—who will have no part in the management of the corporation."

The former relationship between Melrose Music and Lincoln Music no longer exists.

She's the Find of the Month



PAT MILLER

New York—Musicians around town have started the ball rolling for Pat Miller, hotcha swingstress, who is labeled as the "find" of the month. Heard several times on Louis Prima's radio programs, Pat soon may become a permanent resident of Manhattan's Swing Pan Alley.

Buddy Rogers' Dad is Dead

Olathe, Kas.—Judge Bert Rogers, father of Buddy Rogers, band leader, died suddenly Oct. 15. He was nationally known, not only for his probate court work here, but also for his "marriage parlor" which for many years attracted many thousands of young couples from Kansas City and vicinity. The judge was a great patron of music, and always wore a vivid scarlet necktie. Thousands of friends attended his funeral.

25-Cent Drinks To Musicians At Off-Beat

Chicago—Making a radical departure in his policy of operating his famed Off-Beat Club for musicians here, Carl Cons this week announced that effective immediately musicians will be sold mixed drinks or beer for 25 cents.

Joe Public Pays

Cons, who wanted a place where musicians would gather when he first opened the spot last January, took the advice of more seasoned nitery men and charged regular night club prices for drinks. Prices that Joe Public would pay to hear the big names the Off-Beat has featured, however, were such that only the big and best-paid musicians and leaders could make the spot a hangout.

Although Billie Holiday did dynamic business with the public, too many musicians complained they couldn't afford to hear her. So starting immediately, Cons is instituting a policy of two-bit drinks to every musician except on Friday and Saturdays. All a musician has to do is show his union card.

Smith-Manone Star

Stuff Smith and Wingie Manone opened at the club last week, replacing Holiday and Jimmy McPartland's band. Also starred is Darnell Howard's swing quartet. Howard, a hot fiddler and clarinetist with Earl Hines for years, is proving the biggest sensation in Chi nite life in years. Smith and Manone are nationally prominent through their records, theater and nitery work.

On the Cover

Corsets are back in the fashion limelight, say the designers. So Walt Yoder, who's always up to snuff, got one last week for Maria, his bull-fiddle. Walt is shown tussling with Maria while Woody Herman, his boss, assists. Pic, by Otto Hess, is the brainstorm of Kay Hansen.

Shaw and Old Gold Part in A Big Huff

New York—Artie Shaw's band left the Tuesday night Old Gold program last month, as was announced in the Oct. 15 DOWN BEAT. Lennen & Mitchell, the advertising agency in charge of the show, was said to have let Shaw go because of an interview he gave the press in which he called jitterbugs "morons" and made other attacks on his fans.

Shaw's managers, however, claim Artie was tired and needed a rest. They said he also felt he could not double with the band on the radio program while the band was playing the Pennsylvania Hotel here. All in all, Shaw's leaving was a messy thing which everyone concerned is trying to cover up, Artie as well as the agency handling the show. Bob Benchley and Lennie Hayton's band succeed Shaw, with the program now being aired Saturdays.

Jenney Fires Back at Heidt

New York—Jack Jenney, trombone playing leader, has filed with the AFM Local here a complaint of unfair dealing against Horace Heidt. Jenney's action is based on the release of a story to the effect that Heidt was seeking Jenney's services, thus implying that Jenney was giving up his band. The release, it is alleged, also pointed out that Bobby Hackett, Frankie Carle and Bob Knight junked their bands to join Heidt. While Jenney's case is actionable at law, Jack says he's not interested in damages. He does believe, however, that the union should fine Heidt for "going around saying things that are not true" and which might hurt the Jenney band, which still is comparatively new.



Heidt

Heidt denies he had any intention of hurting Jenney.



In the Limelight ... These lovely chicks, all chirpers, are three reasons why Shep Fields, Bob Zurke and Hal Kemp are socko attractions wherever their bands play. Left to right, the lovelies are Claire Nunn, with the rhythm rippler; Claire Martin, kitten with the 'ole tom-cat of the keys, and Naa Wynn, whose vocals blend solidly with Kemp's machine gun brass and rolling sax accompaniments.

They Treat 'Em Rough in Europe



New York—When Ruby Newman and his wife went around Europe snapping their cameras a few weeks ago they laid themselves wide open to arrest. Here a Polish officer (who probably is in a Nazi concentration camp now) is shown telling Ruby off while Newman watches an interpreter to learn what it's all about. Ruby's wife is at right. What the officer and the interpreter didn't know, however, was that Arthur Caloss, a sax man in Newman's band, was snapping a photo while the argument went on! This is it.

Berigan Switches Men; 'Best Band I Ever Had'

BY EDDIE GUY

Scranton—In refutation of widespread rumors that financial difficulties and other headaches connected with the business were driving him to give up his band and return to radio studio work, Bunny Berigan, interviewed here, stated:

"I never seriously had any idea of giving up my band and I don't intend to work for anybody but myself."

"Entirely New Band"

Four recent changes in the personnel of the band was another of the reasons the rumor of disbandment had arisen.

"The changes were for the betterment of the band," was Berigan's explanation. "I have an entirely new band now, although only four changes have been made. It is softer, a little more restrained, and I am confident it will very shortly be the best band I ever had."

Fallstich a Trumpet Find

Buddy Koss replaced Joe Bushkin on piano when Joe joined Muggsy Spanier. Gus Bivona, clarinet who went with Teddy Powell, was replaced by Jack Goldie; Larry Walsh took over Don Lodice's tenor, and Stubby Anderson is reading Walsh's book. When first trumpeter Johnny Napton joined Gene Krupa, his place was taken by John Fallstich, an Allentown, Pa., boy who never had played with a big time outfit,

Prima Primed For Big Band

BY E. J. HARRIS

New York — At the Hickory House here Louis Prima is performing swing magic with his crew. Recently he added such splendid instrumentalists as Joe Springer, piano; Henry Adler, drums, and Edgar Battle, colored arranger.

Very soon now Prima will enlarge his band to 14 pieces, with Meyer Weinberg, clarinet, alto sax; Frank Frederico, guitar; Louis (Sherman) Masico, bass, and Francis Ludwig, tenor, featured along with the Prima trumpet and vocals.

Brass will comprise four trumpets and two trombones in all. "And I don't want any of that schmalz that's been identified with the corny brand of swing music," Prima promises.

but who, to quote Berigan, "will rank among the best after I get through with him. I've got three first trumpet men now." Kay Doyle of Boston was taken on as sparrow.

Vera Swings on Police; They Swing Him Into Jail

Chicago—Speeding along in his car the other night, Joe Vera, young Mexican pianist playing the Congress Hotel, was stopped by police. Their questioning led to an argument, and Vera, of the tough Kansas City Veras, took a poke at the coppers.



Joe was rushed to a station. There the battle began anew. Vera was banged around awhile by husky coppers until they placed him in a cell. He stayed there all night, was released, paid a fine, and is back on the job—admitting his face and fists are a little sore. But two flat feet are walking their beats sporting black eyes.

Mouse Randolph Joins Benny Carter

New York—Three new faces were in Benny (King) Carter's band when it opened the Savoy Ballroom Oct. 8 here.

Irving (Mouse) Randolph, for many years go trumpeter with Cab Calloway, replaced Bobby Woodlin. Sammy Davis succeeded Cas McCord on tenor sax. The new drummer is Keg Purnell.

Carter has three radio wires a week over WJZ.

Another Moten Bows With 13-Piece Ork

Kansas City—Ira (Buster) Moten's new 13-piece ork here is styled along the lines of the old Bennie Moten band which first put Kaycee on the swing map. Buster is a brother of the late Bennie. The lineup includes Buck Douglas, Herman Walder, Woody Walder and Bill Saunders, saxes; Clarence Davis, Booker Washington and Bob Hall, trumpets; James Walker, trombone; Sam (Baby) Lovett, drums; Jack Johnson, bass; Coot Dyers, piano; Cliff McTyre, guitar, and Bus Moten, piano, front and accordion. Band is rehearsing daily, while Bus works nightly at the White Horse with a 3-piece combo.



Buddy Rich
with Artie Shaw



Gene Krupa
with Gene Krupa



Ray McKinley
with Will Bradley



Lionel Hampton
with Benny Goodman



Cliff Leeman
with Tommy Dorsey



Ralph Hawkins
with Harry James



Dave Tough
with Bud Freeman



Maurice Purtill
with Glenn Miller



Buddy Schutz
with Jimmy Dorsey



Frank Carlson
with Woody Herman



Johnny Blowers
with Ben Bernie



Bob Spangler
with Vincent Lopez



Cozy Cole
with Cab Calloway



Jackie Cooper
Movie Star



Frank Schrer
with Dick Jurgens



King Johnson
with Hanson



Dave Gray
with Clyde McCoy



Phil Rale
with Emil Coleman



Jesse Price
with Harlan Leonard



Howard Bruno
with Ozzie Nelson



Billy Kroner
with Ruby Newman



Billy Hanson
with Dusty Rhodes



Kenny Unwin
with Isham Jones

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I'll Never Sing With a Dance Band Again-Holiday

Billie For the First Time Tells Why She Left Shaw & Basie; 'Too Many Bad Kicks'

BY DAVE DEXTER, JR.

Chicago—You sit with Billie Holiday and watch her smoke cigarets chain fashion. The first thing that strikes you is her frankness.

"I'll never sing with a dance band again," she tells you. "Because it never works out right for me. They wonder why I left Count Basie, and why I left Artie Shaw. Well I'll tell you why—and I've never told this before.

"Basie had too many managers—too many guys behind the scenes who told everybody what to do. The Count and I got along fine. And the boys in the band were wonderful all the time. But it was this and that, all the time, and I got fed up with it. Basie didn't fire me; I gave him my notice.

Bad Kicks With Shaw

"Artie Shaw was a lot worse. I had known him a long time, when he was strictly from hunger around New York, long before he got a band. At first we worked together okay, then his managers started belly-aching. Pretty soon it got so I would sing just two numbers a night. When I wasn't singing, I had to stay backstage. Artie wouldn't let me sit out front with the band. Last year when we were at the Lincoln Hotel the hotel management told me I had to use the back door. That was all right. But I had to ride up and down in freight elevators, and every night Artie made me stay upstairs in a little room without a radio or anything all the time I wasn't downstairs with the band singing.

"Finally it got so I would stay up there, all by myself, reading everything I could get my hands on, from 10 o'clock to nearly 2 in the morning, going downstairs to sing just one or two numbers. Then one night when we had an airshot Artie said he couldn't let me sing. I always was given two shots on each program. The real trouble was this—Shaw wanted to sign me to a 5-year contract and when I refused, it burned him. He was jealous of the applause I got when I made one of my few appearances with the band each night."

Never Paid for Record

You ask Billie why she didn't make more records with Shaw. You remember that the only side she made, on Bluebird, was a thing titled *Any Old Time* and was really wonderful.

"That's a laugh," she answers.

bad with a beard—and I was just joking, you know, to make conversation on a long drive. "Indeed I did look fine with a beard," Artie said. "I looked ex-

She Sang to Keep From Starving



BILLIE HOLIDAY

Because she and her mother were starving, Billie Holiday at 14 tramped New York's Seventh Avenue in the cold, finally landing a singing job on a bluff. Today she is one of the world's greatest jazz vocalists.

Billie's father, who remarried when she was 10, is Clarence Holiday, former guitarist with Fletcher Henderson. Dave Dexter's story on Billie's life, never before told, is complete in this issue.

act like Jesus Christ did when he was young." Billie slapped her pudgy thigh, lighted another cigaret, and continued.

Gave Him a Name

"You should have heard the boys and me roar at that. We got a bang out of it. Artie looked mad, because he had been serious. So I said 'We'll just call you Jesus Christ, King of the Clarinet, and his Band.'

"Now here's the payoff — the story got out around Boston and even today, we hear a lot of the musicians refer to Artie as 'Jesus Christ and his Clarinet.'

You figure you've heard enough dirt about the pitfalls of a young girl with a dance band and you ask Billie to tell you something about herself. She comes through with the word that she is Baltimore born, and that she got her first job singing when she was 14 years old, after she and her mother moved to New York.

Billie Gets Desperate

"This is the truth. Mother and I were starving. It was cold. Father had left us and remarried when I was 10. Mother was a housemaid and couldn't find work. I tried scrubbing floors, too, but I just couldn't do it.

"We lived on 145th Street near Seventh Avenue. One day we were so hungry we could barely breathe. I started out the door. It was cold as all-hell and I walked from 145th to 133rd down Seventh avenue, going in every joint trying to find work. Finally, I got so desperate I stopped in the Log Cabin Club, run by Jerry Preston. I told him I wanted a drink. I didn't have a dime. But I ordered gin (it was my first drink—I didn't know gin from wine) and gulped it down. I asked Preston for a job . . . told him I was a dancer. He said to dance. I tried it. He said I stunk. I told him I could sing. He said sing. Over in the corner was an old guy playing a piano. He struck *Travelin'* and I sang. The customers stopped drinking. They turned around and watched. The pianist, Dick Wilson, swung into *Body and Soul*. Jeez, you should have seen those people—all of them started crying. Preston came over,

To Quit in 1941?
Born in Baltimore April 7, 1915, Billie Holiday today is 24 years old. In one of her sessions with Dave Dexter, *Down Beat's* associate editor, Billie revealed that she would quit the singing game if she fails to gain national prominence — with the public as well as musicians and jazz fans—by the time she is 26 years old. Although aware of the great respect musicians have for her distinctive singing, Billie confided she is discouraged after 9 years of hard work and declared she was at a loss as to why the public at large has failed to respond to her talents.

shook his head and said 'kid, you win.' That's how I got my start.

Goodman Uses Her

"First thing I did was get a sandwich. I gulped it down. Believe me—the crowd gave me \$18 in tips. I ran out the door. Bought a whole chicken. Ran up Seventh avenue to my home. Mother and I ate that night — and we have been eating pretty well since."

Benny Goodman used Billie on a record (Columbia) of *My Mother's Son in Law* when Teagarden, Krupa and others were in his recording band—before he really organized his present combo. The disc is an item today, not only because of the fine instrumental work, but because it was Holiday's first side. She was pretty lousy. You tell her so and she grins. "But I was only 15 then," she says, "And I was scared as the devil."

She Doesn't Sing

You tell Billie you think you've got enough dope for a little story, but that one thing worries you. That is—why does she sing like she does—what's behind it?

"Look Dex," Billie answers. "I don't think I'm singing. I feel like I am playing a horn. I try to improvise like Les Young, like Louis Armstrong, or someone else I admire. What comes out is what I feel. I hate straight singing. I have to change a tune to my own way of doing it. That's all I know."

Sad Love Life
You ask her one more thing, re-
(Modulate to Page 20)

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What's the Beat?

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

THE QUESTION

What do you expect—or hope—to be doing when you're 45?

THE ANSWERS

JAN SAVITT, leader: "At 45 I should like to have a villa in the south of France (that is if there is any south of France then) or a home in California where I could invite all my musical friends to play chamber music or listen to swing records. Of course this all happens during vacation time-off from whatever symphony orchestra or opera company I happen to be conducting."



Jan Savitt

JOHNNY MINCE, clarinet and alto sax, Tommy Dorsey's band: "I've been dabbling in photography for a while, and have decided that I'd like to have my own camera shop and spend a lot of time in color work, developing movies and all that. And of course I want to have a wife and a couple of youngsters by that time. Then I'd like to be playing in a chamber music combination on the side."

DAVE MATTHEWS, alto sax, Harry James' band: "Well, by the time I'm 45 I want to be arranging for radio or movies. I decided that sometime ago, and have been studying and working hard toward that end. I do quite a little of the arranging for Harry's band now, and spend a lot of my spare time studying and experimenting in harmony, voicing, counter-rhythmic patterns and everything. I feel that movie and radio work offers greater variety of arranging possibilities, hence more opportunity for an arranger's talent, than a dance band."

PAUL WHITEMAN, pianist: "When I'm 45, which is not quite a dozen years away, I hope to be playing piano. But I expect or hope that I'll be playing for my own amusement then, and for the entertainment of friends, not professionally. I am saving now so when I get old I won't have to be dependent. It is my ambition to get enough money to take it easy, and perhaps operate a small business, a restaurant or something like that. But I pray the day never comes when I can't sit down to the keyboard and roll 'em the way I want to."

ART GETTLER, trumpet, Griff Williams' band: "I expect to be established in some business of my own by then. Right now I'm taking home study courses from the University of Chicago, and before I get too old I want to go through a school of commerce at some University, so that I can equip myself to tackle the problems of the business world. I like music and intend to stay with Griff for a while yet, but hardly until I'm 45."

MAX ADKINS, saxophone, Stanley Theater pit band in Pittsburgh: "I would really appreciate it if you would correct this in your next issue—it might keep somebody from offering me a job. It might have been a gag as I have not played in a couple of months. But it sure feels funny to read you have passed on. Thanking you for anything you can do to revive me, I am
DICK BOYLES.
You win, Dick, and wait till we run down the funny man who mailed us a letter explaining your death in detail. When we do you can get even by writing an obit for him—and it won't be premature like yours was. Thanks for your nice letter.—EDS."

DUKE ELLINGTON, who opened with his band at Coronado Hotel here Oct. 20 for four weeks, is the first colored band ever to play the swank spot.

Dick Boyles Says He Isn't Dead--Yet

Greensboro, N. C.

Have just seen the latest issue of DOWN BEAT and am very much surprised to find my name in the Final Bar. The only thing dead about me (as I'm a drummer) is that my drum heads are dead. I would really appreciate it if you would correct this in your next issue—it might keep somebody from offering me a job.

It might have been a gag as I have not played in a couple of months. But it sure feels funny to read you have passed on. Thanking you for anything you can do to revive me, I am
DICK BOYLES.
You win, Dick, and wait till we run down the funny man who mailed us a letter explaining your death in detail. When we do you can get even by writing an obit for him—and it won't be premature like yours was. Thanks for your nice letter.—EDS."



—Courtesy Milton Karle

Eddie Condon to Be a Thespian

New York — Eddie Condon, guitarist of early Chicago jazz fame, soon will be an actor.

He has signed to play an important part in the forthcoming play adapted by Vinton Freedley from Young Man With a Horn, the Dorothy Baker novel which revolved around the life of the late Bix Beiderbecke. Burgess Meredith will play the Bix role. Condon has never acted before, but he knew Bix well. Understanding here is that Bud Freeman's band, of which Condon is a member, may play the show from the pit. The book was a terrific best seller.

Duke Cracks Ofay Spot

St. Louis—Duke Ellington, who opened with his band at Coronado Hotel here Oct. 20 for four weeks, is the first colored band ever to play the swank spot.

False Alarm

New York — After a 2-month absence from her singing post with Al Donahue's ark, Paula Kelly is back at the mike. Rumors were circulated, and printed in some magazines, that Paula quit because she was about to become a mother. Fact of the matter is, she took a vacation in the form of a honeymoon with Hal Dickenson of the Modernaires, vocal quartet.

With the honeymoon over, the pert Kelly gal is back chirping "low down rhythm in a top hat" with the Donahue crew.

Orchestrations now available for "TWO IN A CANOE" Have your dealer order yours now and write us for free professional copy. Bauer Music Pub., Inc. 120 Poplar Ave. Bradford, Pa.

Paul Whiteman SAYS:
"The Committee Model Martin Trombone is a distinct addition to any man's band"

ARTISTS MANAGEMENT, INC.
SEVENTEEN EAST FORTY-FIFTH STREET • NEW YORK • Telephone MURRAY HILL 5-1808

Mr. Fred A. Holtz,
Martin Band Instrument Co.,
Elkhart, Ind.

Dear Fred:
Congratulations to Chuck Campbell, the other boys on the committee, and the Martin Band Instrument Company. The Committee model Martin Trombone is a distinct addition to any man's band.

As you well know, it has never been my policy to dictate to my men regarding their instruments but I'd like to say right here and now that "The King of Jazz" is mighty happy to know that there are three of the world's finest trombone players sitting up there behind three of the world's finest sounding trombones.

If anyone wonders why I say that, tell them to listen in on one of our Chesterfield broadcasts some Wednesday evening and hear for themselves what that famous sextette (Miff Mole, Nat Lobovsky, Hal Matthews and their three Martins) is doing for modern American music.

Sincerely,
Paul Whiteman

HIS ENTIRE TROMBONE SECTION—THREE OF THE WORLD'S FINEST ARTISTS—PLAYS THE NEW COMMITTEE MODEL MARTINS

Left to right: Paul Whiteman, Nat Lobovsky, Miff Mole, Hal Matthews

Every Trombonist should read this letter

No greater tribute could be paid any artist or instrument than that contained in the above letter. Coming from Paul Whiteman, the greatest name in modern American music, whose success and popularity have increased year after year, it is doubly significant. If you play trombone, amateur or professional, and you haven't already tried this new Committee Model Martin, go to your nearest Martin Dealer and do so today. Its superior tone and construction—matched only by that found in Martin Saxophones, Trumpets and Cornets—will be a revelation. Why hang on to an out-moded horn which handicaps rather than helps you, when you can play so much easier and better with a Martin.

Write for interesting FREE folder which tells how the Committee of nine top-ranking New York Trombonists developed this amazing instrument. Lots of pictures of prominent players and other information every conscientious musician will want. Go Martin and forge ahead!

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PATRONIZE AMERICAN INDUSTRY—PLAY AN AMERICAN MADE INSTRUMENT

Alliterate Sign Painter Coined The Term 'Jazz'

BY PAUL E. MILLER
Of Down Beat's Staff

Back in the year 1910, near the intersection of Chicago's Thirty-first street and Calumet avenue, stood the Schiller, an ordinary south side cafe. The Schiller, you would be informed upon making inquiry, was no place for a Sunday School superintendent, and it was not an altogether uncommon thing for its smoky atmosphere to ring out with bloody curses and threats of an emphatic nature. Nevertheless, in 1910 the sole significance of the Schiller was that it constituted just another dive, a rendezvous if you will, for its none-too-particular white clientele.

In the same year a Negro piccolo player, one Boisey James, left the city of New Orleans and, casually enough, came to Chicago. He was, the story is told, a rather eccentric fellow, always carrying his piccolo wherever he went and ever ready to entertain at a moment's notice. To strike a personal note, it might be remarked that the musical selection which found the most sympathetic response in his whimsical make-up was the *Baby Seals Blues*.

Boisey Gets a Job

But if Boisey James, fresh from New Orleans, was eccentric, he was likewise enterprising, and not long after his arrival in the Middle West Metropolis, he and the piccolo were engaged, by a typically dubious proprietor, to promote wholesome entertainment at the modest



Razle-Dazle Days of 1929, when Joe Cantor's band was the rage of Cleveland, are recalled with this old photo. The youngster third from left is Artie Shaw, 19 years old, who a few months after this shot was shot landed a job with Irving Aaronson in Hollywood.

Schiller Cafe. Here it became the eccentric fellow's business to conduct the maneuvers of a 6-piece band which later swelled to the maximum capabilities of eight variously talented Negroes.

James worked willingly to step up the business, and the customers decided, in their own quaint way, that he was good. The management beamed.

Runs Out of Space

Placed with success, James grew even more enterprising, and believing that a bit of advertising at the door would be a fine thing, summoned a sign painter and lavishly supplied him with copy. The well-meaning artist set to work at once to extol in print the self-admitted virtues of the Schiller, and the painting of this placard would have been an extremely common piece of business had not one thing happened. This oscitant paint-dauber was no mathematician, and therein lies the historical beginning of the word jazz as applied to Negro music.

Approaching the last line—the "punch line" in such advertisements—the fellow found himself confronted with a dismal problem. There remained, on the board, insufficient space to include the full name of the eccentric Boisey James, and the perspiring gentleman of the frock was obliged to tax his intellectual resources to the full. This he did with the most

damaging consequences, and when the sign was at last presented for approval, the result was enough to make any self-respecting musical conductor's blood boil. For at the very bottom, and in type suggesting the nature of a footnote, appeared the inspiring words:

"Music will be furnished by Jas. Band"
At such gross effrontery, not

only Mr. James' blood boiled; the artist in him seethed with righteous rage. He did what any man of art would have done under the circumstances: he refused to pay for it, whereupon the distraught paint-dauber realized that he was, to speak mildly, in a predicament. Gradually the thought came to him that perhaps the erratic James could be brought to terms by a reduction in price, and this honest psychology succeeded. When the piccolo player was approached with the proposition, the artist in Boisey James retired sufficiently to permit him to come to an agreement, and subsequently the sign, with its unique orthography, was carried outside the cafe and stationed in full view of the public.

The Razzing Begins

Clarence Owens, Negro gambler and man-about-town, was an intimate associate of James and spent considerable time at the Schiller. When he first beheld the sign at the door, Owens was seized with good-natured mirth which caused him to march straight into the Schiller, slap Boisey on the back, and shout, "Let's razz Old Jas." From that time forward, razzing Old Jas became an added indulgence with the Schiller's clientele. It was not long before Chicago's entire Black Belt had caught up the fancy. James often made the rounds of numerous black-and-tan cabarets in the company of Owens, who took a measure of pride in

presenting "Mister Jas and his little piccolo." Owen's introduction never failed to conclude with the words: "Now razz it Mister Jas."

Razz and Jazz Alike

As far back as 1911 and 1912 when "ragtime" was sweeping the country, James, during his excursions on South State Street, was variously greeted as *Old Jas*, *Mister Jas*, and simply *Jas*. In like manner, the music of James became associated with the term *razz*. When Jelly Roll Morton, Negro pianist-composer, published his famous number, *The Jelly Roll*, it was astutely remarked at Teenan Jones's Thirty-first and State street cafe, *The Elite*, that "Old Jazz could razz da hell otta dat number." The spelling of Boisey James's unsanctioned pseudonym evolved first from *Jas* to *Jazz*, and then proceeded more phonetically to *Jazz*. Just how this change came about is not exactly certain, but the probability is that the constant association with the word *razz* was responsible for the change in spelling. The two words were always closely identified, even interchangeable.

Little else is known of the history of the famous Boisey James. Clearly it was a case of the name's making the man. For the year 1911, James's band was a strange combination: piccolo, banjo, string bass, trap drums, piano, trumpet, trombone, and clarinet. Essentially, this is the equipment of the modern jazz orchestra.

'Kelly Not the One'

The Late Henry O. Osgood, in his book *So This Is Jazz*, credits Bert Kelly of Chicago with having (Modulate to Next Page)

Look, Casper

Syracuse — Antone (billed as 'America's outstanding swing harpist') and his band go into the Onandaga hotel here soon for Fredericks' Brothers.

Shastock to Micro

The bankrupt L. W. Shastock company, mute and stand manufacturers, was purchased by the Micro Musical Products Corp. recently in Cleveland.

The WORLD'S FINEST TRUMPET

Wholly Custom Built by



EXCLUSIVE PROCESS "Resno-Tempered Bell"

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| Maurie Grimes | Chicago | Ralph Martire | NBC Staff Chicago |
| Frank Anglund | Theater Orch. | Vincent Neff | |
| Howard Davis | Orchestral | Don Lindley | NBC Staff Chicago |
| Harry Greenburg | Theater Orch. | Ed Ballantine | |

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Here is what reed men have been waiting for.

A scientifically prepared formula guaranteed to "permanentize" any ordinary cane reed. Think of the advantages of this!

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5. It's inexpensive — a \$1.25 bottle will treat from 40 to 50 reeds.

Clip the coupon and send for your bottle today. Your reed troubles will be over.

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REED LIFE COMPANY

4916 N. Hermitage, Chicago, Ill.

Please send me one bottle of "Reed Life" for which I enclose \$1.25.

Name

Address



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Modern accordion craftsmanship at its best! STREAMLINED CASEWORK — created with all the originality and simplicity of the master artist. MAGNIFICENT TONE — powerful, brilliant, vibrant, instantly produced by gentle pressure on highly responsive reeds. PERFECT IN PERFORMANCE — dependability upon which the artist can rely, assured by the perfect alignment of hundreds of moving Bertini parts. Try a custom built Bertini at your local music store — or write to us for illustrated catalog and name of your nearest dealer.

In 2 Models \$500. and \$650.

Other Bertini Models from \$215. to \$335.

BUEGELEISEN & JACOBSON
5-7-9 UNION SQ. • NEW YORK, N.Y.

Illiterate Sign Painter Coined 'Jazz'

(Jumped From Page 6)

introduced the term *Jazz* band in 1915. Kelly himself assumes the honor, but it is significant that the site of Kelly's operations was but a matter of blocks to State Street and the Schiller. "He started calling his orchestra," writes Osgood, "Bert Kelly's Jazz Band along towards the end of 1915." Mr. Osgood's information, it would seem, derives from two

back numbers of the *Literary Digest* which appeared on August 25, 1917, and on April 26, 1919. One of the stories printed in the latter issue is represented as an authentic account of an interview between the late Lt. James Reese Europe, known for his Hell-Fighters' Band in France during the war, and one Mr. Grenville Vernon of the New

York Tribune, and read in part:

"I believe the term 'jazz' originated with a band of four pieces about 15 years ago in New Orleans, and which was known as 'Razz's Band.' This band was of truly extraordinary composition. It consisted of a baritone horn, a trombone, a cornet, and an instrument made out of the chinaberry tree. The instrument is something like a clarinet, and it is made by the southern Negroes themselves. Strange to say, it can only be used while the cap is in the wood, and after a few weeks' use has to be thrown away. It produces a beautiful sound and is worthy of inclusion in any band or orchestra. The four musicians of Razz's Band had no idea at all of what they were playing; they improvised as they went along, but such was their innate

sense of rhythm that they produced something which was very taking. From the small cafes of New Orleans they graduated to the St. Charles Hotel, and after a time to the Winter Garden in New York, where they appeared, however, only a few days, the individual musicians being grabbed up by various orchestras in that city. Somehow in the passage of time Razz's Band got changed into Jazz's Band, and from this corruption arose the term jazz."

As this issue of the *Digest* was distributed, it met the eye of Lucius C. Harper present editor of the *Chicago Defender* and at that time a member of the city staff. Harper who has an uncommonly

accurate memory tells me that Jim Europe, recently returned from triumphs abroad, was playing the old Auditorium Hotel in Chicago at the time the article appeared. When Harper showed the bandmaster the *Digest* article Europe denied having expressed himself as quoted. "My knowledge of it" he told Harper "is that it was started right here in Chicago by old Boisey James at the Schiller."

3 New OLDS BRASSES

- ☆ THE AMAZING NEW "FEATHERWEIGHT" TROMBONE
- ☆ THE OLDS FRENCH HORN
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A LUXURIOUS NECESSITY

More and more musicians throughout the world are recognizing the necessity for instruments which are created to meet specific playing requirements... Olds instruments are made by men who know musicians' needs. Located in Los Angeles, a mecca for the finest orchestras from all over the world, Olds has constant contact with these visiting musicians, and learns their preferences first-hand. These three new Olds instruments have been built to meet the expressed needs of such players: the "Featherweight" Trombone, lightest and fastest trombone ever made... the Double French Horn, a marvel of modern musical engineering... and the "studio-voiced" Radio Cornet. Olds instruments are indeed recognized necessities to brass players, both professional and amateur, whose talent needs instruments worthy of their musical capabilities.

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EXCLUSIVE NATIONAL DISTRIBUTORS

Who Will Win Top Slots In 1939 Down Beat Poll?

Chicago—Time rolls on, and another poll of America's dance musicians to determine the favorites of the profession is here again.

Originated by DOWN BEAT, the 1938 contest drew more votes than any other musicians' poll in history. The intense rivalry between Artie Shaw and Benny Goodman, and their bands, added fire to the ballot-

ing. And the 1938 poll will long be remembered because Shaw, hardly known a few months before the contest, took the "swing king" crown right off Goodman's head.

Who Is Most Underrated?

This year's contest is even more inclusive. Readers should note that they now may vote for the band and the individual musician which they think is most "underrated." The editors constantly are being barraged by letters pointing out that Jimmy Blow, out in Topeka, or Spokane, or New Haven, is as great a clarinetist as Goodman—and why don't we give him a break? There are thousands of musicians today who are playing without national recognition. This is the chance to vote for those favorites.

Criticism always follows the close of the poll. That is to be expected, inasmuch as everyone thinks his ballot is the only correct one. Last year the voters were criticized for many things, including the placing of Benny Heller, then with Goodman, as "best guitarist" in the nation. Heller the year before didn't receive a vote. But riding along with BG, many voters automatically listed him the "best."

Watch Those Chairs!

That kind of balloting hurts. Heller is an excellent guitarist. But there are at least a dozen, the guitar men in the big bands will tell you (some say there are hundreds) who, because of long experience, working with many different type bands, and because of other factors, should have rated above young Heller. Other voters—hundreds of them—voted for Bunny Berigan on first trumpet. Now Bunny is the first one who would laugh at that. He is not a first man—he's strictly a "go" or take-off man. As a first man he'd be completely out in the cold. The first chair trumpet must be one who leads the brass section, sets the pace for phrasing, reading difficult passages and who rarely "takes off" on a hot solo. There's a big difference.

Dick C. Land, in his series of stories on which musicians today are entitled to top consideration in this poll, has another story in this issue. It deals with rhythm men, pianists and clarinetists. His tips have been valuable all along. But voters should vote as they see fit. And only one ballot from each voter will be counted.

No Stuffing, Please!

The usual awards will be made winners. It is important that you clip the ballot from this issue and vote immediately. The editors of DOWN BEAT will carefully tabulate each vote as it comes in. Results, of course, will feature the next few

Will One of Them Be King of Swing?



Glenn Miller and Benny Goodman are shown chatting at Benny's recent Waldorf-Astoria opening. Artie Shaw also was present. Will Miller, whose fine band has easily been the sensation of 1939, hit the top and win the swing division of *Down Beat's* 1939 poll? Or can Benny—who lost to Shaw last year—come back and win again? Those are questions that soon will be answered when ballots in the *Down Beat* contest begin coming in. It's predicted in New York that the fight in the swing division will be between Miller, Shaw and Benny—with odds even on each.

Issues of DOWN BEAT.

Ballots written in the same hand, indicating the voter is not playing square, or trying to "stuff" the box, will be promptly destroyed. Only by honest balloting can the contest be the success it has in previous years.

New Orks to Consider

Many good bands have come up in the last year, both in the "swing" and "sweet" divisions. Jack Teagarden, Harry James, Jack Jenney, Bob Byrne, Will Bradley, Ernie Fields, Teddy Wilson, Bob Chester,

Teddy Powell and Bob Zurke are outstanding. Dozens of ace soloists have risen from nowhere. And in the singing field, won last year by Bing Crosby and Ella Fitzgerald, there has been a decidedly fast turnover of talent.

It's up to you to decide which have proved outstanding. And by "you" we mean the musicians of America. The ballot is reproduced herewith—go to it and may the best band win!

Pick Your All-American Band

- 1st Trumpet
- 2nd Trumpet
- 3rd Trumpet
- 1st Trombone
- 2nd Trombone
- 1st Alto Sax
- 1st Tenor Sax
- 2nd Tenor Sax
- 2nd Alto Sax & Clar.
- Piano
- Bass
- Drums
- Guitar
- Male Vocalist
- Fem Chirper
- Arranger

Your Favorites of 1939

- SWING BAND Second Choice
- SWEET BAND Second Choice
- TRIO OR SMALL COMBO
- KING OF "CORN"
- FAVORITE SOLOIST (This may include accordionists, fiddlers, or any other instrumental artists you prefer)
- BEST RECORD OF 1939
- MOST "UNDERRATED MUSICIAN"
- MOST "UNDERRATED BAND"

Your Name

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Instrument You Play

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THINK how much depends on that—
THINK how little mere it costs to have a modern Webster-Chicago Sound System that you can depend on ALWAYS—
And think, too, of how much bigger the band—and the singer—will go over if there's a real full-length floor-stand for the mike, always packed underneath the amplifier, ready to set up anywhere!

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But the rific rhyth still must most mus that his tu as it wa Benny G with a bar is in shap best. R Downes, Blowers, Bauduc, C till, Russ Zutie Sin Catlett, Schutz, (others ar Take you that rhyth counts.

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DISCO To try Astoundin added read dreds read musicians. Tilted Ri notes. Eie cle strain hold you all. Quick Baritone, offer. Fitz Ball Park

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Chicago, November 1, 1939

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Drums Should Be Felt—Not Heard

BY DICK C. LAND

New York — Easily the most shuddering portion of *Down Beat's* annual All-American musicians' poll is the competition among drummers. When Gene Krupa and Ray Bauduc finished in the top and place slots a year ago, it appeared pretty definitely that too many musicians were voting on facial grimaces, contortion acts and spectacular exhibitionism rather than from the standpoint of percussion alone.

A drummer, most musicians will tell you, should not be heard. That's right — he shouldn't be heard, he should be felt. His work should be such that it propels a steady, solid drive to ensembles. It should be such that the soloist, standing up at the mike to take a go chorus, is lifted to his best efforts.

Too Many Are Hidden
There is a mess of good hide men working regularly today. And not all of them are with the name bands. Think of the men in the big radio studios, and aces like Vic Berton working in picture studios. Unspectacular, they'll probably go unnoticed.

In the name band field, which after all will garner all the votes in *DOWN BEAT's* coming contest, several young guys stand out like a clinker in Goodman's brass section. Take last year's final standings, run down the list to seventh position. There is the name of Jo Jones. Now Jo is admittedly the most spirited, tasty and well-grounded rhythm master in the dance business today, and a 2-minute listen to Count Basie's band proves that. But will he rate seventh again this year?

Don't Forget Krupa!
Now look at the same list. Run all the way down it. You won't find the name of Frank Carlson even listed. Yet today with Woody Herman's band Frank is propelling the most consistent rhythm of any white man in the band game. Underrated? Ask Woody, and the side men who have caught the Herman band in person in the last six months. Frank's "underrated" personified.

But there are plenty of other terrific rhythm masters. Gene Krupa still must be considered, although most musicians are of the opinion that his tub work isn't as satisfying as it was four years ago when Benny Goodman first latched out with a band. Dave Tough, when he is in shape, still stacks up with the best. Ray McKinley, Ormond Downes, Buddy Rich, Johnny Blowers, George Wettling, Ray Bauduc, Cliff Leeman, Maurice Purtill, Russ Isaacs, Jimmy Crawford, Zutie Singleton, Nick Fatool, Sid Catlett, Paul Barbarin, Buddy Schutz, O'Neil Spencer and many others are in there pitching, too. Take your choice — but remember that rhythm, not mugging, is what counts.

Wilson and Zurke Slip
Pianists probably enjoy the keenest competition of all. Teddy Wilson won last year over Bob Zurke. Now that both have gone out on their own with new bands, it's a question whether they'll attract the votes again. Jess Stacy, Mary Lou Williams, Joe Sullivan, Howard Smith, Freddy Slack and Fletcher Henderson, for example, have been in the national spotlight more. And today it's the spotlight that counts. These aces of the 88 shouldn't be forgotten in the shuffle, however.

Earl Hines, Fats Waller, James P. Johnson, Pete Johnson, Peck Kelly, Joe Bushkin, Claude Thornhill, Charlie LaVerne, Count Basie, Art Tatum, Roselle Clayton, Bill Miller, Chubby McGrover, Tommy Lincoln, Tommy Fulford, Jack Gardner, Bob Kittas, Johnnie Anderson, Nat Jaffe, Walter Gross, Willie (The Lion) Smith, Albert Ammons and Duke Ellington.

The list isn't all-inclusive, and couldn't possibly be. But it's worth checking, when you make out your ballots and prepare to cast that vote. Remember, too, that the terrific man you saw on that name band's one-nighter last week may not have been as all-round good a man as the guy you saw eight months ago. Time has a nasty habit of causing forgetfulness.

Clarinetists? Well, there's Artie Shaw and Benny Goodman,



Dig These Fellows before you go tossing your vote for tenor sax in *Down Beat's* poll. Detroit's Bob Chester, left, has his band at the Adolphus in Dallas. Cutting into Bob at the right is Jimmy Mundy, whose band is at the Onyx Club.

who'll probably land all the heavy New York side men that Shaw and votes. But you can't tell many New Benny are any more effective than

guys like Pee-Wee Russell, Joe Marsala, Sidney Bechet, Woody Herman, Irving Fazola, Barney Bigard, Buster Bailey, Hank D'Amico, Eddie Miller, Mattie Matlock (now arranging exclusively), Johnny Harrington, Paul Ricci, Gus Bivona, and perhaps Johnny Mince, Les Brown, Clarence Hutchinson, Jimmy Dorsey, Ernie Caceres and Lunceford's Willie Smith.

And what about guitarists? A few years back it was George Van Eps all the way. Last year he was twelfth. Hy White, believe it, didn't get a vote last year. Now, with Herman's woodchoppers, he's proving himself about tops on the instrument for a white man. Albert Casey and Bernard Addison are behind Freddy Green only a notch for just honest, gut-filled rhythm. Benny Heller is with Teddy Powell's band this year — we'll see if his leaving God Goodman has anything to do with his power to draw votes. Carmen Mastren remains with the younger (Modulate to Page 13)

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- Wayne King
- Leo Reisman

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- Maxine Sullivan
- Alec Templeton
- Bea Wain
- Bob Zurke

BLUEBIRD

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- Blue Barron
- Les Brown
- Bob Chester

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- Emery Deutsch
- Ziggy Elman
- Shep Fields
- Erskine Hawkins
- Earl Hines
- Dorothy Lamour
- Vincent Lopez
- Carl Lorch
- Abe Lyman
- Wingie Manone
- Freddy Martin

- Glenn Miller
- Jelly-Roll Morton
- Ozzie Nelson
- Red Nichols
- Don Redman
- Artie Shaw
- Dinah Shore
- The Smoothies
- Muggsy Spanier
- Dick Todd
- "Fats" Waller
- Ethel Waters

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Your RCA Victor Music Merchant has the complete list of newest Victor and Bluebird Records... Here are a few of them

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Tommy Dorsey and his Clambake Seven
- 26378—Night Glow; Stomp It Off.
Tommy Dorsey and his Orchestra
- 26384—One, Two, Three, Kick—Conga (V.R.); Quiereme Mucho—Bolero (V.R.).
Cesat's Waldorf-Astoria Orchestra
- 26385—Lilacs in the Rain (V.R.); The Girl with the Pigtail in Her Hair (V.R.).
Hal Kemp's Orchestra
- 26389—My Prayer (V.R.); If I Knew Then (What I Know Now) (V.R.).
Swing and Sway with Sammy Kaye
- 26371—Hot Mallets; When Lights Are Low.
Lionel Hampton and Orchestra
- 26372—Jackie Boy—Vocadance; Sing Something Simple—Vocadance. . . .
Maxine Sullivan
- 26365—Mexiconga (V.R.); It's All Over Town (We're Thru) (V.R.). . . .
Gray Gordon and his Tri-Toc Rhythm

- 26354—Satan in Satin; Golden Bantom.
Larry Clinton and his Orchestra
- 26355—Between the Devil and the Deep Blue Sea (V.R.); I've Found a New Baby.
Bob Zurke and his Delta Rhythm Band
- 26353—And the Angels Sing (A Musical Caricature); Star Dust—Piano solo. . . .
Alec Templeton
- B-10429—Oh, Didn't He Ramble; Winnie's Boy Blues (V.R.). . . .
Jelly-Roll Morton's New Orleans Jazzmen
- B-10409—Gin Mill Special; Tuxedo Junction.
Erskine Hawkins and his Orchestra
- B-10426—My Heart Keeps Crying (V.R.); Take a Tip from the Whip-Poor-Will (V.R.).
Charlie Barnet and his Orchestra
- B-10427—I Can't Tell Why I Love You But I Do (V.R.); Billy (V.R.). . . .
Bob Chester and his Orchestra
- B-10430—Oh, Lady Be Good; I Surrender, Dear.
Artie Shaw and his Orchestra

- B-10413—You Took Advantage of Me; I'm Yours.
Ziggy Elman and his Orchestra
- B-10405—Squeeze Me (V.R.); Wait and See (V.R.); "Fats" Waller and his Rhythm
- B-10386—China Boy; The Eel.
Red Freeman and his Samma Cam Lands Orchestra
- B-10384—That Da De Strain; Someday Sweetheart.
Muggsy Spanier and his Rhythm Band
- B-10418—In the Mood; I Want to Be Happy.
Glenn Miller and his Orchestra
- B-10331—In the Barrel (V.R.); Royal Garden Blues.
Wingie Manone and his Orchestra
- B-10391—G. T. Stomp; Indiana.
Earl Hines and his Orchestra
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Red Nichols and his Orchestra

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DOWN BEAT

The Musicians' Bible

Published Twice Monthly

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Leaders Who Set Themselves Above God and Roosevelt

We think both God and Roosevelt are all right! But if you don't—and you think Roosevelt is a fool—nobody's going to fine you or jail you—you won't even be banished from your country! And nobody can shut you up... Not even Roosevelt, the most powerful ruler in the world...

Nobody Can Shut You Up
Because you are a citizen in a land of freedom. And because for 150 years the exercise of free speech has kept its rulers the servants of the people. Today the tradition is so powerful that Roosevelt would be the first to protect your right to criticize and denounce him. Yet—only last month in Los Angeles, a union leader got angry and fined a musician \$5 for asking a question. A \$5 fine for shouting from the balcony "Why do we need a new building?" during a discussion of a proposed new building.

L.A. Musician Fined \$5 for A Question
In New York, a young man was fined and thrown out of the union because he criticized a fellow member!

Musician's Cards Torn Up
In Chicago, a musician's card was torn up, and his only means of making a living taken away from him, because he criticized the officers. These are not isolated instances. There are hundreds of cases of threats and fines!

Their danger lies in the fact that they're not challenged by the members...

... That tomorrow, you may be the one to be fined because you may happen to displease a power-drunk leader. When a leader takes over the power of punishing his fellow musicians according to his own desires, and fines them because they may criticize his conduct or make him angry—he is on the way to becoming a midget American Hitler.

Watch Out for 'Power-Drunk' Leaders
The very freedom to criticize is what keeps leaders in line with the desire of the members they are supposed to serve.

And publicity for bad deeds is what drives selfish would-be dictators from power, and must be guarded if musicians want to continue to keep their unions democratic! One of the boldest attempts to "purge" free-thinking musicians from the union was fortunately crushed last month by 1,000 alert members in Los Angeles. Part of the defeated law read like a page from Hitler's notebook—"The Association may purge its membership of all subversive elements and after proper trial and establishment of guilt, expel any member who participates in or assists in promulgating any propaganda within the Association among its members, whether said propaganda be oral, written, printed or otherwise, where the purpose is to dominate, weaken, undermine or destroy said Association."

L.A. Musicians Crush Dictator Law

The ridiculous fact is that some of these ambitious Music Mussolinis, while realizing that Church and Government come in for plenty of healthy criticism, still set themselves above God and Roosevelt.

Musicians who are red-blooded Americans and want to keep their liberties, will take a healthy tip from those courageous Los Angeles musicians.

Watch out when a leader fears healthy criticism and tries to suppress free speech!

He's after your liberty!!

Yeah, That's What We Thought

BY HOKE ROBERTS

You know, while sitting here listening to a record program over WHEE, Squedunk's one and only radio station, I'm amazed to think how the sound on the records has been tossed about before it gets to me. Just think, when that record was made, the sound started off in all the various instruments of the orchestra, mixed itself up in the studio and made the little molecules in the air beat on the diaphragm of the mike. The things in the mike turned the sound into electric current which ran along a wire and got shoved all over the place in the guts of the amplifier.

From there, the current tore along another wire, through switches, meters, and stuff, and made a needle jiggle which carved the path of the sound on a wax disc. Then that path was coated with metal and transferred to a couple of other discs until it finally emerged as a phonograph record. Then that record traveled around a bit until it wound up in the studios, or perhaps studio, of WHEE. Now, while I'm listening to it, the path on the record is making another needle jiggle, getting the sound turned into more electric current in the pickup. Then the current is ground around through an amplifier, through all kinds of tubes, coils, condensers, and stuff and finally flies off an antenna as radio waves. Then my aerial picks up a couple of them that waves floating around, takes them into the radio which turns them into some more electric current, thrashes them around still some more, and then kicks them into my loud-speaker which turns them back into sound waves again which float across the room and assail my ears. Yep, it shore amazes me how I ever recognize them that sounds after all that messing around, but dog-gone it all, no matter what's happened to them Jan Garber still sounds like Jan Garber!

Musicians Off the Record



Loring "Red" Nichols at the delicate age of 4. The *Salt Lake Herald* said of the National G.A.R. parade there on August 11, 1909, "A particular feature of the Utah Industrial School band was trumpeter Loring Nichols, 4 years old, son of the leader. Loring made music all along the line."

13-Month-Old Baby Plays a Trumpet

Brooklyn—Junior Harfoush, 13 months old, amazes his parents and friends by tonguing low C's on a trumpet—and pretty much in tune. Fact is vouched for by Joseph Belamah, a teacher.

RAG-TIME MARCHES ON . . .

TIED NOTES

MCKENZIE-WATTS—Harold A. McKenzie, musician, and Alice Watts, in Canton, O., last June, it has just been revealed.
SNELLENBURG - SCHUMACHER—Charles Snellenburg, bandleader, and Helen Schumacher, in Tipton, Indiana, recently.
ADAMSON-BATES—Ken Adamson, alto with Modernaires ork. and Mary Bates, singer with same band, in Winnipeg, Can., recently.
SCOGGIN-VINEYARD—Chic Scoggin, bandleader, and Blanche Vineyard, his vocalist, recently at Catlettsburg, Ky.
BOORIS-BICHIKAS—Al Booris, bandleader, and Connie Bichikas, October 1 in Boston.
WEBER-SUCKOW—Marek Weber, bandleader, and Anna Suckow, in Chicago Oct. 2.
MARTIN-REUBELT—Harry Martin and Louise Reubelt, Oct. 8 in Pittsburgh. Martin is with Billy Catzone's quartet.
GREEN-KERN—Richard Green, brother of bandleader Johnny Green and an asst. Metro film director, and Betty Kern, daughter of composer Jerome Kern, in New York Oct. 6.

FREDERICK—Patricia Ruth, 7 pounds, born Oct. 4 in New York City to Mrs. B. L. Frederick, wife of Frederick Brock, ex-ec.
CORREY—Daughter to Mrs. Jack Correy recently in Washington, D. C. Father is saxist-leader for Max Lowe bookings.
GARNER—Son, 7 pounds, born recently to Mrs. Frank Garner in Washington, D. C. Dad is tenor saxist at Lotus there.
GREEN—Babette Sturtevant, 6 1/2 pounds, born to Mrs. Johnny Green in New York recently. Dad is bandleader, mother the former Betty Furness, actress.
MENWIN—Zamira, 6 1/2 pound daughter, born to Mrs. Yehudi Menuhin in San Francisco Sept. 2. Dad is the concert violinist.
MARTIN—Susan, born to Mrs. Laxy Martin, recently in Bridgeport, Conn. Dad is songwriter.
ROSS—Alan Francis, born Oct. 2 to Mrs. Sam Ross in New York. Dad is former leader of the Goodrich Silvertown ork and associate director to the late Joseph Knecht.
STURCHIO—Daughter, born to Mrs. Louis Sturchio in Pittsburgh Oct. 1. Dad is trumpeter with Lawrence Welk band.

FINAL BAR

GUILBERT—F. Warburton, 41, composer, recently in Hollywood.
ENGLISH—John H. (Brick), 39, bandleader, in Jacumba, Cal., recently as result of auto crash.
GRESSETT—J. B., 68, bandleader, composer and head of a music house in Meridian, Miss., died there recently of heart disease. Survived by his widow, a daughter and five sisters.
GASTON—Charles W., 80, veteran Pittsburgh theater musician and oldest member of Local 60, died in Pittsburgh last week.

LOST HARMONY

COOGAN—Mrs. Jackie (Betty Crabie, movie actress) divorced actor-bandleader Jackie Coogan in Los Angeles superior court, Oct. 11.

NEW NUMBERS

LOMBARDO—Ann Rose, born to Mrs. Tony Lombardo Sept. 25 at Antigo, Wisconsin. Dad is accordionist with the Three Captivators.

CHORDS and DISCORDS

Some A-1 Fluff-offers Are Fluffed Off in Kind

Chicago, Ill.
An Open Letter to Carl Johnstone and Ork, U. of Miss.
Mr. Johnstone:

Your letter printed in DOWN BEAT's issue of Oct. 1 is what Yankee gates and hep-cats consider Stinking.

First, we consider music a profession, regardless of color or creed, and not a one-sided disc.

Bunny Berigan was merely showing the sportsmanship and fairness of AFM members the world over. After all, Mr. Johnstone, the *Chicago Defender* is a paper owned and operated by Negroes, yet in fairness to all, like DOWN BEAT, it prints news weekly of both white and Negro musicians.

DICK HOLLOWAY.

(Mr. Johnstone's letter in the Oct. 1 *Down Beat's* "Chords and Discords" column put Johnstone and his U. of Miss. ork on record as "fluffing Berigan off" for posing with Negroes in photo which appeared in the *Negro weekly, Chicago Defender*—EDS.)

Refutes Claim of First Electric Bass

Springfield, Mass.

To the Editors:
On page 1 of your Oct. 1 issue you have a picture of an electric bass and part of the caption reads, "It's the first electrically-operated bass in the northeast."

This is not true, for I have been playing an electric bass for the past three years with my own band. This bass of mine is not a commercial instrument, but one I built myself, including associated amplifier. I am a qualified radio and sound engineer as well as being a member of local 171, and I have used my instrument during this time on band jobs and many air shots over both local radio stations.

JIMMY MACK.

A Staff Correspondent Gets a Commendation

Minneapolis, Minn.

To the Editors:
It has been called to my attention that a certain individual signing himself as "one of the Minneapolis Cats," and heading his letter "Minneapolis Musicians' Association," has written to you in an attempt to undermine the position of Don Lang as Minneapolis representative of DOWN BEAT. The fact that the letter was anonymous indicates the character of the writer.

In my opinion Lang has done a fine job as your local representative. Naturally, as Secretary of Local 73, AFM, I have a first-hand knowledge of music, musicians, and musical conditions in Minneapolis. Lang's articles each month have always presented the local picture in a very creditable manner. I realize that as newspapermen

you give very little credence to any anonymous letter. However, I could not refrain from writing you when I received the above information. Instead of censure, this boy Lang deserves a big hand.

STANLEY BALLARD,
Secretary,
Minneapolis Musicians' Assn.

'Southern Cats Are Not Prejudiced'

Greenwood, Miss.

To the Editors:
Just a line to let you Yankee cats know that all Mississippi and southern cats are not prejudiced like Carl Johnstone's band. We think his letter smells of cheap publicity, and we are sure his opinion is not shared by musicians of the south. Berigan is one of the best. More power to him and colored musicians.

ED HOWELL and his ORCH.

Regarding Our Cover

Des Moines

To the Editors:
Jeez, that last DOWN BEAT yelled at me from the newstand. What a change! It's the nuts, keep it up.
R. R. ADAMS

Toledo, O.

To the Editors:
Are all DOWN BEATS going to carry color? It's a marvelous improvement—makes the old sheet even better than ever...
SHACKY MORRIS

Shreveport, La.

To the Editors:
Throw it out! That awful glare of that last cover hurt my eyes so I could not read my notes for a week. Let's have no more sissie covers like that last one.
G. LEROY AURUB

Boston, Mass.

To the Editors:
Did that guy on that last DOWN BEAT cover really have 12 toes? It just don't seem right.
"CAT" DEANGELO

Yep, count 'em. He plays with Sugar Ellis' band. And thanks for the poses and punches we got on the new covers. They'll be in color from now on.—EDS.

On the Identification Of One Jim Considine

Boston, Mass.

To the Editors:
In the September issue of your magazine appeared a letter authored by Miss Ruth Sato in which she named Frazier, Panassaie, Feather, Hammond and a guy named Jim Considine as those who "have done so much for Negro bands."

Pray, who the hell is Jim Considine?
(Modulate to Page 11)

NEWS

Chicago, November 1, 1939



—American Airlines Photo

Flying High . . . Tommy Dorsey's Clambakers, in fine fettle as they cruise about in the heavens, get out their horns and warm their chops. Tommy is at left, then in left to right order, Carmen Mastren, guitar; Yank Lawson, cornet; Johnny Mince, clarinet; Babe Rusin, tenor, and Stewardess Kobelt. The band is clicking with its jivestylings at Chi's swank Palmer House.

Chi Jazzmen Cut Records - -

(Jumped From Page 1)

and the rest who ran around with Tesch and Mezz and got their kicks playing in North Clark street joints.

"What is this Lanigan doing now?" Stephens asked me casually. Bob was told that Jim is regular string bassist with the Chicago Symphony Ork.

The boys made *Jazz Me Blues*, *China Boy*, *The World Is Waiting for the Sunrise* and *Sugar*.

Stephens beamed after the wax was ground. "Don't be surprised if this session leads to McPartland's being signed as a regular Decca artist," he said. Technician Monroe Wayne nodded in accord.

"I Played Horribly"

The move to issue an album of strict Chicago style records was started by George Avakian, Down BEAT critic and collector. He acted as supervisor of the date from his quarters at New Haven, Conn. Several weeks before, he personally handled another set of discs which starred Freeman, Condon, Sullivan, and others now in New York. They will be released in the same album with the McPartland sides.

Lanigan took a solo passage on *China Boy*, then stopped. "Aw, that's lousy," he commented. "I can't play jazz any more, I guess."

"Please don't let them use the first wax on *Jazz Me*; I played horribly," declared young Boyce Brown, the brilliant altoist.

Results Are No Worry

Floyd Bean, on piano, cracked his knuckles. "Hell, my fingers are getting stiff. I haven't the speed I used to have."

Clarinetist Bud Jacobsen, whose style is strikingly similar to Teach's, looked unhappy after the session. Asked what was wrong, he replied "Nothing. I've been unhappy for years. Can't play the way I want to, you know." He is on notice with

a little band he's working with in a north side spot.

Jim McPartland (his brother Richard was on the date on guitar) cursed under his breath after every wonderful solo, dissatisfied with his own playing. "You know a guy's apt to be nervous and jittery; it's been a long time since I made any records."

But Stephens and a lot of us aren't worried about the final results.

Tobin To Leave BG To Become Mother

New York—Louise Tobin will leave the Benny Goodman band in November for a good reason—to become a mother.

At press time she was preparing to give Benny her notice. She will go to California to join her husband, Harry James, whose band, after doing tremendous business after Chicago's Sherman Hotel, moves into the Victor Hugo Restaurant in Beverly Hills this month. No successor to Louise has been chosen, Benny probably auditioning many chicks to get one who can fill the spot right.

Chords, Discords

(Jumped From Page 10)

sidine? I'm not saying the guy wouldn't benefit the colored jazz artist if given the opportunity but I do know that he isn't at this time worthy of the recognition given him by the generous Miss Sato.

JIM CONSIDINE.

Learn 'HOT' Playing

Quick course to players of all instruments—make your own arrangements of "hot" breaks, choruses, obbligatos, embellishments, figures, blue notes, whole tones, neighboring notes, etc. Professionals and students find this course invaluable for putting variety into their solos. "Hot" arrangements specially made.

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YOU NATURALLY EXPECT MORE FROM A Gibson



DAVE BARBOUR

Guitarist on the new Old Gold Program with Lennie Hayton's Orchestra—the kind of a guitar player who makes the "Who's Who" of the guitar world.

ONLY A

Gibson
IS GOOD ENOUGH

GIBSON, INC., Kalamazoo, MICH.



Poohed Out . . . Papa Bing Crosby had it tough keeping pace with the lively young Andrews sisters last month when all four of them got together, with Joe Venuti's band supplying accompaniment, for a "first time" record date at Decca. They knocked out *Yodelin' Jive* and *Ciribiribin*, to be released Nov. 2. Decca officials expect it to be the biggest seller in 10 years.

WHO'S WHO IN MUSIC . . .

Presenting Bob Chester's Band

THE LEADER—A Detroit musician, who first attracted attention playing tenor sax with Ben Pollock, Paul Specht, Russ Moran, Arnold Johnson, Ben Bernie and Irving Aaronson. Sits right in with his reed section most of the time. Weighs 180 pounds and is 6 feet, 2 inches tall. Organized his band in April and has been moving at a fast pace ever since. Records for Bluebird.

ALEC FALA—First trumpet. Only 18 years old, he got his first break with Jack Teagarden last winter.

GARNER CLARK—Second trumpet. A Dallas boy. Prominent for his work with Frankie Trumbauer. Just joined Chester last month.

AL STUART—Third trumpet and sax player. Has knocked around with many outfits in and around Philadelphia and two years ago was with Charlie Barnet.

SEYMOUR SHAFER—Trombone. Just 20, Chester gave him his first break. Plays all the hot solos and enjoys 2-beat lanes best.

SID BRANTLEY—Trombone. Tommy Dorsey calls him the "best new trombonist to come up in several years." He's 20, can play hot, but is best in the higher ranges.

MANNY GERSHMAN—Lead alto. Played with Mike Riley's gang before Chester took him. Occasionally featured on ride choruses.

GEORGE BRODSKY—Third alto. Got his start with Roger Wolfe Kahn. Also has played with Rudy Vallee, Richard Himber and in the N. Y. Capitol Theater pit band with Yacoba Bunchuk.

ED SCALZI—Tenor. Has worked for Ann DuPont, Sonny Reser and Harry Reser. Plays much of the clarinet solo stuff.

HARRY SCHUCHMAN—Tenor. Discovered by Chester playing in Julie Wintz's band.

ARTHUR BRENNAN—Piano. An alumnus of the Al DuPonts combo. Studied at the New England Conservatory of Music.

BOBBY DOMENICK—Guitar. The boys of the band call him "beeb" because of his

New Accordion Spot

New York — Joe Biviano and Gene von Hallberg, prominent radio accordionists, have opened a new accordion center here. Members of the staff also include Alice Bradshaw, Paul Yarton, and John Magnante. The center is at 113 West 48th street.

The Alligator's Hole

McKinney's Cotton Pickers Discography

BY PAUL EDUARD MILLER

All McKinney Cotton Picker records were made for Victor. Some have recently been reissued on Bluebird. The platters were recorded in either New York or Camden between the years 1927 and 1931.

Special thanks for assistance and information go to Claude Jones, trombonist, now first chair man with Cab Calloway; Don Redman, the leader, now heading his own group; Jimmie Dudley, alto man, now with his own band in Milwaukee, and all the old members of the McKinney organization.

The records follow:

Don Redman, Bonnie Carter, alto; Coleman Hawkins, Joe Pettus, tenors; Joe Smith, Sidney de Paris, Leonard Davis, trumpets; Claude Jones, trombone; Pat Waller, piano; Kaiser Marshall, drums; Billy Taylor, bass; guitar uncertain; may be Charlie Dixon.

The six sides waxed by this combination were recorded while the actual McKinney's Cotton Pickers were playing at the Greystone Ballroom in Detroit. Contractual obligations made it impossible for the whole band to make the trip to New York, and only Jones and Redman were genuine McKinney men. The rest of the group were picked up in New York for this date only. Because of these circumstances, these recordings represent an unusually fine example of the high quality of performance that may be obtained from good musicians, even when the musicians have been playing together for an active unit. Excellent and very modern ensembles and solos are prominent throughout.

V-3136—Wherever There's a Will Baby. This is Hawkins' record, displaying in abundance his facile technique and robust tone. Also expert breaks by De Paris, Waller, Redman.

V-38097—Plain Dirt. A Nesbit composition and arrangement. Short ensemble phrasing and riffs, with short solo passages by Hawkins and De Paris. Great in every sense of the word.

V-38102—Miss Hannah—Way I Feel Today. Abundant solos, Redman vocals, on both sides. First title features Redman, Waller, Hawkins, Carter on clarinet, and Jones; second, Redman, Jones, Smith, Hawkins.

V-38133—Peggy—I'd Love It. Note phrasing of ensemble in final chorus of each. First title a product of (according to the musicians) have been playing together for an active unit. Excellent and very modern ensembles and solos are prominent throughout.

V-38107—Wherever There's a Will Baby. This is Hawkins' record, displaying in abundance his facile technique and robust tone. Also expert breaks by De Paris, Waller, Redman.

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Our Apologies

The editors of *Down Beat* are glad to apologize to Edwin Franko Goldman, the noted military band leader, for a statement published in the September issue referring to Dr. Goldman's band appearing at the Golden Gate International Exposition in San Francisco. The statement made was not in conformance with *Down Beat's* policy and we regret the incident.

Ignorance Isn't Bliss for Tiny

Chicago—With the admonition that ignorance of the law does not excuse the law-breaker his trespasses, Local 10 prexy, Jimmy Petrille, here last week plunked the second fine within six months on maestro Tiny Hill when the bandleader inadvertently held a rehearsal in the Melody Mill ballroom—in violation of a union rule forbidding rehearsal in a public place unless it is the present stand of the band.

Having got the OK of the local on holding the rehearsal here while passing through town on his way west, Hill held it in the Melody Mill, where he had enjoyed an earlier success for a long date. Latest fine was for a C-note. Last spring, while Hill had his band at the same Melody Mill, he was socked \$1,000 by the local when it was learned he was kicking back a hundred bucks weekly to the management.

Brothers Crack '400'

New York—Howard and Lester Lanin, band leaders, believe they have played more debutante parties in eastern cities than have any other bands. They are brothers.

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TRY A

Critics in the Doghouse

BY JIMMY DORSEY
(Exclusive to Down Beat)

Any way you look at it, style means an awfully lot to a leader. His band must be easily recognizable.

In our band, we had to arrive at a style just like all the other leaders have had to do. The question was, should we be out and out swing, or a little swing and sweet combined, or straight micky mouse? Well it wasn't hard to decide. I knew I'd go nuts fronting a mouse band. Swing? Well, that's my alley, of course, and musicians—most of them—would rather swing than eat.

Sweet Swing a Dream

But a strictly swing menu dished out by a band today is unpopular with locations, like the fancy hotels, because they attract too many jitterbugs and musicians—neither of whom has much money. On one-nighters hot jazz is okay, but not on location dates. And locations are what give you a radio wire, the radio wire that gives you the build-up and makes it work out eventual-

folks are pleased, and there's no hard feelings.

Originals Important

My band is a great gang. They are the best to work with. And it's a musician's band sure enough with guys like Herbie Haymer, Sonny Lee, Buddy Schutz, Cy Baker, Roc Hillman and Charlie Frazier there behind me. I alternate on alto and clarinet up front, trying not to hog things and with the idea that I should leave dancers always wanting a little more. Another reason for the distinctiveness of our band is our own tunes, like *Dixieland Detour*, *Shoot the Meatballs to Me*, *Parade of the Milk Bottle Caps*, and the like. Originals help identify an outfit. We have plenty of them—including one called—*Buddy Shoots the Works* which features Buddy Schutz—or do you like a play on names like that?

Blow to New Orleans

I am blessed (sometimes I think I'm plagued) with a mustachioed little black-haired gent called Billy Burton as manager. Now Billy handles the business end of things, sees that our train schedules are right, etc. What he doesn't want known is that he once was called the "corniest fiddle player in all Louisiana," so I think this is a great time to tell it. If jazz originated in New Orleans, someone somewhere made a helluva mistake. That town is Burton's home. Summing all this thing up, though, (and this is the first time I ever tried to review my band on paper) I say that when you give the public the best you've got and the best of everything, not sacrificing a rhythm number to a sweet style or a sweet hit to a swing style, your public grows up right through

Dorsey Criticizes Dorsey

your library. You add to both your public and your repertoire every year, and you're getting somewhere, and in 10 or 15 years the boys in your band will be calling you Pops.

How'm I doin' as a jazz critic?

Guitarists Fighting For Positions in 1939 D. B. Poll —

(Jumped From Page 9)

Dorsey, Roc Hillman, always dependable, stays with Jimmy D. Both deserve consideration. Then there are Nappy Lamarr, Allan Reuss, Al Avola, Floyd Smith, Eddie Condon, Ray Biondi, Carl Kress and Jack Blanchette. All are plenty tough—but that's for you to decide.

Pop Foster Forgotten

Harry Goodman's retirement leaves a position among bassists

open. Bob Haggart won it in 1938, which sounded okay at first, until some of the boys got to wondering how Bob would stack up on the same stand with Pop Foster, Artie Bernstein or Israel Crosby. Then you have to think of John Kirby, John Williams, Lou Schoobe, Arthur Shapiro, Walter Page, Pete Peterson, Hayes Alvia, Wallman Braud and Hank Wayland. They've got plenty on the ball—or strings—and their work is easily the most unnoticed of the whole shebang.

That leaves only the trombones. Well there's only one really. And after Mr. Teagarden the rest can scramble. In this lot must be placed:

Tommy Dorsey, Jay C. Higginbotham, Dickie Wells, Beanie Morton, Glenn Miller, Murray McEwen, Alf Mole, Mac Zundick, Jack Janney, Will Bradley, George Brunie, Bruce Squires, Jack Lacey, Sonny Lee, Laurence Brown, Juan Tizol, Yorman Brown, Ted Vesely, Leo Jenkins, Warren Smith, Joe Nanton, Claude Jones and Brad Gowans.

You scramble them apart—it's time now to sit back and see what happens.

"CHARMED" with the TONE and BEAUTY
of my new **GRETSCH-GLADSTONE ENSEMBLE**
says charming **MARY McCLANAHAN** of
PHIL SPITALNY'S "HOUR OF CHARM" All-Girl Orchestra



PHIL SPITALNY conducting his famed ALL-GIRL ORCHESTRA in his latest Paramount Technicolor release, "MOMENTS OF CHARM IN 1940".

When critics lavish their praise on MARY McCLANAHAN's superb performance in the All-Girl Orchestra, she generously shares honors with the GRETSCH-GLADSTONE COMBINATION that is her constant inspiration. Product of the oldest drum house in America, The GRETSCH-GLADSTONE presses the ideals of the ace-drummer who gave his name to this "King of American Drums"—William D. Gladstone, featured drummer in Erno Rapee's Radio City Music Hall Symphony Orchestra. Delicately sensitive, instantly responsive and exclusive in its 3-way tension, perfected snare-control and fingertip tone-regulation, the GRETSCH-GLADSTONE is incomparably FIRST AMONG AMERICAN DRUMS. For free demonstration and completely illustrated 88-page catalogue, write on a penny postcard: "Send me your NEW FREE DRUM catalogue D-110", sign your name and address and mail to either address below.

Vivacious MARY McCLANAHAN, featured drummer of PHIL SPITALNY'S All-Girl Orchestra, in General Electric's "Hour of Charm" over coast-to-coast N. B. C. network. Mary began playing the drums at the age of five and has been "going to town" ever since. An artist in both symphony and swing, she now reaches her greatest heights handling her new GRETSCH-GLADSTONE COMBINATION as pictured in action above.

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Who Is This Guy Muscolini, asks Jimmy Dorsey, pulling a Fascist pose on Joe Venuti. But Venuti gets right back at Sir James with an even more Mussolinian mug. Jimmy and Joe were snappet between sets at the Meadowbrook, where the Dorsey band is back busting records.

ly so you can go into a location and not lay eggs.

So the answer is a "sweet swing" band. That sounds fine. But the hell of it, here ain't no such thing. A sweet swing outfit actually is a schmals band that occasionally plays loud and stompy to fool the people into thinking they are really swinging. A really swingy band just can't play schmals. So the ideal of a "sweet swing" crew doesn't stand up.

Uses Both--But Good

That leaves us with a micky mouse band, and as I said before, that stuff isn't for me. Now, being honest, sincere and conscientious in our attempts to please the public, and having a band that can play on one-nighters with the same success as on locations, I found we must play both sweet music (with a good bounce and no schmals) and swing music. That way we get the maximum of listeners. Thus we play a sweet tune, strictly legitimately, with perhaps Helen O'Connell or Bob Eberly singing, and follow it with a hot one—where all the boys take solos. Result is—jitterbugs get their kicks, the old

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Don't have to say much about Jimmy—he's one of the best known musicians on the suburbs. With Johnny Green's orchestra on the Philly Movie program.

TRY A MARTIN FRERES

Dorsey Socko on Wax; Jelly-Roll Comes Back

BY BARRELHOUSE DAN

Chicago—With more excellent jazz recordings issued in 1939 than in any other year in history, it will be no simple task for voters to determine the "best" disc in the DOWN BEAT poll opening this month.

But there isn't much doubt about Tommy Dorsey, whose *Night Glow* and *Stomp It Off* (Victor 26376) was issued last week. Composed and arranged by Sy Oliver, of Lunceford renown, *Stomp* finds Tommy's big band getting into the spirit of things as it hasn't, on records, in months. John Mince, clarinet; Yank Lawson, trumpet, and Irving (Babe) Rusin, tenor, prove themselves soloists of first rank. Only Tommy's horn is weak, and he remedies that on the slower *Night Glow*, which is all lazy ensemble except for a tasty Dorsey slyphorn. Two great sides, superbly performed. Seems tragic that this band isn't more consistent on wax.



Beating his way back into the jazz picture is Jelly-Roll Morton, old-time pianist and composer, whose two new Bluebird record performances are termed "the surprise of the month" by Barrelhouse Dan. Morton insists he "invented" jazz and will try to prove it at the drop of a hat. He's giggling around New York now.

Jelly-Roll Morton
Oh Didn't He Ramble, Winin' Boy Blues, on Bluebird 10429.

Making a spectacular comeback with a group of excellent and judiciously-chosen musicians, Jelly-Roll offers two ancient tunes which grew up with jazz in New Orleans. The "A" side offers the biggest boot, depicting a graveyard march, the howl of mourners, and the sudden change of spirit which sends the band swinging back towards town blasting rhythm. Sydney De Paris' trumpeting is top drawer, and Claude Jones' preaching better than merely novel. But best of all is Sidney Bechet's tremendous soprano sax work on both sides. Intense feeling, complete mastery of his instrument and marvelous technique make this grand old man stand out among the 1939 crop of recording artists. The "B" side is almost as good. Morton sings a fine blues chorus. Tempo is slower, and again the soloists distinguish themselves. The biggest surprise of the month.

(Since the above review was written, Victor has issued *I Thought I Heard Buddy Bolden Say* and *With Society by the same band*, Jelly-Roll leading. It is Bluebird 10434, and sports additional incomparable Bechet and DeParis solos. The disc as a whole, however, isn't as strong as the first.)

Artie Shaw

Lady Be Good, I Surrender Dear, on Bluebird 10430.

First side is typical Shaw sock stuff. Loud drums, moth-eaten riffs that Basie used five years ago, and racetrack tempo. But the second—a complete change. *Surrender* must be classified as the best Shaw disc of 1939, and certainly one of the most quietly thrilling sides of the season. Artie's clarinet is superior to anything he's done since *Back Bay Shuffle*; Buddy Rich drums intelligently, and the Shaw saxes take more than 32 measures of ultra-lovely ensemble. Music like *Surrender* temporarily makes one forget the greats of old. Shaw has made a record which should stand for years as an example of the best in modern swing scoring and performance.

Billy Kyle

Between Sets, Finishing Up a Date, Decca 2740.

Billy's first piano solos on records, the first is slow and very Tatumish. Coupling is brighter, and Hinesish. A few bars are somewhat different, and therefore must be Kyleish. Kyle takes credit for composing both, but the first side is merely an elaborate improvisation on *If I Had You*. He is backed on both by a rhythm section.

All-Star Jam Band

Let's Get Happy, For He's a Jolly Good Fellow, Commodore 528.

first by the greatest exponent of boogie-woogie ever known, the latter by Montana Taylor, a Chicagoan. *Jump Steady* is the number Sharon A. Pease reproduced in the Oct. 1 DOWN BEAT in connection with his Smith story. It's one of Smith's best. *Indiana* is more honky-tonk, but almost as good. Both, of course, are reissues.

Rhythm Roundup

Winnie Manone features Chu Berry and Buster Bailey on *Limboes Blues*, paired with *Fare Thee, My Baby* on Bluebird. The two sides pack a punch. . . . Count Basie's *Pound Cake* overshadows the coupling. *Clap Hands*, with Les Young's tenor kicking merrily, on Vocalion. . . . Coleman (Bean) Hawkins makes his first record in America in five years with Lionel Hampton on Victor, titles being *Hot Melodits* and *When Lights Are Low*, with Chu Berry and Ben Webster also on the date on tenors. Hawk's performance here reveals his tone to be inferior, and his ability in general less outstanding, than on his old Henderson and McKennie discs and a few of his European ones. The L. Lee on alto is Benny Carter; Cozy Cole is the drummer. But the big names disappoint—too many fingers in the pie. . . . Bob Crosby's crew stars Joe Sullivan on *World Is Waiting for the Sunrise*, paired with *Blue Orchids*, on Decca. And *World* stacks up as one of the meanest, suttier discs by the band in months, notably the last chorus. . . . Jimmy Dorsey, on Decca, disappoints on *Body and Soul* by using Bob Eberly all the way; his *Dorseland Detour* is more suited to Dorsey designs. . . . Harry James plays gorgeous horns, with a deep sincerity he usually lacks, on *Fred Dragg's Blues* on Columbia. And Jack Gardner's piano stylings are 18-harat. Backed by *Here Comes the Night*. . . . Louis Prima's wild trumpet is too wild on *Sweet and Lowdown*, *Of This I Sing*, on Decca. . . . Johnny Hodges' alto, as usual, on *Johnny's Best Party Blues* and *The Habbit's Jump*, Vocalion.

Five Pennies Are Back on Records

Dayton, O.—Memories of the old days when Red Nichols' kicking pennies were putting out the best jazz on wax were restored last month when Red and some of his boys ground out four sides, with a new pennies gang, for Bluebird.

The titles are *Melancholy Baby*, *She Shall Have Music*, *Let Me Dream* and a screwball live arrangement of *Robins and Roses*. It marked the first time in eight years that Red's penny group recorded, although his big band has cut many sides since 1931.

Bill Maxted, piano, and Harry Jaeger, drummer, were featured along with Red. The band currently is at the Hotel Biltmore here.

French Bury Jazz Discs Underground

Paris—Charles Delaunay, youthful writer of Discography and world-famous artist, record collector and writer, is with an anti-aircraft battery somewhere on France's eastern front.

Offices of *Le Jazz Hot*, foremost French swing sheet, have been closed. The mag has suspended publication. Hugues Panassie remains here. Panassie, Delaunay and many French collectors worked feverishly a few days after the war began burying their priceless jazz platters—mostly American ones—underground, safe from Nazi bombers.

Al Skinner at Swank N. Y. Spot

Rye, N. Y.—Al Skinner's band has been brought back to the swank Westchester Country Club for the band's fourth consecutive season. Skinner is a brother of Frank Skinner, noted arranger.



Jump altoist Pete Brown plays trumpet as well as hot sax on the new Commodore all-star jam band sides released this month and reviewed on this page. Almost unknown a year ago, Pete leaped into the spotlight in 1939 and will have to be considered by musicians who vote in the poll now being conducted by *Down Beat's* editors.

Jay McShann Signs To Wax for Decca

BY BOB LOCKE

Kansas City—Jay McShann and his 7-piece jump band last week signed a pact to record for Decca. Marks the first Kaycee outfit to go on wax since Count Basie and Andy Kirk left town. Featured along with McShann's piano in the band are Bob Mabane and Bill Scott, tenor saxes, and Gus Johnson's drums.

McShann appeared at Chicago's Off-Beat Club last winter. In the June issue of DOWN BEAT, Sharon A. Pease devoted his entire piano column to McShann's talents.

HOT AIR

BY HAROLD JOVIEN

All time shown is Eastern Standard. Subtract one hour for Central time, two hours for Mountain time, and three hours for Pacific time.

CBS indicates Columbia Broadcasting System's network of stations; MBS, Mutual Broadcasting System; NBC red or blue, National Broadcasting Company. (k) stands for kilocycle, and the number preceding "k" indicates the number of station on your dial.

ORCHESTRAS

BANDWAGON—NBC red—Sunday, 7:30 p.m. Guest bands.

LES BROWN—NBC blue—Wednesday, 5 p.m. Syracuse Hotel, Syracuse, N. Y.

BENNY CARTER—NBC blue—Monday, 12:30 a.m.; Saturday, 5:30 p.m. Savoy Ballroom, New York.

LARRY CLINTON—NBC red, east—Monday, 7:30 p.m. Detroit to west coast—10:30 p.m.

BOB CROSBY—CBS—Tuesday, 9:30 p.m. TOMMY DORSEY—MBS—Tuesday, Thursday, Saturday, 12:30 a.m.; Chicago to west coast—Sunday, Friday, 3 a.m.

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WGN—780k—Sunday, 8:15 p.m.; Wednesday, 12:30 a.m.; Thursday, 10:15 p.m.; Saturday, 9 a.m. Palmer Room, Chicago.

JIMMY DORSEY—MBS—Thursday, 1:00 a.m.; Saturday, 11:30 p.m.; NBC blue—Sunday, 6 p.m.; Tuesday, Thursday, 6 p.m.; Wednesday, 12:30 a.m.; Friday, 11:30 a.m.; Saturday, 8 p.m.; NBC red—except west coast—Tuesday, 12:30 a.m. Meadowbrook Club, Cedar Grove, N. J.

BENNY GOODMAN—NBC red—Saturday, 10 p.m.; CBS—Wednesday, Thursday, 11:30 p.m.; MBS—Monday, 12 midnight; Waldorf-Astoria, New York.

GENE KRUPA—NBC blue—Sunday, 12 midnight; NBC red—Friday, 12 midnight; WMAQ—670k—Nightly except Monday, 12 midnight; WENR—870k—Nightly except Monday, 1:30 a.m. Sherman Hotel, Chicago.

KARL HINES—NBC red—Wednesday, Saturday, 12:30 a.m.; NBC blue—Monday, 12 midnight; WENR—870k—Monday, Tuesday, Thursday, Friday, 1 a.m. Grand Terrace Cafe, Chicago.

STEVE LEONARD—MBS—Wednesday, 10 p.m.; WGN—730k—Saturday, 10:30 p.m. and 2:30 a.m.; Sunday, 6:30 p.m. and 1 a.m. Melody Mill, N. Elmhurst, Ill.

JIMMY NOONE—CBS, middle west only—Sunday, 11 p.m.; WBBM—770k—Nightly except Monday, 1:30 a.m.; Monday, 1:35 a.m. Also Wednesday, 10:15 p.m. Cabin Inn, Chicago.

JAN SAVITT—NBC red—Wednesday, 12 midnight; Thursday, 11:30 p.m.; Saturday, 7 p.m.; NBC blue—Tuesday, 12 midnight. Hotel Lincoln, New York.

ARTIE SHAW—NBC blue—Thursday, Saturday, 12 midnight. Also additional NBC schedule. Hotel Penn, New York.

TITO and his SWINGTET—WNEW—1250k—Nightly except Sunday, 10:30 p.m. Pegasus Club, New York.

YOUNG MAN WITH A BAND—CBS—Friday, 10:30 p.m. Guest band weekly. John Hammond, commenting.

INSTRUMENTALISTS
DICK BAKER—WJZ—1180k—Monday, through Friday, 12:15 p.m. Also 8 a.m.; WIND—560k—Monday, Wednesday, Friday, 9:30 a.m. Pianist-Vocalist, from Chicago.

MARTY DALE—CBS, south only—Tuesday, 12:15 p.m. Piano ramblings.

BOB HOWARD—WEAF—460k—Thursday, 11 p.m. Pianist-Vocalist, from New York.

ALBEC TEMPLETON—NBC red—Monday, 9:30 p.m. Pianist-Battlerist.

RECORDED SHOWS
MARTIN BLOCK'S "Make Believe Ballroom"—WNEW—1250k—New York—Monday through Saturday, 10 a.m. and 5:30 p.m.

EDDIE CRASE "Make Believe Dancehall"—WAAF—920k—Chicago—Daily except Sunday, 4:30 p.m.

EDDIE HONESTY'S "Rockin' in Rhythm"—WHIP—1480k—Hammond, Ind.—Tuesday, Saturday, 2 p.m.

BILL LAYDON'S "Make Believe Dancehall"—WCFL—870k—Chicago—Nightly except Sunday, 10:30 p.m. Also daily, 4 to 5 p.m.

Raskin Leaves Krupa
St. Louis—Milt Raskin, pianist with Gene Krupa, has left the band. His place was taken by Tony D'Amore. Syd Brantley replaced Al Sherman on trombone.

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.
(No. 3 East Bank Street, Chicago)

One of the most sensational finds in years highlighted the month of October when a prominent Chicago collector came into possession of a test recording of the original New Orleans Rhythm Kings, made at the old Gennett studios. The band plays *Livery Stable Blues*, also known as *Barnyard Blues*, and the disc is complete with George Brunis moaning on trombone, Paul Mares neighing on his cornet, and the great Leon Rappolo cock-a-doodling with his clarinet. In spite of the burlesque of the Original Dixieland Band, Rap's weaving in and out of the ensemble gives a nostalgic pattern of beautiful upper register clarinet playing throughout the record. Fact is, Rap's passages are much more in evidence than on the issued Gennetts. The record, long lost, has been verified by members of the band.

An item of interest to Bix collectors is the questionable Jack Winn and his Dallas Dandies playing *Loved One* on Melotone 12051 and Vocalion 15860. Teagarden's trombone and Goodman's clarinet are readily distinguishable. A muted trumpet early on the disc is followed by a hot cornet solo, giving credence to the fact that two horn men were on the date. The cornet is played in the style created by Bix which we know also was used by such men as Secret, McPartland and Nichols. McPartland was associated with Benny and Tea in the Pollack band around 1930 when *Loved One* was waxed, according to the catalog numbers. But neither Benny nor Jimmy remembers the disc although Goodman asserts he only recorded with Bix once when Hoagy Carmichael was on the date. That was for Victor; the tunes were *Rockin' Chair* and *Barnacle Bill*. Therefore, as McPartland is usually distinguished from Bix by a less polished tone and with phrases of contrasting notes, the *Loved One* solo must be listed by McPartland. What do collectors say?



Hoefer

WHERE THEY ARE—Sidney Bechet is at the Log Cabin Inn, Route 8, Fonda, N. Y. . . Prince Robinson, sax with McKinney's Cotton Pickers, playing in NYC with Roy Eldridge. . . Al Washington, tenor man on Armstrong Okeh's 31 and 32, now with Drummer Floyd Campbell's band 'round Chicago. . . Bud Jackson, leader of the Swanee Serenaders on Brunswick, is leading a band in Arizona. . . Art Hodes, pianist on Wingy Mannone's *Isn't There a Little Love*, is in NY's Greenwich Village playing blues accompaniment for Stella Brooks at the Pirate's Den. . . Walter Harnes, of Royal Creolians, recently played Chicago's Savoy with a new swing band. . . Preston Jackson, hot trombone and writer, holds down a sliphorn chair with Johnny Lora's Chicago colored band. . . Tiny Parham, Victor record leader, is playing Hammond organ for roller skaters at the Savoy in Chi.

SOLO FOR THE MONTH—Two great trumpeters have gone on, but the Tommy Ladnier-Joe Smith consecutive solos on *Snap It* by the Dixie Stompers on Harmony 858H will always live-on wax. And congrats to the authors of *Jazzmen* for a remarkable book which thoroughly covers the jazz field, including collectors.

Musicians and collectors desiring info and data on records must enclose self-addressed, stamped envelopes to receive a reply from George Hoefer, Jr. His column is a monthly feature of *Down Beat*.—EDS.

Feather Back in N. Y.
New York — Leonard Feather, London writer and jazz critic, is back in New York. He is running around "digging" bands and writing free lance for music sheets.



Bechet Discs Verified

Bob Parsons of Yale writes of a visit with Pops Bechet and advises that Bechet collectors can definitely add to their want lists the Mamie Smith and her Harlem trio *Lady Luck Blues* and *Kansas City Man Blues* on Okeh as Pops was on clarinet with the trio. The record of *Shadowland Blues* by Tony Floyd and his Plaza Hotel Ork, Okeh 8571, features Buster Bailey's clarinet, and sounds a deal like Bechet. Sidney says he and Buster did a lot of dual clarinet work together around 1925 and consequently played alike. Bailey also made *Everybody Loves My Baby* and *Of All the Wrongs You've Done* with Clarence Williams' Blue Five, Okeh 8181, which for a time was thought to be Bechet.

Kline Makes Hines Haul

Record "haul" of the month was Hoyt Kline's quartet of Hines QRS piano solos. Kline has one valid complaint in the fact that two of the discs are the same sides. The duplicate is QRS 7037, *Chicago High Life* and *A Monday Date*, leaving a terrific collection short QRS 7036, *Blues in Third* and *Offtime Blues*. Collectors interested in the "dupe" must have a Charles Pierce Paramount or Earl's *Blues in Third*. Kline may be contacted through the "Hot Box."

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Wherever entertaining artists appear there is a place for the new Astatic MIKE-LITE. This is true because the MIKE-LITE assembly includes not only Model T-3 Crystal Microphone, but also two adjustable spotlights that throw a flattering halo of soft, warm light upon the features of artists or speakers. Astatic MIKE-LITE, as described, complete with stand, transformer and cable. It is listed at \$42.50. See your jobber or write for literature.



Thirteen Years Ago, this Ben Pollack band at Chicago's Southmoor Hotel featured the singing of the Williams Sisters, Glenn Miller's trombone and Benny Goodman's and Fud Livingston's clarinet. Pollack stands behind his traps, Wayne Allen is on piano, Harry Goodman is the

basist, and the saxes, left to right, are Benny, Livingston, and Gil Rodin, now head man of the Bob Crosby band. One of the Williams girls, Hannah, later married Jack Dempsey. The photo was made in 1926.

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NOTINGS—Meade Lux Lewis' first recorded strain of *Yancey Special* is accompaniment for George Hannab's vocal on *Freddie's Blues*, Para. 18024. . . Tom Dorsey has special arrangements of all Bix Beiderbecke's compositions for the Dorsey band. . . Jack Warner, Hartford, Conn., located four virgin copies of Bud Freeman's (Okeh) *Crazzology* in a basement of a Torrington, Conn., music shop. . . Wild Bill Davison, Milwaukee trumpeter, averts he recorded on Gennett with Chub Steinberg's ork. Titles were *Mandy Make Up Your Mind* and *Horsey Keep Your Tail Up*. . . Billy Banks' Blue Rhythm Boys on *Heat Waves* and *Minnie the Moocher's Wedding Day* (Perfect 15606) is the regular 1932 Blue Rhythm band without Allen-Russell-Sullivan listed in the "Yearbook of Swing." . . Has anybody seen Jelly Roll Morton and his Red Hot Peppers on red seal Gennetts?

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Arranging Sacrifices and Hard Study Necessary to Land on Top

By Will Hudson



"How do I go about getting started as an arranger?" That question is asked me countless times every week by young musicians who worry about getting a start.

First, about 60 per cent of all the letters I receive ask the same question. How to take up the study of orchestration without adequate funds to pay for a conservatory course or a private instructor.

Truth of the matter is, however, like the study of law and medicine, arranging requires a great deal of study and a certain amount of instruction by a competent instructor.

1-If you live in or near a fair sized city, make an effort to personally meet someone who is active in the field of music, arranging or otherwise.

2-When you find the person who has been recommended most highly, tell him what you see up against financially and try to make a deal with him whereby you can take a lesson from him every week, or as often as possible.

3-If there is a conservatory or university near you, make it a point to meet the person in charge. Present your problems straight to him.

4-If you live far away, write them. Write letters to everyone you can think of in your vicinity.

5-Remember that it is impossible to get

something for nothing. Remember that you must be prepared to spend some money, however small, if you really want to learn.



First Portrait of Charlie Christian, guitarist starring with Benny Goodman's sextet, shows the youthful Oklahoman pickin' it out in anticipation of his playing in a Broadway show this fall.

The Lowdown on Frank Teschmaker

The next issue of Down Beat, dated Nov. 15th, will be highlighted by a sensational and authentic article on the life and work of the late Frank Teschmaker.

ORCHESTRATION REVIEW

BY TOM HERRICK

By the Light of the Silvery Moon Published by Remick, Arr. by Vic Schoen. This is one of the finest stocks that has been published in a long time.

Running Through My Mind Published by ABC, Arr. by Helmut Kresa. A well arranged potential hit tune. Notice that Kresa has introduced a new style of spread voicing.

John Silver Published by BVC, Arr. by Toots Camarata. Would-be Jimmy Dorsey bands struggling for an emulation of the intricate Dorsey style will appreciate this.

Two in a Canoe Published by Bauer Music, Arr. by Kay Fitch

Here is a dreamy waltz for ballroom bands from the pens of Pete Schwartz and Joe Mecanko.

Court Kills \$50,000 Al D'Artega Suit

New York—A suit against Al D'Artega, band leader, in which the plaintiff alleged the maestro owed him money for commissions, was lost in a N. Y. Supreme court battle last month.

Moore's 'Numbers' Crew

New York—Gerun Moore, tenor-sax playing numerologist, is rounding up a band. He is selecting his men according to their birthdates, names, etc.

The Band Box Pix of Bandsmen Cost Two-Bits Each

By Dick Jacobs



A sack of mail dropped in from readers wanting to know where they can get pictures of their favorite bands. The best place, gang, is to write to the offices and agencies which book the bands.

Fruff Adams, Boston, wants to know what happened to Taft Jordan of the Chick Webb band. Well Taft is still playing that hot horn with Ella Fitzgerald's crew at the Grand Terrace, Chicago.

Combining the questions of Benny Bennett, Rockford, Ill., and Dick Gaiser: Happy Felton is at the Baker Hotel, Dallas, at this writing. Bunny Berigan had his old band (Auld, Wetling, etc.) for about a year.

To those who ask for theme songs—Down Beat in the next issue will publish a complete list—all the bands.

Dynamics Are Important

SHORT SHOTS—Bob Eberle is older than brother Ray with Glenn Miller... Goodman's present reed section is Toots Mondello and Buff Estes, altos, and Jerry Jerome and Clarence Bassie, tenors.

time; this is the most famous. Louis Armstrong and Lil Hardin Armstrong also played with Oliver for quite a spell... Billy Sirdin, Kansas City, writes in to say his band has trouble with dynamics.

Bob Chester's band is sponsored by Tommy Dorsey, but they are not using Tommy's arrangements. The band is Glenn Miller styled.

Sweitzer to Be in Three-Way Recital

Chicago—Demonstrating his versatility by playing piano, accordion and organ solos, William (Bill) Sweitzer will present a concert starring himself November 19 at Kimball hall in Chicago.

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Leary & Allen Set For Leader Jobs

New York—Two vocal stars here soon will latch out on their own with new bands. Ford Leary, tromboning baritone with Larry Clinton, is set to go with Larry's beat wishes.

Stuart Allen, a vet with Dick Himber, also is primed and ready.

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Chicago, The ac... around a... In this... The ac... around a... I have... also a... a tune s... incorpor... rhythmic... style. Th... simple u... If th... enough... into the... an odd... trumpet... sounds... chorus.

The Squeeze Box

A Few Tips for the Small Combo Squeezemen

By Bill Switzer



In this issue this column is devoted to the woes of the accordionist in the small combination whose job, many times, is tougher than that of the man playing fill-ins with a big band.

The accordion in a small outfit must necessarily add a solid background and interesting counter-melodies as well as playing a hot swing chorus and a lot of chromatic runs. This seems to be a weak point with many accordionists who resort to straight rhythm or peck around at the melody while another instrument is taking the lead.

Illustrated musical notation for accordion, including parts for Organ, Counter-Melody, and Organ Introduction.

I have illustrated a few bars of an organ-like accompaniment and also a counter-melody style to a tune such as *Wishing*. I try to incorporate a certain amount of rhythmic pattern in the organ-style. The counter-melodies can be simple or elaborate.

Use Accordion Intros
If the combination is large enough try to work the accordion into the 3 or 4 part harmony. Even an odd instrumentation such as trumpet, violin and accordion sounds good on a swingy 3 way chorus.

Accordion introductions are always effective in a small band. I have illustrated one in a single note style built entirely on a diminished chord. For a slow tempo I believe a rhythmic progression of chords is better than a single note.

Let's have more comments on this column. Will try to answer a few questions in the next one.

(Through a typographical error in this column in the Oct. 1 *Down Beat*, an unintended slight was directed at Don Orlando's accordion playing where a favorable comment was intended. *Down Beat's* editors join me in a sincere apology to Orlando.)



Sax Problems

Know How Your Sax Creates Tone

By Norman Bates

With this issue *Down Beat* introduces Norman Bates' column on the saxophone, which will be a consistent feature of forthcoming issues. Bates, a prominent New York teacher, has written two saxophone study books and many compositions for the instrument. He has recently been associated with Major Bowes' and Harry Reser's NBC shows, Phil Spitalny's ork, Vincent Serrano's *Gambos* and William Scott in addition to having done much recording and movie short work.

It is my intention in these columns to appeal, directly in a technical manner, to the professional saxophonist, in the hope of lifting his mental and physical burdens by being able to suggest psychological ideas, routines, studies and hints which might enable him to overcome them.

Most professionals want to study, because they have difficulties or inhibitions that they want to be rid of. However, they find that in writing in for suggestions, the columnist publicly embarrasses them. In my articles all personalities will be left out, only the problems themselves dealt with.

Physics of the Sax
This entire column from month to month will be devoted to explanation of different problems under the headings of breath control, embouchure, tone, tongue, dynamics, vibrato, etc.

Better playing lies in a thorough understanding of the instrument's physics, which include perfect physical control of your breathing apparatus so as to place a compressed, steady, intense and even stream (with the help of the embouchure, of course) to the reed's tip in order to excite the best possible vibrations from the reed, without any air slipping past the reed unused.

You do not, as is popularly believed, fill the saxophone with air in order to make a sound. It is already filled with air. What really happens is this: the original stream of air from your lungs is projected at the reed tip which sets the reed vibrating. Maximum vibrations on alto mouthpiece—880 per second—produce concert A, on tenor concert G.

I give these mouthpiece pitches so you will be able to check your reed speed on either mouthpiece with the correct octave on the piano. Test daily to get these reed speeds on your respective mouthpieces. And note, if you hold your hand about one inch in front of the open end of the mouthpiece while playing these reed speeds, if done correctly you will feel no waste of air pass the reed itself.

The whole process boils down to this: the air blown from the body sets the reed into motion, these frequencies or vibrations set the air that is already in the saxophone in motion causing and governing the sound. The misunderstanding of these first principals has caused more wasted labor and useless effort than any one thing I know.

Martel Joins Goodman

New York — Johnny Martel is Chris Griffin's successor in Benny Goodman's trumpet section. He's a former Krupa man.

New Book 'Jazzmen' Tells Story of Jazz Through Men Who Nurtured It

Jazzmen, a book edited by Frederic Ramsey, Jr., and Charles Edward Smith, with contributions by William Russell, Stephen W. Smith, E. Simms Campbell, Edward J. Nichols, Wilder Hobson, Otis Ferguson and Roger Pryor Dodge. Published by Harcourt, Brace & Co., 360 pages, price \$2.75.

Following in the wake of Wilder Hobson's, Winthrop Sargeant's and Benny Goodman's books on the same subject, *Jazzmen* pretty well succeeds in telling the story of hot jazz via the men who produced and nurtured it.

Not a "Who's Who"
The city of New Orleans rightfully is allowed most of the wordage, with detailed reports of Buddy Bolden, King Oliver, Bunk Johnson, Louis Armstrong and other luminaries, along with their work, and with excerpts from letters written by them. How jazz grew up in low brothels, among political and moral corruption, in New Orleans' Storyville district, is one of the most interesting portions of the anthology. And Russell, in his chapter on boogie-woogie pianists, provides material which for too many years has been hidden. Most of today's greats are mentioned—some in detail—but the volume is in no way a glossary or "Who's Who." Actually, it is the story of jazz, with the personalities subordinated to the subject itself.

Has 56 Pictures
For collectors of hot records, Steve Smith has written a readable if not comprehensive chapter—and Dodge's contribution on critics and critical analysis cannot be overlooked by those who criticize jazz of today. Charles Edward Smith's résumé of the Chicago period stands easily as the best summary on the subject to date.

Fifty-six photographs, many of them not published before, complement the factual portions well. But they are hardly up to advance

WHERE IS?

Hound Head Henry, the early day boogie-woogie pianist?
Paul Crossen, Ted Wozniak's first drummer?
Herb Finney, alto saxophone player?
Charley Prebert, trombonist and vocalist?
Bob Henkel, drummer and trumpet player, last heard from in May, 1933 in Chicago?
Louis Bell, who formerly sang with Lawrence Walk?

WE FOUND!

George Barton, Jr. is playing with the Palace Theater orchestra in Chicago, Ill.
Louis Blanning is living at 17479 Cameron Ave., Detroit, Michigan.
Mike Lenden, cornetist, can be reached at 2848 W. Alnala, Chicago, Ill. He is playing again after having been in comparative retirement for four years.
Benjie Moreland is working at the Silver Dollar Club in San Francisco, Cal.
Clarence "Heavy" Edgars, banjo player, is pursuing on the Steamer St. Paul out of Pittsburgh.
Les Zabo, who under the name of Tony Alexander played guitar with Graham Prince's orchestra, now leads an eleven piece orchestra at the Show Bar, Bermuda Room, Forest Hills, L. I. under the legally adopted name of Bobby Day.
Ralph "Skinny" Bonds, formerly with Sammy Watkins' orchestra, may be reached at the Pines Hotel, 3907 Prospect Ave., Cleveland, O. He is now with Gene Beecher's orchestra.
Carl Miller is now working with Marty Ross' band in Michigan.
Ira Wright, formerly 1st trumpet with Jack Crawford, is now playing with George Van Dorn's orchestra on a daily evening program over Station WFBR, Baltimore, Md.

Sorry, Miss Lane

Our attention has been called to the caption under the picture of Kitty Lane, on the back cover of the Oct. 15 *Down Beat*. Miss Lane left Bob Chester's band on her accord. Rather than leave the impression that she was "canned," the editors wish to make it plain that Miss Lane left the band over the protests of Chester, who was well satisfied with her work.



There'll Be Sweet Music in Midtown Tonight...

It's the big dance at the high school... everybody's going to be there... Don Downbeat's orchestra is going to play, and everybody likes Don's music. When his band comes in, the whole town goes dancing. They like the ear-caressing tones of his brass section, clear, mellow, and soft. They love to hear Peggy, for when she sings so sweetly, so effortlessly there's a flood of lilting melody that goes straight to every ear... and to every heart. Yes, everybody likes Don's music, and the secret of his success is due—more than he'd like to admit—to that square case he carries when he steps down from the bus... it's a Silvertone Sound System.

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WITH THE LONGHAIRS

Boston's Non-Union Symp Left Out

BY KURT POLNARIOFF
(First Violinist, Pittsburgh Symphony)

New York—The reason the Boston symphony didn't participate in the recent New York music festival was because Local 802 clamped down and forbade this infamously non-union outfit to take part. Some typical Back Bay ideas on democracy keep the boys from joining hands with the AFM.

Rex Riccardi, secy of Local 77, and incidentally of Italian extraction himself, asked Local 802 to join the Philly Local in a protest against Mussolini's Musical Morons' recent announcement of a violin contest to be held in Genoa next year to commemorate the birth of Paganini. The rules of this international(?) contest state quite plainly that it is open to all fiddlers except those of kosher extraction. That's like holding a bagpipe playing contest open to all but Scotchmen.

Polnarioff Returns in Concert

There are only 10 harpsichords in the United States. Four of these are in Chicago, which last week saw a very rare performance of J. S. Bach's concerto for four harpsichords and string orchestra. The artists at the keyboards (each one of these instruments has two keyboards and seven pedals) were Philip Manuel and Gavin Williamson, directors of the concert, who were assisted by Dorothy Lane and Dorothy Brown at the other four keyboards and several members of the Chicago Symphony orchestra.

My mother's ancient sister, Rosa Polnarioff, got her fiddle out of the moth balls last month, after a disappearance of more than four years from the concert stage, and astounded all and sundry by performing the Mendelssohn violin concerto as soloist with the New York symphony. And after only three weeks' preparation she appeared in fine shape.

Connubial Epidemic Hits Longhairs

And over in this dark and gloomy corner, scraping on my Stradguarini (copy) weeping bitter tears, I play *Those Wedding Bells Are Breaking Up that Old Gang of Mine* (Kreutzer arr.) There's been an epidemic! Following is the list of casualties: Sol Schoebach, first bassoon in the Philly ork is now met backstage by the former Bertha Karp, sister-in-law of Gabe Braverman, who plays viola in the same outfit. . . . Another Ormandy man, Sammy Mayes, part-time first cellist, reports right after rehearsal to the new Frau Sophie Hemp-hill, Baltimore ex-deb and stuff.

Her former room mate, Frances Noleman, of somewhere in Illinois, is now listening to Gene Cairesu, the gypsy fiddler, practising his scales. . . . Edgar Lustgarten goes to work with his new brother-in-law, Lenny Sharrow, bassoonist, and Saul Sharrow, his father-in-law fiddler. . . . They're all with Toscanini. Frances Sharrow is the reason.

And More

After a long drawnout courtship of one solid week, Manny Vardi NBC violist, decided that a young lady named Bernhardt was the one for him. . . . Al Tipton, first flutist in Washington, D. C., and his schoolday sweetheart, Mary Norris, finally did it. . . . And the surprise of the century: Oskar Shumsky, the best fiddler I've ever heard (He's with NBC) married Bill Carboni's sister. . . . This, my friends, is more than I can bear. . . . I can't go on. . . .

Dahlstrand Honored In Wisconsin

Milwaukee—Volmer Dahlstrand was reelected prexy of the Wisconsin Musicians' Association last month at the organization's annual conclave held in Watertown. Earl Sorenson, Racine, is vice-prexy; E. J. Sartell, Janesville, secretary, and A. F. Vanderberg, Green Bay, treasurer.

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—Courtesy Al Brackman

The Hawk Takes Off

Back in his real groove, playing Herculean tenor with his own small jam band at Kelly's Stables in New York, Coleman (Bean) Hawkins is shown out of the world as he goes into his seventh straight chorus of *Body and Soul*. The Hawk spent five years in Europe, returning Aug. 1st.

Safety Last!

Memphis, Tenn.—Three members of Buddy Rogers' band, Johnny Morris, Don Wallmark and Fred Parreiss, sustained minor injuries near Memphis recently when the motor car in which they were riding collided with another car.

Ironically enough, the three musicians injured are the only members of Rogers' crew who refuse to fly in Rogers' new airplane—because it is "too risky."

songwriters during the first half of this year.

Tchaikowsky works for anybody and everybody, it seems, his latest contribution being *Here Comes the Night*, lifted from his *Melodie* and lyricized by Frank Loesser for Paramount Music.

Swingale, penned by E. Y. Harburg and Harold Arlen, will be part of the score of the new movie, "The Marx Brothers at the Circus."

Georgia Music Corp., owned by Joe Davis and formerly a subsidiary of Joe Davis, Inc., has a flock of Georgia tunes ready to pop, including *Georgia Moonlight*, *Peach Tree Street*, *Georgia* and *All Aboard for Georgia*.

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Att: Mr. Winchell

St. Louis—It happened while Ben Bernie, Manny Prager and Syd X. Hartman were sitting in a hotel room last month before Bernie and his gang took the stand at the Casa Loma ballroom. In walked C. Lee Kelliher, *Down Beat's* demon representative, to seek a short interview with the old maestro and his pals. Kelliher's knee knocked a table, causing a high ball to jump in Bernie's lap.

The maestro looked sorrowfully at his pants, dripping wet. "This one's on me, boys," he said. Then he paid the check for the drinks!

Orchestra Personnels

Gray Gordon

Lionel Degun, Johnny Johnson, Cliff Grass, saxes; Bobby Blair, trombones; Floyd Lanch, Chet Braco, Jack Stafford, trumpets; Carl Carrell, accordion; Lou Ashbrook, bass; Frank Adams, drums; Ray Mace, piano; Bill North, guitar; Cliff Grass, vocals; Gray Gordon, front.

George (The Fox) Williams

James Dragan, Louis Daugherty, Drew Bryant and Odie Neal, saxes; Jack Stafford, Frank Pratt and Ray Hall, trumpets; "Red" Owens, trombone; Herb Hedgkino, drums; Biz Newberry, guitar; Dick Dohney, bass; Peggy Dale, vocals, and George Williams, piano and front.

Don Ricardo

Gib Ludwig, Reuben Hoffman, Merle Giach, Edward Thessen, saxes; Carl Given, Arnie Mosler, trumpets; Victor Bohawk, trombone; Harry (Barge) Spangenberg, piano; Don Panzetta, bass; Bob Metcicher, drums, and Don Ricardo, wand waver.

Bob Strong

Sid Reid, Lowell Moore, Ray Blissett, Ray McKinstry and Bob Strong, saxes; Rack Reid, Earl Hoffman and Bob Gohbart, trombones; Eldon Bengt and Dick Maliby, trumpets; Angie Thielman, drums; Skip Nelson, bass; Bill Otto, piano, and Tiny Kastler, guitar.

Henry Jerome

George Paulson, Sid Cooper, Steve Prisky and Louis Prisky, saxes; Pete Rito, trumpet; Debie Dobson, trombone; Irving Rothman, drums; Sam Berger, piano; Luke Barrett, bass, and Henry Jerome, front and trumpet.

Bill Bardo

Adolph Gurak, Ted Sminota, Fred Reid, Harold Kabus, saxes; Marvin Hamby, Al Hahan, Milton Hubbard, trumpets; Jess Vance, trombone; Hugh Waddill, piano; Orey Pesci, guitar; Jerry Gabriel, drums; George Biller, bass; Bill Bardo, fiddle, front and vocals, and the Darring sisters, vocals.

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Unio Jack

Kansas C money. He and some of was \$2,254 Ball in the off the floor

Casa Gray G gross at W Casa Loma genial Edd few nights doing good Phil Lev with a bar white ones Kaycee's sparrow, I band's schr

Johnny T Room, for Broadway. a brand new his mess j with his go guy, deser success, a somewhat Beat in Cl and hipca McShann h should rate offering th His wife assists.

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Su Oliver T sepia comb Nu 40 In Moten, a packs 'em Out of tow musician Subway w new Lucile return. Peggy P

Everyb Tomm At Can

BY Toronto have the ballro tional Exh big flop, a lost on it. the spot, only band right up o ork that fronted o was not h troiter sa now seem places on h Apologous issue at the Arc dering wh is the ban Lou Sn who had Church St a large sw own Dan guitar, is the rhythr Bradley-R

Union Prexy Hits the Jackpot on Basie Ork

BY BOB LOCKE

Kansas City—Bill Shaw, prexy of AFM Local 627, is still counting his money. He sponsored a Count Basie stomp in Munny Aud the other nite and some of the dancers are still leaving. There were that many. Gross was \$2,254 all told. Few nights later Bob Crosby played a Coronation Ball in the same arena with Elsa Maxwell's management shoeing the cats off the floor.

Casa Loma Sets Mark

Gray Gordon piled up a neat gross at Will Wittig's Pla-Mor, but Casa Loma, minus the services of genial Eddie MacHarg, came in a few nights later to set a new high gross for the season. Lee Dixon doing good biz there weeknights.

Phil Levant is at the Muehlebach with a band no better than local white ones and vastly inferior to Kaycee's colored ones. But his sparrow, Eather Todd, offsets the band's schmalz.

Tumino's New Spot

Kaycee has a bright spot! It is Johnny Tumino's new Century Room, formerly the Garret on Broadway. Harlan Leonard, with a brand new MCA binder tucked in his mess jacket, opened the spot with his go-crew. Tumino, a young guy, deserves to make the spot a success, and he is fashioning it somewhat after the idea of the Off-Beat in Chi, a spot for musicians and hipcats. And now that Jay McShann has left Martin's, Tumino should rate the heavy trade. He's offering the best music in town. His wife Helen, a chick herself, assists.

Pat Loftus' Rockhurst band doing the biggest business of any non-union local crew. Dusty Roades moved into Tootie's out south to follow the Amsler Brothers' Dixieland music.

Swing Going Out?

Oliver Todd's swingtet, a great septa combo, is wowing the bugs at Nu 40 Inn while Ira (Buster) Moten, a man who deserves better, packs 'em in at the White Horse. Out of town leaders and big name musicians who used to frequent the Subway will find it turned into a new Lucille's Paradise when they return.

Peggy Phelps, making the rounds

Everybody Except Tommy Lays Eggs At Canadian Expo

BY "DUKE" DELORY

Toronto—Though officials would have the public believe otherwise, the ballroom at the Canadian National Exhibition this year was one big flop, and pulente of kale was lost on it. Of six names who played the spot, Tommy Dorsey was the only band that didn't lay an egg right up on the podium. And the ork that songster Tony Martin fronted on his Expo appearance was not his own but that of Detroit saxist Bob Chester, who now seems to be going plenty of places on his own.

Apologies for stating in a previous issue that Frank Crowley was at the Arcadian Cabaret; still wondering why he isn't. Eddie Stroud is the band there now.

Lou Snitman, alias Lou Lewis, who had the once upon a time Church St. Onyx Club, is organizing a large swing combo. . . . Toronto's own Danny Perri, he of the hot guitar, is holding down a chair in the rhythm section of the new Will Bradley-Ray McKinley band.

of frat and sorority huts at Missouri U., found that Tommy Dorsey, Dick Jurgens and Ben Bernie have replaced the jump bands as campus faves. Peggy says sweet's the thing — and she claims Eddie Gibbons' crew is doing the job best on the Tiger campus.

Early Curfew Hits the Take In Pitt Spots

BY MILTON KARLE

Pittsburgh—Because of the midnight closing law for all niteries holding liquor licenses, the spots are losing a lot of trade, with patrons sneaking out to the "one-man joints" after curfew. These little spots are cleaning up as a result, while prominent nite club operators like Bill Green and Tony Conforti of the Nixon Cafe are noticing a definite decrease in intake.

Election Will See Changes

To cope with the early closing law, Green's Casino starts its dancing at 5:30, right after the football games, on Saturday nights. Other clubs are starting at 7 and 8 o'clock.

The election in Local 60 is nearing, and some changes in the Board are expected. Clair Meeder is expected to have some competition for his coveted position of president, although the competition will probably only help prove his tremendous popularity with the membership.

Local Recognizes Dancehalls

Some of the local dancehalls that have been nonexistent for some time as far as union recognition is concerned, have been taken under the wing of the Local and granted a nightly scale of five bucks per man for three hours with leader getting double. Despite the low scale, this is one way of wiping out non-union profiteering bands, and putting more Local men to work.

'Miller Band' Is O. S. U. Favorite

BY JULIAN BACH

Columbus, O. — Jimmy Franck and his band opened their fourth year as the top Ohio State U. dance band playing to a mob at the Freshman Mixer. The band's Glenn Miller style is solid with the studes. Jimmy leads from the 1st trombone chair. Chief get-off artist is Wally Fry on clarinet. Go man of the brass section is Dick Luther, who divides his time between writing hot arrangements and playing

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The Southwest's Finest

in the opinion of many natives and enthusiasts who have been through Dallas recently, is this outfit of Don Percell's, currently holding down the stand at "Pappy" Dolsen's 66 Club in Dallas. Lineup includes, front, left to right, LeRoy Tobert, C. H. Jones and Benny Arra-

donto, trumpets; Percell, Sam Mitchell, Charlie Bruton and "Slow" Wilson, reeds, and R. B. Taylor, bass. In the back row are, left to right, Roy Holcombe and Dan Parker, trombones; Henry "Rif" Tucker, drums, and C. A. Stewart, piano. Dolsen is personal manager.

them. The rest of the gang includes Ken Franck and Wally Kinnan, trumpets; Bob Roshong, trombone; Don Uhl, Kody Krick, Jim Hunter and Bill Fowler, saxes; Eddie Scofield, piano; Phil Gard, drums, and Walt Pflueger, bass. Localite Johnny Moore, under the MCA banner, keeps the band booked pretty solid.

Leonard's K. C. Ork Set to Hit Big Time Trail

BY BOB LOCKE

Kansas City—After four years of hard work, during which time they continued daily rehearsals even when jobs dwindled to one a week, Harlan (Mike) Leonard's Kaycee Rockets have been signed to a long-term contract by Music Corp. of America.

Leonard, highly praised by George M. Avakian in the Oct. 15 DOWN BEAT, and long pointed out by Kansas City jazz writers as having one of the best outfits in the nation, is a 34-year-old sax man who got his start playing lead alto with the famous old Bennie Moten band, in which Count Basie, Eddie Durham, Walter Page, Lips Page and other 1939 aces played side by side. The agency will begin routing Leonard's band, which features Jesse Price, drummer; Jimmy Keith and Harry Bridges, tenors; Darwin Jones, alto, and James Ross, trumpet, January 1st. Deal was set through Russell Fachine, of the Chi MCA office.

Following a sensational date last week in Louisville, where Maxine Sullivan sang with the band, Leonard's gang returned here to

open John B. Tumino's famous new Century Club, town's brightest jazz spot, on Broadway. Leonard is set to remain there until the first of the year, during which time he'll pick up two more trombones and a front man.

Berlin is Honored

Chicago—M. H. Berlin, president of the Chicago Musical Instrument Co., has accepted the chairmanship of the music group in the industrial division of the 1939 Chicago Community Fund campaign.

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Riverboat Shuffle is old stuff to these guys, some of them pals of the late Biz. They form Lee Stoeteran's band, which recently completed a summer engagement on the Steamer *Quinlan* plying the Mississippi from Davenport to Rock Island.

O'Neil Spencer Loses Bet with Wetting; Ella Isn't Married

BY ONAH L. SPENCER
Chicago—Windy City cats who watched the race between O'Neil Spencer, drummer with John Kirby, and George Wetting, drummer with Paul Whiteman, gave the nod to the white tub ace. Seems that Wetting and Spencer agreed a few months back that each should get hitched, so they bet one another who would be first.

Noone's famed clarinet and sax; Warren Smith, Frank Owens, Moses Grant, saxes; Leon Scott, Gail Brockman and Dalton Nicholson, trumpets; Albert Wynn, trombone; Gideon Honore, piano; John Henley, guitar; William Anderson, bass; Jimmy McHenry, drums, and Joe Williams, vocals. Band is at the Cabin Inn on the south side and really hot.

Immortals of Jazz

Born in Chicago January 15, 1909, Gene Krupa didn't even have a set of drums until 1927. That summer, working as a soda jerk in a Wisconsin summer resort, he became enthused on the subject of percussion, got himself a drum set, returned to his home in Chicago, and started out. Joe Kayser gave Gene his first job. This was followed by jobs with Red Nichols, Russ Colombo, Irving Aronson, Mal Hallett and Benny Goodman. During his time with Goodman Krupa became the most popular drummer in the dance field. In April, 1938, he left Benny to form his own band. He has been going strong ever since. Because Gene Krupa has proved himself a super rhythm master as well as an outstanding showman, and an all-around likeable fellow whose work for more than a decade has typified jazz at its best, *Down Beat* places his name in its Immortals of Jazz classification, third in the series.

Sanders Promoted

Chicago—Bob Sanders has succeeded Russ Lyons as head of the Chicago office of Consolidated Radio Artists. Lyons has returned to New York. Sanders also is vice-president of Glaser-Consolidated, Inc.

Charges Bandleader Beat Her - Sues

New York—Winnie Gart, in asking separation and \$100 weekly alimony, last month in N. Y. Supreme court charged that her husband beat her and in other ways humiliated her when he recently got a break and moved into the "big time" group of leaders.

Winnie's hubby is John Gart, whose band is at Ciro's, N. Y.

Chorines Surprise Maestro Snoozing In Auto in Lobby

BY DON LANG
Minneapolis — The Patricia Wynne dancing girls at the Minnesota theater found bandleader and organist Jack Malerich sleeping in a midget car in the lobby of the theater before an early morning rehearsal recently.

Local Men Join Krupa
Malerich rehearses and directs the theater ork on three or four shows daily, work up a new overture and organ program each week and broadcasts the midnight "Dream Ship" program over KSTP from the theater Wurlitzer. He just sorta got tired one night after he was finished and couldn't make it any farther than the midget car.

Torg Holton left to join Gene Krupa on trumpet, along with Biddy Bastien, Mill City bassist, who signed with Krupa a few weeks earlier.

McNabb Band into Curley's
Adolphus Ahlsbrook, former Boyd Atkins bassist, flew east to sub with Ellington first of last month, then returned with the Duke when they played the Coliseum.

Curley's Bar and Cabaret changes bands the tenth of this month with Loren McNabb's fine 4-piece combo taking the stand from Curley's best biggeter yet, Oscar Bellman.

Breaks Into College Band on Hot Riffs

BY J. H. LANG, JR.

Indianapolis — Drummer Bill Bruce Cameron enrolled at Butler U., and asked for an audition with the college band. When Ellis Carroll, the director and a cat from 'way back, asked Cameron to play some cadences, the only thing Bill could think of was Bauduc's *March of the Bobcats*, so he played it. He's in the band.

After a summer of complete darkness the Lyric theater settled its disagreement with the stagehands and is open again featuring name bands. . . . Lloyd (Skippy) Martin has moved from the arranging post with Count Basie to a sax chair in Charlie Barnet's band, and is arranging for both bands. Lloyd is also breaking into the composing ranks with his *Miss Thing* being the first published.

Cat Invents Method Of Cleaning Beer; Davison Loses

BY SIG. HELLER
Milwaukee — Paul Siegel, local hot alto man who is also an experimenting chemist for a large local brewery, has discovered a new method of straining and cleaning beer. Both Paul and the brewery heads are enthusiastic over the results of the first tests, and if the idea really pans out, Siegel will be sitting ears deep in gravy six months from now.

Bill Davison, trumpeting leader who is appearing at the East Side Spa, is having a tough time keeping his wardrobe together. Bill's hat and top-coat were stolen out of his apartment. He had the locks changed, but a week later thieves again broke in and took Davison's best suit, several shirts and three cartons of cigarets. Bill mourned most the loss of the cigs, as a tax had gone into effect shortly after he had stocked up.



The Upbeats . . . That's a what little Tommy Powell, in front, calls his 5-piece Chicago jam gang. The boys are William Bates, Bill Williams, Walter Jones, James Crosby and Cleo Roberts. And they're always on the up beat!

ASCAP Uses Big Names in Concerts

New York—Benny Goodman, Jan Savitt, Glenn Miller, Paul Whiteman and a host of other bands were on tap last month for concerts at Carnegie Hall and the 71st Regiment Armory sponsored by the American Society of Composers, Authors and Publishers. The concerts, originated by Mayor LaGuardia and ASCAP, were held in celebration of the 25th anniversary of the founding of the ASCAP. Thousands were turned away.

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Billie Holiday Tells Her Story - -

(Jumped from Page 4)
calling how at various times Billie has been reported ready to marry. She shows her frankness again. "I've loved three men," she tells you. "One was a Marion Scott, when I was a kid. He works for the postoffice now. The other was Freddy Green, Basie's guitar man. But Freddy's first wife is dead and he has two children and somehow it didn't work out. The third was Sonny White, the pianist, but like me, he lives with his mother and our plans for marriage didn't jell. That's all."
Billie says she isn't satisfied now. She wants to get somewhere. Maybe on the stage. She wants to make money—a lot of it. She wants to buy a big home for her mother. She doesn't expect any happiness—she is used to hard knocks, tough breaks. And she admits she is envious of Maxine Sullivan and other colored singers who have gotten so much farther ahead than she. Someday, she thinks, she'll get a real break. But she's not very optimistic about it. Billie Holiday is convinced the future will be as unglamorous and unprofitable as her past.

Sam Story Boys

Chicago—"Things are now" . . . will ya? . . . Diamond's take a run "Was out today, but their layer "Where's a oughta know . . . "The got one o' bands in to outfit." "Yeah? I they workin' "Oh, the, hearsin' a while." "Frank On the Spanier to New York and signs a exclusively f Fisher oper with his h . . . The E Toasty Pau hotel. . . . Art Jarre front of W being give job at the Frank M great man; of the very working out with Jack L Daly (trum Fed. Music line in Har Temi Joe "Du combo that the Monar Road, has wing of Mi Caught " prompts set the o' Honeysock Tommy ca colors. Several in the Sai Tommy or were invite gether with little clam will. Ina Ray some new Made Rand press time made. . . . Panther po revamped Little just Herth's left Herth's the home went with

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Same Old Chi Story, But Boys Hoping

BY TED TOLL

Chicago—Randolph Street Blues: "Things oughta start picking up now". . . "Lemme take a buck, will ya?" . . . "Wonder if Lou Diamond's got anything? Think I'll take a run over and see". . . "Was out to the steel mill the other day, but they're taking back all their layed-off help first". . . "Where's all the work, Toll? You oughta know, you're on *Down Beat*". . . "There's Barney Richards, got one of the swellest 7-piece bands in town; strictly a musicians' outfit". . . "Yeah? I'd like to hear it. Where they working?"

"Oh, they ain't workin', just rehearsin' and jobbin' once in a while."

Frank Melrose in Gary

On the other hand Muggsy Spanier takes his little band into New York into Nick's for a while and signs a contract to record exclusively for Bluebird. . . Mark Fisher opened at the Royale Frolics with his local outfit a week ago. . . The Esquires moved in when Toasty Paul lit out of the Graemere hotel. . . There's lotta talk about Art Jarrett (now exceeing in front of Wayne King at the Drake) being given a permanent maestro job at the Chicago theater.

Frank Melrose, considered by a great many local guys to be one of the very finest jazz pianists, is working out in Gary at the Ship with Jack Davies (tenor) and Pete Daly (trumpet). Frank had been on Fed. Music project across the state line in Hammond.

Templeton-Dorsey Jam

Joe "Duke" Mitchell's colored combo that did such a good job at the Monarch Casino on Dempster Road, has been taken under the wing of Mills Artists.

Caught Tom Dorsey in an impromptu session with Alec Templeton the other night. Alec took *Honeyuckle Rose* in D natural and Tommy came through with flying colors.

Several Chicago Symphony men in the Saldenberg group backing Tommy on the Templeton show, were invited by Tommy to get together with some of his boys for a little clambake. They accepted and will.

Ina Ray Hutton was looking for some new men a few days ago. Made Randolph street jump, but at press time the changes hadn't been made. . . Krupa returns to the Panther podium with a very much revamped crew. . . Little Jack Little just took over where Milt Herth left off at the La Salle. Herth's pianist, Sid Nierman, likes the home town, so Hank Simons went with Herth.



He's Sunk . . . And so's the bull fiddle. Earl Roberts, ace NBC artist in Chicago, tried aquaplaning a "different" way last week in Lake Michigan and ended up like most aquaplaners do—getting wet.

New York Chatterbox—

(Jumped From Page 1)

Horace Heidt company have phffft . . . Noni Bernardi, former Goodmanite, tooting his sax in the Nyork radio studios, and juggling the plenty of offers from name bands . . . Sonny Dunham said to be talking over plans of organising his own crew again . . . Eddie MacHarg, former Casa Loma road manager, now plugging Feast editions . . . Ronnie Ames, the publicist, is back from Florida (or maybe he'll be back there by the time this comes out!).

Plenty of Babies Due

Jack Leonard's latest (before the Palmer House opening) is Betty Mittendorf, Nyork model. . . And Freddie Stulce, of the T. Dorsey band, has been pining for Harriet Clark, model, dancer and singer—and pretty, too . . . Louis Prima enlarged to 14 men, with none of his original crew, the last, Frankie (piano) Piner, leaving a couple weeks ago . . . The Four King Sisters and Al Pierce had a Hollywood battle over dough on his commercial . . . Ann Sheridan caused more excitement than all Joe Venuti's birds at his Roseland (NY) opening.

The Nat Jaffes (he plays piano; she's Shirley Lloyd, the songstress), will be three by New Years . . . Ditto the Chris Griffins of Benny Goodman's band . . . Skeets Herfurt, who left Tom Dorsey to settle down on the coast, has joined Alvin Ray's sax section . . . Lou Bush, Hal Kemp pianist, has been toting a torch for Betty Allen, the Scandoll . . . The wits are saying now that Horace Heidt has added Bobby Hackett, they wouldn't be surprised to see Benny Goodman add a few accordians . . . Chick Reid, George Damerel's guitarist, is holding hands with Ginger Lynne, of the coming musical, "The Gibson Girls" . . . Amazing resemblance between Marvel Maxwell, Ted Weems' canary, and Marjorie Weaver, the cinema dream.

Recommended to musicians: The burlesque on Fred Waring's Pennsylvanians which marks the finale of the 118 Club midnite clambake.

Krasny Out Of Cleveland Race

BY EUNICE KAY

Cleveland—The Cleveland Local suffers a loss when Milton Krasny, its president, retires at the end of his present term. Because of his wife's ill health he will leave for California shortly after the first of the year. Krasny, finishing a successful third term, was slated to run again without opposition. He was greatly instrumental in the success of the Cleveland Orchestra summer concerts.

Manny Landers and his band, now playing the Fenway Coral room, received formal silver key chains for winning the title in the musicians' softball league.



No Symph in L. A. This Year

BY DAVID HYLTON

Los Angeles—This is certainly no symphony town. It looks as though no concert season will be held at all this winter although the Symphony association claims concerts will start in January, which is the halfway mark in the regular season. The \$100,000 goal set by the association was not reached and the management feels the ticket sales would not bring the figure to the \$150,000 mark which is supposed to be necessary to run a full season.

Musicians of the orchestra have received notices advising them not to pass up offers from other sources.

Niosi Gets Commercial

Toronto—Bert Niosi, currently at the Palais Royale, landed a Sunday nite commercial (People's Credit Jewelers) to be aired over a provincial network from the Century theater.

Ben Pollock Swing?----

(Jumped From Page 1)

use of *Bugle Call Rag* through their various mediums.

Against Crosby's band, Pollack alleges use without permission, etc., 10 or more Pollack arrangements, including *Pagan Love Song*. He charges that the men in the band either copied the tunes while they played under his baton or that they later were copied for the Crosby crew by Kincaide. And to prove his claim that the arrangements were his property, Pollack plans to subpoena Goodman, Harry Goodman, Miller, both Charlie and Jack Teagarden, Spivak, Kincaide, Lawson and Joe Harris.

Dicker Is Attorney

Because of the big names involved, Pollack's action stacks up as the most sensational in the industry in recent years. His suits are being handled by his attorney, Nathan M. Dicker, of Los Angeles.

Jumping Johnny Austin, powerhouse hot man for Jan Savitt's fast moving band, illustrates what critics mean when they talk about "guty" trumpeters. It's action like this that caused the term "out of this world" to be introduced into Americans' vocabularies.

Pickering Now With Jan Savitt's Band

New York—Jan Savitt has added Ben Pickering, young Kansas trombonist formerly with Tommy Dorsey, Ted Lewis and others, to his brass section. Pickering's work thus complements the hot efforts of Al Leopold and Bob Cutshall, other Savitt siphonists. Don Sines leaves the band.

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By Charles Vercia

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Where The Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; SAC—Special Amusement Corp. ...

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

- Adkins, Max (Stanley) Pittsburgh, t
Allen, Ralph (New Penn Club) Pitta., nc
Albino, Don (Aoe of Clubs) Odessa, Tex., nc
Ambassadors of Note (Blackhawk) Chgo., nc
Anderson, George (Winona Gardens) Chgo., nc
Andrews, Frank (Torch Club) Chgo., nc
Andrews Sisters (Keith) Dayton, O., t. 11/18
Antone (Onondaga) Syracuse, NY, h
Arden, Art (Linc-Inn) Detroit, nc
Arista, Ramon (Cl Miami) Chgo., nc
Aristocrats, The (Balinese Rm.—Blackstone) Chgo., h
Armour, Wally (Station CFRB) Toronto
Armstrong, Louis (Cotton Cl.) NYC, nc
Arnes, Desi (La Conga) NYC, r
Arquette, Les (Verne's Cafe) Detroit, nc
Arter, Al (Coral Gables) E. Lansing, Mich., h
Arthur, Zinn (Grossinger's) Fallsburg, NY, h
Ash, Paul (Roxy) NYC, t
Atkins, Andy (Walthrop) Tacoma, Wa., h
Avonde, Dick (Lido Deck-Brant Inn) Burlington, Ont., Can., nc
Ayres, Mitchell (St. George) Brooklyn, NY, h
Badger, Rollie (Sberbrooke) Sberbrooke, Que., Can., h
Bahr, Roy (Riverside Gardens) Louisville, nc
Bain, Jack (Ches Maurice) Montreal, nc
Baker, Hal (Cl. Dickman) Auburn, NY, nc
Bardo, Bill (Edgewater Beach) Chgo., h
Barnes, Max (Regent Roof) Grd. Rapids, Mich., b
Barnet, Charlie (Southland) Boston, r
Jaron, The (Canaaneta Inn) Norwich, NY, nc



Cuttin' Out at the Off-Beat Club in Chicago, Darnell Howard's quartet includes Leonard Bibbs, bass; Scoops Carey, alto; Raymond Walters, guitar and piano, and Howard on clarinet and fiddle.

- Barons, The (Durits Cafe) Jackson, Mich., nc
Barron, Blue (Edison) NYC, h
Bartel, Jess (Piccadilly) NYC, h
Bartha, Alex (Steel Pier) Atl. City, NJ, h
Bauer, Tony (Sealer's) Milwaukee, Wis., nc
Baum, Howard (Schenley) Pittsburgh, h
Beelby, Malcolm (Royal Hawaiian) Honolulu, h
Benavie, Sam (Station WJRI) Detroit
Benson, Ray (Warrick) Phila., Pa., h
Bergere, Maxmillian (Versailles) NYC, r
Bernard, Steve (Dublin) Columbus, O., nc
Bernath, Bert (Raleigh) Wash., D. C., h
Bibbs, Oliver (Konkoo Club) Chgo., nc
Biltmore Boys (Stevens) Chgo., h
Binford, Maurie (Jautsen Beach) Portland, Ore., h
Blaine, Jerry (Park Central) NYC, h
Blanton, Tommy (Cont. Orch. Corp.) Utica, NY
Bleyer, Archie (Earl Carroll's) Hlwd., Cal., nc
Bolognini, Ennio (L'Aiglon) Chicago, r
Bono, Richard (Stalter) Cleveland, O., h
Bovell, Johnny (Whitfield Estates) Sarasota, Fla., nc
Boyer, Jimmy (Wharf House) Indianapolis, nc
Bradley, Will & Ray McKinley (Ritz Carlton) Boston, h
Brandt, Eddie (Wm. Penn) Pitta., h
Bratton, Eddie (Corntown) Detroit, nc
Bridgote, Ace (Merry Gardens) Chgo., h
Brito, Alfredo (Eden Cabaret) Havana, nc
Brown, Charles (Golden Grill) Hornell, NY, r
Brown, Cleo (Ben's Forest Garden) Glenwood, Ill., r
Brown, Les (Syracuse) Syracuse, NY, h
Brown, Nub (Cl. Imperial) Detroit, nc
Brownage, Chet (Hlwd. Beach) Hlwd., Fla., h
Bruce, Roger (Club Gloria) Columbus, O.
Brusloff, Nat (Park Central) NYC, h
Bryant, Buddy (Mitchell) Indpa., Ind., nc
Subbaab, Nickie (Deerhunt Inn) Detroit, nc
Berkarta, Johnny (Bluegrass) Lexington, Va., nc
Burke, Danny (Town Club) Madison, Wis., nc
Burke, Soony (Coral Gables) E. Lansing, Mich., h
Burns, Cliff (Mariemont Inn) Cinti., nc

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- Dongarra, Anthony (Henry's) Chicago, r
Dorsey, Jimmy (Meadowbrook) Cedar Grove, N.J., cc
Dorsey, Tommy (Palmer House) Chicago, h
Downer, Bill (Nightingale) Virginia, Md.
Drennan, Red (Armory) Lansing, Mich., h
DuBrow, Art (Church Corners Inn) E. Hartford, Conn., nc
Duchin, Eddy (Plaza) NYC, h
Durbow, Lawrence (Red Raven Inn) Hlbert, Wis., nc
Duffy, George (Commodore Perry) Toledo, Ind., h
Duke, Jules (Tutwiler) Birmingham, Ala., h
Dunham, Don. (Topper) Cincinnati, h
Dutton, Denny (Red Gables) Indpa., nc
Earhart, Roy (Biff) Louisville, nc
Eby, Jack (Royal Palm Cl.) Miami, nc
Eichler, Fran (Westwood) Richmond, Va., r
Elmers, Freddie (Hlwd.) Tonawanda, NY, r
Ellington, Duke (Coronado) St. Louis, Mo., nc
Elliott, Baron (WJAS) Phg., Pa., h
Emerson, Mel (Carter) Cleveland, h
Emson, Skinny (Victor Hugo's) Beverly Hills, Cal., nc
Estes, Bobby (The Gramercy) Chicago, h
Evans, Jack (Columbus Hall) Toronto, nc
Faith, Percy (CBS Studios) Toronto
Fair, Hammond (Columbia) Columbia, N.J.
Fiddlers Three (Delview) Lake Delton, Wis., h
Fields, Ernie (Wm. Morris) NYC
Fischer, Dinny (2:30 Club) L. B., Cal., nc
Fisher, Art (Club Minuet) Chgo., nc
Flisher, Mark (Royale Frolics) Chgo., nc
Flisberger, Ella (Grand Terrace) Chgo., nc
Fodor, Ernest (Green Lido Inn) Toledo, O., nc
Fodor, Jerry (Frankie's) Toledo, O., nc
Fomen, Basil (Belmont Plaza) NYC, h
Foster, Glen (Hub) Newark, N.J., nc
Foster, Chuck (Biltmore Bowl) L.A., Cal.
Four Rancheros (Onandaga) Syracuse, h
Four Rhythmettes (Adolph's) Chicago, r
Francis, Jimmy (O.S.U.) Columbus, O.
Franklin, Morton (Brown) Louisville, h
Franks, Leo (Club Spanish) Westchester, Ill., nc
Fraser, Kip (Terrace Gardens) Flint, Mich., h
Freeman, Bud (Nick's) NYC, nc
Fremont, Al (Willows) Pittsburgh, nc
Friedman, Al (Kit Kat Cl.) Miami Beach, nc
Frini, Rudolf, Jr. (Lafayette) Wash., D. C., h
Frisco, Sammy (Thompson's 16 Club) Chgo., nc
Frits, Eddie (Book-Cadillac) Detroit, h
Funk, Larry (Edgewood) Rensselaer, NY, nc
Gaillard, Slim (Rendezvous Rm.—Senator) Phila., h
Gale, Frankie (Pelham Heath) NYC, nc
Gamble, Jimmy (Orchard) Phg., Pa., nc
Garber, Jan (Topsy's) Southgate, Cal., nc
Gar, Glenn (Henry Grady) Atlanta, Ga., h
Garrity, Bob (Sabara) Milwaukee, Wis., h
Gart, John (Ciro's) London, England, nc
Garten, Bill (Embassy Cl.) Christtown, W. Va., nc
Gasparr, Dick (La Martinique) NYC, r
Gay, Leonard (Cl. Congo) Milwaukee, nc
Georgia Trio (Frederick's Lounge) Santa Monica, Cal., nc
Gerlich, Billy (Gerard's) L. I., NY, r
Gigzy, Bob (Hack Wilson's Home Run) Chicago, nc
Gilbert, Irwin (Lanin) NYC
Gilbue, Rom (Southern) Miami, Fla., r
Gilly, Cecil (Gotham) Detroit, h
Gondoliers, the (Monte Cristo) Chicago, r
Good, Charley (Frontier) Oklahoma City, nc
Goodman, Benny (Waldorf-Astoria) NYC, h
Gordon, Gray (Southland) Boston, r
Gore, Doc (Wiggle Inn) K.C., Mo., nc
Gow, Art (Station KFEL) Denver
Granoff, Bert (Neptune Rm.) Wash., D. C., nc
Guest, Al (Bear Creek Grange) Oleander Drive, Merced, Cal., h
Gunnin, Joe (Paris) Milwaukee, h
Gunkel, Eddie (Sadie's Inn) Gladstone, Mich., nc
Haenschel, Gus (CBS) NYC
Hallett, Mal (Charles Shribman) NYC
Halliday, Gene (Station KSL) SLC, Utah
Hamel, Ralph (Parker's) Manistowic, Mich., h
Hamilton, Bob (Majestic) L. B., Cal., h
Hammer, Jimmy (Station WRVA) Richmond, Va.
Hanger, Bruce (Crafton Pk.) Staunton, Va., h
Harper, Nick (Wisconsin Roof) Milwaukee, h
Harris, Harry (Cont. Orch. Corp.) Utica, NY
Hartman, Hal (Old Heidelberg Inn) Asheville, N. C., nc
Hartzell, Willie (Station KFEL) Denver
Hawkins, Coleman (Kelley's Stables) NYC, nc
Hayes, Edgar (Victoria) NYC, h
Henry, John (Carolin) Columbus, O., nc
Herbeck, Ray (Fred. Bros.) NYC
Herbert, Hee (Deer Head Inn) Lansing, Mich., nc
Herman, Woody (State) Hartford, Conn., t. 11/3
Herth, Milt (On tour—theaters)
Hill, Earl (The Cave) Vancouver, h
Hill, Teddy (Savoy) New York City, h
Hill, Tiny (Rainbow) Denver, h
Himber, Richard (Pierre) NYC, h

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- Hoffman, Earl (Medinah) Chicago, nc
Holmes, Herbie (Brown Palace) Denver, h
Horton Girls (Joe Brill's) Newark, N.J., nc
Howard, Bernie (Club Butler) Pa.
Hugo, Victor (Little Rastakaler) Phila.
Intimates, The (Rendezvous) Phila., Pa., nc
Jackson, Jimmy (Casino Moderne) Chgo., h
Jacobson, Stan (Chateau) Milwaukee, h
James, Donnelly (Club Cinderella) Denver, nc
James, Jimmy (WLW) Cincinnati
Jarrett, Art (Drake) Chicago, h
Jenny, Jack (Murray's) Tuckahoe, NY
Johnson, Al (Kentucky Klub) Toledo, O., nc
Johnson, Bill (Cosy Corner Cafe) Detroit
Johnson, Charley (Nipper's Bar) Manistowic, Mich., nc
Johnson, Johnny (Shelton) NYC, h
Jouney, Tommy (Showboat) St. Louis, Mo., nc
Jurgens, Dick (Aragon) Chicago, h
Justin, Larry (Piccadilly) Miami Beach, nc
Kassel, Art (Bismarck) Chicago, h
Kavanaugh, George (Grand Terrace) Detroit, h
Kavelin, Al (Van Cleave) Dayton, O., h
Kaye, Sammy (Commodore) NYC, h
Kendis, Sonny (Stork Club) NYC, nc
Kenny, Mart (Vancouver) Vancouver, h
Kerr, Emmott (Flamingo) Louisville, Ky.
Ketchin, Ken (Cl. Hlwd.) Madison, Wis., nc
King, Henry (Peabody) Memphis, Tenn., h
King's Jesters (Wardman Park) Wash., D. C., h
King, Wayne (Drake) Chicago, h
Kinney, Ray (Lexington) NYC, h
Kirby, John (Pump Rm.—Ambassador) Chicago, h
Kirsh, Bob (Station WRNL) Richmond, Va.
Kish, Joe (Vine Gardens) Chgo., nc
Kit Kat Four (Ivanhoe) Chgo., nc
Knick, Walter (WBNS) Columbus, O.

- Kollat, Al (Club Lido) South Bend, Ind., nc
Kraemer, Howard (Duteh Mill) Escanaba, Mich., nc
Kristal, Cecil (Cavaller Cl.) Montgomery, Ala., nc
Krug, Bill (Station WIOD) Miami
Krupa, Gene (Panther Rm.—Sherman) Chgo., h
Kuhn, Dick (Cocktail Lounge—Astor) NYC, h
Kuhn, Lee (Philadelphian) Phil., h
Kula, Paul (Pig & Sax) Miami, r
Kyte, Benny (WKYZ) Detroit

- Laing, Irving (Auditorium) Montreal, nc
Lake, Rudy (Mayfair Club) Lansing, Mich., nc
Lake, Sol (608 Club) Chicago, nc
Lamb, Drexel (Club Lido) Jackson, Mich., nc
LaMonaca, Caesar (Rayfront Park) Miami
Lang, Lou (White) NYC, h
Lang, Sid (Hi Hat) Chgo., nc
Larin, Lester (599 Madison Ave.) NYC
LaPorte, Joe (Old Rumanian) NYC, r
Lapp, Horace (Royal York) Toronto, h
LaRoy, Denis (Hollywood Bar) Detroit, Mich., nc
Laxtonettes (Laxton's) Auburn, NY, r
Lazin, Charlie (Hilo Club) Battle Creek, Mich., nc
Leash, Paul (Station WWJ) Detroit

- Ledger, Jack
Lee, Cecil (CL)
Lee, Elmer (St. Louis)
Lee, Julia (Mills)
Leonard, Bob
Leonard, Har
Mo., h
Loe, Jack (dena) Rochester
Leonard, Step
Levant, Phil
Lewis, Marie
Lewis, Sid (B. Little)
Little, J.
Livingston, J.
Locke, Frank
Lopez, Rich
Lockyer, Mich
Lofner, Carol
Lofus, Pat
Lombardo, Gu
Long, John
NY, h
Lopes, Tony
Lopez, Vince
Lorch, Carl & Fr
Wayne, Ind
Lucas, Carroll
Lucas, Sasha
Lugar, Joseph
Lucker, Bill (G)
Lustig, Billy
Lynan, Abe
Lyons, Ruth

- McCoy, Clyde
McCune, Bill
McDade, Phil
McDonald, J.
McLinnis, Ver
McKeon, Ray
McPartland,
McPherson, J.
McShann, Ja
Madrigale, bassador)

- McGee, J.
Mann, J.
Manzoni, J.
Maples, Ne
Marrier, Ch
Marshall, M
Marshall, M
Marsico, A
Martin, Bill
Martin, Do
Martin, Fr
Martin, Lo
Marton, Jo
Marvin, M
Masters, F
Matthews,
Maul, He
Ark., nc

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Lee, Julia (Mills)
Leonard, Bob
Leonard, Har
Mo., h
Loe, Jack (dena) Rochester
Leonard, Step
Levant, Phil
Lewis, Marie
Lewis, Sid (B. Little)
Little, J.
Livingston, J.
Locke, Frank
Lopez, Rich
Lockyer, Mich
Lofner, Carol
Lofus, Pat
Lombardo, Gu
Long, John
NY, h
Lopes, Tony
Lopez, Vince
Lorch, Carl & Fr
Wayne, Ind
Lucas, Carroll
Lucas, Sasha
Lugar, Joseph
Lucker, Bill (G)
Lustig, Billy
Lynan, Abe
Lyons, Ruth
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McKeon, Ray
McPartland,
McPherson, J.
McShann, Ja
Madrigale, bassador)
Maguire, J.
Mann, J.
Manzoni, J.
Maples, Ne
Marrier, Ch
Marshall, M
Marshall, M
Marsico, A
Martin, Bill
Martin, Do
Martin, Fr
Martin, Lo
Marton, Jo
Marvin, M
Masters, F
Matthews,
Maul, He
Ark., nc

Lederer, Jack (Station WCAO) Baltimore, Md.
 Lee, Cecil (Cl. Frontenac) Detroit, Mich.
 Leo, Elmer (St. Regis) NYC, h
 Lee, Julia (Milton's) K.C., Mo., no
 Leonard, Bob (Sports Circle) Hollywood, no
 Leonard, Harlan (Century Room) K.C., Mo., no
 Leonard, Jackie (Martin's Terrace Gardens) Rochester, N.Y., no
 Leonard, Stephen (Melody Mill) Chgo., h
 Levant, Phil (Schroeder) Milwaukee, Wis., h
 Lewis, Marie (Don Lannings) Miami, Fla., no
 Lewis, Sid (Black Cat) Miami, Fla., no
 Little, Little Jack (Lo-Sally) Chicago, h
 Livingston, Jimmy (Pia-Mor) K.C., Mo., b
 Locksaw, Frank (Fruitport Pavilion) Muskegon, Mich., b
 Lockley, Roy (Station CFRB) Toronto
 Lofner, Carol (Wilshire Bowl) L.A., Cal.
 Loftus, Pat (Plaza Hall) K.C., Mo., b
 Lombardo, Guy (Roosevelt) NYC, h
 Long, Johnny (New Kenmore) Albany, N.Y., h
 Lopez, Tony (Padock Cl.) Miami Beach, Fla., h
 Lopez, Vincent (Jung) N.O., La., h
 Lorch, Carl (Faxon) Omaha, Neb., h
 Lovine & Frankie, Strollers (Keenan) Ft. Wayne, Ind., h
 Lowe, Louie (I.A.C.) Indianapolis, no
 Lucas, Carroll (Old Mill) Toronto, no
 Lucas, Sasha (Troika) Wash., D. C., no
 Lugar, Joseph (WLW) Cincinnati
 Luker, Bill (Club 21) Grand Rapids, Mich., no
 Lumsford, Jimmy (Royal) Balt., t, 11/3
 Lustig, Billy (Club Maxine) Bronx, NYC, no
 Lyman, Abe (Ches Parer) Chicago, no
 Lyons, Ruth (WKRC) Cincinnati
 McCoy, Clyde (Coronado) St. Louis, Mo., h
 McCune, Bill (Carlton) Wash., D. C., h
 McDade, Phil (Ogden) Columbus, O., b
 McDonald, Jack (WADC) Akron, O.
 McElroy, Vera (Palomar) Vancouver, r
 McKeown, Ray (WLLH) Lowell, Mass.
 McFarland, Jimmy (OF Beat Club) Chgo., no
 McPherson, Jimmy (Torch Club) L.A., Cal., no
 McShann, Jay (Cl. Continental) K.C., Mo., no
 Madrigrera, Enrie (Coconut Grove—Ambassador) L.A., Cal., h

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 Morgan, Russ (On tour)
 Morton, Hughie (Anchorage) Pitts., r
 Mott, Bus (White Horse) K.C., Mo., no
 Mowry, Ferde (Embassy) Toronto, b
 Mundy, Jim (Onyx Club) NYC, no
 Munro, Hal (885 Club) Chicago, no
 Murphy, Spud (Blue Gardens) Armonk, N.Y., no
 Musettes, The (Clyde's) Detroit, no
 Mystles, The (Cascade Room) Indpls., Ind., no
 Nagel, Freddie (Utah) S.L.C., Utah, h
 Namaro, Jimmy (Marimba) Toronto, no
 Nance, Bill (Hillcrest Inn) Morrison, Colo., no
 Nelsin, Frank (Union Grill) Phg., Pa., no
 Nellis, Lyman (Teddy George) Oshkosh, Wis., r
 Newton, Howard (Club So-So) Chgo., no
 Nichols, Red (Biltmore) Dayton, O., h
 Nicol, Bert (Palais Royale) Toronto, b
 Nito, Joe (Savoy Cl.) Montreal, no
 Noble, Leighton (Statler) Boston, h
 Noble, Ray (Beverly-Wilshire) Beverly Hills, Cal., h
 Noone, Jimmy (Cabin Inn) Chgo., no
 Norris, Joe (Hollywood Inn) Detroit, no
 Norton, Al (Bamboo Gardens) Wash., D. C., no
 Novak, Elmer (Jimmie's) Miami, Fla., no

Robt. Lee (Riverside) Milwaukee, t
 Royal Rhumballers (Cl. Continental) K.C., Mo., no
 Rubl, Warner (Lincoln) Hancock, Mich., b
 Russell, Buddy (Pena Albert) Greensburg, Pa., h
 Russell, Jack (Blvd. Rm.—Stevens) Chgo., h
 Ruth & Frances, Queens of Melody (Olean House) Olean, N.Y., h
 Sachs, Coleman (Pickwick Yacht Cl.) Birmingham, Ala., b
 Saix, Harry (Subway) Chicago, no
 Sallisbury, Frank (Ferry) Grand Haven, Mich., h
 Sanders, Hal (Crystal Palace) Coloma, Mich., b
 Sanders, Joe (MCA) Chicago
 Sanda, Carl (Chateau) Chicago, b
 Sauls, Randy (Henry Grady) Atlanta, Ga., h
 Saunders, Jack (Jolly Jay) Roanoke, Va., no
 Savit, Jan (Lincoln) NYC, h
 Schade, Gene (Danceland) Binghamton, NY, b
 Schenck, Clarence (B. & B. Casino) Pensacola, Fla., no
 Schneiders' Virginia Clubmen (Bupper Club) Lynchburg, Va., no
 Schnorr, Helen (Tie Toe Club) Indpls., no
 Schreiber, Danny (Manning's) Miami, no
 Schreiber, Carl (Fernberg) Chicago, b
 Schuster, Mitchell (Gloria Palast) NYC, r
 Sears, Walt (Palm Garden) Columbus, O., no
 Se Leonard (Club Oasis) Detroit, no
 Sellart, Pete (Hollywood Club) Alexandria, La., no
 Selsler, Irving (Teddy's) Miami Beach, no
 Shaw, Artie (Pennsylvania) NYC, h
 Shelley, Lee (Arcadia) NYC, h
 Sherr, Jack (Capitol City) Atlanta, Ga., no
 Short, Willie (Cedar Inn) Wilmington, Del., no
 Short, Frank (Detroit, Mich.)
 Siegel, Ivy (Rex's) White Lake, NY, ce
 Silvers, Johnny (WIOD) Miami
 Simmons, Arlie (Southern Gardens) K.C., Mo., no
 Slade, Ralph (WMT) Cedar Rapids, Ia.
 Slattery, Jack & Jill (Netherland-Plaza) Cincinnati, h
 Smith, Buster (Fry Spring Studio) Charleston, S.C., h
 Smith, Stuf (OF Beat Club) Chicago, no
 Snider, Billy (Gibson) Cincinnati, h
 Snyder, Frank (Green Mill) Chicago, no
 Sosnick, Harry (CBS) Hollywood
 South, Eddie (Blats Pal Gardens) Milwaukee, no

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O'Hara, Ray (Deshler) Columbus, O., h
 Olsen, George (Biltmore) NYC, h
 Olson, Phil (Mayfair) Detroit, no
 Olson, Herm (Country Club) Coral Gables, Fla.
 Omar, Tom (Penguin Rm.—Continental) K.C., Mo., h
 Orlando, Don (Colony Club) Chicago, no
 Owen, Gene (Mayfair) Lansing, Mich., no
 Owen, Tom (Station WMT) Cedar Rapids, Ia.
 Pablo, Don (Palm Beach) Detroit, no
 Page, Paul (Madura's Danceland) Whiting, Ind., h
 Palmquist, Ernie (Coo-Coo Cl.) Ft. Worth, Tex.
 Panabito (Versailles) NYC, r
 Pancho (Trocadero) Hollywood, no
 Panico, Louis (White City) Chgo., b
 Parker, Johnny (Club Miami) Chicago, no
 Parks, Roy (Drum) Miami, Fla., no
 Pasternak, Percy (CBS Studios) Toronto
 Patton, Stan (Alma) Vancouver, B. C., h
 Peart, Ray (Bill Green's Casino) Phg., Pa., no
 Pedro, Don (Sherman) Chicago, h
 Percell, Don (86 Club) Dallas, Tex., no
 Perez, Manuel (834 Club) Miami Beach
 Perkins, Roy (Four Aces) Cal. City, Ill., no
 Peters, Bobby (Gibson) Cinti., h
 Peterson, Dee (John Marshall) Richmond, Va., no
 Pett, Emil (Savoy Plaza) NYC, h
 Peyton, Jimmy (Plaza) Phg., Pa., r
 Phillips, Bob (Old Mill) Louisville, no
 Phillips, Buddy (Bank NYC) Toronto
 Charleston, W. Va., h
 Piatas, Dave (Gayety) Cincinnati, t
 Piccolo Pete (Club Petite) Phg., Pa., no
 Pollock, Ben (Hofbrau) San Diego, Cal., no
 Pomeroy, Pinky (Den Zed) Indpls., Ind., no
 Powell, Teddy (Paramount) NYC, t
 Powell, Walter (Knickerbocker Inn) NYC
 Price, Doc (Valerie Inn) St. Joseph, Mich., no
 Prillerman, Lawrence (Canteen Club—American Legion) Columbus, O., no
 Prima, Leon (Roosevelt) N.O., La., h
 Prima, Louis (Hickory House) NYC, no
 Prindle, Mickey (Fox Pavilion) McHenry, Ill., h
 Pryor, Roger (CBS) Hollywood

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 Sparks, Julian (Tie Toe Club) Indpls., Ind., no
 Spitalny, Maurice (KDKA) Phg., Pa.
 Spratt, Jack (Joyland Club) Lexington, Ky., no
 Stambough, Sylvester (Lindy's) Milwaukee, no
 Steed, Hy (WMBE) Detroit
 Stevens, Dale (Arabian Gardens) Columbus, O., no
 Stevens, Leith (CBS) Hollywood
 Stilling, Eddie (Nappo Gardens) Chgo., no
 Stirling, Eddie (Bank NYC) Toledo, O., no
 Stocco, Sal (Jap-O-Land) Benton Harbor, Mich., no
 Stoosa, William (WLW) Cincinnati
 Stricker, Ted (Monte Carlo) NYC, no
 Strickland, Bill (Lotus) Wash., D. C., no
 Strong, Benny (Crystal Terrace—Park Plaza) St. Louis, Mo., h
 Stroud, Eddie (Arcadia Cabaret) Toronto, no
 Stuart, Nick (Plantation) Dallas, no
 Sudy, Joseph (Belmont-Plaza) NYC, h
 Sullivan, Joe (Cafe Society) NYC, no
 Sullivan, Maxine (Famous Door) NYC, no

Maguire, Junior (Cont. Orch. Corp.) Utica, N.Y.
 Materich, Jack (Minnesota) Minneapolis, t
 Mann, Mickey (Luigi's) Syracuse, NY, r
 Manzono, Joe (Belvidere) Auburn, NY, r
 Mapples, Nelson (Pines) Phg., Pa., no
 Marzetti, Chet (Della) Escanaba, Mich., b
 Marsala, Joe (Cafe Society) NYC, no
 Marshall, Bill (GAC) NYC
 Marshall, Jack (Plaza) NYC, h
 Marston, Al (Nixon) Pittsburgh, r
 Martin, Bill (Martin's On The Plaza) K.C., Mo., r
 Martin, Don (Coo Rouge) NYC, r
 Martin, Freddy (St. Francis) S. F. Cal., h
 Martin, Lou (Leon & Eddie's) NYC, no
 Marton, Joe (Rainbow) Denver, Colo., b
 Marvin, Mickey (Civic Center) Miami, h
 Marvin, Tommy (Graystone) Detroit, h
 Masters, Frankie (Essex House) NYC, h
 Matthews, Frankie (Manhattan Grill) Sarasota, Fla., r
 Maul, Herbie (Westwood Cl.) Little Rock, Ark., no

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Quartel, Frankie (Colosimos) Chicago, no
 Quintana, Don (El Chico) Miami Beach, Fla., no
 Raeburn, Boyd (Rainbow) Denver, Colo., b
 Raginsky, Mischa (Aston) NYC, h
 Ramon, Don (Nite Spot) Dallas, no
 Ramona (Leon & Eddie's) NYC, no
 Randall, Gordie (Station WGY) Schenectady, NY
 Rapp, Barney (Sign of the Drum) Cincy.
 Ray, Paul (Dublin) Columbus, O., no
 Raymond Nickl (Coo Rouge) NYC, no
 Read, Kemp (Stone Bridge Inn) Tiverton, R. I., no
 Red's Swingtette (Dutch Village) Toledo, Va., no
 Relehan, Joe (Peabody) Memphis, Tenn., h
 Repine, Bert (WRVA) Richmond, Va.
 Retter, Boyd (Lakr Club) Veroport, Ia., no
 Rhodes, Dusty (Union) E. Lansing, Mich., h
 Rhoades, Tommy (Joyce's Log Cabin) Mechanicsville, NY, no
 Rice-Painter Orch. (Three Bachelors) K.C., Mo., no
 Richards, Barney (Limehouse Cafe) Chgo., no
 Richmond, Bob (Cont. Orch. Corp.) Utica
 Rines, Joe (Book-Cadillac) Detroit, h
 Roberts, Don (Metropolitan) Miami, Fla.
 Roberts, Bob (CME Bell's Admiral Bar) Chgo., no
 Roberts, Red (Eagles) Milwaukee, Wis., h
 Robertson, Harry (Clem's Hot Spot) Louisville, no
 Robie, Chet (Ye Olde Cellar) Chgo., no
 Rogers, Buddy (Ansey) Atlanta, Ga., h
 Rogers, Eddy (Belvidere) Baltimore, h
 Rollickers, Jack Kurtse's (MCA) Chicago
 Romanelli, Luigi (King Edward) Toronto, h
 Ross, Ray Ira, Strollers (Andrews) Mpls., h
 Rosen, Tommy (Wisteria Gardens) Atlanta, Ga., no
 Ross, Marty (Avalon-Ebber Lane) Niles, Mich., h
 Roth, Eddie (Alabama) Chicago, no

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 Three Ambassadors (Embassy Club) Denver, no
 Three Scamps (Syracuse) Syracuse, NY, h
 Three Smart Notes (Kenmore) Albany, NY, no
 Three Sons (DeWitt Clinton) Albany, NY, h
 Thurston, Jack (American Legion Patio) Miami, h
 Tinley, Bob (Frank's Casino) Chgo., no
 Tobias, Jason (Toto's) Holyoke, Mass., r
 Todd, Oliver (Nu 40 Inn) K.C., Mo., no
 Todro, Louis (Park) Williamsport, Pa., h
 Trace, Al (Ivanhoe) Chicago, no

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 Messner, Johnny (McAlpin) NYC, h
 Middleman, Herman (Showboat) Phg., Pa., no
 Miller, Bob (Neil House) Columbus, O., h
 Miller, Glenn (State) Hartford, Conn., t, 11/3
 Miller, Ralph (Merrill HMs) Waukesha, Wis., ce
 Miller, Walter (Cavalier) Virginia Beach, Va., h
 Mills, Dick (Nat. Supper Club) Amarillo, Tex., no
 Mills, Jack (On tour—West)
 Mitchell, Frank (Ace of Hearts) Chambersburg, Pa., no
 Moffet, Deke (Shubert) Cincinnati, t
 Mooney, Ala (Henry Grady) Atlanta, Ga., h
 Moore, Fritz (Minnie's Club) Muncie, Mich., no

These People Figured in News of the Music World Last Week



They Swing Too, do these four King sisters, when they're not splashing about in somebody's pool. The somebody in this instance was Tommy Dorsey, who entertained the gals recently at his Bernardsville, N. J. estate. The gals, who were heard on the Artie Shaw smoke commercial, are, left to right, Alyce, Yvonne, Donna and Louise.



—Geymour Rudolph shot

The Fingers Point to Jimmy Dorsey there, second from the right, who stopped in to heckle Muggsy Spanier (right) while Mugs and the band were at the Off-Beat Club in Chicago recently. Georg Brunis (left) on trombone with Muggsy, shows the pearls at the left while Al Coltitz peeks over his shoulder. Jimmy O'Keefe is standing behind Dorsey.



Punchy are John Lyle Sullivan (Spud) Murphy (left) and Pete Brendel, saxist with "Spud's" band, which was just recently signed by Moe Gale. "Spud" has been a gun in the arranging business ever since jazz got out of its knee pants, and his band is benefiting plenty from the guy's talents. Gale, well known for his management of Negro bands exclusively, marks a departure in his long-established custom by signing Murphy as his first ofay attraction. The band currently is playing Blue Gardens Inn, Armonk, N. Y.



Queen of the Ice at the annual Mardi Gras celebration at Coney Island, the little two-year-old at the left is being presented the silver cup by bandleader Sammy Kaye, who took time out from his engagement at the Flatbush theater, Brooklyn, to run over and meet the little lady. The admiration is reported to have been mutual.



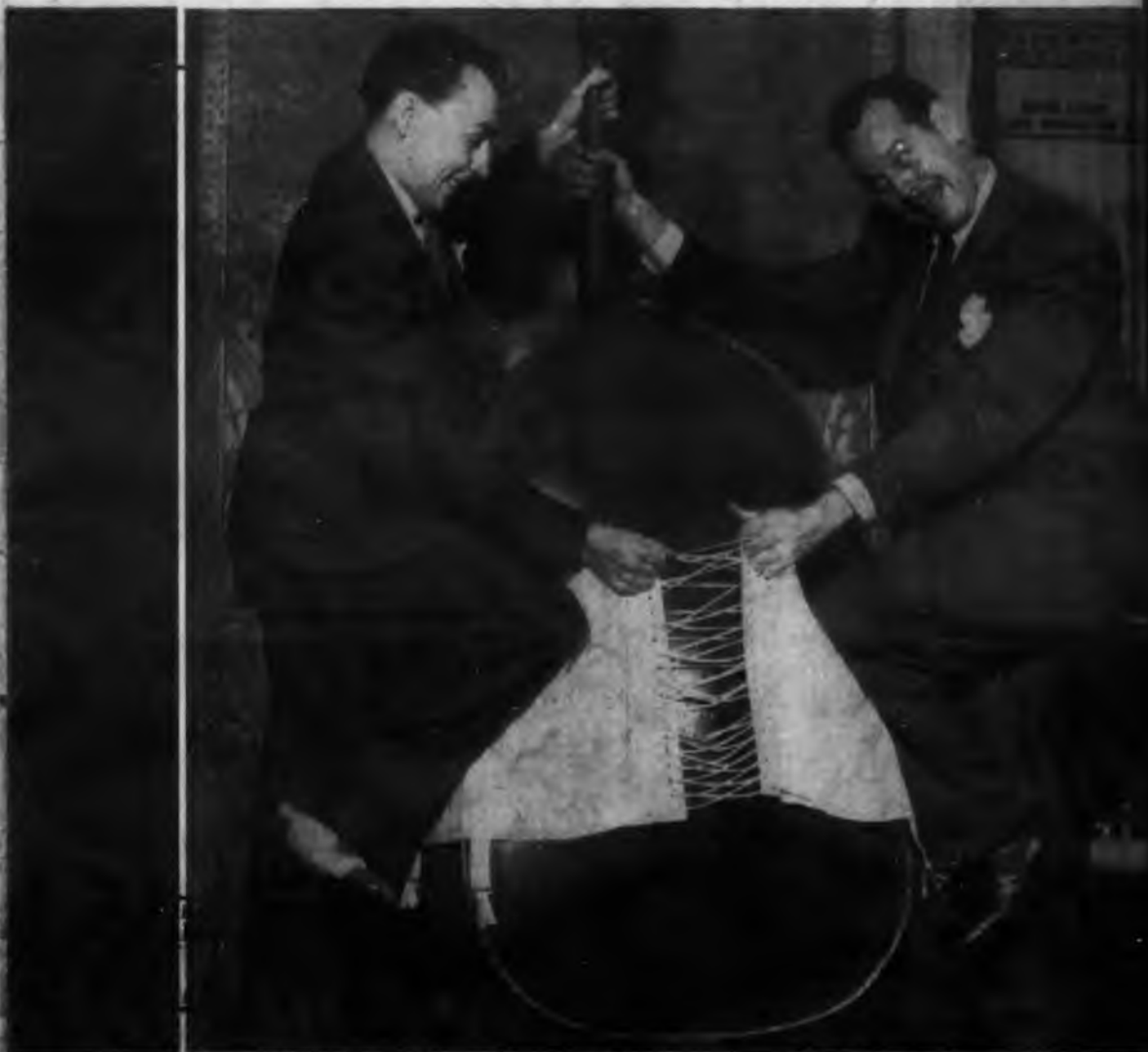
And She Sings. Her name is Adrienne, she hails from Rockford, Ill., is 19 years old, and Joe Sanders, after auditioning dozens of gals, had a hard time convincing this one that she should sing with his band. She's also a pianist of no mean ability. Adrienne will be with Sanders when his band opens Chicago's Blackhawk, November 24.

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