

DOWN BEAT

BALLROOM - CAFE - RADIO - STUDIO - SYMPHONY - THEATRE

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HOTELS TRY TO CHISEL ON BANDS?

WHITE MAN'S MUSIC STARTED JAZZ - SAYS NICK

When France's music critic, Hugues Panassie wrote "Le Jazz Hot" hailing swing as "a great American Achievement" more and more intellectuals flocked into sophisticated hang-outs to discuss and study "their" new found art in terms unintelligible to musicians, arguing whether its origin was more Negroid or White.

Well aware that the syncopation which the rising generation of swing devotees called "new" was his stock in trade twenty years ago, Nick La Rocca, leader and cornetist of the Original Dixieland Jazz Band, be-



Nick La Rocca

came "hotter and hotter" when young critics ("not yet dry behind the ears") gave entire credit for swing to early Negro bands. Out of practice for ten years, and a successful contractor, Nick La Rocca was finally persuaded to re-organize the band by Larry Shields one of the greatest white clarinetists and an original member of the Dixieland Band.

Back in the public eye, La Rocca is anxious to establish in peoples' minds the tremendous importance the white man played in originating swing, and especially the powerful and widespread influence Nick believes their own Dixieland style of music had on both colored and white musicians.

Backing up his claims with the (Modulate to page 4)

"Dave Was a Great Petter," Says Beauty

New York, N. L.—The beautiful blonde hat check-gal who tried to plaster Dave Rubinoff for a hundred thousand smackers and later raised the ante to a mere trifling five hundred grand forgot a couple of husbands along the line and the judge tossed the case out on the cobblestones.

Working as a hat-check girl in the Cotton Club in 1933, Peggy Garcia met Rubinoff, who, she said, called her "the most beautiful girl in the world." She continued, "He wanted to know if I knew who he was. I didn't, then he said, 'Why, I'm Rubinoff!'"

Her attorney asked, "And what did you reply?" I said, "If you're Rubinoff, I'm Cleopatra." Anyway, Miss Garcia testified, she went to his apartment, where he insisted on getting acquainted with a cocktail. "Then," she said, "he wanted to show me his apartment."

The next day she said she went with him and his two brothers to a Harlem night club and then to Tilly's Kitchen, where Fats Waller was playing the piano, who sang something like this: "This is the fourth

Union to Slit Own Throat if it Bars Recording

Ye Citie of Brotherly Love, Penn.—Americo A. Tomei believes union execs are liable to cut themselves on the jagged edges of Canned Music if they continue to pry off its lid.

And as President of the local here, he says he will have nothing to do with the plans of New York and Chicago locals to present a plan to the Federation (A. F. M.) asking a nation-wide ban on union musicians from cutting any more records.

Recording Musicians Would Only Fluff Union Off

"The Union, in passing such an edict," Tomei warned, "would only be slitting its own throat."

"In the present state of the motion picture industry, it would be impossible to keep music from being used. What would happen is merely that the men now playing in Hollywood would chuck the Union and go right on playing. Studios would probably offer them long-term contracts as \$15,000 or \$20,000 a year. At the end of 10 years they'd have \$150,000 or more. What good would the Union do them?"

Tomei disagrees with James Petillo of the Chicago local who recently advised all union musicians to quit that city.

"Such action," Tomei said, "just drives the recording companies out of the big cities and into smaller towns where locals which never got a chance to platterize before will greet the opportunity with open arms."

Americo, believing complete control of record making is impossible, plans to present a resolution to the National A. F. M. convention in June asking for a nation-wide publicity campaign to increase audience demand for in the flesh music and vaudeville.

SPONGING AT THE EXPENSE OF MISERY NO EXCUSE

New York City.—Finding no excuse for "sponging at the expense of misery" the executive board of Local 802 here in New York have sent a bill to CBS covering the salaries of the musicians who played in the huge Red Cross benefit broadcast from Radio City on February 11.

Before the broadcast the musicians, thinking that there was to be no sponsor, agreed to donate their services but changed their minds when they found out that Wrigley had sponsored the show and received about \$100,000 worth of publicity in exchange for a \$25,000 donation to the Red Cross. These figures were based on the fact that the program was carried by three major networks and many small independent stations.

The Red Cross benefit committee requested that the executive board reconsider the problem, which they did, but they could find no logical reason for musicians performing free of charge on a commercial program.

blonde Dave has brought in this week."

Asked about the trip home, Miss Garcia said, "Well, Dave was a great petter." Asked what she meant, she replied (pointing to the all-male jury), "They know what I mean."

Pressed further, she said, "Well, he made very ardent love. Mr. Rubinoff was a very affectionate man."

"Cops Chase Him Off Streets"



Wingy Manone

New Orleans, La.—Not too many years ago the cops used to chase "Wingy" Manone off the street corners because he made too much noise blowing his trumpet for the nickels passersby gave him.

Last Valentine's Day saw the blue button boys acting as a guard of honor and making more noise than "Wingy" ever did as a motorcycle taxi driver and accompanied the one-way traffic from the railroad station to the hotel.

The New Orleans swingmaster just finished in Hollywood three shorts for R.-K.-O. with a new number, "In the Groove," and last week he played at President Roosevelt's birthday ball in New York. He has composed "Deep Jungle," "Strange Blues," "52nd Street Special," and numerous others. Modernistic photographs of his orchestra appear in the February 13 "Saturday Evening Post."

Here's his definition of just what swing music is: "A conglomeration of a bunch of guys playing ad lib. And the only men who can play it are the crack men, fellows who really mean it. Otherwise you're no good. You've got to forget about money and even your own mother," he laughed.

He takes his music seriously, but not his clothes. He likes them loud. "My biggest kick is wearing fancy clothes when I play."

On February 16th, Wingy Manone opened at the Chez Paree, in New Orleans, for a four weeks' engagement.

Sued Rubinoff For \$500,000



Peggy Garcia

Her suit was thrown out of court, year.

Agents Squawk As Hotels Buy & Sell Acts

More fireworks are expected on the hotel front as rumors fly thicker and faster that many hotelmen are cutting in for slices of dough from bands and acts.

In New York, musicians report that some hotels are attempting to charge them for air outlets, billing it as publicity and telling band-leaders it is worth thousands of dollars in advertising to them.

Another practice (which the New York Union is investigating) is the efforts of some managers to sign contracts with bands that will allow them to collect a commission on the band for months after the band has left that particular hotel.

Managers contend that air build-ups they pay for are vital factors in the bands' future success and they have a legitimate reason for asking the ork-leader and his musicians to share in the costs.

Agents and Acts Squawk on Benefits

Hotels are also buying acts on the basis of 21 performances a week, using these acts 14 or 15 times in their own show and then reselling these same acts to conventions, etc., holding parties in other rooms of the hotel.

This cuts directly into the small bookers whose party-bookings are usually their bread and butter. It was pointed out that by smart buying a hotel can often make enough profit on his artists this way to almost pay the expenses of his regular show.

Acts and agents who have rebelled or squawked are being answered by the hotels with the argument that acts are contracted to appear for 21 shows anyway and while in theatres they often do as high as (Modulate to page 4)

WILL 400 FURNISH ALL MUSIC IN FEW YEARS?

New York City.—Jacob Rosenberg, president of Local 802, recently called New York orchestra leaders to a meeting to discuss ways and means of nationally regulating the recording activities of musicians. Realizing that any drastic move made locally in New York would only cause record companies to move elsewhere, a resolution was adopted to present a plan at the 1937 AFM convention which would affect musicians in all locals.

The executives and orchestra leaders all agreed that if the present output of can music were not regulated three or four hundred musicians would soon be furnishing the music for both American continents.

President Rosenberg cited as an example, Muzak, attempts having been made to have cabarets using Muzak services (wired program service) cease paying the \$560 annual cabaret license. This, he said, would be disastrous to the cause of the musician. He pointed out, however, that the federation's ace in the hole was economic power which could be brought to bear with terrific force if all were in accord.

Several of the ork leaders were called upon to air their views, among them Fred Waring, who is president and organizer of the National Association of Performing Artists, to which 802 contributed \$1,000 last

"WHITEMAN SOLD ME DOWN THE RIVER" SAYS RAMONA

New York, N. Y., Feb. 10—Ivory-pelting Ramona, songbird-pianist with Paul Whiteman, fled suit against the "King of Jazz" in the New York Supreme Court here charging "he has exploited me and practically sold me down the river as if I were some inanimate slave."

Kansas City born Ramona Davies (real name Meyers) burns because Whiteman leases her services for as high as \$300 to \$500 a week while only paying her \$150.



Ramona (Myers) Davies

Miss Davis' rise to fame was rapid after her audition before the maestro in 1932. A remarkably skilled pianist and possessing a fine voice of unusual quality, Ramona was frequently featured as soloist with the Whiteman band-wagon.

Signed Contract in '34

In March, 1934, Miss Davies signed a contract which provided that she would receive \$125 a week for Mr. Whiteman and \$150 a week if he leased her services to an outside party. Last week Judge Callahan denied her the right to seek her own engagements when he decided she must live up to her contract.

WILL SUPPLY TUNES FOR 20 YEARS

Universal Pictures Corporation has just concluded a 20-year arrangement with Robbins and Feist, whereby the song catalogues of both companies will be available for use in Universal pictures. It is the first contract of its kind ever entered into by Universal and provides for arrangements with all the Robbins music and lyric writers and also that all the original songs written for Universal films shall be handled exclusively by the Robbins companies. This will supervise radio performance and sheet music exploitation of such compositions.

Glen Gray Gives Up Sax to Lead Casa Loma Band

Glen Gray (who has been studying with a fine conductor) picks up the baton as he moves from a sit-down position in the band for six years to front for it.

Mel Jensen will leave the band on March 9. Gray's position is being filled by Danny D'Andrea, formerly with Ray Noble, who plays alto sax and doubles violin.

"Tells English Musicians What Ails Them!" . . .

Stein Urges British Leaders to Create Something Different

London, Eng.—"In America, not only a musician but the man-in-the-street can recognize a band after four or five bars," Jules Stein told English musicians through their news organ Melody Maker. "Here it is difficult to tell whose band is playing after listening through four or five tunes."

"Why haven't British leaders been more inspired to create something different for themselves by employing greater use of their individual imaginations." Stein went on to insist that more variety in their music would stimulate public interest in bands and increase employment opportunities for musicians in stage work, road tours, etc. Briefly, the following remarks are a resumé of his advice to them.

Instrumental sections should play around with the idea, of contrast in melodic phrasing and volume, exaggerating it first and then applying it subtly. This will pull bands out of the sing-songy, colorless "Chinese talk" effect which many unconsciously fall into.

"This little trick," Stein goes on, "also helps to instill a 'heart' into a band, and makes a band start to 'feel' a tune better too."

The English Saxophonists
Generally speaking, the saxophonist's tone is too thin and steely. But there is one healthy sign. Whether he realizes it or not, the English saxophonist is dispensing with the emphasis on "hot licks." He is beginning to study the shape and style of his mouthpiece, reed, etc., in order to improve on his tone rather than trying to model his style after the passages of some famous hot virtuosi.

Mutes should be more frequently used. The same set of mutes should not be used twice in one chorus. Each mute should be associated with a definite style of attack peculiar to it alone. By always applying this idea and by working on a variety of ideas in attack and phrasing, character is acquired and an easy, definable style is developed.

The Rhythm Section
Rhythm instrumentalists, Stein claims, are too prone to regard themselves as individual personalities, free from the embracing limitations of "hanging together." Each musician follows his own dictates regarding embellishment and balance. Occasionally the leader cautions, "You're too loud." Other than this, what a rhythm player usually sounds like depends possibly upon what he had for dinner or what he was out with the night before. The rhythm section should achieve a complete harmony with the rest of the band, and the different instruments should assist each other in stressing certain beats which form a natural pattern. Fancy, unorganized runs by piano, etc., should be eliminated.

Stein cites examples of some American band leaders who have "more than doubled their incomes" through novel use of instrumentation. Kay Kyser introduces numbers by staging the title. He also uses repeated melodic phrases to intro-

Gives Advice



Jules Stein

duce vocals. Ted Fio-Rito lays "heavy emphasis on flute and clarinet figurations, with general voicing of the band in higher-than-usual keys." Orville Knapp, at the time of his death, had popularized the electric guitar. Dick Humber introduced the harp to popular music.

MILLS PLANS TO WAX ONLY THE BEST IN SWING RECORDS

New York, N. Y.—Irving Mills, managing director of the new company, the Master Records, Inc., is getting off to a fine start. There will be two labels released, the Master label, which is a 75-cent one, and the Variety label, which will sell for 35 cents. The first recordings to be released will be platters made on the West Coast by Irving Mills and featuring both Duke Ellington's and Ben Pollack's organizations. These first releases are a happy indication of the future policies of the new company as far as the swing fans are concerned. The first recordings made, feature two small but outstanding units made up of members from Duke Ellington's band. The finest combination to be released under Barney Bigard's name consists of Bigard, clarinet; Carney, baritone sax; Joe Tivol, trombone, and Cootie Williams, trumpet, with a full rhythm section. The second combination features Rex Stewart, trumpet, as leader man; Lawrence Brown on trombone, and Johnny Hodges on alto saxophone. These two combinations have already put in six sides, notable among them being Rex's "Lazy Man's Shuffle" and Barney's "Caravan of Love."



Irving Mills

Pollack Records Four Sides
Ben Pollack and his orchestra put in four wonderful sides, featuring in particular, Fazola, clarinet sensation; Harry James, on trumpet, and Ben himself at the drums. An original composition, "Peckin," stole the show on this date. While on the coast, Mr. Mills discovered and recorded a sensational new vocal and instrumental quintet known as the Jones Boys. Other bands recorded were Larry Lee and his Beverly Wilshire orchestra; Ceelle Burke, an amazing steel guitarist, with an Hawaiian combination, and Dude Skiles with a small combination.

Activities have already commenced at the new studios at 1780 Broadway, and Lucky Millinder, with his new band, was the first to get in four sides. All four were original compositions and are well worth listening to. Jan Savitt, music director of Station KYW, Philadelphia, brought his musical organization into New York to record two of his own compositions, "Yankie Doodle Goes Steppin'" and "Let's Play Geography," and two more pop tunes.

The first releases will appear April 1st, and the company's first concern is with the Master label, lining up the finest dance organizations available, in order to have a complete catalogue of both sweet and swing combinations. Irving Mills has been lining up a great many hot combinations for the Variety label, and the results should show great promise. Among those to record, with their own small combinations, are Caspar Reardon, hot harpist; Frankie Newton, trumpet player with Teddy Hill, and Jimmy Mundy, Benny Goodman, arranger and tenor saxophonist.

Bands to be featured on the Master label will be Barney Rapp, Jack Denny, Mario Braggiotti, and many others.

"A Little Jive Session With Louie"



Jimmy Dorsey and His Gang enjoy a little verbal improvising with the Original Satchelmouth, Louis Armstrong.

MILK HOUR HOT BUT WON'T CURDLE CREAM

Chicago, Ill.—J. Walter Thompson's men (may their tribe increase) got together a few weeks ago and decided a little "awing" wouldn't curdle the milk of their sponsor, Bowman Dairy Company, and inaugurated what they believe was the first commercially sponsored swing program.

The third in a series of variety programs for their "Fireside Theater," they warmed the hearts of prospective milk-drinkers with such hot fare as Meade Lux Lewis, boogie-woogie pianist; Gladys Palmer, sepiabird; The Dixie Demons, washboard groovers; Adrian's Six Jam Dandies, and a full ork of good Chicago swing men under the direction of Louie Adrian.

The program was so well received that they may plan another "hot-milk" affair for rhythm music lovers. Oh yeah, and Carl Cons, one of ye Down Beat's editors spilled a few adjectives over the air between tunes as ye guest speaker.

OLYMPIC CHAMPION TAKES OVER A BAND

Jesse Owens, Colored Olympic sprint champion, has recently forsaken the cinder track, for a more profitable existence of leading his own orchestra. Jesse, whose sole claim to musical background is the rhythmic tattoo of his flying hoof beats in track meets, has been taking voice lessons as a means of selling himself to Joe Public.

His band opened its first engagement at the Elks Club in Chicago, and is being booked on a one-nighter tour by Consolidated. Traveling with Jesse are scat singer, Midge Williams and hoofing team, Conway and Park.

What! No Pennies From Heaven?



John Kuhn

Chicago, Ill.—John Kuhn, full-blooded Sioux Indian bass player, who was the first to introduce tone instead of "oompah" to sousaphone men, is giving forth his monthly weather report. John bases his prediction that March will be as sloppy as a college band's rendition of "King Porter Stomp" on the way the horses and cattle are frisking about in the pasture. (Where do you work, John?) He has achieved quite a reputation as a weather prognosticator around the Chicago NBC studios where he is employed and picked a winner early last fall when he prophesied that Chicago would experience a mild winter.

Miners Throw Out President Green - So He Takes Up Piano

Washington, D. C., Feb. 15.—William F. Green, sagacious head of the American Federation of Labor, was unceremoniously kicked out of the United Mine Workers Union today on charges of "treason" and "betrayal of labor," for his stand in the recent General Motors strike engineered by his rival, John L. Lewis, who is head of the Committee of In-

COPS AND TWO GALS GIVE JOE VENUTI A BEATING

Dallas, Tex.—Joe Venuti, widely known dance orchestra director, played violin from behind court plaster and bandages last night but it was the Dallas police department that had the red face.

The policemen heard an ultimatum from Chief Robert Jones which spelled "curtains" for anyone who remained on speaking acquaintance with ladies of the pavement who now use a car to hustle up business.

Venuti's troubles began as he was escorting his wife to a hotel where he was playing an engagement with his ork. Two girls cruised up in an auto and whistled loudly.

"Hi there, handsome, how about a little party?" one of the girls shouted at Joe. The musician and his frau ignored the gals, Venuti related, but they followed in their auto so closely that Joe was able to smell their whiskey laden breaths.

Joe Swings Out
The girls whistled repeatedly and finally when their solicitations took a bluish turn, he stepped over to the auto leaned over and smacked the driver. But the party girls were not to be slapped down or shut. They jumped from the car, peeled off their high heeled slippers and banged Venuti about the head and shoulders.

Just about the time Joe believed that he had the girls discouraged two policemen drove up, greeted the girls by name and, according to Venuti, joined in with blackjacks and fists on him.

They finally hauled Joe to the hoosegow which was not only a social but a tactical error for Venuti found a sympathetic ear in the person of Chief Jones. The Chief also promised that the next time Venuti declared war on the gals, the police force, one and all, will be on his side.

DON BESTOR SETTLES SUIT

Don Bestor has settled his personal management contract with Sol Kushner and joined the list of Consolidated Radio Artists, Inc. Bestor was formerly with the Music Corp. of America. He opened at the Netherland-Plaza, Cincinnati, Friday the 19th.

dustrial Organization. Green, who is 64 years old, has been a member for many years.

This would have made him ineligible to retain his post as president except for the fact that he has been made a member of the Chicago Federation of Musicians.

Asked what instrument qualified Mr. Green for membership in the musicians' union, the federation president, half-laughing, replied, "Why, didn't you know he can play piano?"

But in a more serious vein, he continued, "The big difference, of course, is between Green and Lewis. Green is a constructive labor leader. The General Motors strike settlement was typically Lewis. It is so complicated, you can't tell what happened.

Musicians' President Approves

"Lewis is trying to build up the young generation, those of 17 and 18, so that when they become labor-minded, they will want to join a Lewis union. I can see through him and understand his pitching. He's just out for Lewis."

Mr. Green was elected to membership in the Chicago federation, Mr. Petrillo revealed, with the approval of Joseph Weber of New York, president of the American Federation of Musicians. Weber is also a vice-president of the A. F. of L.

Unceremoniously Kicked Out



William Green

William Green, president of the American Federation of Labor was expelled from the United Mine Workers of America. If it were not for the fact that he is a member of the Chicago Federation of Musicians he would be made ineligible to hold his regular post by this expulsion.

Bongo Player Thrills New York - Fletch Henderson's Band Ragged

By John Hammond

New York, N. Y.—A remarkable musician has come to New York. Bongo Serro is a drummer from the wilds of Cuba and is featured with the Yanyego Voodoo Dancers at one of New York's most objectionable night spots, Le Mirage, where pseudo-svelte natives can gape and make appropriate noises. Not only has Serro that incredible technique one finds in the best of rumba drummers, he is extraordinarily subtle, and a consummate showman.

The group with which he is featured consists of two guitars, who double on maracas; a string bass, and a dance team, which is definitely the best of its kind in this city. It's difficult even to talk about the rest of the band, for Serro dominates the proceedings so completely that there is no time to think of them. His drum equipment is simple: one cowbell, sticks, and two tiny tuned tymps, not more than a foot in diameter. With this he produces a rock you won't find in another drummer in the country, and I doubt that there is any greater virtuoso even in Cuba. It is hard to say how he would fit in a regulation dance band, for the only music he plays at Le Mirage is rhumbas and sons, which are an art in themselves.

Colored Portuguese Band

Another racial group came to New York last night, a Colored Portuguese band from New England, Duke Oliver by name. A ten-piece band (four brass, three saxes, and three rhythm), it is not unlike the typical Harlem band, although its intonation is practically perfect and its reeds rather more polished. Rhumbas they play magnificently, and if the band were white it could hold down a berth in any of our so-called smart night spots.

Last week Andy Kirk returned to the Savoy for one night and made a far better impression than on his first appearance there. The band's easy, natural swing was a mighty pleasant contrast to the forcing of Chick Webb, on the other hand. Mary Lou Williams walked away with the honors, as usual, and Kirk was far better in front of the band than his predecessor, Pha Terrell. In fact, Andy's band was so good that it actually showed up Chick Webb's, who has become more commercial than ever, with flashy unmusical arrangements, exhibitionistic tricks, and tempi that are either too fast or too slow for relaxed swinging. When one remembers the band that Chick had in 1931, with such luminaries as Jimmy Harrison and Benny Carter, his present bunch seems all the sadder. But one thing we can safely predict: Chick is definitely on the road to financial success, for the singing of Ella Fitzgerald has become an enormous asset to any band.

Harlem Perking Up

Harlem is perking up a bit these days, for there are a few spots in which one can really enjoy himself without too much effort. The Brittwood, on Lenox Avenue and 140th Street, is certainly one of them, because the greatest little three-piece band in the city is playing there. Don Frye, on piano; Pete Brown, a wonderful old-time alto man, and the drums of Freddy Moore are an ideal antidote to the stylized arrangements of our big bands. Pete takes chorus after chorus with endless ingenuity and terrific force; he's definitely too valuable a man for a big band. Frye used to play well at the Famous Door, but nothing comparable to his present swinging at the Brittwood. "Gloria Swanson" (see Dos Passos' new novel, "The Big Money," for adequate description) is back again in male attire, singing the filthiest songs with such verve and enthusiasm that they don't seem so bad, and Freddy Jenkins usually acts as M.C. very late. The other good spot is still the Uptown House, on Seventh Avenue and 134th Street, where Billie Holiday is as great as ever, the food excellent (it better had be, since the place has no liquor license), and the M.C. very "beat." In the band there is a good tenor man and a promising young bass player, Charles Drayton; a Kansas Citian, Vivian Smith, plays well for Billie. The arithmetic of the waiters has improved so much that nowadays one is actually charged only for what has been ordered.

Fletcher a Disappointment

One of the great disappointments the month was Fletcher Henderson's band, which played last week in Philadelphia. As a dutiful admirer,

I went down to hear him and was sorry I had done so. The rhythm section has gone pot since Sidney Catlett was fired; Buster Bailey's departure has seriously injured the ensemble of the reeds, and the trumpets have thin, forced tones in ensemble and solos. The pleasant surprise was the playing of Higginbotham, who is almost back in form again. It's not necessary to say that Choo, Israel Crosby, and Hilton Jefferson are still unsurpassed in their fields. How is it that Fletcher can never imbue a band with proper discipline, for this band, which has some of the finest musicians in the country, is just as ragged as the lowliest dance hall relief band. My suspicion is that arranging is Fletcher's forte and that he should return to it pronto.

Let me caution the readers of Down Beat not to take last month's editorial too seriously. Benny Goodman, like a few other human beings (Modulate to page 35)

Too Hot For His Orchestra?



Bunny Berigan

Bunny cuts a terrific figure in front of a band, glistening horn pointed to the ceiling and pouring forth unforgettable music.

SHAW'S ORK FOLLOWS BUNNY BERIGAN'S OUTFIT

When Artie Shaw moved into The Meadowbrook the other night he supplanted Bunny Berigan and his newly-formed organization. This proved to be a real break not only because Artie Shaw's music is both good and unusual (too seldom do those adjectives come together, but also because listening to Berigan's band proved almost embarrassing. Bunny is probably the greatest white trumpeter in the business today but when he gathers about him a group of musicians who are so utterly incapable of even approaching their leader's ability something should be done about it. Matty Matlock, the fine clarinetist formerly with Bob Crosby's band, played with Bunny's band during their engagement. At the New Jersey roadhouse but the task of swinging the rest of the men was a little too gigantic for even these two stars to undertake.

Ben Bernie Will "Wake Up And Live"

Hollywood, Calif.—Fiddle-holding Bernie, who has taken bows for many fine musicians has decided finally to "Wake Up and Live,"—in front of a camera!

The pictures that will be taken of the "Old Maestro" will not be "stills" either but real animated movies of Ben waking up and living. Bernie (who has held a fiddle very successfully in public for many years now) should be a charter member of Jack Benny's "Fiddlin' Around" Club. You know if you can't play "The Bee" you just buzz around about it.

Ben Gives Up Band

On March 15 Ben will part company with all the lads, except possibly Manny Praeger and Al Young, pianist and arranger.

From that day on the Old Malt Maestro will devote all his time to filling air and screen activities. Ben will employ movie studio musicians for his Tuesday U. S. Can broadcasts.



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

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Reminiscing?



Celebrating his 75th birthday, Walter Damrosch, dean of U. S. conductors, expressed his continued interest in life and youth. Jesting his friends he said, "I was not really planning to celebrate until I reached the century mark."

Reminiscing, the venerable conductor must have recalled the passion for living in his own youth, and the ardor of the young artist seeking beauty in its various aspects and its capture!

Red Nichols May Blow In - Cleo Brown Joins Eldridge At 3 Deuces

Chicago, Ill.—Word came through our old friend Dean Stevenson that the "Ole Left Hand" and his "Duckie Wuckies" will be holding court on the band stand at the Blackhawk Restaurant commencing March 13. It goes without saying that Joe Sanders and the Gang will open to a packed house. Here is one band that can pull cash customers into the Blackhawk.

Nerve Goes on Tour

Red and his swell swing band together with Mildred Bailey and her green Packard will take to the road for a tour of one-nighters.

Red Nichols May Blow In

With Roger Pryor ending his long run at the College Inn, March 18, it looks like Nichols will get the call. Red has been doing okay in the east but the Inn has to have a name and I'm quite sure that Nichols can fill the bill.

Olsen May Go To Florida

Another tip from Florida states that Geo. Olsen and his "Music of Tomorrow" will follow Jan Garber at the Biscayne Bay Kennel Club in Miami. Looks like Geo. will be either losing or collecting on the dawgs instead of the 'orseas.

Agnew Pleases French Parisienne Crowds

Our good friend Charlie "Slow & Easy" Agnew stole a march on some of the big name bands and walked into the French spot. Charlie replaced Jimmy Garrett and his band playing opposite Lou Breese and his fine show band.

Three Deuces Books Cleo Brown

The boys are flocking into the Three Deuces up on North State St. to hear two big attractions, Cleo Brown and Roy Eldridge. Roy has been a standout at this spot for quite a while but with Cleo back you get more than your money's worth.

Gladys Palmer, the gal with the pearly teeth and the big personality smile, is dispensing her fine style of songs and doing a bit of "tickle the ivory" business behind the bar.

ORIGIN OF JAZZ

(Continued from page 1)

statement that his was the first "swing band" to record and carrying with him samples of other records waxed later, he will demonstrate how whole phrases and licks were lifted from their records and incorporated into the styles of other bands.

Down Beat, next month, will carry La Rocca's own story of the Origin of Jazz.

HOTELS TO CHISEL?

(Continued from page 2)

four or five shows a day or 37 shows a week.

Hotels who are acting as bookers have protected themselves legally by taking out a regular agency license.

Many of the smarter acts are now insisting on a clause in all contracts, calling for their appearance only in their specific night club or cafe.

Give Our American Artists A Break!!!

The Dickstein bill has stirred more excitement among musicians than any piece of legislation in the history of the art. It is now before the immigration committee of the House and the newspapers have made good vaudeville of the hearings.

Back of all this manufactured comedy is a valuable piece of legislation that should be viewed entirely from the American standpoint. The conditions which it seeks to correct are as follows:

First—All American symphony orchestras are conducted by artists of foreign birth, though a few of the men, like Stock, Lange, Van Hoogstraten and Stokowski, are citizens.

Second—All opera in this country is conducted by foreigners, some of whom have become citizens.

Third—Over twelve hundred alien artists earn great sums in American opera and concerts.

Fourth—The average pay for American singers in opera is less than \$75 a week for Chicago's five-week season or New York's longer season.

Fifth—The average earnings of American instrumental soloists are less than \$20 a week. Few have engagements as soloists with American symphony orchestras or in concert and recital.

Sixth—The earnings of visiting instrumentalists are rarely less than \$500 for each engagement. Some of them receive more than \$100,000 for their American tours.

Seventh—A few Americans among the great singers, like Tibbett, Thomas, Swarthout and Nelson Eddy, who have screen fame to aid their boxoffice value, earn similar sums or more.

Eighth—Few European opera singers receive less than \$500 for each appearance. Many receive twice or three times that amount.

Managers Opposed
Opposed to the bill are the managers who import European artists. They buy low abroad and sell high here. They split fees with imported conductors. Some of them will not engage American artists. One of the most prosperous of New York importers of talent boasts that he has but one American on his list of artists. She is a Negress. He believes that the American public does not want Americans, gambles on that creed and makes money.

Opera in this country is entirely in the hands of Italians. A Canadian, now a citizen, manages the Metropolitan Winter season. To direct the Spring season Lee Pattison, famous American pianist, has just been retained. His name is a household word but to make a living

he accepted the direction of the Federal Music Project in the state of New York. He became a brilliant

Union Man!



executive and now the Metropolitan hires him to administer the profitable Spring season with its large roster of native artists. The opera's gain is the country's loss.

Doctrine of Reciprocity

Briefly the Dickstein bill extends the ancient doctrine of reciprocity to music. Since American artists, together with all foreigners, are excluded from France, Germany, England, Italy, Austria and Hungary, with certain exceptions, the bill forbids for entry of alien artists here. Thus no English artist would be admitted to practice his art for profit unless an American had been extended similar rights there.

It sounds reasonable. But Tibbett, head of the American Guild of Musical Artists — an organization, or labor union, working ostensibly toward the same end—asserts that it is not practical. This means that it would inconvenience the Metropolitan Opera, which Mr. Tibbett is a member. What would happen to the fine German division of that company if no great Scandinavian singers were admitted to help out the American and Australian artists who make up these casts?

Advocates Union

Tibbett, of course, wants to force all alien artists to become members

of his union. Thus an extra-legal organization would control our concert and opera activities just as the Federation of Musicians controls the membership of our orchestras. These are composed solely of citizens, mostly of natives, which is a fine thing. But would it not be better to accomplish these reforms legally?

Tibbett is one of those greatly gifted Americans who, like Eddy, Thomas and Swarthout, have exploded the myth of European superiority. They have proved that Americans are just as good and often better. Unfortunately no native instrumentalists have risen to similar eminence and opulence, but this is not because certain patriotic and far-seeing citizens like Frederick Stock have not tried to help them. In the past thirty years Stock has presented at least that many young American instrumentalists as soloists with the Chicago Symphony. None has made a career.

Why? Because the managers' combine—NBC, Columbia, etc., control the concert field, the radio and most of the symphony orchestras. They constitute a monopoly. They don't want Americans. They find them harder to sell. European conductors of opera don't want American singers. They are patriotic. European conductors of symphony prefer the music that derives from their own countries and soloists of their own race.

The Dickstein bill is, in fact, not so drastic as it sounds. While attempting to enforce artistic reciprocity, it does not in fact, actually bar all foreign artists. Provision is made to admit certain greatly gifted man and women whose services to the art have made them truly citizens of the world. By application to the Secretary of Labor, ruling immigration, certain exceptions can be made. As for the Metropolitan's German division, since its principals are Scandinavian singers, and the Scandinavian countries do not discriminate, it would not be affected. There are few Italian or French singers in American opera. Any of them could be replaced by natives without artistic or financial loss.

The public is not yet interested. It knows that American can play with and for PWA. There are only 17,500 of these idle American artists. So why worry? Of course, soloists with the WPA orchestras don't get pay. But why pay for music? It only contributes to the beauty of life. Its values are spiritual purely. Let Europeans waste their time on it. If we want it, we can import it. Is that the attitude of the American public?

CHORDS and DISCHORDS

"They're in the Mail Bag"

BENNY CARTER WRITES FROM ENGLAND

86 Castellain Mansions,
Castellain Road,
London W. 9,
Jan. 16th, 1937.

Dear Sir:

In a recent issue you printed an article by John Hammond containing a review of my English recording of "Big Ben Blues", released on American Brunswick 7786, coupled with "When Day Is Done."

The review stated that I was responsible for the tenor saxophone and clarinet solos in these records.

May I point out to Mr. Hammond that the tenor solos were played by Buddy Featherstonhaugh, and the clarinet solos by Andy McDevitt. I did not play tenor or clarinet on either side of this record.

Mr. Hammond has also falsely attributed to me in print an arrangement of "Memphis Blues" recorded by Fletcher Henderson, to which he gave an unfavorable review.

I am always anxious to read criticisms that are based on sound facts and honest, unprejudiced judgment, but when errors of this sort occur I think it is only fair that a correction should be published.

Very truly yours,
Benny Carter.

EXOTIC AS THE EDELWEISS!

Rochester, N. Y.,
Feb. 17, 1937.

Dear Editor:

Who would have dreamed George Wilson is that interested in music? Tch, tch, tch,—H'ya, George?

Anyway, all this feuding and crabbing because some one doesn't care for the style of some one else.

Heavens! I can always find an ork I like.

Why not some constructive criticism?

Neither do I care for Lombardo's style, but I give him credit for all he deserves and I know plenty of people who do like it.

That "exotic as the Edelweiss" does get one, doesn't it? Exotic—strange, alien, extraneous, foreign, outlandish. A. E. D.

SAYS FIELDS BAND IS DANCEABLE

Ozone Park, N. Y.,
February 15, 1937.

Dear Editor:

What's the idea of Damai saying Shep Fields' music isn't danceable? I play records during band intermissions for over a thousand dancers a week and they claim he has one of the most danceable orchestras. There is more demand for his recordings than there are for Benny Goodman's. And Goodman has been tops for months and months.

Sincerely,
EDWIN FOY.

DOES HARRY KNOTTS TALK IN HIS SLEEP?

Baltimore, Md.,
February 15, 1937.

Dear Friends:

Is Harry Knotts supposed to be doing a column or is he talking in his sleep? He had practically the same dope in February's Down Beat as in the January issue. And he should be told that Ira Wright's outfit can't be doing "swell" at the Continental Arms, as the place has been closed for two months.

Musically yours,
CRES. MILLS.

B. GOODMAN'S HEAD

Bucknell University,
Lewisburg, Pa.,
Feb. 18, 1937.

Dear Editor:

Congratulations on your Goodman editorial in the February issue. Those rumors you spoke of, about his attitude, have reached clear out "hyar" to my alma mater, and if they get this far, there must be something to them. Let's hope the editorial does its bit toward remedying them. Sincerely yours,
DAVID H. WURSTER.

HAM CRITICS!

Wichita Falls, Texas,
February 16, 1937.

Dear Editor:

Why is it that the "Ham" critics always think that to be a success, they have to pan somebody that everybody knows is the best in his line. That only brands them as ignorant.

The very idea of this Jane Blackburn saying that Duke Ellington's concert in California was a failure and that all his numbers were old stuff! A critic who went to a symphony concert and said it was no good because the works of the old masters were old stuff would be considered out of his mind. The same applies to any one saying that about any of Ellington's works. No one but an "ickie" would show his ignorance by saying such a thing, and as for Hodge's and Green's work being at a minimum, their work is never at a minimum. That goes for the rest of the band, too.

If Miss Blackburn intends anywhere as a critic, she had first find out what is good and isn't. Yours very truly,
GORDON KILGORE.

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"You've Got Something There!"

THE PROS AND "CONS" ABOUT THE MUSIC WORLD

The Weirdest Record Ever Made

Weirdest record ever waxed and offered for sale is Columbia's 27111 entitled "Ionization."

There is no melody; neither is there any harmony (or at least tonal harmony) or rhythm. Maybe there is a harmony of beats. Anyway, it is a symphony in noise produced by twenty percussion instruments.

Written by the Russian composer Varese, and directed by Nicholas Slonimsky, it is a mental picture in sound of the "breaking up of an atom." For two sides it rattles, beats, scratches, and moans as the 'labor' pains of its molecular subject matter is disintegrated.

Let your curiosity be your guide and ask to hear it.

Musicians Save Life of 75 Year Old Lady as Firemen Knock

Here is an eye-witness account of what happened on the night of March 1st, 1937. Bud Ebel, our Cincinnati correspondent, was pretty bad here with business at a standstill. One place, Jimmy Ward's Play House, was under water up to the roof. Our place and the WLW radio station were in the path of the two-million dollar fire but fortunately, they escaped. I could almost see my stuff going up in smoke but after having a "heluva" time getting through the police lines, I finally got to the place and got everything out except the drums and bass. A lot of the boys were doing Red Cross duty and you should have seen Mel Snyder rowing a boat out to save the life of a 75 year old lady who refused to leave. The firemen who were with Mel had to knock her out before they could get her into the boat. A short time later the house broke loose and floated down the river. That night, my sax man had to come to work in a boat!!"

Use Night Club for City Morgue

In Louisville, where the flood took a tragic toll in lives, many strange sights were witnessed. One of the most grotesque was the translation in a few hours of one of the most beautiful night clubs in the city from a scene of merriment into a city morgue where bodies were unloaded into the second story windows from row boats and placed side by side. The cold silence of the dead formed an eerie contrast to the gay designs of the club. Ray Bauduc, Bob Crosby's drummer, left his car on high ground in Harrison, Ark., and caught the last train through to Memphis. Said Ray, "I saw houses and bodies floating around in the muddy water and often the water was so high that it covered the wheels of the train."

Talented Composers Get a Break

Several months ago, Down Beat deplored the fact that number one U. S. composers were ordinarily ignored by Hollywood producers in contrast to their more musically progressive competitors in Europe who have been using the power of contemporary composing geniuses there for years.

Finally, Paramount announced around the first of the year that at last the public is ripe to be given bigger and better music scores with their films.

This decision rides hard on the success of the brilliant Werner Janssen's score in "The General Died at Dawn" . . . the modernistic George Antheil's score for "The Plainsmen," to say nothing of Stokowski's rendition of Bach's "Little Fugue" in the "Big Broadcast of 1937."

As a direct result, they are importing Igor Stravinsky to score future films. Stokowski also returns to Hollywood to direct the productions of "Carmen" and "Poor Butterfly."

A Little Comedy

- Mrs. Dionne's Theme Song....."You Do the Darndest Things"
- The Sal Hepatica Song....."Without a Word of Warning"
- The Scottish National Anthem....."I'll Keep You in My Dreams"
- The Blackhead Song....."I've Got You Under My Skin"
- Tarzan's Dress Suit....."Tiger Rag"
- The Virgin's Song....."I Never Do"
- The Hangman's Prelude....."Oh Say Can You Swing?"

"BACKYARD BLUES" BY YE OLDE GOSSIP

BIRTHS AND MERGERS

By Tom Herrick

Roy Shield, NBC music director, is one of the few ambidextrous ork leaders, wielding the stick with equal facility in either hand. Incidentally, Roy is on a diet of hard-tack and herring. . . . Johnny Green, "up in front" on the Fred Astaire commercial, is decidedly unpopular with the vocalists on his program these days, toting a lingering cold which followed his recent attack of flu. . . . The music world joins Kay Kyser in mourning the recent passing of his father, P. B. Kyser, in Rocky Mount, N. C. . . . Buddy Rogers recently made a hurried trip to England, where Mary Pickford will join him this month for a little aisle-walking session. . . . Most famous feet and hands in show business are keeping company belonging respectively to Greta Garbo and Leopold Stokowski. . . . Ben Bernie is planning on giving up his band in favor of a movie career. . . . Maestro Arturo Toscanini, who is coming to New York next winter to direct a series of ten weekly radio concerts over NBC, will receive \$4,000 per broadcast, which ought to keep him in batons for some time. . . . The Chicago Opera Company has invited Andre Kostellanets to conduct a gala performance of the opera, "Boris Godounoff." . . . Arnold Johnson and his band recently played a Dixieland swing arrangement of the Second Hungarian Rhapsody, jam choruses and all. . . . Don Voorhees can claim many prominent ork leaders and ride men as graduates from his swing band, among them, Benny Goodman, Jimmy and Tommy Dorsey, Miff Mole, Red Nichols, Joe Venuti, and Bud Livingston. . . . Jane Pickens of the Pickens Sisters is an accomplished arranger. . . . Trumpet man, Ziggy

is torn between his present job in the B. & O. and that of managing two clothing stores and a supply store which he owns in Atlantic City. . . . I wonder: Why there are so few really good jam fiddle men; Why tenor man Dick Clark wears blue because slipped on the band stand; How De Bussey runs three-four and five-nine times parallel in his compositions and makes them come out even; Why Meredith Wilson has never brought his band East; Why Kostellanets doesn't make more records; How Roy Eldredge can up and smack a high B flat above high C right on the schnozzle; How Burr and Cons answer 100 letters a day and why they let me run this column!

He Leads the "Chinese Rebels"



Charlie Chang

New York City.—What promises to be something new in swing bands will emanate from New York this month under the capable direction of Charlie Chang. At the moment Charlie is whipping into shape a fourteen-piece outfit made up entirely of oriental musicians who will presently make a tour of the vaude houses under the name of "Charlie Chang's Rebels."

VENUTI FOLLOWS ART SHAW IN DALLAS HOTEL

MARTIN GOES LOMBARDO

By Milton Karle Dickler

Dallas, Tex. — Joe Venuti and band replaced the "sweet, subtle music" of Artie Shaw at the Adolphus Hotel. . . . It is rumored that Joe had difficulty with his personnel en route and present set-up is quite different! . . . Yet, the maestro is doin' very nicely for that hostelry. . . . Bob Millar is still intact at the Ches Maurice atop the Shell building! . . . Incidentally, Boonnie Lee and her accordian, one gorgeous gal, is a recent addition at this same spot. . . . Herbie Kay is being featured at the Baker Hotel. . . . Bill Thompson and ork being held over at El Tivoli. Tony Martin and band were supposed to replace Thompson, but as yet no change has been made. . . . Mills & CRA have done nicely since opening of their offices in Dallas. Larry Azarki, from the heretofore mentioned offices, being seen quite frequently down Houston way!

Doin's of late are sorta' quiet in San Antonio, with Shadowland being closed, thus dispensing of all rumors that Tony Martin (att. Houston) and band will play this spot. Yea, and Martin has gone Lombardo in his style!

MARKS' Earful of HITS

Popular For Tots

OH, SAY CAN YOU SWING?
GAZING AT A BLAZING FIRE
IT'S STILL BEING DONE
IT'S STILL BEING DONE

YOU'RE JUST A LITTLE, DIFF'RENT
IT'S NO SECRET THAT--
I LOVE YOU (WALTZ)
TRY TAPPIN' (NOVELTY)

Orch. 50¢ ea.

Jimmy Dale's
★★★★ SERIES FOR ORCHESTRA

THERE'LL BE SOME CHANGES MADE
THERE'LL BE A HOT TIME IN THE OLD TOWN TONIGHT—New
BY HECK—New
REUBEN—New
IDA, SWEET AS APPLE CIDER
MY GAL SAL
ORIGINAL DIXIE-LAND ONE-STEP
JAZZ ME BLUES

Price 75c Each

New Tangos

INSPIRACION (Inspiration)
PLEGARIA (Supplication)
ADIOS ARGENTINA
TOMO Y OBLIGO (I'll Drown My Sorrow)
TWO SPARKLING EYES (Russian)
ESTA NOCHE ME EMBORRACHO (I Wish That I Were Dreaming)

Price 60c Each

New Rumbas

EL MARAQUERO (Spic and Spanish)
A GOZAR (Let's Be Gay)
SAY SI SI (Pare Vige Ma Voy)
CANTO CARIBE (Blue Caribbean Sea)
MI SOMBRERO (My Sombrero)
LA ULTIMA RUMBA (Last of the Rumbas)

Price 75c Each

WRITE FOR COMPLETE CATALOGUE

EDWARD B. MARKS MUSIC CORPORATION
RCA Building · Radio City · N.Y.

job in the B. & O. and that of managing two clothing stores and a supply store which he owns in Atlantic City. . . . I wonder: Why there are so few really good jam fiddle men; Why tenor man Dick Clark wears blue because slipped on the band stand; How De Bussey runs three-four and five-nine times parallel in his compositions and makes them come out even; Why Meredith Wilson has never brought his band East; Why Kostellanets doesn't make more records; How Roy Eldredge can up and smack a high B flat above high C right on the schnozzle; How Burr and Cons answer 100 letters a day and why they let me run this column!

IF YOU ONLY KNEW

how much Gold Crest reeds would improve your playing—to say nothing of your temper—you would stop in at your music store or write direct today, taking advantage of our special trial offer.

Try Gold Crests. Just once. You'll agree instantly that in quality and uniformity of cane (never sunburned or green) . . . in their lightning-quick response . . . in tone . . . in length of life—they far surpass any reeds you have ever known.

Gold Crests are made from genuine Golden Verdennes cane, the finest, most costly in all the world. And they're made for you by men who know their business!

- TRIAL OFFER
 - Bb Clarinet . . . 3 for \$1.00
 - E♭ Alto Sax . . . 3 for 1.00
 - Bb Tenor Sax . . . 2 for .80
- (State strength desired)

GOLD CROWN REED CO.
Dept. 309, 102 E. Chestnut Street, Chicago



THE MOST INTERESTING BAND IN AMERICA!



Ray Bauduc the drummer "in a slot"

Bob Haggart, the bull Eddie man

Nappy LaMare and Gil Rodin go over a manuscript

Kay Weber, vocalist takes an intermission

Matty Matlock runs over a phrase

THE CROSBY CATS AND THEIR HOBBIES

***DEAN KINCAID**—Arranger—Born in Houston, Tex.; raised in Decatur. Crazy about subways and busses and nuts about streamlined trains. Worked with Wingy Manone in Shreveport, where he wrote and sent to Benny Pollack at Chez Paree his first tune, "Swing Out." Pollack was impressed and later had Dean join his band at Casino Paree in New York. He rejoined Gil and the boys on tenor sax when they re-organized on their own. Dean once did five arrangements for five bands on the Story of the Dixieland Band. The five bands were Goodman, Nichols, Robeson, Mildred Bailey, and Crosby.

GIL RODIN—Saxophone—Born in Chicago, 29 years old, unmarried. Gil started his career with Pollack, whom he met while vacationing in California. Started musical career on cornet at 7 years of age. Gil gets a kick out of business, and his greatest desire is to see the public appreciate musicians' music. He hires and fires the men, he writes the arrangements, rehearses the band, and makes out the programs.

***EDDIE MILLER**—Tenor saxophone—Born in New Orleans, 24 years old, married when he was 16 and has a boy almost as big as he is. Eddie is one of the finest tenor men in the business, is a very good vocalist and plays a wonderful blues clarinet. He was with the original Pollack band. Miller has an unusually fine ear and is an excellent radio technician, having built a whole p.a. system for Pollack at one time.

MATTY MATLOCK—Saxophone and clarinet—Born on a houseboat in Nashville, Tenn., 26, married, has two children. The boys call him "Punchy" because he has that forgetful nature. He is one of the leading exponents of the southern style of clarinet playing and is also one of the best white arrangers. "Pagan Love Song" and "Woman on My Weary Mind" are examples.

***HILTON "NAPPY" LAMARE**—Guitar—Born in New Orleans, 27, married, has one boy. Bashful nature, loves hunting and fishing (he brings in all the minnows). Formerly Jack Teagarden's partner in jive and singing and now teams with Eddie Miller.

***YANK LAWSON**—Trumpet—Born in Trenton, Mo., but hung around Shreveport a lot. Married, 24, has one little girl. Original Pollack man. He has a fine lip and register and is very aggressive with his style, which is original with him. Yank is tall, and bites his fingernails.

***BOB HAGGART**—Bass—Born in Great Neck, Long Island; 22, unmarried. Gil called him up one day to record with the band for Decca and he has been with them ever since. Plays good piano and fine guitar and arranged Dixieland Shuffle, Muskrat Rambie, Sugarfoot Strut and other Dixieland numbers. His teacher was grooming him for the Richmond symphony.

***RAY BAUDUC**—Drums—Born in New Orleans, 28, married. Ray sleeps very slowly—takes him 12 hours to get eight hours' sleep. Hard worker, good natured—in spite of all his technique, he plays a solid style with the rhythm section. Teagarden says he is the greatest, and he has a testimonial from Chick Webb which also says he is the greatest, of them all. Knows nothing but music and plays to the men in the band.



Bauduc, Crosby and Bob Zerkke thrash out a riff



Bauduc takes 12 hours to get 8 hours sleep



Eddie Miller, Bob Crosby and Eddie Bergman—"The Cats have it"

Crosby Sets New With Modern Drums

March 1—"Man, Listen to the Jazz... Deep in that New Orleans groove, this band played with more feeling last night than any band I've heard for months. Happy and relaxed, they played with such sincerity and pleasure that they infused the crowd with their own enthusiasm. Then after an evening of marvelous arrangements, they started sending each other with solo choruses and were so carried away by their own kicks, they got the attention of the whole cafe (including waiters) who could not help catching their spirit and enjoying it themselves.

Dixieland Reborn and Streamlined—Here is that good Dixieland swing, reborn in streamlined arrangements and augmented by new harmonies and more instruments.

(EDITOR'S NOTE: Dixieland style is more the white man's kind of swing. More relaxed and subdued with the accent on the after beat in contrast to the driving 4-4 tempo of the colored man. Also, the white soloist of this influence has more rhythmic or percussion qualities in his horn, phrasing (as Bix did) in more syncopated figures in contrast to the more legato style of the colored artist.)

Yes, it's the re-birth of the white man's swing. That relaxed rhythm with the "drop tempo." (Even when bass, guitar and piano play

4-4 rhythm in this band there is a definite accent on the after beat.) And the difference in playing the kind of music that is natural to them and that of imitating is reflected in the marvelous feeling with which they play in contrast to the more precision-like and powerhouse drive of some other bands.

They Play the Blues—No other name band in the country can play the blues so exquisitely as this New Orleans gang. Full of melodic improvising (they don't believe in the "TOO-MANY NOTES" School) and backed up by the terrific drumming of Bauduc and his uncanny choice of licks that suit each soloist, the band is an inspiration to hear.

Unlike so many bands who rise to popularity on some novelty (and whose monotonous repetition of it eventually drives you to distraction) this band is full of variety and contrast.

The variety of effects in tonal coloring, dynamics, voicing, and rhythmic backgrounds is so refreshing it is difficult to understand why other bands neglect it.

Ray Bauduc Is Wonderful—Ray Bauduc's ability to change the rhythmic background several times in an arrangement without spoiling the solid groove of the whole band, while still giving the soloist the kind of rhythm figure or beat that inspires him most, is one of the secrets of the band's interesting personality.

Bob Haggart is a perfect mate for Ray on this, and their flexibility is amazing. Another unusual feature is that on the solid rock of the rhythm section, this band doesn't forget to shade their ensemble, build-to climaxes, imbuing their melodic outpouring with feeling, sometimes humor and always contrast in volume and voicing.

The History of the Band—The five original New Orleans boys created the style and influence the band. (Bauduc, Lamare, Miller, Matlock, Lawson). Some of the boys came north with the Scranton Sirens (Tommy Dorsey played in that band) to Chicago, where they first heard Benny Pollack. Gil Rodin was already then a member of Benny's band. In New York Pollack decided to give up drums for the baton, but couldn't choose between Gene Krupa of the Chicagoans, or a New Orleans boy called

JOE SULLIVAN—Piano—28 years old, has a boy almost as big as he is. Joe is one of the finest piano men in the business, is a very good vocalist and plays a wonderful blues clarinet. He was with the original Pollack band. Sullivan has an unusually fine ear and is an excellent radio technician, having built a whole p.a. system for Pollack at one time.

though with the band only a short time, he still is the greatest influence on the boys. In their opinion, he is the greatest white inspirational piano player that ever entered the field of dance music.

BOB ZERKE—Piano—Born in Detroit, Michigan, is about 25 (he doesn't remember). Took Joe's place when he became ill. Has tremendous technique and is a fine arranger. He was practically raised in a conservatory. His biggest kick is sitting in with all the bands after work.

WARREN SMITH—Trombone—Born in Dallas, Texas, 24, married. Joined the band in Indianapolis. Has a natural style of playing and is the nearest approach of any man to Teagarden. Fine future predicted for Smitty.

NONI BERNARDI—Saxophone—Born in Detroit, Michigan, 26, married, has little girl. Fine arranger. Once took Glen Gray's place when Glen was going to lead the band. Left Tommy Dorsey's band to join Crosby. Very fine fellow and reliable—doesn't drink, smoke, or anything. Arranged "Getting Sentimental Over You."

EDDIE BERGMAN—Violin—On one-niters Bergman persuades Yank Lawson to store his car and pay his fare to get him to travel by train so that he can "take him" on pinocchio or poker.

ZEKE ZARCHY—Trumpet—Born in Brooklyn, 21 years old. A Joe Haymes product. When Benny Goodman wouldn't let him play first trumpet, he joined Artie Shaw and then Crosby. Real name is Ruben, and Zeke is a wonderful imitator of rube characters. A swell kid.

WARD SULLOWAY—Trombone—Born in Grand Rapids, Michigan, 27. Called "Dagwood." Another Joe Haymes product. He left Phil Harris to join Crosby.

KAY WEBER—Vocalist—Born in Ellingwood, Kansas. Started singing with Dorsey Brothers; went with Jimmy Dorsey to the coast, then later joined Crosby. Glenn Miller later brought her from New York to Denver where he was playing with Smith Ballew. Kay has a true voice. She also studied dramatics and loves plays. She is universally liked by everybody she meets and is the adopted mother of the boys in the band. Is nicknamed Mother Weber because, as she says, "I clobber like a hen every time they play."

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1937
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Dixieland Reborn and Streamlined—Here is that good Dixieland swing, reborn in streamlined arrangements and augmented by new harmonies and more instruments.

(EDITOR'S NOTE: Dixieland style is more the white man's kind of swing. More relaxed and subdued with the accent on the after beat in contrast to the driving 4-4 tempo of the colored man. Also, the white soloist of this influence has more rhythmic or percussion qualities in his horn, phrasing (as Bix did) in more syncopated figures in contrast to the more legato style of the colored artist.)

Yes, it's the re-birth of the white man's swing. That relaxed rhythm with the "drop tempo." (Even when bass, guitar and piano play

SOME OF THEIR BEST RECORDS

- Sweet Papa
- Old Spinning Wheel
- Christopher Columbus
- Devil and The Deep Blue Sea
- Battle Street Blues
- Stomping At The Savoy
- Humprat Rambie
- Swing Mr. Charlie
- Mary Had A Little Lamb
- Woman On My Weary Mind
- Sugarfoot Strut
- Dixieland Band
- Savoy Blues
- Dixieland Shuffle
- Chief DeSoto
- Gia Mill Blues
- W I Had You
- Peter Piper
- Queen Wh

GROUP OF RECORDS WITH CONNIE BOSWELL

- You Started Me Dreaming
- Swing Me A Lullaby
- Ball, Ball
- Mamma
- Swing For Sale

THE POLITICS OF THE BOB CROSBY BAND

Eight men own stock in Bob Crosby's co-operative orchestra. Incorporated in Albany, New York, it is known as the Bob Crosby-Gil Rodin Corporation. The eight musician stockholders are Bob Crosby, Gil Rodin, Dean Kincaid, Eddie Miller, Nappy LaMare, Ray Bauduc, Yank Lawson, Matty Matlock.

There is a board of directors, that functions in cases of emergency and which is made up of one member of the Rockwell-O'Keefe office who acts in an advisory capacity and as arbitrator Bob Crosby, Gil Rodin and Ray Bauduc, and Eddie Miller who are few Italy; and Eddie Miller who represent the interests of the boys.

Only eight members of a band of 16 musicians may puzzle many but the original boys did not want a "closed" corporation. So they inaugurated what they call a "Holes in the Band" policy, so if they should ever discover a talented musician or feel that the band needed new blood or ideas, there is always room for a man in any section of the band. Then if a new man makes himself vitally necessary to the band's best performances, they can invite him in.

Ray Bauduc. Altho either one would have done, Teagarden spoke so much for Ray, that Pollack finally sent for him.

Matty Matlock came in then, followed by Eddie Miller and Nappy LaMare. Later Yank Lawson replaced Bozo Sterling on trumpet. When Pollack went to the coast, the boys became dissatisfied and finally went to New York in November, 1933. In December they got a house job making records. They were also cutting discs for Brunswick under the name of Clark Randall's orchestra and on the Melotone label under the name of Gil Rodin's band. In January, 1934, they opened with Red Nichols on the Kellogg commercial broadcast, Tommy Rockwell Hears About Them

In June, 1934, Tommy Rockwell, who was managing Ruth Etting, heard the boys when they played on the same program with her. About this time Irving Mills propositioned them. When he, as the boys phrased it, "Offered them the world," they got skeptical. A little later Cork O'Keefe called them and wanting to go into partnership with the boys offered them three personalities to front for the band. Johnny Davis, with Waring-Whiteman's Goldie—and Bob Crosby who was then singing with the Dorsey Bros.

The boys were thinking of forming a co-operative group, but wanted to experiment with Crosby to see if they would go over. A month of one-niters in the South was very successful. An engagement in Dallas for Hitz did terrific, and the band was held over.

Ralph Hitz came down and arranged for the band to go to Cincinnati. Engagements in Florida, and at the Hotels New Yorker and Lexington followed.

About this time the boys decided to incorporate, but the Union would no longer allow Rockwell O'Keefe (or any other booker) to participate in a corporation set-up. So eight of the boys got together anyway and incorporated.

OF "SWING" by M. Stearns

ired "Bix" and the Boswells

HARDY WAS THE KING! WHEN HE WAS ALIVE SAYS LOUIE

By Billy Burton

Emmet Hardy, born in New Orleans, Louisiana, June 13, 1903, and died of tuberculosis June 17, 1925. . . . Recognized by a large percentage of musicians as the greatest individualist on trumpet we ever had. A great friend of Bix who also rated Emmet as the tops. . . . Louis Armstrong recently quoted that when Emmet was alive he was the King. . . . A cute little twist regarding Emmet Hardy and the Boswell Sisters is as follows: Years ago the Boswells were very good friends of Eleanor Hardy, who, incidentally, was Emmet's sister. Considering the fact the Boswells played the cello, violin and piano when they were kids, Eleanor suggested bringing over her brother Emmet to sort of make a jam session. (In those days it was not called jam session.) Finally, one evening, approximately some time in 1923 or 1924, Emmet came over and had his short little trumpet with him. He asked the Boswells to play a few modern numbers and they, believing Emmet would be very corny, they decided to play as corny as possible. While playing this number Martha noticed out of the corner of her eye, Emmet sitting on the side making faces at his sister, trying to convey to her the Boswells were playing very corny. Finally Martha suggested that Emmet play something on his cornet. He said, "All right," half-heartedly; "Can you play 'Ma He's Making Eyes at Me'?" Connie asked him to hum it or whistle it because they didn't know it. Emmet whistled and he had so much lift and style that the girls were really

Whereupon they tried in every way to make up for their clown antics in playing corny before he whistled. Well, Vet played violin, Connie played cello and Martha played piano and Emmet played cornet. This jam session started at eight o'clock at night and finished at three o'clock in the morning, and to use the expression of the Boswell Sisters, "did they go to town." Later on Connie Boswell bought a saxophone and played the sax strictly in Emmet Hardy's style. To this day the Boswell Sisters claim that all the phrasing they used in some of their greatest arrangements was due to the hidden inspiration of Emmet Hardy. In fact, they sincerely believe that every successful musician follows the steps of their secret inspiration and theirs was Emmet Hardy. Martha Boswell has built a shrine in New Orleans in memory of Emmet Hardy. Considering the fact that I (Bill Burton) was a musician at that time and heard Emmet play cornet and realizing the great artist that he was, it puts a lump in my throat to have to write about the greatest individualist on cornet and trumpet we ever had—Emmet Hardy—May he rest in peace.



(2nd from left) and orchestra. He had a terrific in-

was composed of Ory on trombone, Met, Ed Pola fiddle, Henry Zeno, known guitarist. famous locally but Yellow Whites ago or left New Orleans. He was following other bands him. In 1911, as the Original and made the first some notice in

Louis Armstrong, cornets, Honore Dutrey, trombone, Johnny Dodds, clarinet, Buddy Sincere, banjo, Lil Hardin, piano, and Baby Dodds drums. This was the set-up that recorded. Some confusion has existed because of prior changes in the personnel. Lottie Taylor first played piano. Then Lil, later the wife of Louis Armstrong, joined the band. Likewise, it was Dutrey not Kid Ory who played the trombone. Ory had remained in New Orleans in 1918 where he formed his own band and secured Louis Armstrong on trumpet. Then Oliver had sent for Louis in the summer of 1922. It was in the fall of that year that the

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Al Tracey is a recent convert to the Dallapé, shown here with the Le Baron Orchestra playing at the Ambassador, Los Angeles for the summer The City handled the sale The Joy of a Dallapé by Wynne Mae Bo an engagement with Vincent members

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Al Tracey is a recent convert to the Dallapé, showing his skill with the Le Baron Orchestra playing at the Ambassador, Los Angeles for the summer . . . The Chicago City handled the sale . . . The Joe . . . of a Dallapé by Wynne Mae Bo . . . an engagement with Vincent . . . member . . .

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HISTORY OF SWING

(Continued from page 8)

follows: "Dipper Mouth Blues—Weather Bird Rag" (Gennett 5132), "Just Gone—Canal Street Blues" (Gennett 5133), "Mandy Lee Blues—I'm Goin' Away to Wear You Off My Mind" (Gennett 5134), "Chinese Blues—Froggie Moore" (Gennett 5135), "Snake Rag" (Gennett 5184), and "Krooked Blues—Alligator Hop" (Gennett 5274). These were waxed under the name of King Oliver's Creole Jazz Band in imitation of the original outfit of that name that had come North in 1911. Two more records were made at this time by Oliver under the name of the "Red Onion Jazz Babies." They were "Terrible Blues—Santa Claus Blues" (Gennett 5607), and "Of All the Wrongs You've Done—Cake Walking Babies" (Gennett 5627). Oliver also made four or more records for Okeh on the old A-series which date back pretty well, although not as far as the Gennetts. And with the possible exception of these Okeh platters, Joe Oliver never stood so far in advance of his time as on those Gennetts, which are doubly scarce today due to the failure of the company in 1930.

In 1923, Oliver's great recording band started to break up. The story goes that Joe figured the music of Johnny Dodds and Honore Dutrey would give him away on his conflicting contract with Okeh. So he planned to record for that company with Jimmy Noone on clarinet, and Eddie Atkins on trombone. Dodds and Dutrey heard about it and quit the band. This version doesn't hang together since Joe's horn would have been unmistakable on any disc anyway. But granting he thought it wouldn't, he still recorded for Okeh under his own name. It seems possible that the "Red Onion Jazz Babies" platters were the records in question, they were red-seal Gennetts listed only in the race catalogues, and that Oliver went ahead with Noone and Atkins, without telling Dodds and Dutrey. At any rate, the original band was split wide open. By the way, in his book "Swing That Music," Armstrong says that Bill Johnson was playing bass when he joined the band. There is no bass on the records, and it was in 1923, as Dodds and Dutrey were leaving, that Oliver hired Johnson. I believe that Louis is mistaken. The band was playing at the Lincoln Gardens at the time. One night as a result of all this the entire band walked out on Joe and opened at the Stables across the street without him.

Oliver Organizes a New Band
During the following year, 1924, Joe Oliver assembled a new band. In it at first were Bobby Shaffner on trumpet, George Filhe on trombone, Charles Jackson on bass sax, and Lil Hardin on piano. Louis Armstrong

FORD BIG-WIGS SORE AS PAPA MENUHIN LETS CAT OUT

New York City.—The Ford Company big-wigs are reported very grim at old man Menuhin, the papa of kid violinist, Yehudi. Seems that papa let the cat out of the bag in broadcasting to the newspapers the salary which his son and daughter were to receive for appearing as guest artists on the Ford Sunday Evening Symphony Series. The sponsors wanted to keep it a secret until a few days before the concert.

Yehudi and his kid sister, who plays piano, received \$10,000, which took care of the union scale very nicely, but which was still not tops, as some individual performers have drawn even larger slices for appearances on this program.

Adding insult to injury, was the fact that Yehudi played for General Motors a week before he was signed by Ford and received only \$8,000, a mere pittance.

had left to join Erskine Tate. This nucleus was gradually enlarged until the time when Oliver landed the job at the Plantation Cafe. Carrol Dickerson and his orchestra were playing across the street. Oliver's fine band then included Barney Bigard, Albert Nichols, and Darnell Howard on saxes, Bob Shaffner and Kid Ory brass, Bud Scott guitar, Luis Russell piano, Paul Barbarin drums, and Bert Cobb on tuba. Kid Ory had come North and recorded with Armstrong's Hot Five, finally joining his old friend, Oliver's, band. At this time, Bigard was playing fine tenor-sax, while Coleman Hawkins was an unknown musician who had left Smith's Jazz Hounds to join Fletcher Henderson.

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A New Boswell



Vet Boswell Jones first addition to the Boswell Sisters, being held by her mother, Mrs. J. B. Jones, formerly Vet Boswell. Let's hope her pipes are as rhythmic as her mothers.

Mention the DOWN BEAT when answering advertisements.

A FEW JIVES FROM THE JITTER BUGS

By M. W. Stearns

An enthusiastic letter from Bob Tufts of White Plains, N. Y., just arrived with one of those Horatio Alger yarns. Bob happened on a Salvation Army dump on the West Side which bulged with 3,000 platters. It took him four hours to riff through the bunch, but he hit some early Hendersons, Ellingtons, and Goldkettes that made it worth the job. I thought Crawford had cleaned out the big city. The last I heard, he was taking Saturday trips to Jersey and catching the pawn-shops along the trolley-lines. What knocked out Tufts was the price of one cent asked for each record. If you pay more than three cents, you're fish.

No Kicks

These fans who write in asking if such-and-such a band is so-and-so, and name the correct ork in the let-

ter, kill me. How can I set 'em right? Yes, Tufts, Smith-Jones Inc. on vocation is none other than Count Basie with his rhythm-section and Smith on trumpet, Lester Young on tenor. The drummer is Joe Jones—hence the name, which is one of Hammond's less bright ideas. And yes, to Lawrence Deener of Minneapolis, Minn., Bix plays on Whiteman's "From Monday On," and Fats Waller plays the organ on "Sippi" (Victor 21548). That last is one of the fine unknown platters. And to David Wurster of Bucknell U., the University Six, consisted of Miff Mole, Adrian Rollini, as you suggest, but the trumpet is not Bix, but Red Nichols who liked to listen to Bix. The alto was Bobby Davis, the trombone, Abe Lincoln.

Who is Harry Finkleman?

Bob Loewy is disturbed by the personnel listed on the recent Benny Goodman discs. A dark horse named Finkleman figures prominently in the brass section. And no mention of Ziggy Elman. Well, whoever played that trumpet on "Jam Session" and "When You and I Were Young Maggie," certainly blew his topper. Benny just added Harry James from Pollack's band on trumpet, but the solo work on the platters named is done by Elman.

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HOW TO PLAY HOT PIANO ACCORDION

by Howard Randen

Swing, when applied to the large dance band, has a definite and understandable meaning. When you hear the band you can almost feel it. However, when applied to the individual instrument the meaning of swing becomes somewhat obscured.

The phenomenal progress of the piano accordion should have caused it to come right to the top as a leader in swing. For some reason or other it hasn't. How many really good swing artists on the accordion can you name? And yet there is no reason why this should be so because the accordion certainly has everything it takes to put out really top-notch modern swing music.

I had studied and played the instrument for many years, right through the period when the word "swing" began to replace the words "jazz" and "rag-time." Had I unconsciously changed with the times? I truly didn't know, but I began to receive comments from musicians on the fact that I was "swinging the accordion."

Personally, I didn't see that I was doing anything different than what I had when I "ragged" the accordion. Apparently however, through listening to recordings, to the radio, and to the various styles of leading artists in the dance world, I had developed, almost sub-consciously, this new style of music. In other words, I just slid from one era into the next just at music itself did.

"Gee, I Can Swing It!"

Now don't misunderstand me. I don't mean to say that something snapped or that I woke one morning with the feeling, "Gee, I can swing it!" Far from it. The change was gradual but through it I had been practicing and experimenting all the time.

It seems to me that the following points are almost fundamental for the purpose of developing a swing style:

- (1) A good technical foundation.
- (2) A sound knowledge of harmony.
- (3) Ability to play a solid bass that will carry the rhythm of a tune.
- (4) A receptive open mind, or the

ability to work out original ideas.

The first and second items, that is, the technical foundation and the knowledge of harmony can, of course, only be obtained through study with a competent teacher.

The third item—one of the most necessary and yet most neglected adjuncts to good swing playing—requires constant practice of the left hand until the bass part is almost instinctive.

The fourth item really means—be wide awake! Listen to every good artist that you can, read through all the books and solos that you can get, keep experimenting until you form an original style of your own. This is a high mark to shoot at. Very few musicians ever achieve real individuality. We all know who the original boys are, whether it be on trumpet, clarinet or trombone. However, that is the mark to shoot at—the top!

Study the Above Chorus

The little arrangement on the above is an example of a standard tune arranged as a modern swing tune for a piano accordion. Notice carefully the bass of the first measure. This emphasizes the swing rhythm necessary for a smooth, steady, left hand accompaniment. This is the basis for any style. All measures may be played in this particular style if so desired. I have purposely simplified this left hand, for this first example, so that you

Fine Swing Chorus for Accordion

The musical score consists of eight staves of music. The first four staves show the main melody with various chord markings such as BbM, EbM, Ebm, BbM, BbM, BbM, Bb7, and Bb7. The fifth and sixth staves continue the melody with chords like Gm, Cm, Cm, F7, and F7. The seventh and eighth staves show a more complex section with chords like BbM, Bb7, EbM, Ebm, BbM, BbM, D7, and D7. The score includes dynamic markings like 'gliss.' and '3va'.

SMOKEVILLE SCRIBE HEARS GHOST OF MISTER "T"

By C. Roach

Pittsburgh, Pa.—Sensational is mild in the verbal sense for the acclaim this scribe has for Austin Wylie's great swing aggregation. Some nites past, filling in a special request for a return set to at Local 60, the boys actually got their "guts filled" with the marvelous concoctions that Austin Wylie let forth! Man, did those gees clamour to get front row observations of the jazz-eroo these musiquers were dispensing! The jammed local continued to applaud and shout that Austin and his lads "give out" and it was nigh onto four before Mr. Wylie's swing session terminated! Man, were the boys "put out"! Words are failing as to how your Smokeville scribe can stress the personal efforts. A marvelous tenor man, namely, Paul Thatcher, really cut some fine capers! The Louisiana style cornet efforts of Bill Butterfield (attention, Houston, Texas) showed the "cats" a thing or three! And, Paul Trombar's magnificent style of trombone gave this man the nearest thing to Mr. "T" heard in many a day! Credit for the elegant arrangements a la (B. G.) is acclaimed for Billy Stegmeier. Vocals by Tazz Wolter and Honey Lane sold nicely! For fine "relaxed swing," Austin Wylie is the greatest this "burg" has heard!

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will begin right now to get the solid rhythm necessary.

I've made this arrangement sort of representative, in the right hand, with various examples of licks and breaks. There are double stops, straight runs, several examples of hot, harmonic phrasing, full chords, and broken double stops.

Later I will go into more detail, first as to rhythm in the bass, adding color and zip to a straight bass part. Second, as to formulating an individual, pronounced accordion, style and just how to go about it.

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SWING IS "MUSIC LETTING IT'S HAIR DOWN"

Response to Swing Hour is Terrific as Screw Definitions Pour In

By Annemarie Ewing

New York, N. Y.—Columbia's Saturday Night Swing Club was the first program on the networks—and remains the only one—entirely devoted to swing, with a lineup of guest artists that reads like swingland's royalty.

It all began when Phil Cohan of the Columbia Broadcasting System program department, a regular "cat" from his saxophone playing days at the University of Pennsylvania, was asked for a new program idea for the network.

He immediately suggested a swing show that would really swing—that would present on the air the outstanding swing men of the country.

They opened with an 8:30 spot on the 13th of last June, electing such headliners as Red Norvo and Frankie Trumbauer to play on the initial airing. The band was built around Bunny Berigan, and included men like Babe Russin, Raymond Scott, Jerry Colonna, Artie Manners, Lou Schoobe, and Johnny Williams.

Response Was Terrific

The response was terrific, from California to Canada and back again. And it came not only from the big swing centers of the country, either! Swing fans in Mill Valley, California, Johnstown, Pa., Flint, Michigan, Silver Springs, Maryland, Red Oak, Iowa, and Mobile, Alabama, wrote palpitating letters.

A trumpet player with the Navy Band at Guantanamo, Cuba, wrote Bunny, asking for a correspondence course. Another from Wilmington, Delaware, wrote for advice on preventing fever blisters.

Screw definitions poured in: "swing is the thing that makes men throw away their crutches and women leave their dishes in the sink" . . . "swing is pixilated music which follows the Bible instruction—not to let your left hand know what your right hand doeth" . . . "swing is something that if a tune doesn't have, it just isn't as good as" . . . "swing is a potion of musical notes too strong for the anemic, but agreeable to the red-blooded" . . . "it's

music letting its hair down." But it didn't make any difference to the "Swing Club" what they called it—just so they did it!

Getting Guest Stars One of Headaches

Frankie Trumbauer was in Maine when they contacted him to appear. Would he? He flew down from Maine—and back again—and said it was worth it.

But getting the guest stars is one of the headaches of the program. They have such a way of wandering in and out of town on engagements that it takes a pretty eagle eye to keep up with them.

Tommy Dorsey came to the studio with a towel around his neck and his make-up smeared all over his face. He had to hurry away after he'd done "Sentimental Over You" and a quick jam session with the boys to get back to Loew's State in time for his stage show.

Stuff Smith and the boys hurried over one night from the Onyx Club to ride out on "The Man with the Jive" and "I've a Muggin'" as a warmer-up for their all night session at the Club.

"Fats" Waller & Hopkins Groove It. Fats Waller and Claude Hopkins were hauled down from the Apollo. Their places on the bill were switched around so they could fit in their Swing Club date and they of-

fered listeners their own versions of "St. Louis Blues" and "Three Little Words," respectively.

"Lucky" Millinder appeared in a black satin suit and conducted "Body and Soul" as only he can conduct—getting down off the stand and pleading personally with the soloists to "give"! And with him was Red Allen, the boy from Algiers, La., who had to step back a good six feet from the mike when he got ready to let it go.

Representing the string section were Frank Victor and Harry Volpe, with "Pagan Fantasy" and "Swingin' in the Scales"; also Kress and McDonough and Caspar Reardon.

Ironically enough, Caspar met his old teacher, Carlos Salzedos, in the 22nd floor reception room that Saturday night.

Salzedos was scheduled to appear on "Modern Masters," a Columbia program devoted to outstanding composers and their works.

Caspar asked Salzedos what he was going to play.

"Oh, a composition of my own called 'Irridescence' and a 'Theme and variations.' And you?"

From Symphony Rehearsal to "Washboard Blues"

Caspar, who had himself rushed over to the Columbia studios from a symphony rehearsal, answered without batting an eye. "I'm playing 'Washboard Blues'!"

moved to 6:45 P. M. That's when you hear it these Saturdays.

And the boys continue to ride out there. You probably couldn't pay them enough to make a regular appearance, but they sit in on the Swing Club for union scale because they recognize it as a real swing program and they love it!

In October, Nick La Rocca brought the Original Dixieland Jazz Band to the Columbia mike. It was a big

They Were Guest Artists



Jerry Colonna — Babe Russin — Toots Mondello

night because it meant that a lot of swing fans were hearing them for the first time unless they had happened to run across an old recording. La Rocca did "Tiger Rag," of course, using his original five men—with the exception of Russell Robinson on piano. Then he offered "Clarinet Marmalade" with his new 14-piece combination, the one that's doing the vaudeville dates with Ken Murray.

Notable among the newcomers was a twenty-one year old boy named Joe Sodka. Somebody heard him in a club right in the neighborhood of the CBS building, and brought him around. He certainly played a mess of guitar, using "The Sheik" and "Who's Sorry Now?" His style is much like that of Django Reinhart, the French gypsy guitar player who makes records with Stephane Grappelly.

Young Negress Sings "Out-of-the-World"

Another was Hazel Scott, a young Negro girl who has been playing at the KitKat Club and also over a local New York station. She got out of the world with "Sing Pretty" on the piano, doing "Swing" vocalizing along

that they called "Twilight in Turkey." It was a weird sight, up in Studio 1, to see those frenzied musicians swinging away in the semi-darkness with only the eerie green light of the "on the air" sign and the desk lights of the music stands showing.

Two weeks later they offered a selection called "Power House," with lights. Somehow it didn't seem appropriate to douse the electricity for a tune called "Power House."

The only big names that haven't appeared on the Swing Club so far

are Louis Armstrong, Joe Venuti, Duke Ellington, Benny Goodman—and out-of-town engagements or union complications have tied them up.

They'll be coming up later. Cohan is ably assisted on the show by Ed Cashman, on production, Paul Douglas on announcing, and Bob Smith on script.

Program Boasts Own Arrangers
Arrangers Nathan Van Cleave, Paul Sterrett, and Wilbur Bytelle have done some swell new arrangements of old favorites—"St. Louis Blues," "Stop, Look and Listen," and stuff. And they also did some swinging things with a bunch of college songs—Yale's "March on Down the Field," for instance. And the Notre Dame song, Penn State's Victory March, and the Washington and Lee Swing.

For All the Gatemouths
P.S. Somebody who's been listening over my shoulder whispers that I forgot to tell about Red McKenzie singing "I've Got the World on a String." And Will Hudson guest conducting his "Organ Grinders Swing." And Earl Hines playing "Rosetta." And Adrian Rollini doing "Tap Room Swing" on the bass sax one minute—and "Honeysuckle Rose" on the vibraphone the next (and both on the same program!). And Artie Shaw's group with its "Limehouse Blues." And Miff Mole "Slippin' Around." And Hoagy Carmichael aiding and abetting Caspar Reardon on "Washboard Blues."

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TIPS ON HOW TO GET THE BEST CANDID CAMERA SHOTS

By George Schechtman

(Ed. note: It may interest you musicians who are camera enthusiasts to know that George still belongs to Local No. 10 and played sax and clarinet with Red Nichols and many other famous bands.)

Candid photography, as the name implies, refers to the recording in picture form an action, series of actions, or scenes under natural or unposed conditions without the aid of additional light. By describing the usual method in taking this kind of picture, I will at the same time be answering many of your questions relating to this most fascinating subject.

For this type of picture the miniature camera is usually used, and its popularity is gaining rapidly day by day. Its small size and compactness makes it possible to be kept inconspicuously in a pocket, and at all times ready to "get" that unusual "shot."

With the equipment of miniature cameras today such as range finders, automatic focusing devices, fast, fully corrected lenses, fast, fine grain film, exposure meters, etc., one can do things in photography which were absolutely impossible just a short time back. The "fast" lens enables the picture to be taken under practically any lighting condition whatever. (I would like to describe the full reason, but space being limited, will have to resort to the personal letter method to those interested.) The fine grain film enables one to enlarge the small negative to prints of considerable size. The range finder to set the camera to exact focus, and the exposure meter tells at which aperture the diaphragm should be set so that the exact amount of light enters your lens to suit the conditions and subject at the time.

In some makes of miniature cameras many of the above mentioned features are built right in. For those in which they are not, the separate units are always available. In answer to the question many have asked: "Can I afford Candid Photography as a hobby?" Without any doubt I can say that any one can enjoy this hobby within his financial means. One can start out as inexpensively as he chooses to and gradually build up to any outfit he may ever have dreamed of owning.

The manufacturers of miniature cameras have taken all guesswork and mystery out of the "shooting" of a picture, and you can without the least doubt and a minimum amount of effort, record on a picture just what your eyes see at the time you "click" the shutter release.

For people realize the fun and educational value derived from developing and printing their own pictures after the film is removed from the camera. By taking it to the corner drug store most of the benefits of photography as a hobby are lost. You can produce a finished picture yourself with the use of a few cents' worth of chemicals and a small amount of inexpensive apparatus. In my next column I am going to describe in detail the developing, printing, and enlarging of your pictures. It will amaze you to find how simple it really is, the amount of fun connected with it, and the small amount of expense entailed. No doubt many readers are already doing this kind of work. If so, and you have any problems regarding technique, formulas, materials, etc., send them in and I will be glad to help you solve them, either through this column or by mail. Send in as many questions, problems, and pictures as you like.

QUESTION: What film would you recommend for taking pictures at night; for example, a shot of a street scene. A. G. H., New York

There is one film ideal for this purpose known as "Kodachrome" available in popular brands and in all cameras. This film is sensitive to artificial light and is a speed indoor double exposure film.

Send for 10 Double Sheets 12 line Manuscript Paper Free Trial—Enclose 10 cents coin or stamps to cover mailing ADDRESS: SCAY MUSIC CO. 1110 N. W. St. CHICAGO

Best Candid Camera Shots for the Month



Unusual candid shot of Cozy Cole, drummer from Stuff Smith's Onyx Club Orch. One dollar is paid each month for each candid shot published and each photo sent in and entered in Down Beat's Candid Camera Contest for grand prizes.



One dollar goes to Ted Kulb care of Henry Hill's Orchestra, Peoria, Ill., for this "kick" photo of their crooner.



Down Beat Picture Editor, 608 So. Dearborn St., Chicago, Ill.

I want to submit the candid shot of myself entitled "learning to ride." Radio in background. Robert Royce, Eau Claire, Wis. One buck to Royce.

EIGHTY-FIVE IRON MEN STARTS BAND "ROLLING"

Curly Bennett of the Bennett-Greten band, hailing from Rochester, Minn., tells an interesting story of the ups and downs experienced by him and his band. The band was organized by "Fuzz" Greten and Curly in 1931, during which time a large-sized depression was also beginning to get under way.

The boys started out with a six-piece combo at the Seville, a local jernit in Rochester (City of Pain). The termination of this job found 85 iron men in the kitty, which was spent for a 1923 "greenhouse variety" Buick (all windows and two stories high), which marked the beginning for them of one-nites galore.

The band now boasts a specially built bus, which carried the twelve men now in the band to 347 (count them) one-nite stands last year, and the boys plan on breaking that record this year.

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BOB CROSBY BATTLES LUNCEFORD FOR FIVE HOURS

By Ted Howes

Ithaca, N. Y.—The most sensational battle of bands ever to grace the mammoth Cornell University Drill Hall marked the largest Junior Promenade in Cornell's history, Friday, February 12th.

Over 4,000 swing fans thrilled through five consecutive hours of inspired rhythms by the great Bob Crosby, Jimmie Lunceford and Hudson-DeLange organizations.

Bob Crosby, a newcomer to Cornell, was originally to be featured with Lunceford in a two-way battle of bands. Being practically unknown here, the Crosby announcement was received unenthusiastically by the student body. The situation of the Prom Committee preceding the dance became acute when fraternities who had contracted the Hudson-DeLange group for house parties threatened to hold a competitive dance if the Committee did not include H-D in the prom battle. The band was hired.

Steve De Baun, Junior Prom Chairman, who was responsible for hiring the "unknown" Crosby, had his satisfaction when that great Dixieland band matched the terrific ensemble arrangements of Lunceford with equally terrific individual exhibitions of "out of this world" swing genius and definitely proved themselves to be one of the greatest white swing bands in existence. (Breathes there a band with brain so dead it never to its manager has said, "Don't book us against Lunceford!")

Lunceford, playing his last engagement before an extended European tour, put his brilliant band through a dress rehearsal to the joy of prom-trotters. To expect a college crowd that listens remarkably well with its eyes to withstand the tremendous show of the Lunceford troupe is like expecting Ray Bauduc to muffle a "jam session." After holding to a terrific pace for the first half of the evening, the Crosby boys weighed the tremendous ovation accorded Lunceford's galloping sax

They Neglect Shakespeare For Goodman



FROM LEFT TO RIGHT: Ernie Mathews, Rollie Onsted, "Fossy" Griggs, Cokey Clinker, Dick Carlucci, Morry Rose, and Bill Mann. Schneider, Norm Faulkner, "Yutch" Harker, Tom Herrick, "Juney"

Chicago, Ill.—The "Colonial Club Orchestra" which hails from Northwestern University. These boys play most of the N. U. college proms as well as numerous society parties on the exclusive Chicago "North

Shore." The band features a diversified style a little on the Goodman side with five boys in the outfit neglecting their homework to turn out arrangements.

They Really "Give Out"



Charles Guiton — Ella Fitzgerald — Louis Jordan

New York, N. Y.—Here is an exclusive shot of three of Chick Webb's vocalist really "giving out." Ella Fitzgerald is well known for her fine record vocal and with the help of Charles and Louie they turn out some fine trio combinations. It won't

be long now until all you cats can pick Webb and his band, together with this trio, up on your radio. They can be heard over NBC network at 9 P. M., EST each Monday eve. Twist your dials and get a load of some real swing music.

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GEORGE OLSEN LIKED BY COLLITCH FOLK IN MISH

By Jimmie Mudge

Ann Arbor, Mich.—J-Hop time has come and gone and listen, you cats. . . . George Olson was acclaimed "the" band of that affair! It seems like the collitch-folk were in the mood for dancing, and the Olson aggregation turned out the more danceable tempos. Pappy Hines got by okay, but only shared a small corner of the spot—'twas a bit out of the realm for most—except musicians.

In the near future there will be a CONCERT on the stage of Arbor town's biggest cinema emporium with all local bands takin' part. There'll be sweet bands and hot bands, swing and un-swing bands, but it looks like a fine affair and the knowledge-seeking cut-ups should get a buzz.

Hank Mayer's swing outfit, with Red Howard sticking, are entering the fourteenth week at the Armory ballroom. . . . Charlie Zwick, in the League dance-palace, is augmenting. . . . Rabbit Wilson has left the Union band and is playing sassiety with Marvin Fredric in the Book Cadillac, Detroit. . . . Ruosal Kenyon, piano man of repute, is in town after seeing Europe. . . . Abe Osser is still turning out fine—enough arrangements to suit the big boys in New York.

Les Brown and his Duke Blue Devils held sway at the medica' Caduceus Ball and didn't get the axe. . . . on deck in the near future for this vicinity are Dick Jurgens and Rita Rio. The gai band ain't got much on the ball, but Ina Ray Hutton didn't get the gong her last engagement here, so history should repeat.

Every afternoon at 4 is coffee time for Secretary Uncle Harry Bliss and the musickers of college town—listen! to records, and bull-sessioning rule supreme and 'tis an elegant pastime. Visiting bands are more than welcome any day at 4 in the Arcade—'twill be a pleasure to have

Mention DOWN BEAT When Answering Advertisements

music letting its hair down." and screaming orate sections with the less noisy (but equally appreciative) applause accompanying their own smart Dixieland swing. The band's wrong interpretation of the crowd's reception of their music led them to let down to easier tempos . . . which succeeded only in further increasing their popularity by the combination of Dean Kincaid's smooth arrangements and the soul-stirring vocals of the incomparable Kay Weber.

Although thousands stood en masse to watch the sensational exhibitions of the Crosby and Lunceford bands, Eddie DeLange put the dance in balance by keeping his fine organization swinging out solid, danceable rhythms with a minimum of flourish, pleasing those who came primarily to dance.

Duke Univ. Boys Make Hit on Air

Les Brown and his Duke Blue Devils, a group of college boys from Duke University, Durham, N. C., are making a hit over the NBC airwaves from WTAM, Cleveland, and have signed a long term contract to record for DECCA, according to Consolidated Radio Artists, Inc.

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CHICK WEBB RECEIVES 5000 LETTERS A WEEK

New York, N. Y.—Chick Webb and his orchestra, featured on the NBC sustaining program, Good Time Society, receive an average of 5,000 fan letters a week. . . . Starting March 8th, the program will be broadcast over Station WJZ and the NBC network at 9 P.M., Monday nights. . . . Sunday night, March 7th, will see one of the greatest musical events of the season being held in Harlem's Savoy Ballroom. . . . Chick Webb, with Ella Fitzgerald and the orchestra, will play a double engagement opposite Duke Ellington and his orchestra, with Ivy Anderson doing the vocals. . . . Chick Webb and Johnny Hodges of Ellington's band are cousins. . . . both Johnny and Cootie Williams used to work for Chick—the Savoy Ballroom is the current musicians hang-out. . . . The multiple Goodmans turn out "en famille" . . . Tommy Dorsey and the boys . . . Mal Hallett and the boys . . . Artie Shaw . . . and his boys . . . are all to be seen. . . .



Tommy "Red" Tompkins

See Your Dealer

Pictured above is Tommy "Red" Tompkins, well-known New York band leader and trumpet player, who writes us under date of January 27, '37, as follows: "I have been using and am using a Holton trumpet for the past 7 years or so, and I find it capable in all ways for any type of work." This is one more example of how well Holton instruments serve good musicians.

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BAND RIBS POLLACK ABOUT \$12 CHAUFFEUR

LAST "JIVE" BEFORE GREAT BAND BREAKS UP

By Benny Pollack

(Continued from last month)

The other big disruption came along when Doris Robbins joined the band and a love affair sprang up between us. Up to this time I had been palling about with the boys and spending money as fast or faster than I earned it and now I did not see much of them except on the job. The boys disliked this very much and took to panning her and tried to convince me what a detriment any girl is to a musician. I think they still feel that way as they have no girls of their own. The boys had gotten themselves worked up to feeling that way and didn't realize that she was instrumental in getting up practically every engagement during her stay. She was very well liked by the different bosses because of her class. We "cats" might call her a bit corny but to Joe Public she always sold out. One incident which might sound funny was when I was given the opportunity to double from the Casino de Patee to the New Yorker Hotel when Doris Robbins and myself had to make three trips a night in order to make the broadcast in both spots. Trying to park our car or taking taxicabs would have been an expensive procedure, so I hired a chauffeur for \$12.00 a week, and had to sneak around the back way so that the boys would not see me with a chauffeur, as they were much against my doubling with another orchestra, and when I started to put on the so-called ritz with a chauffeur they would rib me about it. When the men doubled instruments, and the time came to change from sax to clarinet, Charles said, "How about getting your chauffeur to change our instruments for us."

It was very difficult to keep the band together when the tempo is concerned. One day we got on into the "I Can Love Song" which went on for about 20 choruses. The tempo got very six-eighty and I told Bauduc to hold up instead of showing off, and he took offense at this, jumped off the band stand to take a poke at me so we came to blows, being parted by the boys in the band and from that day on he meant nothing more to me than just a "hard headed punk."

Band Finally Breaks Up

The band finally broke up in December, 1935. The boys came up to the house, bringing their libraries (each one always carried his own library), and decided they were all going back to their homes in the East and when I got located, I should wire them and they would join me wherever I went. This seemed very funny to me as I usually told the boys before a layoff about the lay-off and they would carry their libraries with them and I would wire them to meet me. This way, just bringing their libraries in and with a look of mutiny they all departed saying good-bye, which gave me the feeling that it was "the" good-bye. They had not been gone 15 minutes when musicians started calling me up and wanting to know what I was going to do about organizing a new band, as they understood my men left me flat and were going East to join Benny Goodman, who had just got the National Biscuit Company account, and they said that they saw a telegram from Harry Goodman to Benny Goodman saying that he would be glad to have him with the boys and that he should hurry up and come. This telegram verified what former members of my band had said who had seen the wire. I thought this very lousey of Goodman when I had made it possible for him to get his first band together. I always felt as though the boys were unhappy because I had gotten tangled up in a love affair and that I could not be with them, but I never thought this gang of kids, who had never amounted to a thing before and who were getting damn fine salaries and who had been working pretty consistently through the depression, would leave me flat! I do not think I have ever felt so hurt in my life as I was then and I never hope to be so hurt again. Of course, there were a few individuals in the band who were going to quit anyway—Spivak's wife was about to have a child and he told me he would have to leave the band sooner or later anyway. Joe Harris, who had as-

pirations of being another Bing Crosby, wanted to stay out there and try his singing wares. I stayed out there as long as my money held out, when I received the wire from [unclear], asking me if I would double for him at the Plaza in Cincinnati. He understood the band was broken up and it was satisfactory to him as he never cared for the band, as it was too noisy for him.

Opens With New Band

He wired me that as long as I had Doris Robbins, I should rehearse a band and open January 3rd. I rehearsed a band a few weeks. I picked up men here and there in Los Angeles. Joe Harris had not had any luck, so I wired him to join the band again as I thought we were coming back to California in about six weeks and he helped me out with half of the parts that were gone as well as some of the arrangements that were taken. I also put Dick Morgan on again for the simple reason that I could always say that it was not an entirely new band as I still had some of my boys with me who had been with me before—Al Miller, Dick Morgan and Joe Harris. I bought an electric steel guitar

for Dick Morgan, as I had heard it used by a few Hawaiians out on the coast and thought it would be a great asset in the band and I am said to be the first in the East to use one. It might interest Horace Heidt to know that this instrument was first brought East by Pollack in 1935.

I started to weed out the poor men from those who were good, and felt that I had given all a fair chance. I can truthfully say that I have the nucleus of what I hope will be the greatest swing band all around, I have ever had. I now have four arrangers in the band and new world swingers such as Fazole, Harry James, Dave Matthews, Bruce Squires, O. P. Gates, Thurman Tague, Eddie La Rue, Jan Taylor, Stan Writzman, Al Beller, Ralph Wagner.

"New World Music"

We came down to earth more on our swing music; that is, big time swing music. I always played with a lot of counterpart. Three or four things running against each other. Now then, to please the swing public, we find we have to come down to earth more to make them under-

stand that we are playing sectional. It is nothing more than licks. Swing is sectional playing. It is easier for the public to grasp. Now we take one lick and write it out for four saxes and harmonize so it will sound fuller. I have always been very proud of being able to take nobodies and making them good men and always wanted them to like me personally. If a man's a heel, no matter how good he played, I would still dislike him. I was always proud to have the best man on a certain instrument for the amount I was able to pay. I always found that the more money a man got, the easier he is to lose.

Doesn't Want Too Much Money

My ambition is not to have all the money in the world, but if I thought I could make \$10,000 a week standing in front of a Lombardo type band, I wouldn't do it. I wouldn't do it if you made me a contract for five years for \$5,000 a week. I might stand it for two months to take advantage of the money to get a good band. As I was a broke kid all my life, and probably would have given up a long time ago, but I have kept a stiff upper lip by showing that

what I have will prove financially. Although I was never a financial success with my swing music, I made good money, but I paid it out to good musicians. Although I never made Lombardo and Wayne King money, I have had weeks where I have had \$5,000 and \$6,000, although I doubled and tripled to do it. My greatest competitor was Rudy Vallee, who made every one go in for crooning. Wayne King put over sax because he was good looking. Benny Goodman's trouble was scratching himself and picking his nose while playing. They all remember me when I played second drums and ran around with a couple of drumsticks in my hands and holes in my socks.

How Pollack Started Vocalizing

The reason I started to sing was that I was out looking for a kid that could sing and play an instrument. They would come to try out and they were so lousey they were worse than myself, and although I never took up singing, I started and never got anything thrown at me so I am still singing. I am the last guy in

(Modulate to page 27)



FEATURED WITH MARION TALLEY

An informal "shot" of Joseph Koestner in the NBC Studios with Marion Talley and a few of the Conn users from his fine orchestra featured on the Rye Krip program NBC. Left to right: Harris Hobble, 1st trombone; Director Koestner; Marion Talley; Justin Pashco, 1st trumpet; Dale Isaacuth, tenor and baritone saxophone. Mr. Koestner writes January 28, 1937: "During my 2,554 broadcasts over NBC I've run into more musicians using Conns than any other make."

WITH 20th CENTURY-FOX

(Right) Bill Atkinson, who plays a fine 1st trombone for 20th Century-Fox Studios, was glad to pose with his Conn trombone which he uses exclusively in all his exacting studio work. Bill has won wide recognition for the uniform excellence of his performance.



OLDSMOBILE PADUCAH HOUR

The above "shot" was snapped during a rehearsal which captures the informal atmosphere of this interesting group from the Harry Jackson Orchestra, featured on the well known Oldsmobile Paducah Hour (Irvin Cobb) broadcast over KFI-NBC. Left to right: Joe Barvo, Conn trumpet; Harry Johnson, director; Marco Sulger, Conn tenor sax; and Al Marston, Conn trombone.



Informal attire and incomplete groups are in the majority among these quick shots of Hollywood Conn users. For the Conn cameraman had to snap his pictures during brief program intermissions or

while the artists were pausing for refreshments. Fortunately, there are so many Conn users and boosters on the lots that it was possible to secure many interesting pictures, despite these difficulties.

C. G. CONN, Ltd., 371 Conn Bldg., Elkhart, Ind.



BROADCASTS WITH JACK BENNY

Here's the Phil Harris Orchestra all ready to broadcast one of those famous NBC Jello programs from KFI, featuring Jack Benny. This fine orchestra includes six enthusiastic Conn users as follows: Stan Fletcher, 3rd Conn saxophone; Jack Mitchell, Conn baritone sax and 45th Conn bass clarinet; Jack Echols, Conn baritone sax; Roy Wager, Conn Cornet; Irvin Yarnst, 1st Trombone, Connoisseur; Floyd O'Brien, Conn Trombone.

ON TEXACO HOUR WITH CANTOR

(Left) Jacques Renard's fine orchestra is making a big hit on the nationally famous Texaco Town program, starring Eddie Cantor and broadcast over Columbia Chain. In this shot, left to right, are: Lou F. Marston, tenor sax, who has been playing Conns for 17 years; Jacques Renard, director; and Chas. Green, trumpet, who has played a Conn for 20 years.

Will Hudson to Answer Your Arranging Problems

By Will Hudson

I am very happy and flattered to have the opportunity of writing this column for Down Beat and I sincerely hope that those of you who are interested in arranging will not hesitate to send in any questions you would like answered. In this month's column, I am using questions that I have answered personally in the past, but which I think may also be of interest to others.

Also, I will greatly appreciate any comments or interesting opinions you may care to send in. Other than actual arranging problems, any side-lights or personal viewpoints that would be interesting to others will be gratefully received.

QUESTION: Can you give me a good, effective method to use in arranging choruses for three trombones? I have been writing them in simple trio form, but I invariably find that the melody sometimes goes so low that the third trombone is way down in the cellar and cannot maintain a tone that blends well with the other two. I will appreciate your advice.—Ray DeLange, Tulsa, Okla.

ANSWER: In writing for a trio of

trombones, it is not always necessary to keep the melody above the other two. By placing the melody trombone in the middle and writing the two harmony trombones above and below, respectively, you will have an effect that is just as pleasing, if not more, than by writing them in simple trio form with the melody on top. Also, you must be careful in your selection of tunes for a combination of three trombones, as not all melodies are adaptable for this combination. In some cases, the melody is completely out of range, and although one trombone could handle it easily enough, the harmony parts are apt to be either too high or too low to be practical for trombone.

QUESTION: Will you please give me illustrations on how to arrange the following chords for three saxes: C seventh using A as the melody, C ninth using the ninth as the melody, and C diminished using C as the melody.—Howard Johnston, Atlanta, Ga.

ANSWER: Here are the illustrations you asked for:

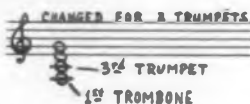
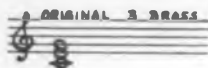


WRITING FOR THREE BRASS

QUESTION: In arranging for three brass, how can I write for the three brass in such a way that I can add the third trumpet and second trombone parts later on as extra instruments?—James Dupre, Duluth, Minn.

ANSWER: Arrange for the three brass as you always would, in trio form. In adding the extra parts, give the third trumpet the fourth

harmony part and give the second trombone the melody an octave lower than the first trumpet. You will sometimes find that on certain chords the third trumpet part will be beneath the first trombone and in these few instances, it will take very little time to change the first trombone part to correct this, and will give better balance, as in the following illustrations:



QUESTION: In writing a passage for two trumpets and one trombone which I wish to write in octaves, is it

and write the trombone alone an octave lower. The reason for this is that the heavier more powerful tone

best to double the trumpets and the trombone play the lower octave alone, or should I let the first trumpet play the upper octave alone and double the second trumpet and trombone on the lower octave. Also, when writing in this manner for three clarinets, how should I voice them?—Tony Marinelli, Hot Springs, Ark.

ANSWER: The best form to use when writing for three brass in octaves is to double the two trumpets

of the trombone will be nicely equalized by the combined tones of the two trumpets. However, when writing in octaves for three clarinets, the principle is reversed. The upper octave should be played by one clarinet, the lower octave being doubled. The reason for this is that the upper tones of the clarinet, being more piercing than the lower tones, will have enough volume to equalize the lower octave played by two clarinets.

WAS MY FACE RED!

Kansas City, Mo.—"Happy Paul, young K. C., Mo. dance maestro, tells one on himself and claims that his face turned a little crimson. Happy and his crew had worked Lakewood Park, Bonner Springs, Kan. for two successful seasons and were in the midst of their third when said incident occurred. Happy always signed off at intermission with "Recess Children" and "School's Out—Goodnight Children" at the end of each evening's performance; when suddenly one evening just before intermission a fair young maiden who had been a regular customer glides up to the band stand and says, "please teacher, may I leave the room?"

HUMOR DEPARTMENT

Bride, on first night of honeymoon: "Darling, I've a confession to make—I can't cook!" . . . Husband: "That's all right, sweetheart, I've a confession to make, too—I'm a musician and there won't be anything to cook!"

Arranging for Name Bands



Dave Bennett

Mr. Bennett, unlike some composers, has a remarkable dance band and concert orchestra background. He played both sax and clarinet in the Armour Hour under Joseph Koestner's baton; did feature arranging and played with the Studebaker Champions under Harold Stokes and also played at the Chicago Theatre under Leopold Spitalny.

He also was staff music arranger for WGN and did special arrangements for both CBS and NBC Chicago studios. Amongst the name bands who have used Bennett's arrangements are Carlos Molino, Frankie Masters, Charlie Agnew, Jan Garber and Ted FioRito.

Dave Bennett is, perhaps, one of the shyest men in the musical profession. That, in itself, is a recommendation in a business where 24 sheeting is the order of the day in favor of men whose talent cannot compare with his.

Inside Dope On How Many Of The Hit Tunes Were Composed

(Continued from last Month)

By George Malcolm Smith

Tea for Two (1924)

The charge of "lifting" from the classics has so often been leveled at Tin Pan practitioners that it long ago ceased to be news. It is news, however, when a classicist appropriates a musical comedy tune for a serious work. The man who thus bit the dog is the Russian prodigy, Dmitri Shostakovich, who borrowed Vincent Youmans' Tea for Two as the theme of a symphony.

Practically every adult theatergoer from Frisco to Broadway knows that Tea for Two is from "No No Nanette." An unusual show, "Nanette", a show which reversed all tradition by being a hit all over the west and midwest long before New York was privileged to see it. A musical adaptation of an old farce concerning a fun-loving Bible salesman, entitled "His Lady Friends", it opened in Detroit in 1924. Vincent Youmans, a denizen of the alley whose song-plugging apprenticeship was served with Friml, Kern, Gershwin and Richard Rodgers under the aegis of Harms Music, wrote the music, Irving Caesar the lyrics, Otto Harbach the "book".

fire. He was awakened by Youmans, demanding that he listen to a melody that had just occurred to him. Though half-asleep, Caesar recognized the tune's merits and began giving it words.

"The lyric came as though it had always been part of me," says Caesar. "Just tea for two, and two for tea; just me for you, and you for me."

The whole thing was done in fifteen minutes and the pair, elated, dashed off to a private house nearby where those playgirls, Beatrice Lillie and Gertrude Lawrence, were giving a party to which they had been invited. Here, to the delight of the hostesses and such guests as Irene Bordoni, Jeanne Eagels and Vincent Astor, they introduced their creation.

Youmans and Caesar liked it too much to give to "No No Nanette", but they made the mistake of playing it for some "Nanette" chorus girls during a lull in rehearsals. One of the girls tattle-taled to Frazee that Youmans and Caesar were hoarding a right smart tune. Frazee demanded it, got it, and thus in one fell stroke was created a hit show, a hit dance tune, a hit symphony.

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TOSCANINI RETURNS TO LEAD RADIO CONCERTS

New York City—Music lovers who mourned the retirement from American music of Arturo Toscanini last May were overjoyed to hear of the maestro's proposed trip to New York next winter to broadcast a series of weekly concerts over NBC.

The most beloved living conductor worked with the Philharmonic for eleven seasons and made it one of the most perfect musical organizations in the world acclaimed here and abroad. Last winter, Toscanini, weary of the continual grind and tax or his emotions decided to return to his native Italy and conduct only intermittent concerts. Those who thought that the maestro's best days were over soon discovered their mistake, however, as he electrified Europe with his brilliant performances at Salzburg and Tel Aviv where he directed the Palestine Symphony Orchestra.

The man to whom is due most of credit for Toscanini's return is Chotzinoff, music critic on the New York Post, who is a great friend of Toscanini's. Chotzinoff, refusing to believe that the maestro had left the U. S. for good went into a huddle with David Sarnoff, RCA president, recently which he followed with a trip to Milan where he succeeded in persuading Toscanini to return. Toscanini will receive \$4,000 for each performance and will probably broadcast on tour to encourage the sales of records he has made for RCA.

"MY POOR PRUNE"

Chicago, Ill.—Phil Levant, popular Bismarck Hotel maestro, has just created a new popular tune called "My Poor Prune," which he will introduce to the airways very shortly. As yet, Phil has found no one to whom to dedicate the opus.

"Boys Kid Benny Potluck About Chauffeur"

(Continued from page 15)

the world who thinks he can sing. Since I've been singing here in Chi there have been more raves and more remarks about my singing that I am beginning to think that they all can't be wrong.

The main reason I have not been one of the first five is nothing more or less than mismanagement and tough breaks. Benny Goodman goes into the Urban Room, which is dead. Any other band that played there didn't help the rotten business. Kaufman let him stay there. We came here to the Stevens, and made a hellova big business, but the fact that they were having a change in the board of directors, we are forced to leave. We are the first band that ever made any money for that place, but we have to get out until this gets straightened out.

"You Gotta Have Breaks"

I was told that I was going to have the Kraft Cheese program, and have four or five units all over the city with my orchestra playing centrally at one of them and radios in the others. I was supposed to do a one-hour or two-hour program daily. I even went up to look at what would have been my floor place. Stan Hope got sick and had to be sent to Australia. When he went, I went and that left me out of the picture.

I refused offers to play in large dance halls that made big money for the bands that played in them. I started in a 5-cent dance hall, but I don't want to start it all over again. Proper management would have seen to it that I got to be something from playing at the Chez Paree and Park Central and would have had a contract before I got out of there.

The personnel manager of MCA had an agreement that I had to net so much money before I paid commission. Now I am signed with Consolidated again and I am going to be something, but you gotta have breaks! Chance comes once in a lifetime. I could have retired in one year but for misjudging. I practically threw away the opportunity because the guy that offered it to me was eating herring, so I thought he it down flat.

was a Broadway agent and turned

No Originality as Composer?



Ferde Grofe

English music paper accuses Grofe of lacking talent as original composer and cites as illustration his recent concert in New York.

SEGOVIA & SALMOND "LIVE AND STOP LIVING!"

Chicago, Ill.—Andres Segovia the dreamy concert guitarist and Felix Salmond, volatile British cellist gave competitive performances here at Orchestra Hall and the Studebaker Theater. Each is an admirer of the other and gave their real performances "after the job" when they entertained each other for hours in Salmond's room at the Congress Hotel.

"Ah, Segovia, when I hear you play Bach's Chaconne, I know what it is to live," said Salmond. "Such tone, such feeling." "You are kind, my friend," Segovia answered, "but it is only when I hear you play Beethoven's Sonata that I know what it is to stop living!" The boys are thinking of organizing a mutual admiration society.

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Joseph Szigeti, young, unassuming violinist from Hungary is rapidly becoming a prime favorite in mid-western music circles with his sympathetic and stirring interpretations of Hungarian folk songs.

3 IMPORTANT WORKS OF SIBELIUS ARE RECORDED

Formerly released under the Victor label as one of the Sibelius Society sets, three important works of Sibelius have just been made generally available. Possessing one of the completely original minds in musical history, Sibelius is responsible for much of the progress that has been made in modern music. The three examples of his work in this release are representative of his best composition. The selections are the "Symphony No. Five, in E Flat Major," "Pohjola's Daughter" and "Tapiola." Both of the last two are tone poems, the latter being especially remarkable in that it is created entirely out of one fragment of melody.

Written in 1915, Sibelius' 5th Symphony is in three movements, the conventional scherzo being dispensed with. The masters for this set have been imported from England, the set being originally recorded in London.

MAKE MOVIE HISTORY

The California Collegians, Louis E. Wood, Director, have starred in such screen successes as Champagne Waltz and College Holiday. Also in many successful stage shows. Mr. Wood says: "It always pleases me greatly when another of our members purchases a Conn. They have the brilliance and tone required for our varied work. I, myself, play a Conn trombone. Fred MacMurray, who became a movie star almost over night, was our sax and clarinet player and always played Conns." Shown in this group are: Louis E. Wood, director; Russ Plummer, Bud Carlton, Hal Schaer, Herb Monti, Lumpy Brannum, Tommy Chambers, Neil Woods, Earl Hagen, Al Marinshaw, Hugo Menard, Ted Klages, Gene Morgan, Ray Adams and Vero Greenlaw. Six of the men shown are Conn users.



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ON CHASE AND SANBORN HOUR

(Right) Leon Leonardi, Musical Director, Station KPWB, Hollywood, says: "I have 3 brass players. All 3 use Conns. I think that is self-explanatory." Back row, left to right: Curt Dosh, trombone; Joe Catalyne, baritone sax; Red Sperow, trombone. Front row: Stanley Green, trumpet; Leon Leonardi, director; Joe Danno, trumpet; Paul Cuthbert, trumpet. These men have used Conns from 6 to 18 years. Leonardi's Orchestra is receiving great acclaim on the Chase & Sanborn Hour originating in Los Angeles and broadcast nationally over NBC.



STARRING WITH BING CROSBY

Jimmy Dorsey introduces three of the Conn enthusiasts from his great orchestra which has won such a following on the Kraft Music Hall program over NBC originating in Hollywood and featuring Bing Crosby. Left to right: Leonard A. Whitney and Chas. G. Frazer with their new model Conn Tenor Saxophones; Joe Meyer, 1st chair trumpet, Conn trumpet; and Director Dorsey, himself.



SAX STAR WITH BEN BERNIE

The great "Coke" Manny Frazer, featured in Ben Bernie's orchestra on vocals and sax, poses with his Conn tenor saxophone, aided and abetted by Ben Bernie ("Yess-s-s-s") and Mickey Carlock, orchestra leader. This exceedingly popular orchestra is now being featured on the American Can 15-cent gram over the NBC chain.



CALIFORNIA HOUR ON MUTUAL CHAIN

(Left) David Broekman directs the staff orchestra at KFI, Mutual Chain, Los Angeles, and is also director of the well known California Hour broadcast over Station KFI—NBC. Director Broekman seems much pleased with his solo trumpeter, John P. Rammacher, who uses a Conn and writes, January 26, 1937: "During all my many radio engagements I have used a Conn exclusively."

DISCUSSION

By EDGAR GREENTREE

Just as in previous months, February saw some good, some bad and some indifferent records released. Among the good ones, though not above reproach, are two by Red Norvo and his orchestra. It is unfortunate that a better job of recording was not accomplished at this session. Not only does the wax fail to capture Red's xylophone properly, but the balance does not do justice to Eddie Sauter's fine arrangements for the band. One of the tunes is badly suited to Mildred Bailey's voice, and as she sings on all four sides, this is of course an important consideration. However, so well does she sing that one would never guess that she was suffering from an attack of laryngitis at the time the records were made.

RED NORVO AND ORCHESTRA

- "Smoke Dreams"
- "I've Got My Love to Keep Me Warm"
- "Slumming on Park Avenue"
- "A Thousand Dreams of You" (Brunswick 7813-7815)

Foremost of these four sides is "Smoke Dreams." The arrangement is both unusual and effective, a combination that is not often found in modern music. Sauter decided to experiment in the modern idiom and achieved results that have not been put on wax before. Unfortunately, most of the record section is more or less lost on this record, but when the work can be heard exactly as scored, the listener will in most cases be surprised by a truly clever and worthwhile arrangement.

The remaining three sides are "I've Got My Love to Keep Me Warm," "Slumming on Park Avenue" and "A Thousand Dreams of You," and though not perfect are well worth hearing. (Brunswick 7813, 7815) Let us hope that Brunswick will soon be able to record the Norvo easy swing as it exists, and not the way it is reproduced on the discs. Norvo is disappointed (and rightly so) in the results on wax to date, and

25519.) On the sweet side of the Dorsey band is "Dedicated to You" and "You're Here, You're There," the latter being from the pen of Johnny Loeb, who has several recent hits to his credit. Tommy's trombone is much in evidence and he does nobly. (Victor 25516.)

COUNT BASIE AND ORCHESTRA

- "Honeysuckle Rose"
- "Roseland Shuffle" (Decca 1141)
- "Won't You Be My Baby"
- "Now that I Need You" (Bluebird 6711)

Count Basie has finally recorded for Decca. The second disc to be released pairs "Honeysuckle Rose" and "Roseland Shuffle." The band can boast of several good soloists and an unusually relaxed rhythm section. (Decca 1141.) Some of the same men in Basie's band played with him under Bennie Moten of Kansas City. Several of the old Moten discs have been reissued and released under the Bluebird label. Basie's current singer (and one of the best), James Rushing, is featured on most of these sides, as is the Count's piano. The tunes are for the most part, original Basie compositions. Typical of the records is "Won't You Be My Baby" and "Now that I Need You." Rushing sings both of these and helped in the writing of one. (Bluebird 6711.)

BILLY HOLIDAY AND ORCHESTRA

- "One Never Knows, Does One"
- "I've Got My Love to Keep Me Warm" (Vocalion 341)
- "Tea for Two"
- "I'll See You in My Dreams" (Brunswick 7816)
- "French Hot Quintette"
- "Swing Classics" (Victor 25511)

Billie Holiday gathered together some of the best soloists in the business for her latest release. Not that she doesn't sing well, but it is too bad that the men are confined chiefly to the background. Teddy Wilson, Edgar Sampson, Jonah Jones, Allan Reuss, Cozy Cole and John

Latest Photo Of "Earl of Hines"



Earl Hines

An exclusive shot of "Father" Hines taken for Down Beat during the Michigan Univ. Prom held last month at Ann Arbor, Mich.

Kirby constitute the lineup, and the record is excellent. The tunes are "One Never Knows, Does One" and "I've Got My Love to Keep Me Warm." (Vocalion 3431.) Practically the same personnel as that just listed comprises the group built around Teddy Wilson, and featuring his name on the label. At the time this was written, the latest platter under the Wilson name coupled "Tea for Two" and "I'll See You in My Dreams." (Brunswick 7816.)

DOLLY DAWN & GEORGE HALL'S ORCHESTRA

- "What Will I Tell My Heart"
- "I Can't Break the Habit of You" (Bluebird 6797)

Before we leave the Bluebird label, we want to mention Dolly Dawn. She is one of the best sellers in that catalogue, though she hasn't any remarkable voice. Featured with George Hall, she records either with Hall's band or with her own Dawn Patrol. Among the titles in the latter group is "What Will I Tell My Heart" and "I Can't Break the Habit of You." The former looks as though it may be one of the biggest hit songs in the country before long. (Bluebird 6797.)

COLLECTOR'S COLUMN

By Paul Eduard Miller

MORE HANDY RECORDS

In this column last month two Okeh discs by Handy's orchestra were discussed, and it will therefore not be out of place to briefly consider three other discs waxed by this band for Columbia, as follows: Hooking Cow Blues and Ole Miss Rag (Columbia A-2420), the latter a Handy composition; Livery Stable Blues and That "Jazz" Dance (A-2419); A Bunch of Blues and Moonlight Blues (A-2418). Musically speaking, these records are not as valuable as the Okehs, but since the Columbians were recorded somewhat earlier, they are of greater historical value to the collector, though not as rare.

MONOTONY OF EARLY DISCS

In the Handy disc of Livery Stable Blues (typical of the six sides), the band plays a monotonous ensemble jam throughout, with the clarinet dominant almost continuously. Xylophone, trumpet, trombone, and violin are also featured in the tunes named above, but there is precious little variety in any of them. This, of course, is also true of the Original Dixieland Band's performances, as well as with all the other bands which recorded in those days. The superiority of the Dixieland records is achieved mainly by use of stronger trap drum effects, but this does not alleviate musical monotony to any great extent.

NEGRO BANDS NOT RECORDED

Any one who makes a serious attempt at record collecting must remember one important fact: The great hot bands of the Negro race

did not record prior to about 1921, at which time groups such as Oliver's, Keppard's, and Williams's began to wax their impressions of the inspired music of their race. Hence, the early discs by Wilbur Sweatman, Gene Dabney, W. C. Handy, and James Reese Europe, being the only recorded music by Negro jazz bands prior to 1921, are of definite historical interest only to the collector who seeks completeness.

"PAPA" CELESTIN

Oscar (Papa) Celestin is another of the early trumpeters who greatly influenced jazz, and who, like Dunn, has been entirely disregarded by present-day swing fans. The earliest Celestin recordings with which I am familiar were made during the same period as were those by Johnny Dunn and his Band. The best of the lot probably is It's a Jam Up (Columbia 14323), in which the fine trumpeting should make one realize that Armstrong was not alone in those days, either. Two others of almost equal interest are Ta-Ta-Daddy (14396) and Give Me Some More (14200), in both of which Celestin's trumpet is heard, along with some unusually fine clarinet work.

SOME RECENT CUTOUTS

As if to prove the statements made in this column last month, the Columbia Phonograph Company recently put into the discard several hundred titles. It was easy to understand why this was done with popular tunes which had long since been buried alongside Goody Goody (Modulate to page 19)

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that the results on wax to date, and scheduled for the middle of this month) will see a big improvement in the recording. There is so much ability in the organization, collectively and individually, (to say nothing of Red and Mildred) that it is a shame to lose any of it in the recording studio.

Having just written of two tunes from "On the Avenue", it is only fitting to mention that the most popular score in many months from any picture or musical show is that written by Irving Berlin for "On the Avenue". No less than two dozen records have been made by various artists and orchestras of the hit tunes from this production.

TOMMY DORSEY AND ORCHESTRA

- "Melody in F"
- "Who'll Buy My Violets" (Victor 25519)
- "Dedicated to You"
- "You're Here, You're There" (Victor 25516)

Tommy Dorsey's orchestra is certainly one of the most versatile groups in the business, so that it is no surprise to find the band represented in both the sweet and hot classifications in recent releases. The latest is a coupling of a classical number — Rubinstein's "Melody in F" with the semi-classical, "Who'll Buy My Violets?" Both are swung in hot style with much gusto. Bunny Berigan was used in the brass section for this date, and though he doesn't have a great deal to do he does it well. Tommy himself arranged "Violets" and guitarist Carmen Mastren is responsible for the Rubinstein transcription. (Victor

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THE AIR ANGLE

By Paul K. Damai

Slightly more than a half decade ago two products were launched on the market. One was a product of the orchestra crop and the other a brand newcomer to the cosmetic market. They decided to join forces and through the medium of radio put themselves over.

One was Wayne King, who was at that time fairly well known in mid-western circles as a fixture at Chi's Aragon ballroom, but little publicized beyond the tentacles of WGN. The other was Lady Esther, a face powder with a "bite test" advertising idea, a past reputation that was absolutely nil, and Wayne King, but little else.

They put Wayne King on the air once or twice a week, a smooth-palated lady announcer who purred people into trying the bite test, and soon were selling so many boxes of cosmetic they put Wayne on for five half-hours a week on all nets to get rid of some of the surplus cash in the profit coffers.

The oddest thing of it all is that King was all they had to offer the public, King for a full thirty minutes almost every evening, and practically every number a waltz, and certainly no number unrelieved from Wayne's saxophone solos.

The great Wall of China is slightly less monotonous than a King program.

King is unique among bands on commeras. A sponsor is deemed a low creature indeed if he doesn't sport an hour which features a super-name for an m.c., a comic or a team of comics with an assisting company of stooges, a tap-dancer, a couple of commercial announcers, four dramatic stars to act out the commercial plugs, a singing mouse, a whistling louse, and an orchestra to play "Rise and Shine" at the start and close. And "Rise and Shine" is corny, at that.

Not that the band necessarily wants to be corny. The sponsor hires a symphonic arranger who writes "Rise and Shine" and tells him to make an overture and an exit march from it. The arranger goes into his assignment with dreams of Wagner and comes out with something which sounds like the entrance of the Valkyrian hosts into Valhalla from Gotterdammerung.

Some sponsors hire a "name" band and then submerge him musically in a tank of Joe Miller gags and soprano soloists. Too much like Hollywood, where Zukor buys 75 Boeing bombers and you can't hear the plot for the motors. Garbo wants to be alone, but how can she with a flock of air artillery laying eggs all around her? To a Benny Goodman fan the Camel spasm must seem very vexing, sitting through 60 minutes of capricious chatter to hear a number or two with the Duke of Jam.

It's like going into a triple-feature picture house to see Mickey Mouse!

Phil Harris on Jell-O the same way. He reads some lines as stooge it's true, but the publicity sends releases out that he'll play "He Ain't Got Rhythm" and he does play it, but Don Wilson sings the last choruses with new words about orange, lemon and lime. Ozzie Nelson should consider himself lucky for on the Bakers' Sunday hour he has a 50-50

break, believe it or not, with Bob Ripley.

Kemp manages to snare the lion's portion of the Chesterfield show, but there's always some elaborate vocalists by Kay Thompson's boys and girls. Even Gay Lombardo, the great Guy who has been elected to first place in radio eds' polls since Methuselah, has some extra added attractions to gum his works when he's lucky enough to have works to gum.

This repeat of Lombardo's victory year in and year out in the radio editors' balloting is rather puzzling, because radio editors are, after all, journalists, and journalists are supposed to read the papers (although maybe they only write them) and must have read about "awing" and the "new era" in the jazz age, which has spelled finish to the moon song exponents.

There's some talk of the eds cutting a stencil with Lombardo's name engraved thereon.

On New Air Program



Gladys Swarthout

Lovely mezzo-soprano opera and radio star now headlined in half-hour sponsored program over NBC at 10:30 P. M., EST, each Wednesday eve.

OZZIE NELSON SIGNS FOR 4th YEAR WITH SAME SPONSOR

New York, N. Y.—Ozzie Nelson was rewarded with two contract renewals within a week during the past month, one for his radio commercial and one for his hotel engagement.

The extension of his contract with his radio sponsors is somewhat of a record, for with the new agreement in his pocket, Ozzie is now signed for his present series until July, 1938. This is his fourth year for the same sponsor, the first two having been with Joe Penner and this being his second with Bob Ripley. The present series will end in July, at which time Ozzie will take a few months' vacation and resume broadcasting in the early fall from Hollywood, where he will spend next winter. Harriet Hilliard has also been signed for next year's show.

The hotel contract with Ralph Hitz carries his engagement at New York's Hotel Lexington through the early part of May.

Collectors Column

(Continued from page 18)

and Red Sails in the Sunset, but it was more difficult to comprehend the wisdom of placing among the cut-outs certain other records of real interest to the collector. Among this latter group were: Mississippi Moan (1813) by Joe Turner and His Memphis Men, a pseudonym for Ellington; Hot and Anxious and Comin' and Going (2449) by the Baltimore Bell Hops, a pseudonym for Fletcher Henderson. Both of these discs are highly interesting, and among the finest performances by either of these two great orchestras. Hot and Anxious is a Horace Henderson composition and arrangement, and the Columbia version makes a revealing study in comparative jazz techniques with the Brunswick version of the same tune by Don Redman and his orchestra. Other cut-outs: Devil's Kitchen by Vic Berton and his orchestra; Symphony in Riff and Devil's Holiday by Bennie Carter and band; Song of the Bayou by The Alabamites; Swing Out and Deep Jungle by Ben Pollack and orchestra; and Onyx Bringdown by Joe Sullivan.

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STARS FROM LUX THEATRE HOUR

The Lux Theatre Program, originating at KNX Hollywood and broadcast over a CBS National hook-up, boasts an imposing array of talent. Here we see Cecil B. de Mille, great movie director who also directs the Lux program, talking to Louis Silvera, the program's orchestra director, and Warren D. Baker, first tenor saxophone star, who has played a Conn instrument for 15 years.



FROM THE OAKIE COLLEGE CAMPUS

Looks like these boys have won their letters from good old Oskie College. In center is Georgie Skell, musical director, Georgie Skell and his band. Left is Joseph D. Catalyne, Conn baritone sax; right, King Jackson, Conn trombone. Featured on the big hit Jack Oskie College program for Camel Cigarettes, a CBS broadcast.

DIRECTING FOR BURNS AND ALLEN

(Right) Here's Henry King, smiling and dynamic director of his own orchestra, playing for BURNS & ALLEN on the universally popular Campbell Soup program over KNX Hollywood with CBS National hook-up. He writes, January 20, 1937: "The majority of my players use Conns. I find them most satisfactory for my radio work with Burns & Allen."



RHYTHM FOR FRED ASTAIRE

(Above) Meet Johnny Green, director of the orchestra which dispenses the rhythm that paces Fred Astaire's flying feet,—and Jimmy Thompson, his first chair trombone star. Johnny Green's orchestra is an important part of the NBC "Packard Show" which features Astaire. Thompson has played a Conn trombone for 7 years.



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BROADWAY

UNDERSTANDING THE AIR AND STRING VIBRATIONS

By Lloyd Loar

There are two types of vibration that are generally used as sources of musical tone, air vibration and string vibration. We are not intimating that xylophones, vibra-harps, drums, etc., do not have musical tone because they do not vibrate; it is just that we are concerning ourselves for the moment with instruments that are used the most widely. Later on we will devote some space to percussion instruments whose source of vibration is bars of wood and metal, or stretched skins.

An understanding of string or air vibration can only be acquired by the exercise of an active imagination. That is, a mental picture of how the vibrating string or air looks has to be imagined. It is true that we can see that a musical instrument string is trembling when it is producing tone, but it moves so rapidly that the eye cannot follow it. If we slow up the string to where the eye can follow it, then it no longer produces tone.

There is an interesting angle to this fact. The eye and ear are geared to about the same rate of speed so far as sensitivity to impression is concerned. That is, if the eye sees a series of motions that are faster than 15 to 20 per second, it does not see them as separate motions, but as a continuous motion. So a series of separate pictures thrown on a screen at the rate of 20 or more per second are not seen as separate pictures, but as a continuous picture, and thus we have moving pictures.

Similar in Principle to Motion Pictures

In the same way a series of vibrations at less than 15 or 20 per second are heard as separate events, at more than that rate the ear perceives them as continuous sensation. So it is self-evident that anything moving fast enough to produce tone is moving too fast for each phase of its motion to be seen separately. The only way we can compromise with the slowness of the situation is

to photograph the string with a high-speed motion picture machine, and a very high-speed one, then run the result in slow motion, which isn't as revealing as one would expect; or else to synthesize the string motion with the pattern greatly exaggerated and frequency well below the place where the eye begins to run its pictures together. And, by the way, the suggestion of vagueness in the frequency figures given above is unavoidable, eyes and ears are not all alike. Some will have a limit as high as 30, others as low as 8 per second. So all we can do is stay somewhere near the middle of the two extremes and call it the average.

A Rubber Tube Helps Explain It

A reasonably enlightening synthesis of string vibration can be contrived with a length of soft cotton rope or a rubber tube, either one about one-quarter of an inch in diameter. Have this six feet or more in length and fasten one end to any solid support and hold the other in either hand. Now holding it fairly tightly, move the hand holding the rope in a small circle, just as though turning a crank. You will find that when you hold the rope steady a certain speed for this little circle suits the rope best and that the rope moves freely at the same speed and in the shape of a thin oval the length of the rope. Pull on the rope and it moves faster, slacken it and it moves slower. Lengthen it and it moves slower, shorten it and it

(Modulate to page 24)

Portable Music Typewriter



Lincoln, Nebr.—A new machine is now produced for musicians, which it is predicted will completely revolutionize the task of writing music. It is called the Typemusic.

The Typemusic will write anything that can musically be written, including piano, organ, band, orchestra or directors' scores, and even writes the musical staff. The Typemusic is especially convenient when a number of copies are desired. Duplication of copies is easily accomplished as one may make carbon copies, cut a mimeograph stencil, or make ditto or hectograph copies of the manuscript written on the Typemusic.

The Typemusic is so simple in operation that even the novice can become well enough acquainted with the machine in an hour to be able to write musical manuscript with it as fast as by hand. With a little practice one may attain a speed many times faster than by hand. The work that it does compares with printed music just as any typewritten work compares with the printed page.

The Typemusic is a portable typewriter which writes nothing but music, and is a musical modification of a well-known American typewriter. It sells well within the price class of other standard portable typewriters and it is predicted that it will be used, not only by composers and arrangers, but will soon become as necessary a part of school equipment in the musical departments as are ordinary typewriters in the commercial departments.

W. A. Fowler, of Lincoln, Nebraska, is the inventor.

Mr. Fowler is a minister, and was formerly director of band and orchestra at the Nebraska Wesleyan University.

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Vocalion
(Sweet Violet Boys)
I Haven't Got a Pot to Cook in
Hurry, Johnny, Hurry
(Henry (Red) Allen and Orchestra)
Here's Love in Your Eye
When My Dream Boat Comes Home

Victor
(Benny Goodman and Orchestra)
This Year's Kisses
He Ain't Got Rhythm
(Fats Waller and Orchestra)
Please Keep Me in Your Dreams

Bluebird
(Shep Fields and Orchestra)
I've Got My Love in Keep Me Warm
One Never Knows, Just One?
(Shep Fields and Orchestra)
This Year's Kisses
The Girl on the Police Gazette

SONGS MOST PLAYED ON THE AIR

Plenty of Money (Harms)
Goodnight My Love (Robbins)
The Night Is Young and You're So Beautiful (Words and Music)
When My Dream Boat Comes Home (Witmark)
On a Bamboo Bridge (Morris)
Pennies from Heaven (Select)
May I Have the Next Romance with You (Feltst)
Trust in Me (Ager, Yellen)
Love & Learn (Chappell)
When the Poppies Bloom Again (Shapiro, Bernstein)

SHEET MUSIC BEST SELLERS

When My Dream Boat Comes Home (Witmark)
Chapel in the Moonlight (Shapiro)
Goodnight My Love (Robbins)
Pennies from Heaven (Select)
With Plenty of Money and You (Harms)
Rainbow on the River (Feltst)
The Night Is Young and You're So Beautiful (Words and Music)
Serenade in the Night (Morris)
Trust in Me (Ager, Yellen)
Moonlight & Shadows (Popular)

If there is anything you would like to see in Down Beat, or any other magazine, write today to Down Beat, 608 South Dearborn, and express that wish.

Invents 16 String Guitar



Gene Mack

Beginning with this issue, Gene Mack is going to conduct a department on the electric Hawaiian guitar and will be glad to answer your questions on this instrument.

Gene Mack should be well qualified for this work, as he has had editorial experience in music journals and he holds the distinction of possessing and being the only one who can play a sixteen-string electric Hawaiian guitar of his own design. This new guitar is the outcome of a year's study in an effort to overcome the limitations of the electric guitar and increase its scope and usefulness. Gene's explanation as to how it all came about is as follows:

By Gene Mack

"I was dissatisfied with the limitations of the electric Hawaiian guitar and decided to make a study of the various tunings in use to determine if I could improve on my tuning. I found my tuning, which was the A major high bass tuning, was the best for range, brilliance and general usefulness, but discovered that it could be improved by adding two strings, an inverted seventh on the bottom and the root on top. This increased the major chord inversions, made

BING CROSBY SIGNS CONTRACT WITH DECCA

Bing Crosby has recently signed a new contract to record exclusively for Decca, who pulled a fast one in nosing out other record companies who were bidding for his services. Bing has proved to be the biggest selling artist on record today and his current recording of "Pennies from Heaven" is setting a new high in gross sales all over the country. One of the main reasons for Bing's continued popularity is the fact that he can sing a sweet ballad with the same finesse he displays in warbling a "get-off" tune.

possible dominant seventh chords and increased the range to six and one-half octaves. All ninth chords, for example, can be played in three different octaves and some in four. The upper two octaves are useful only for harmonics.

Liked Minor Tuning

In my study of tunings, I ran across a minor tuning that proved to be highly interesting. The rich chords and tone-color intrigued me and I wanted to use it, but it was not sufficient to use alone. I felt that I could overcome the limitations of the major tuning by using the minor tuning and vice versa. The only way to combine both tunings was to use two necks on the guitar. I can now obtain all full major, minor, dominant 7th, minor 7th, major 6th, augmented, 9th, and three-note diminished 7th chords in close harmony with many inversions and over a wide range. What is still more important, it is possible to play solos and do scale practice or other technical work on BOTH necks.

Inasmuch as the guitar is based on sound principles of music theory and instrument construction, it should become recognized as a decided improvement and increase the possibilities of the electric Hawaiian guitar."

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Fine Clarinet Playing Demands Relaxed Feeling and Poise

By Clarence Warmelin

Question: Dear Mr. Warmelin: I have been a professional musician for a number of years and I am now playing with a very good band. However, despite my experience in playing, I am still troubled a great deal with the problem of tenseness in my fingers and a nervousness which hampers me in producing my best efforts. I have tried consistently to overcome both of these faults, but so far I have been unable to do so. Can you give me some suggestions which might prove helpful to me?—S. M., New York, N. Y.

I am very glad to have the opportunity of answering this question, as it is one which has to do with a point of paramount interest to a number of players. The essential involved is that of Relaxation, and the primary factor of this essential is that of attitude toward the clarinet, both physically and mentally.

The physical side of playing is of course the most obvious of the two, and is the easiest to attack and cure. Tenseness in the fingers may come from a number of different reasons, but the result is always the same, a sense of fatigue and stiffness with a loss of endurance. One of the most common reasons is that the clarinet position is incorrect. As I have treated of this in numerous other articles, I can refer you to the analysis of position which I have made and suggest that you follow along those lines of least resistance! Another fault which contributes to the stiffness of fingers is the tendency to grip the clarinet tightly. This will of course lead to a cramped feeling. The only sure cure for tenseness is relaxation, and relaxation may be defined as the maximum "accomplishment with a minimum of effort." To relax is to diminish tension rather than to completely eliminate it and this brings us to a very subtle point. Relaxation must not be thought of as a complete yielding of the muscles and a sloven approach. It is rather the guidance of muscular action in such a manner as to permit the accomplishment of a finished performance without unnecessary motion and without fatigue. In order to do this the muscles must be trained so as to respond to the slightest command. Muscular tension is the result of an inadequate attention to fundamentals of technique which leave the performer subject to imminent breakdown. The

physical side of clarinet playing is similar to all other physical feats of skill in that it depends on a well-trained group of muscles acting in response to external stimuli with the greatest maximum result balanced against the minimum of energy or effort expended.

Results in Confidence

However well the physical side of playing may be developed, it in turn is subject to the more difficult and subtle mental attitude of the performer. Mental relaxation and a sense of poise is the result of confidence in one's abilities. If all the preliminaries have been observed and the problems of technique are well in hand, there is no reason to fear for the result. The fact remains that many performers do fear. The way to overcome this is to first acknowledge the problem of technique, phrasing or interpretation which is involved and to solve it mentally before actually playing it on the instrument. When the problem is well in mind the next step is to play it slowly, concentrating on the work in hand and disregarding any external and irrelevant influences which might distract. Mental relaxation is the result of complete concentration. When one plays music one is creating an individual artistic world in which all else has little if any value. Tenseness and nervousness are both products of world and interfering with it. Make world and interfering with it. Make a compact with the music being played and not with the audience; they are interested in the music, if they are sincere, and not merely in the personality of the performer. Undoubtedly the various combinations of all of these factors involved will sometimes lead to complicated relationships, but if the performer can consistently keep his mind on his music and concentrate on the artistic value of his work, disregarding extraneous elements, his nervousness will disappear.

In short, the mental attitude controls and uses the physical attitude in order to express whatever artistic value is required. Mental relaxation is the result of concentration and physical relaxation is derived from the ideal of maximum result with the minimum of effort. When the two are correlated or rather coordinated the result will be a poised and artistic achievement.

Reed Trouble



"Reed trouble; always reed trouble when we get to that part!"

BRIGODE RENEWS CONTRACT

Cincinnati, Ohio.—Ace Brigode and his Virginians have received another extension of contract at the Gibson Hotel Rathskeller, bringing the contract period up to and including April 2nd. Brigode's band has scored a tremendous hit at this night spot.

Eight Bands In Mass Jam Session Thrill Canadian Cats

Canada.—Bert Niosi and his band, favorite aggregation among Canadian cats, is currently appearing at the Roberts Restaurant in Hamilton, Ontario, in direct contrast to Joe DeCourcey's outfit, who swing in a sweeter vein, minus brass, at the Royal Connaught, also in Hamilton. Trump Davidson, former sandwich-seller, engine dust-offer, and valve trombonist, has recently gathered together a group of the best swing musicians in Canada and will vie for the mythical title of "The Best Swing Band in Canada." Trump will seek the "title" on his new job at the Club Esquire in Toronto.

Jack Evans seems to be the only maestro to ever successfully "jam 'em in" at the Columbus Hall in Toronto, where he is now appearing. Fletcher Henderson wowed them as usual last month at the Hotel Royal York, where he played a one-niter. Tenor man "Chu" Berry was the hit of the evening with his willingness to swap notes with the local boys as well as down out the entire Henderson band at a will.

Francis Pynne's Ambassadors are doing one-niters through the Quebec mining country, and report that there's gold in them thar hills. A mass jam session was held March

2nd at the swanky King Edward Hotel, which featured eight bands, and the guest appearances of Mayor Robbins (Toronto) and Ray Noble. From all reports, the affair was a huge success and may be repeated within the near future if the Toronto cats are insistent enough.

Six years ago Ray Delleporte and his band talked the manager of the Bridgeway Hotel in Springfield, Mass., into booking them into the hotel instead of the intermittent bookings of name bands who had made the ballroom a losing proposition. It was a hard fight for Ray, but with his pleasing personality, soft music, and special arrangements business started to improve and in four months crowds were turned away on Saturday nights and good business prevailed even throughout the week.

In 1932, Ray and his outfit opened up the beautiful new Wayside Terrace Gardens, where they did a turn-away business every night until the disastrous flood of 1936, which wrecked the Wayside and ruined a good many of the band's arrangements. Soon after, they opened at the Kimball Hotel in Springfield, where they are now holding forth and broadcasting thrice weekly over WMAS.



Paul Whiteman and Larry Gomar Switch to "Duplex"

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PAUL WHITEMAN SAYS: "Just the tone I've always wanted—and their modernistic beauty certainly helps to dress up the band. I think they're marvelous."

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The Simplicity Of Swing Style Piano Playing

COURTESY OF AL HAMMET & AUSTRALIAN MUSIC MAKER

I will endeavor in this article to explain walking bass for fast and slow playing on the piano. First I will give a few examples of walking bass as applied to fast solo playing.

One form of chromatic walking bass that can be used is demonstrated here in figures 1 and 2 (preferably two bars of a seventh chord). In figure 2 omit the chords near the center of the piano (shown in figure 1) so that the whole thing is reduced to the compass of one bar.

Fig. 1.



Fig. 2.



This can be continued for two bars by proceeding chromatically up to the dominant or fifth note of the scale, and then, by placing a chord near the center of the piano on the last beat of the second bar. (Figure 3).

Fig. 3.



One further explanation of another effective use for walking bass as applies to fast solo playing is to take a bar of the ordinary C major walking bass (Figure 4) and simply reverse these octaves—(Figure 5). To be able to play this using the left hand only is rather difficult to accomplish but by using both right and left hands it becomes quite a simple action—(Figure 6).

Fig. 4.



Fig. 5.



Fig. 6.



To describe this form as a general variation of the walking bass, allowance must be made for the appearance of a melody note on the first beat of a bar—(Figure 7). To overcome this obstacle, do not reverse the action of the first bass beat in the bar—(Figure 8).

Fig. 7.



Fig. 8.



At times, when tied semi-breves appear in the melody (or at the conclusion of a solo), this type of fast reversed octave action can be used to cover the compass of an entire major scale—(Figure 9).

Fig. 9.



Unfortunately, I will not be able to delve any further into the many uses of walking bass as used in fast numbers, but with reference to the rhythmic slow type, this form of bass can be used most effectively in the form of dotted quavers and semi-quavers, covering two beats of a bar only. In figure 9A you will find printed descriptions for major, minor, seventh, augmented, and diminished chord passages.

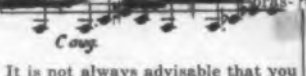
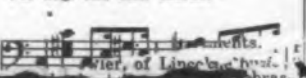
Fig. 9A.



For seventh chords:—



For aug. and dim. chords:—



It is not always advisable that you

In a Fog



Trumpeter: Gosh, I'm in a fog to-night. I can only think of a couple of licks to play.
Clarinetist: Well, why in the hell don't you play the other one?

use that type of bass movement as a general variation in rhythmic slows, but it can be most suitably used where a break of two or three beats appears in the latter section of a bar in the melody—(Figure 9B).

Fig. 9B.



If there is anything like to see in Down Be lower than

Another form of bass variation in rhythmic slows is to double the tempo for the last two beats of a bar.

This is done by playing chords near the center of the piano between the bass octaves as semi-quavers and playing the bass octaves as dotted quavers—(Figure 10).

Fig. 10.



Although very effective when used for two beats of a bar, it can be easily overdone if used for more than two beats at all frequently. This can be made far more effective if used where a diminished chord appears on one of the latter beats of a bar—(Figure 11). Now double the tempo as shown in Figure 12.

Fig. 11.

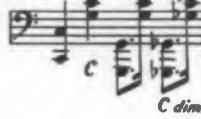


Fig. 12.



Fig. 13.



If a melody note does not appear where this is to be used the right hand can also be put to effective use by playing any note of the chord as an octave between the last bass note and a chord of the double tempo section—(Figure 13). Remember it is only advisable to use these effects in the rhythmic type of slow music.

"Sax Studies" Gornston's Newest

David Gornston, clarinet and sax teacher of New York City, can legitimately put in a bid for the title of premier writer of modern music books. He schooled in teaching at Columbia U., where he received B.S. and M.A. degrees, and has authored or edited twenty books on modern music within the last two and one-half years. The newest of his books is entitled "Sax Section Studies," which provides material for the development of the modern sax team, and features studies designed to improve speed, blending and phrasing in the sax section. Other books edited by Mr. Gornston have been written by Jack and Charlie Teagarden, Norman McPherson, and Charles Strickfadden.

ROBBINS TAKES OVER MILLER MUSIC

Metro-Goldwyn-Mayer combined with Robbins Music Corporation recently, took over the Miller Music Corporation, putting Will Rockwell in charge of the new enterprise. It is the intention of J. J. Robbins to supplement the regular catalogue with important picture scores in the future. The Miller catalogue contains a good many old standards such as: "Without a Song," "Great Day," "More than You Know," "Time on My Hands," "Drums in My Heart," etc.

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"Ruined Embouchures Come From Many Short-Cuts To High 'C's!"

By John O'Donnell

Smile, did you say? I'll be darned if I will. I will not stand by and see the youths and professional performers of our nation ruined by a bunch of quack teachers, who for a few lousy bucks would sell their souls.

It makes me madder than a hoot owl when I see the young fellows and many professional musicians who come to me with ruined embouchures. Ruined because some quack teacher sells them on the "get-rich-quick" system of playing high notes. They say all you have to do is roll, squeeze, buzz, or press your lips together and there you have your high notes. "The murderers." Roll, Squeeze, Buzz, or Press Lip Systems are just plain murder. Fellows, we have protection against murderers, but no protection against murderous teachers. Don't you think it's about time that our nationally-known teachers should be required by law to take a rigid examination every year and just those who would pass with a 100 per cent rating would receive a license to teach. I am ready to take that examination any time, and will give my word of honor that if I should fail to pass a correct test 100 per cent, I will close up my studio for good.

My studio is not a mad house. I have no assistant teachers. I have some fine pupils who know right from wrong. They can play from low F sharp to high G above high C with one embouchure. They can become capable teachers as years go by, improving each year, providing they put their work ahead of the almighty dollar, studying 24 hours a day, working all day and dreaming all night, keeping honest Abe Lincoln as their ideal, having as their slogan, "Quality, not Quantity"—meaning teaching a few pupils honestly and sincerely instead of putting the almighty dollar ahead of their profession, turning their studio into a mad-house, and selling their pupils everything from mouthpieces to shoe strings instead of a good, honest lesson.

Killer No. 3—Smiling Muscles
"Wide Is the Gate, and Broad Is the Road to Destruction." How true these words are! In an embouchure, smiling muscles make your mouth as wide as the gate, which forces you to play with protruding jaw and extreme open teeth as broad as the road, which is surely the way to destruction.

My hat is off to those fine teachers who stick to teaching music when they know nothing about teaching form, but it drives me nuts when the ignorant quack teachers start teaching form, spoiling what little natural embouchure a pupil has, teaching the pupils to set their lips and smiling muscles for high range, which enables them to blow a loud, ungodly high note, sounding more like a cry for help than a tone, those teachers who teach the pupils to slur and squeeze up to their high notes, making them sound like a one-man band, driving the customers nuts, and the low tones they play after the high notes sound like—well, pardon my English, but in short, the sound is like the after-effect of a good dose of castor oil.

Don't play any high notes that you cannot tongue, and only those low, middle, or high notes that you can express with beauty from your heart. If you could do that, slurring would be a kindergarten study.

You must choose between the wrong smiling muscles or the right low control muscles. You cannot use both at the same time. It would be like two fielders going after the same ball—they crash, and both miss the ball.

How to Eliminate Smiling Muscles
To eliminate smiling muscles, use the following exercises, for practice only, always play natural on the job:
No. 1—Play natural for 15 minutes, playing one minute, resting one minute. Easy scales, songs,

preluding, no slurs except easy chromatics. Tongue all notes semi-staccato. Don't play soft; only the artist can play soft without squeezing or pinching tones. Don't play loud because you will depend too much on air column instead of perfect form. Just play medium loud.

No. 2—Play a note natural and then as you hold the tone, blow cheeks way out. Use middle G, A, B, C, B, A, G. Play tone for four counts, holding cheeks out. Stop after each tone and reset. This will gradually take smiling muscles away as you are developing and learning to play with low control muscles.

No. 3—Rest 10 minutes.

No. 4—Play natural for 5 minutes.

No. 5—Play a tone natural and then after you have played the tone, hold mouthpiece still on upper lip while you take the mouthpiece off of lower lip. Then throw loose lower lip back in mouth. Then as you are scraping lower lip out tight over lower teeth, place mouthpiece, tongue note. Play one of the following notes twice, B, A, G, F, E, D, C. Remember, play two notes, one natural, and the other after you scrape lower lip tight. Play 6 minutes, playing one-half minute, resting 1 minute. This tightens lower lip on teeth, which will encourage you to use lower lip pressure, and will enable you to play with lower muscles.

No. 6—Massage lower muscles. Hold the mouth in a forward pucker position (like whistling) as you massage lower muscles. Pull thumbs under chin, then massage with first two fingers of each hand from center of chin out over lower side muscles.

No. 7—Pout lip, get on natural and play two minutes.

No. 8—Play natural for 15 minutes.

The jaw vibrato is the perfect vibrato. There's no such thing as lip vibrato. Don't try to use jaw vibrato until you have acquired perfect form. If you must use vibrato—use finger vibrato.

Questions and Answers
QUESTION: It seems that I cannot get any vibrato and am very much worried. Do you recommend lip or finger vibrato?—S. S., McKees Rock, Pa.
ANSWER: From the sound of your letter, your lower lip is wobbly. By all means use the finger vibrato until you have corrected this condition. No. 5 exercise in this month's Down Beat will help your condition.

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Life Is No Soft Soap For Him



Charles Magnante

Many listeners believe that the life of a radio artist is one soft soap, but if they followed me through many of my days, they would think otherwise. On the above routine for instance, I am continuously busy from 8:30 A. M. until 10:45 P. M., a 14 1/4 hour day.

I believe that the accordion is going to be used more and more importantly as accompaniment to solos, both vocal and instrumental. My activities include the accompaniment of some of the best known operatic singers and fine instrumentalists and

The Dope On The "Wash-Board" Bands

Dave Corcoran writes from Somerville, Mass., with the dope on the washboard bands. It seems that the "Washboard Rhythm Boys," "Tinsley's Washboard Band," "The Chicago Hot Five," "The Five Rhythm Kings," and the "Washboard Rhythm Kings" are one and the same band. The personnel is Eddie Shine, sax; Steve Washington, guitar; Ghost Howell, bass and vocals; Washboard Smith, washboard, and Bella Benson, vocals. Others who have appeared with this combination are Jimmy Spenser, Frank Benton, Happy Cauldwell, Ted Tinsley, Eddie Miles, and Wilton Crawley. They have recorded on Melotone, Vocalion, Bluebird, Columbia and Victor. Yeah man!

some have said that they prefer my accompaniment to that of the piano.

Most of my solos are played without any accompaniment or background whatsoever and I believe frankly that the greatest successes I have attained have been in solo. An artist's accordion today should have the richness, power and depth of tone to stand on its own feet, without other musical props, in a good sized auditorium.

Thanks for the hundreds of letters that I am receiving from my radio broadcasts and I am answering them as rapidly as time permits.

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A well-known figure among guitar instructors is Andrew Burr, cousin of that ace guitarist, George Van Eps. Mr. Burr instructs in his cousin's famous guitar system (the only instructor of that system) which has so successfully launched a number of guitarists on their way to a profitable musical career.

The tremendous demands on George Van Eps' talents while he was in New York left him pitifully little time to meet the instruction requests of the more ambitious among guitarist students. For that reason he has entrusted his proven instruction system to the able and talented Andy Burr, who is now carrying on with George's success as a master.

Mr. Burr is now accepting a number of students for the Spanish guitar. These students will not only receive the George Van Eps method, but will also have the benefits of added knowledge in arranging and composing by additional members of his staff.

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STRING VIBRATIONS

(Continued from page 20) moves faster. Change to a heavier rope and it moves slower, use a lighter weight rope and it moves faster. Without bothering with the mathematical factors involved these account for all the things that control the speed of string vibration, or its frequency and the pitch of the tone it gives. The tension on the string supplies the energy to make it move,—more tension, more energy, and more motions in a given time; and the reverse is also true. Leave the energy (tension) available unchanged, but increase the weight it has to move by making the string longer or heavier and it moves more slowly, and vice versa. So to raise the pitch of a musical instrument string, we shorten it, make it lighter in weight, or tighten it.

To Lower Pitch You Lengthen It

To lower its pitch we lengthen it, increase its weight, or loosen it. In actual practice all three of these devices are used at once. The player loosens or tightens the strings with the tuning pegs to tune the instrument. In instruments of the type where one string is used for many tones as with the guitar or violin, the player shortens or lengthens the string by stopping it or releasing it with the left hand fingers on the fingerboard. Where it is necessary for technical reasons to have all strings the same length, as in the violin, the strings become heavier as they are planned to give tones of lower pitch. When it is desirable that all strings be of about the same tension so that they will feel the same and require the same amount of left hand finger-pressure to stop them, the deepest pitched strings are made heavier by winding around the core. This winding is not subject to the tension on the string and so does not affect it, but it does make the string heavier and so slows it up. The core of a violin G string is about the same size as a violin gut E string. But the winding is heavy enough to slow it up so that its frequency is about one-third of the E string and its pitch a thirteenth lower.

This explanation still leaves unexplained what it is in string vibration that accounts for timbre or tone-color. While holding the rope as before increase gradually the speed of the little circle, finally the rope will divide itself into two sections equal in length and vibrating independently at a speed twice as great as the whole rope. Keep on

increasing the speed of the little circle and the rope will in turn divide itself into three, four, five, six, and as many more sections as its length and flexibility will permit. Each time the sections are the same size as the others co-existent with it and their speed of motion as many times greater than the whole rope as there are numbers of sections. Thus if you can make 12 sections each one is the same size and moves 12 times as fast as the whole rope naturally does as a unit.

This means that if a string has a certain frequency normal to its length, weight and tension, which every string does have, and an impulse of greater frequency is put into the string in some way, it will accommodate this by dividing into enough sections so their decrease in length will allow them to move faster and thus come as near as possible to the frequency of the imposed impulse.

Before developing this idea further it may occur to some to wonder why these sections must be the same length as the others in its series. It is because they must balance each other exactly or the process is stopped. If one section is thinner, heavier, lighter, or thicker than the others it will try to move at a different rate of speed. This interferes with the balance between sections and the string varies between several frequencies and is uncertain about all of them. This is the cause of a false string. If reversing the string places the out-of-balance part back of the bridge or ahead of the nut, the trouble disappears. Otherwise the only cure is a true string. More about string vibration in the next installment.

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FRONT ROW—Bob Rogers, Roy Phelps, Neal Castagnoli, Al Lyons, Bonnie Ross, Maury Diamond, Abe Bourrier. BACK ROW—Max Boquet, Mylan Olds, Lee Lemem, Howard Leach, Cal Clifford, Nick Cochrane.

By Bud Rowland

San Francisco, Calif.—In every department of musical presentation, whether it be swing, commercial or novelty numbers, Al Lyons' orchestra has reached a high standard by comparison. Al Lyons' band is playing nightly in the Persian Room of the Sir Francis Drake Hotel, here in San Francisco.

Strictly a hotel supper room, the

patrons usually are acquainted with one another with a free and easy atmosphere.

This organization is known for its solid danceable arrangements, eliminating entirely trick tonal effects, extreme tempos and intricate arrangements. As a result the band is a tremendous hit in the Persian Room and have had their contract extended several times. Al is one of the few leaders that knows what the

public wants plus his musicianship on his accordion and personality and carefully booking himself in spots that provide the best opportunity for his band to excel. You may recall he was on the Mary Pickford program and had a long stay at the Ambassador Hotel in L.A.

(Edit. note: Al, the next time you have a band photo taken, see to it that Roy Phelps gets his guitar out of hock!)

SPRINGFIELD ORCHESTRAS COMBINE

Springfield, Mass.—Two of the leading orchestras in this territory have combined forces, Billy Fan's Orchestra and the Will Shaw unit. The best men were picked from these two units.

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The "sonne" of the new combination: Billy Fan, vocals-dir; Mildred

Durant, featured vocalist; Will Shaw, piano; Fred Desiosers, drums; Bob Lareau, bass; Mitch Nowak, sax; Ed. Pototocki, sax; Ralph Dovan, sax; Chas. Green, sax; Fred Shine, trumpet; Chick Lee, trumpet; Ernie Green, trombone.

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GALS, DOGS AND SUN PACK 'EM INTO FLORIDA

Miami, Fla.—With icicles hanging from the Empire State Building and points west the great trek for the sun-kissed and galified sands of sunny Florida is on. Miami is getting the biggest play in years. Niteries, doggeries and plain dance floors are packing them in. With plenty of loose change floating around, all hands are getting while the getting is good, with no squawks from the customers, which means that a good time is being had by all. Two high pressure California boosters landed in Miami the other day, shucked their overcoats, and had a sun stroke, all within the space of ten minutes.

Garber Opens for Run

Jan Garber, after a session of jumpers through South Carolina, Georgia and Florida, opens on the 6th at the Biscayne Kennel Club, which means that tables are going to be hard to get. Garber played the General Motors show with Morton Downey last month and should have no trouble following Wayne King and Ted Lewis, both of whom did sweet business at the Biscayne.

Gypsy Fiddles at Roney Plaza
Sigmund Schatz, the Gypsy violinist par excellence has attracted plenty of cash customers to the Tap Room and Tropical Terrace Restaurant at the Roney Plaza. Schatz is headed for the Congress in Chicago after his Miami engagement. Carlos Molina also holds forth at the Roney Plaza with his usual smooth band.

Cugat Is Terrific

Xavier Cugat is packing them in at the Hollywood Country Club and is set until April. After Miami, Cugat plays the Waldorf Astoria in New York, doubling at the Paramount Theatre and then heads for Hollywood for a session at the Trocadero. While on the Coast Cugat will make a picture for Columbia and one for Paramount. Dorothy Miller is the Lily Pons of Cugat's sweet outfit. Cugat, by the bye, is not sticking exclusively to tangos and rhumbas as of yore, but is essaying a bit of swing with excellent results and an occasional pop number.

Sanabria, guitar and vocalist; Manuel Gomez, bass. Clemente also is booked in until April.

Bergere Repeats at Biltmore
Maximilian Bergere is in for his second season at the Miami Biltmore with ten men. Bergere is due to stay until April, then heads for a

Home Town Boy Makes Good
Over at the Roadside Rest, Johnny Silvers is taking bows and also doubling into the Miami Biltmore Water Show every Sunday. (My, how those water babies strut their stuff at this spot.) Silvers' hot trumpet and Ernie Goodson on tenor are giving the local "cats" something to talk about. Johnny is a Miami boy and seems to be going places. Goodson and Howard Bouters are taking care of the vocalizing with Aileen. Bill Bourne, Mal Manar, Jimmy Hayes and Kack Cavallaro are taking care of the arrangements. Dick Collins is on the first sax.

Clemente's Pan-Americans
Senor Clemente takes care of all the boys and girls at the Royal Palm Club, at the foot of Biscayne Ave.

The "Three Bad Habits"



Mickey Germano — Wally Rafford — Johnny Huebner
by Harry Jaeger

Miami, Fla.—Here are three kids that really deserve some sort of a mention. They are really terrific. All the musicians from the bands in Palm Beach come here to hear these kids play and all these society kids stand around the stand just watching.

These kids don't read a note of music and never have a rehearsal. They buy Fats Waller's records and play them over and over until they memorize them note by note.

If you closed your eyes you would swear it was Waller playing the piano and the drummer sings like him to a tee. All Palm Beach is raving about them, and they belong to the union. The three do vocals in harmony in strictly a jig style. Wally Rafford on drums is really fine. Plenty of rhythm. Johnny Huebner on Sax and Clarinet is really fine, and really swings. Of course they're not the Goodman trio, but

damn near as good, so help me. These kids have been together for four years and played all around Long Island. After they leave down here they will go to Bowders Square Cocktail Lounge in South Hampton, L. I. This man heard them down here and gave them the job to open May 30th.

They call themselves The Three Habits Swing Trio, playing at Werts Back Yard, where the early morning birds flock for coffee and hamburgers.

Wally Rafford does Clyde McCoy's Sugar Blues through his nose, that is really fine. He appeared on Major Bowes Program. Here are the number they did for me while I was there: It must have been moon glow, just like Waller's recording, Skeleton in the Closet, done just like Louis Armstrong did it in "Pennies from Heaven," with the drummer singing like Louis.

His rhumbas and tangos have attracted plenty of attention around the town and plenty of smart New Yorkers who caught him at the Versailles Club there have trooped over to say howdy. Clemente himself is handling the Marimba with Louie Via on the piano; John Scully, accordion; Frank Mendez, trumpet.

repeat engagement at the Capa Cabana in Rio Janeiro. In the sax section are Arthur Brooks, "Gabby" Colby and Victor Ross. Harold Vegoda handles the one and only trumpet and Ford Harrison is on violin. Russell Bower is handling the ac-

(Modulate to page 28)

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MIAMI BEACH ALSO LONG ISLAND, N. Y.

MONEY IS LOOSE AS POCKETFULL OF CHANGE

Miami Beach.—Out at the smart Town Casino Club, Paul Saben and his orchestra are well into their second season. Roberta Sherwood, his canary, was with Buddy Rogers and seems to be enjoying the change of scenery and sounds good and is in the middle of a swell show. Paul Pegue, Joe Balvin and Steve Gans are in the sax section and Iggy Cutiuffolo with Jack Armstrong are fiddling. Perry Dring holds up the bass with Charles Kegley on the drums and Buddy Clark doing a Faderewski. Paul, the boss, handles the guitar and the Royal Jesters, consisting of Dring, Armstrong and Pegue, give vocally.

Novak Likes Florida Climate

Also in Miami Beach, at Flamingo Park and at Coral Gables Country Club, is Elmer Novak. Elmer and his boys have been together since December. Tony Nuzzo of Chicago leads the band at Flamingo Park for the show. Elmer used to live in Chicago himself, but he got tired of dodging snowflakes and settled down here for good. Betty Taylor is the organist of the outfit and Helen Farber vocalizes pleasingly. Novak has assembled a nice little outfit with Danny Schrader, Dick Burt, Roger Barnes, Tony Lopez, Joe Goldin, Eddie Mixon, Harry Marks, Frank Casciola, Byron Fackenthal, Frankie Martinez and Tony Nuzzo and the girl friends. The Yacht Club being not quite as salty, as it sounds; goes in for Lally's brand of music in a big way, which leans on tangos and rhumbas heavily to good results. The band is very easy on

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the ears and the room is small. Lally, himself, is toting a fiddle, as are Charles Rock and Vincent Martini. Bill Hunter on the guitar, Nat Asherman at the piano and Flop Alban on the bass do well by their boss. Fletcher Griffith doubles on sax and accordion and rounds out the unit nicely.

Three Romany Roamers

Any one who wanders around the swell layout at Jack Dempsey's Vanderbilt is bound to encounter the Romany Three sooner or later. George Kalman, the violinist, is the organizer of this compact little outfit. Larry Fullington does well by the old guitar and Carmen La Feve plays swell accordion. As a relief from some of the old roundhouse tunes which are wafted on the still evening breezes, the boys have got something. Lots of original material and with special emphasis on Gypsy tunes, puts the customers in the right mood. They have a lot of singing arrangements on popular show tunes, rhythm choruses, change of keys and special endings, all very much on the beat.

The Four Esquires

Out at the Hollywood Country Club, where the chips fall here and there, and plenty of them, too, the Esquires, Chicago boys, hold forth and nobody neglects their music, either, despite the lure of the tables. This gang is back in its original form—four men—with Jack Ivett on the trumpet, Lowell Kinlaw handling the bull fiddle, Jack Goss plunking the guitar and Charlie Morrell on the clarinet. The boys are still calling Lombardo "Papa" and will return to New York in April.

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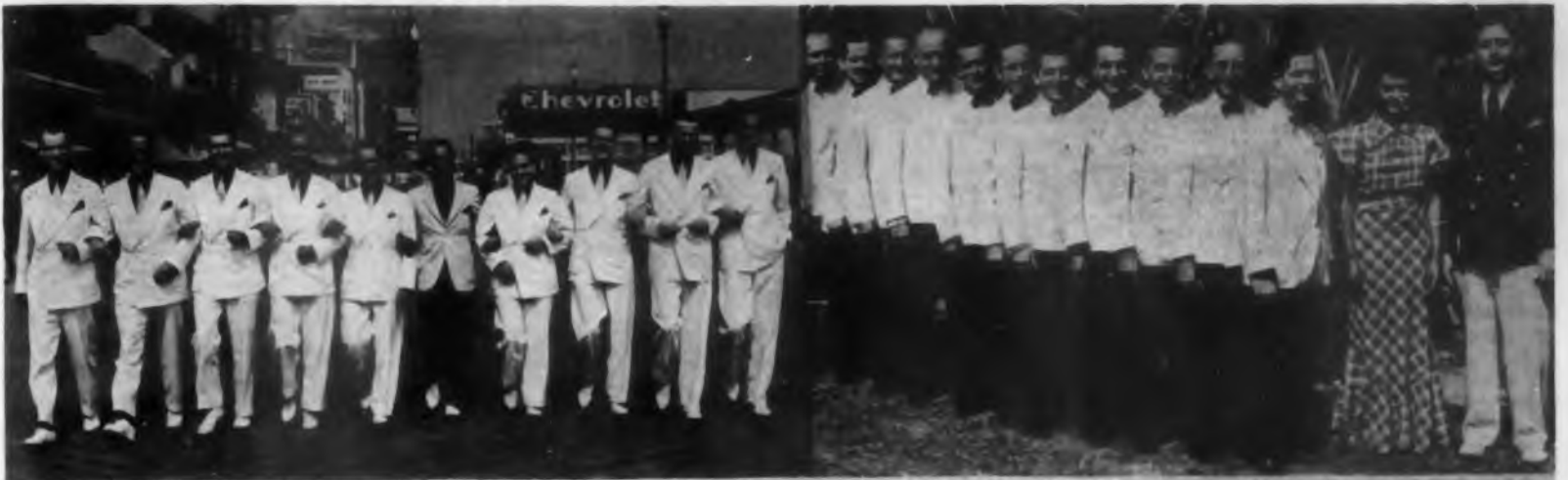
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Florida Season Hits Gay Pace After Slow Start . . . Down Beat Pictorial Review



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Carmen Castillo, Vocalist With Xavier Gujet at the Hollywood Country Club

The Stuart Morgan Dancers playing at the Royal Palm Club.



Harry Rosenthal's Orch. Club.



Bus Steck and men are at Jack Dempsey's Vanderbilt Hotel in Miami.

Johnny Silver and his orchestra playing at the Roadside Restaurant at Miami Beach.

Sun-Baked "Cats" Get Good Dough In Ritzy Palm Beach

By Harry Jaeger

Palm Beach, Fla.—The old stand-by, Palm Beach still nets the ultras and a plentiful crop of Miami sun dodgers who want a change from the terrific pace further South. The same old class sticks out all over and the Everglades Club is the "must" spot. Money has never been so plentiful and for the first time in history the bars have been let down for the messieurs, madames and unattached mademoiselles who lay it on the line.

Harry Rosenthal Exclusive

Over at the Everglades Club, which makes you show everything down to your laundry mark and is for members only, Harry Rosenthal keeps the customers happy. The waving palm trees, the swell floor and Harry's music afford an almost unbeatable combination. With Harry this year are Maurice Rosenthal, drums; Charlie Miller, Milton Spiro and George Gooby, violins; Herbie

GALS, DOGS AND SUN

(Continued from page 26)

ccrdion, Bill Woods the bass and Lewis Kaufman the drums. Gene Stone fills out with the guitar. There are four piano doubles in the band and Lester Sins, the piano player, doubles on his de luxe groan box.

Jack Dempsey's Spot Clicks

After bringing class with a capital "K" into the wilds of Eighth Avenue, in Tinseltown, Jack bought in on what by any yardstick stacks up as a flossy dine and dance spot. Gus Steck and his orchestra opened on New Year's Eve and have been going strong ever since. In the violin section are Fred Billotti, Jim McGarvey and Max Newmark. Arch Miller massages the ivories, Allen Doscher plunks the old guitar and Frank Flynn wakes the sleepyheads with his drums. Al Weber is hiding behind the bass. Macey Irish, Fred Maer and Fred Sales are first,

second and third tenors, respectively, with the fourth played by the boss himself. Nice outfit and place doing business. Also in until April Fools' Day if the Big Wind stays away.

Roney-Plaza Buys 'Em Wholesale

The Roney Plaza never believes in doing things by halves. Along with Clemente out on the Terrace and Carlos Molino in the office, Joe Beers is taking bows. Joe laid them out in rows at the Ritz Carlton in Atlantic City and the folks round and about the Beach seem to think that Joe is strictly the nuts. Joe cuts in on a little side money by dishing out sweet notes for the society lads and lassies who want to toss a toroso in private now and then. Joe is still depending on his trusty fiddle with Bill Kelner on the accordion; Pete Cantor, sax; Lee Conna, guitar and violin, and Al Evans wrestling with the Steinway. Cantor, Conna and Evans lift up their voices in song now and then, with Cantor leading off.

Mr. P.W. Is In The Bucks



Paul Whiteman

piano; Pete Lopez, bass, Howard Johnson, xylophone. Bill rates a bow for the smoothness of his work.

Cy Delman and His Kentuckians are at the Whitehall in Palm Beach with a long string of successful hotel dates behind them. The more conservative crowd here likes Cy and he looks set. With Cy are Lou West and Ed Buckley on sax; Max Davis, violin; Ad Bender, drums; Vince Bruno, piano accordion, and George Gold, bass.

At the Club Madrid, Ray Bensen holds forth with five men. He opened on November 25th and is due to remain until April. Paul Thompson handles bass; Charlie Steffano, guitar; Sammy Kramer, violin; Willie Grossi, sax; Harry Thaber, drums. Betty Bryant tra-las the vocals.

Coral Gables Rhumbas Jose Toledo and his Hatuey Rhumbians have plenty of friends here. Last year at the Frolics and Iris, Toledo has clicked. Jose handles bass; and marimba; Juan Valdes, trumpet; Estelle Tellache, piano; Juan Belmonte, guitar; Felix Montefu, bongo and Oscar on the maracas.

Do you know that Down Beat has the most complete and authentic band directory in the world. That orchestra leaders all over the country send in their booking and location each month? It's a free listing for every band. Send yours in today.

HOWARD LALLY
and his
Orchestra
Hollywood Yacht Club
HOLLYWOOD, FLA.

Jacobs, Mark Berke and Charles Murray, saxes; Billy Carola, guitar; Chummy McGregor, piano; Harry Tuckerman, bass; Steve Schultz and Jimmy Rosselli, trumpets; Roy Hanford, trombone with ever present Harry on the piano. Band is headed for the Detroit Athletic Club after this date and then on to London for the Convention. Mebbe picture in September.

Debbies Rave

Val Ernie has the debbies slightly pixilated with his orchestra at the velly, velly swank Colony Club. Val seems very much in the running with the society gang who take down their hair and go to it here. Swell show all around. With Val are Chris Fletcher, guitar and violin; Carmine Caruso, electric guitar and plenty more; Alex Fumishela, sax and violin; Eddie Schine, sax and violin; Pete Morris, trumpet and melophone; Jack Valle (Ernie's brother) bass and trumpet; Lou Springer, accordion, piano and organ; Al Mathan, drums and vocal; Tony Livio, piano accordion; Irving Zathmary and Pete Morris, arrangers. Val had a lot of hard luck when he lost his instruments, library and Hammond electric organ in the Riviera fire just before Thanksgiving last year but here he is going strong.

Beach Hideaway

Jack Towne is at the Patio, a very smart little place, which seems to be a fave spot for the hand holders. With Jack are Irving Bradley, piano and accordion (Bradley formerly was Frances Langford's accomp and plays plenty of the old piano too. He has just finished writing a number, "Dancing Underneath the Moon with Mimi" which seems to have caught on. Link will probably publish. Billy Lang is handling the vocals also violin and trumpet; Roy Stever, guitar and violin; Lew Chester, bass and violin; Ormand Klein, drums. Jack is still doing vocals and doubling on sax and piano.

Hotel and How

Over at the Royal Worth Hotel in West Palm Beach you can find Jimmy Loe and his ork. With Jimmy are Ralph Cavallo, piano; Frank Barron, sax and clarinet;

Tony Picardi, drums, wood pile and vibra-harps; William Ulrich, violin, and all doing well, thank you. Jimmy is a Chicago lad and has been here since December 25—booked to April 1 then back North for club dates. The Royal Worth is doing class business this year and with Jimmy furnishing the tunes the guests seem happy.

At the George Washington Bill Doherty holds forth even though old man fu had him pretty low when caught. Bill used to be with Meyer Davis at the Pavilion Club in New York. With him are John Kreiter,

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THE THREE 'T's' JOIN WHITEMAN IN FLORIDA

By Jo Sunshine

Miami, Fla.—Paul Whiteman and his boys gave the Miami folks the kick of their life last night, February 19, when they opened at the Biscayne Kennel Club to a record crowd of over 7,500 people, and by the way, they were booked into this spot for two weeks by C.R.A. at a weekly salary of \$7,500. Looks like P. W. is still up in the bucks. From the looks of the crowd, Bert Lown, who is in charge of the bookings at the track, made no mistake in bringing Paul and his boys in for a two weeks' stay.

This is the first time that the Miami public has had the opportunity to hear the Whiteman band in person. There was never a dull moment all evening. Sitting there listening to "Big and Little Gate" Teagarden get off on some hot stuff and to hear Jackson "T" let loose on St. Louis Blues, he was really terrific. He can still sing and play that trombone for my money. Linda Lee had the crowd in hysterics when she sang Organ Grinder Swing. This little gal is really swell to look at and can show swing out. Has a style similar to Helen Ward.

Bob Lawrence came in for his share of applause with his vocals. Bob has a rich, deep baritone voice. When Paul announced him "like Downey, Crosby, etc., men that started out with me, I might say that it won't be long until Bob Lawrence will be following in their footsteps." The crowd went for Lawrence in a big way.

JIMMY LOSS
and his
"Music That Pleases"
HOTEL ROYAL WORTH
West Palm Beach Florida

Goldi, third trumpet man, entertained the crowd with his famous dance and comedy and tore the house down. Goldi has been with P. W. nearly as long as Pingatore was. Looks like Paul would fool a lot of them if he would take some grapefruit juice and reduce a bit!

Al Golladoro, first sax, with the band played "Nola"—his technique is something to rave about and he gets a tone that is plenty sweet to listen to. Al favored the crowd with "Sweet Georgia Brown" on clarinet. This boy rates with the best of 'em.

Paul has his same band together again, including the 3 "T's"—the rest of the personnel: Misha Russell, Harry Strubel, Mat Malnick, Bob Lawrence, violins; Al Golladoro, Frankie Trumbauer, Jack Cordaro, Jack George Bamford, Murry Cohen, saxes; Eddie Wade, Charlie Teagarden, Goldie, trumpets; Bill Rank, Jack Teagarden, Hal Mathews, trombones; Roy Barge, piano; Vincent Pingatore, accordion; Larry Gomar, drums; Art Miller, Norm MacPherson, basses; Ken Darby, Rad Robinson, Jon Dodson, Bird Linn (The King's Mens) and Linda Lee, vocals.

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PECK KELLEY FLUFFS OFF WHITEMAN AT \$250 PER WEEK

Houston, Tex.—The Lamar Hotel reopened the Spanish Room. Ewen Hale and band are featured. An average band composed mostly of Texas boys, Ewen and management are up against a tough proposition in order to make this spot go! . . . Emil Dagle still one niting about this territory. For your musical needs, Emil will be glad to take care of you at Goggin's! Albino Torres has grouped about him a small ensemble at Napoleon's, the town's most exclusive eatery! A toast to that fine jam outfit, known as the "Joe Mill's Feed Boys," via KPRC thrice weekly. Joe Barbee, fine tenor man, is back at the Rendezvous! This columnist's error; the Pelican Club DID NOT GO UNION as was expected! Curley Austin and boys have musically shown a fine upturn in the box office score at the Roseland Ballroom.

Joe Lube still doin' Beaumont Club dates. Some Sunday nites past caught a Boogie Swing Band from New Orleans who had a terrific gal vocalist, namely, Anna Lunceford! This scribe dubs her "a second Ella Fitzgerald"! By the way, if any of you fellows want to hear those fine invading Boogie units, just drop around the Harlem Grill at about three A.M. some Monday morning! . . . Manuel Contreras features his Latin-American Rhythms at the Ship Ahoy for those diners and later doubles at the Club Coronado with a swing band. . . . Manuel has Kit Reid on first trumpet. As a reminder, Kit was formerly the first chairman with the Dick Stable band in New York! Band's swing efforts very nicely done and Conchita's vocals on those Spanish ballads are most commendable! The fine trumpet of Reid really "sent" this scribe.

Doc Ross' Rendezvous continues to feature Dick Shannon's Dixie Combo. And this spot is the hang-out for those "cats" on the Sunday Nite Jam, especially the Bob Grayson lads! . . . Rome Landry's fine drumming, Shannon's clarinet and vibs are the most outstanding.

The manager of the "Three Deuces," Sam Beers, of Chicago fame, was in town some weeks past trying to get Peck Kelly to follow Roy Eldredge into his spot for a long engagement! . . . Peck "fluffed" the man off and has taken his swing band down to Galveston! . . . Not to forget the offer Mr. P. W. made Peck for some two-fifty per week! And just to think of those men who would work for "cakes and coffee" to be with any of the headliners that approached Peck! . . . The most terrific Jam session of the year was when Mr. P. W. played a one niter at the Rice Hotel. This scribe refers to after that engagement at Doc Ross' Rendezvous.

The two Teagardens, Peck Kelly, George Edmunds, Rome Landry, Goldie, Bary, and the remaining Whiteman gang were present. And even our pal, Tommy Gonsolin, was there.

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Dorsey and 'Balto Cats Have Jam Session



LEFT TO RIGHT: Billy Brooks, Tommy Dorsey, Joe Dixon, Rounds, Ekky Fitch, Ward Hinkle, Mastren, Steve Lipkin.

By Harry Knotts
Baltimore, Md.—This sleepy old town had its first taste of jam recently when Billy Brooks' band and Tommy Dorsey's boys got together at the Penthouse. And what a jam session! For four hours Tommy, Joe Dixon, Steve Lipkin, Les Jenkins, Paul Harmon, and several other boys in Tommy's outfit, supported by Billy's finest, including Dick Hummer, Ekky Fitch, Ward Hinkle, Jack Kelsey, Augie Augustine, and Herb Bass (whose valve trombone Tommy tried his damndest to buy), sent the crowd in a frenzy. Tommy opened the session with his theme, "Getting Sentimental Over You." Then Les Jenkins took four terrific choruses on "I've Got Rhythm" and did he play around with those high

notes! Other numbers the boys jammed were "Honeysuckle Rose" and "Stop, Look and Listen." At 4:30 A.M., Tommy took Jack Kelsey in the ante-room and gave him a lesson on the slip horn. Ron Perry, leader at the Lord Baltimore, drifted in when everything was over, and had to be content with some hot ivory tickling by Helen Bentley. Balto cats went for the thing in such a way that at this writing another session of jamaroo is being planned—this time with Bob Crosby's swell band, who are coming to town soon. After all these years, Baltimore is finally waking up. A word to all you musicians who are either in this territory or passing through: Every Tues. nite at the Penthouse is swing nite. So come up and jam.

GRAYSON AT RICE

Houston, Tex.—Bob Grayson and band were the mainstay at the Rice Hotel. As for a drawing card, Bob did fairly well with a not too impressive unit. Most outstanding was Drummer Geo. Edmunds! Not to forget L. A. Rocca, bassist, whose fine witticisms and keen friendship were indeed welcome by this scribe! . . . Grayson closed Rice engagement February 18th and is now located at the Blossom Heath, Shreveport, La.

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RUSS TO PHILIP MORRIS

Russ Morgan of "Music In The Morgan Manner" fame, and his orchestra, take over the Phillip Morris network show on February 18th, through a deal set by Consolidated Radio Artists, Inc., managers of the band. Morgan's music will be heard each Saturday on CBS and every Tuesday on NBC. Russ just finished an engagement at the French Casino in New York for CRA.

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Bobby Hackett Sending Himself

By George Frazier

Mass.—If a mournful note to this dispatch, it is been obsessed with an over-nostalgia. The misguided are kindly enough to read each month will probably grieve the news that Bobby has left the Theatrical Club Jimmy Dorsey's band in N.Y. blame them, really, because they've borne with it and ardor more patiently reserved. But having heard so many times during these days, I do know that Boston is poorer because of his departure for more fertile fields. He was here last night (11), and I recall anything more affectionate than the bewildered expression of Art Walsh's face when he stuck his horn under his arm and stepped off the platform for the time. I mention Walsh because his name comes to mind first, and him as a symbol of all that is leaving our midst. "I loved the Righteous Jazz."

With Hackett departed, Brad Gowan and Teddy Roy have taken over the leadership duties and I have done for the week.

He trumpet spot over to a man who seems a workhorse and a capable lead, which, after all, was the sensible thing. With the exception of little Maxie, no Boston trumpeter even approaches Bobby, and Roy and Gowan saved themselves infinite bother by not seeking one. The new man doesn't thrill, but he doesn't bring one down.

It's reassuring to note that the East has finally awakened to the fact that Red Norvo has a hell of a fine band. Pretty nearly all the local jazz fiends manage to catch the 1:30 A.M. (EST) airshots, which, for this department, are just about as satis-

SSH! POLITICS IN PRESIDENTS BALL

Central New York State—Well liked Harry Bain has taken over Auburn's leading music store. Harry was for a long time drummer with Leo Kroker, but has played his last job and will devote his time to business. We're all with you, Harry, and good luck. Johnny Ty, who, until recently, had his own band, replaced Bain with Kroker. . . . Steve Nodza, fine swing bassist, back from a rest cure and is once again playing Joe "Wah-hoo" Manzone at the Belvidere, Auburn. Johnny Tripode has come out with his own outfit, featuring the hot trumpeting of Cy Trippie. Johnny and the boys expect to go out on the road, and probably by the time this column reaches the printer's ink, the boys will be playing their first engagement as they have had quite a few offers to date. Despite all the fine musicians Nick Gross assembled for the President's Ball, the work did not sound so good, due to the fact, probably, that the guys were not used to playing together. Rumor has it that there were some politics involved in the choosing of this year's President's Ball.

fyng as they come. Mildred, of course, is a known quantity, so there is nothing to be added, but it seems to me that Stow Pletcher's singing has yet to receive due recognition. For my money, he's very wonderful.

So many folk have had their say about Count Basie that one more opinion shouldn't be too bothersome. I caught the band in Boston (prior to its Roseland engagement) and came away with the suspicion that John Hammond had been guilty of a severe case of overenthusiasm. But, catching the band on the air the other night, I realized that I had never really heard it. Rarely have I listened to anything that even remotely approached it. So, if liking Basie puts one in the minority, then that's where I be.

If you disagree with any article in Down Beat, please feel free to send in your side of the argument. We'll print both sides.

Flood Damaged Two Thirds Of Louisville

by A. F. Durlauf

Louisville, Ky.—On January 23rd a terrific flood hit Louisville and closed all the business houses as well as all the night clubs, theatres and dance halls.

The river was 22 feet higher than our average floods and 10 feet higher than the previous record flood in 1884. Actual radio reports were not exaggerated. It was rather odd the way the river was up high on one corner and lower on the next corner. However, the river ran at least 25 ft. over the log ground of Shipping Port and the Point, and was as high as 15 ft. to 17 ft. in our beautiful West End residential district. In fact, the water covered two-thirds of the entire city from one to twenty-five feet.

The city was damaged very much and the musicians as much as any part of the population. The National body of the American Federation of Musicians is furnishing groceries, etc., for the members of the Louisville local No. 11 members.

Louisville is very courageously going about rehabilitation and we hope to build a greater city where music will flourish.

Harry Currie's orchestra of W. H. A. S. was only suspended for about one week. . . . Inn Logola night club opened last Saturday with the Kentucky Cardinal orchestra furnishing the music. . . . The electric lights are expected on in the business district part of town tonight and the Paddock Club with Art Payne and his orchestra, Flamingo Night club with Ray Bahr and his orchestra, Biffi night club with Rudy Steinemann's orchestra, and Howard's night club with Wilbur Ball's orchestra are expected to open tonight, February 11.

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RECENT CHANGES IN THE BIG NAME BANDS

Bill DePew left Benny Goodman's band and was replaced by Bob Kanie. . . . Andy Ferretti moved from Crosby to T. Dorsey. . . . Steve Lipkin from T. Dorsey to A. Shaw, and Zeke Zarchy from A. Shaw to Crosby. . . . a three cornered deal. . . . a new trombonist known simply as Smitty will soon join Crosby's band and, according to reliable info, create something of a furor. . . . a few changes due any day now in Tommy Dorsey's band. . . . Pee-wee Irwin probably will be added on trumpet. . . . Lionel Hampton recorded at Victor the other day with most of the men from Goodman's band backing him up. . . . Crosby's crew cut some terrific stuff for Decca last week with Bob Zerke, new pianist, outstanding. . . . Jimmie Lunceford's farewell show at The Apollo broke all sorts of records but the show-stopper was a Harlem favorite by the name of Taps Miller who sings, dances and plays trumpet.

Andy JACOBSON SAX MOUTHPIECE

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IN THE GROOVE

BY JOHN BARKER



FOURTH YEAR
ON THE RADIO FOR STANDARD BRANDS AND SIGNED WELL INTO 1937. HARRIETT WAS A SENSATION IN "FOLLOW THE FLEET" AND IS SOON TO BE STARRING! ORIGINATORS OF THE BOYE GIRL—DUETS SO OFTEN COPIED BUT NEVER EQUALLED!

OZZIE NELSON

CAST ASIDE THOUGHTS OF LAW AFTER NINETEEN YEARS OF JOURNALISTIC ENDEAVORS AND CONTINUED THE MUSIC THAT HAD BEEN STARTED AS A MEANS TOWARD EARNING HIS WAY THROUGH SCHOOL!

LOVELY HARRIETT HILLIARD

BEAUTIFUL WIFE OF OZZIE AND PARTNER IN SONG HAS BEEN WITH BERT LAHR, MURRAY & VALLEE!

SHIRLEY LLOYD

VERY TALENTED SONGSTRESS WHO HANDLED VOCALS DURING HARRIETT'S RECENT ABSENCE. STILL WITH OZZIE!

Tommy Dorsey Sells Five Dozen Of Own Fresh Eggs In Nite Club

By The Last of the "Moo-Egans"

New York, N. Y.—Folks rolling in from the coast report that those boys who left Jimmy Dorsey's band for some of that easy Los Angeles studio cash are finding it plenty tough, Bobby Van Eps, the pianist, being the only one doing all right for himself. . . . Regardless of how "Stuff" Smith's music sends everybody into a frenzied state of jazzmania, Meyer Davis darn near fell asleep listening to him at the Onyx the other night. . . . Shep Fields, discussing things with Tommy Dorsey one night, told the master ad lib man of the trombone that the difference between their bands was that his (Shep's) band ad lib! . . . Dick Morgan leaving Horace Heidt for the coast. . . . Rockwell-O'Keefe adding bands right and left, but what's this about sending out Della Carroll with a crew? Della, who gained nation-wide publicity because Clark Gable posed with her on board ship returning from South America, is a nude dancer. If she can wave a baton as well as she waves everything else, she'll have a helluva band!

Speaking of baton wavers, Gordon Jenkins, pit maestro for "The Show Is On," has his arm out of the sling and can now direct with both hands. . . . Reginald Forsythe, in town from England, is one of the main topics of conversation because the cats around town have never seen a Colored person with an English accent. Nor did they ever see any one wave his arms around so much when he plays piano. The boys can't figure it out. . . . All the band leaders in town turned out for Martin Block's second anniversary whoopee party over at WNEW, but Cab Calloway could be heard above the rest, yelling greetings hither and thither. . . . The limerick about "There was a musician named Carter" will give any union man a laugh. . . . Nine of Ozzie Nelson's twelve musicians have become camera-candid and home movie-nuts and every time you turn around at the Lexington somebody's taking your picture. . . . All eligible bachelors have been suffering from heart trouble since Yvonne (Horace Heidt) King hit town. . . . The Onyx Club, the oasis of 802, moves from 72 to 62 West 52nd Street this month.

working in Chicago. . . . Elmer (O. Nelson's trombonist) and Peggy Smithers celebrated their third wedding anniversary Washington's Birthday. . . . By the way, the latest exclusive organization in Manhattan is Egan's Rats, organized in fun by Sandy Wolf of the Nelson band, the Egan part belonging to Jack Egan, who pens stuff for Down Beat now and then. . . . Is now a serious club with signs, meetings, etc., and members, including Sandy and Janet Wolf, Elmer and Peggy Smithers, Ernie and Lee Passoja, Alyce King, Yvonne King, Dick Morgan, Harry Johnson, President Fred Whiteside, and probably Jack Egan. All but the latter are musicians.

How about a sequel to "Gone With the Wind" and calling it "Back With the Draft"? . . . Ouch! . . . The "Stuff" Smiths expect their little "Gate" in August. . . . Art Ralston of Casa Loma and Virginia Anderson of Chicago are trading Love and XXX's via the air mails. . . . Bill McCune, Hotel Plaza cocktail hour maestro, will wed Helen Brady, a downtown lawyer. . . . Ask Mike Nidorf who that charming little armful was with him in the Lexington's Silver Grill, February 17th, then try to get yourself introduced—if you can outdo Michael. . . . Mike Vetrano, Claude Hopkins' road mgr., is an ex-professional wrestler. . . . That's nothing, Joe Hall, Casa Loma pianist, spends his spare time wrestling with the pros from the Garden in their training gym and by that method has developed a helluva man mountain build—and also a bruised back where one of the big timers tossed him one day. . . . And I don't mean with a coin. Gal (Ziegfeld Follies) Whitney is being readied for a CBC Chicago sponsored program.

Portland, Ore. Music Notes

By Bob Mitchell

Kenny Allen, ex-protege of Fio Rito, continues to do business at the Multnomah Hotel here after a run of what is usually considered in these parts as "too much." His charming wife very capably handles the vocals. Allen, himself, has a voice of unusual quality and range coupled with a winning personality.

Dan Flood has dropped to obscurity since the Bal Tabarin went on the rocks.

Feeley and Dooley up at Cole McElroy's are still causing quite a rush—for the exits. Just a new band, however, with plenty of good personnel but no style. Duke Ellington filled their spot for a night and did "Pop" a lot of good in spite of the bad weather.

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LOS ANGELES' NEWS

(Continued from page 28)
been signed and will probably follow Fio-Rito into the Palomar. This will be Casa Loma's first appearance on the west coast, and a sure-fire bet to break almost every attendance record.
George Gershwin's two "modern concerts" at the Philharmonic last month proved singularly uninspiring. A poorly functioning orchestra struggled with "American in Paris" and "Porgy and Beas" as if they didn't quite approve of the numbers and had no intention of wearing themselves out playing them. Gershwin's own piano solos, while emphasizing once again that he is not a Great Pianist, gave the only lift in the entire program. He, at least, was sincere, and proved capable of injecting some of his own enthusiasm into the performance. Concert goers are now looking forward to the arrival of Andres Sezevia, world famous Spanish guitarist, who is scheduled for several performances.

The Month In Review
Biggest disappointment: Jack Pettis at the Blue Room; mediocre. . . . Most surprising item: the famous clarinet player who had a few too many and almost started a riot at Calhoun's by winding a cornet case around the person of Dude Skiles (Dude retaliated with plenty of what it takes and the fun began)

PECK KELLY'S BAND

Galveston, Tex.—Peck Kelly and Swing Band are being featured at the Tremont Tavern. Seems as though Peck got fed up with the "build-ups" the invading bookers and nite-clubby men gave him. But, in this scribe's opinion Peck is the finest of any of the present day pianists! If you doubt my word, just get a load of this man when down on the range! No decision has been made regarding the opening of the immense and beautiful Hollywood Club. But if the mixed-drinks issue is passed throughout state, no doubt this club will open shortly!

When Jimmy Dorsey asked Bing Crosby if his background music for a Crosby solo was okay, Bing replied, "Give me a little more of that bucket de tempo." . . . Define swing—I dare you! . . . Tommy Dorsey, who owns his own bus, his own truck, his own station wagon, his own car, his own band and his own farm, came into the Onyx one Monday night after his broadcast and sold five dozen eggs from said farm to patrons of the club. . . . Peg La Centra bought one dozen. . . . What-ever happened to Mike Riley's trip to California? . . . And whatever happened to Eddy Farley? . . . The biggest band sensation of the season in New York is Red Norvo and Mildred Bailey, despite the fact they're

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KRUPA, ZUTTY AND COZY ALL IN ONE DETROIT CAT?

By Frank Sidney

Detroit, Mich.—George Beall, record authority and one of the organizers of the Detroit Rhythm Club, must be commended for the fine pioneer work he is doing in organizing and promoting local jam sessions. The Rhythm Club has sponsored several fine sessions, but none have equalled the last, held Sunday afternoon, February 14th, at Lois Zimmerman's dancing school, in the old Edsel Ford home.

Members of Cecil Lee's fine Colored band were invited and surprised every one by bringing the whole outfit intact. They opened the program with some outstanding arrangements on "Lady Be Good" and "I've Found a New Baby," built around the fine alto work of Cecil with some fine tenor choruses by Harold Wallace and trumpet work by Buster Baker. Sam Simpson lays a foundation on drums that sounds like Krupa, Zutty, and Cozy Cole all at once.

An intermission was then called and some of that famous Rhythm Club punch was served, after which a group of soloists from Morrey Brennan's fine swing band opened with "Jazz Me Blues"—Clarence Basseby on clarinet, Eph Kelley on tenor, Chuck Peterson on cornet, and Beany Coffel on piano. Simpson sat in on drums and George Horvath, who is causing no end of comment lately for his fine playing, sat in on bass. Wilborn and Clem Penrose contributed a novelty on twin guitars.

Stars of both outfits then combined to make up an ensemble that kept the cats on edge for the rest of the afternoon and concluded one of the finest sessions ever held in Detroit.

Carl Ravell has just closed a very successful and extended engagement at the Book Casino. Carl has an exceptionally fine voice and a very flexible band. Uses full brass, rhythm, sax and fiddle sections and plays sweet and swing with equal facility. Jas Latta, fine Detroit trumpet man, joined the band here and leaves with them for New Orleans and the Ravelet Hotel.

Gene Fidler, featuring five men at this 40-Party Club, is enjoying a fine following. He has a fine band, no springs, when he leaves for Cleveland. . . . Irving Lewis, who has a trumpet style with more kick and swing than we've heard in many moons, has his own band at the Paradise Cave.

Russ Stephens is doing a nice job with his orchestra at the Teddy Bear. He features Al Patton on piano, Earl Cotter on drums, and Goby, feminine swing vocalist. . . . Art Mooney at the Powatan featuring sweet music and in for a long stay.

Dick Dearborn, fine drummer formerly with Husk O'Hare, has joined the San Diego Club band, including Joe Wash, Mark Otis, and Joe Feder. . . . Don Zell has had his contract extended at the Detroit Hotel. Features Seymour Hoffman, who gives us an awfully fine kick with his piano interpretations, and Julie Cohen, fine violinist.

Bill Henderson at the Wonder Bar with Frans Miller featured at the piano between sets. . . . Les Arquette has left the Graystone circuit to accept an offer at Webster Hall. . . . Ralph Sovel, who we panned as a critic, is doing a fine piece of work in his campaigning against under scale bands. . . . Five 10c-a-dance palaces, all in a couple of blocks on Woodward Avenue, are featuring "swing" bands.

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Gordon Kirat

By Godfrey Hirsch

New Orleans, La.—Pictured above is the likeness of an up and coming orchestra leader, Gordon Kirat by name. Only six years ago he left a conservatory in California with a sheepskin tucked under his arm and fired with the ambition to become the head of his own orchestra. This desire was not realized at the very beginning as fate would have it, he was destined to serve an apprenticeship as chief pianist-arranger for Publix Theatres under such luminaries as Joe Cherniavsky and Dave Rubinoff. After creating numerous scores and building a reputation as an ace pianist, he came into his own and was selected to open the beautiful Blue Room in the Roosevelt Hotel (the only local maestro to have played in this spot).

Not content with a record run at this niter, he decided to build a band that would be on a par with the finest and created a sixteen-piece orchestra that is headed towards the top.

Since Gordon has devoted most of his time to his band and not to his arranging he has acquired a secret staff of arrangers picked from the biggest bands in the country and therefore is capable of duplicating the performance of any band whether they be West coast, Northern or Eastern type, and above all, he has the advantage of the New Orleans style of swing which is the Boston trumpeter's has at his fingertips, much to the delight of the dancing public.

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CUMMINS RIDES INTO CINCINNATI ON HIGH TIDE

By Bud Ebel

Cincinnati, Ohio.—Bernie Cummins and his band arrived in town on high tide and his hot rhythms have dried the old burg out. The band has been sensational in the Gibson Florentine Room. Cummins is considered a home town boy, as it was here that he got his start many moons ago. He still has his old stand-by, Jess Roberts, on trumpet. Roberts is expecting a bundle of joy from heaven some time in March. As to future bookings for Bernie, you can bet your last buck that he will be in the Edgewater Beach Hotel in Chicago this summer and back on the West Coast next fall.

Jimmy Brink, of Lookout House, will open a new spot on Vine Street in downtown Cincinnati soon.

Glenn Burrs, editor of Down Beat, wrote me some time ago asking me what became of Bill Stoess and the "Flying Dutchman" program that was such a big hit on WLW. I have had many ask me the same question, but I don't seem to be able to get a definite answer why this great band was taken off of the air or when it will be back on. Due to the fact that it was so outstanding, the program director of WLW should do something about it.

Forest Bradford and his band are in their second season at the Glenn Hotel in Newport, Ky., just across the river; a very nice band. . . . Bert Farber is the swell pianist that accompanies Babs and the Smoothies at WLW. . . . Don Bestor and his band are the attraction at the Hotel Netherland Plaza. This is an ideal hotel band.

Jack Sprigg and his gang at the Shubert Theatre are considered the best pit band on the circuit. . . . Don't be surprised if you hear Gene Hoctor, our ace pianist here, doing vocal choruses soon. I have been told he has a very fine tenor voice. . . . Dick Quinlan and his band are still giving them that swing at the Nine Mile House.

Jimmy Ward's place again opened after having water up to the roof. Charley Hudson has water wings on his new bass drum. . . . Tiny Dixie Dale, a position sensation with Edwin's Jam Band at Radio Gar-

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A Fast Stepper



Ran Wilde
San Francisco, Calif.—The above caricature of Ran Wilde was drawn by Don Steel, vocalist, now appearing at the Club Beauville, where Ran is now directing his orchestra. Wilde and his boys are now on their 52nd week in this spot. Ran's vocalist, formerly Miss Coral Wilson, is now Mrs. Wilde.

Mary Alcott back at WLW after a swing around the country. Her vocals are above par. . . . Ish Drain, WLW drummer, married Mary Woods, soprano at WLW. Coney Island was badly destroyed by the flood waters and it will take better than three hundred thousand dollars to put it back in shape. Moonlight Gardens, considered one of the finest dance halls in the country, is a total wreck and a new place will be erected. Buster Locke and his band will replace Ace Brigade in the Gibson Raths Keller on April 2nd. Ace has been a very big hit in this spot and may be back soon.

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BUFFALO CAT GETS LOST IN 52nd ST. JAM JOINTS

By Johnny Spragge

Buffalo, N. Y.—Last night, dear children, we told you how Uncle Wiggly Long Ears got lost in Nurse Jane Fuzzy-Wuzzys's cabbage patch, but tonight it's going to be different. After touring 52nd St.'s Jam Joints we found ourselves out on a Hickory Limb and liking it. The Teagardens were en tour—but how can we feel bad about that when our ears are still being tickled by swing that sends way back, and is promoted in level best taste. Trumbauer has never been less than terrific on C melody since 1921 when he started recording with Gene Rodemich. His treatment of ride sequences will tickle any ear within range, and the man absolutely caresses chords. Such phrasing should be classified as delicious adultery when it's voiced with such finesse. The pit complex left his band with the arrival of Ford Leary (complete with trombone, voice and flugel) and teamed with Trumbauer, the Bison Buffoon makes too much merry after the frantic antics of Healy's former helpers. Leary is strictly a 3 T model Ford, and swing is as stream-lined as Henry would have it in 1940. Adele Gerard has replaced Reardon so the effective harp is now handled by a lush lady whose virile rhythm sense is astounding—and the sweet stuff is there in gobs, Skin-whacker Stan King sacrifices some lift in a successful effort to color and shade with feeling perfectly suited to the combination. Herm Crone plays swell piano and the ensemble is too hot for me to pick weak spots. Vocalist Frances Lang needs no introduction—the ickies are crazy about her, and so are the musikers, after all, we mean she's grand. And so to bedlam, my fine feathered felines; and for me it's back to the woods where there are no Hickory Limbs, Houses or Nuts (to you sub) but plenty of smoked hams—oh boy . . .

Warmest news here abouts is the reorganization of the band that careened around town between 1921 and 26, tearing the roofs (rooves to you, Jeeves) off of such places as the Scalp & Blade House, 20th Century Club and the Statler—a jobbing outfit named the Yankee Six. As one Grik to another, reorganization is hardly the word for it as the original men viz: Trumpet Schultz is practicing medicine in Davenport; Fiddler McLaughlin fronting his own band in Shanghai, and Guitarist Stew Henner is as far from New York as Dew Bergman is from Miami. Actually, the name of the band is being revived under the baton of Jules Piller who was Grade "A" Eb alto of the Buffalonians (an augmented Yankee Six group) that made a few recordings and followed Rose Gorman into the Monte Carlo in New York so many years back that my bald pate blushes at the memory of such goings on. Piller has gotten himself together 11 good men and true blue, who, when the occasion warrants will ride, riff and mug to the delight of all youngsters who feel the urge to Jeep. Likewise, such sounds as the band puts forth fall on attentive ears of dopes like myself who used to stag it in '21 so as not to be burdened with women when so much music was hitting the ears. Harold Austin has his finger in 50% of the pie, and the berries should start dripping long bout Springtime. The society jobs are abundant, and a sweet summer spot nearby is lined up. Piller is the original Old Ironsides of Buffalo reed men, and as long as he stays at the helm this tank town will hear some swing as she are swang. But—if they don't call themselves the Yankee Clippers I'll break down and cry in oversexed 8ths with a couple of gooley added 8ths for pathos.

AFM CHECKS LICENSES

New York City.—The American Federation of Musicians' licensing system as a check-up on bands, agents and bookers which was inaugurated a year ago, has been so successful that AFM has decided to keep on using it indefinitely. Renewals for 1937 number more than 900; new licenses total 61; cancellations, 16, and restorations, 1.

BARRIS HAS OWN BAND

Harry Barris, songwriter and former teammate of Bing Crosby with Paul Whiteman, opened up at the Uptown Ballroom in Portland, Oregon, a few weeks ago with his own band, which was formerly with Maestro Bob Kenny. Band is booked by Associated American Artists.

Time Out for the Latest Jive



FRENCHY GRAFFOLIER and his orchestra

Frenchy Graffolier and his boys and girl, take an intermission to catch up on Down Beat's latest adjective improvising. Frenchy's band is now playing at the swank Plantation Grill in Kansas City's Muehlebach Hotel.

"GUY & CAB" PLAY THE BLUES TOGETHER

New York, N. Y., Feb. 13—This city's huge benefit for flood relief found good old Guy Lombardo and Cab Calloway on the same stand playing the St. Louis Blues together at 4:00 o'clock in the morning. Customers who suggested a jam battle, of course went home without it. Unusual was the scene of 11 composers who sat at 11 pianos and played their most famous tunes. The men present were Reginald Foraythe (colored Englishman), W. C.

Handy, Noel Coward, Harry von Tilzer, Dana Seusse, Arthur Schwartz, Dick Rogers, David Guy, Mabel Wayne, Vernon Duke and Harry Armstrong.

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BUDDY FISHER FLOPS; NUT TOO TERRIFIC TO CUT

By John Goldberg

Kansas City, Mo.—Chalk up a flop for Buddy Fisher. The dine and dance spot which he opened on West 12th failed to register—it couldn't with such a terrific nut to crack, and so Fisher passed out of the local night life picture the early part of last month. It's beyond our comprehension how Buddy expected the darn thing to click. Caviar ideas and hamburger money somehow or other don't go hand in hand. Fisher's club continues as the Club Continental, with Jack Randazzo operating the spot and using a number of Buddy's men . . . Russ Morrison heading the aggregation.

Wedding Bells for Vocalist

Wedding bells are ringing for Lynn Franklin, songstress. This charming lassie, seen on the bandstand at Pusateri's and Southern Mansion and more recently with Chic

Scoggins' band down in Texas, enters into an indefinite contract with a lucky local guy on March 7th.

The Three Mad Russians . . . (Bennett Stidham, Pla-Mor manager calls them) . . . referring, of course, to Ben Rothstein, Sammy Lighter and Sherman Kalie, Ray Laughlin's fiddle men, and every one gets a hearty chuckle. There's showmanship in that Laughlin outfit, neighbor. And we won't fail to mention that Al Schwartz, with the band, handles vocals plenty nicely.

June Kemp, formerly with Buddy Fisher, now with Larry Funk at Lookout House, across the river from Cincinnati, March 1, 1937.

Chic Scoggins, Larry Funk, Henry Halstead and Jess Hawkins played one nighters at the Pla-Mor in February. Bob Crosby outdrew Paul Whiteman, but all the personality of the Crosby boys is reposed in brother Bing. . . . Dusty Rhodes replaced Leonard Keller at The Grill. Keller in all probability will be back this way before long. His is a fine personality and business during his stay showed a marked increase.

Lynn Franklin, songstress. This charming lassie, seen on the bandstand at Pusateri's and Southern Mansion and more recently with Chic

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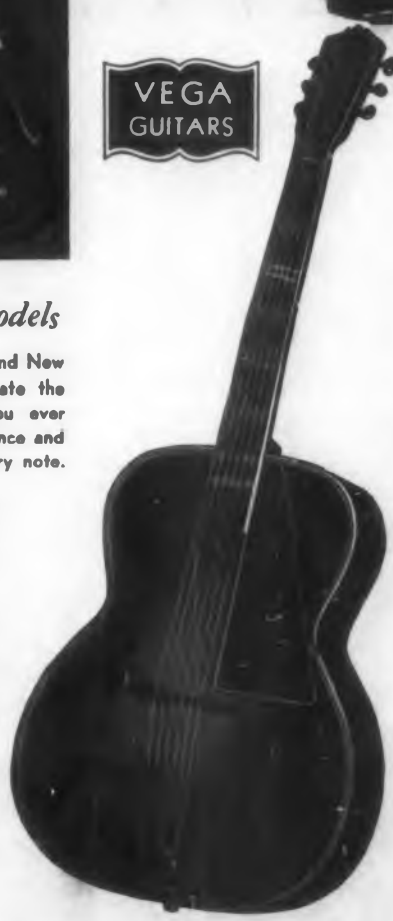


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h-Ballroom; c-Cafe; m-Dance Club; b-Booth; n-Night Club; r-Resort

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Dorsey, Tommy; (Columbian) NYC, h.
Doris, Leslie; (Murray's Club) London, England.

Duchin, Eddie; (Pala) NYC, h.
Duffy, Bob; (Murray's Club) London, England.

Long, Johnny; (John Marshall) Richmond, Va., h.
Lorenz, Billy; (Star Club) Providence, R. I., h.

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BONGO PLAYER AND HENDERSON'S BAND

(Continued from page 3)

we know, has faults, but snobbishness and conceit are not among them. The editorial, which was undoubtedly written in good faith, burned me up, because it was asking Benny to become a hypocrite with a smile for those he detests. If Benny is bored or annoyed by somebody, whether it be the chief booker of the Paramount Theatre, his manager, myself, or the editor of Down Beat, he makes no attempt to conceal the fact. As far as I've seen, Benny behaves the same way to people in all walks of life; he indulges in remarkable little kowtowing. He has his enemies: music publishers, who are annoyed by his playing standard numbers instead of their commercial tripe; rival bookers who knew him when, and Broadway musicians who resent his preference for Negroes. I believe that men are best judged by their enemies, and Benny has very few that I wouldn't be proud to acknowledge as my own. In the past there were undoubtedly times when he was needlessly avaricious, and that I deplore; but in comparison with the so-called nice guys along Broadway, Benny is a wing-sprouting angel. He is incredibly tactless, to be sure, but I wonder if that is a vice.

Mary Lou Williams has just made four arrangements for Benny's band that have done much to inspire its members. The best of them is a Kansas City blues called "Roll 'Em," which might well have been dedicated to Pete Johnson. Mary went so far as to write out every note of one of Johnson's best boogie-woogie solos, and Jess Stacy is still scuffling with its intricacies. There is a new alto man in the band, George Koenig, who has helped to spruce up the section; the trumpets are no longer vying with each other in volume, and the rhythm section, despite its handicap, is still distinguished.

Lucky Millinder's New Band

As a dutiful reporter I must comment on Lucky Millinder's new band, which opened this week at the Apollo Theatre. It has some virtues, among which are a good attack and careful ensemble work, the result of painstaking rehearsal. The reeds, outside of Tab Smith, are weak, but the trombones appear to be at least adequate. The new trumpet player who replaced Red Allen, is an embryonic Roy Eldridge named Charley Shavers, full of the usual cliches and enthusiasm; I prefer the tone of the other two—and less sensational—men.

Joe Glaser, who manages Louis Armstrong, has had the brilliant idea to add Red Allen as featured trumpet to Louis' band. Both men are from New Orleans, and both are unbelievably talented. Inasmuch as Joe is making other much-needed changes in the band, Louis will be getting support of a calibre he hasn't received in years. I still hope to encounter the day when Louis will be back with a picked small band so that he may once again make unpretentious music that will fit in with its surroundings.

Basie's Drummer Has Breakdown

What first appeared to be a major catastrophe befell Count Basie last week in Pittsburgh, when Joe Jones, the superlative drummer, had to leave the band because of a nervous breakdown. Right now, though, the trouble seems to be less serious, and Joe is expected to rejoin them at the end of their engagement at the William Penn Hotel, in two weeks. The four sides Basie cut for Decca: Honeyuckle Rose, Roseland Shuffle (1141), and Swinging at the Daisy Chain, Pennies from Heaven (1121) are infinitely better than I had expected. The first two sides not only display good solos and wonderful rhythm section; the ensemble is excellent and the intonation almost faultless. Basie and Buck Clayton's trumpet steal the show in Swinging at the Daisy Chain, while James Rushing almost makes Pennies from Heaven bearable. On both Honeyuckle and the Shuffle one can hear the tenor work of Lester Young, and I can think of no greater recommendation than that.

Appearing at about the same time were some records on Vocalion by a band cryptically entitled Jones-Smith, Inc. It didn't take much sleuthing to discover that these were sides made a few months ago by five men from Basie's orchestra, at a time when Basie's contract difficulties with Decca had not been satisfactorily adjusted. The first

coupling to be released was Shoe Shine Boy and Evenin' (3441), and I must confess that I consider the work of the three-piece rhythm section without equal anywhere in records. Even Lester Young's inspired phrases do not steal the show from the rhythm section. It might amuse you to know that Benny Goodman bought six of these records to give to members of his band. . . . The other two sides, Lady Be Good and Boogie Woogie, are every bit as good. To be perfectly frank, I haven't received such a thrill by recorded performances since I first heard the Armstrong-Hines and the Bessie Smith combinations in the middle twenties. The force of the rhythm section is all the more remarkable when one realizes that no bass drum was used. The trumpet is perhaps the least wonderful of the soloists, but he nevertheless distinguishes himself as if impelled by the swing behind him.

A FEW DOTTED NOTES FROM THE TWIN CITIES

One outfit that plays to fine crowds is the bunch at the Friendship Club in Minneapolis. Bill Jeffrey is musical manager; Ralph Yaten batting rim shots; Don Gouper and Mel Burlingame, saxes; Red Clark, trumpet; Ches Melby, bass; Don Uhey, piano; Wally Rud, accordion; Bob Kerney, stick man, and a really fine gal vocalist, name of Amanda Snow, who promises big things.

Leonard Leigh conducting KSTP's house band on the few occasions

when it is heard in and around here.

Locals sat in with the pit band for The Great Walks at the St. Paul Auditorium last month, which was practically a sell-out for the entire week. If the twin towns weren't controlled by a movie-minded monopoly, it's obvious that music and stage shows would pay out big with the return of better times, but that would cut profits by boosting the nut. They did break down over in St. Paul and bring in Count Berni Vici's "Spices of 1937," but it's not a polky. Sad situation, and one that's hard to do anything about. Ain't it, Mr. Ringius?

Required reading: James H. S. Moynihan's article in the Satevepost for Feb. 13, called "From Ragtime to Swing." He's the guy who used to sit in the taxi with Bix.

And don't forget to let Down Beat hear about anything you hear about. It's your paper.

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Down Beat's Pictorial Review



Left: The Ingenues, a band of 15 girl musicians, all of whom double on sax, accordion, and guitar, will open in Chicago soon. *Left center:* casting in the flood zone in Evansville, Ind. *Lower left:* Glen Burra greeting Bob Crosby, as the town turns out to give him a rousing send-off. *Lower right:* Zella, with her husband, Bob, and the band, arrived in Miami, Florida, to give the town a rousing send-off.

Music News from Coast to Coast

DOWN BEAT

BALLROOM

CAFE

RADIO

STUDIO

SYMPHONY

THEATRE

"PAUL SOLD ME DOWN THE RIVER"-RAMONA



Upper left: Jack Benny saws out the "Bee" on bull fiddle for Fred Allen. Top center: An unusual camera study of Red Norvo's original band. Upper right: Dorothy Miller, comely vocalist with Xavier Cugat. Lower left: Babe Russin grooving it on Columbia's Saturday Night Swing Club. Lower Center: Marion Morgan now featured at the New York Cabaret. Lower right: Roddy Vallee taking off on a two-wheeler.

Left: The Ingennes, a band of 15 girl musicians, all of whom double on sax, accordion, and guitar, will open in Chicago soon. *Left center:* casting in the flood zone in Evansville, Ind. *Lower left:* Glenn Burrs greeting Bob Crosby, as the town turns out to give him a rousing send-off. *Lower right:* Zella

Lower Center: Marion Morgan now featured at the New York Cabaret. *Lower right:* Rudy Vallee taking off on a two-wheeler.

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