

Goodman Leads Shaw In Comeback!

First Ballots Indicate BG May Triumph

Chicago—Battling to regain his "King of Swing" crown lost to Artie Shaw a year ago, Benny Goodman's band stepped out in front with 129 votes to lead the pack in the swing division of *Down Beat's* 1939 poll. Shaw was running second at press time with 82, with Bob Crosby third with 77.

Other swing leaders:

Glenn Miller	61
Count Basie	58
Duke Ellington	46
Harry James	46
Charlie Barnet	37
Tom Dorsey	36
Gene Krupa	33
Jim Dorsey	30

Even a more exciting race was being made in the sweet division, with Tommy Dorsey leading Casa Loma who won in 1938, 116 to 113. Glenn Miller, showing strength in both swing and sweet divisions, is in the show position with 75 votes. The standings in the "sweet band" division:

Hal Kemp	66
Ray Krayer	52
Gay Lombardo	51
Morace Held	48
Dick Jurgen	46
Orrin Tucker	44
Ozzie Nelson	40

Musicians who have not voted yet in the poll—originated by *DOWN BEAT*—should clip the ballot on page 8 and mail it to "Contest Editor" of *DOWN BEAT* at once.



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Musicians Who Shoot Off Their Mouths!!

There's been more damned nonsense lately about Artie Shaw ruining the music business.

Artie Shaw can't ruin anyone but Artie Shaw. And it's Shaw's pocketbook that's in danger—not Shaw, the musician, or Shaw, the man. As for Shaw giving the music business a black eye, because he has had guts enough to act as he felt, and to say what he thought—that's as ridiculous as saying a Notre Dame quarterback, after playing a beautiful game, gave football a black eye because he refused to be nice to a horde of moronic autograph hunters!

Shaw said "I like music—but I don't like the damned music business. 'The music business stinks—and you can quote me!'"

The Music Business Stinks!
 What's wrong with that?
 It does stink!
 It's full of injustices. And Chiseling—
 (Modulate to Page 10)

Nothing Corny About Her



Chicago—Esther Wood, queen of the Indiana state corn festival, visited the Blackhawk here and told Johnny Davis, the leader, she had a present for him. Johnny expected an ear of corn, and got a kiss instead. Said Johnny: "There's nothing corny about the way them Hoosier gals pitch the woo."

C. Hawkins In Lead Over Bud Freeman

(See Ballet On Page 8)

Chicago—In the most startling rise of the 1939 contest, Coleman Hawkins jumped into the lead in the tenor sax & vision of *Down Beat's* musicians' poll, garnering 86 votes to lead Eddie Miller, with 80, and Bud Freeman and Chu Berry, each with 77. Hawkins finished sixth in 1938.

Benny Goodman amassed a tremendous lead on clarinet-alto sax, and is running 6 to 1 ahead of Artie Shaw. Gene Krupa is leading Ray Bauduc on drums, by a wide margin. Alto sax leader at press time was Jimmy Dorsey, with 88 votes, trailed by Benny Carter, with 55, and Johnny Hodges, with 41.

Harry James got off to a fast start in the trumpet section, amassing 165 votes to lead Louis Armstrong, Bunny Berigan, Ziggy Elmah and Muggsy Spanier, who are on his heels. And Tommy Dorsey, fighting off Jack Teagarden, retained his leadership in the trombone division.

Bob Zurke, with 71, tops the pianists. Teddy Wilson, Jess Stacy and Count Basie are runners-up. Carmen Mastren and Charlie Christian are heading the guitar lists; Bob Haggart is walking away on bass. Balloting in the other divisions also has been brisk. More votes were received the first four days than in any other 4-day period during a contest. Complete tabulations will appear in the Dec. 1 *DOWN BEAT*.

Two Join Hawkins

New York—Kermit Scott, Texas tenor man, and Bill Dillard, trumpet, have joined Coleman Hawkins at Kelly's Stables here. Band now has four brass and four reeds.

And Then the 'Oomph' Collapsed



New York—Ann Sheridan put plenty of oomph in this pose with Paul Whiteman at the Hotel New Yorker, where PW's band is playing its first hotel date in five years. And a few days later, running out of oomph because of sinus trouble and overwork on her personal appearance tour, she collapsed and was rushed back to Hollywood. Whiteman says his health's not suffering. In fact he'd go through it all over again!

Number One Cat?

New York—The guy doesn't make any claims himself, but a lot of the N. Y. musicians are ready to acclaim Bill Robson, son of a Mamaroneck millionaire, as "America's No. 1 jazz patron."

Robson lately has been sponsoring informal jam sessions at the Green Haven on the Beaton Post road with stars like Joe Marsala, Coleman Hawkins, Billie Holiday, Willie Smith, George Brunis and Lips Page appearing in person. With a 50-cent admish price, Robson digs into his own pockets to pay the nut.

One of Tesch's Last Pictures



Chicago—Never before published, this picture of the late Frank M. Teschemacher shows him—at the peak of his brilliant career—with two old buddies of the now-famous Chicago school of jazz. Seated in front of Tesch are George Wetting, right, and Jess Stacy, left. Shortly after this was taken Wetting and Stacy acted as palbearers for their pal. Dave Dexter's story of Tesch's life begins on page 12 of this issue.

Girl Singer Cools Sex Fiend's Lust

BY GENE RICKEY

Seattle—Dolly Secombe, petite songstress with the Commodores' band here, repelled a sexy intruder at her home the other night. While she slept, a gruff gent slugged her several times, awaking her and putting her into action.

Dolly finally got her eyes open and punched the fiend in the solar plexus. He beat a hasty retreat. The payoff to the story is that it marked the second time this year Dolly has been attacked.

Pee-Wee Hunt is Plenty Tough, But Omaha Coppers 'Cure' Him

BY IRVIN ZWEIBACK

Omaha—Walter (Pee-Wee) Hunt is in no hurry to return to this town, although fellow members of the Casa Loma band fondly say they'll never forget Omaha—and its police force.

Hunt was drinking beer the other night between stage shows in a local bistro when a big guy walked up to him saying he was a football player and "plenty rough and tough." Pee-Wee grinned at the jerk, offered him a drink, and got punched in the midriff. So big Pee-Wee's geniality gone, punched the bloke in the paws and shoved him under a table. The Casa Loma gang howled at this, and returned to the theater. One of the boys (we won't tell) told the theater manager, who framed a gag. He had two detectives walk up to Hunt, show their badges, and declare they were "tired of having guys like you come in town and act smart." Then they dragged Pee-Wee to a police station and plopped him in a cell.

Hunt didn't give up. He rolled out some bills and asked one of the dicks to forget the whole thing. "Damn you," roared the bull, "I'll have you jailed for bribery as well as assault." So Hunt sat in a cell, almost crying, until the dicks returned and said he wouldn't have to go to court if he went to his hotel, packed, and left town within an hour. Hunt raced like the devil, got his trombone at the theater, and returned to his hotel room,



Hunt

Connie's Pins Better; She Walks Again

Los Angeles—Connie Boswell is able to walk again.

Stricken with infantile paralysis in New Orleans when she was 3 years old, only to recover and injure her legs again in a fall in Topeka, Kas., in 1930, Miss Boswell for the last nine years has had to do her singing from a wheel chair. Recently she had been attempting to walk alone, without letting anyone but her closest friends know it. Her success was revealed here the other night.

Connie believes she'll be able to walk all the time after more practice. Down through the years she has been toasted for her optimism and refusal to quit work despite her handicap. Her little jewel-studded wheel chairs have carried her to fame on theater, radio and recording stages throughout the United States.

'Old Satchmo' Isn't Leading Redman Band

New York—Just to avoid confusion, and to clean up once and for all reports that Louis Armstrong took a new band into Herman Stark's Cotton Club last month, here is the latest lineup of the Armstrong band:

Sheila Humphill, Henry (Red) Allen, Bernard Pines, trumpets; Wilber DeParis, George Washington, Jay Higginbotham, trombones; Joseph Garland, Charlie Holman, Rupert Cole, Bingie Madlock, saxes; Sidney Catlett, drums; Leo Blair, guitar; George (Pee) Foster, bass; Louis Russell, piano, and Armstrong, trumpet and front.

Reports that Louie was fronting Don Redman's band arose when Redman's gang was booked into the Broadway spot by Joe Glaser as a "filler-inner" between the Calloway and Armstrong shows. Interesting sidelight on the setup is that five years ago, when Armstrong took over the Russell band, it contained 15 men. Eleven of those men are no longer with the outfit.

'Canadian Bands Are Still in Diapers'

11,000,000 Potential 'Cats' Still Sneer at 1939 Jazz Music

BY DON McKIM

Canada's dance music industry is still in diapers. Ten years ago there wasn't an orchestra with a nationwide following. Today there is one. That's progress for you.

"Entirely Unorganized"

Jazz in Canada is missing on nearly all cylinders because it is an entirely unorganized business. The United States has its powerful

orchestra management concerns, its organized exploitation mediums and its highly developed showmanship in music. Canada has none of these.

American musicians have succeeded in almost fully developing public acceptance of jazz as an art form. In Canada there is a huge, stubborn anti-jazz bloc that even makes itself felt in the executive actions of union locals. Thousands who do not actually restrict their taste in music to the classics still sneer at modern dancing in all its forms. In the west, oldtime jigs out-draw the modern dances in most localities.

Exploitation Not Impossible

Even young Canucks turn thumbs down on honest-to-goodness jazz. Mart Kenney—the country's one and only authentic name leader—built his unit into a box office power with a commercial sweet style. And for years to come any others who achieve national popularity will have to do it the same way.

There are only some 11,000,000 persons in the Dominion of Canada—a country larger than the United States. That certainly makes orchestra exploitation a tough proposition. But it does not make it impossible. Kenney has used three extensive road tours to prove that once a Canadian crew has made a name for itself the crowds will pack any hall anywhere to see and hear it.

Why haven't other bands done the same? Well, there are many reasons—all rooted in a haphazard set-up which defies accurate description. Certainly there has been a lack of foresight on the part of Canadian maestri. Most of them have concentrated solely on local exploitation and disregarded the obvious which lie in national campaigning.

(Modulate to Page 15)



Completing his 1000th arrangement when he turned out his latest composition *Piracy On the High C's*, soon to be published by Robbins, Will Hudson checked up the other day and found he had made more than 500 commercial orchestrations since 1931. He has just completed 40 new arrangements, to be used as the foundation of his library for his new band, to be organized this winter. In his "spare" time Hudson writes an arranging column for DOWN BEAT.

Harl Smith's 'Band That Smells' Adopts a Style to End Styles

Detroit—Comes now the band with a style to end all styles—Harl Smith's little combo at the Detroit Athletic Club. Smith, tired of "rippling rhythm," "champagne music," "tic-toc rhythm" and other tags, last week came through with one for his band. He calls it Harl Smith's "Band That Smells."

"I intend carrying a chemist with the band," said Smith, "and placing 15 fit guns across the front of the bandstand. Each gun will be loaded with a different odor—or scent—and if we play *Roses of Picardy* we'll pump the fit gun with that rose fragrance. Then we'll play *Sleep* and give out with a blast of chloroform. My chemist

right now is working on a secret formula to use when we play *Livery Stable Blues*."

Smith says he thinks his idea will "prove a panic" in smart hotels and cafes, but he isn't sure if the radio audience will dig the idea.

Tough and Russin Join Teagarden; Spivak Goes Out

New York—Dave Tough is back working, although advised by physicians a few weeks ago to "take it easy so your ticker won't stop suddenly."

Almost before DOWN BEAT's front page story was out on the stands, telling about Dave's critical illness, Tough was sitting in with the Jack Teagarden band. His physical condition still remains dangerous, but he is not taking advice of medics and friends who argue he should rest. At press time last week he was slated to rejoin Teagarden, succeeding Cubby Teagarden on drums, who will act as manager of the band. Teagarden's crew remains with the Jack Haley stage unit until early December and will probably go into Frisco's Palace in January.

Charlie Spivak, lead trumpeter, left the band and was replaced by Frank Eyerson. Jack and Frank played together with Mal Hallett a few years back. Jackie Russin has succeeded Johnny Anderson on piano.

The Power of the Press—Example 1



—Courtesy Irvin Zweiback

Omaha—Glen Gray, Pee-Wee Hunt, Grady Watts, Frankie Zullo and Vic Hyde prove here that they went for the new twice-monthly DOWN BEAT. Not even pretty Laverne Pickert, at left, could interest them in what they are usually interested in. But what's that? Zullo, Cass Loma's whacky trumpeter, is tempted . . . torn between two burning desires . . . Will the power of the press triumph over the . . . ah, er, ah . . . shall we say—fish? How about it Frankie, did it?



—Photo by Leo Shumsky

Not Listed in the "Who's Who in Music" featuring Jimmy Dorsey's band, this trio none the less plays an important part in keeping Sir James' crew on top. Left to right—Nita Moore, secretary; Bill Burton, personal representative who plays corny fiddle on the side, and Eddie Perri, major dome of the band who takes care of the instruments. That's not a racing form—it's a road map.

Eddie Condon Won't Act In Broadway Stage Play

New York—Eddie Condon, famed Chicago guitarist who was



Condon

been agreed that all he has to do is "behave naturally and talk just like he might with musicians down at Nick's," where he is working with Bud Freeman's band.

"Music Still Most Important"

"I've never had a day's acting experience in my life, not even at school," said Condon, "and all I can do is be myself. I've been

squawking already about some of the lines they've given me to say—I just don't feel musicians would talk that way and we're probably going to change them."

"Would you let this acting job interfere with your music?" he was asked.

"Not on your life! I told them I'll stay in the show as long as I still have time to do the work I've been doing for the last 18 years. Music's still the most important thing to me."

Holiday Also Mentioned

Billie Holiday, also in the line for a possible role in the Baker adaptation, said the producer would give her a part if she could take off 15 pounds of weight during the period before rehearsals. But Billie expressed herself dubious, declaring she's satisfied with her own size at present.

T. Dorsey Gets Buddy Rich In Big Switch

Chicago—A wholesale exchange of drummers took place in the big name brackets last week, with seven topnotch bands figuring in the trade of percussion aces.

Buddy Rich, Artie Shaw's star tubster, left Shaw to join Tommy Dorsey at the Palmer House in Chicago. Rich's place with Shaw was taken by Ralph Hawkins of Harry James' band. Hawkins accepted the Shaw spot on a year's contract.

Moving into Hawkins' groove with James' band was little Mickey Scrima, Pittsburgher and solid quarter of the Ina Ray Hutton battery. When Rich joined Tommy Dorsey, hide-man Cliff Leeman accepted a long distance telephone offer to teach percussion in New York City.

Harry Jaeger, two-beat ace with Red Nichols, hooked up with the Bob Chester band when it opened the Nicollet in Minneapolis the other day.

Merritt Calkins Dies

Kalamazoo, Mich.—Merritt Ellsworth Calkins, 31-year-old trumpeter, died Oct. 26 after a week's illness. He was a member of the AFM 11 years and recently had been granted a license to book bands.

Joe Sullivan Will Have a Mixed Band

New York—Joe Sullivan, leading his newly formed band at Cafe Society in Greenwich Village, has announced his intention of changing the setup to include colored musicians.

His idea has the approval of the manager of the Cafe, Barney Josephson, who has always emphasized colored talent in the artists and bands presented there and has avoided any Jim-Crow principles in allowing Negroes to visit the Cafe as guests.

Looking For Talent

Sullivan has been conferring with John Hammond on the details of his plan, and has spent his off-nights in Harlem looking for little-known Negro talent suitable for his combination.

"I'll probably start the mixing in the percussion department," he stated, "then I might take on a clarinetist and probably a bass player. As far as I'm concerned, I wouldn't care if the band was all-colored as long as I felt the boys were playing in the right style. I've always liked working with colored boys and although I know there'll be plenty of adverse comment along Broadway, I know I'm doing the right thing, and the Cafe is the right place to do it."

Things Not the Same

Commenting on his departure from the Bob Crosby bunch and the confused rumors that accompanied the switch, Joe admitted that although it was mainly his health that caused him to leave, he was happier with the Dixielanders during his brief 1936 membership, before his illness, than on his recent return, when he found the style of the band and the general musical policy somewhat changed. "I hope Jess will manage to fit himself into the band properly," added Joe. "they're a swell gang of fellows, but most of them have been together for so long, and they have such strong New Orleans connections, it's difficult to feel you're really one of them."

She Steps Into a Tough Spot!



ANITA BOYER

Chicago—This petite and talented little gal, who once studied voice at Northwestern University, has Chicago band followers hopping. She is Anita Boyer, chosen by Tommy Dorsey to replace Edythe Wright in the Dorsey band as vocalist. Edythe from 1935 until a few weeks ago was the only girl singer Tommy featured, making Anita's job more than tough. That she has succeeded is vouched for by Tommy himself—who declares Anita is set as long as she wants the job.

Pottle Succeeds Miller With T

New York—Benny Pottle has replaced Artie Miller on bass with Jack Teagarden's band. Jack and his crew were selected to play the World's fair its closing week, and officials report he did "immense" business.

Freeman's Ork Set

Milford, Conn.—Bob Freeman's band, on the swiny side, is at the Seven Gables and will stay there until Ray Canavaro comes in, in a month.

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with Tommy Dorsey



Gene Krupa
with Gene Krupa



Ray McKinley
with Will Bradley



Lionel Hampton
with Benny Goodman



Cliff Leeman
formerly Shaw & T. Dorsey



Ralph Hawkins
with Anita Shaw



Davie Tough
with Jack Teagarden



Maurice Purtill
with Glenn Miller



Buddy Schuts
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 Benann



Dave Gray
with Clyde McGray



Phil Rale
with Emil Coleman



Jesse Price
with Harlan Leonard



Howard Bruno
with Ozie Nelson



Billy Kroner
with Baby Newman



Billy Hanson
with Dusty Rhodes



Kenny Unwin
with Isham Jones

'Beantown Needs A Jimmy Petrillo,' Shouts Frazier

BY GEORGE FRAZIER

Boston—Working conditions around town remain as deplorable as ever, and under-scale is still the rule rather than the exception here in Boston. It is an open secret that musicians in several name spots are making as little as \$35 a man per week and that the smaller joints are paying more execrably than ever before. If it isn't the night-club owner who chisels, it is the band-leader. There was a flagrant example of this during the past summer when a local leader brought a band into the cushiest place in town. He was paid scale, but decided to hire second-rate men and pay them something around \$35 a man and pocket the sizeable difference himself. It goes without saying that the band stank so palpably that the owner has vowed never to hire another Local 9 group.

Need a Petrillo!

The disheartening thing about a dispatch such as this is that one cannot use names. No musician, after all, is willing to sign his death warrant by confessing that he worked under-scale. It is an enormously difficult thing to clean up the mess and I concede that the Union officials should not be blamed too severely. I do feel, though, that what Local 9 needs more than anything else is a czar of the Petrillo order. From this distance, Jimmy Petrillo, for all his faults, strikes me as the sort of official who refuses to take crap from anyone. George Gibbs, the president of Local 9, is an affable, inconspicuous man who is elected year after year solely by reason of those virtues. The idea of live and let live is pleasant and inoffensive, but it rarely accomplishes anything substantial. Petrillo is probably the one man around who could conceivably whip the Boston local into an aggressive body. As it stands, it is so wishy-washy as to have become a standing joke around town. That explains why Boston musicians have yet to put a really good band into any local club. The first-class men—take Toots Mondello, Andy Feretti, Fred Whiting—realize the futility of it all and go to New York or the Coast.

Southland Goes for Swing

Business hasn't been too dreadful, although it could be better. Jack Marshard (and I have yet to hear him accused of paying under-scale, although there is a decided resentment against his monopolistic practices) has most of the spots tied up. Ruby Newman continues to get a good percentage of the private business, but he seems either unwilling or unable to insert himself into the night-club field. Woody Herman is in at the Flamingo Room. The Southland, after a disastrously strophied draw with Russ Morgan, cancelled all sweet band bookings and has decided to keep to swing. Berigan is there at the moment and Krupa, Barnet, James, and other similar bands follow. An infinitely improved Crosby band came to town Friday night (27) for the Harvard-Dartmouth dance at the Somerset. It is worth noting that the dark-horse in the private party business last winter was Ken Reeves, non-union. What he will do this season is problematical at this writing, but his income for 1938 should be enough in itself to set Union officials to wondering. Guy Lombardo did better at the Ritz Roof than any other band at that spot during the summer. Goodman and Shaw were distinct disappointments from the money angle and Ellington drew surprisingly well. Bob Hardy, a local leader, wangled

a week at the Roof, but his band was pathetically inadequate and accomplished nothing more than giving Boston music a black-eye.

Everyone's Frustrated

This is still the biggest small town in the country and it is still a matter of knocking twice and asking for Joe if you hope to get a drink after one A. M. There is neither jazz nor excitement to be had in the wee hours and the haggard look on people's faces is not from lack of sleep. It's from frustration.



Celebrating his tenth season at the Walnut room of the Blumark Hotel in Chicago, Art Kassel (left) and Bernie Cummins trade nice words about each other while

Linda Darnell, singing 20th Century-Fox cutie, enjoys herself. Kassel and Cummins are vet leaders who always manage to land top spots despite the prevailing hullabaloo regarding "awing" and such.

Surprised? Gordon Tic Toc Boys Are All Football Stars

BY GEORGE MORRIS

New York — To the self-styled "hepcats" who look with disdain on the sweet bands, take notice. Anytime you are feeling tough and want to make disparaging remarks about Gray Gordon's tic-toc gang, keep your distance.

Of the 12 men in Gordon's band, seven played varsity football while in college and four others starred on their junior varsity teams. The twelfth—Carl Carelli, accordionist—was too busy breaking the 100-yard dash record at Wisconsin University to spend any time on the gridiron.

Gordon himself toted the pigskin in 12 major games while attending Chicago U. His band is at the Beverly Hills Country Club, Newport, Ky.

NEW VOICE RECORDING STUNT BOOSTS BUSINESS FOR HOTELS, NIGHT CLUBS

BAND leaders have discovered lately that the offer of souvenir voice recordings packs in the customers at hotels, night clubs and theatres. The idea, tried recently in Chicago, New York and Washington, proved a huge success, works as follows:

The leader invites patrons to come up to the microphone and take a vocal or play an instrument with the orchestra. Their efforts are recorded on a Presto portable recorder set up beside the bandstand. The records are then played back and the amateur who gets the most applause receives a prize. All contestants receive their records as souvenirs.

Successful variations of the idea include giving scripts of two-minute comic or dramatic sketches to patrons to read before the microphone while the orchestra provides background music and sound effects. When talent is hard to find, the master of ceremonies takes the microphone to various tables and records interviews with the guests which are played back a moment later.

Try this idea during your next engagement. You will find that "recording nights" will increase attendance and that the novelty of the entertainment opens good opportunities for local publicity.

Write us for the name of a nearby Presto dealer. He will furnish you with a Presto recorder at reasonable cost and show you how to use it.



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Union Editor In Fiery Reply

BY WM. EVERETT SAMUELS
(Of AFM Local 208, Chicago)

In the Oct. 15 *Down Beat* was published an editorial titled "Should Negro Musicians Play in White Bands?" which presented the views and attitudes of several readers and also men who asked that their names not be used. Mr. Samuels, editor of the Chicago *Down Beat* publication, and nationally prominent for his writings, herewith replies to the *Down Beat* editorial. His reply was made in the Oct. 1 *Music Master*, from which the article below is reprinted.—EDS.

Recently Benny Goodman added Fletcher Henderson and Charlie Christian, two outstanding Negro instrumentalists, to his band. So what happens? The *DOWN BEAT* immediately raises the question SHOULD NEGRO MUSICIANS PLAY IN WHITE BANDS?, and all sorts of opinions are forthcoming from the four corners of the United States.

I am of the opinion that to continually encourage the discussion of this question, will eventually do the Negro musician more harm than good, and that it is unfair to Benny Goodman, who most certainly has the right to hire whomever he pleases. I am wondering if the real intent of this blaring controversy is not intended to attract the attention of the public, with the ultimate result that they will turn thumbs down on any bands that have a mixed personnel.

Those of us that were born Negroes most certainly had no choice as to our color. We are American citizens, and as such are free and independent, and have certain inherent and inalienable rights—among these are life, liberty and the pursuit of happiness. If an oversized gorilla and a grizzly bear were taught to play a trumpet and flute respectively and then placed in a famous name band, I would consider such a feat worthy of unlimited discussion. Then the question could be raised "SHOULD BEASTS PLAY WITH WHITE BANDS?" Then some disgruntled musician could justly say "It's professional suicide. It's not fair for wild beasts to replace white musicians when there is so much unemployment." And still another could bowl, "The Union should forbid it."

Negro musicians are human beings; they are American citizens; they are members of the American Federation of Musicians; Negro musicians, composers and arrangers have made a commendable contribution to American music; and it is generally conceded that the Negro musician has been of tremendous assistance to his white brothers in helping them to create the latest craze "SWING."

"SHOULD THE UNION FORBID MIXED BANDS?" asks *DOWN BEAT*. My answer, and the only sensible answer could be "NO, DEFINITELY NO." The UNION, which is, like several hundred others, a part of the American Federation of Musicians, could not very well make such a ruling, insofar as the Negro is an integral part of their organization. Such a ruling would be discriminatory and UN-AMERICAN.

Personally, I resent some of the statements made in the article. I am a musician, and not many years ago, I had a splendid aggregation of COLORED musicians that made a very good living, playing miscellaneous engagements for the ultra-fashionable. During our hey day, we played exclusive engagements in every hotel from the Stevens to the Edgewater Beach, every club from the Beachview to the fashionable Exmoor Country Club, and practically every ballroom with the exception of the Trionon and the Aragon. We were all perfect gentlemen and acted accordingly. MUSIC WAS OUR BUSINESS and we did not make overtures to white women. In many cases we were given preference over white musicians because of the reputation we had for being gentlemen. Today, my pianist is Professor of Music at the West Virginia State College, two of my saxophonists are teachers in Chicago Public High schools and others are doctors, lawyers and successful business men, all looked upon as loyal and law abiding persons in their respective communities.

Race prejudice really has no place in a democratic country, because it only fana hatred and ill feeling among the ignorant and down-trodden classes. Every race, creed and color can be found in the United States of America. There

is room enough for all of us, the Negro, Jew, German, Russian, Bohemian, Englishman, Frenchman, Italian, etc.

Music is art and as such it should know no race, creed or color. If a person is an outstanding and accomplished musician, and is considered an asset, then give him a chance to make good, and quit raising so much controversy. SIMPLY BECAUSE HE IS A NEGRO. LET'S PULL TOGETHER LIKE REAL AMERICANS, and be thankful that we are living in peaceful America.

Byrne Band's Records Due

New York—First records of Bobby Byrne's new band, *Speaking of Heaven* and *Make With the Kisses* will be released by Decca Nov. 16.

Byrne has made three changes in personnel already, Gerald Yelverton, former Glenn Millerite, replacing Eddie Mehas on clarinet and alto; Bunny Barдох taking the tenor chair originally assigned to John Smith, and Bill Davies at piano instead of Ernie Hughes. Davies also arranges, and out of the many arrangers he tried, Byrne has selected Gabe Julian to be permanent. Jimmy DePalma is the singer.

General Amusement is booking the crew.

Former BG Stars In Powell Band

New York—Teddy Powell's band is getting to look more and more like a collection of fugitives from a Goodman chain gang.

Trumpeter Zeke Zarchy, a former Goodmanite, who recently left Bob Crosby, gives Teddy an all-BG brass section, his team mates being Irving Goodman and Jerry Neary. And also new in the band is Milt Raskin, former Krupa pianist.

Ferron Opens Studios

Bridgeport—Charlie Ferron, popular leader and fiddler, has opened studios here with his wife. They recently returned from Australia.

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Plenty of Work For N. Y. Boys

New York—Jumping into the forefront of New York's swing picture, the Golden Gate Ballroom in Harlem has created the most intense musical activity known in Harlem for many years.

Opening night at Jay Faggen's luxurious dance hall at 142nd and Lenox, (two blocks uptown from the Savoy, which he operated himself in its early days) brought a capacity crowd of 6,500, of whom 6,000 or more were colored. Teddy Wilson and Andy Kirk, the two resident bands, were supplemented by Buddy Wagner with his all-electric musical dynamos plus Louis Armstrong with his band and the whole Cotton Club show, Louis Prima sitting in with Wilson's band as gueststar, and other surprises.

"Savoy Won't Close"

Speculation has been running wild in Harlem as to whether the Golden Gate, with its spacious lofty-roofed elegance and good ventilation, would knock the bottom out of the business at the Savoy. Rumors have even been circulating that the world-renowned "home of happy feet" would close down in the New Year to make way for a Grayhound Bus terminal. Charles Buchanan, manager of the Savoy, denies this, saying "we are in the midst of a long-range program of entertainment planned several months ahead. How could we do that if we intended to close down?"

Best angle of the situation is that the rival ballrooms are engaged in a sensational fight to present the best musical talent, with the result that musicians, both colored and white, are finding employment in this district in increasing numbers.

Plenty of Work!

Illustrating this trend was a memorable evening (October 29) when nine well known bands were booked for the two ballrooms, resulting in the use of nearly 120 musicians, 73 of them at the Golden Gate. Within these two blocks throughout the day and night music was made by the orks of Les Brown, Don Redman, Andy Kirk, Teddy Wilson, Lips Page (Golden Gate), and Benny Carter, Joe Venuti, Christopher Columbus, Savoy Sultans (Savoy).

Teddy Out Front

Wilson's band, its brass section now increased to five, has caused plenty of favorable comment. Teddy now stands waving the baton most of the time, sitting at the piano only for solo passages. The section piano work, and even some of the solos, are now taken by Buster Harding, arranger and writer of Wilson's best known record hits.



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Fire More Interesting Than Love!



Charlie Barnett surveys what's left of his alto and tenor saxes, destroyed by fire last month at the Palomar in Los Angeles. Altho he and his mgr. Charlie Weintraub were standing only 20 feet in front of the bandstand they weren't able to save a thing. Barnett who would rather talk about the fire than love, got a kick out of paying a \$50 reward for the recovery of his mouthpiece.

Lamour Romance Bunk, Charlie Barnett Reveals

BY BOB LOCKE

Kansas City—"All this romance stuff about me and Dotty Lamour is bunk," said Charlie Barnett here last month. Seated at a table at John Tumino's New Century Room watching Harlan Leonard's Rockets, Charlie said he and Miss Lamour had seen each other only "about three times" all the time he was in California.

"Just a minute, and I'll show you the girl I'm ever going to marry," said Charlie. And he pulled out his billfold. In it was a photo of a blonde girl, home town type and plenty good looking. "There she is," said Charlie. "I've known her for years. But I'm not going to reveal her name until she becomes Mrs. Barnett."

Charlie found talking about the Palomar fire far more interesting than his romantic life.

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Chicago

Roc

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BY

(Gite)

Filling number 1 months' p was the Bobby By Glen Islan the first Dorsey's Tommy and Jimm Bobby, w had hear months p in a toug

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Roc Hillman Pays Tribute To Bob Byrne

BY ROC HILLMAN
(Guitarist With Jimmy Dorsey)

Filling the shoes of the nation's number 1 trombonist, with only two months' pro experience behind him, was the task confronting young Bobby Byrne when, in 1935 at the Glen Inland Casino, he sat down in the first trombone chair of Jimmy Dorsey's band.

Tommy had just left the band, and Jimmy had sent to Detroit for Bobby, whom Jimmy and Tommy had heard at Cass Tech a few months previously. The kid was in a tough spot.

But during the next four years Bobby rose from an unknown to one of the leading trombonists in modern music.

Ever since he was 3 Bobby has been musical. His father had him studying fundamentals and classics when he was just a baby. Bobby started on piano, and then took up flute, piccolo, drums, harp, trombone and cello in that order. When he was 7 he decided the aliphorn was his favorite, so he stuck with it. In high school he was very active in bands and orks, although he still hadn't played a note of pop music. One day, while the Dorsey brothers' band was playing Detroit, Jimmy and Tommy appeared at a school assembly. They watched Bobby play several trombone and harp solos, and were plenty impressed. The kid was only 16.

Never Lost His Head

Then when Tommy pulled out a few months later, Jimmy gave Bobby the call. To say he made good is putting it mildly. Bobby not only took Tommy's chair and handled it superbly but he proved to be the kind of a guy all the boys in the band liked immensely. You'd think a kid of 16 would be pretty stuck up and maybe hard to work with, getting shoved into the lime-light that way, but not Bobby. He was—and still is—aces.

Bobby's biggest boot was in Hollywood, when Jimmy's band was on the Kraft show with Bing Crosby. Leopold Stokowski heard Bobby play and offered him a job playing aliphorn in the Philadelphia Symphony. Bobby declined, but told the conductor "one of these days, a little later, I may take you up on it."

Roc Wishes Him the Best

Well, Byrne has a band of his own now. And another Byrne is playing in it—sax. It's his brother. At 21, Bobby is one of the youngest maestros in the field. All the boys in the Dorsey band right now want to wish him the best and remind him that we are behind and for him. He's a great guy, a wonderful musician, and we miss his personality in the Jimmy Dorsey band aplenty.

Zurke, Crosby Band in Clash

New York—Nothing like a dog-eat-dog rivalry on Broadway. And last week saw some kind of a new high in that respect when Bob Crosby's band played the Strand theater opposite Bob Zurke's Tomcats at the Paramount.

Zurke for three years was ace pianist with the Crosby band. Last winter he left in a huff, and the feeling between him and his former sidekicks has never been cordial since. At press time both bands were drawing 'em in—many jiter-bugs walking out of one house to the other to dig a load of both!

They'll Battle New Ellington Number

New York—Duke Ellington's *Serenade to Sweden* tune is attracting so much attention it probably will have a title change and commercial wordage. He recently waxed it. His new record on Columbia of *Little Posy* was written in honor of the ailing Freddy Jenkins, former Ellington trumpeter.

War On War

Chicago—Vincent Lopez has started a war on war songs. He thinks music's powers over emotions is well known, and that music is too fertile a ground for war propagandists.

"So long as the United States remains neutral," said Lopez here, "tastes in music must be kept neutral. It's the patriotic duty of each and every band leader to confine musical programs to tunes that are not only neutral, but are severely so. There'll be no suave swinging of military or patriotic tunes by the Lopez band so long as our nation is not a belligerent."



Joe Kane Is Dead

Pittsburgh—Joe Kane, old time piano player, died last month at his Greentree home here. He was 58 and a vet member of AFM Local 60.

Texas Chirpie Jeanne L'Angelle changed her name to Susan Lange and now lends her 21-year-old frame and thrush-like pipes to the Pinsky Tomlin band at the Jung Hotel in New Orleans.

November Birthdays

Frank Jackson, Louis Bacon, Kahn Koss, 1; Harry Hibbit, Phil Patton, Tommy Birch, Trevor Bouch, Harold Treadwell, 2; Joe Sullivan, Stanley Payne, 4; Geraldine Gale, Jack Morrison, 6; Joe Hunkin, Carmen Dollo, Ray Wheeler, Andy Gibson, John Jordan, 7; Don Thigpen, 8; Maggy Spator, 9; Lester McManis, Warren Smith, Elmer Kaniuch, 10; Hoagy Carmichael, Dick Wilson, Sonny White, 11; Ray Bollore, 12; Ted Donnelly, 13; Martha Tilton, Maxine Jackson, 14; Sonny Danham, W. C. Handy, 16; Max Miller, Sidney Novak, 17; Tommy Dorsey, Kurt Bloem, Larry Powell, Keg Johnson, 19; Norman Walden, 20; Coleman Hawkins, Natalie Robin, Alvin (Hoose) Burroughs, 21; Hal McIntyre, Tom Morganelli, 22; Ernie Casares, Tyro Glenn, 23; Teddy Wilson, 24; Will Osborne, Joe Barber, 25; "Jan" Walker, 26; George Wettling, Ted Brisson, Dick Vance, John W. Smith, Jr., 28; Boyd Senter, 29.

'Stuff' Packs 'Wuff' in the Off-Beat Club

Chicago—With an uh-uh! a woofety woof, and Jonah Jones, "Stuff" Smith and his orchestra open the Off-Beat Club here to standing room only business.

"Stuff" and Jonah are both "sending" the best people in town with their rhythm and their showmanship.

"Stuff" Smith and his boys are now working on the world's first "jive" concert; to be presented in the Off-Beat Club, 222 N. State, on Sunday afternoon, December the 10th.

Getting married, or having a baby? Let our "Ragtime Marches On" editor know it for the column. No charge.

'Stuff' Smith on Cover

"Stuff" Smith, now appearing nightly at the Off-Beat Club is being shown where the "umph" music comes from by Jonah Jones, his trumpeter.



FRANKIE MASTERS is pictured above with his all Buescher sax section, Howard Barkell, Carl Bean, Bud Shiffman and Vincent Ferrini, with Frankie. The band just concluded a very successful theatre tour playing to crowded houses everywhere.

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AGNEW, Charlie: "Slow But Sure"
 AMES, George: "Blue Moon"
 ARMSTRONG, Louis: "When It's Sleepy
 Time Down South"
 ARNHEIM, Gus: "Say It With Music"

BARNET, Charlie: "Make Believe Ball-
 room"
 BARRON, Dick: "Blue Shadows"
 BARRON, Bill: "Sometimes I'm Happy"
 BASSIE, Count: "One O'Clock Jump"
 BECKER, Keith: "Montmartre Blues"
 BELASCO, Leon: "When Romance Calls"
 BERIGAN, Bunny: "I Can't Get Started"
 BERNIE, Ben: "It's a Lonesome Old Town"
 and "A Sweet, Pleasant Dream"
 BESTER, Duke: "Teach Me To Smile"
 BLAINE, Jerry: "Streamlined Rhythm"
 BLOCK, Ray: "Music In My Fingers"
 BRANDWINNE, Nat: "If Stars Could
 Talk"
 BRESEE, Lon: "Dancing Along With the
 Blues"
 BRIGGS, Ate: "Carry Me Back to Old
 Virginia"
 BRIDG, Lon: "Love Rides on the Moon"
 BRODIE, Dale: "The Moon Is Low"
 BROWN, Leo: "Dance of the Diamond"
 BUBB, Henry: "Hot Lips" and "When
 Day Is Done"

CALIFORNIANS, The: "California Here I
 Come"
 CALLOWAY, Cab: "Mambo the Mover"
 CANDULLA, Harry: "Moonlight on the
 Grass"
 CARA LOMA: "Smoke Rings"
 CARTER, Bob: "Humber"
 CHERBY, Don: "Love Me Tonight"

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CLINTON, Larry: "Dipsey Doodle" and
 "Stand in Row"
 COLONIAL CLUB: "On the Alamo"
 COURTNEY, Du: "Three Shades of Blue"
 CRAIG, Francis: "Red Eyes"
 CROSBY, Bob: "Summerland"
 CUGAY, Kevin: "My Show"
 CUMMINS, Bernice: "Dark Eyes"

DAVIS, Johnny: "Hooty for Hollywood"
 DELANGE, Eddie: "Don't Forget"
 DENNEY, Jack: "Under the Stars"
 DETMICH, Emory: "When a Guy Is
 His Violin Cry"
 DONAHUE, Al: "Low Down Rhythm in a
 Top Hat"
 DORSEY, Jimmy: "Contrasts"
 DORSEY, Tommy: "I'm Getting Sent-
 mental Over You"
 DUCHIN, Eddy: "Chopin's Nocturns" and
 "Be My Lover"

ELDRIDGE, Ray: "Little Jazz"
 ELLINGTON, Duke: "East St. Louis
 Tomblow"
 ENNIS, Skinnay: "Got a Date With an
 Angel"

FARMER, Willie: "Farmer in the Dell"
 FELTON, Happy: "I Want to Be Happy"
 FIELDS, Shep: "Kipling Rhythm"
 FIO RITO, Ted: "Els Elito"
 FITZGERALD, Ella: "Let's Get Together"
 FLINDY, Emil: "Night of Love"
 FREDERIC, Marvin: "Forbidden Melody"

GARBER, Jan: "My Dear"
 GASPARE, Dick: "We'll Recapture This
 Moment"
 GILL, Emerson: "Weary"
 GOODMAN, Benny: "Let's Dance" and
 "Goodbye"
 GORDON, Gray: "One Minute to One"
 GRAY, Glen: "Smoke Rings"
 GREEN, Johnny: "Body and Soul"
 GRIER, Jimmie: "Let's Dance and Dream"
 GROFE, Ferd: "On the Trail" from
Grand Canyon Suite

HALL, George: "Love Letters in the Sand"
 HALL, Sleepy: "Sleepy Time Cal"
 HALLETT, Mai: "Boston Tea Party"
 HALSTEAD, Henry: "Caddy Up a Little
 Class"
 HAMILTON, George: "That's Because I
 Love You"
 HAMP, Johnny: "My Old Kentucky Home"
 HARRIS, Phil: "Rose Room"



Champ Meets Champ... But they don't fight. Joe Louis, wearing his most conservative suit-tie-flower combination, takes a lesson in rhythm from Duke Ellington, uncrowned champ of syncopation. Pic was snapped in Detroit recently, shortly before Ellington and his men traipsed westward to open the Coronado Hotel in St. Louis.

HEDT, Horace: "I'll Love You in My
 Dreams"
 HENDERSON, Horace: "Chris and His
 Gang"
 HERBECK, Ray: "Romance"
 HERMAN, Woody: "Blue Prelude" and
 "Blue Evening"
 HERTZ, Bill: "Churchmen on a Street"
 HILL, Teddy: "Up-town Rhapsody"
 HINBER, Richard: "It Isn't Fair"
 HINES, Earl: "Deep Forest"
 HINKEL, Freddie: "Charmaine"
 HITE, Les: "It Must Have Been a Dream"
 HOGAN, Twot: "My Heart Stood Still"
 HOLLANDER, Will: "How Could You
 Forget?"
 HOLST, Ernie: "Florida the Moon and
 You"
 HOPKINS, Claude: "I Could Do Most Any-
 thing for You"

JAMES, Harry: "Circibiribin"
 JOY, Jimmy: "Shine on Harvest Moon"
 JURGENS, Dick: "Day Dreams Come True
 at Night"

KASSEL, Art: "Hell's Bells"
 KAY, Herbie: "Violets"
 KEMP, Hal: "How I'll Miss You When
 the Summer Is Gone"
 KING, Henry: "Blues Serenade"
 KINGS JESTERS: "Changes"
 KIRK, Andy: "Until the Real Thing Comes
 Along" and "Clubs"
 KOSTELANETZ, Andre: "Carefree"

KRUFA, Gene: "Apurkudy"
 KYSER, Kay: "Thinking of You"
 LEONARD, Harlan: "A Mellow Bit of
 Rhythm"
 LEVANT, Phil: "My Book of Dreams"
 LEWIS, Ted: "When My Babe Smiles at
 Me"
 LITTLE, Little Jack: "Little By Little"
 LOMBARDO, Guy: "Auld Lang Syne"
 LOPEZ, Vincent: "Nola"
 LOWN, Bert: "Bye Bye Blues"
 LUNCHEFORD, Jimmy: "Jamaocracy"
 LYMAN, Abe: "California Here I Come"

McCOY, Clyde: "Sugar Blues"
 McCUNE, Bill: "Strange Interlude"
 McGREW, Bob: "Who Can Tell"
 MCINTIRE, Lou: "Ora Ora"
 MCGHANN, Jay: "Jiggin' With Jay"
 MADRIGUERA, Marie: "Adios"
 MALNECK, Motty: "Starway to the Stars"
 MARSHARD, Jack: "Alone"
 MARTIN, Freddy: "By-Lo Lullaby"
 MASTERS, Frankie: "A Sweet Dream of
 You"
 MEROFF, Benny: "Diane"
 MESSNER, Johnny: "Can't We Be
 Friends"
 MILLER, Glenn: "Moonlight Serenade"
 MILLS, Bill: "Rhythm Band: 'Stardust'"
 MOLINA, Carlos: "La Campanella"
 MOORE, Carl (Duncan): "Dear Old South-
 land"

MORGAN, Sam: "Does Your Heart Beat
 for Me"
 MOTEN, Gus: "Moten Stamp"
 NAGEL, Fred: "I'm Writing This Song to
 You"
 NELSON, Ozzie: "Loyal Sons of Betsy"
 NEWMAN, Rube: "Nothing Seems to Me-
 mor Any More"
 NICHOLS, Red: "Walking to the Power
 House"
 NOBLE, Ray: "The Very Thought of You"
 NORRIS, Stan: "A Million Kisses for You"
 NORVO, Red: "Mr. and Mrs. Swing"

OSBORNE, Will: "The Gentleman Awaits"
 OWENS, Harry: "Sweet Lullaby"
 PAGE, Joe: "Alone at a Table for Two"
 PANICO, Louis: "When Blues"
 PENDERVIS, Paul: "My Sweetheart"
 POLLACK, Ben: "Song of the Islands"
 PRIMA, Louis: "Way Down Yonder in New
 Orleans"

HAVAZZA, Carl: "Vieni Su Grammie"
 REDMAN, Iben: "Chant of the Wood"
 REICHMAN, Joe: "Little Thoughts"
 REISMAN, Leo: "What Is This Thing
 Called Love"
 RILEY, Mike: "Music Goes Round and
 Round"
 RIO, Rita: "La Cacaraba"
 ROY, Harry: "Bugle Call Rag"
 RUBINOFF, Dave: "Give Me a Moment
 Please"

SABIN, Paul: "Moon Over Miami"
 SANDERS, Joe: "Do You Miss Me" and
 "I'll Never Forget I Love You"
 SAVITT, Sam: "Smoker City Jazz"
 SCOTT, Raymond: "Toy Trumpet"
 SHAW, Artie: "Nightmare"
 SHERMAN, Maurice: "Dream Melody"
 SIBBLE, Noble: "Hello Sweet"
 SORNICK, Harry: "Lay the
 SPANIER, Murgery: "The Lonesome Road"
 SPITALNY, Phil: "My Isle of Golden
 Dreams"
 STABLE, Dick: "Blue Nocturns"
 STEIN, Maurice: "Honorable Rose"
 STERN, Harold: "Now That It's All Over"
 STONER, Lew: "Oh, Savannah"
 (Modulate to Page 20)

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Newshawk Blasts Publicity-Dumb, High Hat Leaders

BY LOU SCHURRER

Detroit—I ran into a fellow the other day who had a real mad on for orchestra leaders, especially the up-and-coming ones. It wasn't that he doesn't like them because they're up-and-coming. Far from it. He's sore because they're up-and-coming in spite of themselves. Maybe this deserves a bit of explanation, so I'm going to try to repeat, as nearly as I can, what we said to each other. Maybe he's right—you up-and-coming bands know better than I do about that. Maybe, if he is right, this will open your eyes and get things going in the right direction.

Hat Tears Loose!

In the first place, his name is Herschell Hart and he's the "Revelry by Night" editor of *The Detroit News*. During the summer, he covers the amusement park ballrooms along with his niteries. He was in no pleasant mood when I saw him.

"So you're Detroit's DOWN BEAT representative!" he barked. "Well, how about telling some of those up-and-coming band leaders that we newspaper fellows are not magicians or seers or—"

"Wait a moment," I countered. "What's this all about? Why do they expect you to be magicians and seers?"

"They must," was his answer, "they book into a spot, and expect us to write about them."

"Well?"

"Well—WRITE WHAT! I've spent the summer trying to find things to write about most of the leaders and bands that have come in. If they've been on the air very much, it's easier, because the broadcasting companies send out bios—but with the others—well, it's impossible to find anything."

Here's What's Good

"What would you suggest?"

"That's simple. I'd suggest that each leader have made up a complete bio of himself and his men, as brief as possible, but complete. Then, when he books a spot, send

one of these to each amusement editor and the spot's press agent."

"But," we asked, "isn't that done now by the booking agencies?"

"In some instances a 'press book' is sent out, but that tells so little that it's practically worthless. It's full of hokey and grand phrases—hokum—sales talk. Now the right kind of a bio would not be 'written for publication'. It would be a listing of the important events in the leaders' lives—"

"Such as?"

"His name, naturally—his birth-day—his birthplace—where he went to school—what fraternities he joined—what bands he's been with—how he happened to start music as a business—how he happened to become a leader—and a lot of other similar things. Many a good story comes from fraternity angles. It's good promotion when the local alumni association hold a luncheon for the boy. There should be a short listing also for each of his men, telling their birthplace—school and whatever else seems necessary. Such bios offer material for many a good little story, especially if some of the boys are from the town in which they're going to play."

"Looks like a pretty big order for the leaders—they're pretty busy, you know."

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"Looks like a pretty big order for the leaders—they're pretty busy, you know."

The Alligator's Hole

McKinney's Cotton Pickers Discography

BY PAUL EDUARD MILLER

Part Three—Conclusion

V-38051—*Do Something—Precious Little Thing*. Performed in top form. Listen for smooth-flowing reed choir, Nesbit, Redman, Robinson, and Curl (sweet trumpet) solos on first side. Second again demonstrates smart handling of pop tune, which leads off with Curl's sweet but cleverly phrased solo. This in turn is followed by distinguished solos—Jones (backed by very modern tom-tom drumming), Nesbit, and Prince.

V-38052—*Beedle-Um-Bum—Selling That Stuff*. Mediocre; one of least interesting.

V-38061—*Save It Pretty Mama—I've Found a New Baby*. First title not up to par, but noticeably good are Redman's low register clarinet backing for opening trumpet solo, and the chorus featuring the reed choir. Second title among best recorded renditions of this standard. Best points are the Nesbit and Robinson solos, the reed choir phrasing, utilizing modulations and triplets, and the brass choir.

V-38118—*Sonny, A Fat Walter* tune, done in palerworthy style. An unusually fine Nesbit solo, a good Jones solo. Note also the brass riffs and reed choir work in final chorus. Seat vocal.

V-38142—*I'll Make Fun for You—Then Someone's in Love*. Modern riffs, plus estimable Robinson and Nesbit solos on first side. Second, probably worst of 43 sides, is a walk, played for the recording date for the first and last time.

V-3912—*Will You Won't You Be My Babe*. Nesbit composition and arrangement, among the finest McKinney players, and a good sample of Nesbit's craftsmanship. Salient solo work by Nesbit, Thomas and Robinson, plus noticeably expert drumming.

Don Redman, George Thomas, Jimmie Dudley, alto. Prince Robinson, tenor and clarinet. Edward Caffee, trombone; Quentin Jackson may have been added as second

trumpeter in some titles. Todd Rhodes, piano. Dave Wilborn, banjo. Cuba Austin, drums. Billy Taylor, brass band. Langston Carl, Joe Smith, Huddie Lee, trumpet, except "Bax Stewart" replaces Lee.

V-3909—*Obey Baby—I Went a Little Old*. Second title mediocre. First among best—a brilliant example of what might be called the "rolling" rhythm of McKinney's. After a clever novelty intro, Carl and Smith take solos in that order, while Stewart makes the break in the final chorus. Note also the Redman soprano passages and the Robinson tenor backed by a staccato accompaniment.

V-3813—*Cotton Picker's Song—Just a Shade Corn*. Very acceptable renditions, but for special ticks listen for the first chorus of the first title (an unimpeachable reed choir) and the second chorus of the second title (Stewart's trumpet solo).

V-3811—*Baby Won't You Please Come Home—Hushhush*. Pleasant versions of pop. Item in first title, clever backing for second chorus of vocal and effective use of brass. Item in second title, the Redman baritone solo. Three instrument reed choir on both sides.

V-3812—*Freddie's AB Alone—Words Can't Express*. More agreeable treatments of pop. Note particularly reed choir in second chorus of first title, and Smith trumpet work in second.

V-3818—*If I Could Be With You*. McKinney's most famous recorded version of pop tune, adeptly handled.

Same as previous personnel, except both



The Fiddlers Three are those smiling gents, Doc Adams (top), Harry Winston (left) and Augie Roberts.

Caffee and Jackson, trombone. Edward inge, alto and clarinet, replaces Thomas, who was killed in automobile accident. In the trumpet section "indicates Carl, Lee, and Stewart, while " indicates Carl and Lee only.

V-3801—*You're Driving Me Crazy—Hello*. Plenty of "swing" ensemble rilling in first title, plus inge "bling" clarinet work—an inge arrangement throughout. Second side notable for Robinson solo.

V-3822—*To Whom It May Concern—Come a Little Closer*. First chorus of first title extremely modern with regards phrasing of reeds and brass; note also intricate reed choir playing in last part of third chorus. Second side just average.

Don Redman, Bonnie Carter, Jimmie Dudley, alto. Prince Robinson, tenor and clarinet, except "Inge still with band, although Carter in studio for this platter, and takes also solo where " indicates. Edward Caffee, Quentin Jackson, trombone. Todd Rhodes, piano. Cuba Austin, drums. Dave Wilborn, banjo. Billy Taylor, brass band. Full trumpet section difficult to ascertain, but Carl believed to be on all records; other trumpeters detected by sales as noted below.

V-3840—*Talk to Me, Riffin*, phrasing, voicing, all modern and typically McKinney. Solos by Carter, Robinson, Lee (trumpet).

V-3823—*I Want Your Love*. Average. Smith and Stewart probably other two trumpets.

V-3820—*Never Saw a Flip—Laughing at Life*. Competently performed pop stunner. Best spot Stewart and Robinson solo, backed by Austin's drum-roll and tubane reed choir in third chorus of second title. Buddy Lee backs vocal and takes solo in

(Miscellaneous and Page 20)

material to publicize them. He doesn't owe them anything, and he gets nothing out of them. And DOESN'T EXPECT ANYTHING. And you might tell a lot of the up-and-coming boys to come down off their high horses and be a little more human with the newspaper boys. You don't see the name band leaders going high hat. That's because they are wise by the time they get up there."

Leaders Are Not Smart

"Of course they're busy—but what more important thing can they do than to make it easy to get their names in the papers? They may have a swell band, but if nobody knows of them, they're not going to get many jobs—and if, after they get the job, they don't pull, if their gross stinks, they'll find job-getting tougher."

"Sounds logical."

"It IS logical. Tell your band-leaders it's just as vital to help themselves get publicity as it is to have the right arrangements. And tell them they're expecting a holl of a lot from a newspaper man when they expect him to wrack his brain and run his legs off to find

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DOWN BEAT

The Musicians' Bible

Published Twice Monthly

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Musicians Who Shoot Off Their Mouths

(Jumped from Page 1)

It's full of phoney promoters, and money hungry parasites. And it reeks with COMMERCIALISM!

Any successful musician with a sense of realism knows it. And every sincere musician resents it. But few have the courage to rebel against it. Because they believe that most musicians engaged in the dance band business who insist on high artistic standards, regardless of pressure, or what bookers conceive as "the public pulse"—will end up selling insurance or peddling stocks and bonds.

Yet, when an artist like Artie Shaw speaks out against the rotten system, he is condemned wholesale and reminded that he is an unappreciative cad, and ought to be grateful to a business that filled his pockets with so much money and success.

Bunk! The music business, nor any other business ever gave anyone anything.

Business Doesn't Give. If Shaw has made any money, it's because he had something the public wanted. If there is anyone he should be grateful to, it's the alert booking office that gambled their energy and money to promote him and his musical ideas.

And they did it, too—because they believed in his ability and his ideas—and because they thought they could make money promoting them!

The Jack-Ass Public? The public didn't do Shaw any favors. They didn't give him anything. They paid to see and hear his band play. And they got their enjoyment listening and dancing.

Since When does buying a ticket entitle one to climb all over an entertainer? SINCE WHEN does it give one the right to invade an entertainer's private life? SINCE WHEN does it deprive one of saying what he thinks, or of acting as he feels?

The Phonies Who Tell Us Off It was Shaw's music they paid for—not Shaw's political ideas, or his personal feelings, or his time, or his good will. His personal life, is his own damned business.

And the phonies who advise him differently and condemn him would be the first to resent someone breaking into their offices, and their routines, while they were working.

A few big name leaders such as Benny Goodman, the Dorsey Brothers, Kay Kyser, and Benny Pollack, have had the "guts" to be themselves, regardless of what anyone might have thought of them.

And on several occasions, they had the courage to say what they thought.

"Shooting off our mouth" or frank speaking is an old democratic custom and one of the surest ways of focusing public attention on injustices.

Many of the best union reforms and laws have originated because some musician had the nerve to speak out.

And altho Artie has had some tough publicity breaks, because he expressed himself, let's not condemn him for his honesty or his very human preference to be a good musician instead of a good business man.

Let's applaud him for his courage and honesty and hope a new and greater respect will come from business men and promoters for a musician trying to be a better musician!

Ragtime Marches On

TIED NOTES

FRANK-BLAIR—Tommy Frank, drummer at the 806 Club, Chicago, to Virginia Blair of Hollywood, in N.Y. recently.

ROWE-WRIGHT—Jerry Rowe, drummer-bandleader, to Phyllis Wright, Detroit vocalist, in Greenfield, Ind., recently.

DI GIANO-GRANDOLFI—Dino Di Giano, trumpeter with Mickey Alpert's orchestra at Coconut Grove, Boston, to Jennie Grandoli, last month in Boston.

POINDEXTER-WIRTHMAN—Bob Poinexter, Kansas City tenor saxist formerly with Benny Croswell's band, to Alma Jane Wirthman, Oct. 20 in Kansas City, Mo.

HOLLAND-SHOCKLY—Earl Holland, trumpet with Milt Tolbert tent show, to Susie Shockly, in Newnan, Ga., Oct. 11.

POTTS-SHOCKLY—Hall (Red) Potts, drummer with the Milt Tolbert tent show, to Sammy Shockly, chorus girl (and Susie's sister) with the show, in Newnan, Ga., Oct. 11.

RECE-HOWARD—Dick Rice, marimba artist, to Pauline Howard, in Ashland, Ky., October 16.

SCHROPPE-OUTBOUT—Carl Schroppe to Mildred Outboud, member of the Rainbow Girls orchestra, in Watertown, Wis., October 14.

MULBERRY-SMITH—Bill Mulberry, saxman with Kemp Reed's band, to Dorothy Smith, at New Bedford, Mass., November 6.

HELLIER-ANDERSON—Cyril Hellier, violinist, to Jean Anderson concert pianist, in London, England, recently.

CHESTER-TORRENCE—Bob Chester bandleader, to Edna Torrence, dancer, recently.

MEINHARDT-DONAY—Ira Meinhardt to Thelma Donay, formerly vocalist with Emil Coleman, in Brooklyn, Oct. 29.

SMITH-KEANE—Johnny Smith, tenor sax with Ramona and her Men of Music, to Ehen Keane, dancer, Oct. 28 in New York.

ROOT-LA DOUX—Kenneth Root, alto sax man with Bill Nance's band, to Geraldine La Doux recently.

MILES-DREGAN—Peter G. Miles, prominent British hot record collector and musician, to Pat Dregan, Irish crystal, at the Roman Catholic church in Stamford, Eng., July 20, 1939. It has just been learned.

NEW NUMBERS

OSCARD—Son, 8 1/2 pounds, born to Mrs. Mary Oscar in Physicians' Hospital, N. Y., recently. Dad is saxman in George Hall band.

WINSTON—Donald D., 8 lbs., born recently in Kansas City to Mrs. Harry Winston. Dad is violinist with the Fiddlers Three.

MARKBRET—Marlynn Lols, 7 pounds, born to Mrs. Henry Markbret in Chicago recently. Dad, manager of Johnny (Scott) Davis' band and amusement editor of the Chicago Daily Times.

FINAL BAR

DEATRICE—Strauds (Charles), 54 circus musician, last month in Huntington, Tenn. while with the Rogers Greater Shows.

MORGAN—Tamara, 57 pianist credited with introducing Gershwin's Rhapsody in Blue to Europe, in Salzburg, Austria, 1924, in San Francisco recently after an abdominal operation.

LEWIS—Helen, 41, whose Melody Weavers were one of the first all-girl bands, in New York Oct. 16, after a stomach operation.

JOHNSTON—Mildred B., former pianist in the Cleveland Symphony and once asst. program director of WEAR, Cleveland, Oct. 12 after a 10-day illness.

WHITE—Berman, 81, father of Lew White, CBS organist in N.Y., in Philadelphia recently.

ESLICK—Prof. Arthur U., 60 bandleader, in Columbia hospital, Columbia, S.C., recently of bronchial pneumonia complications.

GREEN—Joe, 48, bandleader with NBC, in Post Grad. hospital, New York, of pneumonia after a major operation. Was co-inventor of the vibraphone.

GRINNELL—P. E., 61, old-time bandleader, in Jeff. Davis hospital, Houston, recently of double pneumonia.

PROSSER—Issac H., 48, singer and pianist, in Youngstown, Ohio, recently of a heart illness.

PLANDER—Harold, 50, head of the music publishing firm bearing his name, Oct. 22 in Bronxville, N. Y.

COLES—Charles R., 36, bandleader, organist and music teacher, died Oct. 18 at home in Bridgeport, Conn.

Stop Press!

(News Popping at Press Time)

Yank Lawson is out of the Tommy Dorsey band. Tommy's looking for a successor on trumpet; Yank undecided as to next band affiliation. . . . Louise Tobin recovering from a critical illness. Her place is being taken temporarily by 18-year-old Kay Foster, who sings like Mildred Bailey. Mildred herself to be starred on all of Benny's Camel shows and Columbia records from now on with Kay working at the Waldorf-Astoria nights. . . . Charlie Barnet toying with idea of adding Negro musicians to strengthen his rhythm section. . . . Artie Shaw contemplating radical changes in his set-up soon.



"Whadya mean—Meade Lux does it this way?"

CHORDS and DISCORDS

'Benny Carter Didn't Go to Europe on A Vacation Trip'

The Hague, Holland
 To the Editors:
 Just ran across your September issue in which Benny Carter is featured in "Who's Who in Music." It said he went to Europe on a vacation, and stayed there. That isn't true, I sent him a ticket to come here to work with my band. He came with his daughter. French authorities wouldn't allow him to land, because they said he was wanted on a kidnaping charge in New York (having separated from his wife) and so he went back, got everything straightened out, and I sent him another ticket. He worked for \$100 a week. Please make this clear.

Read DOWN BEAT over here regularly; it is the greatest magazine in the world. Now with the war on, things are bad in France, but we are still swinging in Holland. In my band at the Dancing Tabaris, 68 Wagenstraat, La Hague, are Louis Bacon, Henry Mason, trumpets; Josse Breyer, Billy Burns, trombones; Bob Mosely, piano; Tommy Benford, drums; John Mitchell, guitar; June Cole, bass; Roscoe Burnett, tenor; Johnny Russell, tenor, and myself, first alto. Mail will reach us in care of American Express, this city.

Thanking you very much and hoping my friends will write,
 WILLIE LEWIS.

Willie, about whom many stories have been written in Down Beat is a Texas Negro who went to Europe in 1925 with Sam Wooding. He returned to New York later, and then in 1928 he returned. Back in New York after that, he returned to Paris and has been in Europe since 1925. Willie, in another portion of his letter, said he found Joe Turner, the pianist whom his sister believed to be dead. Lewis now plans to remain in Europe indefinitely.—EDS.

'Phooey on Down Beat, It's a History Book'

Belleville, Ill.
 To the Editors:
 We are very much pleased with the fact that Pinetop Smith spit blood on the floor, but what we would like to know is, now that DOWN BEAT is going to press twice monthly, will we be reminded of that fact just that much more often?
 We read every edition of Down BEAT but are beginning to look upon it more as a history book than a musicians' bible. What do we care if Pinetop spit blood, or if Bunk Johnson taught Louis Arm-

strong, or any of that other ancient babbler you continue to print about Jelly-Roll Morton, King Oliver, Bennie Moten, Eddie Lang, Bix Beiderbecke?

What young America likes is swing by the Dorsey's, Shaw, Boragan, Goodman and Savitt, so naturally they are the bands young America wants to read about. So why not give us some up to date articles and photos?
 More success to DOWN BEAT.
 BELLEVILLE SWING CLUB.

Hopes He's Alive When We Arrive

Belfast, Ireland
 (Opened by censor)
 To the Editors:
 Two DOWN BEATS per month instead of one is sure an improvement and a surprise to boot. So far as DOWN BEAT is concerned, "I'll be glad when you're HERE, you rascal you!" Also I hope I'm "here" to get it when it arrives.
 G. A. McQUEEN.

I Wasn't Jealous of Billie's Applause—Shaw

New York City
 To the Editors:
 There are several things in the Billie Holiday story in your Nov. 1 issue which Artie Shaw considers unfair. He would appreciate a retraction on these points.
 Billie says "When I wasn't singing, I had to stay backstage." Artie claims everybody has to do that. Helen Forrest doesn't sit on the bandstand either. That's a matter of policy and there was no discrimination against Billie. Billie says "he was jealous of the applause I got." Artie says that's silly. "Obviously, the more applause any member of my band gets the better it is for me." As for the one side Billie made, she failed to mention she was under exclusive contract to Brunswick and didn't have the right to record for anybody but Brunswick. She re-signed with Brunswick after promising Artie she wouldn't. When Brunswick found out, they squawked and the Any Old Time discs had to be recalled and no new ones sold. That explains why she made only one side with the band. The incident about the beard, claims Artie, is an exaggeration of a casual remark that hardly deserves comment. Certain thing one says in conversation are perfectly harmless and paved with the best of intentions. Put them in print and then exaggerate the situation

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WHO'S WHO IN MUSIC . . .

Presenting Jimmy Dorsey's Band

THE LEADER—Born Feb. 29 (leap year) in 1904 in Shenandoah, Pa. Was playing clarinet in a cornet band, changing to sax and clarinet when he made his professional debut with the famous old Seranton Sirens.



Father, Thomas F. Dorsey, Sr., is a famous tenor sax player. Jimmy's married and has a daughter, Julie Lou, now 7. His only hobby is golf—plays every time he gets a chance. His pet like is sea food, lobsters and clam, and his pet peve are Sunday drivers. Drives a Buick. Likes Ballantine's Scotch. Besides winning the alto sax post in DOWN BEAT's contest a year ago, Jimmy gained a reputation as a songsmith, the best of which are "It's the Dresser" in "It's Everybody's Moon," "John Silver," "So Many Times" and others. Genial and easy-going, he's one of the best liked leaders in the business.

MILT YANER—Alto sax. Born Feb. 11, 1913, in South Bend, Ind. Home is now in Kenosha, Wis. Worked with Isham Jones, Goodman, Humber and Noble before joining Jimmy. Father plays trumpet; mother is a pianist. Attended Michigan University, studied with Norman C. Bates, dislikes Dixieland music, also drives a Buick.

SAM RUBINWITZ—Alto. Played with the "Ebony Strollers" and Bert Green's Grenadiers before joining Dorsey a year ago. Born Dec. 14 in 1911 in Springfield, Mass. Herbert Clark is his fave soloist. Likes baseball and dice. Attended Massachusetts Agricultural College, likes books and art, but really hates to shave. Drinks beer and drives a Buick.

CHARLIE FRAZIER—Tenor. Born Nov. 18, 1910 in Bel Air, Ohio. Started with Frank Dalley, his mother plays piano, has a 4-year-old son, Charles, Jr., and studied with Paul Oliver and Louis Slikers. Likes movies, cameras, fishing, books and art, but really hates to shave. Drinks beer and drives a Buick.

JACK RYAN—Bass. Three years with Jimmy, he's a Count Basie fan and mixes in sports on the side. Born Jan. 10, 1912, in White Hall, N. Y. Played with Louie Prima, married, and drives a Buick. (Maybe all these Buicks are the same car.)

BUDDY SCHUTZ—Drums. Has a birthday coming up Nov. 23. Born in 1914 in Union City, N. J. Played with Hank Biggini, Charlie Barnet and Benny Goodman. Married, drinks Apple Jack, and likes to ride horses.

JOE LIPPMAN—Piano. Born in Boston April 23, 1915, and got his start playing with Artie Shaw's strings in 1936, later going with Bunny Berigan. Single, he likes baseball and detests schmalz music. Earl Hines influenced him most. And the man drives a PLYMOUTH!

ROC HILLMAN—Guitar. A Denver boy, born there July 13, 1911. Father is a DOWN BEAT representative. Likes Artie Shaw, and food his pet like. Attended Colorado University, got a start with the old Dorsey brothers' band. Segovia is his fave soloist, but George Van Epps influenced him most. Likes to swim, box and play tennis.

CY BAKER—Trumpet. A Brooklyn native, born there Feb. 14, 1912. Started in 1933 with Paul Treman, and later worked with Vallee, Humber and Mark Warnow. Father plays piano. Walter Gross and Roy Eldridge are his fave soloists, and Louis Armstrong influenced him most. Likes ribs, but bad walters irk him greatly. Drives a Buick.

JOHNNY MENDELL—Trumpet. Born in Torrington, Conn., Jan. 27, 1905, he first played with Eddie Neibaur. Married, he studied harmony with Jim Smoek. Also likes ribs (on Chi's south side) and golf. Barking dogs are his peeve, and King Oliver, Armstrong and Pinetop Smith his favorite soloists.

JERRY ROSA—Trombone. Born July 25 in 1918 in Lee, Mass. Recently joined the band after leaving Van Alexander. Also played with Bert Lown. Studied under Paul Cremaschi, went to Brooklyn college, hated to get up in the morning, ranks Tom Dorsey and Roy Eldridge as his fave soloists, and drives an Olds.

DON MATTESON—Trombone. Born Sept. 18, 1910, in McCook, Neb. Started with Smith Balley, attended Denver University, and is unmarried. Pet peeve are speed cops. Likes to swim, especially at Virginia Beach, and—believe it—he ALSO drives a Buick.

THOMAS (Sanny) LEE—Trombone. Born Aug. 26, 1904, in Huntsville, Tex. Played with Peck Kelly, way back in 1920. Then came stretches with Gene Roderick, Paul Specht, Lopez, James, Shaw, Jenkins, Berigan, Arnold Johnson and the Seranton Sirens, not in that order. Married, has a son Tommy, 3, and enjoys Basie for swing

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Charlie Christian, famous guitarist with Benny Goodman, writes for the first time in the December 1 Down Beat. His tips on playing are combined with suggestions as to how the guitar can better be utilized by today's big bands. Don't miss it!!
IN THE NEXT DOWN BEAT

and the Philadelphia Symph for classical. Jack Teagarden influenced him most.

RALPH MUZZILLO—Trumpet. Born in 1910 in Elizabeth, N. J. Started with Lennie Hayton and played with Goodman before joining Jimmy 19 months back. Attended a business college, likes to hunt ducks, Harry Giants is his fave soloist, drinks malted milk, and drives a Chevrolet.

HELEN O'CONNELL—Born May 23, 1920, in Lima, Ohio. Got her start with Jimmy Richards, later singing with Larry Funk. Unmarried and blonde, she hates to get out of bed and she doesn't smoke. Also likes to bowl, attend movies, read books, see plays and study art.

BOB EBERLY—Born July 24, 1916, in Mechanicville, N. Y. Home now in Hoosick Falls, N. Y. Has been with Jimmy five years and has never sung with another band. Likes corned beef and cabbage, dislikes pumpkin pie, smokes Camels, and drinks beer and ale. Won't say if he's married, which leads many to believe he must be. His mother plays piano.

Chords—

(Jumped from Page 10)

and you make somebody look very bad. Artie claims that is what Billie did to him. If Artie's managers wanted Billie to quit or be fired, why didn't Billie mention that Artie fought to keep her with the band? That her long stay, under tough conditions, was entirely due to his great respect for her ability and unwillingness to let her go, despite pressure from several sources.

LES ZIMMERMAN.

In other words, it's Artie Shaw's word against Billie Holiday's.—EDS.

Down Beat Writer Vs. Down Beat Writer!!

Chicago, Ill.

To the Editors:
Don't kid us, now. Do you really take Paul E. Miller's story (Nov. 1 DOWN BEAT) seriously as to the origin of the word "jazz"? It was

awell comic material, but Mr. Miller, if he were trying to be humorous, shouldn't have disguised his intentions.

As will be brought out in my forthcoming book, the word "jazz" is definitely African in origin. It is a part of an African language as old as Egypt's pyramids. As far back as 1923, Lewis Clark Renner, a student at Tuskegee Institute, who was born in Africa's Gold Coast, told me personally that the word was common among African Negroes and that it meant "pep" or "activity" and was pronounced "jas." Dr. Lindell Riddley, professor at Wilberforce University, told me he heard the word often while a missionary at Sierra Leone, Africa. Members of the Golla tribe used the word "jazz" in describing "wild" behavior and actions.

Boisey James, living in this twentieth century, came forth with the term "jazz" a few thousand years too late. And Mr. Miller, not being a Negro, understandably would have little knowledge of Negro terminology. Almost any member of my race knows better.
ONAR L. SPENCER

Onah L. Spencer is Down Beat's Negro columnist, widely known not only for his writing, but also for the songs he has composed.—EDS.

Only 40 Days To Christmas!

San Francisco, Cal.

To the Editors:
May I be the first to wish DOWN BEAT a Merry Christmas and Happy New Year. And keep her as she is, no matter what a few readers say against DOWN BEAT policies; it gives everybody a break regardless of whether they be corny, Dixie, cat or longhair. I still read it and you know how many subscriptions I've renewed. And I bought it on newsstands before that.
W. S. "FRISCO" WALDEN.

Powell, Not Chester, Is Ben Homer's Boss

New York City By Telegram

TO THE EDITORS:
YOUR ISSUE NOVEMBER FIRST UNDER "WHO'S WHO IN MUSIC" MENTIONS ME AS BOB CHESTER'S ARRANGER. WOULD APPRECIATE YOUR MAKING CORRECTION AS I HAVE BEEN ASSOCIATED WITH TEDDY POWELL DURING HIS ENTIRE ENGAGEMENT AT FAMOUS DOOR AND AM NOW ARRANGING FOR HIM DURING PRESENT STAY AT PARAMOUNT. THANK YOU FOR YOUR COURTESY IN THIS MATTER.

BEN HOMER

Sorry, Ben, but our information was based on Chester's lineup of about five weeks ago, at which time, we were told, you were arranging for his band. We are glad to straighten it out.—EDS.

Patiently Awaiting A Weekly Down Beat

Montreal, Can.

To the Editors:
I want to thank you for this idea of publishing DOWN BEAT twice a month so that we can await more

patiently a weekly edition. This inside view in the field of popular music is very interesting and useful both to the artist and public.

May I ask you, if possible, when you give the personnel of an orchestra, to give the instruments the men double on. Also I would be thankful if you would print my invitation to correspond with any music lover of your readers.

JEAN PAUL.

Jekyll and Hyde Leader Is Jailed

Chicago—Every night Jacques Perrault played his clarinet and led his band. In the daytime he burglarized houses. Police didn't know it until a few days ago when they arrested Perrault after trailing him several weeks. Perrault, police said, admitted stealing from 35 homes here. They also learned he had served a term at the Illinois prison at Joliet. He was jailed.

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Tesch Quit Banjo to Become a Jazz Immortal

And He Posthumously Gained Fame with His Name Misspelled by Everyone

BY DAVE DEXTER, JR.

Few musicians are more highly regarded than the late Frank M. Teschemacher. Most everyone agrees he was the greatest white clarinetist in American jazz history. And yet the story of this young man who died when he was just 13 days short of being 26 has never been told.

Tesch met death suddenly, on a cold raw morning in Chicago when the motor car in which he was riding smashed with terrific force into a taxi cab, throwing the half-asleep Tesch clear of the car and out onto a hard pavement. Unconscious from the time of the collision, Tesch died less than four hours later.

Down through the years—since that fateful day in 1932 when he met death in an instant—the legend surrounding him has steadily grown. Today his reputation as a jazz pioneer approaches Beiderbecke's.

His Name Always Misspelled

But Tesch wasn't like Bix in many ways. And as his story unfolds for the first time in print that will become more obvious. In the first place, his name was not Teschmaker. It was Teschemacher. Somehow, as tales about his ability were nurtured and as one musician after another followed suit in paying homage to his greatness, the man's own name was garbled. This is proved by a dozen verifications, most important of which is by Tesch's own mother, who today lives on Chicago's west side. The name, German in origin, definitely is *Teschemacher*. It rhymes with "faker."

'Never Did Look Right'

Intimate friends of Tesch—Muggsy Spanier, Pat Pattison, George Wettling, Jim Lanigan, Bud Jacob-

The family lived in Kansas City six years, until the railroad transferred Mr. Teschemacher to Chicago. That was in 1912.

Almost immediately upon arriving in Chicago, Frank started taking piano lessons. They didn't last long—he found a banjo somewhere and practiced almost constantly when he wasn't in a classroom at the Emmett elementary school. In the summer the Teschemachers moved to a summer cottage at Paw Paw Lake, in Michigan. One night at the lake stands out strong in Mrs. Teschemacher's memory.

Plays Banjo With Band

"My husband and I were celebrating our 25th wedding anniversary," she said. "He came in from Chicago and surprised us all. Some of the neighbors in cottages found out about it and surprised us with a huge party, with a big orchestra and all the trimmings. Well, when my husband and I were taken to the cottage where the party was being held, we walked in—very much surprised—and found little old Frank sitting there in the



FRANK M. TESCHEMACHER
1906-1932

along about that time Frank's eyes were no longer crossed, and he quit taking treatments."

Mrs. Teschemacher pointed out that because of his eyes, and because he for several years suffered a severe case of acne on his face, Tesch cared little about school parties, going with girls, and the like. "He lived only for his music. He couldn't sing a note, but he got so he could arrange well, play fine violin, and of course, play tenor and alto sax and clarinet."

Couldn't Play Music He Liked

Bud Jacobson, Chicago clarinetist, says Tesch became interested in playing sax and clarinet one summer while Bud was visiting Tesch at Paw Paw Lake. Frank had been playing violin, after finally giving up the banjo when he was 14, but felt he couldn't play the music he liked on a fiddle. Some of Jacobson's family were show-folk, and one of them had several instruments. "Tesch got hold of a sax one afternoon and we spent hours fooling with it," says Jacobson. "First thing we knew, Tesch was borrowing saxes and clarinets right and left, and not long after he bought his first horn."

Tesch's mother was disappointed in Frank's junking the fiddle. She and her husband tried to convince him he could go farther studying classical music. They wanted Frank to attend Illinois University, and to study subjects which would lead him away from the life of a professional dance musician.

"But Frank always grinned and said he'd rather play jazz," she said. "When he got into Austin

High in Chicago he would bring home Jimmy and Richard McPartland, Jim Lanigan, Dave North and Army and Bud Freeman. My, what racket those boys made. I thought it was terrible. But my husband and I never scolded them. We figured they were just having a lot of fun and that nothing would come out of it."

Gang Becomes Famous

And that is where the mother was wrong. For the Austin High "gang," as it was known, was pioneering the field of white jazz. Today every member of that little band is famous. Lanigan at that time played piano; later he took up bass when another neighbor, North, sat in on piano. Today Lanigan is bassist with the Chicago Symphony. The McPartlands went on to big things, Army Freeman later became an actor and a producer of plays for radio, and Bud moved up to a big time company with Benny Goodman and Tommy Dorsey, later forming his own band.

Wilbur H. Wright, principal of Austin High, checked his records the other day and declared Tesch attended Austin nine semesters, from January, 1921, until June, 1925. Tesch did not graduate. "His academic record in general was below average," said Mr. Wright, "but we think this is because of his great interest in music. He was a member of the school orchestra four years and received excellent marks for his work in that organization."

The Jumping House Band

By the time Tesch left Austin, he was well under way as a jazz musician. One of his first bands was Husk O'Hare's Wolverines, fronted by Jimmy McPartland on cornet. In the summer of 1925 the band—which included Tesch, Bud Freeman, both McPartlands, North, Tough, Lanigan and Floyd O'Brien—played at Riverview Park in Des Moines. It was here that Tesch met Red Cless. Cless today is one of the few white clarinetists who plays Tesch style.

The following winter this same little band, with Army Freeman occasionally singing a vocal, served as the house band at Chicago's Station WHT in the Wrigley Building. Pat Barnes was general manager of the station and gave the boys a free reign in their selection of music. And as a result it wasn't uncommon for the gang to play an hour or more of solid jazz, with no pops allowed, over the air. Across the street was Kelly's Stables, where Johnny and Baby Dodds (Modulate to Page 20)



—Courtesy Jimmy McPartland

Famous today, the Austin High gang included (left to right) Teschemacher, who was handicapped by crossed eyes; Jimmy McPartland, Richard McPartland, Bud Freeman and Army Freeman. Jim Lanigan and Dave North also went to school with this group—which made jazz history without knowing it!



—Courtesy Jimmy McPartland

Tesch jobbed a short while around Chicago with Ben Pollack's gang in 1927. Left to right—Harold Peppi, Dick Morgan, "Billy the stooge," Benny Goodman, Frank Teschemacher, Bud Freeman and Jimmy McPartland, kneeling. Tesch admitted Goodman played "a lot of clarinet" but it wasn't the kind of clarinet Tesch personally liked. This was taken shortly after Bud, Tesch and Jimmy left Chicago's Austin High School.

sen, Floyd Town, Jess Stacy, Army and Bud Freeman, Dave Tough, Jan Garber, Jimmy and Richard McPartland, Rod Cless and others—also verified the misspelling of the name.

"You know," said Wettling, now drummer for Paul Whiteman, "I've seen Tesch's name in print a lot in recent years, but it never did look right."

And so one of the details surrounding Tesch is cleared up. And it's an important one, inasmuch as the writers of 1939 are merely pioneering the history of jazz—the complete story won't be written, in all probability, in our lifetime.

Tesch a Kansas Citian

Tesch's mother, the former Charlotte McCorkell of Vincennes, Ind., revealed that Frank—who had an older brother, Charles, and an older sister, Mildred—was born in Kansas City, Mo., March 13, 1906. Tesch's father, Charles M. Teschemacher, a native of Lawrenceville, Ill., was with the freight division of the Alton Railroad.

front row playing his banjo to the wedding march. That was his first 'professional' job, and the next day he was so tired he slept all day."

Frank's eyes gave him trouble for many years. From his birth his eyes were badly crossed, although the last five years of his life his sight had improved enough to allow him to wear spectacles only rarely.

'Lived For His Music'

"Every two years," recalled the mother, "we took Frank to an eye specialist, a Dr. Bryant, in Kansas City. He even went there for treatment after he left Austin High and was playing with bands around town. The doctor told us when Frank was a baby that he could have normal eyesight by the time he was 18. And sure enough

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Only a Dozen Tesch Disciples Are Listed

BY GEORGE M. AVAKIAN
(Lending a Hand to Down Beat's Dave Dexter, Jr.)

Chicago — Of the few great clarinetists who are most identified with Tesch and Chicago style, the following stand out most conspicuously:

BUD JACOBSEN—Plays with great simplicity, wasting no notes. His record, besides some special Chicago sides in the issue soon by Decca, are *Crossology* and *Can't Help Lovin' Dat Man* by Bud Freeman on Okeh. Gets a few bucks a night singing in Chicago. Married, has four kids, and is in ill health.



Jacobsen

PEE-WEE RUSSELL—The man who looks just like he's going to burst into tears when he smiles. Drinks too much liquor, is eccentric and jittery, has a wide range of tone, usually harsh and rasping. Best records are *One Hour*, by the M. C. Blue Blowers; *Spider Crawd*, Billy Banks, and Eddie Condon's *Nobody's Sweetheart*. Likely to hit any note any time.

ROD CLESS—Called "Professor" because of his looks and his many pupils. Used to substitute for Tesch on jobs. Up until Mungy Spanier's records came out, his only one was *Jazz Me Blues* with Tesch—and it wasn't released until a few months ago. Pure tone, very logical melodic line, and a fine ensemble man.

MILT MESIROW—Now retired from active playing—confines himself to publishing game. Came back to play with Tommy Ladnier on the Panhandle Bluebirds last winter. Accused of being a poor technician, but he plays hot any way you look at it. Sounds like Johnny Dodds. Hear him on *Apologies*, *Sonata*, *The Vipers*, *Blues in D-flat*, etc., all under his own name.

MIKE SIMPSON—Worked with Jimmy McPartland at Chi's O.K. Beat Club. Has never recorded, but he's one of the best clarinetists in the land today.

JOE BURTON—Really a bass sax man, but plays clarinet with the funky tone that seems to be an essential for a Chicago clarinetist. Rides a motorcycle around to boot.

BOBY MACHARGUE—Buried with Ted Weems today, but often sits in on the jam sessions held by Squirrel Asberaft in Chicago every Monday. Recorded with McPartland in 1936 for Decca, but they were never released. Has never been in the spotlight like he deserves.

WADE POSTER—From Moline, Ill., and now with McPartland in Chi, he is rumored to be on Winy Mannone's *Downtown Disputed*, which is also rumored to be Tesch, which is recommendation enough for any one.

OMER SIMEON—Colored, but sounds like a Chicago man if only for his work on Paul Mares' *Land of Dreams*. He's living proof that Chicago style clarinet can be traced back to colored New Orleans clarinet.

JIMMY STRONG—Completely forgotten. One of the best Negro clarinetists of all time, and noted for his work on Louis Armstrong's 1929 Okeh. White, his best record is *That's Agency* by Ray Miller, which for a long time was thought to have been Tesch.

JIMMY LORD—One of the best. A frail blond boy, he died of consumption a few years ago, leaving behind four sides, the *Rhythmakers* on Melotone—and he took no solos!

A High School Band That Made Jazz History



—Courtesy of George Hofer, Jr.

Bud Freeman says he remembers this photo of Jimmy McPartland's (Husk O'Hare managed) Wolverines, taken in 1925, as if it were yesterday. Front row, left to right—Frank M. Teschemacher, Freeman, McPartland, Floyd O'Brien and Richard McPartland on banjo. Rear row, Jim Lanigan, Dave Tough and Dave North, pianist. "Floyd, Dave Tough and I had played golf all that afternoon and we got sunburned severely," recalls Freeman, shown with his first tenor sax. The pic, which Hofer obtained from O'Brien, was taken in Riverview Park in Des Moines, Ia., where the boys, most all of them Austin High School students in Chicago the year before, were playing a summer engagement. The "Austin High gang" today stands as the most famous young band of musicians ever assembled.

These Tesch Discs Now Are Available

The late Frank Teschemacher made many records, but several were never issued and all of the ones that were are now out of print. Because of active work on the part of the United Hot Clubs of America and the Hot Record Society, however, the following Tesch recordings are available today:

THE JUNGLE KINGS—With Tesch, Mesirow, Spanier, Sullivan, Condon, Wettling and Lanigan (recorded in 1927 on Paramount label) *Friars Point Shuffle* and *Darktown Strutter's Ball*, on UHCA-Commodore 3-4.

CHARLES PIERCE ORCH.—Tesch, Spanier, Rudder, Pierce, Litscombe, Siegel, Branch and Kessler (1927 on Paramount) *China Boy* and *Bull Frog Blues* on UHCA-Com. 1-2.

CHICAGO RHYTHM KINGS—Tesch, Spanier, Mesirow, Sullivan, Condon, Krupa and Lanigan (1928, Brunswick) *I've Found a New Baby* and *There'll Be Some Changes Made* on UHCA-Com. 7-8.

THE CELLAR BOYS—Tesch, Freeman, Mannone, Hodes, Blondi, Melrose and Wettling (Vocalion, 1930) *Waiting Blues*. This is paired with WINGY MANNONE'S CLUB ROYALE ORCH., Tesch, Mannone, Freeman, Hodes, Schellange and Blondi (Vocalion, 1929) titled *Trying to Stop My Crying* on Hot Record Society label 3.

WINGY MANNONE—Tesch, Mannone, Freeman, Hodes, Blondi and Schellange (1929, Vocalion) on HRS 13—one side only, *Isn't There a Little Love?*

MIFF MOLE'S ORCH.—Tesch, Nichols (?), Mole, Sullivan, Condon and Krupa (1929, Okeh) *Windy City Stomp* on HRS 15—one side.

MCKENZIE-CONDON CHICAGOANS—Tesch, McPartland, Freeman, Sullivan, Lanigan and Krupa (Okeh, 1928) *Nobody's Sweetheart* and *Liza*, on UHC-Com. 11-12. With the same band, on UHC-Com. 9-10, Tesch plays elegantly on *Sugar* and *China Boy*, also originally on Okeh in 1928.

ELMER SCHOEBEL—Tesch, Feigie, Read, Town, Schoebel, Barger, Kuhn and Wettling (1930, Brunswick) *Copenhagen* and *Prinos of Wails*.

MIFF MOLES MOLEERS—Tesch, Nichols (?), Mole, Sullivan, Condon, Krupa (1928, Okeh) *Shim-Ma-sha-Wabla*. One side only, on UHC-Com. 23.

Tesch's Style on 'Copenhagen'

B♭ Clarinet

"Copenhagen" reprinted with kind permission of the copyright owners, Melrose Music Corp. Copied by Thomas Herrick; recorded by Elmer Schoebel's band; available on UHCA-Commodore record, reissue. This sample of Frank Teschemacher's clarinet style is typical of his work along about 1930—two years before his death. Note that it is in characteristic Chicago style. It is impossible, however, just as it is impossible with Beiderbecke, Ladnier and other jazz heroes, to put down in black and white an absolutely accurate transcription of Tesch's manner of playing. For students of clarinet who care to study Tesch's work, *Down Beat* recommends obtaining reissued Tesch records from the Commodore Music Shop, 46 West 52nd Street, or the Hot Record Society, 827 Seventh Ave., both New York City. Only by hearing his style can Tesch's ability be properly appreciated.—EDS.

THE CELLAR BOYS—Tesch, Mannone, Freeman, Wettling, Melrose (1930, Vocalion) *Barrel House Stomp*. This is backed by FRANK TESCHEMACHER'S CHICAGOANS playing *Jazz Me Blues*, with Tesch, Mesirow, Cless, Sullivan, Condon, Lanigan and Krupa taking part. Latter was originally made in 1928 for Brunswick, now on UHC-Com. 61-62.

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Taking a powder on his band, and rounding up a handful of his boys for a special session, Count Basie comes through with two new records which get the nod as the most unique of the entire batch to be released in the last two weeks.

Solos With Rhythm

With Freddie Green on guitar, Walter Page on bass, and Jo Jones at the traps, the Count unleashes his talent to cut two solo sides on Decca 2780 which reveal hitherto unappreciated talent. Titles are "Oh, Red" and "Fare Thee, Honey," and although they were waxed last winter, are sterling samples of what four men can accomplish when they set out to produce a different kind of jazz. "Fare Thee" is nothing more than the ancient "How Long Blues" with a new title. Equally as pure are "Lester Leaps In" and "Dickie's Dream," on Vocalion 5118, by Basie and the same group with Les Young, Dickie Wells and Buck Clayton added to form the Kansas City Seven. Here, on "Leaps," Les plays the most unusual and stirring tenor he's shown on records—and the way he and Basie play back to each other throughout the 10 inches is a kick not often experienced. "Dream" also shows fine Young samples, plus a quiet, restrained chorus by Clayton and one by Dickie to boot. Both sides are definite "musts" for collectors as well as musicians.



Basie

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Benny Carter

"Scandal In A Flat" and "Savory Stamped" on Vocalion 5112.

First side is slow, rich in color, and abundant in solos, with Hayes Alvis' fine bass laying a solid background. Ernie Powell's tenor, Tyree Glenn's vibes and Benny's inimitable alto highlight Savoy, a more spirited number excellently arranged by the leader. The band appears, on these sides, to be coming along nicely.

Bob Crosby

"Washington and Lee Swing" and "Prima," on Decca 2789.

Not especially suited to the Bobcat contingent, these two marches nevertheless allow Billy Butterfield, Irving Fazola and Eddie Miller to demonstrate their versatility. The "B" side is the fight song of Southern Methodist University; to the rest of us it is the ricky-tick old "She'll Be Comin' Round the Mountain" tune sung by all hillbillies. But the Bobcats play it anything but ricky-tick.

Alberta Hunter

"I'll See You Go" and "Chirping the Blues," on Decca 7644.

On the race list, this disc could have easily been passed up. But a turntable spin reveals Miss Hunter's accompaniment to include Charlie Shavers, trumpet; Buster Bailey, clarinet, and Billy Kyle, piano, with perhaps John Kirby on bass. The "A" side is inferior to the reverse, which not only shows Miss Hunter in fine fettle, but also the boys—notably Shavers' muted horn. Real blues all the way.

Casa Loma Band

"Through" and "Tumbling Tumbleweeds," on Decca 2777.

A terrific natural for coin-operated phonographs, but hardly in the realm of real jazz. Kenny Sargant, whose voice has become lower-pitched with the years, does an okay job on the wordage of both, and the trombone quartet of Sonny Dunham, Billy Rausch, Murray McEachern and Pee-Wee Hunt takes a chorus on "Through" that will move even the most rabid swing fan. Strictly danceable, legit music all through.

Jon Savitt

"El Rancho Grande" and "726 In the Books," on Decca 2771.

More bouncy, shuffle stuff by Savitt, but out of the run-of-the-mill class because of a shifty rhythm section that keeps things moving. Johnny Austin takes a wild solo on *Rancho* and Bob Bon sings both acceptably. The "B" side is strictly ensemble, and tailor-made for the jitbuga. Good commercial swing.

Woody Herman

"Blue Down" and "I I Know Them," on Decca 2772.

The band that plays the blues doesn't—not on these sides. First is a Joe Bishop number being groomed to follow the success of his recent "Blue Evening," and Woody sings it. Second is an Eddie Howard-Dick Jurgens pash piece that Herman, whose voice approaches Teagarden's on blues, shouldn't have tried to chirp. The band can do better.

Andy Kirk

"Say It Again" and "Why Don't I Get Wise to Myself," on Decca 2774.

If Pha Terrell's sugar vocals are overlooked, one can find brief spots of Mary Lou Williams' piano and Dick Wilson's tenor shining underneath. The arrangements are utterly commercial. Mary Lou's chorus on *Say It Again* is enough to sell the disc.

Charlie Barnet

"The Count's Idea" and "The Duke's Idea," on Bluebird 19433.

Barnet's gang is always good for a kick, and these plattermates are no exception. "A" side finds the band riffing along on a stomp tune in strict Basie fashion, with Charlie getting off on tenor brilliantly. There's a driving trumpet chorus (Bob Burnett?) and a ride-out finale that scorches. The backing is an imitation of Ellington, with Billy Miller portraying the Duke, and Barnet, this time an alto, soloing a la Hodges. Worst fault with both is that riffs are overdone. But either side is worth more than a single spin on the turntable.

Lionel Hampton

"Early Season Hop" and "One Sweet Letter From You," on Victor 34933.

Here's that all-star lineup again, with three tenors (Hawkins, Webster and Berry) and Benny Carter on alto, under the name of L. Lee. *Early Season* is the stronger, even though the ensemble is ragged, because of a startling 32-measure tenor chorus by Hawkins. Carter takes 8 bars of alto solo, and the remainder is Hampton and ensemble. Reverse has Lionel singing again, and of all the horrible vocals he has recorded, this one is the worst. Paradoxically, his vibework is marvelous as ever. Ben Webster plays the tenor chorus and Clyde Hart is the pianist. A far better disc than usual for Lionel, in all.

Erskine Hawkins

"Tuxedo Junction" and "Gin Mill Special," on Bluebird 19409.

Hawkins is a flashy trumpeter. When he's not excited, or trying to hit ceiling notes, his horn stacks up with the best. And it does on *Tuxedo*, which, in addition, shows Julian Dash's tenor well. Reverse is weaker. Hawkins' band has too long been underrated.

Teddy Wilson

"The Little Things That Mean So Much" and "Jumpin' On the Blues and Whites," Columbia 31233.

Teddy's theme hits wax, but the vocal doesn't help it. The sparkling pianologics peculiar to Teddy's talents are generously sprinkled through the first 10 inches, and his band is right in there pitching behind him. Reverse is faster and

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—Louis Cranton Shot

Hawk's First Sides Ready

New York — Coleman Hawkins' first records for Victor have been cut and will be issued any day now. The titles are *Body and Soul*, *She's Funny That Way* and two originals, to be titled later. Thelma Carpenter sings *Funny*.

Band's lineup for the date included Jackie Fields and Eustie Moore, altos; Tommy Lindsey and Joe Guy, trumpets; Earl Hardy, trombone; William Smith, bass; Art Herbert, drums; Eugene Rogers, piano, and Hawk on tenor. They'll come out on Victor's black label, a 75-cent item. Hawk also has been recording on the same label with Lionel Hampton.

Warren Scholl Nabs U. S. Disc Position

New York — Warren W. Scholl, prominent jazz writer and record authority, was made assistant to Eli Oberstein of United States Records last week here. Scholl will be in charge of hot discs, supervising record sessions and rounding up talent.

Scholl, however, will continue free lance writing on the side. His complete discography of Jack Teagarden begins in December in *DOWN BEAT*.

year-old white Chicagoan, Mel Hinke, lately of Steve Leonard's band. And it was a wise move on Lincoln's part when he made his selection, for Henke's left hand is one of the most unorthodox of all, and his rapid walking bass is proof in itself that here is a youngster destined for big things. Henke borders on out and out boogie-woogie, yet his style is different enough to warrant a new classification. The record may be obtained from Lincoln, a Milwaukee Rhythm Club member, by writing him at 1232 N. Van Buren street. Henke plays with tremendous vitality; his work here must rate among the best recorded pianistics of 1939.

Jelly-Roll Morton

"Climax Rag" and "West End Blues," on Bluebird 19442; "Don't You Leave Me Here" and "Ballin' The Jack," on Bluebird 19436.

Perhaps it is because Sidney Bechet is not in the lineup, but these followups to Morton's sides reviewed in the last issue are decidedly inferior. Solos are there, but they are not particularly noteworthy. Sidney DeParis turns in the best performance, on trumpet. Others on the date are Albert

Race Discs

Johanne Temple, on Decca 7642, scores with "Good Basie" and "Down in Mississippi" with guitar, piano and clarinet accompaniment. It's the best Decca race record of the month. Columbia's red seal (50-cent) label showcases the Charlotiers, vocal quartet, singing "Gettin' Sentimental Over You" and "Why Should I Complain?" in fine style. And Vocalion has a winner in Little Bessie Doyle, on No. 85111, singing "Grief Will Kill You" and "Bad in Mind Blues," with a harmonica background.

Mel Henke

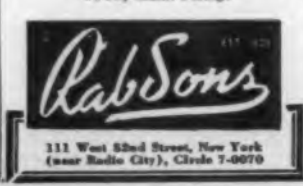
"Henke Stomp" and "Lady Be Good," on Collector's Item 109.

Ben Lincoln of Milwaukee issues his first record—a new label he calls "Collector's Item"—which sports two piano solos by the 25-

Dwight Fiske Records

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Nicholas, clary; Wellman Braud, bass; Lawrence Lucie, guitar; Zutty Singleton, drums; Fred Robinson, trombone; Happy Caldwell, tenor, and Jelly-Roll, whose singing is the best kick on the four sides, on piano. The jazz is in the New Orleans tradition, but a long ways away from the good jazz being issued today by the Ellingtons, Basies, Armstrongs, Hermans, Crosby and, occasionally, the Shaws, Goodmans, Dorseys, Teagardens and Millers. With Bechet playing, these might have been dynamite, as were the first four sides issued under the Morton banner.

NAMIO Will Protect Buyers From Phoneyes

New York — In an attempt to smash phoney musical instrument accessory manufacturers who for the last few years have been placing inferior imitations of nationally advertised products on the market, a new organization headed by Ray Robinson was formed here last month. It will be known as the National Association of Musical Instrument Originators, Inc.

Purpose of the group, declares Robinson, is to eliminate patent-swipers who copy the ideas of original inventors.

Dealers who sell the imitation products will not be allowed to sell the advertised merchandise. Association leaders say the imitations are of poor quality and depend upon the reputation of the original item to stimulate sales. The result is, the purchaser of the imitation frequently blames the originator for marketing inferior accessories.

Sorry, Folks

In the Oct. 1 issue of *Down Beat* it was announced that Johnny Johnson with Gray Gordon's band and Ginger Steves of Rita Rio's band had been married. This was erroneous information, provided by some very funny person, for which *Down Beat* is genuinely sorry.

Reissue Old Platter

Camden, N. J. — Victor soon will reissue *I Want You Tonight* and *Lay Your Racket* by the New Orleans Footwarmers, with Sidney Bechet and Tommy Ladnier featured, on the Bluebird label. The master was destroyed, necessitating the "dubbing" of both sides for the hot fans.



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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.
(No. 2 East Bank Street, Chicago)

Francis Stanton, prominent Chicago collector and enthusiastic follower of hot jazz since the golden era, advises that Meade Lux Lewis' Paramount side of *Honky Tonk Train Blues* was issued on Broadway 5063 under the name of Hatch Seward. Reverse of the disc also is "blind," although the same as Paramount. Latter side is credited to Billie Barnes, but actually Charles Avery. The title is *Dearborn Street Breakdown*.

Beginning in the next "Hot Box" there will be inaugurated a series of thumbnail sketches on collectors. It is hoped this will serve as a catalog of collectors. If you want to be listed, write me immediately, giving main collecting interests, occupation, age and other details regarding yourself.

WHERE THEY ARE—Wade Foster, clarinet on Wingy Manone's *Downright Diagnosed* (Voc. 15728) is playing with Jimmy McPartland's little band around Chicago—just finished six weeks at the Off-Beat Club. . . . Ida Cox, blues singer on many Paramounts, has been singing with Frankie Newton at Cafe Society, New York. . . . Paul Howard, leader of the Quality Syncopaters, on Victor, is now financial secretary of Los Angeles AFM Local 767. . . . Butterbeans and Susie are at Skoller's Swingland, Chicago. . . . Volly DeFaut, early clarinet and sax on Bucktown Five discs, is playing with Harold Stokes' WGN band in Chicago.

ADD UNFORGETTABLE SOLOS
—Jack Teagarden's half-trombone

Canadian Jazz—

(Jumped From Page 2)

CBC Stresses U. S. Bands
True, there are plenty of high hurdles a band must clear in a drive for widespread recognition. The Canadian Broadcasting Corporation, which operates the only coast-to-coast network, could provide a natural medium for orchestra exploitation. It doesn't.

The network carries approximately five American dance periods to every one Canadian. There has been no concerted effort to interest network officials in building Canadian bands.

Obviously, then, much of the responsibility for failing to open up this great exploitation medium must be laid to musicians themselves. Kenney deserves citation as the exception to the rule. Starting on the network five years ago, he has sent his music—and name—over the chain more often than any four other Canadian bands combined.

Bands Afraid of Road
The remainder of the CBC's dance music time is almost 100 percent the property of C.P.R. and C.N.R. hotels. That doesn't seem like fair play, and probably it isn't. But the only bands with any degree of fame and security work for either of these two giant corporations. They are by no means the ONLY good bands in Canada. There are lots of top combinations which have never played inside a hotel.

Only recently have C.P.R. and C.N.R. deemed it worthwhile to use an exchange policy. Bands without hotel affiliation are afraid of the road—and you can't blame them. Many units remain in the same town—even the same room—from start to finish of their existence.

in the glass chorus on *Makin' Friends*, Banner 6360, by the Kentucky Grasshoppers.

Collectors desiring information on personnels must enclose a self-addressed, stamped envelope to receive a reply. Hoefer's "Hot Box" is a consistent feature of the new twice-monthly DOWN BEAT.—EDS

Ma Rainey Wore \$20 Goldpieces Around Her Neck

BY ONAH L. SPENCER

Chicago—They don't come back. And yet, sometimes they do. Take Tampa Red. His new *Love With a Feeling* has brought him back—but fast. Right now he's the talk of Chicago's south side playing every night at the Hot Cabaret Ballroom on South State. Despite his real name of Hudson Whittaker, Tampa Red has done all right since he left Florida. A gang of Pullman conductors heard him play and argued him into going north. They paid his train fare. Then Tampa looked up Mayo

They finally fade out of the picture when one of two things happens: (1) the dancers get sick of them; (2) old age lays the musicians low. Canada's favorite bands—with the afore-mentioned exception—can only claim regional fame. And once they leave their home territory they have to start all over again. Imported orchestras still face the narrow-minded animosity of local musicians. This prevalent isolationist affliction is one of the greatest single impediments to development of dance music in Canada.

Management Sorely Needed
Most Canuck leaders have been forced to buck the majority of hotel, night club and ballroom managers who apparently have no idea of the value of showmanship. This is especially true in the west. To most of these night spot managers an orchestra is merely a gang of highly paid laborers who satisfy as long as they make a lot of noise.

An efficient management system established in Canada—a miniature Music Corporation of America, say—might open the eyes of these misled entrepreneurs. Certainly musicians have failed to do so. But any attempt to set up such a concern has also failed. All but a few leaders must act as business managers, hooking and publicity agents for their bands. It can't be done with passing marks in each department.

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TAMPA RED

He remembers playing for Ma Rainey when she wore \$20 goldpieces around her neck as she sang the blues.

Williams, Decca record exec who back in the 20s was with Paramount. *Through Train Blues* was Tampa's first. There have been more than 200 since. He recalls playing for Ma Rainey when she wore a necklace made of \$20 gold pieces.

Joe Louis at Opening

Tampa Red's present Bluebird band, in addition to his guitar and singing, includes Blind John Davis, a fine boogie pianist of the old school; Willie G. James, guitar; Bill Ousley, sax, and Bill Settles, bass. For kicks with a kick, catch him some night.

The recent opening of Skoller's Swingland here brought out the celebrities—Joe Louis, Duke Ellington, Ivy Anderson, Willie Bryant and Ethel Waters. Horace Henderson's fine band with Viola Jefferson chirping, and Butterbeans and Susie are the attractions.

Barrymore a Prince

It isn't an uncommon sight these nights to find John Barrymore at a table at the DeLisa nodding his head in tempo with Red Saunders' fiery drumming. Red's band is rounding up well, and includes Ike Perkins, guitar; Micky Sims, bass, Leon Washington, tenor; Hobart Clardy, alto; Orlando Randolph, trumpet; Porter Derrico, piano, and Charles Isom and Jean Brady, vocalists. Barrymore must rate as one of the best—albeit unknown—guitarists. Barrymore swears he dislikes jazz, but he's kidding. He's one of the most avid fans, and a prince of a guy to all—white and colored.

John Kirby's little band at the Pump Room clicked on its airshots, and it was tough to see the Boogie Woogie boys, Pete Johnson, Joe Turner, Meade Lewis and Albert Ammons, pull out for New York. The Sherman management says they can come back anytime they can arrange their bookings.

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Bernie Cummins Goes Out on Limb Predicting Game Scores

BY BERNIE CUMMINS

The eds of *Down Beat* have asked me to bat out a sports column and inasmuch as football is holding the limelight at the moment, I will give you a resumé of how, in my estimation, the season shapes up along with forecasts of the various conference winners.

EAST

At this writing, with the season half-over, we've seen thunder, lightning and upsets all over the country. With Cornell's victory over Ohio State, 23-14, it's evident that Snively must have a ball club, as they certainly beat one of the best clubs in the land. Cornell now is the class of the "Ivy" league, Fordham, N. Y. U., Holy Cross and Dartmouth follow closely with Villanova still one of the strongest teams in the east, even the Texas A. & M. smeared them.

BIG TEN

Michigan, barring accidents to big Harmon, a sure All-American, should get by without much trouble up until the Ohio State game. My money will be on Michigan. I pick Michigan to win the title with Ohio State second and Purdue third. The rest of the league will be a scramble with Chicago, of course, in the cellar. Warning to Notre Dame and Iowa—watch out for Lynn Waldorf's Northwestern Cats. . . . they started late but are going to be dynamite right soon!

THE SOUTH

Here Tennessee is number one, and North Carolina neck and neck for the place position. Mississippi, Alabama, Georgia Tech, Kentucky and Clemson are right on their heels for third. It's a mystery to me why so many sports writers jump on Tennessee and, as early as Oct. 21, label that team as "sure Rose Bowl material." Although the writer grants it is a swell club—if they would replace Swanebe, Chattanooga, Mercer and Citadel, among other smaller schools, with the teams you see on Notre Dame's, Minnesota's Nebraska's and others' schedules it is very questionable if Tennessee could go through undefeated.

THE SOUTHWEST

In the Southwest Texas A. & M. look like

the class, with Southern Methodist right on their heels.

BIG SIX

Oklahoma and Nebraska should be neck and neck down the stretch until they meet Nov. 25. The winner of the contest no doubt will be crowned Big Six Champ. Looks like "even stephen" from here with Oklahoma having an edge.

PAC WEST

Southern California stands alone here and should win the conference. Oregon State should be right at their heels. U.A.C. should go undefeated unless Notre Dame beats them.

And remember that Elmer Layden of Notre Dame is happy to win those games by a 1-point margin. He faces the toughest schedule of any coach. Remember that the Irish therefore have to play "under wraps" a lot of the time, saving for next week's opponent. It's a great club, and certainly not "lucky" as some writers would have you believe.

No Black Marks Against Tiny Hill

Dubuque, Iowa—Tiny Hill, the hefty bandman, checked in at the Julian Hotel the other p. m. with his boys. He had just paid a stiff fine to the Chicago union for an infraction of union rules. And no sooner had Tiny hung up his coat than one of his men pointed out that the Julian was on the AFM's unfair list.

Tiny jumped up, threw his things together, yelled at his sidemen, and they all went to another hotel up the street. Tiny says the recent fine cured him once and for all and that he "ain't looking for trouble anywhere."

Bushkin Not With BG

New York—Joe Bushkin, piano with Joe Marsala at Cafe Society, isn't joining Benny Goodman. Leaflets distributed here last week indicated he was. Goodman and Bushkin both deny it.

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Swing Piano Styles

Young Bernie Leighton Turns From Classics To the Real Thing

By Sharon A. Pease



For his 18 years, Bernie Leighton knows a lot about playing piano.

He's the youngster who has been attracting attention the last year or so with Red Stanley, Bud Freeman's jam group, the Milt Herth trio, and more recently, Enric Madriguera's orchestra.

As a member of the community of New Haven, Conn., Bernie was known as "Bernard Lazeroff, that youngster who plays the piano so expertly." Prominent in New Haven music circles throughout his high school days, Bernie changed his name in June, 1938, and proceeded to use the knowledge of pop music he had picked up while studying the classics.

Frank Froeba Helps Him

Immediately upon leaving high school two years ago, Bernie went to New York. It wasn't an easy move because he had been most successful as a classical pianist, and the decision to toss his hat into jazz circles came only after a quick decision.



Leighton

"Reisman heard me, and offered me a 10-year contract," Leighton says. "But I didn't want to be tied down for that long a time. I passed it up."

Bernie then promoted a few club dates, including the Glass Hat of the Belmont-Plaza when Joe Venuti's band was "off" for the night. Finally he caught on with Red Stanley at Kelly's Stables, and after two weeks when Stanley left, with Bud Freeman, who moved in.

Then With Herth

About this time Leighton signed with Madriguera to open at the Hotel Pierre. After three months he left Madriguera to replace Frank Froeba, his close friend, in the Herth trio. This happened during Herth's final week at the Hotel Edison. With Herth, Bernie went west to Chicago's Hotel LaSalle.

"There was a little friction out in Chicago," Leighton declares. "So I left Milt and rejoined Madriguera at Chicago's Bon Air Country Club."

He was with Herth eight weeks altogether.

Started as a Baby!

Born in West Haven, Conn., January 20, 1921, his parents shortly afterward moved into nearby New Haven, where Bernie spent most of his life. When he was a baby his parents noticed that he could stop crying if they played a phonograph record. At the age of 3 he learned to sit at the piano and strike the keys, imitating his older sister, who was a piano pupil. When he was 5 he could play America pretty fair, picking out the melody with his little chubby fingers. He started studying when he was 6 with a Mrs. Langrock. She gave him candy when he played well.

"I studied with her two years," Leighton says, "and then went over to Samuel Yaffe, one of New Haven's best. And I practiced two hours a day without fail, quitting only to experiment with jazz."

Uses Modern Harmony

Then Bernie had an audition with Bruce Simonds, who recommended he study with Florence Morrison. He studied under her for three years, until he got a scholarship from Simonds.

"Then I got out of high school. I had to choose. I think I picked the right field—as far as money making goes."

Leighton hopes to enter the classical field later.

In the example of his style, note that it contains many ideas that are unusually effective—especially the idea in the last two beats of the third measure of the second chorus. The harmony in these two beats in E-Flat (13th). Note the combination of root (E-Flat), sixth (C), and ninth (F) in the bass on beat three and the omission of the root on beat four. The treble run is based on the sixth (C), third (G), and ninth (F). At the various spots in the run where the tone C is repeated, Bernie strikes it the first time with thumb and changes to fifth finger for the repeat, thus eliminating a cross-over of the third finger.

Sharon A. Pease describes the life and the unique piano style of Pete Johnson, noted Kansas City boogie woogie artist, in his next column. Mail to Pease will reach him at Lyon & Healy Building, Chicago.—EDS.

'10 O'Clock Lip Guys' Sad To O'Donnell

BY JOHN O'DONNELL

There is nothing as sad as the brassman with the 10 o'clock lip. Watching him outwardly put on a front while inwardly it is eating his heart out is more than I can stand.

Some of these fellows are wise guys that have no heart so the only damage that is done, is done to those around him.



O'Donnell

No Walks for John

Speaking of those dudes (Earl Wiest take notice), they are making radio nuts out of 'me and my gal' (the wife). We tune in on Tommy, planning to take a walk after the program, but before I can get the darn thing shut off, up pops Harry or Roy. The reason I speak of these men is because of their superendurance and accuracy at all times.

Then there is Sonny Dunham, Jack Jenney, Charlie Spivak, and others; not many but a few. Now I'm asking you, "What's a guy going to do? Walk out on a dish like that?"

Four Good Tips

"Your best friends wont tell you" as the saying goes, but I'm telling you, with the 10 o'clock lip, to get wise to yourself.

- 1—Supper endurance is your worry. Hours of practice won't give it to you. 2—Learn to warm-up correctly so that you will be the same each day. Playing a certain group of exercises is not the secret of warm-up.
- 3—Get it into your head that you are playing a wind not a string instrument and practice embouchure breathing. Don't confuse that with the list they dish out or as you know as belly or diaphragm breathing.
- 4—Hold your instrument in such a way that you can't get a downward check or pressure with left hand or arm.

Using the four above rules will form the base which will allow you to become a Harry, a Tommy, or a Roy.

If you should ask these men how they play they would say, "I just put my mouthpiece on, take a breath and play."

How Bernie Leighton Plays the Blues

MODERATO

The musical score is written for piano and consists of 13 measures. It features a treble and bass clef with a key signature of one flat (B-flat major/D minor). The tempo is marked 'MODERATO'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The bass line is particularly active, often playing chords and moving lines that support the melody in the treble.

Now isn't that just ducky. 'Tis true fellows, for them that's all they have to do is take a breath and play. But not you, with the 10 o'clock lip, not until you find the missing links that makeup the Harrys, Tommys, and the Roes.

You can and you must repair and add the missing links to your natural feel and way of playing as you keep playing natural no matter how wrong you think that is.

As a "Down Beat" service to you, if you write me in care of my studio I will personally answer any one major question. Enclose stamp, please.

Never Fires a Man

Rockford, Ill. — Ken Harris has been a band leader five years, but in all that time he has never fired a musician. Harris, who plays piano while leading, penned his own theme, *Tranquility*.

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Consisting of 5 lessons, 20 pictures in all, 4 pictures, lesson extra drawings, and a personal letter each week answering all your questions.

Following are just a few of the many points covered in course:

- The secret of endurance, correct warm-up, embouchure breathing.
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- How to place mouthpiece on same way each time.
- The secret of blow cheeks.
- Correct position of tongue, lips, teeth, muscles, mouthpiece, etc.
- Drawings showing how to measure chops and lips for mouthpiece.
- You must not change your natural way of playing. My course keeps that and adds the missing links to it.

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Joe Me... for a bra... and one... for whic... three or... My an... Each cor... to a grea... I prefer... will pro... flexible t... it is bes... may be u... tions:

Ex. 1



Ex. 2



Ex. 3



Ex. 4



Ex. 5



Exampl... trumpets... harmony... passage... 3 is an e... trumpets... saxes, w... close ha... ensemble... instrument... ten in op... on the... "open" s... harmony... so high t... 4-part ch... C, open M... Order the... not be w...

Brand... A Rea... Chicago... D. Brand... Instrume... ing at \$5... pairman... instrume... as plant... Selmer, I...

Americ... Down B... them—su...

● Arranging ● How Do Merry Macs Get Their Style?

By Will Hudson



Joe McKenzie, Weymouth, Mass., wants to know the best combination for a brass quartet, two trumpets and two trombones or three trumpets and one trombone. "Please tell me," asks Joe, "the best way to arrange for whichever of the combinations you think best, and do you advise three or 4-part harmony?"

My answer is that the question is purely a matter of personal taste. Each combination has its own advantages, and the choice must depend to a great extent on the style of music you wish to produce. Personally, I prefer the 3-trumpet and 1-trombone. In ensembles, this combination will produce a more brilliant effect than the other, and is much more flexible to arrange for. In writing for three trumpets and one trombone it is best to use 4-part harmony always. Either close or open harmony may be used, both in ensembles and in brass choirs. Note these illustrations:

Ex. 1
Musical notation for Example 1: A passage for three trumpets and one trombone in close harmony.

Ex. 2
Musical notation for Example 2: The same passage as in Example 1, but in open harmony.

Ex. 3
Musical notation for Example 3: An ensemble passage for three trumpets, one trombone, and four saxes.

Ex. 4
Musical notation for Example 4: An ensemble passage for the same instrumentation as in Example 3, but with the brass written in close harmony.

Ex. 5
Musical notation for Example 5: A self-explanatory passage. Includes the note "3rd - Trombone too high."

Example 1 is a passage for three trumpets and one trombone in close harmony. Example 2 is the same passage, in open harmony. Example 3 is an ensemble passage for three trumpets, one trombone and four saxes, with the brass written in close harmony. Example 4 is an ensemble passage for the same instrumentation with the brass written in open harmony. Just a word on the question of when to use "open" and when to use "close" harmony: When the melody goes so high that the bottom note of the 4-part chord is above G over middle C, open harmony should be used in order that the trombone part will not be written too high. Also, as

much as possible, avoid using both open and close harmony in the same musical phrase. Do not begin a phrase in close harmony and suddenly jump to open harmony unless it is absolutely unavoidable because of range. Example 5 is self-explanatory. I hope this helps, Joe.

Wilkie Takes a Trip

Alberta, Can. — George Wilkie, prominent maestro here, and his wife are back home after a long vacation trip in the States which saw them digging bands in Chicago and New York as well as other cities.

Moses Smith Upped

Bridgeport — Moses Smith has been appointed director of the classical division of the artists and repertoire division of Columbia Record Corp. He's a Harvard man and formerly with the Boston Transcript.

From Bed to Job

Oakland, Cal. — Immediately upon recovering from an appendectomy, Don Mulford moved into the Athens A. C. here. It's a college combo.

● Band Promotion ●

These Stunts Build Business For Other Orks

Bobby Snyder, one of the fast-rising maestros of New York state, recently hit on an exploitation-promotion angle which is bringing him results fast. Snyder purchased attractive compacta for women, and had the expression "Beat Wilkie, Bobby Snyder" graved on their covers. They presented them to fem guests at spots he was playing. The girls were those who were celebrating birthdays, members of colleges which selected the music the like. Idea, not too costly, a lot of friends and publicity for a band to excellent advantage.

When Jay Faggen opened the Golden Gate Ballroom in Hastings last month he sent invites by Western Union messengers. Each messenger was equipped with a carrier pigeon. In that way, with the birds cooperating, Faggen learned in a hurry whether his invitations were being accepted.

Milton Pickman, now managing Larry Clinton, went to Artie Shaw's opening at the Pennsylvania the other night. It was right after Shaw said he "hated jitterbugs" in newspaper interviews. So Pickman went around to the various tables placing cards which read "We LOVE Jitterbugs" and signed "Larry Clinton, Roseland Ballroom."

Smartest stunt of the season is Ned Williams' and K. K. Hansen's, handling publicity for Bobby Byrn's new band. At 7-day intervals, Williams and Hansen mailed out thousands of postcards in the form of military "communiques" announcing, in strict army jargon, that Byrn's band was rehearsing, making records and the like. It was a clever teaser campaign and aroused much interest in young Byrn and his boys.

Joe Kayser, fast-thinking Frederick Bros. Music Corp. exec in Chicago, fixed up scores of large placards on FBMC bands. Then he sent them to places using coin-operated phonographs. Idea was based on the fact that persons about to put a nickel in the machines would be easily influenced by a large placard and picture of the leader setting atop the phonograph—and as a result, FBMC bands are pulling in the big coin in machines in the Middle West. Kayser also ties in the placards with one-nighters.

Have you used certain promotion angles with success? Let Dave Denton of Down Beat know about them. He selects the best of the month and publishes them in this regular column—EDS.

Sligh Booking Bands

Chicago — Eddie Sligh is back in the band booking business after an absence of five years. Sligh, formerly associated with Lombardo, Kyser and other big names, has been booking acts only, but is now expanding his service to include bands. He was recently granted an AFM license.

Arranger at 16

Hopelawn, N. J.—Charles Garble, 16, has finished his first stock arrangement. Otto Cesana, his teacher, says by the time Garble has his first shave he'll be a veteran.

PAUL WEIRICK

Says This New Tune

The Zip Zip Zipper Dance

Is As Good As Any And Better Than Many

★ ★ ★

MERRITT PUBLICATIONS

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Price 80 Cents of all Local Dealers

Mexican comes on your the band but the Park Avenue weather does seem on tom-toms, so why a small boy with water, in case of a dry

Wedlock a Common Mistake

Like most musicians, I too am broke most of the time. The reason at present in the fall meeting at Jamaica and happy wedlock, both of which prove that fillies will get you in the end.

Tom Clegg, Jr., Phila., Pa.: You have plenty of time left to get ahead. To belong to the union is best even though the courses pursued by the many different locals is confusing at times. Your mistake in getting married is a common one. The only advice I have on this is to stand your ground and make an effort to stay with the men you think can play, especially if they happen to be good fellows.

Acorns Get a Break

St. Paul — The Dew Valley Acorns, latest corn band sensation, are slated for a 6-month run at the Midway Gardens here. Outfit recently completed a terrific engagement at the Hill Top Club in St. Cloud, Minn.

under Carl Jackson. Pat never is like beautiful chicks. Artie Shaw for swing; Tommy Dorsey for sweet, and his five soloists are Art Tatum and Coleman Hawkins. Drives a Lincoln, smokes Philip Morris and drinks Scotch—huge glasses of it at a sitting. Genial and well liked.

WILMORE (Sligh) JONES—Drums. A native of Roanoke, Va., and born there April 18, 1907. Started with John Lockmayer in 1928 and worked with Fletcher Henderson awhile. Wilk's name is Tille; son is "Sligh" Jr. Likes dogs.

JOHN W. SMITH, JR.—Guitar. Born in Atlanta, Ga. Started with Teddy Hill, married, and studied under Edwin Goetz. He likes dogs, too, and calls Ellington's his favorite. Eddie Lang influenced him most. Doesn't smoke, drinks whiskey.

JOHN (Bugs) HAMILTON — Trumpet. Born in 1911 in St. Louis. Broke into the game with the late Chick Webb in 1931 and has since starred with Billy Katz, Teddy Hill, Sam Donnell, Cab Calloway, Charlie Johnson and Sam Wooding. Married, likes movies and nite life, and thinks Ellington and Cam Lorne are best hot and sweet bands, respectively.

CEDRIC WALLACE—Bass. Born 1909 in Miami, Fla., and got his pro start with the Honey Boys' outfit. Also played with Lunceford. Married, likes cards and nite life, and candid camera, and chooses Guy Lombardo as his fave sweet crew. Duke for swing, Benny Carter and Pat Waller is considered the ace soloists of today.

EUGENE (Honey Bear) SEDRIC—Another native of St. Louis, and born there in 1907. Plays tenor sax, and made records last year under the name of "Sedric and his Honey Bears" with Sidney Bechet. Single, studied under P. B. Langford, dislikes loud talking, and claims Dave Jones influenced his style most. Smokes Camels, drinks gin and beer.

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Brand's New Book A Real Killer

Chicago — Just published, Erick D. Brand's new book titled *Band Instrument Repairing Manual*, selling at \$5, contains everything a repairman should know about fixing instruments. Brand is well known as plant superintendent of H. & A. Selmer, Inc.

America's best writers are in DOWN BEAT regularly. Don't miss them—subscribe now!

Capers—Inside



...wife, Louise Tobin, was recovering from a recent operation while Red (left) warms the right is Ruth Gaylor, former Hudson-Williams band.



Taking Tin Pan Alley literally, Del Courtney poses three ways to illustrate pop tunes now on the "hit parade" list. A—The man with the mandolin. B—The little man who wasn't there. C—Are you having any fun? or Let's make memories tonight. Courtney's crew has been one of the fastest rising outfits of 1939.

Rambling Along Tin Pan Alley

BY MICHAEL MELODY

Twenty two years ago a couple of young musicians of Wyoming Valley, Pa., wrote a tune they called *Johnson's Rag*. One of the composers, Guy Hall, was a local band leader then. He is a local band-leader now. Everybody around Scranton and Wilkes Barre has been playing and singing *Johnson's Rag* by ear for the past 22 years.

The other day, Guy Hall returned from New York and announced quietly that he had just sold *Johnson's Rag* to Jack Robbins. Russ Morgan's band already has recorded the tune for Decca, and Tommy Dorsey is scheduled to wax it for Victor. Oh yes, co-composer was Henry Kleinkauf.

Gold's "Caricatures"

Although Louis Armstrong is said to be refusing to accept billing under Benny Goodman in the forthcoming *Swingin' the Dream*,

the musical adaptation of Shakespeare's *Midsummer Night's Dream*, Jimmy Van Heusen and Eddie DeLange continue to burn the midnight oil and all ends of the candles putting out tunes for the show. Bregman, Voeco & Conn are publishing.

From the musical pen of Morton Gould comes a series of "Caricatures" in which he has caricatured musically *The Ballerina*, *The Ventriloquist*, *The Prima Donna* and *The Child Prodigy*. They're published in piano solo form by Mills Music.

Sun Music Co., Inc., Tommy Dorsey's new house, has appointed Dr. Bill Sexton its west coast representative. Doing all right as a veterinary, Doc is also one of the more popular members of Hollywood's movie set. Mrs. Sexton is the former Kitty Lang, widow of the immortal guitarist, Eddie Lang.

Duke Ellington has been signed to an exclusive writing contract, his music to be published under the Robbins imprint. It was Jack Robbins who first published the Duke's work, putting out his *Jig Walk* in 1925 and *Rhapsody Jr.* and *Bird of Paradise* in 1926.

Feist's Ace's Solos

A bunch of the boys who have been arguing embargo repeal pro and con in the Washington legislature are asking for a tune called *Open Up Your Heart* when they want relaxation. Senators Reynolds (N. C.), Capper (Kansas), Connally (Texas), and Representative Phil Ferguson of Oklahoma are enthusiastic boosters. It's Neilson and Weinzoff's tune.

Feist's All-Star series of instrumental solo choruses has added five more biggies to the list: Coleman Hawkins and Charlie Barnet with tenor sax choruses; Jimmy Dorsey's alto sax; Woody Herman's clarinet, and Red Norvo's xylophone. Brass solos being added this month include those of Jack Jenney, Bunny Berigan, Harry James and Glenn Miller and a guitar book by Carl Kress.

Mickey Goldsen moved over to Lou Levy's Leeds Music Co. a few days ago, leaving his post with Exclusive. Al Stool replaced Dave Bernstein as Leeds' Chicago representative.

Roy Eldridge Solo Due

Edward B. Marks is releasing a series of seven Roy Eldridge trumpet solos.

Unless the fraternity houses on the U. of Penn campus can settle scale arguments with the Philly Local, the University may be placed on the unfair list, the annual Mask and Wig Show, *Great Guns* may have to be called off and all Dr. Clay Boland's tunes written for naught. Dr. Boland, a Philly dentist with a songwriting hobby, is doing the score for the show.

SHEET MUSIC BEST SELLERS

- Over The Rainbow (Feist)
- The Man With The Mandolin (Santly, Jay, Select)
- An Apple For The Teacher (Santly, J. B.)
- Beer Barrel Polka (Shapiro, Bernstein)
- South Of The Border (Shapiro, Bernstein)
- Blue Orchids (Famous)
- In An 18th Century Drawing Room (Circle)
- Day In, Day Out (Bregman, Voeco & Conn)
- Oh You Crazy Moon (Witmark)
- Summertime Serenade (Jowal)

SONGS MOST PLAYED ON THE AIR

- South Of The Border (Shapiro, Bernstein)
- Day In, Day Out (Bregman, Voeco & Conn)
- What's New (Witmark)
- Over The Rainbow (Feist)
- Are You Having Any Fun? (Crawford)
- My Prayer (Skidmore)
- Man With The Mandolin (Santly, Jay, Select)
- Oh You Crazy Moon (Witmark)
- Moonlight Serenade (Robbins)
- Blue Orchids (Famous)

by Harms, arr. by Glenn Miller. CHLOE — published by Robbins, arr. by Spud Murphy.

OUT OF PORT — published by Marks, arr. by Paul Weirick.

IF WHAT YOU SAY IS TRUE—published by Shapiro, Bernstein, arr. by Vic Schoen.

MOANIN' LOW — published by Harms, arr. by Gene Gifford.

WHO TOLD YOU I CARED—published by Whitmark, arr. by Jack Mason.

WHEN I CLIMB DOWN FROM MY SADDLE—published by Lincoln, arr. by Clay Boland.

et and if you have enough men in the band you can turn your 4th sax man loose on a fill-in clarinet in the ensemble choruses.

Zaggin' With Zig
Published by BVC, arr. by Charlie Hathaway

Trumpeter Ziggy Elman and Saxist Noni Bernardi turned out this fanciful bit of Goodmanish four-four which is a good deal like the "Stompin' At The Savoy" and "Don't Be That Way" series of Goodman tunes. Saxes have the melody in unison with brass figures on the first chorus followed by go trumpet at both C and F.

Jimmy Cricket
Honest John
Monstrous The Whale

Published by Berlin, arr. by Helmy Kraus
Kress demonstrates once more his ability as a top "score" arranger by dressing up each of these novelty tunes from Walt Disney's "Pinocchio" in a novel and very musical manner. Full voicing, his usual forte, is evident here and, incidentally, you'll be needing these tunes when the picture is released.

Davenport Blues

Published by Robbins, arr. by Spud Murphy
This is from the Robbins Bunny Berigan series and while it isn't a particularly accurate example of his style, it's good solid blues stuff. "Davenport" itself is one of the finest blues tunes extant, so dixie or four beat it's one for the books.

Sugar Foot Stomp
Published by Melrose, Arr. by Fletcher Henderson

This used to be "Dippermouth Blues" until Fletcher (or somebody) rechristened it. At any rate, it was Fletcher's arrangement for Goodman which really set the title and this is much the same as his original effort, diminished chord intro et al. If you like Benny and the Henderson style of arranging you'll like this.

Recommended
OH, LADY BE GOOD—published

Shafter's New Copyright Book Is Published

Shafter Musical Copyright, published by Callaghan, 667 pp., \$8. This is an extraordinary, down to earth book on a complicated subject written by a New York lawyer, Albert M. Shafter. It is a work that the industry, particularly publishers and professional songwriters, has needed for a long time. It treats the complexities of musical copyright law in an authentic and interesting manner. Shafter's chapter on infringements with its variety of illustrations, both serious and humorous, is one of the most intriguing bits ever written about modern songwriting. The book covers, among other things, the evolution of musical copyright, what can be copyrighted, performing rights and a complete description of ASCAP.

TOM HERRICK

Orchestration Review

BY TOM HERRICK

Panama

Published by Felt, arr. by Spud Murphy
Here's some good jazz in the Dixieland Bob Crosby style. This isn't as accurate a copy of the Crosby record as some his series are but Murphy has revised it only slightly and has left in most of the good stuff. There are instrumental solos for tenor and trump-

Record collectors! DOWN BEAT'S Classified ads at a dime a word are your best medium for locating certain discs you need. Every collector in America follows George Hoefler's "Hot Box" column.

Orchestra Personnels

Freddy Woolston

Minnie Roe, Pvt Stapleton, Nappy Schuster, Jack End, sax; Jimmy Beckwith, Leo Ramson, Sid Mear, trumpets; Harry Parker, Bob Marzullo, Ted Peiraman, trombones; Charles Ponica, guitar; Al Asilo, drums; Carl Manning, bass, Rennie Cox and Woolston, piano.

Little Jack Little

Al Becker, Norman Rosner, William Wagner, John Metz, saxes; Edward Trigg, Harry Percelli, Hal Weintraub, trumpets; Sidney Percetti, trombone; Sol Brodian, piano; Al Fiddalotta, bass; Lionel Knight, drums; Norman Helson, arranger; Kathleen Quinn, vocals, and Little, piano and front.

Paul Page

Bill Johnson, Cliff Landis, Russ Eggert, saxes; Luke Will, trumpet; Sorbie Ayers, accordion; Bill Burns, guitar; Red Bendrich, drums; Mort Sheridan, piano and arranger; Art Gresh, bass, and Page, front, piano, celeste and vocals.

Mark Fisher

Nick Soso, Jerry Jeros, George Zbornik, saxes; Hank Penny and Fred Keller, trumpets; Joe Komer, accordion; Walter Papp, piano; George Petrone, drums; Chet Sadis, bass, and Fisher vocal and front.

Anson Weeks

Anson Weeks, piano; Doris DeNol, vocals; Ray Davis, Nicky Craig, Earl Knauer, trumpets; Wes Hill, sax and vocals; Charles Fulin, tenor; Dad Prentiss, alto, vocals and arranger; Fred Stoddard, tenor, baritone sax, arranger; Red Stewart, trombone; Harry Frohman, second piano; Ted Walters, bass; Larry (Sack) Beckwell, drums.

Horlan Leonard

Billy Smith, Ed Johnson, Jimmy Ross, trumpets; Richmond Henderson, trombone; James Keith, Harry Bridges, Darwin Jones, Harlan Leonard, saxes; Winston Williams, bass; Effery Warren, guitar; Jess (Country) Fries, drums; Willis Smith, piano; Helen Rothwell, vocals.

Ron "Darkie" Wicken

Jimmy Moore, Nels Dickson, Lindy Leonard, saxes; Sid Kover, Roy Schmidt, Harry Dale, trumpets; Ray Johnston, bass and solo; Bud Hall, piano; Grayson Ladd, vocals and Ron Wicken, drums.

Richard Fox

Richard, Fox, Spud Fitzpatrick, Walter Fox, saxes; Louisa Fox, Bob Hall, trumpets; Sidmore Nickerson, bass; Slim Ross, piano; Jack Parker, drums and Helma Blount, vocals.

Chicago, Crit Infl... Chicago gave clar notice bel... Oct. 15... is the wo... drummer'... of the bar... is the wo... Conrad... ferences... and Jacob... tive but t... So Bud... uct, took... the outfit... nant on p... trumpet... But... After... Melody... two-beat... Boyd Ra... spot. Ina R... rehearsed... three we... One of t... Harry J... was thro... leaders... to Ina l... insurance... Jimmy... why, bu... Weems'... band in... lowing... expected... Room ul... Dec. 2... good for... his band... York. Floyd... and the o... boys are... warm fo... Ma... Wingie... band, ur... banner... Savoy... night... drop."... this 2-b... "Hell, I... Dixielan... day a ba... jump wi... Helpfu... Empire... to roun... but "Ol... fied at... and th... York an... cats. Th... the drop... for... The m... threw... night b... band op... The pre... on band... There... could we...

IM... and... TRAI... Musi... Place... COOK... FOR... HAND... FOR... loved... J. I... Sch...

'Panning By Critic Didn't Influence Me'

BY TED TOLL

Chicago—Joe Conrad insists he gave clarinetist Bud Jacobson his notice before writer George Avakian expressed the opinion in the Oct. 15 *Down Beat* that Jacobson is the world's finest and that "the drummer" (Conrad, who is leader of the band at the Silhouette Club) is the world's worst.

Conrad stated that personal differences between the management and Jacobson left him no alternative but to let Bud out.

So Bud Rozell, a Wisconsin product, took Jacobson's place, and the outfit now includes Marv Tennant on piano, Emery Granger on trumpet, and Joe on drums.

Hutton Makes Changes

After a long and good run at Melody Mill, Stephen Leonard's two-beaters took to the road and Boyd Raeburn stepped into the spot.

Ina Ray Hutton rehearsed and rehearsed and made changes for three weeks and took to the road. One of the changes was trumpet Harry Jackson, who decided he was through with women (band-leaders . . . he went from Ramona to Ina Ray) and is now selling insurance.

Boys Go South

Jimmy McPartland wouldn't say why, but he turned down Bob Weems' offer to place him and the band in Nick's in New York following Muggsy Spanier, who is expected to return to the Panther Room alongside Fats Waller on Dec. 2. Jobbing must be pretty good for Jimmy, although he says his band's not quite ready for New York.

Floyd Town, Rich McPartland and the other half of their Embassy hoys are down in Atlanta keeping warm for the winter.

Manone Gets Big Hand

Wingie Manone will head a big band, under the Frederick Bros' banner, making its debut at the Savoy Ballroom Thanksgiving night. But it's "gotta have that drop," to quote Wingie. "None of this 2-beat stuff," says Wingie. "Hell, I taught all these guys that Dixieland stuff. That's old! Today a band's gotta have that 4-beat jump with a solid drop!"

Helpful Phil Dooley, alternate Empire Room maestro, is trying to round up the boys for Wingie, but "Ol' Capri" wasn't quite satisfied at a rehearsal the other day and threatened to "phone New York and have them send me some cats. That's where the guys got the drop—New York!"

At Last—A Party for the Working Press!

The management of the Stevens threw a soiree for the press the night before the Griff Williams band opened the Continental Room. The press is consistently neglected on band openings in this town.

There are a lot of big names who could well afford to grab up Mickey



Back in the Corn fields again after reorganizing his band, Freddie Fisher's shown with his latest crew—still clicking as a b.o. attraction in the Middle West. Ralph Copsy, of Red Nichols and Bunny Berigan trombone renown, is one of Freddie's ace acts. Copsy is shown with washboard and tin hat. Doc Dibert is on trumpet, Fats Frady, bass; Harry Lindeman, drums, and Bob Barnes, piano, complete the lineup along with Freddie's clarinet. Freddie recently obtained a court injunction allowing him to be the only maestro to use the term "Schnickelfritzs" in connection with an ork.

Trasici, who plays more jazz trumpet than the Cassella rhumba outfit at the Chez Paree can use. . . . After three years at the New Yorker, Peter Kent's 4-man combo came into the Glass Hat of the Congress and are apt to stay as long there. . . . Number one Gary outfit these days seems to be Frankie Keever's 10-piecer at the Lake Hotel. It doesn't jump—it hops lightly, like gangbusters!

Red Overton's ork left the Inn in Williamsburg to open at the Chamberlain hotel. . . . Joe Cappel is at Westwood Supper club. . . . Ray Sims will be riveted this month. . . . Dickie Radford is expecting a little trumpet player from the atork.

Woody Herman Into Famous Door Nov. 21

BY BOB DOUCETTE

Boston—After a very successful four weeks at the Flamingo, Woody Herman's choppers were given a grand sendoff, arranged by the 920 Club, a local radio club of several thousand members. Bob Perry, announcer of the 920 Club program and a responsible facsimile of Bob Hope, emceed the goings-on and did a grand job. The Hermans open at the Famous Door Nov. 21 for eight weeks with an option.

Looks like Leighton Noble is set for the season at the Hotel Statler. . . . A local columnist made himself look pretty silly when he said recently that the Bob Crosby band isn't and never was one to be admired by musicians. He added that much of the trouble with the band was traceable to a not-too-good rhythm section. . . . Tommy Reynolds has knocked off two network shows a week. With typical Shribman building it looks like Tommy's on his way.

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Airshots to Be Issue in Pitt Election

BY MILTON KARLE

Pittsburgh—An important issue in the next Local 60 election will be the granting of permission to local bands to play sustaining shots over stations KDKA and WCAE at no cost to the stations.

No Reason for Ban

The other local stations, WJAS, KQV and WWSW have been airing local bands gratis for some time, but a ruling restricting local bands from playing free sustaining shots over the other stations was made some time ago, when the two stations were the only ones employing staff bands. The law was drawn up so that the work of the staff bands could not be curtailed.

But now all five stations have staff bands, so that the reason which restricted the two stations from "free-broadcasting" local bands also applies to all the other stations.

A resolution has been presented to Local 60 officers by a group of local leaders suggesting that the ban on the two stations be lifted.

Local Goings On

A fourth avenue gent bought the Willows for ten grand at auction late in October. . . . Manuel Contreras' Latin-American band showed off from the Silver Grill of Hotel Henry for a tour of the southwest on Nov. 11. . . . Pianist Dale Harkness is currently at Al Mercur's Nut House. . . . Joey Sims grabbing the best society and club dates around town of late. . . . Bassist Walt Link of Ray Pearl's outfit the pappy of a baby boy born to the lovely missus, the former Mary Jane Hubert of Johnstown, in a Chicago hospital late last month.

Kids Yowl Delight As Pit Band Jams

BY JOHN M. GLADE

South Bend, Ind.—When the kid version of *Midsummer Night's Dream* played a children's show at the Palace here recently, pit director Bob Helmcamp dug up the score of the *Chocolate Soldier* for the overture, thinking the kids would get a boot out of high class music. The band did a swell job—both playing and perspiring—but when it was all over and Bob turned to

take his bow, the applause he got wouldn't have awakened a slumbering alley cat. Was he sore! He turned back to the band.

"Sweet Sue," he hissed, "and jam the hell out of it!" A half dozen frustrated gates in his outfit got off all at once and stayed off for several choruses. It knocked the kids out. They applauded and cheered like crazy. If it hadn't been for certain time, they would have demanded an all-morning jam session.

None of that *Chocolate Soldier* kid stuff, those youngsters were heptadajive.

Zurke's Mit Almost Mashed by 'Friend'

BY DON LANG

Minneapolis — A well-oiled "friend" who shook hands too enthusiastically with Bob Zurke during his first jam session in local 73's club rooms nearly put the Ol' Tomcat of the Keys out of comish for good.

The stew staggered up to Zurke, took his right hand off the keyboard in the middle of a tune and nearly squeezed the two edges together in what was supposed to be a friendly greeting. The hand still was swollen two days later, but Zurke had treated it in time and was able to lead his band at the Nicolle hotel's Terrace room, where he knocked the patrons dead with a still undamaged left.

Lots of Bum Kicks In Seattle Spots

BY GENE RICEY

Seattle—In the space of two weeks the Ranch nitery here was the victim of a gambling raid and a holdup. Faurot's coin-box was also juggled by bandits. . . . The Trianon management has been sued by a gent who claimed he was injured when forcefully bounced from the joint. . . . The Riverside ballroom folded. . . . Jimmy Murphy was handed an extra month at the Showbox with the coming of Sally Rand. . . . Gay Jones, with his stiff swing, fills in Mondays at the Trianon. . . . Merle Carlson moved into the Trianon following Bart Woodyard. . . . Jules Buffano finally replaced Del Milne at the Ranch. . . . The Cavalier band broke up when Ken Cloud, ace trombonist, left.

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Roades Band Sets Record In Kaycee

BY BOB LOCKE

Kansas City—Dusty Roades' orchestra moved into Barney Joffe's Terrace Grill of Hotel Muehlebach for a 3-week stand, therefore setting a record for return engagements. Dusty first played the spot in the early 30s following Coan-Sanders. With the new lineup are Helen Naah, Ken Switzer, the Four Dusters and Johnny Cassella. Herbie Kay and Lani McIntire will follow him.

Halstead Comes Back

At John Tumino's new Century room on Broadway Harlan Leonard's fast stepping Rockets are proving a sensation, with night-ly KCMO wires helping the draw. Jesse Price's drums and Henry Bridges' tenor, with Jim Ross' trumpet, stack up as strong as any name band that's played here this fall. . . . Down town, Jay McShann's septa cats are panicking the Club Continental, with Eddie Spitz, the major domo, grinning like a tom cat at the crowds. . . . Henry Halstead, an old fave here, came back to town with Clarence Rand singing for a long date at Tootie's. . . . Nearby bands with a lot on the ball are Steve Chastrell's, Burlington, Kas., and Vic Barbieri, at Leavenworth. Bill Shaw's Ella Fitzgerald dance was a click. . . . And Bill Martin, whose horn and singing emulate the great Louis, stays on at Martin's.

"Varieties" of WHB Bus Moten is rehearsing his new big band, with an all-star local lineup including Baby Lovett, the Walders brothers, Bill Saunders and others. . . . Vine Street Varieties is temporarily off WHB due to lack of tyro talent. . . . Arlie Simmons is at Southern Mansions with a new slogan, "Romanceable Rhythms by Arlie Simmons." . . . Maxine Tappan back in town at the Hotel Phillips' Cabana after touring with Gus Arnheim.

Lee is Giggling

Frank Lott, head of AFM Local 84, plays in the Kaycee Philharmonic. . . . Local radio stations WHB, KCMO and KMBC are beginning to scramble for local remotes—and it's way past time. . . . Edith Griffin and Ernie Williams are doing better than okay with fine jive at Lucille's Paradise. . . . Oliver Todd's little combo attracting the hepcats at Nu-40 Inn. . . . Add sad notes: George E. Lee, whose old Brunswick recording band rated as high as Bennie Moten's in the early 20s, is now playing gigs around town and having it tough.

Nite Life Jumping High in Montreal

BY BILL TRENT

Montreal—We're determined that the war isn't going to cause too much low feeling for the time being, and niteries here are doing record business these nights. Some spots even turning away customers. Jack Bain band at Cher Maurice drawing heavily. . . . Don Turner has given up trying to cram jive down the throats of the schmalts crowd at the Mount Royal roof. Band's dishing out sweet with a high score. . . . Mack White has replaced Ralph Large at the Val d'Or.

ASCAP Admits 1st Member in 4 Years

New York—Lou Levy's Leeds Music Corp. has been admitted to active membership in ASCAP. Marks the first active membership granted in four years. Levy jumped to prominence in recent months as business manager for the Andrews Sisters.

Mean Old Steam Shovel Tears Down Wall on Band's Job

BY SIG HELLER

Milwaukee—A passerby was heard to comment that a hot trumpet player had blown it down. But this of course was not true because no matter how hot a trumpet blew, he could hardly blow down the wall. The south wall of the Three Little Pigs nitery took sudden leave of the rest of the building the other day when contractors working on an excavation for a new building next door ran their steam shovel too close to the Pigs' foundation. The steam shovel huffed and it puffed and it tore the wall down, taking with it the piano, drums, music and everything but the boys in Ralf Frost's band. It was mid-afternoon and the boys were home in bed (or somewhere), as all good little cats should be, safely tucked away from falling walls and rambunctious steam shovels.

New CBS Station Signs Van Osdell

BY BUD EBEL

Cincinnati—The new 50,000 CBS outlet, WKCY, started to marshal its forces by adding Jimmy Van Osdell and his band to the staff. While over at WLW all is quiet on the Russian front. It is rare that a band is 100 per cent for its leader, so Barney Rapp deserves a plug. All the boys swear by him. . . . Deacon Moore is in Old Vienna indefinitely. . . . Shep Fields' opening at the Netherlands Plaza at four bucks was a sellout. . . . Hap Lee took over for Ruth Lyons, WKRC musical director, on her vacation. . . . Bobby Peters a huge success at the Gibson Rathskeller. . . . Johnny Long down from Chicago to follow McCoy into Beverly Hills.

McKinney Discog-By Miller

(Jumped from Page 9)

third chorus of first title, no team of Carl, Lee, and Stewart probably comprise trumpet section. 22623—Rocky Road. Splendid Stewart solo backed by Austin's "drum roll." Note also Carter solo in final chorus. Lee very likely other trumpet. 22624—It's a Loosesome Old Town—She's My Secret Passion. Typical McKinney pop. Lee is probably trumpeter in last chorus of first title and in backing of vocal in second. Redman plays vibrapone in introduction of second. 22624-1 Miss a Little Miss—After All You're All I'm After. Lee and Stewart probably both appear. Stewart's trumpet follows vocal in first title. Redman plays final chorus notes on second title, in which final chorus stands out as modern, with a dramatic Carter alto break. 22625—Gee Ain't I Good to You. Joe Smith's trumpet opens, while other trumpeters probably Lee. Smith also supplies background for Redman vocal. Item's delightfully phrased Carter alto solo. 22811—Do You Believe in Love at Sight—Wrap Your Troubles in Dreams. Redman plays bells on first side, a typical McKinney treatment of pop. Carter sings in second title, while Carl takes trumpet passage in first chorus. Stewart in second. Letter's long solo chorus one of best he's recorded.

THE END

Theme Songs

(Jumped from Page 8)

STOREY, Lee: "Lady of the Evening"
SUDY, Joseph: "Reminiscing"
SUTTON, Myron: "Moonin' at the Montmartre"
—T—
TRAGARDEN, Jack: "I've Got a Right to Sing the Blues"
TRUMBauer, Frank: "Singin' the Blues"
TUCKER, Orris: "Drifting and Dreaming"
TUCKER, Tommy: "I Love You"
—V—
VALLEE, Rudy: "My Time Is Your Time"
VAN, Garwood: "Drifting and Dreaming"

The "Bonga King"
Danny Cassello
and his Orchestra
Now at the
Chez Paree
— Chicago —



'So I Ups to Him, and he ups to me, and we ended up on the floor.' Jimmy Durante, who once played barrelhouse piano with the best of them, takes the stand with Wally Johnson's Cincy band and pulls his act. Johnson and Tony Osborne, on tenor, are knocked out as much as the crowd. Wally's band, handled by the Ruth Best office, includes 14 men and is one of Cincy's best.

The Cat Ain't Dead. He's Just Married

BY J. H. LANG JR.

Indianapolis—Johnny Jackson, tenor saxist with the Lyric theater pit band here has asked DOWN BEAT to help quash a report currently going the rounds that he was killed in an auto accident. He says this is not true, that he has just been married. Bill Wurgis is rehearsing a 20-piece band with the possibility of a twice-weekly coast-to-coast commercial in the offing. The band is all local men. . . . When Charlie Barnett's and Herbie Kay's bands were in town at the same time recently, members of both got together with guys at the Southern and stirred up a fine session.

The Cat Ain't Dead. He's Just Married

WALLER, Pete: "Ain't Misbehavin'"
WARRING, Fred: "Sleep"
WEEKS, Anson: "Tim Writing You This Little Melody"
WEEMS, Ted: "Out of the Night"
WHITEMAN, Paul: "Bluesy in Blue"
WILLIAMS, Griff: "Dream Music"
WILSON, Teddy: "In a Mood"
—Z—
ZURKE, Bob: "Hobnob Street Blues"
Bands which have been omitted from this list should forward their themes, and signatures if used, to "Theme Song Editor" of DOWN BEAT as protection against others using the same song. All themes are filed as a service to bands and orchestras. In the event of duplication it thus is an easy matter to ascertain which band filed first. From time to time DOWN BEAT will augment this list in print with new additions from bands not included here.

Zelle's Band Clicks

Bridgeport—Brightest band here right now is Johnny Zelle's, with Eddie Antolick doing the arranging. Johnny is using five brass, four reeds and three rhythm and easily has the best band in town.

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Tesch's Life

(Jumped from Page 12)

played regularly. It was here that Tesch used to spend many hours listening to Dodds' clarinet. It is agreed today that Johnny influenced Tesch more than anyone else, although Jimmie Noone, playing at the Nest and later renamed the Apex, also was idolized by young Frank and must be credited with inspiring him to some extent.

Six Drops In, Too

As the "WHT kids" became better known they got around town more. Often they went to the Sunset to hear Louis Armstrong and Earl Hines. And it wasn't long until a place called the "Goat's Nest," now known as the Three Deuces, became a meeting place for Tesch, his gang, Milt Mesriow, Eddie Condon, Joe Sullivan, Benny Goodman, Red McKenzie and sometimes, when he was in town overnight, a young gent named Beiderbecke.

They say Mesriow actually "invented" jam sessions. At least he was the first to call those little informal bashes at the Deuces "jams." But regardless, by 1927 the Austin High gang no longer practiced in each other's homes. They were old enough to make the rounds at night. And meanwhile, George Wetling had moved in from Topeka, Kas. Muggsy Spanier, Floyd Town, Gene Krupa, Dave Tough, Jess Stacy, Pat Pattison, Dick Feige and Pee-Wee Russell also were in the Deuces group. Condon and McKenzie formed their now-famous recording band. And among them all, Tesch was the fair-haired boy. They liked him personally, they liked his playing, and they found him good company. Tesch was well on his way.

New Frank Teschmacher went to New York, got home, returned to Chicago, and played with Charlie Straight, Edolo Varese, Edouard Weber, Fred Lewis, Jan Garber and finally, Bill Davison, will be told in Dexter's next chapter on Tesch's life. More pictures, too, all in the December 1 issue.—EDS.

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AND MARCH 3, 1933.
Of Down Beat published semi-monthly at Chicago, Illinois for October 1, 1939.
State of Illinois)
County of Cook)
Before me, a Notary Public in and for the State and county aforesaid, personally appeared Glenn Burra, who, having been duly sworn according to law, deposes and says that he is the Editor of the Down Beat and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date above in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:
1. That the name and address of the publisher, editor, managing editor, and business managers are:
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Glenn Burra, Ed. (Signed)
Sworn to and subscribed before me this 29 day of Oct. 1939. Flora Kline (Signed)
(SEAL) (My commission expires 2-14-1940)

Lead On F

Detroit own way couldn't. Other beh lett, guita Shirley F

Doug R Milt Vine a son . . . nasty wo Norval R near Far . . . Gabb band soon getting a with his gini's bar new front Miss Am Del Delbi She's a D timental crew at v- ing; it v Polish, B Victor-B

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Mike Clock Scar

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Leader's Wife Gives Him a Son On First Wedding Anniversary

BY LOU SCHURRER

Detroit—George Kavanagh, the leader, is always doing things his own way. Take his recent wedding anniversary—he and his wife couldn't get together because she was having a baby on the day. Other behind the scenes chatter around the Motor City finds Hal Bartlett, guitarist, now a pappy. He's with Don King at the Stork Club; Shirley Ford, a cutie, sings.

Doug Rumpa's still drooling . . . Milt Vine's wife, Muriel, gave him a son . . . Paul Henneberger had nasty words with his mate . . . Norval Renaldo bought two acres near Farmington. It's now RFD . . . Gabby Rogers will have a new band soon . . . Kid Lips Hackett is getting a divorce, and may go back with his first wife . . . Hank Biagini's band probably will have a new front shortly . . . Pat Donnelly, Miss America, was chirping with Del Delbridge at the Motor show. She's a Detroit chick . . . The continental music of Lou Michaels' crew at Joey's Stables is refreshing; it will cut 10 new sides in Polish, Bohemian and Slovak for Victor-Bluebird soon.

Honey May Devine gives the kicks at Blue Lantern. She's a hot note swingin' in with Lee Walters' crew. Mort Mortensen, who plays with gloves on two pianos simultaneously, has his own "Society Dansopaters" at Arturo's . . . Lyle Wilson has patched his marital clouds . . . Bill Johnson of Cozy Corners is stringing a new chick.

Mike Picks Up Clock's Alarm, Scares Leader

BY JOHN M. GLADE

South Bend, Ind.—The latest to draw giggles between gurgles of the after-hours jug happened to Marty Ross' band on their opening night at Avalon Pavilion, Barren Lake, Mich. Right in the middle of one of Ross' ultra-sweet arrangements and while the customers were crowded open-mouthed around the bandstand, a huge alarm clock in the back of the shell came to life alarmingly. A dutiful mike picked up the obscene clamoring, magnified it through a dozen speakers, and it wasn't a little knell.

Ross batoned the band into a forte in an effort to cover up, but not before some wag had screamed "Air raid!" You could have lit a cigaret off the back of Ross' neck, until he realized that jit-bug and customer alike thought it was a gag on Ross' part, and paid him tribute with hearty applause and low salaams.

War Cuts Down Canadian Jobs

BY DON MCKIM

Vancouver, B. C.—The war has cut club and private jobs to almost nil, but public dances are drawing better than average crowds this season.

Ivan Ackery, Orpheum Theater manager, is the first to realize the potential drawing power of local bands and is featuring Earle Hill's augmented Cave crew on the stage each Friday. Other bands are being set for holiday and midnight shows at the same theater.

Four of this town's best musicians are jamming in a Chinatown night club, the only spot drawing a crowd that wants its music hot. They're Carl DeSantis, tenor; Art Rosoman, piano; Bill Sinclair, drums and Sandy DeSantis, trumpet. Sandy led a 12-piece outfit which packed the large Palomar Ballroom here two years ago and earned a summer session at Ottawa's upper-crust Gateau Club.

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Beatin' His Chops along with his sticks, Kid Lips Hackett bats a batch of drums in Detroit's Plantation. Motortown cats get a colossal charge out of Kid Lips' stuff on the heads. He's shown here knocking himself out.

That Trent Band A Decade Ago Really Jumped

BY DAVE CLARK

Jackson, Tenn.—In 1929 a band came up from Texas and invaded this section and kept the dance halls rocking two weeks after it had gone. The outfit was Alphonso Trent's.

Included Stuff Smith Don't know where Trent is today, but here are some of the cats that made up this heavy aggregation: Hays and Charlie Pillars and Bill Jeter have a band under their own names, Jeter-Pillars, now under the direction of the Tommy Rockwell hookup working out of the Dallas office. Jeter and the Pillars brothers composed the reed section in Trent's band.

Stuff Smith, who is now burning everything up with his hot fiddle and band at the Off Beat Club in Chicago, was with the Trent band, jumping and dancing in front and taking hits on his fiddle.

Trumpet Now with Celestin Godley, the cigar-puffing drummer is around Cincinnati; Leo Moseley, trombone, is now in a Harlem unit, and Herman Franklin, the ace trumpeter, with with Papa Celestin down in New Orleans.

There was really a jump crew, but Trent seems to have dropped completely out of the picture.

Burke Joins Army

Drummer Tommy Burke of Frank Crowley's Toronto, Ont. band, resigned his spot behind the tubs to take up another form of battery. He joined the army. Replacement in the band was Glen Bricklin.

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Big Names to Play New Pier Year 'Round

BY GORDON STRACHAN

Galveston—If the gods of chance are generous, this Texas Gulf coast resort will be a mecca for name bands and big-time night club talent from all parts of the nation by late summer of 1940.

Reason: A proposed \$1,300,000 steel pleasure pier, which will rival that of Atlantic City and other eastern spots.

Pier Spas at Premium

Mayor Brantly Harris and a delegation including William N. Blanton, head of the Houston Chamber of Commerce, have asked the federal government for an RFC loan of \$1,300,000 to finance the project.

The pier, extending 1600 feet along the 32-mile beach, would include an extravagant night club, a carnival center and a stadium for water events. Half the space on the pier has already been taken, the mayor reports, and the rest is at a premium.

To Run Year Round

Sui Jen, Galveston's gorgeous pier night club, managed by Sam Maceo, supports name bands for week-ends during the winter months, but the night spot on the pleasure pier will bring in the cream of the country's crop, running a full schedule summer and winter, it was announced.

Traveling Band Ban Irks Canuck Dancers

BY DON MCKIM

Vancouver, B. C.—Dance goers here are getting kind of sore at Local 145 because it bars American bands from dance dates although permitting them to work theaters. No such ban exists in Toronto, Montreal, Winnipeg and most other towns in Canada.

Mart Kenney is playing the new Hotel Vancouver's initial fall and winter season. . . . Stan Patton is back at the Alma after three months on the prairies; has one of the finest 9-piece outfits to be heard anywhere. . . . The Cave is currently hogging all the dine and dance business with Earle Hill's crew pleasing everybody.



In Far Away Palestine

YEH—even for every Palestine must have its "swing"—and naturally the preference is for instruments from America, the birth-places of the vibrant dance music.

Y. Yehovsky, who directs the destinies of the "Gay Strangers," is a dip-bore man—and it is the York Model 146 for him—only on his second York—and when he meets Gabriel, we are sure he will still be playing a York, for as he says, "York builds the only Trombones on which I feel sure of myself under any and all conditions—the performer who owns a York is never let down."

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Chief Black Puss Gets 'Televised'



By Woodbury, Salt Lake City leader, approaches Chief Black Puss of the Utah tribe during the first television broadcast west of Chicago last month. More than 100,000 persons, in two weeks, were attracted to Woodbury's programs.

BY BILLY HOUSE

Salt Lake City—The first public television broadcast west of Chicago on a large scale, aside from those from the San Francisco Expo, took place here last month with By Woodbury's Station KDYL band playing a prominent part.

Woodbury emceed the shows, which were offered daily for a 2-week period. Also featured were Shirley Davis, Bob Reece, Janyce Don, Joe Kirkham and Elaine

Darrell. Vocalists wore special green lipstick and dark shadings on their faces. The stunt, held in a department store, was reported the most successful band-radio exploitation program ever held in Utah.

Town Turns Out For Pendarvis Opening

Buffalo, N. Y.—That man Paul Pendarvis is back in the groove with what he calls "the best band I've ever had." His opening last month at the Hotel Statler was one of the fanciest the town's had in moons.

Paul's lineup now includes Booth Bertram, drummer and comedian; Eddie Doyce, guitar and vocals; Phyllis Lynne, blonde and potent; George Bruns, bass; George Lohr, Harvey Thomas, trumpets; Lloyd Dishneau, Humpy Aldridge, trombones; Rennie Secanti, Loren Holding, Joe Rehill, saxes, and Merle Koch, piano. Paul's still playing fiddle and sax, and selling out so that the boys around town are saying the band is set for all winter.

Big College Dances Cancelled by War

BY GEORGE BEATTIE

Winnipeg—All major formal university dances have been cancelled because of the war, but the \$300,000 monthly being paid our army lads of this city is making for more work for musicians by upping nitery business and providing battalion dances. But the war has made the cost of living jump.

Ever Been On a Session Like This?

REMEMBER THE SQUAWKS
by the hotel manager? . . . his threats to toss you out? Remember that "out of the world" improvising? . . . the chirper, Judy, bent to her sax and beyond it all? . . . the cigarette smoke, the forgotten bottle, and the grey dawn crawling in unnoticed through a dingy hotel window? Remember? It's all in DESTINY, a book of 8 sketches, suitable for framing. Fascinating explanations accompany each sketching.
DESTINY is the work of George Von Physter a professional musician turned artist. It contains studies from the life of a professional musician powerfully depicting its beauty, its sordidness, its joy and frustration.
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 Niles, Joe (Savoy Club) Montreal, ne
 Noble, Leighton (Beaflor) Boston, h
 Noble, Ray (Beverly-Wilshire) Beverly Hills, Cal., h
 Noonan, Jimmy (Cabin Inn) Chgo., ne
 Norton, Al (Bamboo Gardens) Wash., D. C., ne
 Novak, Elmer (Jimmy's) Miami, Fla., ne
 O'Brien & Evans (Todd House) Youngstown, O., h
 Olman, Val (Ciro's) London, England, ne
 Olsen, George (Biltmore) NYC, h
 Olson, Hlem (Country Club) Coral Gables, Fla.
 Orlando, Don (Colony Club) Chicago, ne
 Osborne, Will (Theater tour)
 Overton, Red (Chamberlain) Richmond, Va., h
 Owens, Tom (Station WMT) Cedar Rapids, Ia.
 Owens, Gene (Mayfair) Lansing, Mich.
 Pabst, Don (Palm Beach) Detroit, ne
 Page, Paul (Madura's) Daneland) Whiting, Ind., h
 Paimquist, Ernie (Coo-Con Cl.) Ft. Worth, Tex., h
 Panichito (Versailles) NYC, r
 Pancho (Troadero) Hollywood, ne
 Panico, Louis (White City) Chgo., h
 Parker, Johnny (Club Miami) Chicago, ne
 Parks, Bobby (Syracuse) Syracuse, NY, h
 Parks, Roy (Drum) Miami, Fla., ne
 Pasternak, Percy (CBC Studios) Toronto
 Patton, Stan (Alma) Vancouver, B. C., h
 Paulson, Art (On Tour)
 Pearl, Ray (Gibson) Cinti., h
 Pedro, Don (Sherman) Chicago, h
 Pendarvis, Paul (Stetler) Buffalo, NY, h
 Percell, Don (64 Club) Dallas, Tex., ne
 Peron, Manuel (64 Club) Miami Beach
 Perkins, Roy (Four Aces) Cal. City, Ill., ne
 Peters, Bobby (Gibson) Cinti., h
 Peterson, Doc (John Marshall) Richmond, Va., h
 Petti, Emil (Savoy Plaza) NYC, h

Shack, Coleman (Pickwick Yacht Cl.) Birmingham, Ala., h
 Sals, Harry (Subway) Chicago, ne
 Santa, Freddie (Mid-Town) So. Bend, Ind., h
 Sanders, Joe (Blackhawk) Chgo., ne, 11/24
 Savitt, Jan (Lincoln) NYC, h
 Schenck, Clarence (B. & B. Casino) Pensacola, Fla., ne
 Schneiders' Virginia Clubmen (Supper Club) Lynchburg, Va., ne
 Schond, Danny (Manning's) Miami, ne
 Schreiber, Carl (Pershing) Chicago, h
 Schubert, Mitchell (Gloria Palast) NYC, r
 Scott's, Eddie, Missourians (Morocco) Troy, NY, ne
 Selms, Howard (On Tour)
 Shaw, Artie (Pennsylvania) NYC, h
 Shelby, Lee (Arcadia) NYC, h
 Short, Willie (Cedar Inn) Wilmington, Del., ne
 Sidney, Frank (Detroit, Mich.)
 Siegel, Irv (Kex's) White Lake, NY, ce
 Siegrist, Bob (American Legion Cl.) Baltimore, Md., h
 Silvers, Johnny (WIOD) Miami
 Simmons, Arlie (Southern Manions) K.C., Mo., ne
 Sisco, Noble (Diamond Horseshoe) NYC, ne
 Simon, Ken (Shea's) Buffalo, NY, h
 Skinner, Frank (Westchester) Rye, NY, ce
 Skoreh, Benny (Towa & Country Club) Milwaukee, ne
 Slade, Ralph (WMT) Cedar Rapids, Ia.
 Smith, Buster (Fry Spring Studio) Charlottesville, Va., ne
 Snyder, Billy (Gibson) Cincinnati, h
 Snyder, Frank (Green Hill) Chicago, ne
 Sosnick, Harry (CBS) Hollywood
 South, Eddie (Blatz) Milwaukee, h
 Spitalny, Maurice (KDKA) Phg., Pa.
 Spitalny, Phil (Capitol) Davenport, Ia., t, 11/17
 Spratt, Jack (Joyland Club) Lexington, Ky., ne
 Staud, W. (WIBC) Detroit
 Stevens, Leith (CBS) Hollywood
 Stilling, Eddie (Nappo Gardens) Chgo., ne
 Stiles, Eddie (Bank Bar) Toledo, O., ne
 Stoetzer, Wally (Tantilla Gardens) Richmond, Va., ne
 Stross, William (WLV) Chelmsford) Streeter, Ted (Monte Carlo) NYC, ne
 Strickland, Bill (Lotus) Wash., D. C., ne
 Strong, Benny (Crystal Terrace - Park Plaza) St. Louis, Mo., h
 Stroud, Eddie (Arcadian Cabaret) Toronto, ne
 Stuart, Miron (Cornia's Ship) Milwaukee, ne
 Stuart, Nick (Plantation) Dallas, ne
 Stubbs, Shelton (Greenboro, N.C.)
 Stud, Joseph (Belmont-Plaza) NYC, h
 Sullivan, Joe (Cafe Society) NYC, ne
 Sullivan, Maxine (Famous Door) NYC, ne
 Swedish, Stevan (Eagles) Milwaukee, Wis., h
 T
 Teagarden, Jack (Palace) Akron, O., t, 11/17
 Thomas, Joe (Marine Terrace) Miami Beach, ne
 Thomas, Topper (Schmitz Club Cafe) Milwaukee, ne
 Those Three Guys (Lakeside Inn) Auburn, NY, ne
 Three Ambassadors (Embassy Club) Denver, ne
 Three Sons (DeWitt Clinton) Albany, NY, h
 Thurston, Jack (American Legion Patio) Miami, h
 Tito's Swingette (Fogusa) Polo Club) Rockleigh, NJ, ne
 Tobias, Samson (Toto's) Holyoke, Mass., r
 Todd, Oliver (No. 40 Inn) K.C., Mo., ne
 Todro, Louis (Park) Williamsport, Pa., h
 Tomlin, Pinky (Jung) N.O., La., h
 Torres, Dick (Continental) K.C., Mo., h
 Traas, Al (Ivanhoe) Chicago, ne
 Trank, Gladys (Sis Island Queen) Cincinnati
 Travers, Vincent (Rose's Aquacade) NY Fair
 Tripoli Trio (608 Club) Chicago, ne
 Tropical Rhythm Boys (O Sole Mio) Boston, r
 Truxell, Earl (WCAE) Pittsburgh
 Tucker, Orrin (Mark Hopkins) S.F., Cal., h
 Turk, Al (Royale Frolic) Chgo., ne
 Tweibel, Jerry (Essex & Sussex) Spring Lake, h
 Tye, Bill (Roxy) Columbus, O., ne
 U
 Unell, Dave (Alhambra) Chicago, ne
 V
 Valenti, Joe (Monteleone) N.O., Ia., h
 Valery, Richard (Marine-Morcambe) No. Lancashire, England, h
 Van Osdell, Jimmy (WCKY) Cinti., h
 Vargas, Eddie (St. Moritz) NYC, h
 Venuti, Joe (Rosedale) NYC, h
 Vento Bros. (Agostino's) Chicago, r
 Vera, Joe (Congress) Chicago, h
 Veratillians, The (Wonder Bar) Detroit
 Vincent, Harold (Deauville) Auburn, NY, ne
 Vovo, Toy (Mother Kelly's) Miami, Fla., ne
 W
 Wallace, Ann (Riverside) Tucson, Ariz., h
 Wallace, Don (Vista del Lago) Wilmette, Ill., h
 Walter, Fats (Famous Door) NYC, ne
 Walsh, Jimmy (Del Mar Cl.) Santa Monica, Cal., ne
 Walters, Lee (Blue Lantern) Detroit, ne
 Wanda & Her Escorts (Warwick) Phila., h
 Wardlaw, Jack (Heidelberg) Jackson, Mo., h
 Wargo, Eddie (State Garden) Milwaukee, ne
 Waring, Fred (Rose's Aquacade) NY Fair
 Watkins, Sammy (Hollenden) Cleveland, h
 Weeks, Anson (Trionan) Chicago, h
 Weeks, Ranny (International Casino) NYC, ne
 Weems, Ted (Chicago) Chgo., t, 11/17
 Well, Lawrence (Nicollet) Minneapolis, h
 Westbrook, Henry (Ridgewood Club) Columbia, S.C., ne
 White, Johnny (Show Boat) Dallas, ne
 White, Mack (Val D'Or) Montreal, ne
 Whiteman, Paul (New Yorker) NYC, h
 Whitney, Sonny (Walton Roof) Phila., h
 Wilde, Rann (Cosmopolitan) Denver, h
 Wiley, Earl (McGovern's Liberty Inn) Chicago, ne
 Williams, Ernie (Luelle's Paradise) K.C., Mo., ne
 William, Griff (Stevens) Chgo., h
 Williams, Johnny (CBS) NYC
 Williams, Sammy (Gibby's) Chicago, ne
 Williams, Sande (Orangerie-Astor) NYC, h
 Wilson, Meredith (NBC) Hollywood
 Woodbury, By (Station KDYL) S.L.C., Utah
 Wood, Howard (Village Barn) NYC, ne
 Worland, Gene (Cat & Fiddle) Indpls., ne
 Wray, Ernie (Fleisher Studios) Miami, ne
 Y
 Yarlett, Bert (Hollywood) Toronto, h
 Young, Ben (Northwood Inn) Detroit, ne
 Young, Sterling (San Clemente) L.A., Cal., ne
 Young, Victor (MCA) Hollywood
 Z
 Ziska, Leslie (Chez Ami) Buffalo, Ny, ne
 Zipp, Eddie (Old Heidelberg) Milwaukee, ne

Dear Adv. Mgr. of Down Beat:
 I should like to say that the Down Beat pulls in the replies to ads. I had an ad in the June '39 issue and recently I got a reply from Herbert Smith in Riga, Latvia. I thought it was good when I got orders for arranging from Alaska and Canada, but Latvia caps the climax (so far).
 Sincerely,
 A. F. DeVore

Zito (Belmont-Plaza) NYC, h
 Zuckert, Leon (CBC Studios) Toronto
 Zurke, Bob (Paramount) NYC
 Zutty (Nick's-Greenwich Village) NYC

Immortals of Jazz
 Fletcher Henderson, Jr., was born Dec. 18, 1898, at Cuthbert, Ga. His father was a teacher, his mother a pianist, and when he was 6, Fletcher took up piano seriously. Later he majored in chemistry and math at Atlanta University, leaving Georgia in 1920 to go to New York to take advanced chemistry study. In New York he worked part time playing piano for W. C. Handy; in 1922 he became head of the record department of the old Black Swan company, a Negro organization. His first records were accompanying Ethel Waters. In 1924 he formed his first band and played the Club Alhambra on 44th street, New York. Then he and his men went into the Roseland, and then on a long tour which established Henderson's as the greatest jazz band of the 1920s. Men like Coleman Hawkins, Louis Armstrong, Chu Berry, Roy Eldridge, Tommy Ladnier, Rex Stewart, the late Jimmy Harrison, Pops Foster, Israel Crosby, Horace (Brother) Henderson and Lester Young at one time or another learned jazz in his bands. Never a businessman, Fletcher in 1939 finally gave up baton waving to become pianist and arranger with Benny Goodman, who long had used Fletcher's arrangements. Known as "Snack" by his friends, Fletcher ranks today as one of the most talented arrangers, an unusual pianist, and a grand person. Because of his contributions and long years of invaluable, immeasurable service, he becomes an "Immortal of Jazz," fourth in DOWN BEAT's series.

Canuck Swing Club Going Great Guns
 BY GEORGE BEATTIE
 Winnipeg, Can.—A tribute to a group of young people who had an interest in swing and formed the Norwood Swing Club a year ago. Since then these lads, none of them musicians, have collected 150 hot records, have been on the air twice, sponsored five dances and generally promoted swing in the city. One program on CJRC was waxed and sent to New York. They hold their unique sessions every Wednesday night at their homes. President Walt Greenway's main kick is over the exorbitant cost of importing reissued disks.

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 We maintain a special entertainment and radio department—inquiries solicited.
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 WANTED—High grade swing musicians. A new 6-8-6 band being formed. What do you play? With whom have you played? Box 111, Down Beat, 608 S. Dearborn, Chgo.

EARN YOUR WAY THROUGH UNIVERSITY.
 Midwest college dance band has jobs for young men and women musicians. Particularly interested in girl sax and girl trumpet who sing. Box 112, Down Beat, 608 S. Dearborn, Chicago.

AT LIBERTY
 STRING BASS—Double Violin; At liberty November 25. Experienced dance concert. Finishing second season same job. Young. Sober. reliable. Box 74, Hot Springs, Virginia.

ARRANGEMENTS ORCHESTRATIONS, ETC.
 SPECIAL ARRANGEMENTS—6pc part: Swing Choruses 16c; Piano-vocals \$2.50; Stocks \$12. Guaranteed. Composing service—Theme songs, etc. Raymond MacMillan, 8629-53rd Av., Elmhurst, New York.

ARRANGEMENTS. Any combination. Richard Haley, State Teachers' College, Montgomery, Alabama.

ORCHESTRATIONS. Popular backnumbers. Complete 8-8-1. Silverman Musicmart, 3308 Lawrence, Chicago.

PIANO-VOCALS from melody, \$2.00. "Stock" orcha. \$5-\$30. Les. 109 Judson, Syracuse, N.Y.

FOR SALE INSTRUMENTS, ETC.
 25% TRADE-IN FOR YOUR INSTRUMENT. Complete line of all modern snare drum outfits. Hi Boy, Pitch cymbals, tunable Tom Toms, Drummers accessories. Standard makes trumpets, cornets, clarinets, saxophones, trombones, string basses, saxophones. 25 years of selling is our best guarantee. D. Goldstein, 914 Maxwell, Chicago. Open Sunday 9 to 6.

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INDIAN RELICS. Beadwork, Coins, Glass, Dolls, Miniatures, Photos, Books, Minerals, Stamps, Catalogues, etc. Indian Museum, Northbranch, Kansas.

INSTRUCTION
 START YOUR OWN BAND. A book on Orchestra Development which has helped many. Should help you. Ede. Norstrom Co., Box 442, Chicago, Ill., Dept. A.

LEARN TO IMPROVISE. Free "hot choruses" copied from records, sent upon request. State instrument. Write Box 166, Shirley, Mass.

MISCELLANEOUS
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JAM or practice with solid guitar accompaniment records. Any standard tune, key, or tempo. Send \$1.00 for any two tunes. Earl Shattuck, 1156 Bryn Mawr, Chicago.

HELP PUBLISH SONGS. Will share 15% of profit. Helen Wolowodak, Route No. 1, Pitsaia, Penna.

MUSIC PRINTED—50 copies of your song, \$5.00. Also orch. chord, brass band. Sample sent. GIL FRUAR, 401 Kambach St., (11) Pittsburgh, Pa.

TROMBONE MEN. A guaranteed method of improving your technique 100%. Absolutely new. Try it—Send \$1.00. BELVA-SLIDE, Box 107, Warrensburg, Missouri.

2,500 USED COURSES. Large lot \$0.10. Course wanted. Theo. Reid, Plymouth, Penna.

ORCHESTRA PRINTING. Complete. Sample free. Silverman, 3308 Lawrence, Chicago.

British Tub-Beater . . .

Joan Donaldson is the queen of the kittens in England because of her drumming ability. It was Joan, playing with Ida Oliver's band, who had natives of Java jumping right and left like American jitterbugs. She's also played in Australia. Joan last week in a letter declared music conditions were sad in England and that she had hopes of coming to the States shortly. "All the bands here are so bad they are not even corny," Joan said.

Pepton, Jimmy (Plaza) Phg., Pa., r
 Phillips, Buddy, Cadets (Orlando Plaza) Charleston, W. Va., h
 Phillips, Louise (West Virginia) Bluefield, W. Va., h
 Plates, Dave (Gayety) Cincinnati, t
 Placido Pete (Club Fesite) Phg., Pa., h
 Polack, Ben (Ho'brau) San Diego, Cal., ne
 Porter, Pinky (Den Zell) Indpls., ne
 Powell, Walter (Knickerbocker Inn) NYC
 Prima, Louis (Hickory House) NYC, ne
 Princi, Mickey (Fox Pavilion) McIntery, Ill., h
 Pryor, Roger (CBS) Hollywood
 Quartel, Frankie (Colosimos) Chicago, ne
 Quintana, Don (El Chico) Miami Beach, Fla., ne
 Quixote, Don (L'Aligon) Chgo., r
 Reburn, Boyd (Melody Mill) Chgo., h
 Raginsky, Misha (Astor) NYC, h
 Ramon, Don (Nite Spot) Dallas, ne
 Ramona (On tour-Theatres)
 Randall, Gordie (Station WGY) Schenectady, NY
 Rapp, Barney (Sign of the Drum) Chgo.
 Ravell, Joe (Coliseum) St. Petersburg, Fla., h
 Raymond, Harry (Raymond Attractions) Newberry, S.C.
 Raymond, Nick (Coq Rouse) NYC, ne
 Read, Kemp (Stone Bridge Inn) Tiverton, R. I., ne
 Red's Swingette (Debut Village) Toledo, O., ne
 Reichman, Joe (Peabody) Memphis, Tenn., ne
 Repine, Bert (WRVA) Richmond, Va.
 Retter, Boyd (Lark Club) Davenport, Ia., ne
 Rice-Palmer Oreh. (Three Bachelors) K.C., Mo., ne
 Richards, Barney (LaSalle) Chgo., h
 Richmond, Bob (Cont. Oreh. Corp.) Utica
 Rina, Joe (Book-Cadillac) Detroit, h
 Roberto, Don (Metropolitan) Miami, Fla.
 Rondan, Dusty (Muehlebach) K.C., Mo., h
 Roberts, Red (Eagles) Milwaukee, Wis., h
 Robertson, Harry (Clem's Hot Spot) Louisville, ne
 Roble, Chet (Ye Old Cellar) Chgo., ne
 Rogers, Buddy (Beverly Hills) Newport Ky., ce
 Rogers, Eddy (Belvidere) Baltimore, h
 Rollickers, Jack Kurtz's (Press Club) Erie, Pa.
 Romanelli, Luigi (King Edward) Toronto, h
 Rose, Ray Ira, Strollers (Andrews) Mpls., h
 Rosen, Tommy (Wisteria Gardens) Atlanta, Ga., ne
 Roberts, Ken (Samoa Gardens) Flint, Mich., ne
 Rotgers, Ralph (Pennsylvania) NYC, h
 Roth, Eddie (Alabama) Chicago, ne
 Roth, Lee (Riverside) Milwaukee, t
 Rumballiers (Cl. Continental) K.C., Mo., ne
 Jack (Blvd. Era-Berama) Chgo., ne

FIRST RESULTS Of DOWN BEAT'S Poll!

In the next (December 1) Down Beat will be listed complete tabulations of votes in the All-American poll and band contest now being conducted among Down Beat's musician readers. Don't miss this feature!

Other highlights of the next issues:

- Charlie Christian of Benny Goodman's band writes on guitar playing.
- Dave Dexter reveals more about the life of Frank Teschemacher.
- Complete discography of Jack Teagarden, by Warren W. Scholl.
- Benny Goodman reviews his band in his own words.
- Helpful technical columns by Norman Bates, Dick Jacobs, Charles Amberger, Sharon A. Pease and other noted columnists.
- The new records reviewed by Barrelhouse Dan.
- George Hooper's "Hot Box" feature for collectors and musicians.
- And many others!!

The best Down Beat yet—that's what you will say when you read the December 1 issue—cramped full of everything pertaining to music!!

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