

DOWN BEAT

BALLROOM - CAFE - RADIO - STUDIO - SYMPHONY - THEATRE

Published Monthly

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"ORCHESTRA DIRECTORS ARE NOT EMPLOYERS!"

Corn-Cutters & Long-Hairs Panned—A Sincere Cat Talks From His Heart

"Give Us Protection from Chiselers & a Break to Make a Decent Living on Our Talents"

Before you read this rather badly composed letter, I hope you won't think I'm a griper or a disgruntled musician. I'm not, I hope; I like this racket, including the regular guys and chiselers. A below scale chiseler to me is the lowest form of something or other. He not only hurts his friends but cheapens his profession. I admit I've worked cheap, not, though, to sneak in under a higher paid band but I had to take it or starve because a chiseling band set the precedent and the boss knew he could get men for that price.

I've got a wife and three year old girl; I love this racket (paradon, profession) been in it for eight years. Sometimes I get in

a groove and think I'm ready to be discovered and sometimes think I'm lousy. I drink a few a night, love to read Down Beat and listen to Spelman and Dorsey discs. All my friends and bringdowns are musicians and entertainers. Last but not least I have, I hope, a good sense of humor. The average musician needs it. And that is what I want to write about; Mr. Average Musician.

At Least The Big Shots Eat Regularly—

I don't know what troubles the big shot musicians have, plenty probably, but don't feel selfish in not caring. At least they are eating, making their payments on their instruments, and paying the landlord. I guess they can remember the days on their way up when a night's kitty meant either hamburgers or steaks the next day. I can't quote facts as (Modulate to page 13)

Anti-Monopoly Law Hurts ASCAP

Tacoma, Wash.—The State of Washington has recently passed an anti-monopoly bill aimed at the society of authors, composers and publishers (ASCAP). Charging that the bill was inspired by the broadcasters, E. C. Mills, Gen. Mgr. of ASCAP journeyed here from New York to pave way for an injunction against the bill.

Mills claimed that the bill would make it impossible for the Society to operate in the state, and without ASCAP there was no way for composers and writers to check hotels, dance-halls, radio stations, night clubs, etc. to see if they were collecting for their works as provided by Federal Copyright Law.

Governor hasn't signed yet, though both houses have passed the bill. Case will be interesting as testing ground for future state legislation.

Smoke Signals To Lead Men In Back Row

Chicago, Ill., March 6—Red Hodgson gives 'em hell in front of 20 (count 'em) men for the Chicago Board of Education. It's the first time Red has ever had a band of his own this large and he tells us that he had to use smoke signals to get to the men in the back row.

Red started a theatre tour with Roger Pryor March 18th so it appears that "things are looking up." Associated Orch. of Chicago in the pic.

Loses Flea Hound In Mellophone



Fannie Brice

14-OUNCE HOUND GETS WARM ON HOT LICKS

Kansas City, Mo.—Fannie Brice, star of the Ziegfeld Follies at the Municipal Auditorium last week, had a harrowing experience while here. Fannie's 14-ounce flea hound, answering to the name of Oscar von Sternberg, requires heavy covering to keep him warm. Fannie's maid usually wraps him in a specially made blanket, but the show hit Kansas City in the middle of a blizzard and Oscar, the fly speck pooch, kept on shivering. Seeing Joe Murdock, mellophone player in the Auditorium's pit outfit, pass Miss Brice's door, Oscar was seized with a brilliant idea. When Joe stood his horn up against the dressing room wall, Oscar crawled in the bell and later when Joe began to warm up for the overture—letting loose a few hot licks—Oscar snuggled up in blissful content. Joe, however, began to investigate when he discovered that he wasn't getting the proper results from his wind power and hauled out Oscar. In the meantime Fannie's maid, discovering the pooch's loss, began to yell. Oscar, unused to such rough house, began to yip. The overture was delayed ten minutes and Oscar was chastised by Fannie with a toothpick. Joe Flynn, the demon press agent of the Follies, was in St. Louis in advance of the show and passed out when he heard the story. (Editor's Note: This story is referred to Robert Ripley.)

HEIDT GOES ON TOUR

New York, N. Y.—Horace Heidt left the Biltmore on the 26th for a string of one nighters and theatre dates. Also included are two proms, one at Lehigh and the other at the University of Virginia. Heidt's last broadcast on his Alemito program also occurred on the 26th.

So Hotels Have To Pay Social Security Tax For The Musicians

One Hotel Has Band Pulled Out for Three Days

BOB CROSBY'S BAND WILL "SWING IT" FOR SULLIVAN

DOWN BEAT SPONSORS IT

Chicago, Ill.—A marvelous swing concert will be staged Sunday afternoon, April 18 by Bob Crosby and his Dixieland band. The famous Johnny and Baby Dodds will also play too in a surprise jam trio of clarinet, drums and piano.

A real jam session will also be held by a small swing combination made up from Crosby's band. They will feature the Blues and swing out in that famous Dixieland style.

Entire proceeds of the concert will go to aid Joe Sullivan (former pianist with the band) recovering from a tragic illness that has temporarily taken Joe from his beloved music.

Down Beat is sponsoring the concert and with the good will, co-operation and needed help of every sincere musician, the Chicago Rhythm Club, the publishers, band manufacturers and music stores, a worthwhile sum can be sent to Joe.

Tickets are \$1.50 and can be purchased at the Down Beat offices at 608 South Dearborn, Chicago, Ill., by mail or in person or at any music store.

Festivities begin at two, and last until five. Such bands as Paul Whiteman, Red Nichols, Henry Busse, Maurie Stein, etc., have bought tickets for the entire band and will attend the concert in groups. A coast to coast broadcast is also being arranged. Get your tickets early, by all means.

RUDY WIEDOFT GETS PARING KNIFE IN RIBS

Hollywood, Cal., March 24—Rudy Wiedoft, celebrated saxophonist and teacher of Rudy Vallee, today refused to prefer assault and battery charges against his comely wife, Mae.

It seems that they were having a little "jam" session in the kitchen of their Beverly Hills bungalow and Mae took a "divot" off one of Mr. Wiedoft's ribs with a paring knife. Mary Sheridan, a movie player, unknowing walked into the living room and found Rudy unconscious and bleeding on the sofa. She called the police and a doctor.

Police said that the Wiedoft's evidently had been drinking.

Rudy is credited with being the first musician to play a saxophone with a symphony orchestra and was among the first to play the instrument in an accepted legitimate method.

After making a number of mechanical improvements on the saxophone, now, at the age of 44, he has turned inventor.

ATTENTION GEORGE LUGG

Will George Lugg, trombonist, formerly with Henri Gendron's band, now believed to be playing with a circus in the South, get in touch with Down Beat by wire immediately swing to death in his immediate family.

Chicago, Ill., March 15.—"Band-leaders are not employers!" argued the Chicago Union—and threatened to pull out bands from every hotel in the city.

Although niteries and theatres had previously agreed and were to assume the employers' tax (Federal Social Security) for all musicians as well as other employees, the hotel men held out.

They argued that the bandleaders were the employers, and that it was up to them to pay the employers' share of the social security tax.

The Union declared, however, that the leader was in reality a head of the "music department" of the hotel he and his men were working for.

When hotel men still did not agree, the local prepared to pull its men out of the hotels Friday night (March 12), but around 5:00 P. M. wires from the various hotel managers poured in, agreeing to assume the tax.

Musicians were pulled out of only one hotel (La Salle) due to the fact that they did not wire an okay on Friday. Men were allowed to return Monday, however.

Union Goes To Bat On Taxes And Recordings

New York City—According to Jacob Rosenberg, president of local 802 (New York) a new drive for theatre jobs for musicians will be urged at the AFM annual convention to be held in Louisville next June 8th. This was one of the three major points brought up at the recent Miami AFM executive board meeting the last part of February.

The other two points which need adjustment are the regulation of recordings and clarification of the Social Security in regard to musicians. Local 802 is in favor of regulating the use of recordings instead of actual banning their use in radio programs or on sound films which view is shared by the Chicago union.

With the present set-up of the Social Security Act the ork leader is held responsible for the payment of the employers' dues because he is classed under the law as an independent contractor. In connection with this, William Feinberg, secretary of 802 will go to Washington to present his case before the Social Security Board which is that the owner of a hotel or night club should be classed as the employer and hence should be liable for the payment of the dues now paid by the leader.

Ohio Band Leader Arrested By G-Men

Cleveland, Ohio—Frank "Pinky" Hesidence, local band leader, was arrested here on grounds of embezzling around \$4,000 in government funds. Two secret service agents spent a year on the case charging that he had made false payroll entries and forged payroll checks while warrant officer for the 107th cavalry. Hesidence pleaded not guilty and gave bond for \$2,500. "Pinky" lives in Akron.

BENNY THE BUM SAYS HE WAS SADDLED WITH BAD BANDS

Philadelphia, Penna.—Benny Forgelman, "affectionately" known to Philly musicians as "Benny the Bum" and who operates one of the swellest night life joints in Sleepy Town, has been having Union Trouble on the old pay-off angle. Seems that Benny, who reports have it, is 20 G's in the red, forgot to go to the bank and get the necessary dough to pay off the horn tooters in his band when Saturday night rolled around. So Benny, after a session with the judge of Philly's Labor Relations Court shelled out something around \$900 to keep in the good graces not only of the Union but John Law as well.

Benny also claimed that a couple of strong arm gents came around to collect for the Union which the Union officials strongly denied. It seems there was a small sized riot in Benny's place and Benny came out on he short end both financially and physically. Union officials said it must have been two other fellows.

Anthony Tome and Rex Riccardi, officials of Philadelphia's A.F.M. Local 77 were held to answer in \$1000 bail as the result of the fracas and Benny hired a new band—Howard Lanin. Benny claims he has been saddled with some lousy bands and the bandmen claim Benny likes one tune only—that played on the cash register. Sounds like a stand-off.

THE NEGROS BOYCOTT ETHEL WATERS SHOW

Kansas City, Mo.—Felix Payne, Negro nite club owner and politician declared a boycott on Miss Ethel Waters and her "Swing, Harlem, Swing" show when that unit played the Mainstreet here.

So only 117 negroes attended the Wednesday midnight show advertised exclusively for colored patrons, although former midnight shows, when all-colored units occupied the stage, have been packed. Colored folks objected to the fact that the had to pay fifty cents at midnight, while white patrons could see the same show for as little as 25c in the daytime.

Thousands of handbills were passed out among the colored sections of town and a sound truck toured for two days asking that the show be not patronized.

At the end of the show Miss Waters, who was visibly shaken by the affair, thanked the loyal ones who did come out.

"Average Musician Is Poker-Playing Rummy Lovin' Low Brow" - Paige

Chicago, Ill.—The eternal quarrel between side-man and leader is brought out distinctly this month in Don Foster's radio column in the Chicago Daily Times.

On one side of the fence is Raymond Paige, prominent maestro of the Hollywood Hotel program. Paige goes on to draw a composite picture of the average radio musician as a carefree sort of a lad who likes rummy and poker, bowling and pin-machine games. He seldom, if ever, refers to the band leader by his right name. Armstrong is "Satch-mo", Waring is known as "Junior", Heidt as "Sunny" and Whiteman as "Pop".

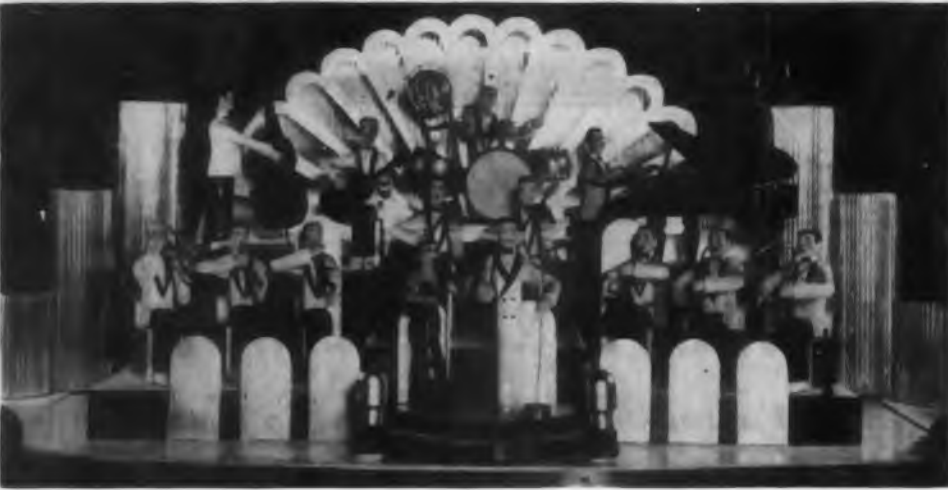
Paige goes on to say that the average staff man is a self-confessed lowbrow who prefers a Berlin tune to Stravinsky, a Peter Arno cartoon to a Van Gogh and a Mickey Mouse to Aldous Huxley.

As a parting quip the maestro writes that musicians generally are looked on somewhat as black sheep who might have turned out to be doctors or lawyers and so the musicians family does not bother much with him, except when they want tickets to a broadcast.

Dale Skinner

with him, except when they want tickets to a broadcast.

"A Band of Blockheads . . . They Never Miss A Beat"



Oklahoma City, Okla.—Every head in Gloyd Jacobs' new orchestra is solid wood and he makes no bones about it!

Why not? His boys wear the nattiest evening clothes west of Chicago, sit in front of scenery that Ben Bernie's lads would envy, and swing Benny Goodman arrangements in harmony with weird stage lighting effects that would make the famous Roxy roll over in his grave.

Gloyd Jacobs (he likes his "jazz made to order") their leader and manager, says, "I want you to meet a novel swing band that never drink, swear, sleep, blast or eat!"

"Everybody from the drummer to the bass fiddle player does the right thing at the right moment. Even the trombonist never misses a beat." Jacobs is 30 years old (doesn't lie much himself . . . not too much, anyway) and used to be a groove-it

drummer himself with Tracy Brown's old orchestra.

"Not a brain in the outfit," confides Musician Jacobs, but nobody will ever know as long as I keep on thinking for them!" Jacobs (who gave up flying, for wood carving three months ago) went on, "I got a brainstorm about a year ago—and you see the result! Thirteen block-head musicians!" My only pattern was my imagination, and 15 years' playing experience. Of course that helped!"

Carved by Hand!

And so 13 poker-faced musicians in trim white dinner jackets pour it on as "Pops" Jacobs pulls the right strings, plays the right records, and pushes the correct switches. The men are seven to eight inches high and they play on a stage that is six feet wide and four feet long, while a hidden rocker underneath uses

motor power to raise and lower arms from saxophones, violins and trumpets.

The amplifier, phonograph motor and switches are mounted in a separate box and are operated by remote control, at any distance. "The band is looking for a sponsor," says Gloyd, "and they are not particular whether they go on location or hit the road!"

"I can also assure any interested sponsor that my men will never embarrass them by walking out on a show; that there will be a minimum of woman trouble; and that there will be no griping at a little overtime!"

Of course, if some smart advertising man can't see the possibilities of this unusual organization . . . well, between you and me, the boys in the band will never know the difference (the blockheads).

Orchestra Leader's Wife Hurt In Wreck

Miami Beach, Fla.—Mrs. Emil Soleman, wife of the NBC band-leader is recuperating from injuries sustained when a truck ran into a car which she was driving with her son. Nothing very serious but Coleman was badly shaken when he got the first reports on it in New York.

70-YEAR-OLD "CAT" SINGS

Jackson Heights, L. I.—The Landt Trio's dad who is over 70 sings the newest song to be published by his sons entitled "Dream Dust". He is accompanied on the piano by his wife well over 60. They both used to sing in church choirs in Scranton, Pa.

VIOLINIST GETS HIT WITH POCKETBOOK AND STABBED

Chicago, Ill., March 24—Chester Pecoraro, NBC violinist, is having matrimonial difficulties. It seems that he was forced to leave his home on numerous occasions because of his wife's cruelty. Twice she stabbed him in the right shoulder with a sharp instrument and another time she hit him over the head with her pocketbook. But the occasion that really aroused his anger occurred on the night of April 22, 1934. Chester was sitting in his apartment at 5016 Sheridan Road with his brother Michael and Miss Joan Anderson who lives upstairs with her mother. In walked his wife with a gun and shot his brother in the knee.

Mary Pecoraro, when the trouble was aired before Superior Court Judge Lew, claimed that the shooting occurred because the brother in question has a reputation for beating up women and that she was afraid.

She Burned Up



Chicago.—Last month the gorgeous Gertrude Niesen burned at the management of Chicago's Chez Paree when she only received equal billing with another vocalist. She further refused to even appear when she found she was to follow the other singer. Diplomacy saved the day as beauty had her way.

N.Y. Law Would Limit Playing of H. S. Musicians

Albany, N. Y.—A new bill limiting the activities of college and high school orchestras which was sponsored in the Senate by Senator E. L. Doyle and backed by the Musicians Union has been held up due to the opposition of Senator F. A. Pitcher. Pitcher maintains that: "This bill would impede the development of orchestras like Guy Lombardo whose musicians got their start at Cornell University."

Doyle's argument is that the bill will cut down the chiseling in on union work of non-union college musicians which will mean more employment for musicians who depend on playing for their bread and butter.

Boston's Liquor Curfew Tough On Night Spots; Segovia Thrills Them

By George Frazier

Boston, Mass.—There seems small likelihood of any immediate easing-up in the enforcement of the 1:00 a. m. liquor curfew, and, at this writing, it is virtually impossible to purchase a drink anywhere around town after hours. None of the nightclub operators feel happy about the situation (particularly in view of the widely held belief that the current drought is essentially a political football put into play in an effort to remove Police Commissioner Timilty), yet no one dares flout it. The penalty would be too drastic. Several illegally-operated membership clubs have already lost their licenses, and no proprietor is willing to risk an ABC ban merely to pick up a few dollars. As a result, Boston is deadlier than ever before, and business has slumped so alarmingly that even the usual Lenten lull fails to account more than partially for the aggravating state of affairs. And the vexing feature of it all is its utter unpredictability. The one salutary note in the whole Boston spectacle has been the wealth of worthwhile music this past month.

Segovia Thrills Boston

Far and away the most sumptuous event of past weeks was Segovia's recital at the Repertory Theatre. The man is simply unbelievable, with a tone and technique that defy adequate comment, and any remark I might make on his genius is bound to be so much feeble repetition of what abler critics have

TRUMPETER IS KILLED AS CARS CRASH ON HIGHWAY

Austin, Tex., March 24.—The tragic death of Sanford Hendry, musician from Salt Lake City, and the critical injuries of John H. Heiden, the fine brass man of Glen Lee's orchestra, startled the entire Southwest today.

The accident occurred when the truck carrying the instruments of the band collided with a passenger car, nine miles south of here on the San Antonio highway.

William Moon of San Antonio, an eyewitness, told officers that he was driving over the top of a hill when the orchestra truck passed him. At the same instant a sedan going at a terrific rate of speed, drove over the incline and crashed into the truck.

Heiden's being injured will leave quite a hole in the orch. Besides playing third trumpet, he also doubled on trombone and violin.

MUSIC PUBS HOSTILE TO NEW COPYRIGHT LAW

New York City—Music Publishers Protective Association has officially declared itself hostile to the new proposed interpretive artist amendment to the copyright law. The amendment which will soon come up in Congress is fostered by the National Association of Recording Artists and seeks to establish for the artist a copyright in his interpretation as contained in a phonograph record in addition to the regular copyright.

MPPA holds that even though an honest effort were made to distinguish between the two, the owner of a composition loses control of the performance of his work when he allows another salable right apply to it. The original owner of the copyright may issue a performing right to a broadcaster but if the latter will not pay for the performance due to his refusal to recognize the interpretive right of an artist, the musical owner's copyright is useless and he is put in the middle between the interpreter losing a source of income in the process as well as having his right tied up.

NEGRO STAR BROADCASTS

Jesse Owens, the colored Olympic Games star, made his radio debut as an orchestra leader in Philadelphia on March 8th, when the Owens band was heard with Midge Williams,

Boston's Liquor Curfew Tough On Night Spots; Segovia Thrills Them

By George Frazier

been saying these many years. But one observation should be made, and not about Segovia, but about the audience that flocked to hear him at the Repertory Theatre.

The Symphony concerts and the more authoritative recitals lure some of the most hopeless folk imaginable—folk who attend because it's the thing to do, rather than because of any intense love of music (and this is not intended as an aspersion at the sincere balconites who stand in line for hours). Your concert-goer, Boston style, walks out on Stravinsky because walking-out appeals to a sense of frustrated showmanship and unsullied tradition, and not because the Sacre happens to offend musical sensibilities. Of course the biggest farce of all is staged when the Metropolitan plays its season at the Opera House. That's really something—toffs who pose coyly for the photographer from the Herald, dull school-teachers with thick ankles and a background of Marcia Davenport's annotations, and such assorted and deadening clients. But the Segovia audience was intelligent and appreciative. Made up in part of a number of jazz musicians, it preserved a reverential silence while the great man made his incomparable music. And, by the same token, the applause at the conclusion of each number was terrific. For this spectator at least the whole affair was handsome testi-

(Modulate to page 3)

N. Y. Hot Club Throws Huge Clam-Bake For The Local Rhythm Cats

MORE THAN 400 CRAM STUDIOS FOR PEEK AT SUNDAY JAM SESSION

New York City, N. Y.—The Hot Club of New York held their first big party for 1937 on Sunday, March 14th, in the new Master Recording Studios of the American Record Corporation. The party was a tremendous success with a record breaking crowd of about 500 people present. Music Corporation of America brought Count Basie and his orchestra in especially for the occasion, and they opened the Session at 3 p. m. Featured particularly in the band, were of course, Bill Basie himself at the piano, Jo Jones at the drums, Lester Young at the tenor saxophone, and Smith on the cornet. Gangs of musicians were present and at different times during the afternoon they all sat in and jammed. With things started off by Basie and his gang, the afternoon progressed with Benny Goodman (who ran over between shows at the Paramount) featured at the clarinet, Chick Webb at the drums, and Joe Bushkin at the piano. Frank Newton, sensational trumpet player with Teddy Hill's band, sat in with the boys from Basie's band and broke it up, later on Frank Newton also played with Milt Mesirov at the clarinet, Bushkin on piano, and George Wettling at the drums. Ella Fitzgerald sang a few numbers, with Chick backing her up at the drums, and Billy Kyle of Lucky Millinder's band at the piano. Joe Marsala, Marty Marsala, Eddie Condon, George Wettling, Joe Bushkin, were a tremendous success as a combination. Once again, Duke Ellington, Chick Webb and Rex Stewart came back to swing out for the fans and scored a tremendous hit. Lips Page the wonderful cornet player formerly with Count Basie also played a couple of numbers. The crowd went crazy about each performance and applauded wildly at the finish of every solo. Art Shaw was another artist who scored a great hit offering a trio performance with Chick and Duke at drums and piano. The trio was such a success that Phil Cohan of the Saturday Night Swing Club CBS show is planning to feature it at the earliest possible moment on his program.

The audience was made up of several hundred swing fans, and a great number of newspaper people and writers. One of the original reasons for giving the party was a wish expressed by Life magazine for an opportunity to obtain some exceptional photographs first hand of

some authentic "jamming". Innumerable photographers were present and the artists were "caught" in every conceivable pose. During the afternoon's proceedings, many of the new pressings to be released on the much talked about Master and Variety labels were played over for the crowd, who signalled their approval with much applause. Officiating for the afternoon were John Henry Hammond, Jr. president of the Hot Clubs of America, and Milton Gabler, of the Commodore Shop, who is secretary for the Hot Club of New York. The party was scheduled to begin at 3 p. m., but the studios were already jammed by 2:30 p. m. and there were many attendees who were unable to get any closer to the studios than the crowded hallways. Though the party was officially over at 6 p. m., the artists were still performing at eight o'clock, with the enthusiastic fans still applauding for more.

Master Hands



The masterful hands of Ennio Bogliogni, now with the Chicago CBS studios and widely known as one of the world's leading cellists. Ennio is the son of a South American ranch owner, came into the states as a sparring partner of Luis Firpo, and never wears a hat probably because his hirsute adornment makes brbers fairly weep with joy.

Hot Club Used As Pawn - Says J.H. - Mills May Start Record War

LUNCEFORD RETURNS FROM EUROPE

By John Hammond

After a year of inactivity the New York branch of the UHCA staged a jam session one Sunday afternoon in March which had more than its share of stimuli. Had it not been for the enterprising editors of the magazine Life the affair would never have taken place, for the local hot club is indeed a moribund organization. But Life was eager to obtain pictures of the greatest of their eatest of the swing musicians playing for the fun of it, and as a result they succeeded in luring such personages as Duke Ellington, Benny Goodman, Chick Webb, Ella Fitzgerald the immortal Mesirov, Joe Marsala's Chicagoans, Count Basie's various stars, and dozens of others. Despite certain commercial tinges, the party might almost be termed a triumph.

There was some doubt as to the exact studio in which the affair was held. There were imposing signs on the door proclaiming the Master Record Co., Irving Mills, Pres., but

the officials of the Brunswick and American Record Companies were insistent that they, and they alone, were the hosts. At the offices of the magazine Variety a collection was made of the publicity matter that had been sent out about the session. Mills' press-agent, George Lottman, told in his releases all about the Irving Mills Hot Club and the great party Mr. Mills was about to stage in his new recording studios. Brunswick's Munroe Howard had a lot to say about Brunswick's Hot Club which was all set to gather a collection of star Brunswick talent on Sunday, March 14, to show the world what swing is all about. The Commodore Record Shop also took its share of credit for the proceedings, and rightly, while Life, which had

(Modulate to page 16)

Don't forget Bob Crosby's Rhythm Concert at Congress Hotel, Chicago, Ill., April 18th.

MARTINS are the choice of

RAY FABING'S

Ingenues

THE FINEST, MOST VERSATILE GIBBS' BAND IN THE WORLD!



By all means hear them at the first opportunity . . . booked solidly far in advance for theatre appearances in the larger cities. Never before have so many really fine girl musicians been grouped together in one unit and their performance will enthrall anyone who appreciates good music. Every member of the organization plays from three to six different instruments with amazing skill . . . their versatility and

artistic ability are startling . . . and in one number alone you'll find a line of twelve girls on the stage playing Martin Saxophones. Ray Fabing's Ingenues, like other leading musicians throughout the world, play Martin saxophones and brasses because of their recognized, proven superiority. In every detail of construction and performance. Martins stand out above all other makes as the top quality name in band instruments.

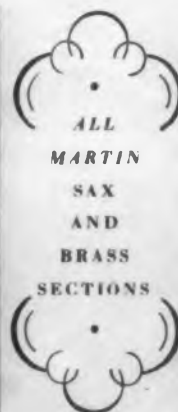
The satisfaction and prestige that comes from playing a Martin is invaluable. If you haven't tried one of the new models, arrange to do so today. See your local dealer or drop us a card. Send now for latest catalog.

MARTIN

BAND INSTRUMENT COMPANY DEPARTMENT 600 ELKHART, INDIANA



BILLIE GAGE NATALE ROBIN DOROTHY ARGYLE BETA HOWE



RONNE ARMBRUST CECILE SCHENDEL BEDI BENNETT SARAH BYKIN LOUISE SORENSON

FRAZIER'S LETTER

(Continued from page 2)

mony that Boston, as maddening as it can be on occasion, does harbor some honest-to-God music lovers.

Red Allen and Louis In Town

I blush to confess that I didn't catch Louis Armstrong during his week at the Metropolitan Theatre, but that happens to be the truth. Louis' latter-day exhibitionism infuriates me beyond words, and I saw no valid reason for boring myself unduly. But, in one respect, I plead guilty at a grave mistake of omission. Red Allen was in the accompanying band, and I have it upon competent authority that he did one or two engaging things. Incidentally, pretty nearly every one with inflexible standards agrees that Louis' playing was bad and his singing good. Business was distressingly bad.

Buck and Bubbles played a rival house, the Keith-Boston, during the Armstrong engagement, and I did catch them. Bubbles, to me, is still the most satisfying dancer in the world, with an absolutely unrivalled sense of rhythm and a magnificent lack of superficial gloss. I understand that the Keith-Boston came close to breaking its house record that week, for which I feel good. I'm not naive enough to attribute it entirely to Buck and Bubbles, because after all, the Ritz Brothers and Ina Ray Hutton were on the bill, too. But it is heartening to know that a lot of people were present when the finest of colored acts performed. The columnist of the Evening American exceeded the show and devoted his newspaper space to girlish giggling over his vicissitudes as an actor and to plugs for the Ritz Brothers. Which was all right, I suppose, except that his failure to mention Buck and Bubbles, save in the most casual fashion, was nothing short of scandalous. Ina Ray Hutton, by the way, has a tenor in her band who's surprisingly talented.

(Modulate to page 31)

Casa Loma Celebrates It's Anniversary At the N. Y. A. C. In New York City



Pee Wee Hunt, slip born man 'Puts on' for the Camera.



John Roy, Mgr of the Rainbow Room Congratulates Glen Gray.



Ralph Wonders, Cork O'Keefe and Tom Martin 'Jive A Bit!'



Pat Davis, tenor man 'Gives out!'



Hutchenrider gets 'a lift', too.



The Great Casa Loma Band - A Toast To It's Seventh Anniversary - In Success To A Gang Of Regular Guys!



'Gray Hears A' Killer.' Joe Hasn't Got It Yet!'



Kenny Sargent reaches for a high one! while....



Eddie McHargue, Business Mgr, Gets 'A' Hot-Foot!'



'Ice' Herschell Hall reaches for a low one



An Unusual Scene Of One Of Their Triumphs - Crowds



Bob Maron, Asst Road Mgr, Making

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"Roots Of Hot White Jazz Are Negroid"

Five Varieties Of Music Left Their Mark On Original Ragtime Swing

By Paul Eduard Miller

The present interest in swing music, unfortunately, is a microscopic one. By that I mean that Rhythm Club members and other such neophytes are prone to regard swing music solely in terms of what their limited judgments conceive it to be. Not so for the initiate: he looks upon swing music as a fad, and prefers to take a telescopic, long-range view of hot jazz, which embraces not only swing music, but also more than a quarter century of constant improvement upon the ragtime of Buddy Bolden.

The hot jazz of today is the aggregate result of widely divergent influences that date back to the 19th century—but how far back no one knows. Some writers have traced the origin of jazz to primitive Africa, but this is little more than speculation. In the above graphic picture of influences in the development of jazz, it has been my aim to reconstruct only factual happenings—events which can be verified by men still living.

At least five varieties of music left their mark on ragtime. Spirituals and religious hymns had long been part of the musical tradition of the Negro when Scott Joplin began to compose what was probably the first piano ragtime. William Christopher Handy wrote down many of these traditional tunes, and their melodies have been preserved under such titles as Loveless Love, Joe Turner Blues, Yellow Dog Blues, Beale Street Blues, and the renowned St. Louis Blues. Coon-songs in abundance were being composed and performed in the 1890's by such men as Bert Williams, Ernest Hogan, Cole and Johnson, and Irving Jones. That march music contributed something to ragtime is evidenced by High Society Rag, a composition taken from the piccolo part in a march and played by every street band and ragtime orchestra in New Orleans during the first two decades of our century. The quadrille, a popular dance of about twenty-five years ago, afforded early ragtime musicians an opportunity to improvise, and thus touched off their musical inventiveness.

Of course, neither ragtime nor jazz began abruptly or precisely. Such beginnings are rather to be thought of as a gradual culmination of all the influences which precede. Since one line of influence is not only the result of immediate predecessors, but may be traced back to

Buddy Bolden, and to all the men and groups of men along that backward trail.

"Main Stem Is Negroid"

The main stem in the evolution of jazz is the negroid, beginning with Joplin and Bolden. This early period may be designated as the New Orleans epoch (1900-1918). These nineteen years witnessed the growth of the great ragtime soloists, some of whom carried their musical ideas and techniques direct to Chicago (Keppard, Oliver, Bechet, Dodds, Noone, Tio, Morton, Jackson); and others of whom were doomed to obscurity simply because they remained below the Mason-Dixon line (Celestin, Marable, Creath, Piron, the Spikes Brothers). It is the latter who most extensively affected the bands which were later organized and also remained in the South

(Moten, Dunn, Kirk, Lee, Robichaux, Langford, Desvigne, Basie). The group which migrated to Chicago instigated the second major period, the Chicago epoch (1918-1925). During this time the most important advancements in hot jazz were achieved by orchestras and soloists who performed in the Midwest. King Oliver conducted a band of his own, which was then comprised solely of New Orleans' jazzists. Freddie Keppard, after touring extensively with the Original Creole Band, formed a group of his own in Chicago. It was mainly these two men and their numerous associates who influenced the performances of bands formed by Wilbur Sweatman, Charles Elgar, Erskine Tate, Charles Cooke (all in Chicago); by Leroy Smith (in Detroit), and by Clarence Williams (in New York).

"Roots of Hot White Jazz Are Negroid"

The basis for white jazz in the hot tradition is also negroid. Contemporaneous with the Eagle, Olympia, and Tuxedo Bands in New Orleans were the white groups, Brown's

Band and the Original Dixieland Band, both of which are obvious derivatives of the former. The New Orleans Rhythm Kings continued forward on the trail blazed by Brown and the Dixielanders, but not without abundant assistance from all the Negro bands which preceded them, especially from Oliver and Morton.

At this point the negroid influences converged, only to branch out once more into channels which account for the present status of hot jazz. In Chicago, John Wycliffe's band featured Bobby Williams, a trumpeter of outstanding merit, even among such great ones as Louis Armstrong, Joe Sudler, Freddie Keppard, and King Oliver. Armstrong assumed an important role, and although he probably influenced the orchestras in which he played (Oliver's, Henderson's, Tate's, Dickerson's, Russell's), it must not be forgotten that these bands also had their effect on him. Following close on the heels of Armstrong, other units (Dickerson's, Calloway's, Hines', Reeve's) sprang to the fore

in the Windy City, deriving their inspiration not only from Armstrong, but also from Tate, Cooke, Elgar, Noone, Oliver, and Keppard.

In Washington, D. C., Elmer Snowden formed the band which was later taken over (in New York) by Duke Ellington; simultaneously, Fletcher Henderson organized, and soon brought into prominence Armstrong, Hawkins, Green, Redman, Smith, and many others. In 1920, McKinney's Cotton Pickers were born, and they soon boasted of such soloists as John Nesbit, Claude Jones, Prince Robinson, and Cuba Austin. Luis Russell left Oliver (in New York) and founded the group which nurtured George Foster, Paul Barbarin, Henry Allen, Jr., Greasley Walton, and Jay C. Higginbotham.

A second major convergence of Negro ideas and techniques was followed by the bands which have come into prominence in the past six years (Hopkins', Waller's, Webb's, Lunceford's, Hill's, Bryant's, and the Blue Rhythm Band).

Everyone knows that Armstrong left his mark on Beiderbecke and all the white jazzists who came after him. But with Armstrong went the entire chain of influence which lies behind Armstrong: this fact must not be forgotten.



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A BAND LEADER'S GRIEF

There is an evil that exists in the musical business which, though often discussed, has never been put in print for fear of hurting people who may not like their methods criticized or their intentions doubted.

This article is not meant to hurt these people or cast doubt on their sincerity, as the conditions which lead to these abuses are generally known. The purpose involved is to rectify the present situation.

The time has come in the music industry for publishers and band leaders to work out a system of co-operation. A little understanding would save leaders embarrassment—would make all parties mutual friends and save many a song pluggier his job.

Personal likes and prejudices are becoming an increasingly important factor in an industry which has no place for them. Songs are songs and music is music and personalities should have no place in a set-up of this kind. In other words, if you like me—play my song). This theory is all wrong and the cause of the most grief.

With sheets, standings and ratings becoming such an important factor, the pressure is greatly increasing. So, with some courageous effort on the part of all people concerned, both sides would be a lot happier and better off.

In many cases a band leader has a personal grudge or dislike for a certain publisher or contact man and, as a result, refuses to play his songs. This is an error and unfair to the music man and something should be done to correct this. A board of orchestra leaders meeting with music men at different intervals could bring these things out in the open.

Music Publishers Should Help Band Leaders

Music publishers also should bear in mind that the band's success depends upon the kind of music it plays and how it plays it, and should assist them in the playing of good music instead of mixing personalities and forcing so-called "money songs" to be played by bands who cannot do the songs justice—all in the name of a plug.

It is the opinion of this article that publishers would gain much more and would please many more if they distributed their material to such an extent that they might be able to help an orchestra and the leader rather than think purely of the song.

The music publishing industry often hurts the performance of a band. Many tunes are tested by applying pressure on bands to play songs which do not conform to the style or performance of that band.

A plan should be made to test songs before every bandleader ties up money in arrangements. With present union standards of scale for arrangements and copying, a leader invests a minimum of \$35 in each song. Therefore, if he doesn't get usage from it, he finds himself in debt quickly unless he is fortunate enough to have a commercial account or is heavily paid on his engagement.

Bands Today Must Have Style

It is a known fact that bands, in order to be successful, must have a definite style. This has been proved and can be checked by looking at America's leading name bands. Therefore, to become successful and create and hold a style, special arrangements are a necessity.

Also, in this case, what material is good for one band is not good for another and vice versa. Songs to Lombardo's liking may not be to Goodman's and vice versa. Songs to Shep Fields' liking may not be to Jimmy Dorsey's. Therefore, it is not in keeping with good musicianship to expect each to play the same type of songs.

Of course, it is well known that the public is the final judge so if the orchestra leader finds his public asking for a certain song, he unhesitatingly arranges it.

On this point it is to be remembered that what is one orchestra's following is not another's. Certain songs have been known to make bands. Therefore, careful thought should be put into a contact between publisher and orchestra leader rather than the mere discussion of friendship.

Ways could be devised to introduce songs and test them by

(Modulate to page 7)

CHORDS and DISCHORDS

"They're in the Mail Bag"

DAMN THESE IMITATORS

Cedar Rapids, Iowa

Dear Sirs:
Damn these imitators. . . Why don't guys like Sammy Kay and George Hamilton leave the original bands their own style. . . Hell, after all those bandleaders like Shep Fields and Kay Kyser originated their style why not leave them to it? . . . As for Ted Weems' star, Perry Como, that is a horse of a different color. It is possible for a guy to have a voice like somebody else but to have a band that sounds like? or . . . that is silly. Of course I know that the highest type of flattery is imitation. So let them think it over . . . If they knew that they were flattering anyone they would stop it at once. (I hope).

Just another cat.

HIS SWING-ULCERATED STOMACH UPSET

Hollywood, Cal.

Editor:
I think perhaps there is just a bit too much blatter being blatted about by the faddist public (and incidentally by those who should know better) in regard to Gene Krupa. Krupa is an excellent drummer, there is no gainsaying that, but as to being America's best or even in the top four—a trifle too ripe for my swing ulcerated stomach. John Hammond has at times voiced the sentiment that Krupa is the greatest drummer of this era. Hammond loses sight (or is he senile) of Ray McKinley, Davey Tough, Billy Gussak, Ray Bauduc, Cozy Cole, Zuttie Singleton (in fond memory of Shine) to mention a few.

Consider Ray McKinley who, unlike Krupa, plays more for the ensemble or for the individual take-off man than for himself. This is as it should be—there should be that merging, the dove-tailing of feeling, talent, lift and sheer "get." This is hard to feel in Krupa. I, rather, get the impression (mental picture) of Krupa as the Stokowski of hot jazz. Playing fine, but for himself. He does send the boys, but the times when he is but an independent unit barreling along by himself, are so numerous as to be jagged and even incompatible with the aim and purpose of hot jazz, that is the sheer ensemble "get"—you see by now that I am a rabid New Orleans (polyphonic) boy and won't swallow nothin' else. And, perhaps, the bias is justifiable enough to be fact.

Remember (who can help) the Norvo pressing of "I Surrender Dear" with Billy Gussak on drums? Bill was a rhythm man and as such he stayed in the background. He was not a soloist, he was there for a specific purpose—that of providing rhythmic inspiration to the front line men, and he did—which is more than you can say of Krupa, that is and remain felt, not seen, at the same time. That is an involved and complicated sentence and I am justly proud of it—I feel like something out of Immanuel Kant by Hugues Panassie.

Sincerely,
J. Sherman.

Home Town Boy Makes Good



Hank D'Amico

A "way back when" candid shot of Hank D'Amico taken and sent in by his home town buddies. Hank is the lead alto man in Red Norvo's "out of this world" sax section and also plays the inimitable ride clarinet in front of those relaxed brass figures.

One "iron man" goes to the chaps who sent in this shot along with a word of caution: "Don't spend it foolishly, boys!!"

RATES TOMMY DORSEY ABOVE GOODMAN

Middletown, Conn.,
Feb. 16, 1937.

Dear Editor:
Here's another one of those swing band ratings that will, no doubt, burn the boys up.

I place Tommy Dorsey first, followed by Casa Loma, Jimmy Dorsey, Red Norvo, Bob Crosby and finally Benny Goodman.

Tch. Tch, look at those Goodman-ites grinding their teeth. Quick, Hastings, the tear-gas!

I have heard the above bands several times and, with the exception of Goodman's band, listened to each performance for four hours or more and left with a desire to hear more. In Goodman's case, after listening for two hours, the music got so monotonous that I did a Jesse Owens. On the other hand, I could listen to Benny's quartette from now until the day Lombardo starts to swing.

The Colored bands? I'll take Lunceford, Ellington and Basie. You can have the rest. Incidentally, that tenor man with Basie, whoever he is, is plenty de-nuts. Some one may agree with me on that, at least.

O.K., guys, line up and come at me one at a time.
Yours for continued success,
BERT AMBROSIA.

"Mousey" Powell Pours It On!



This is a shot of the Frank & Milt Britton Band at Loew's State, New York City, in which Walter "Mousey" Powell is pouring a pail of water over Joe Britton, which is the climax of the Seltzer-squirting episode. One back to Harry Dagan of Jamestown, N. Y.

AN "OPEN" LETTER TO POLLACK

Houston, Texas,
March 20, 1937.

Dear Ben:
"I have been reading your story in Down Beat every month and I know you had a lot of trouble with musicians. I also read where you have a swell swing band and that New Orleans kid really swings on that clarinet—I would say you have the swingiest!"

Well, Ben, maybe you would like to know of this New Orleans kid here in Houston. I would like to see you get a whole of him as I don't know of anyone who can touch him. He is great and don't know it. He has Eddie Miller beat a mile. He broadcasts here every day and he is crowded with musicians to hear him. He is with the Mac Clark band, tenor and clarinet. He has a wonderful take-off style and that New Orleans swing.

I see where you are on tour. If you come this way, you pay a visit to the Aragon Ballroom to hear this kid."

Yours truly,
BOB BLAIR.

NOT FROM THE HEART BUT THE HEAD!

Grenlawn, L. I., N. Y.
March 23, 1937

Dear Editor:
Just when I was enjoying this month's issue (March) of Down Beat, as I have all others, a column comes up under a writer titled Jeff R Aldam of dear old London referring to our famous Mr. "T" or Jack Teagarden.

What gripes me is his statement that the really great swing musician plays from the heart, not the head. He might have at least collaborated the two. And then head would come first. As anyone about to improvise has to think first regardless of how slim an outline, or chorus, or lick to be played.

For example, he states that Red Nichols is mentally and physically incapable of swing. Did he ever hear "Riverboat Shuffle", "Eccentric" and numerous other of the Five Pennies recordings? In other words, if one just reads paper and plays by ear (or I should say heart) any and all improvised strains, he's a genius—I don't think.

In the first place any artist who hasn't the least idea of harmony will not be consistent. This has been proven with many well known stars. I am surprised their hearts don't always come to their rescue. Where was Mr. "T's" at their opening in the Hickory House here?

To compare Jack Teagarden with Miff Mole is preposterous. As for Miff Mole who rates not only "tops" as a hot man but is also an excellent versatile performer as well. What trombone player could do anything else but a slow gliss, or Wah-wah until Miff Mole introduced a style that really put the trombone where it is today?

This is not intended to discredit Mr. "T's" playing entirely. As I think he has and is doing some splendid work. Whiteman don't hire just fair musicians. But to be labeled a Master of Jazz, that's putting it on a little too thick. I would class him with Joe Harris, Jack Jenny, Jack Lacey and the man with Savatt's Top Hatters as their style at times are quite similar.

I sincerely hope you put this in your Chord and Dischord column so my English friend can get the low-down on my point of view on his heart and head subject.

Sincerely,
Ek Mirick.

A GOOD JIG BAND

Omaha, Nebraska

Dear Editor of Down Beat:
Will you accept a letter from a group of fans who are musicians at heart but who lack the ability to make a living at it and so are just ordinary "people" who go to work every morning?

We are constant readers of your fascinating paper and never miss anything in the way of music that manages to stop here in the heart of America. I would like to throw a small bouquet to a colored band here in Omaha which is playing at the Clover Leaf Club. They really have what it takes (we think) and deserves to get places. Thanks for listening.

Sincerely,
[Signature]

Accordionists Hold Own Jam Sessions



Benton Harbor, Mich.—Here in Benton Harbor at the "Humpty Dumpty Cafe," (a rendezvous for outstanding Musicians in this locality) Accordions have replaced the "Cornet, Clarinet," Sessions, and it is really a fine treat to hear them

improvising on such tunes as "Mr. Ghost goes to Town," "Christopher Columbus," and other really Hot tunes of the day. It is a common sight to see the cars pull up at 4 o'clock in the morning, and unload these "Red Hot Swingsters."

A BAND LEADER'S GRIEF

(Continued from page 6)

means of co-operation and distribution. Lombardo often introduces songs of a slow calibre. There are, likewise, bands who could introduce songs of a different tempo and character natural to their own band and performance.

There is no doubt that the picture industry, by taking over so many firms and investing so much money in their music, is furnishing such firms with better writers—and as a result smaller firms are suffering.

So with some careful consideration, and through proper methods, these small firms who have important material may not be overlooked.

Some Known To Pay Off

Large expense accounts which are allowed the contact men of larger firms often become important factors in getting leaders to play songs. This is unfair to the smaller firms and shows further the need of contacts being made away from the place of business in fairness to all.

This article does not intend to generate sympathy for the smaller firms as the larger firms undoubtedly have the best material, but small firms with good music should have a chance to show it.

When a band leader is at work it is almost impossible for him to discuss songs intelligently. He has the performance of his band on his mind, requests to consider, people to meet (who feel slighted by his failure to visit their table), acquaintances to make and numerous other responsibilities which occur at any engagement. So it readily can be seen that the appearance of many contact men to discuss songs during an evening affords no chance for the proper understanding of songs and plugs.

Ways and means should be devised and afternoons should be arranged to spend more time away from business for publishers, arrangers and leaders for intelligent discussion of a song and its merits.

This article is intended to be constructive and not destructive. Everybody in the industry knows that this situation exists, but, as yet, no plans have been made to protect all parties concerned. Orchestra leaders are aware that new songs need introduction and means should be devised so that they can aid the music industry in this respect.

A little more sincerity is needed on the part of the music publisher and contact man.

Bands Too Easily Forgotten

When a band is off the air, it is almost completely forgotten by the publisher, which leads many a band leader to conclude that when he is on the air, he is being used solely for the purpose of publicizing publisher's material.

In many instances, pressure is continually applied to make him use songs against his better judgment.

More encouragement and aid should be given to the younger bands. Many a young band coming up is entirely neglected and completely overlooked by publishers. They are charged for stock arrangements which they are forced to pay, but the moment (solely through their own efforts and ability to pick the right material with no outside interference) they become recognized and go into a hotel or cafe with a network wire—then they are immediately interfered with, advised and pressed, and given material gratis. And from that point onward the younger bands find themselves playing songs under pressure and against their better judgment.

It is a contention amongst band leaders, that if they have succeeded to the point where they are rising in popularity through their own ability to pick songs and material it is, therefore, logical for a leader to assume that he has the right and intelligence to continue to run his band as he did before getting on a network outlet.

If the foregoing article has brought to light some misunderstandings, some wrong practices and the need for some co-operation between all parties, it will be a successful effort. There is no intent meant to break down any past precedents—but as everything else progresses, why not the music business?

"BACKYARD BLUES BY YE OLDE GOSSIP"

By Tom Herrick

In case you didn't know it, the guy you're grim at for weaning Helen Ward from Benny Goodman's band is Albert Marx who makes a nice living in the silk business. . . . Bob Allen, baritone vocalist with Hal Kemp, cracked three ribs in a ping-pong game the other day when he muffed a backhand shot and fell over a chair. The ignominy of it all!

... Kay Kyser's funny man, Merwyn Bogue, is a proud father and is seriously thinking of insuring his son and heir against the fate of his father, namely, singing "Ish Kabibble" every night to the fans at the Trianon in Chicago. . . . Dorothy Lamour, wife of bandleader Herbie Kay, who is rapidly heading towards stardom in Hollywood is denying rumors that she and Kay are about to break up. . . . Stoopnagle and Bud recently entertained a Mr. "Down Beat" on their Sunday commercial. Wonder if the plug was intentional?

... Abe Lyman used to be Abraham Simon. . . . Embarrassing moments: Ted Weems drove his ultra-ultra gun metal Packard into a Chicago filling station the other day and ordered 25 cents worth of gas. Seems that the absence of both his pocketbook and an ample supply of petrol left him with his rompers at half-mast. . . . The Bernie (Mills Music) Pollacks are expecting an addition to the family. . . . Georgie Stoll, fiddler NBC maestro, is playing solos for Eleanor Powell who swings for Jimmy Stewart who is "sent by Ginger Rogers who craves—we ain't a' sayin'". . . . Rudy Vallee was sorry to see Ada Leonard leave for Hollywood. We don't blame him. . . . Bob Crosby is trying to persuade Park Avenue's Millicent Rogers that Dixieland band leaders make excellent husbands. . . . Ken Hopkins, arranger par excellence, recently walked the middle aisle with Ramona "formerly" with Paul Whiteman. Ramona, incidentally, retained her ex-hubby as secretary! . . . The music world is mourning the passing of Mickey Garlock into the ranks of songpluggers. Mickey used to rehearse the old maestro's band before he went Hollywood. . . . Bob Baker of the Bunsen crew is quite a dog fancier and is grooming two Cocker Spaniels for the spring dog show. . . . Tailors say that Eddie Duchin handles a dress suit better than any other orchestra leader.

Don't forget Bob Crosby's Rhythm Concert at Congress Hotel, Chicago, Ill., April 18th.

Music Publishers In Beef Against Record Co's.

New York City—Music publishers put in a beef against recording companies at the last meeting of the Music Publishers Protective Association held in the Hotel Astor a few weeks ago. The gripe is that some of the record companies, Decca especially, are failing to submit accurate royalty payments. It was also brought up that several publishers had made efforts to examine the books of record companies but were denied permission.

J. G. Payne, chairman of MPPA, suggested that each pub. make his own agreement with the companies and to set a discount for prompt payment of royalties. This was supplemented by a suggestion from Louis Bernstein that the contract include a clause giving the publishers the right to examine the books of the recording companies with which they do business.

Some of the publishers maintaining that this system would antagonize the waxing companies, advocated instead an agency or trusteeship method whereby the collections would come from a single source.

Another complication was the fact that RCA had protested that inasmuch as it was paying the full and correct royalties no reason could be advanced why Decca should chisel as the latter is alleged to have done on royalties in England. According to Victor this constitutes a violation of the Robinson-Patman Act.

HAL KEMP & GANG POLISH UP THEIR GOLF STICKS

Four of Hal Kemp's boys took over a house in Forest Hill's, hired a cook and valet and may adopt a baby—so they say. Bob Allen, Hal's baritone, cracked three ribs the other day trying to break a world's record at table tennis.

Responsive

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His Name Is **John Cali**

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"Dunn Thought He Could Carve Armstrong!"

"USED TO JUMP UP AND TAKE ALL OF LOUIE'S SOLOS

The History of Swing
By M. W. Stearns
Chapter VII—The Colored Bands
(1920-1930)

The story of Joe Oliver after 1924, is one of gradual decline. At that time, he had his great Plantation Cafe band, composed of a nucleus just arrived from New Orleans. Whenever Oliver lost his men to other bands, he just sent back home for new men. The story of how he got Luis Russel, Barney Bigard, Paul Barbarin, and Albert Nicholas is interesting. They were in this band. It so happened that Jimmy Noone had heard the band of Al Nicholas down in New Orleans, and spoke enthusiastically about it to Charles "Doc" Cooke, another band leader who was playing at Harmon's Dreamland Cafe. We will speak of Doc Cooke later. At any rate, Cooke got Nicholas's entire band up from New Orleans, and Joe Oliver promptly grabbed them. It was these boys that were to form the back-bone of Luis Russell's orchestra later. As a matter of fact, most of them are playing today with Russell, backing up Louis Armstrong.

Joe Oliver On Tour

During the years 1924 to 1926, Oliver was on tour with this fine gang. A few minor changes were made. Bobby Shaffner, Darnell Howard, and Al Nicholas left the band at different times. In their places, were hired Tick Gray, George James, and Omer Simeon. It was this time, that the fame of a New Orleans musician named "Red" Allen invaded Chicago. He lived in Algiers, right across the Mississippi from New Orleans. His full name was Henry Allen, Jr., and he was to rank with the best. It wasn't long before he was playing with King Oliver.

In 1926, this band hit New York and played two weeks at the Savoy. They were a great success. Meanwhile, a raft of records were waxed for Brunswick, and a few later on, for Victor. But after a while, no work could be found, and the band started to dissolve. Barney Bigard left to join Duke Ellington. Darnell Howard actually went to China. Kid Ory and Omer Simeon went back to Chicago, while Henry Allen and Luis Russell stayed in New York, organizing a band.

2nd-Rate Pick-up Band Records

Oliver still was in demand at the recording studios, and so he proceeded to cut some Victor platters with a second-rate pick-up band. One of the best of this bunch, is "Mule Face Blues", and "Boogie Woogie" (Victor V-38134). There is a fine trumpet on "Mule Face", that would sound well today, in any band. But I'll stake my reputation on the guess, after hearing the disc, that it is Henry Allen, and not Oliver. Apparently, Allen was grabbed for that particular date. After these recordings, Oliver went on tour again. This time, he had lost all of his good men, and couldn't get any more from New Orleans. The nucleus of his last band was now under the name of Luis Russell, and it was this band that waxed the Henry Allen Victor series. In 1930, the same band backed Louis Armstrong on his Okeh platters of "Song of the Islands", "St. Louis Blues", "Bessie Couldn't Help It", and the rest of that group.

Bing and Satchelmo' Relax



A marvelous shot of Bing Crosby "giving-out" on a bit of manuscript with Louie Armstrong in a Hollywood studio.

Higginbotham had been added on trombone, along with Pop Foster, Theo Hill, and Charles Holmes.

So "Pape Joe" Oliver went South on tour with a remnant of his former glory. He lost his teeth, which hurt his playing, and gradually sunk into obscurity. Thus, the band-leader who introduced the real thing to Chicago, and who brought so many great musicians up from his own home town, went out of sight. He is still playing that horn down South somewhere.

Johnny Dunn

Johnny Dunn was another legendary trumpeter in the very early days of swing music. I should like to acknowledge at this point, information obtained, outside of the musicians themselves, from a great and sympathetic student of negro music, Francis Stanton. He has helped me greatly in patching together the rare bits of information on early bands. Johnny Dunn was born in New Orleans before the time of Louis Armstrong. He soon built up the reputation of being a wild-man who played strong horn. For awhile, he played with Mamie Smith's Jazz Hounds, along with Hawkins who joined the band later. He is also supposed to have played on the W. C. Handy Columbia's. Four of these

platters have come to my attention, from "Snaky Blues" to "Ole Miss Rag", (Columbia A-2910, A-2913) but if Dunn played on them, he was pretty bad. These discs were waxed about 1920, and there isn't one sole note. The band opens up and stays that way, with everyone fighting for himself. Historically, they are practically worthless. But an early Columbia, of a little later date, demonstrates the drive in Dunn's horn. It is "Vamping Sal—Sweet Lovin' Man" (Columbia A-3893). The cornet on this record is outstanding, and just about five years ahead of the rest of the band. This was issued under the name of Johnny Dunn's Original Jazz Band.

Dunn Thought He Could Carve Louis

Later, Dunn came to Chicago with Mamie Smith, where he left to join Louis Armstrong. This job didn't last long, because, the story goes that Dunn, who was very fat, used to jump up and take Louis' solos. Johnny figured he could carve him. In the winter of 1926, he went to England in the pit band of the current "Blackbirds." Hilton Schleman makes a mistake, I believe, in crediting Dunn as the creator of the "wa, wa" cornet. Joe Oliver was doing that back in New Orleans before 1915. Dunn is reputed to have died abroad. If anyone can assist in

clearing up the career of this mystery-musician, please write in your information which will be gratefully acknowledged.

Freddie Keppard

Another great forgotten colored Gabriel, was Freddie Keppard. (A picture of him, with The Original Creole Band of 1910, appeared in the August '36 issue of Down Beat) Keppard is now dead, but in the very early days in New Orleans, when Joe Oliver was becoming known, his was a name to conjure with. He was the cornet of the first band, white or colored, to come North to Chicago. And he was already playing at the DeLuxe Cafe, when Oliver moved in across the street at the Dreamland. Such well-known musicians as Jimmy Noone, Paul Barbarin, and Bill Johnson started in Freddie Keppard's band. That was before 1920.

Towards the end of 1921, the band started to break up, and later, Wellman Braud, who became famous with Duke Ellington, left Keppard. Meanwhile, he made some records on Brunswick that are quite scarce. When his band broke up, he joined Charles Cooke's ork and is supposed to have played on several Columbia platters by that band. "High Fever—Brown Sugar" (Columbia 4338) is one of the titles, but Keppard doesn't do justice to himself on this waxing. What became of him and how he died is unknown. Someday, we may find out.

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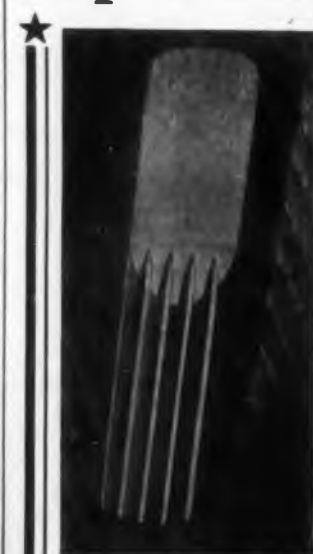


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MAL HALLETT MOPS UP IN MASS.

Boston, Mass.—Mal Hallett has been cleaning up since he left the Commodore in New York, with a current date at the Meadowbrook to be followed by a bunch of four figure college dates. On April 8, he is slated to play for a big political ball at the South Armory in Boston sponsored by the Inter-City Club, Charlie Shribman, Mal's sponsor and long time agent is recovering rapidly from his recent automobile accident which is good news to all his friends in the music business.

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A Study Of One Of The Great Masters Of Jazz - No. 2

Joe Sullivan, one of the Best known piano swing stylists of today was born in Chicago near the turn of the century and was christened Joseph Michael O'Sullivan. It was about this time that Joe Public was beginning to get an inkling of the new trend to "Coon Music" or "Rag-time" which constituted unmentionables in the O'Sullivan habitat.

Joe took his first piano lesson at the tender age of five when his musical career was temporarily placed in the hands of a Miss Farrar one of the foremost non-swingsters of the day. After spending three years with Miss Farrar, Joe studied successively at his parochial school and the Chicago Conservatory of Music during which time the now famous Sullivan fingers were prohibited from pounding out any of the currently popular ragtime tunes.

About the time Joe passed his twelfth birthday, a new tune by Irving Berlin, "Alexander's Ragtime Band", was skyrocketing to immortal, everlasting fame and America was in the throes of its first Jazz craze. At this point destiny asserted itself and Joe started his first jazz band which consisted of himself and three other youths playing drums, violin and banjo. They booked a good many rehearsals and had an occasional job at local parties where they emulated such currently popular bands as the old Mound City Blue-Blowers, Ted Lewis, and the New Orleans Rhythm Kings.

School Slows Him Down

Joe's career was slowed down a little when he started in at high school on an electrical engineering course. Father Sullivan however, was becoming more and more lax regarding the phonograph records which found their way into his home and Joe spent most of his spare time listening to jazz records and supplementing them with a few ideas of his own. Joe attributes his first desire and intention to become a professional musician to Art Kahn who was then appearing in a local theatre where he led his band and played ragtime piano.

During his second year in high school he managed to join the union and was christened plain "Sullivan" through a typographical error in the membership book. The following summer he lost his beloved mother and it was then that his father agreed that Joe should plot his own career.

It was at a place called the "Nest" in Chicago that Joe first found he could "jam". Jimmie Noone, the "daddy of all hot clarinet players" had a little band at this spot where musicians from all over the city came to sit in and Joe spent most of his nights accompanying the different man and interspersing an occasional chorus of his own.

Joe Begins To Groove It

Sam Beers' "Three Deuces" came into existence about this time and it was here that Sullivan really began to "groove it". He and such potential stars as Bix, Benny Goodman, Wingy Manone, and Ben Pollack carried on regular sessions until all hours and attracted so much attention that they did several recording dates for Okeh which marked the first introduction on wax of the famed "Chicago style".

Shortly after this Joe and Gene Krupa joined Red Nichols in New York where they helped wax the famous "Five Pennies" records and

some of the notable black and white records with Louis Armstrong, Coleman Hawkins, Eddie Lang, and Jack Teagarden. During this period Joe also played with Ozzie Nelson, Joe Sanders, Dorsey Brothers, Benny Goodman, with an interlude at the Onyx Club where he attracted nationwide attention among musicians.

Wedding Bells

On his way out west Joe stopped off in Little Rock, Ark. just long enough to pick up the future Mrs. Sullivan whom he had met in New York a few months back at a party. He resumed his musical activities in Hollywood after being subject to the usual six month restriction from the studios and worked successively with maestro Raymond Paige, Georgie Stoll (on the Bing Crosby program), and in the pictures of Harry Richman and Crosby and also managed to find time to stimulate interest in local jam sessions.

Despite the current crop of fine swing pianists, Joe has undoubtedly done more for the development of swing piano than any other living human.

His Pals Stick By Him



Joe Sullivan

As a tribute to one of the finest swing pianists in the business, Bob Crosby and the boys in his band are giving a Rhythm Concert Sunday afternoon, April 18th.

Jives From The Jitter-Bugs

High and Low-Down on the Swing Men

By M. W. Stearns

(Editor's Note: Questions may be mailed direct to Mr. Stearns, 6 Lynwood Pl., New Haven, Conn., with a stamped envelope enclosed, if a personal reply is desired).

Bucktown Barrel-House

From Hartford, Conn., Al McVitty requests the name of the trumpeter with the Bucktown Five's "Hot Lovin'" (Paramount 12851), among other things. The answer to that is Muggsy Spanier, from his own lips. And if you don't think Muggsy's good, listen to him carve Coleman Hawkins on "Darktown Strutter's Ball" (Okeh 41528). Muggsy is the one master of the plunger mute, that doesn't sound corny today. And it is Matty Matlock on wingy Mannone's "Send Me" (Brunswick). This man McVitty has a great collection by the New Orleans Rhythm Kings, and can't discover whether Bix plays on the "Royal Garden Blues" (Gennett 20082) by the Wolverines. There are two horns on that platter, and I have yet to find someone who can tell if Bix is either of them.

Listen Bat Don't Touch

Harry Cordesman of Chicago is burned by the breaks given negro

musicians. "Louie is on top," he says, "with two dogs, a maid, a valet, and movie contracts, but how about guys like Zutty and Horace who must live on thirty a week and found?" He wants the UHCA to get busy and remedy this situation. Well, the UHCA is right in back of you, Harry, but it's a long hard pull. You've hit on a sore point that must be cured someday, the sooner the better. For a finish, Cordesman cracks, "People who listen to colored artists but refuse to touch them, have no place in a Hot Club." This is strong stuff, Harry, you should meet Nick LaRocca.

Page Ripley

Marvin Freedman writes from UCLA Law School enquiring about a record in his possession. It is the "Norakog" brand (established first on the Pacific Coast) and is entitled "Ory's Creole Trombone" by Spikes' Seven Pods of Pepper (No. 3009). He claims to hear fine trumpet, trombone and clarinet on it, in a style between that of King Oliver and the "Glorious OJJB", Boy, you really got me that time.

Benny Goodman Stars

USE AND ENDORSE CONNS

(Above) Arthur Rollini, featured in Big Broadcast of 1937. Uses Conn tenor sax. Says: "Both intonation and action are perfect."

(Above) Gordon Griffin, alternate 1st and "hot" man. Uses Conn trumpet.

(Right) Vido Mazzo, "hot" man. New tenor sax sensation. Uses Conn new model.

(Left) S. D. "Red" Ballard, trombonist. Has played a Conn 6 years. He says: "Conn is the best of all."

GOODMAN "ALUMNI"
This photograph shows the Goodman band, including Benny Goodman, Harry James, and others, all using Conn instruments.

● Benny Goodman and his famous orchestra continues a prime favorite of dance and radio fans. Now playing at the Pennsylvania Hotel, New York City, and featured on the Jack Oakie Camel program, broadcast over CBS every Tuesday night.

This popular band owes its excellence to Benny's peerless leadership, a top-notch personnel and the finest instrumental equipment.

The personnel changes from time to time but the preference for Conns carries through. Five of the nine wind instrument players now use Conns. And among the famous Goodman "Alumni," Conn users are equally prominent.

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By George Schectman of The Central Camera Co.

Photography from the picture taking standpoint is everybody's hobby, for pictures can be taken anytime now—night, day, inside, outside. And cameras are priced to meet every purse.

But, even so, there is a serious drawback to the man on the road, the traveling man. It takes time to send films in and get prints back—time that can't always be spared.

The obvious answer to this is—do your own finishing. Yes, even while traveling, in a hotel room, or anywhere.

Half of the fun of photography is in finishing your own pictures. It's easy, it's inexpensive and above all it's fun.

There is a fascination which grips the photography fan which continues to grow if given the slightest chance—and the path has been made easy.

A complete developing and printing outfit can be had which will fit easily into a suitcase—tanks, trays, solutions—all of it.

Here's How Easy It Is

Get some tubes of developer, a pound of hypo and a film developing tank, either for roll film, cut film, or plates, depending on which you use. The tank will be a compact metal or hard rubber affair which occupies surprisingly little space—a couple of bottles for solutions and a few film clips and your developing room is equipped. You don't even need a red light, though it's best to have one. A small print frame, 2 1/4 x 4 1/4, 4x5, 5x7 inches, depending on the size prints you want, some printing paper and an ordinary electric light. Now you're all set for your developing solutions. A tray or dish for hypo, ferrotype plate, roller and thermometer. Got everything? Here's the procedure:

Find a room or closet that can be made light-tight so no white light at all can get in. This is easy to do at night by just pulling down the bathroom shade (and you can work safely in any bathroom, for none of the chemicals will affect the drain pipes or the finish of the fixtures).

Set all of your equipment (tank, developing tubes, bottles, trays or dishes, film clips, print frame, and paper) on something solid—the window sill, the flush tank, an ironing board laid across the bath tub or small table. Mix the solutions according to the directions on the package (for developer just dissolve the contents of the tube in the required amount of water). For the hypo—dissolve a pound in two quarts of water, or smaller amounts proportionately. It is important that the temperature be between 64 and 68 degrees F. Don't try to be original. These are the correct temperatures.

If you are going to use a red light (and you don't have to for developing) put it in a convenient socket so it shines over your working place and about three feet above it. Turn out the white light, turn on the red.

Put the exposed film which you are going to develop into the tank according to the directions which accompany the particular tank you have. Pour in the developer which you have already mixed and put the top on the tank. From time to time

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"Thumbing a Ghost"—a new ensemble technique when the bus breaks down! Hal King and his orch. try to get a ride into Chicago.



"Swing Mr. Charlie" on the left is Dick Hendricks with Al Manthe on the trumpet. From Madison, Wis.



Bob Appleton, of Shaverton, Penn., doing "a high and low E." Some of that right angle jazz.



The "Three Mad Russians" goin' to town behind the Pal Mor Ballroom in Kansas City. Left to right—Ben Rothstein, Sammy Lighter and a Russian?

agitate the tank to be sure the developer reaches the entire film surface. It will require about twenty minutes with the temperature at 65 degrees F. for complete development. This is for ordinary developer. If you have a different kind you will find the time given on the package. At the end of this time remove the film and put in a wash bath, which can be a pan or dish of clear cold water (64-68 deg. F.) or the filled bowl. (The white light is still off).

Pour the developer from the tank into the bottle you have for it. Rinse the tank thoroughly and fill with hypo. Put the film back in and leave for fifteen or twenty minutes after which time remove and put in another water bath. This bath is different and can be arranged one of the following ways:

A. Fill the wash bowl with cold water and leave it running so the bowl is always full of fresh water. Put the developed film in this and leave for an hour and a half to two hours. Or—

B. Put the film in a dish or tray of water for five minutes after which

time remove to a fresh tray. Continue changing at five minute intervals for an hour and a half at least. Put a film clip on each end of the film and hang it up to dry.

To print pictures it is necessary to have negatives so you can't expect to do both the first evening. After you have worked a while you will be able to arrange it so you have both exposed film to develop and negatives to print in the same evening. Then you can print while the film is in the tank.

Arrange three trays—the first with developer, the second with water or acid fixer, and the third with hypo. Place a negative on the printing frame glass with the shiny side against the glass. Turn out the white light and put a piece of sensitized paper over the negative with the emulsion side toward the negative. Put the back on the frame and hold up to the white light about eight inches away.

Expose by turning on the white



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'OUT-OF-THIS-WORLD' PIX 'SEND' YE EDITORS

Have you ever been quick enuf on the draw of the shutter of your camera to catch some of the out-of-the-world expressions of your fellow cats in a serious jam session? Or the utter disgust registered when the bus broke down, or the shiny pants and that lean and hungry look of musicians on a panic?

Maybe you have a youngster that is terrific before the lens or some shots you've taken of a Chinese band in-a-groove. If you have or if you are ambitious and clever, Down Beat is interested in you. Beginning in February we started a nation-wide contest on candid camera shots open to musicians only, for three months and offering some of the finest camera equipment as prizes. A committee of three professional camera experts will judge the pictures from a standpoint of originality, composition and clearness. One dollar will be paid for each photo published during the contest and still remains eligible for the grand prizes. Prizes will be announced in the May issue. Address all entries to Candid Camera Editor, in care of Down Beat, 608 South Dearborn, Chicago, Ill.

light. If you are using a 60 watt light, expose about six seconds. A little experience will soon enable you to choose the correct exposure.

Put the exposed paper immediately into the developer and leave for 45-60 seconds. Remove to the water or acid rinse for five seconds then into the hypo for at least 15 minutes.

Wash the same as you wash the film you developed.

When thoroughly washed place face down on a white lintless towel to dry or put face down on a ferrotype plate and roll until the print is absolutely flat. When completely dry, pull off the plate. These prints will have a highly glossy finish.



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Boston Symphony Records The 8th Beethoven - Other Classics Waxed

By Edgar Greentree

One of the world's most important orchestras, the Boston Symphony, recently recorded one of the major symphonies, the Beethoven Eighth. Replacing a previous set which has since become mechanically antiquated, this recording is an excellent example of the vast improvements that have been made in the recording field during the last few years. The Boston Symphony is fortunate to have a conductor of the calibre of Serge Koussevitzky. Unquestionably much of their great achievement is due to his direction. Six 12-inch sides are included in this album, each one well worth hearing. (Victor Set No. M-336).

Fritz Kreisler is apparently a bigger box office attraction than ever, and his recent recitals, few and far between though they have been, were invariably well attended and enthusiastically received. This fact, combined with the growing public interest in chamber music, should make his newly recorded "Quartet in A Minor" a best seller. Played by the Kreisler String Quartet, it is a good sample of the violinist's ability as a composer. In addition to Kreisler, the quartet is composed of Messrs. Petrie, Primrose and Kennedy. The eight and concluding surface is devoted to another composition of Kreisler's, "Scherzo a la Dittersdorf". (Victor Set No. M-335).

Easily ranking among the three most popular symphonies of today (the other two probably being the Beethoven and Tchaikovsky Fifth) is Cesar Franck's in D Minor. The Victor company went to great trouble (not to mention expense) in

getting a truly superlative recording of this great work. The release of this symphony is important news, especially as it has been recorded by the Philadelphia Orchestra, under the direction of Leopold Stokowski. Headlining the list is this album which should enjoy a tremendous sale. Viewed from a technical standpoint, the recording is first class. (Victor Set No. M-300).

Formerly released under the Victor label as one of the Sibelius Society sets, three important works of Sibelius have recently been made generally available Possessing one of the most completely original minds in musical history, Jan Sibelius is represented by three compositions: "Symphony No. 6, in E Flat Major," "Pohjola's Daughter," and "Tapiola." The last named tone poem is created entirely out of fragment of melody, truly a remarkable accomplishment. The orchestra is that of the London Symphony and the conductor, Robert Kajanus, the famous Finnish maestro. (Victor Set No. M-333.)

Men Behind The Manuscript



Harry Kogen Whitey Berquist

Whitey Berquist's smiling face reflects the able tutelage of Harry Kogen, at a rehearsal in N.B.C.'s studios in Chicago.

Inside Dope On How Many Of The Popular Hit Tunes Were Composed

Tiger Rag (1916)

(Continued from last Month)

Tiger Rag (1916)

When James Dominick LaRocca one night in a Chicago Loop Cafe picked up his battered trumpet and snarled into it like a tiger, he made a noise that was to echo through twenty years. Like St Louis Blues, of similar vintage but different flavor, Tiger Rag has become a symbol of jazz.

"Away back in 1909," Nick relates, "a bunch of us at New Orleans started a band of our own. We got our stuff from the colored bands that hung around the wharves. None of us could read a note of music. We were just playing what we called ragtime, and this somehow worked into a new kind of music. Well, it wasn't exactly music, but it did something to people's feet."

One night in 1914, Harry James, manager of a cafe in Chicago, attended a boxing show in New Orleans. The music of Nick and his four conferees moved his showman's mind to consider their outlandish endeavors as a novelty for his Boosters

Club. He lured them to Chicago. After three months at the Boosters Club at \$25 a week each, LaRocca and his colleagues moved to Sam Rothchild's in the Loop at \$75 a week, with a year's contract. It was here, in 1916, that Tiger Rag evolved, although it was not to be put on paper for several years.

"Our old Dixieland outfit," he says, "was without doubt the first dance band to have a repertoire of its own. All our numbers were what they now call 'special arrangements'. Tiger Rag was always our big number, but we liked Barnyard Blues, recorded as Livery Stable Blues, best. It had a rooster's crow, a horse's neigh and other barnyard noises in it, all performed on our instruments. It has never been properly scored, and probably never will be.

"Modern jazz? Swing music?" he muses. "It's the same thing today as we were playing more than twenty years ago. They are using the same tricks and same rhythm we started out with. The groundwork is the same."

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"MUSICIANS TO PLAY CHESS BY MAIL?"

By Bill Roese

Somebody should start a musician's chess tournament. For traveling members, moves could be forwarded on penny postal cards as does Harry Kogen, NBC Chicago orchestra director, with his traveling colleagues.

Chess players at the NBC Chicago studios are:— Eddie Ballantine, trumpet; Harold Kooden, Saxophone; Harry Kogen, orchestra director; Earl Roberts, guitar; Fordy Kendle, saxophone; Bill Krenz, piano and Richard Broemel, viola.

Ham operators interested in contacting NBC men via the short waves can call Gale Swift, planner of NBC Chicago Musicians schedules, at W9IVD; Cyrus Read, saxophone, at W9AA; Jules Herbuveaux, production; W9SGM; and Rex Maupin, production, at W9VNW.

Jay D. Roberts, father of Earl Roberts, NBC Chicago guitarist, was killed by a hit and run driver in Alton, Ill. The funeral was held in South Bend, Ind., on Thursday, March 11.

Sun tanned NBC Chicago musicians back from Florida—Harold Kooden, saxophonist, spent three months on the ocean side Joe Gorner, violinist, returned March 17 after an absence of three weeks; Jimmy Both sojourned for two weeks.

Edward Vito, NBC Chicago harpist and one of the best in the business, was nursing sore fingers the other night after an almost unprecedentedly long playing shift. In addition to studio programs, he played in several hours of rehearsal for the Carnation Contented program as well as on the Contented broadcast, itself, with two Voice of Firestone programs, early and repeat, thrown in for good measure.

Trav Wooster, trumpeter, and George Zbanek, trombonist, with Henry Busse's NBC orchestra are both expecting heirs some time in May.

Walter Blaufuss and Harry Kogen, NBC orchestra directors, are sharing a new office.

Bill Krenz, star of the NBC Breakfast Club and conductor of his own orchestra over NBC, not only is one of the tallest pianists (six feet, three inches), but he also has one of the widest reaches on the keyboard. Bill can touch twelfths and plays elevenths easily without stretching. The average pianist finds ninths plenty

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Out-Of-This-World Facts About String-Tone Color And Vibrations

VIOLIN STRINGS VIBRATE ABOUT 20,000 FEET PER SECOND

By Professor Lloyd Loar of Northwestern Univ.

There are two sorts of vibration, and strings are the only sources of vibration used for producing music that constantly vibrate in both of these manners. One is known as transverse vibration. This type of motion is the type that is visible when a string is played upon, and is directly responsible for the tone generated by the string. The name transverse, refers to the evident direction of the motion which is transverse, or across the string length. The other type of vibration is known as longitudinal, and is a pulse-like motion lengthwise of the string, and produced by a rhythmic shift of extremely small dimensions between the molecules of the string.

In order to be sure that we are still together it may be desirable to explain briefly what molecules are. They are the smallest particles of substance possible into which it is theoretically possible to divide any material without destroying its identity. Thus if water, which is distinguished by the formula H₂O, is divided into molecules, any further division would have to destroy the combination and yield two atoms of hydrogen and one of oxygen, which is what the H₂O stands for. Which is to say that two atoms of hydrogen and one of oxygen make a molecule of water.

"Man, This Is Really Small!"

These molecules are inconceivably minute. Some physicist with a passion for impressiveness has estimated that if an 8-oz. tumbler full of water could suddenly undergo a magical change that would enlarge its molecules to the point where each one became the size of a grain of sand, there would be enough of them to cover the whole earth to a depth of several feet. That may not be exact to the last inch but it will give you an idea.

Molecules of any substance are held to each other by an attraction similar to or the same thing as gravitation. In some substances it is a very slight attraction, as in gases and most fluids, so that it is easy to separate that substance into many parts. In others the attraction is so strong it takes considerable force to break it, as with metals. Any material suitable for use as a musical instrument string is tough, its molecular attraction is strong. Yet there is a slight amount of give to it and vibration can be induced of a longitudinal type, this vibration being a pulse-like shiver that runs to the end of the string, is reflected from there to the other end, then back again, and so on according to the material itself.

Violin Strings Vibrate About 20,000 Feet Per Second

In the sort of steel used for instrument strings the speed of this pulse can be measured; it is about 20,000 feet per second. With the E string of a violin about 12 inches long it can be seen that this pulse would have a very high frequency. Tension on the string has no effect on this frequency, as enough additional tension to really change the relationship of the molecules stretches the string to the breaking point. The length of the string does have an effect on the frequency and in the same proportion that it has on the transverse frequency; that is in exact proportion inversely to the length. Which is to say if you halve the length you double the frequency and raise the pitch an octave.

If the experiment of swinging the rope at a certain speed (transverse vibration) and then putting a pulse of a higher frequency into it by striking the string rapidly at the

end (longitudinal frequency) is remembered, thus making the rope move in a pattern that is a combination of the two frequencies, the effect of longitudinal vibration in a string will be apparent. It makes the string break up into a large number of sections, each one that is of a different size representing a different frequency, and the string accommodates all of these as well as its transverse vibration at the same time. This is the source of the multiple vibration pattern in strings that results in the partials or overtones that give color to the tone.

A New Theory Of String-Tone Color This theory will not likely be found in any of the published explanations of string tone-color, although it is possible that others have held it besides the writer, for its obviousness seems to be sufficient. The writer has checked it carefully in many ways, among others, that of using material for experimental strings that had no longitudinal vibration and securing from it a tone with only the first partial or the fundamental, and has long since been forced to conclude that this characteristic of string vibration accounts for the high number of partials in most string tone, and consequently for the great variety in tone color possible to most stringed instruments.

GALVESTON EXPECTS MIAMI'S NITE LIFE

By Gordon Strachan

Galveston, Tex., Apr. 1.—With the night life season soon to close at Miami, Fla., Galveston is preening its dine-and-dance clubs for what is expected to be the largest season in history.

Sam Maces at palm-screened, elite Hollywood has been making arrangements to dazzle the rhythm cats with Benny Goodman as an opener.

Art Braults and his Canadians, a pick-up ork with a few local boys in it, has been dispensing fair sweet music over the beach at Del Mar, the city's only night club which stayed open during the winter months.

Tavern supper club drew Peck Kelly away from Houston to front a four-piece ork sporting a fiddle.

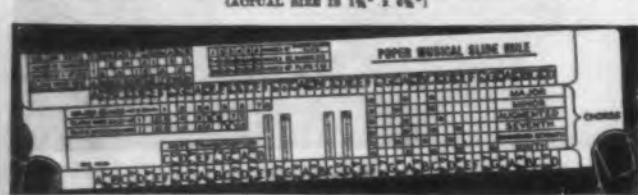
Don Redman and ork paired with a sepiu stage show for a successful theatre tour in these parts lately.

Benny Paskowitz and his local combo are still getting the majority of the dance engagements here, since the guys and gals have found his patter equals that of a lot of the out-of-town squads heard here in the past.



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"Science And Invention"



Members of LeRoy Offerman's Thoroughbred Dance Band trying to get a crack at old man Morpheus before they roll out for that 7:30 class. Attending Murray State Teachers College in Murray, Kentucky, this gang gets on a "down beat" like this every Monday morning—One dollar goes to Edward N. West for this unusual candid camera shot. See camera page for contest.

"Rudy & His Rippling Clarinet Hit Boston Pub. Between The Eyes!"

By Bob Harris

Boston, Mass.—With Bud Smith leaving to go with Ray Noble, Gus Mayhew left Hal Kemp to play in his brother's band, making three out of the five brothers in one band. Gus is also doing some of the arranging. Jack Levenson is still pushing the Mills hit tunes of his.



Rudy Bundy

Rudy Bundy is opening on his nineteenth consecutive week at Levaggi's. Rudy with his pleasing personality, band, and rippling clarinet (or whatever it is), seems to be hitting the public right between the eyes, because of the excellent business since Rudy's arrival.

The food digests very easily with the music. All eyes are on Jean Marshall in the chorus. In about six months from now, Bucky Williams will have to buy a

miniature bass, as there will be a new string bass player in the family. Fran Ritchie (You guys don't mind if I mention about a Lynn band, do you?) has a very "sharp" band. As one ballroom manager once said: "This is the only band that I have ever heard that sounds so much like Hudson-DeLange." Isn't that peechee?

Trying to bring Boston out of the fog is Buddy Trask and his Orchestra, a band that is solid and knows how to shell out and gives out in a manner that convinces you, thoroughly, that the boys know just what swing is and how to express it musically. With a comparatively good sax section, a fine brass, and an excellent rhythm section, this band is playing plenty of Dixie. Iggy, keep an eye on this band. Joe Dixon has left Tommy Dorsey to go with Gus Arnheim. Arthur Cooper has recently returned from Florida with the up-to-date fashions in men's clothes for spring and summer tucked under his arm. The store features Arthur and the Four Ritz Brothers.

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MUSIC TYPEWRITER DOUBLES ON ALPHABET

Syracuse, N. Y.—Music arrangers and copyists at last are getting a break from the big typewriter companies. After years of experiment the L. C. Smith & Corona Typewriters, Inc., have placed on the market the Corona Musician's Model, No. 195. This model presents one unique feature, in that it may be used for regular correspondence as well as music writing. This would be of special appeal to students of music who, at the same time are doing other work where in they can use their machine for themes.

Another feature is a special key which enables the operator to type various lines of the staff on blank paper so that it is not necessary to buy ruled paper for composition work. To accomplish this the Corona model's line space mechanism is so geared that, by pushing the line space lever, the writing line is carried from one line of the staff to the next; by turning the platen knob by hand one can type a note in between the lines of the staff.

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THE PROBLEMS OF A SINCERE MUSICIAN

(Continued from page 1)

I admit I don't know, but I believe we \$25.00 a week men pay the same amount of dough to get a union card as they do. And get treated like a step-son for it. I realize the East-erns set-up is different from the West Coast, but I know the game here as I've traveled all over. What I'm getting at is this, why can't the 999,000 beer joint and so-called night club musicians get protection. Few of us make over \$35.00 a week. Couldn't the Federation set up a Junior Union, and cut all this big time red tape out? Put everything on the up and up so a guy can, if he really is honest, be that way and not have to cut throats to exist. Why not, for us of the struggling herd, cut out all this phony transfer business. All this in the average town (unless they need men ??) has to work casual jobs for three months on his transfer to protect the home guard.

What, may I ask, can we live on if only playing one or two nights a week? We can't save much on a steady job for these three months sieges on say \$25.00 a week. Scale in the town I'm in is \$3.00 a night and play floor-shows. Why do all the home town boys need so much protection if they are capable musicians? One average town union secretary refused my transfer on a steady job (which I was sent for because no capable men were available) because the members there were taxpayers, sending their kids to school there, had been members of the local for years, etc., etc. The secretary was only doing his duty as I know, but the same local had a meeting for raising the scale and four members showed up. Figure it out. A score for the Union side.

Also, these local unemployed had to work regardless of their ability. If there is an up and coming fellow in a local who wants to import men to bolster his band, all the local corn-cutters howl their heads off. If they want to blow their tops, why not work on the shoe-string fly-by-nite club owners who pay two bucks a night, and treat a musician like a

Bending An Elbow Down Florida Way



Walter Groszman George Wolf Earle Barr Hanson
Miami, Fla.—Earle Barr Hanson, Musical Director at Station WIOD is caught showing Maestro's Walter Groszman, director of the Miami Jr. Symphony, and Geo. Wolf, concert master W.P.A. Symphony, how to do a serious bit of elbow bending. Earle does a neat job of piano playing on sustaining programs over WIOD.

peon. Why are transfers and three month restrictions so important on coffee and cake jobs. Why not let the barriers down on these jobs up to \$35.00 or so, and let a union card be a Union Card in any town. If a musician blows in town and bumps off a local boy—O. K. Let him pack up and get a job in some other joint, Providing he Doesn't Get It Chiseling On Salary. Water seeks its own level, so will musicians be weeded out on their ability. Then a guy would have some incentive to be always improving to get somewhere if he didn't have to hurdle political barriers.

Musicians Suffer Because They Are Poor Politicians

The average musician is a poor politician so why not eliminate those curves of how to crash in a Local by knowing a certain guy, etc. Personally, any cat can have my job if he is better than me (human nature is weak but down in my heart I know a better man when I hear one. So do you, my friends). I'd be damned if I'd stay because my home local was protecting me. I don't want protection from a real musician, just protect me from chiselers is all I ask. If a guy is in the business 15 to 25 years and is scared some punk will show him up, he ought to retire on the Townsend Plan or take up plumbing.

I don't mind traveling, in fact like

it as I can learn something, but it is heart-breaking to arrive in some town, present your PAID UP card and transfer and have what are supposed to be fraternal brothers of yours look at you like you are the Red Menace. And yet a scab or a damned liar can join outright and be greeted with open arms. If it is that the local needs money—O. K.—let anybody work any town providing he pays the initiation fee to join that local. That is better than a three month restriction. I realize there are two sides to my argument and I'm giving mine. Not ever having been a Union official, I don't know

theirs but realize they probably do their best as the world is not perfect. I also realize why some HONEST club owners import a complete band and bounce the 10 per cent tax for the boys when they (club owners) get corn huskers shoved down their throats who can't even read music. I've seen cases where operators have dough tied up on floor-shows which flop. Why, because the guys in the band-stand can't cut the buck and leave the entertainers hung up. This also goes for would-be entertainers, but my concern at present is musicians.

And of course, some musicians are just conceited traveling tramps, drunks, hay-burners, chiselers and deserve no breaks. I've been through the drunk and weed stage myself, to be honest, but got out of that phony groove. I know it's easy to slip but the pay-off is on constant good work rather than out of the world one night and jittery and knocked out the next which, of course, is only one guy's opinion. I'm no boy scout yet but thank goodness I can hold a job, as I need one, but I wish something could make my

road a little easier so I can work where I want to and more attention be paid to the employers regarding a living wage instead of so much protection for the guys who are "in" a town, who work days, play nights (is it for fun) and will be until their beards get caught in their keys. Also probably the wife works and then if a guy comes to the town to work they go NUTS and scream for the union By-Laws to run him out on. My Gawd! Ain't there no Justice? Or maybe I'm nuts? Or a rebel?

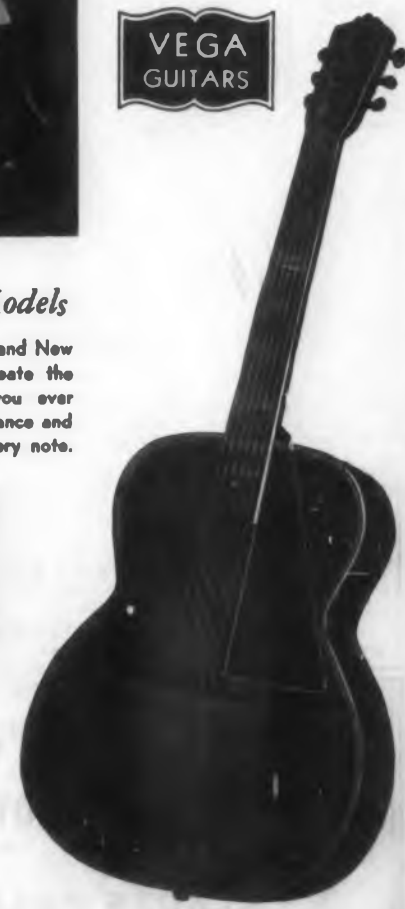
"Live And Let Live"
I want you to know this is my honest version with out malice or prejudice toward the unions. I'm union and want to be union as it is the only way to win out, but let it be a Musicians Union. Please print this and maybe the boys can do something for each other instead of cutting their own throats. Live and let live, even the corn-huskers if they get their own jobs.

Yours 'til the plumbers grow too old to dream or play saxes.
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"Too Much Shoddy Sentiment In Recent Records!"

Waxing Trite Melodies Wastes Musicians Time & Disc Co's. Money

By Paul Eduard Miller

Now that swing records are being issued by the score, it might be well to consider just what a record must have to be really good. Too much emphasis is currently placed upon technique, and many good discs are merely good performances of bad music.

Practically all records nowadays are competent performances, but musical quality is rarely present. This is understandable enough. The record companies, like everyone else in business, are giving the public what it wants. This predisposition is likewise found toward classical forms of music. The same is true in any other art, whether it is painting, literature, the drama, or love on the movie screen. And though the public frequently gets what it wants, it is often guilty of some pretty rank opinions, and certainly no sound critic ever completely accepted the popular taste as a basis for his estimates.

Talent Is Wasted

Why shouldn't a swing fan, as well as a critic, look for first-rate music as well as for good musicianship and arranging? Arrangements may be competent, even brilliant, but the scoring alone adds nothing to the intrinsic quality of the music. A good musician spending his breath on all the shoddy sentiment which issues from Tin Pan Alley is merely saying nothing with great gusto. Of course, we sometimes come across a popular tune which sounds pretty fair after a man like Henderson gets hold of it. But the results are far more satisfying when there is good musical material to start with.

Two Best Recordings

The two best recordings of the month are *Swinging at the Daisy Chain* and *GIN MILL BLUES*. In the matter of musical quality these stand head and shoulders above the rest. Both are well arranged, and all the solos are in good taste. Neither tune boasts any single high-spot, but the mood of each is effectively sustained.

A Daisy Chain

Swinging at the Daisy Chain is a Basic composition, performed by the composer's own orchestra. From the very first note of the piece, *Daisy Chain* has that definitely spirited quality which sets it apart from the average tune. Each section of the band, each soloist, works together as one instrument and for one purpose: the weaving of a balanced melodic and harmonic pattern. A short series of ensemble riffs leads directly into Basie's piano solo, which is accompanied by brass figures and a soft, subtle rhythm. With a mellow organ background by the saxophones, Smith's muted trumpet takes a chorus, the middle section of which is played by Young on tenor. Ensemble again takes up a series of riffs with saxophones answering brass. But monotony is skillfully avoided by the clever insertion of breaks by string bass, drums, and piano. Perhaps the techniques employed are not new, but for this particular tune they are the right ones.

A Gin Mill

GIN MILL BLUES, a Joe Sullivan creation, is also performed with just

the right feeling. A powerful blues melody, it is not simply a succession of solo choruses with accompaniment by the rhythm section, but a logically developed series of variations on a beautiful melody. A brief ensemble introduction is followed by an equally short piano passage. This brings us to the first chorus in which Zurke's piano, backed by the reed section, is featured. In the next chorus, accompanied only by the rhythm, the piano again takes up the theme, then gives it to Eddie Miller's clarinet (backed by soft brass figures) for a chorus. Although Bob Zurke does a competent job of the piano passages, his playing is a bit stiff. It is to be regretted that Sullivan himself did not perform them, since the latter's piano version of the tune on Columbia is more lucid and inspiring than Zurke's.

More Crosby & Basie

Certain other releases of the month have merit, and among them are more by both Crosby and Basie. *Savvy Blues* offers a diverting comparison to the old Armstrong version, which it follows quite closely. *Sugar Foot Strut* is typical Dixieland a la Crosby, and features Eddie Miller's clarinet and tenor. The piece as a whole is too repetitious.

In *Roseland Shuffle* Basie gives the piano a good work-out even to the extent of overdoing it. Too many repetitive phrases spoil the number. Ditto for *Boogie Woogie* as rendered by Jones-Smith, Inc., a pseudonym for five men from the Basic outfit. By the same group *Shoe Shine Boy* affords Basie a chance to slip in his piano version of *Moten Swing*, the Basie radio signature. Vocal by James Rushing in *Evenin'* is pleasing. Young's tenor and Smith's trumpet come in for plenty of solos on the four sides by the smaller group.

Casa Loma & Hudson

Casa Loma's Study in Brown and *Whoa Babe*, Larry Clinton compositions, are neat performances with several points of interest—solos, crescendos and modulations. The greater portion of the former tune is ensemble, while in the latter *Pea Wee Hunt's* vocal spoils an otherwise pleasant disc. For those who like crooners, the other two sides by the Casa Lomians will be found satisfactory, since they feature Kenneth Sargent, accompanied by the typical sweet-sobbing of Casa Loma's weaker moments.

Love Song of a Half-Wit, a Will Hudson opus, takes the honors as the catchiest title of the month. Two sides are used in its performance, and things get pretty monotonous. However, considered as descriptive music it may be said to have merit. Capably rendered and based on a simple melodic theme, its best choruses are ensemble.

Wilson Lacks Material

Teddy Wilson has recorded scores of tunes, practically all of them popular. The four new sides by him and his recording band are no exception. One tune is equally as bad (as music) as another. Here we have a perfect example of competent soloists wasting their breath on sweet nothings. Billie Holiday's

Ex-Memphis 5 Star To Play Sweet!



Phil Napoleon

Phil Napoleon, now only 35, was leader of the Original Memphis Five back in 1917. Now he's readying a 15-piece orchestra which he claims will show something new in style, yet retain all the finer points which made his old outfit famous.

"People are fed up with swing music," says Phil; "only the lads and their femmes who patronize the dance halls go for it."

"Now, you take the folks who like to go in and eat," continued Napoleon, "they want to talk—they don't want to have to yell so as to be heard above the music. I'm going to give them music and plenty of it and it'll be as hot as any band ever gave out—but you won't have to speak above a whisper where I'm playing in order to be heard."

Phil, himself, will play the only trumpet in the orchestra and just like he wants to, which should mean something, as his work has been waxed as well as that of his old combe and by Victor. The original Memphis Five broke up in 1924 and has never been reassembled but for one performance.

vocals are not as pleasing as James Rushing's nor as swifty as Ivie Anderson's.

Goodman's Chamber Group

Best of the five sides by the Goodman Quartet is *Vibraphone Blues*. In it Wilson does one of the best choruses he ever put on wax. Hampton's vocal, however, is in unusually bad taste, ruining whatever musical value the disc might otherwise have had. *Ida and Tea* for Two show off the group to advantage, while of the five sides *Runnin' Wild* is its most dynamic performance.

Chloe, by Goodman's full orchestra, is nothing to get excited about. An old Melotone release, recorded about 1928, and featuring Goodman as clarinet soloist, is again avail-

able. It enables one to estimate the extent of the maestro's progress during the past eight years.

Waller Jives Bach

Certainly one of the most humorous novelty swing tunes on record is *Back Up To Me*, written by Waller and played by his recording group. The tune has a good melodic theme, and Waller's distinguished piano solo does it justice. Trumpet solo is the disc's sore spot.

Dorsey & Hampton

Five of Tommy Dorsey's six sides are in the popular vein, and are recommended only if you're a rabid Dorsey fan. The sixth side, *Song of India*, is a swing version of music in the classical tradition. Victor calls it a "swing classic," so your guess is as good as mine. All conscientious Dorsey followers should rush right in and save him from such colossal fiddle-faddle.

The four sides by Hampton's recording bunch are unimportant, save that they afford several of our better instrumentalists a chance to let loose. *Stomp* is a fast jam affair, with almost every man taking a get-off solo. Its total effect, while it makes your toes tap, is too nerve-racking. Hampton himself plays drums, taking a whole chorus. He returns to the vibraphone in *Jivin' the Vibres*, but that doesn't help much either. The two popular sides feature vocals by Mr. Hampton—pretty bad.

Art Shaw

Most impressive of Shaw's eight sides is *Sobbin Blues*, featuring solos by Shaw, Pastor, and Zudecoff. The score is nicely worked out, and the last chorus, played pianissimo, is delightful. *Cream Puff* and *Copenhagen* are worth attention.

Brief Comments

Sharkey Bonano's four sides are average examples of the revived "jam" style. *Rebound* is the more pleasing of the two sides by Rollini's Trio. Berigan's release features plenty of Berigan and so-so solos by clarinet and tenor. If Berigan can do it, so can Roy Eldridge, who takes a vocal and three trumpet choruses on *After You've Gone*. What gymnastics! Those who like the Hines piano would do well to avoid his newest effort and get some of his older stuff. Mary Lou Williams' piano work is always worth some of your time, and on the new Decca release she does not fail us. With four sides, all current hits, Miff Mole again makes a bid for a place among the ranking instrumentalists. His skill is still manifest, and it is regrettable that he was not given better material. Competition for Waller bursts forth in the person of Dick Porter, whose recording group treats tunes in the Waller style.

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Teddy Wilson in *VIBRAPHONE BLUES*
Joni Stacey in *STOMP*
Willie Smith in *MARLEM JOYS*
Thomas Waller in *BACH UP TO ME*
William Basie in *SINGING AT THE DAISY CHAIN*
Mary Lou Williams in *SWINGIN' FOR JOY*
- DRUMS:**
Gene Krupa in *IDA*
Ray Bauduc in *GIN MILL BLUES*
Joseph Jones in *SWINGING AT THE DAISY CHAIN*
- TRUMPET:**
Carl Smith in *SWINGING AT THE DAISY CHAIN*
- TROMBONE:**
Miff Mole in *HOW COULD YOU*
- ENSEMBLE:**
STUDY IN BROWN by Casa Loma
GIN MILL BLUES by Crosby's Orchestra
LOVE SONG OF A HALF-WIT by Hudson-DeLano
SOBBIN BLUES by Shaw's Orchestra

RECORD PERSONNELS

- ART SHAW & ORCHESTRA**
Art Shaw, clarinet; Tony Pastor, tenor; Bubba (Zabo) Zarchy & Leo Cottalado, trumpets; Moo Zudecoff, trombone; Jerry Gray & Frank Schuffried, violins; Sam Rosenblum, viola; Bill Schumann, cello; Tom Gatzul, guitar; George Wetling, drums; Ben Ginsberg, string bass.
- COUNT BASIE AND ORCHESTRA**
Joe Kayser, Buck Clayton, Carl Smith, trumpets; Dan Minor & George Hunt, trombones; Jack Washington, Lester Young, Mitchell Evans & Cachu Roberts, saxophones; Walter Page, string bass; William Basie, piano; Joseph Jones, drums; Claude Williams, guitar.
- JONES-SMITH, INC.**
William Basie, piano; Joseph Jones, drums; Walter Page, bass; Lester Young, tenor; Carl Smith, trumpet.
- LIONEL HAMPTON & ORCHESTRA**
Harry Finelman, trumpet; Joni Stacey, piano; Lionel Hampton, vibraphone and drums; Gene Krupa, drums; Harry Goodman, bass; Allan Reuss, guitar; Heran Schorzer, George Koenig, Arthur Rollini & Vido Musso, reeds.
- TOMMY DORSEY & ORCHESTRA**
Steve Lipkins (pseud. for Berigan), Joe Bauer, Jimmy Welch & Bob Cusumano, trumpets; Tommy Dorsey, Les Jenkins & E. W. Bono, trombones; Fred Stolce, Joe Dixon, Bud Freeman & Clyde Round, saxophones; Carmen Mastrea, guitar; Gene Traylor, bass; Dave Tough, drums; Dick Jones, piano.

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I'm So in Love With You—Shout 'em Aunt Tillie
Steviedora Stomp—Dixie Glide
Breakfast Dance—March of the Hoodlums
What Good Am I Without You—Nine Miles From Tennessee
Black Beauty—Jubilee Stomp
Got Everything But You—East St. Louis Toodle
Three Little Words—King Dem Bells
Harlemasia—Japanese Dream
McKinney's Cotton Pickers
You're Driving Me Crazy—Hello Do Something—It's a Precious Little Thing
Plain Dirt—Gee, Ain't I Good to You
Milberberg Joys—Shim Me Sha Wabble
Just a Shade of Cors—Cotton Pickers Seed
Laughing at Life—Never Swam a Fly
Ben Pollack
Sweetheart, We Need Each Other—You're Always in My Arms
Red Nichols Big Ten
I'm Ticked Pink—Where the South Begins
Merton's Red Hot Peppers
That'll Never Do—Fiddle Fay Creep
Muskmouth Shuffle—I'm Looking for a Little Bluebird
Clarence Williams's Washboard Band
Lazy Mama—Our Cottage of Love
Jelly Roll Morton's Orchestra
Red Hot Pepper—Deep Creek
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HERE'S ONE FOR RIPLEY!!
During the week of March 5th, two of the greatest names in radio, Ethel Shutta (formerly George Olson) and Gene Conklin (Fred Waring's featured vocalist), headlined at the two largest theatres in Chicago, the Palace and Chicago Theatres.
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THE AIR ANGLE

By Paul K. Damai

This is a Name-mad world. An arch is intrinsically excellent indeed if it succeeds without a catch-phrase...

The orchestra didn't play tinkly music and then, thru natural processes, come to be called Music Box Music. Nothing so simple as that.

So the press agent of the hotel took matters in his own hands, thought up the slogan: Music Box Music, and forthwith advertised for an old-fashioned music box...

Wonder if Petrillo would ask for a cut if he knew music boxes are canned music?

"Boys," said the p. a. to the orch. "build your music around this, and you're made. George Hamilton and his Music Box Music!"

So, you see, sometimes the name is thought of first, and the style is built around the name. We could write an equally soporific bedtime story of how Rippling Rhythm came to ripple—probably thru a careless Palmer House waiter blowing in a Pussay Cafe in 2/4 time.

Heidt his slogan "The Corniest Band This Side of Iowa," which for some reason Heidt never uses; probably because it burns up too much electricity on neon signs.

Speaking of Shep Fields and his Rippling Rhythm, we must needs correct a misunderstanding which has occurred between this department and a kind reader who wrote into Chords and Discords last month.

In the column referred to we stated that Fields wasn't overly successful in Manhattan and then merely asked the question: "Could it be that Fields isn't danceable?"

You see, we are attacked justifiably so many times by idolaters of those we actually do razz that we feel constrained to rectify any error which might occur through misinterpreting what we have written.

What we write about Horace Heidt usually can't be misinterpreted.

Show us the guitar man who doesn't get a dreamy look of awed ahh-hh in his eyes when the name Andres Segovia is mentioned. We've heard him twice so far on the air upon his current tour of the States, and legit-fiddle man that we are, we cannot help but catch the spell of this expert on the horizontal 6-string violin, as we have nicknamed it.

Kress and McDonald may not be Segovias but we point them out as examples of men capable enough to handle a Spanish guitar so it can take its place as a lead or solo instrument in some orchestra particularly suited to radio work.

MOST POPULAR HIT TUNES

BEST RECORD SELLERS

- Bluebird (Shep Fields and Orchestra) This Year's Kisses The Girl on the Police Gazette Moonlight and Shadows Dedicated to You Victor (Guy Lombardo and Orchestra) I Can't Lose That Longing for You Boo-Hoo (Tommy Dorsey & Orchestra) Song of India Marie Brunswick (Hal Kemp and Orchestra) This Year's Kisses You're Laughing At Me What Will I Tell My Heart? Sweet is the Word for You Vocalion (Mildred Bailey and Orchestra) Trut in Me My Last Affair (Billie Holiday and Orchestra) I've Got My Love to Keep Me Warm One Never Knows

SONGS MOST PLAYED ON THE AIR

- This Year's Kisses (Berlin) May I Have The Next Romance With You (Felt) Goodnight, My Love. (Robbins) When My Dreamboat Comes Home (Witmark) What Will I Tell My Heart (Crawford) Boo Hoo (Shapiro, Bernstein) I've Got My Love to Keep Me Warm (Berlin) Too Marvelous for Words (Harms) When the Popples Bloom Again (Shapiro, Bernstein) Shmumming on Park Avenue (Berlin)

SHEET MUSIC BEST SELLERS

- When My Dreamboat Comes Home (Witmark) Moonlight and Shadows (Popular) This Year's Kisses (Berlin) Goodnight, My Love (Robbins) Little Old Lady (Chappell) Trut in Me (Ager, Tellen) In A Little Bamboo Bridge (Morris) Serenade in the Night (Mills) What Will I Tell My Heart (Crawford) Chapel in the Moonlight (Shapiro)

There ought to be a lot of Spanish guitars laying around now that they've dropped them for guns in Spain.

COLLECTOR'S COLUMN

By Paul Eduard Miller

Comments from readers are always interesting. James Lee of Washington, D. C., writes: "I see no reason why we collectors should not exert great pressure on the record companies, so as to obtain the records we want, by the artists we want! Why not have a club, or a representative to contact the big recording studios? I think we collectors would support you to the limit!"

I see no reason why we shouldn't—but there are several good reasons why we don't—have more influence on the recording companies. In the first place, my private opinion is that the companies don't know what the collectors really do want. I have heard a good many collectors beef mightily among themselves about the nature of the current output, but I have never known a collector who placed his complaint with the proper authorities. In the second place, many a good recording has been a flop from the commercial standpoint. Art or not art, a record has to sell in order to prove that it was worth recording.

Active Group Needed I am sure we would all welcome more re-issues of old platters or, if the masters are destroyed even the re-recording of them. And certainly we would like to influence, to some extent, the nature of current releases. My own experience has led me to believe that the phonograph companies might be glad to cooperate if a large enough group offered concrete suggestions, and furthermore, if that same group of collectors proved their active interest through purchases.

On the other hand, the record companies are not entirely to blame for removing from their lists what, up to now, was apparently dead timber. Norvo's version of In A Mist is on the discard heap presumably because it didn't sell. So is Sugar Foot Stomp by Connie's Inn Orchestra; so is Hurricane by Nichols' Five Pennies; and so are the entire V-series by Victor, the entire 14000-

series by Columbia, and the entire 7000-series by Brunswick.

Nor can the record companies be altogether blamed for viewing with skepticism the suggestions of certain enthusiasts with reference to issuing platters which give a band opportunity to develop a tune to the extent of four—or six, or eight—sides.

Jazz music can, of course, expect opposition from classical quarters. But for some time now I have had the feeling that collectors are often prone to hew to a straight line of this or that in the matter of collecting. Can it be that they themselves are a little intolerant towards jazz in its newer aspects? Are we collectors too provincial in our tastes? Can we stand the abstract ideas in Reminiscing in Tempo or do we have to stick to simple swing arrangements of After You've Gone or Whispering?

These are questions which the recording companies must answer for themselves, and usually their decisions are based on past experiences with the public.

For some time now letters have been received by this department from collectors curious to know the value of their collections or in doubt as to the wisdom of acquiring this or that old record at a given price.

How many of you new collectors, as well as old-timers, would be interested in a kind of information bureau or clearing house of values? Maybe you'd like to determine how many real jewels you have in that big stack of wax on your shelf and whether you should make a beeline for your insurance broker. At any rate, it would be interesting to find out who has the rarest collection in these United States. How does your library stack up with those of other collectors? We all like to brag about our collections—here's your chance. Send the titles and numbers of your twenty-five rarest discs to the Collectors' Column, (care Down Beat). The five top lists received by the time this rag goes to press again will get honorable mention in this column.



RUSS MORGAN, Bandleader and Trombone Soloist PHILIP MORRIS PROGRAM, ON THE AIR SATURDAYS AND TUESDAYS CBS

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(The DOWNBEAT wishes to apologize to Mr. Williams for listing him as a trombonist in the March advertisement. The manuscript arrived late, leaving no time to correct the proofs.)



SONNY LEE, 1st Trombonist WINTER GARDEN, NEW YORK

Formerly 1st trombone with Iham Jones and Vincent Lopez and a widely known interpreter of modern dance music. He states: "Three years ago I bought a Bach trombone, but my curiosity led me to try other makes of trombones as I wanted to use the BEST. Today I find that the only trombone to beat my old Strad, is the 1937, so my experimenting is over with and from now I'm set."



SAL GIANETTINO, 1st Trumpet VINCENT LOPEZ ORCHESTRA ASTOR HOTEL, NEW YORK

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Camera Highlights On New York's Latest Swing Concert



Count Basie and several of his ace men score a personal triumph as the first attraction.



Benny Goodman lends his bit of jive to the session.



Frank Newton, who recently formed his own recording band, Geo. Wetling and Milt Mezirow.



Billy K. exhibits a swing arrangement.

N. Y. RHYTHM CONCERT

(Continued from page 3)

been all set to pay the bills, writhed in some obscure corner.

"Good Old U.H.C.A. Used As A Pawn"

To make matters more difficult, the Hot Club spokesmen were approached by the officials of both corporations.

which are supposedly working together in perfect harmony, each concern pleading with us not so much as to mention the other. As it turned out, everybody got his share of plugs: Hammond's picture was taken with Mills, and Benny Goodman's in company with Dick Altshuler, president of the Brunswick Record Corp., arch-rivals of RCA Victor, Benny's employers. The only distressing feature of the afternoon was that the good old UHCA was used as a pawn by determined and competing commercial interests.

Lots of swell music was made during the party. Basie's rhythm section started things off, joined by various reeds and brass, achieving at times a colossal drive. Benny Goodman and Chick Webb joined forces

while Ella Fitzgerald sang; Artie Shaw and George Whetling impressed everybody, and Duke, along with Rex Stewart, Harry Carney and a few other of his virtuosi, literally panicked the folk late in the day. Unfortunately I had to miss much of the best music because of a dinner date in New Haven.

Benny Goodman is completing an extraordinary engagement at the Paramount Theatre, where he broke all attendance records the opening week despite a weakish picture and reduced enormous crowds of respective citizens to yelling lunatics. During the first week, and the ensuing two, the hit of the show was the Trio Quartet, where the dazzling musicianship of Lionel, Gene and Teddy more than rivalled Benny's clarinet. What pleased me most of all was that the band and quartet attempted no comedy jive, indulged in remarkably little exhibitionism. There were times that the band really did swing in a manner they rarely approach at the Hotel Pennsylvania. I suspect that audience enthusiasm is an enormous stimulant to any band.

Benny Draws Record Negro Patronage

The greatest commentary about the engagement is that the Paramount's Negro patronage rose from three per cent of the total to more than fifteen, an increase of more than five hundred per cent. Incidentally, Harlem's Apollo Theatre, which featured Earl Hines during Benny's first week at the Paramount, had one of its worst weeks in years. Goodman's appeal to Harlemites is due not only to his music but to the fact that he is the first band leader to break down the color line in music. Incidentally, I hate to think of the crowds that will be jamming the Savoy Ballroom on May 11, when Benny and Chick Webb have their battle of music.

"Fletcher Continues To Disintegrate"

It is a painful task, but this column must continue to record the disintegration of Fletcher Henderson's band. At the Apollo Theatre the greatest arranger in the country displayed a group that possessed not an atom of swing, personality, or vitality. Fletcher, during his swell tune "Stealin' Apples," even had the trombone players indulging in cheap comedy jive to put the number over. At the Savoy Ballroom a couple of nights ago the band made just as bad an impression. The small crowd was bored to distraction by the sounds emitted by obviously blasé musicians and turned to the music of Chick Webb, which, for once, sounded spontaneous and refreshing by contrast. The main trouble with Smack's band is still in the percussion department, with the trumpet

section a close runner-up. The leader realizes all this, but he is too tired and preoccupied (the latter is a euphemism) to do anything about it. If Ed Fox believes that Fletcher's present bunch can carry around dull show at his new Sunset-Grand Terrace he will be wise not to open the place.

Henderson is a great musician, a genuine person, and a very good friend of mine. It makes me squirm to think that he has so little respect for himself that he will allow his manager to pocket forty-five per cent of his earnings (even hard-boiled organizations like Consolidated and MCA collect only ten per cent on steady engagements and a maximum of twenty per cent on one night stands). If Henderson were ever to stand up for his rights the respect of his men for him would increase tenfold and their playing would improve proportionately. Just as long as he is lax in his personal and nancial life they will play and sound as if they pitied him. And with a few changes this present band of Fletcher's could once again be the finest in the country!

Lunceford Returns To America

Jimmy Lunceford's orchestra is on his way back from Europe. So far as I have heard the only country into which the band could penetrate was Sweden, for visas were refused in England and Denmark. It is quite possible, however, that they did play in other countries, for my information is extremely sketchy. They return in time to play the Renaissance Ballroom in Harlem Easter Sunday. It's certainly about time that American musicians took action to force the reactionary president of the American Federation of Musicians to come to an agreement with the British Labor Office so that American bands can play—and incidentally clean up—in Great Britain.

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Ella Fitzgerald comes forward for three fast songs.



The highlight of the jam session—Chick Webb, Art Shaw and the Duke of Ellington at the Piano.

America would gain by any such reciprocal agreement, for our bands are far more popular in Europe than the most publicized of the British bands, that of the American Ambrose, is in this country. Our swing bands, both colored and white, would conquer in Europe, while American musicians would have nothing to fear from English competition on these shores.

Artie Shaw is changing the instrumentation of his band to the conventional five brass, four saxes four rhythm, and no strings, I am reliably informed. He opens early in April at the Normandie Ballroom in Boston, and he is still under the management of Rockwell-O'Keefe. Artie is a wonderful musician, and I hope that this time he is able to build up a band that will be fully his equal. This Summer he is slated to play at the Playground Casino in Rye, N. Y., where the acoustics are execrable and the food, in the past, has been unbelievable.

There have been wild rumors in the past few days of great mergers in the amusement industry. The most persistent was that about the merger between Rockwell-O'Keefe, CRA, and the William Morris agency, which has already been branded false by the most important party in the "transaction." The cause of the rumors is the fact that MCA's invasion of the talent booking field has scared the opposition bookers into effecting a booking combine as far-reaching as MCA's. I must admit that I view with considerable misgivings MCA's approaching domination of the vaudeville and dance music business, which, if it continues, will make of the corporation the dictator of the music world. But MCA's rise is inevitable just as long as it remains more progressive than its rivals, which is definitely true of the New York branch of the outfit. It

is a continual source of wonder to me how one organization can have two branches (Chicago and New York) whose business methods differ so widely. In New York one rarely hears the stories about the "octopus" which can be found in the mid and far-West.

Mills May Start Record War

Irving Mills' entrance into the record world is making something of a stir in the industry. He will have two lists, the seventy-five cent Master and the three-for-dollar Variety, which between them will issue an average of eighty titles a month. Helen Oakley has been busy supervising many small band groups, including some headed by Frank Newton, Choo Berry, Duke Ellington, Jimmy Mundy, and other Harlem and white luminaries. The records are to be recorded in the various Brunswick-ARC studios in New York, Chicago, and Los Angeles, pressed at the Columbia-ARC factory in Bridgeport, Conn., and distributed by the Brunswick-ARC sales force. The outcome of this record venture is at best dubious, because outside of Duke Ellington, the names of bands like Jerry Blaine, George Hall, Dolly Dawn, Red Nichols, Jack Denny, Cab Calloway, the Blue Rhythm Band, and Ina Ray Hutton mean very little to the record world. The distribution will also be a problem, for the Brunswick sales force has a hefty job already cut out for it in selling Vocalion, Brunswick, and Melotone popular records without taking on two additional competing lines. It strikes me as significant that Brunswick is now engaged in attempting to build up its Vocalion label by acquiring such name bands as Isham Jones,

Fletcher Henderson, Earl Hines, and many others, while the Mills Variety label will have to be content with Dolly Dawn, Ray Scott, and Lucky Millinder. Nevertheless, I wish Mills luck, for his coming cannot help but stimulate the entire industry. It takes enormous courage to enter a field where the competition is already keen and the profits extremely limited. Even the Decca Record Company, whose label averages over five hundred thousand records a month, can still count its monthly profits only in pennies in spite of an outlay in cash well over seven hundred thousand dollars. Mills, without his own sales force, is going to be forced to have a terrific product in order to compete against the aggressive policies of RCA Victor, Decca, and even the Brunswick-American Record company. My suspicion is that the price on talent is going to double within the next few months, what with one company raiding another for talent. Tommy Dorsey was recently offered a sum that would have been considered fabulous only last year if he would switch his affiliations. Goodman, although his contract with RCA Victor still has a year to go, has been offered sums far more astounding. And I feel cer-

tain that the same is true of almost every artist who means anything at all in the record market.

Dealers Will Take I On The Chin

I feel sorry for the poor dealer during the impending record war. He is going to have to stock almost double the number of records he now does, with the lists all offering material of interest to record buyers. Only the biggest concerns will be able to afford the luxury of stocking every label, and the small independent who has to limit himself to only a couple of them will find himself forced out of his picture. Mills is advertising in the coin machine journals that his Variety record is designed exclusively for the automatic nickel phonograph trade, but I am afraid he is going to find that their business, big as it is, is not sufficient to warrant the existence

of a special label. And the public that sticks nickels into phonographs has a curious way of wanting numbers only by the big and small bands and personalities they know. All the companies are going to have to concentrate more than ever on retail sales if the phonograph industry is to survive.

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"Hell's Bell's" To Bach Is Range Of Herth - The Organ Rhythm Stylist

Milt Herth was born in Kenosha, Wisconsin in 1902. At the age of six, he took a few lessons on drums, and soon had the family and the entire neighborhood in an uproar. Then his folks bought a piano, and immediately their pride and joy was faking popular tunes at an early age, instead of practicing the classics. When 13, although still continuing with his studies in music in his spare time, Milt got together everybody he knew who could hold a fiddle, C melody sax, tenor or mandolin, banjo, or drums, and started a session, everybody improvising from a single piano copy of some popular tune of the day. Milt and his friends bought Original Dixieland Band records and listened to and studied them, slowing down the speed to catch the licks and counterpoint. The original Dixieland records were terrific in those days and the gang chipped in pennies, nickels, dimes and quarters to buy the latest pressing, and then play it over and over again "to get the idea."

Turns To Organ With New Ideas

In 1923, Milt was married and it was then he decided to give the theatre organ a try. It paid "good dough", and the hours were somewhat better. Up until that time, Milt had always figured organists to be people who hit a chord, counted three, and then slowly progressed to another chord. Popular numbers on the organ seemed to be just fast and loud, with xylophones that sounded like door bells, and a bass drum that sounded like kicking a beaverboard partition. But Milt figured it was a living, and offered a compromise between a day and night job.

Jobs were plentiful and after a few lessons, Milt went into a theatre. Milt now regarded the organ as a very flexible instrument and conceived the idea of using it as a one man band, employing slap bass technique, hot clarinets, hot trumpets and combinations instead of the usual organ arrangements with vox humanas, tibias, and tubas. He kept elaborating on orchestral arrangements and effects. This became very interesting and an ad in one of the Chicago dailies introduced him to Mr. Frank Van Dusen, of the American Conservatory. Van Dusen in turn sold him on the idea of concert organ. Nothing was ever more interesting to him than the study of Bach, Mendelssohn, Guilmant, Debussy and Stoughton.

The Classics Help His Feet and His Hands

Soon Milt developed an independence between hands and feet and was able to carry melodies with one hand, while doing licks with the other hand, besides employing an orchestra style bass. He graduated from the American Conservatory in 1925 and continued theatre work, and incidentally his concert studies. While the majority of his work with Warner Bros. and Paramount consisted of community singing, he always had at least one tune like Tiger Rag, Black and Tan, 12th Street Rag, or Dixieland One-Step on the program. Milt has always spent several hours a day practicing - warming up on such concert organ studies as Toccato and fugue in D Minor by Bach.

Discovers New Effects

In the fall of 1935 Milt went into Chicago to hear the Hammond electric organ which he had heard so much about, and was immediately convinced that it was built-to-order for him. Any effect desired could be set up by Milt and in the fall of 1935, he went on the air with a new type of rhythm. He continued to use his hot standard tunes which have always been his chief stock in trade since the days of the original Dixieland Band. Milt then in earnest started to find new effects and soon found he had a very realistic imitation on trumpets, muted and open; B No. clarinet, legit and hot; bass clarinet; saxes; trombone; flute; piccolo; ocarina; oboe; French horn; tuba; string bass vibraharp, etc. Milt is able to duplicate any effect or sound he hears. He also combines such instruments as clarinet and baritone; piccolo and bassoon; trumpet and baritone; 3 octave unison—all of these can be played by coupling stops, with one hand.

His "One-Man" Band Idea

Many people are of the opinion that all Milt's arrangements are improvised. This is partially true, but it is his good fortune to have a very fine arranger, Phil Hughes, who can handle anything from nursery rhymes to symphonies. Milt gets a standard orchestration, cues instrumentation in the piano part, and by changing intros, interludes, etc. he and Phil soon have a very individualistic arrangement with very little work. In some cases, arrangements are too old or impossible organistically, but Phil rewrites the score while Milt improvises for him. Milt has made a very careful study of instrumentation and arranging, too, and is careful not to let the particular instrument effect get out of range. Milt has always followed and studied dance band styles and styles of various hot bands, and incorporates them all in his one-man band idea. His library consists of all the Ellington works, Gifford, Will Hudson, Grofe, Gershwin, as well as the old standard swing tunes and blues by Handy, Oliver, La Rocca. He finds it possible through an extensive study of Bach fugues to start a hot lick with one instrument, then break in with another instrument playing a similar or contrary motion without stopping or changing the flow of the original idea. This study has given him a pedal technique using both feet and has enabled him to use any style of bass that any band uses. In a hot number, he can keep any and all holes filled between phrases with different counterpoints and bass licks.

"Study Concert Organ"

Milt says, "My advice to any pianist beginning organ would be to study concert organ, and really apply himself, as the organ, especially the Hammond Electric organ, is one

The Classics Helped His Hands & Feet



Milt Herth

of the most flexible instruments made and has unlimited possibilities. Study hard and with a little ingenuity, it is possible to do anything in the musical line from Memphis Blues to a Brahms symphony. I have worked hard and gambled on hot organ (Grandma and the church deacon don't like it) but it's a lot of fun, all because I've had the most excellent critic, a constant companion, and equalizer for my temperamental moments, and a grand pal and adviser, the 'swellest girl' who once said - 'There is no future in the band business for you.'

Preset—See Illustration

No. 1 Clarinet and Baritone—80-627-0520.

No. 2 Brass—Trumpets—00-2566-775.

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No. 4 Accom. for L.H. Lead on trumpet chorus—00-65-555-50.

No. 5 Solo for Tenor chorus—00-56-565-50.

A—Solo with right hand—very staccato. Left hand—counter melody sustained—staccato after beat.

B—Brass on solo—accs. same as A—use Trumpet solo with left hand taking run on solo keyboard and alternating back to accompaniment for afterbeats and vice versa as market. This is below the trombone range but gives a low brass effect.

C—Use left hand lead on accompaniment with preset No. 4 and hot trumpet solo with right hand.

D—Tenor chorus. Use stop preset No. 5. Use solo with right hand very legato, slurry, etc. Acc. and pedal very staccato.

E—A repetition of B except that I used whole tones in left hand.

DOWN BEAT
F—INTERLUDE—Brass on solo, regular acc. and bass licks, bass must be very staccato. This interlude takes you into the last strain (a repetition of A).

Typical "Hot" Organ Phrases

From the Decca Record "Hell's Bells"

The musical score is divided into several sections labeled A through F, each with specific instrument and performance instructions:

- A SWING**: Clarinet & Baritone. Features a melodic line with eighth notes and a bass line with a steady eighth-note accompaniment.
- B Trumpet**: Features a trumpet solo with a bass line accompaniment. Includes markings for "L.H. on Solo" and "accomp.".
- C Hot Trumpet**: Features a hot trumpet solo with a bass line accompaniment. Includes the marking "Legato".
- D Tenor Solo**: Features a tenor solo with a bass line accompaniment. Includes the marking "g^o basso".
- E Brass**: Features a brass ensemble solo with a bass line accompaniment. Includes markings for "L.H. on Solo" and "accomp.".
- F**: An interlude section for brass on solo, regular accompaniment, and bass licks.

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Will Hudson Answers Your Problems On Modern Arranging

By Will Hudson

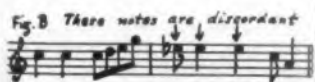
QUESTION:—Is it O. K. to write open harmony for four saxes throughout an entire sax chorus? I have heard several bands use this method for sax choruses but when I try it I find that sometimes the melody goes so low that the fourth part is below range. Will you explain how this is done and give examples? Guy Raymond, Topeka, Kan.

ANSWER:—Open harmony for four saxes is very beautiful and very effective when properly used. In passages where the melody goes so low that the fourth part is out of range, it is permissible to revert to close harmony without destroying the effect. However, when reverting to close harmony, try and see that the lowest harmony note changes. (Figure A).



QUESTION:—At present I am studying different methods of supplying harmony to a given melody. In practicing these methods, I take a two or four bar melody and see how many harmony constructions I can apply to it. I have been trying to find a few good phonograph records which would illustrate what I am trying to do, in a more or less simple manner, but so far those I have found are very complicated and hard to analyze. I would appreciate it if you would suggest a few records which will show what I want in a simple way. Harold Johnston, Boston, Mass.

ANSWER:—For your purpose I can think of no better compositions than those of DELIUS. You will find that two of his compositions in particular—"On Hearing The First Cuckoo In Spring" and "The Walk In Paradise Garden" will be of great help to you. The theme of both these compositions is a short simple melody which is used again and again in a great many different ways. There is also a Delius Album which contains ten or twelve records of his works, and for the study of harmony in any of its branches, I can suggest no better composer. All the records I have mentioned are recorded by Sir Thomas Beecham and the Royal Philharmonic Orchestra on Columbia.



QUESTION:—When writing piano solos in arrangements, I am undecided as to what to do with the rhythm section. In some bands, when the piano is taking a solo the rest of the rhythm stays out, and in some the rhythm keeps right on going throughout the piano solo. Both sound good to me, but I was wondering whether or not there is any preference. Jimmy Watkins, New Orleans, La.

ANSWER:—There really is no preference in the matter at all. If you have a good rhythm pianist, one who maintains a steady left hand rhythm throughout his solo, the rest of the rhythm section can stay out. However, if your pianist's style runs more to figures and arpeggios, etc., it is best to have the rest of the rhythm play with him as otherwise a strict rhythmic tempo will not be maintained. Judge according to the style of the pianist.

QUESTION:—In unison licks, I have noticed that sometimes certain notes of the licks will cause a discord which is very effective. These discords are purposely written in. I know that this effect is caused by writing two notes a half tone apart, but I don't know whether the discordant note is a half tone above or a half tone below the original note of the lick, and it is so unconventional that I am afraid to write it without first making sure just how to orchestrate it. To show more clearly what I mean I have given an example, pointing out the notes which are discordant by the addition of a half tone. I am writing for a band consisting of three trumpets, one trombone, three altos, and one tenor. (Figure B. Tom Sullivan, St. Louis, Mo.)

ANSWER:—The effect you mention is produced by adding an extra note a half tone below the original note and distributing the two notes equally. See example. This effect can be used for bands having three brass and three saxes by omitting the third trumpet and second alto parts. (Figure C).



Likes Romantic Music?



Martha Boswell Billy Burton

New York City.—Billy Burton, of Rockwell-O'Keefe fame, caught in the act of confiding to Martha Boswell, all about the romantic moonlight, the Victrola and those balmy summer evenings up in Westchester Hills.

Martha and Billy spent a pleasant evening dancing to the music of Casa Loma at the Rainbow Room.

KLING'S PUPILS STAR

Chicago, Ill.—Norman Kling, the celebrated Chicago vocal teacher, saw several of his best known pupils simultaneously brought into the limelight last week. During the same week, Ethel Shutta headlined at the Palace Theatre, Gene Conklin (with Fred Waring) starred at the Chicago Theatre, Mary Jane Walsh appeared as a guest on Rudy Vallee's program, and Kay St. Germaine was featured as usual on the Murine hour.

Mr. Kling has achieved a national reputation and specializes in teaching radio technique to his scores of pupils who sing with prominent orchestras all over the country. John Hamilton, famous radio arranger, has recently written a new book for the music student who desires a simplified, direct method of arranging from piano score. Hamilton, who specializes in clearing away the mystery around modern day arranging for the beginner, is in great demand as a teacher and commercial arranger for Chicago radio stations.

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"Good Brass Men Are Scarcer Than Hen's Teeth" - O'Donnell

By John O'Donnell

Killer No. 4—Backward Playing If Your Octaves Feel A Mile Apart, You are Playing Backwards

Test No. 1

Place mouthpiece natural and play octave middle A and high A. After you have played the two notes, study condition. Then pout lower lip way over then as pout lip comes back to natural, place mouthpiece, work out natural, take a breath and play the same two notes. If you play the octave easily, as if you were playing two middle A's, you have caught the forward.

Test No. 2

Take middle E. Place mouthpiece natural, take a big breath and start to tongue middle E slowly, increasing the tempo faster and faster until the effect is like a train pulling out of a station. If you start spitting out of the sides of your mouth and the tongue begins to stiffen, and you feel a choking sensation coming on as if you were trying to run fast uphill, you are playing with lips in a backward position. Study this condition, then pout lip, get on natural, and tongue middle E the same way. If air column flows freely, spitting out of sides of mouth stops and if the tongue continues to feel relaxed as you take on speed as easily as if you were running down hill, you are playing with lips in a forward position.

Test No. 3

Get on natural. Play a waltz slowly and broadly (full 32 bar chorus) ending on your highest note. If you feel stiffness or pains coming in the smiling muscles or high in the cheeks and feel like you are playing 300 bars instead of 32; if you feel like taking mouthpiece off to get a fresh grip to pull you through the last few bars and your teeth feel loose after you hit the high note (if you did hit it) you are playing with

backward muscles. Now pout lips, get on natural and play same chorus if you feel like you can play more ad lib and feel as if you could play 300 bars instead of 32; if you feel stronger as you go along feeling like you could play the last half of the chorus an octave higher, you are truly playing with the 3 Aces—center strength, forward lips, and forward and low control muscles. No. 2 in last month's Down Beat will take out backward muscles.

Develop Center Strength in Upper Lip

I have developed center strength in upper lip but that does not mean I play in center. For example, a meat man has in his butcher shop a strong cross beam with many hooks located on the left to right beam. Running up and down is a center strength beam. Now it doesn't matter on which hook the butcher hangs his pigs, the side hooks are as strong as those in the center. So it is with the upper lip center strength. I have strength in center but my mouthpiece hooks on a little to the left side. I call it a hook, some call it a muscle, or ball, others call it a corn.

Pucker the loose, fat, weak upper lip correctly develops center strength—just like puckering a fat, wobbly arm develops a ball of muscle on the arm. Be sure and pucker upper lip correctly. Don't pucker red of upper lip, forming hook, ball, muscle or corn on red. Don't pucker all white of upper lip forming a hook, ball muscle or corn on white; just point pucker straight across line or ridge of upper lip forming the

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"DOWN BEAT" WILL ANALYSE PIANO STYLES

Down Beat is happy to announce that we have added a piano department which will be conducted by Sharon A. Pease, one of Chicago's leading teachers of Modern Piano.



By Sharon A. Pease

Mr. Pease, who has studios in the Lyon & Healy Building, is well qualified to conduct this work as he has years of teaching experience augmented by a thorough knowledge of dance work, radio and accompaniment.

If you piano players have any problems, send them in and questions of general interest will be answered by Mr. Pease in future columns.

No! It isn't six player pianos, just Cleo Brown—the "Boogie Woogie Girl"—taking off at the Famous Three Deuces in north State Street.

After an absence of two years in Hollywood, Cleo has just returned to the old stand. During her stay on the coast she was headlined on a bill at the Orpheum Theatre and occupied an important spot on Bing Crosby's Music Hall Program—the goal of all swing artists.

Through her daily broadcasts and work at the Melody Grill and Century Club she became a top favorite of film famous. Her audiences were always well dotted with stars and their comments in general can be summed up in the words of Bing Crosby, who calls Cleo "A Great Artist", and Una Merkel, who said, "We enjoyed your grand playing and singing so much". A triumph of this sort is not new, as she has been knocking them over in New York and Chicago—it's just another victory for Cleo and the brilliant style that has made her a favorite of swing lovers from coast to coast.

But don't think that lightning-fast left hand was developed overnight. She spent long hours of practice through a period of eight years of study. The style itself was created from the heart, but its success Cleo attributes to the technique developed during those years of study.

To you piano players who would like to play a style like Cleo's (and who wouldn't?), her advice is—"Get a good scale and arpeggio book, then hunt up a nice quiet wood shed and GO TO IT!"

Cleo dropped in at the writer's studio a few nights ago and while there kindly consented to allow me to take down some of her ideas along to pass along to Down Beat readers. Here are the results—a part of "Boogie Woogie" just as Cleo plays it. Notice the importance of the 6th in the bass. In the first two measures, F major chord, the 6th is used going upward and coming back. In measures 3 and 4, B flat 7th chord, the 6th is used in the upward walk, but is replaced by the 7th coming downward. Notice the 9th in the treble.

For the eighth notes in the bass to sound well it should be played quite fast. If played at a slower tempo, the bass should be played as dotted eighths and sixteenths.

Cleo's Left Hand On "Boogie - Woogie"

ETC.

BRASS MEN

(Continued from page 19)

hook, ball, muscle or corn half and half, meaning half red and half white (by ridge I mean where the red and white meet). You may pucker upper lip all day if you pucker five times—rest and then scrape lower lip ten times and rest again. The reason you scrape lower lip ten times is because you must pucker lower lip in unison with upper lip in order to develop round center strength. In doing so you would develop a pucker in lower lip if you did not scrape it out.

Don't pucker on job or within one hour of job. For example, when a fighter steps into the ring to fight his challenger, he does not practise calisthenics or think of his new ideas. You see, playing on the job is like being in action in the ring, if you don't play or fight natural, the notes or your challenger, will slap you down and if you are playing or fighting over your head, they just knock you cold.

Question:—I can play all notes without changing the position of my lips or mouthpiece, but my lower lips tends to curl up under my upper lip. Is this incorrect? If so, how can I change to the correct embouchure. P. B., Detroit, Mich.

Answer:—Curling the lower lip up under the upper lip is very incorrect. The rest of your form sounds O. K. Use in this order, exercises No. 7, 5, and 2 in the March issue of Down Beat. This will help you correct bad lower lip condition.

QUESTION:—After playing a couple of hours, I feel a heavy pressure on upper lip, is that a natural condition? If not, what is correct? A. L., New York City.

ANSWER:—Upper lip pressure is very wrong. Backward playing forces pressure on upper lip. I advise you to learn to play forward which will automatically place pressure on lower lip which is correct.

QUESTION:—I have a fairly good embouchure but am experiencing great difficulty in holding same as I breathe. Should I breathe through my nose so as not to disturb my position? D. H., Boston, Mass.

ANSWER:—By all means, do not breathe through the nose. Doing so will cut down your high notes and will force you to play your middle range with as great an effort as you use on your high range, never allowing you to relax. Learn to breathe with lower lip and lower muscles which is correct. I will explain this idea in the May issue of Down Beat.

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CHICAGO MUSICIANS CAN WAX DISCS AGAIN

Chicago, Ill.—Chicago musicians may once more make records according to a new ruling by James C. Petrillo who recently lifted the ban on recordings which went into effect last February 1st.

With his decision, Petrillo set up the following rules:

Records may be made for home use and for use in foreign countries; whenever a record is broadcast in the jurisdiction of the Chicago local the same number of men employed in the making of the record must be used as a stand-by orchestra; recordings made in the Chicago jurisdiction cannot be used in the jurisdiction of another local without permission of the local in the jurisdiction wherein the recordings are to be used; the recording of a record or any part whatever is prohibited.

All record dates must be contracted on forms furnished by the Chicago Federation which will be O. K'd by the board of directors. Also each record shall have a registered number filed with the union a clearance on which must be obtained if the record is to be used for any purpose whatsoever.

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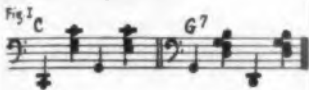
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How To Play Hot Piano Accordion "A Solid Rhythm Bass"

By Howard Randen

In my last month's article, I listed the four essentials for the development of swing style on the piano accordion. The first and second points, a good technical foundation and a sound knowledge of harmony, you will of course, have to develop by conscientious study from a reliable accordion teacher. In this article, I want to take up the third point. That is, the ability to play a solid rhythmical bass on the left hand.

Various types of rhythm basses, bass runs and counter harmonies, can be used in the left hand. However, it is well to remember that in striving for smooth solid rhythm, one must sometimes sacrifice a little decoration and fancy stuff. Let's start with what is commonly known as the alternating bass. Here I have written out two measures. First measure, the C chord and the second, the G7. (Figure 1).



Suppose you wanted to make your bass heavier. You would then use a chording as in the following example (Figure 2).



Here you are actually playing four chords to each measure adding the counter bass alternately. You will thus get a solid chord on each beat and then by varying the counter basses, your harmony will gain the additional color that the varied counter basses give.

The main essential in acquiring proficiency for a solid left hand is that the beats be rhythmical. Play the buttons staccato, but firmly and avoid any unnecessary jerk; and play the beats all alike. I would suggest that you start with the exercise given in (Figure 1). Play this slowly counting a fast four for each beat. When you have gotten that down smoothly, cut it to two for each beat. Then when that is smooth, play your regular one count for each beat and you will find that your rhythm has gained a great deal in evenness.

In most of the orchestrations, you will find that there are a great many accented beats. These are important of course, but they are not important enough to call for any sacrifice in smoothness of the rhythm. Some players in their anxiety to get to the accented beats, will rush the beat before. They sort of anticipate the accent and this naturally results in a jerky and uneven rhythm.

Practice examples one and two in all keys, on all chords (major, minor and seventh) up and down your key board starting, of course, with the key of C. Practice your left hand

alone. When you can get the two types of bass chording rhythm smoothly, then you are ready to do the right hand.

The first step is to learn to associate the notes of the chord in the right hand to the corresponding bass chord in the left hand. Here is an example (Figure 3).



Play this same thing using the first, then the second, and then the third positions of the right hand chord. In the case of a 7th chord, play all four positions. Play two measures of a chord with the bellows moving out and then take the next chord in the same position—two measures of that with the bellows pumping in.

In order to develop chord facility, try taking a chord in the first position and then playing the first position in all keys, up and down the buttons. That is, you will start with the C in your left hand, matching it with the first chord position of the C in your right hand. Then go on, up the accordion—C, G, D, A, etc. and then down again from C in the flat keys. Of course, you are doing all this rhythmically, keeping in mind the thing that we are aiming for, that is, a smooth, rhythmic bass. When this is mastered, try jumping every other button. That is, start from C, jump to D, then to E, etc. up and down the accordion, but remember you are still matching your left hand with the chords on the right. Have you got this down? Then try every third button, that is, C, A, F, etc. Now the last step, which is the most difficult, and that is to play them in chromatic order. That is, C, Db, D, etc. The purpose of this is to enable you to chord with both right and left hands in every key and with perfect smoothness. Learn to chord chromatically. The last exercise given will call for a lot of jumping up and down the key board, but it will give you the

With Ingenues Orchestra



Pat Haley

Milwaukee, Wis.—Featured with the Ingenues, a 16-piece fem orchestra, Pat Haley takes the spotlight with her fine harp solos. Combining a charming personality with her fine musical ability, this 17-year-old beauty is the highlight of this fine act.

Born in Sitka, Alaska, Pat plays plenty of hot stuff on that harp.

smoothness desired in going from one key to another, as the particular piece of music may call for. In other words, you will overcome the jerking action when you jump from one key to another, especially where the jumpings are particularly wide and necessitate covering a pretty good distance between buttons. There is enough in the above to keep you busy for many months before you exhaust all the possibilities that this sort of study will give you.

When you have mastered this fairly well and can smoothly play and associate all of the major, minor and seventh chords, in the right hand, with their corresponding chords in the bass, then here are some examples of rhythm for the

right hand (Figure 4). The trick is



to place these rhythms, using any chord with the right hand and keeping your solid four beats to a measure, rhythmically going with the left hand. When you have accomplished this, when you can keep that left hand going like clockwork, no matter what it's partner on the right hand is doing, then you have mastered one of the most essential steps for playing in rhythmical modern swing style.

(Next month, I will discuss diminished and augmented basses and will also have for you another example of an accordion chorus.

GRUNTS & GROANS DON'T MAKE A BAND LEADER

Philadelphia, Pa.—Wrestler Cliff Olsen has decided that his grunts and groans are the equal of most of the crooning band-leaders of today and is taking vocal lessons from a former Met opera star preparatory to fronting his own band. Olsen is emulating his brother athlete, Jesse Owens who is currently appearing at the head of Danny Logan's band.

Send in your Candid Shots. You may win yourself a buck.

NEITHER BENNY NOR CHICK WROTE SAVOY?

Hartford, Conn. March, 24, 1937

Dear Sir:

Again and again I argue the fact that neither Benny Goodman nor Chick Webb had anything to do with the composing of "Stomping at the Savoy". Why? The reason is that Edgar Sampson wrote that number for Rex Stewart when at the Empire Ballroom in 1933. Where were Benny and Chick.

"Stomping at the Savoy" was our theme song until the band broke up. Our first theme song was "The Torch Song".

Here are the names of the members of the band—Reed; Edgar Sampson, Noel Cluckies, Allen Jackson, Freddy Sharreth, Brass; George Thigpin, 1st trumpet, Ward Pinkett, 2nd, Rex Stewart, third, Neldon Hurd, trombone. Rhythm; Baby Bace Ram, piano, Sidney Catlett, drums, Arnold Canty, guitar, last but not least myself, Earl Magee, bass. Our featured vocalist was none other than Percy (Sonny) Woods.

Other numbers written by Edgar at that time were "Blue Lou", "Dream Fantasy", "Don't Be That A'Way" and others.

I'm asking you to give Sampson a big hand.

Yours very truly,
Earl Magee.

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ONYX CLUB LOOKS UP— EDDIE RILEY HAS TOUGH BREAKS

By The "Last of the Moe Egans"

New York, N. Y.—Mama! Ooooooh Mama! Here comes that man Egan! . . . And hep, Jack, with plenty of Jive . . . Including a brief report on the opening of the new Onyx Club, just five drinks east of the old spot on 52nd Street. . . A slightly larger room, but not too large to lose its intimacy; more comfortable for the sinner downers and bar stander uppers; much better looking and better breathing conditions. . . A marked improvement. . . The music makers and associates turned out en masse and as these bleary eyes glanced around the room, they noticed such personages as Harry Bluestone and his wife; Carl and Evelyn Kress; Larry and Eva Binyon; Songwriters Cahn and Chaplin dropping by for a few minutes; Saxophonist Bud Freeman seated with a blonde at a table beneath his own picture; Artie Shaw, mighty glad to be back in town, sez he; Carmen Mastren and Jack Leonard of T. Dorsey's band, at a wall table with their lady friends; Vivacious Yvonne King carrying a box of Kleenex (cold or no cold, the Onyx opening must be attended); Pinky Tomlin, songwriter, actor, etc. accompanying Songstress Rae Giersdorf; Gogo Delys, telling stories of her favorite land, California; Alyce King holding hands with Trumpeter Harry Johnson; a Casa Loma party including Mr. and Mrs. Fritz Hummel; Mr. and Mrs. Kenny Sargent, Mr. and Mrs. Pee Wee Hunt, and Art Ralston; Cass Lomans at the bar include Glen Gray, Clarence Hutchenrider, Frank Zullo and Manager "Winter Garden Eddie" MacHarg; Tommy Dorsey with his charming wife, but he doesn't sell any eggs this trip; Trumpeter Andy Ferretti, Guitarist Eddie Condon, Pianist Harry Murphy, Vibrapionist Adrian Rollini, Trumpeter Jimmy Rosselli, Comedian Mike Riley, and Photographer Charles Peterson just about complete the list. . . The first Sunday in the new spot was equally as good with most of the above plus Ozzie Nelson, Bill McCune, Woody Herman and wife, Carol Dee; Lew Brink and Frances Hunt; Floyd Gibbons, Jack Jenny and Kay Thompson, Dick Morgan. Gene Knott and Slat Long. . . Some stuff, hey Stuff?

New Musicians Due

New musicians due as this is being written, may have arrived by the time this goes to press—the Frank Devols (Horace Heidt band) who'll name their Denny, be it boy or girl; and the Dick McDonoughs. . . Dick Morgan is not leaving the Heidt band regardless of what Egan said last month. . . Ted Lewis to follow Lopez into the Astor. . . Suggestion: Why doesn't Louis Prima buy the original Famous Door with its signatures for his Los Angeles soda fountain? . . . Lysbeth Hughes doesn't go with Heidt on his one-nighters; only theatre dates. . . The love bird has got Harry (O. Nelson band) Johnson and Alyce (baluze singair) King.

All those people who cursed the boys who popularized "Music Goes Round" when it hit its peak, may feel worse when they hear of Mike Riley's tough breaks. . . First, his wife was taken away from him when somebody fired off a revolver during a broadcast; then his baby was bitten by a dog and they couldn't find the canine; then he had a crackup in his car, which was completely demolished, the day after he'd cancelled his insurance; his mother was taken critically ill and as this is being written is in serious condition; the doctors discovered he was suffering from a broken rib from his crackup, and then, to top it all, he

"They Have A Gene Krupa In Girls' Clothes!"



BOTTOM ROW—Virginia Ruggio—Pat Haley—Barbara Hobbs.
MIDDLE ROW—Sarah Rivkin—Birdie Bennett—Cecile Schenden—Louise Sorenson—Helen Armbrust—Tallie Robin—Dorothy Argyle—Rita Howe—Billy Gage.
TOP ROW—May Pattee—Lillian Atton—Frances Gorton—Mildred Reasoner.

Milwaukee, Wis.—Plenty of credit is due Ray Fabing for his untiring work in ensembling and rehearsing The Ingenues, 16 gay and gorgeous gals into one of the finest girl orchestras that we've yet heard. . . Imagine the work attached to ensembling and casting about for 16 girls that could double from three to six different instruments and be able to play them with the amazing skill that these girls have. . . Ray's untiring efforts have been rewarded in signed contracts for a theatre tour of leading show houses throughout the mid-west and east that will keep the band working well into the fall months. . . The act was caught at the Palace

Theatre here in Milwaukee the week of March 19. The smoothness with which this band went through their routines, changing from one line of instruments to another was amazing and brought round after round of applause from the large audience that packed the house every show. The versatility of this band is something to rave about. A band of honey's and a honey of a band. . . Lets give a hand to Louise Sorenson, arranger and director of the band. Louise is a Minneapolis girl that studied to be a trumpet player but can play every instrument in the band and has an exceptional knowledge of harmony and how to handle orchestrating for a band with so

much versatility. She has had bands under her own name and has traveled with bands on two world tours covering 28 foreign countries. . . Another outstanding musician in the band is Pat Haley, harpist, Pat, hails from Sitka, Alaska, the land of ice and snow but this charming personality can play plenty of hot stuff on those harp strings. . . Frances Gorton, marimba and accordion player is a native of Porto Rico and has been other places on this globe besides there. She speeds up the act to a fast tempo with her fine marimba solos. Can play about all the instruments in the band but would rather play bridge and how?

was given his notice at the Hickory House!

Bob Crosby's Heart Trouble

Robert Crosby's heart trouble is Millicent Rogers of Manhattan's Park Avenue—and a mighty tasty dish she is, too. . . Tommy Dorsey slated to go to Dallas after the Commodore, leaving the end of April. . . A bunch of the kids, incidentally, went down to Tommy's estate in New Jersey one day and made a movie based on a combination of old time melodrama formula Number 1 and Tommy's rise to success and titled it, "Slide Dorsey Slide". . . Cast includes Tommy and Alyce King (three mentions for this gal in the column already!) as the leads; Ronny Lanthier, Toots Dorsey, Dick Morgan, Yvonne and Louise King, Frank Devol, Stonewall Jackson Egan and William, the colored chef. . . Jeno Bartal, Hotel Piccadilly maestro, and Alice Cornett, who warbles during intermissions at the Lexington, are table for twoing. . . The Onyx has a new sensation in Lona Webster, gal swing saxophonist, who plays during the cocktail and dinner hours and has all the radio musicians shouting for more. . . Get a load of Josephine Tumania-Jimmy Dorsey record of "The Wren" which they made for Decca. . . Also recommend Les Brown's band of collegians, just signed by Decca. . . Nelson Switches From Brunswick To Victor
Ozzie Nelson switched from

Brunswick to Victor outfit. . . A round of applause for Tommy Dorsey's arrangement of "Song of India". . . Incidentally, that's Tommy's first effort as an arranger for his own band and he'd no sooner waxed this classic for Victor than Stuff Smith lifted the thing bodily to play with his six-piece band. . . The contrast is one of the more amusing incidents of Tin Pain Alley. . . The swing you hear with Vinnie Lopez band is "Slat's Long on clarinet. . . Johnny Mince and "Pee Wee" Erwin now in T. Dorsey's outfit. . . Red Norvo on the road with Nate Krevitz publicizing. . . Bernie Burkholder left Johnny Johnson's band to journey to Hollywood with gorgeous wife Iva Stewart to do movie work. . . Gordon Jenkins quit stick waving in the pit for "The Show Is On" and is now in Hollywood (that's in California, where it never rains). . . Benny Goodman killed them at the Paramount, but he can thank his lucky stars for Gene Krupa, who is the showman of the band—and any band needs a showman, regardless of how much it swings. . . He keeps the spotlight all the time except when Lionel Hampton is on the stage. . . Wes Vaughn back in the picture again, now strumming guitar with Leon Belasco. . . It's a well known fact that musicians have no sympathy for people who drink. Nope, no sympathy—only envy!

GARBER GETS A HOT CAT

Miami, Fla.—We wondered why Jan Garber was seen around the Towne Casino Club sporting a loud checkered sport coat and a noisy pair of brown checked trousers. He was looking for a girl vocalist and he found a hot one in the person of Roberta Sherwood, working in the floor show of this club. . . This Sherwood gal is the closest thing to Martha Raye that we've ever heard. A gal that has to take six or seven encores before the crowd will leave her go. . . Jan signed her on the spot to open with his band on a theatre date in Washington, D. C. March 26. The Garber band is booked for quite a few weeks of theatre for a top figure.

AN IMITATOR WHO CAN BEAT THE ORIGINAL?

By Jack Morris

Milwaukee, Wis.—With Lent over, musicians in Milwaukee will learn to smile again. Many jobs "folded" during Lent, but are all set to open up after Easter Sunday.

Is it possible for an imitator to exceed the original? This reader believe "yes" in some instances—one instance being Casper Reda and his orchestra. Reda has been using the Shep Field's style almost as long as Fields himself. The band is strictly commercial, but it has a lot of punch, and everything is played very accurately. Don't be surprised if this band starts going places soon—perhaps under another leader, and booked by C. R. A.

Joe Gunion and his Orchestra are now on the band stand at Toy's Oriental Restaurant with daily broadcasts over WTMJ. It is a Lombardo type and to my ears the most out of tune combination I have ever heard. Enough said.

Bob Chester and his Orchestra are now at the Schroeder Hotel. They will be followed by Doc Davis (formerly with Seymour Simons). Chester has some nice vocals, but the band sounds dead—has a sort of a flat sound. Band swings nice, however.

Bill Davidson (Wild Bill), hot trumpet de Luxe, has a fine five piece Dixieland band at the "26th and North Club", this club incidentally being quite the hang out for musicians on their night off. Business has been so good that Bill may add two more men to the band.

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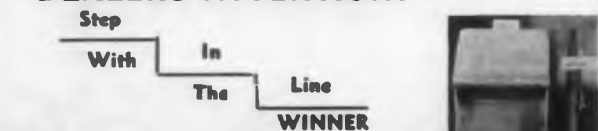
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WEST COAST NEWS; GOLDEN GATE JIVE

By W. H. (Bud) Rowland

San Francisco, Calif.—Mention at this time should be made of Fred Nagel's band now at the Del Monte Hotel. This is a young band organized about a year ago and features a great deal of entertainment. Band has grand style and is coming ahead in leaps and bounds. Fred says he hopes to get in the big time and we predict he will judging from the fans he has among the movie stars.

Bob Young late of San Diego has invaded our fair city and has taken over the stand vacated by Herb Samman at the Bal Tabarin. Another band San Franciscans welcome back is none other than Paul Pendarvis, who takes over the stand vacated by Bernie Cummins who has since returned east. . . Al Lyons will leave the Sir Francis Drake and trek to San Diego around the first of the month. Al will be heard on a big commercial soon. . . Another of our young S. F. artists to rise higher in the hall of fame is Horace Perazzi now Jack Trent. Horace, pardon me I mean Jack, opens at the Uptown Ballroom, Portland, Ore., March 20, not only will Jack front the band but will play as well (Sax and Clarinet). But most of all, if you can, tune in on his vocals. When Jack entertains, he entertains. Yes, Yes!

Handsome young Larry Cappelli lead sax with Ran Wilde's Club Deauville band has one of the finest tenor sax tones on the coast. Larry phrases fine, not only has a number of fellow sax players in a daze when they hear, but also makes all the young girls' hearts beat as fast as some of Krupa's rim shots or how about that, Gene, can any girl's heart beat as fast as your rim shots? . . . Feminine Fancies, a wireless program originating from K.F.R.C., has been on the air over five years. Orch is under the direction of Claude Sweeten and MC'd by Mel Venter.

Ellis Kimball will leave the wing Topsey's Chicken Roost about April first for a group of one nites under the guidance of C. R. A. Doug Vaughan, sax and vocalist with Mr. Tellier, will leave Mr. Tellier and join Ellis' band. Doug has a fine voice and will double alto, tenor, baritone, saxes and clarinet. With Doug in the band Ellis will have five horns (trombone, two trumpets, and two saxes) and more variety can be arranged for now. Mary Ann Harris—their girl vocalist — is S. F.'s own edition of Helen Ward's vocals, just naturally that way. The end of the tour will bring the boys to L.A. where they will record some transcriptions and we hope some Decca. Kimball's band really swings and is the best on the coast, so any recordings they make will be good.

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LEVT TO RIGHT—Violins—Carcio, E. Hayes, F. Claudio, L. Kalin. Director—Sweeten. MC—Venter. Harp—K. Thompson. Guitar—C. Smith. Saxes—Al Cicceroni, P. Rosen, H. Carlisle. Cello—H. Reinberg. Trumpet—E. Kimball. Trombone—N. Hendricks. Trumpet—C. Patmos. Piano—V. Spencer. Drums—E. Forrest. Producer—B. Davidson. Bass—E. James. The General and his canaries.

HUDSON BAND PLAYS TO 15,000 DURING LENT!!

By Manny Wasserman

Richmond, Va.—Dean Hudson and his Florida Club orchestra just completed a four weeks' engagement at the Tantilla Gardens, breaking an all-time attendance record for the Lenten season, playing to more than 15,000. This band has only been in the "pro" ranks a year having just finished their studies at the University of Florida. They open March 22 at the Merry Go Round, Miami, Florida.

Nardi Mallet, the poet of the guitar, is now playing in the pit at the National Theatre. . . Howard Gale is at the Westwood Supper Club and Jelly Leftwich is now at the Marshall Room of the John Marshall Hotel. . . Johnny Long and his band are now doing one-nites prior to opening at the Cavalier Beach Club, Virginia Beach. . . Earl Mellen is doing one-nites. . . Little Jack Little and Sammy Kaye are playing the Easter dances at V.P.I. . . Shep Fields playing Easter dance at Washington & Lee.

The Southern Colonels, the orchestra of the Virginia Polytechnic Institute, are considered one of the outstanding collegiate bands in Virginia and have been signed for a job on a boat to Europe.

BROADUS ENLIGHTENS MOUTHPIECE AND REED BUGS

Steve Broadus after recuperating for three months in L. A. where he underwent a serious operation on his jaw, visited S. F. for three days. While in S. F. Steve engaged in question and answer Bee with the local reed men. The boys had many of their reed and mouthpiece troubles solved by Steve's analysis. Even went so far as to have Steve in an apron and scoop out a few choice facings. All await Steve's new reeds that he says are fine, and judging from the samples they sure are. Hurry up, Steve, and get those reeds out to us, and when you can we will be more than glad to have you back here to enlighten us on the reeds and mouthpiece bugs.

Jerry Fodor Holding Jam Sessions Toledo, Ohio—Jerry Fodor and his band returned the later part of last month from a season engagement at the Air Port Club, Tampa, Fla. The band is now doing a swell job at the Talk of the Town Supper Club in this city. Jerry has inaugurated a jam session every Monday nite at the club and has been very successful in attracting a lot of the swing hounds to this spot. Jerry himself plays plenty of swing fiddle.



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This issue of THE BEAT JOURNAL, one reader. Contains photos and news of jazz players. Many helpful articles, including "Mama vs. Papa" by Les Hasty (also featured, Shep Fields) and "Hats on Madison Lake-Old World" by Henry James (with Jerry Goodman). Printed or letter blanks have every detail and a full-page, beautiful illustration.

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SIT-DOWN STRIKES HAVEN'T HURT MUSICIANS

By Frank Sidney

Detroit, Michigan—Local bands have been affected very little by the numerous widely publicized local sit-down strikes. Several taverns situated close to the automobile factories were forced to shut down for a few nights and several local hotel bands lost a day when the employees called a strike.

Sammy Dibert, who has been playing Dixieland around this town for a good many years, has never really been appreciated until just lately. Sammy's augmented band, now playing the Grand Terrace, is setting the local cats on their ears and is the finest swing congregation in town. Dibert uses trumpet and trombone, a four-way gut bucket rhythm section, and four saxes including himself. Sammy plays fine Dorsey style alto and features two fine clarinet men with contrasting individual styles in the persons of Jimmy Jenkins and Corky McCormack. Mel Fudge, considered by many as the finest groove drummer in Detroit, is not a bit overrated and together with Sammy's brother Johnny on guitar and Joe Karle on piano, they swing all night long. Babe Routh does most of the arranging besides playing fine tenor. Gus Gilbert shares vocal honors with Sammy besides holding down the tough job of trying to make his lone trumpet sound like two, and most of the time he has us fooled. Del Evans, formerly with Emerson Gill, takes some fine choruses and has a style which sounds very solid and full and is probably more than partly responsible for making that two way brass sound like a full section. Dibert, who was formerly a theatre MC, is an excellent showman as well as a fine musician.

George Kavanaugh, featuring that fine pianist and arranger Eddie Schultz, is slated to return to the remodeled Chalet in the near future. George announces his own radio program and is a model for other leaders to follow who have attempted it and failed.

Clarence "Dusey" Dusenberry seems to have the music business pretty well tied up in Pontiac. He has a large studio, the rendezvous of musicians and show people and does the majority of teaching in that city with a fine staff of teachers on all instruments. Clarence is a fine musician and plays all instruments. He is the leader of his own jobbing band that gets most of the better work in his territory.

Earl Coasitt, fine drummer formerly with Blue Steele, Ralph Bennett and other well known leaders, is in town and playing with Milt Beraie at the Aragon.

Les Arquette and his fine band have been renewed at Webster Hall through April and expect to leave after that. Les features Ralph Fischer, trumpet player with a very fine voice. Emerson Gill is expected to follow Les.

Karle Spaeth is taking his new band into the beautiful Mayfield Club, formerly Peacock Alley.

Carle LaFell, for some time with Dave Diamond, is now with Ray Gorrell.

Carlos Cortez And His Music



Carlos Cortez has a definite individual style of playing modern and continental music and has been very successful as a jobbing unit throughout Michigan.

Carlos has three saxes, trumpet, three violins, accordion and four rhythm. The boys also do a good job

of swinging and feature Felix Resnick, another Venuti, on fiddle, Chester Cialek on piano and Paul Goldberg on clarinet.

DICK STABILE AND HIS SEXTETTE SELL OUT

By Milton Karle Dickler

Dick Stabile and his fine band replaced Count Basie and his boogie-woogie swingers in the Chatterbox of the Billy Penn Hotel! The marvelous intonation of the "saxette" and its beautiful phrasing is readily the selling feature, as is that swell rhythm section and keen brass! The

rhythm, composed of Chauncey Gray, piano; Mike Poveramo, guitar; Ray Toland, drums; and Spencer Clark, Bass and bass sax; sock an' sock a plenty, in every respect! Brassing it off, there is Harry Greenwald, 1st trumpet; Jimmy Welsh, 2nd trumpet; and, Walter Macurio, trombone; and, for three brass backing up a powerful sax and rhythm section this trio clicks in elegant style! The vocals are carried by Burt Shaw and Joan Cavell; and too, they sell nicely fronting the band and by means of airing! Dick actually started a panic or sompin' around town for all the Local bands are featuring plenty of alto sax! Possessive of magnetic personality and fine appearance, the altoing' and

clarinetting Stabile and band are coming, and very fast too! So keep your eyes peeled!

VENUTI AND FIDDLE GIVE NEW ORLEANS IT'S KICKS

By Godfrey Hirsch

New Orleans, La.—Joe Venuti and his fine swing band at the Blue Room. Joe's fiddling is up to his regular standard and his arrangements are just the type which are simple, effective, and really danceable.

Joe Capraro and his orchestra are pleasing and increasing business at the popular Cotton Club. Capraro's band is an aggregation of local boys. Each member is outstanding and it is one of the best equipped and most progressive outfits in the south. . . . Augie Schellong and his Rhythm Kings are setting the pace and breaking records in the Fountain Terrace Cocktail Room. Augie has made several changes of men and is building a swing sextette that will rival many an outfit.

Wingy Mannone at the Chez Paree, and giving everyone the kicks they expect, and can he give them! A great entertainer and musician . . . Hal Jordy in the Rose Room using a small combo and doing well, while Pinkey Gerbrecht is doing his share of trumpeting at the Nut Club . . . Tony Almerica swinging out at the Penthouse and going great. . . . Once more the Crescent City has flesh in a theater. The St. Charles high onto three years since the old town witnessed something of this type of entertainment. The management is reaping the benefits by having capacity houses daily.

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STABLE KNOCKS YE 'OLE CHATTER BOX PATRONS COLD

By Milton Karle Dickler
Pittsburgh, Penn.—Dick Stable and his extremely fine band are knocking the local folks cold with their fine music. Nately the Chatterbox of the Wm. Penn is packed to capacity. Being a hand-picked band, Dick has grouped an equally fine group of musicians who are indeed fine personally. Burt Shaw and Joan Cavell do the vocals in swell manner.

Those jam sessions down at Local 60 of late still fail to impress. Yet, the fine efforts of Buzzy Mayer on the wood-pile and Dave Gifford on the guitar cannot be overlooked. Too bad too, when a town as big as this and having so many fine men just don't get in the groove and swing out!

Carl Eddy with a most impressive Latin-American type of band has replaced Baron Elliot at the Showboat. Eddy is wired nately via KDKA! And the Baron is one-niting again! Will Roland has a nicely styled band of eleven which fits the atmospheric Schenley to perfection, thus accounting for his being at this spot four years! Recent changes have "Hud" Davies on drums and Phil Sheets on 1st trumpet with Roland Freda Lazear renders the vocals in nice manner!

Bill Catzone is rehearsing his "singing-strings" for a gala opening of an exclusive spot soon! . . . Seen down at the Local 60 nately the Lawson Sisters in company with maestro Sid Dickler whose band has just completed six weeks at Arlington Lodge. The Dickler unit put that spot on a "paying basis", geographically speaking!

Bob Clayman and band have done "tops" for the Roosevelt Hotel. Recently Bob did a guest nite at Local 60! Yea, and what is this about Clayman promenading the lovely Ruby Rubinoff around the nite-spots after hours! There are means of getting ahead! . . . Bob McGrew will replace Sammy Kaye at Bill Green's! Herma Middleman still encamped at the Nixon Cafe. Eddie Safranski, the town's finest bassist; and, Jack Leary, tenor man the most outstanding!

Val Garvin and his Osborne-styled band are still free lancing around this neck of the woods! Val is ripe for a break and could sell out if the nite-club "biggies" would give him a shot! . . . Frank Natalie reverts to the opposite extreme with the Hungarian Trio at the Pittsburgher Hotel, while down at Local 60 he goes terrifically in those jam sessions! . . . The Baltimore Trio is at the Continental Bar of the Wm. Penn and "The Idlers" are the comical farce at the Roosevelt's Lounge! . . . The rave of last month by this columnist; Austin Wylie and band giving out with some terrific swing at the Webster Hall Hotel. The lousy acoustics retard the band when heard in per-

Raymond Scott's Jazz Quintette



Officials of the Columbia Broadcasting Company report Raymond Scott's Quintette to have enticed the largest amount of fan mail of any attraction yet presented on its Saturday Night Swing Sessions. Scott, the composer-pianist with the group, "shot" his boys on their first

"wax" session for Master Records. L. to R.: Dave Wade, trumpet; Johnny Williams, drums; Dave Harris, tenor; Louis Shoubee, bass; Pete Pimiglio, clarinet. The group made "Twilight in Turkey," "Powerhouse," "The Toy Trumpet" and "Minuet in Jazz".

son and over KDKA! A destructive loss to Wylie was the departure of Paul Thatcher, brilliant tenor man! Wylie goes to Commodore-Perry Hotel in Toledo being replaced by Charles Stenros of Cleveland! Christine Fraser will be the new gal vocalist when Austin opens at that spot! . . . The burg's greatest little builder-upper is Darrel V. Martin of the Pgh. Post-Gazette, whose editorials in his radio columns are the finest! . . . Joe Catzone is the "top" bowler in the leagues down at Local 60!



Eddie Duchin played the Pitt Military Ball recently and the collegiates couldn't say enough about his swell dansapations! . . . Charley Pallos, purveyor of Shep Fields rhythms was the local band for that affair! . . . Spring opening of the Urban Room of Wm. Penn Hotel has Freddie Martin lined up. They hope! . . . The Dick Stable lads are the greatest social-going group yet met up with and can be seen nately down at the "musician's hang-out" Lovely Joan Cavell with Stable, seen about town with a certain Local maestro! . . . Uncle Joe Kotch has the following names up for attractions in his Monessen dance emporium: Gene Beecher, Little Jack Little, Ray Pearl, and Emerson Gill, respectively!

Get your order in pronto for the Bob Crosby Rhythm Concert. Address your order to Down Beat, or Bob Crosby, Congress Hotel, Chicago, Ill.

DUCHIN'S BOYS PLAY ACCOMPANIMENT FOR EDDIE

By Harry Knotts

Baltimore, Md.—After wasting a perfectly good afternoon listening to Eddie Duchin's corny piano at the Hippodrome theatre I realized it was nojive when Red Russell quit that band "becuz he was fed up playing accompaniment for Eddie's piano solos". Boys simply sat on the stage and looked pretty, while Duchin hogged the spotlight. When the femme singer came on it was pitiful. Little gal simply couldn't lift her voice above the piano. Following week another ivory-tickling maestro played the Hipp and things were a little different. Little Jack Little gave his men a chance to do their stuff. After the show Jack and your correspondent jived abit backstage. Jack sez he is working out a new style that he believes will click. Band altho rather new doesn't sound bad at all, and when Jack whips it into shape, I believe it will go places. Writes "Dance Of The Door-knobs"

Johnny Pickard brings his squeeze box back from Leon and Eddies and is sending the Penthouse mob again. Johnny is a protege of Jerry Shelton and seems set to go places . . . Dick Hummer has penned a terrific swing tune "Dance Of The Door-knobs". Another tune by Ekky Fitch of same outfit (Billy Brooks) tagged "Pilgrims Progression" sounds okay.

TWIN CITY BANDS CAN BROADCAST ANY TIME

By Insidious K. Schmalts

Minneapolis, St. Paul, April 1st—All the boys, it seems, are working on notice in Mpls. Greco and Bodahl, Nicollet and Radisson, respectively, lasted through March. Jimmy will take to the road for a time, he hopes. Mpls. Athletic Club will probably close directly.

Al Cappe follow Gordon into Coconut Grove. Radio commission of the Twin City locals met March 18th and decided to let the boys broadcast whenever the opportunity presented itself, instead of remote controlling. Studio spotting has been banned previously. 15 minute limit on any studio dates from now on.

Don Guthrie and Chief McElroy left the Saddle-Spur to return to re-open Gaiety Theater in Mpls. Fine draw at the St. Paul nite spot while they were there, as ever.

Peter Lisowsky playing twice daily with his string ensemble at the St. Paul Hotel Commodore. He's a first chair fiddler with the Mpls. Symp. Ork.

Verne Rooney fronting Dave Nabinsky's band at the Lyceum Theater in St. Paul, with Fred Bradisch doing the spade work and coaching.

El Herbert's, the St. Paul black and tan jive spot the bulls pushed over awhile back, is swinging out again.

Philly Spots Perk Up For Spring Season

By Joe Gruver

Philadelphia, Pa.—As the winter season comes to a close and Spring darts around the proverbial corner, we find the Philly night spots adding new and bigger attractions to keep the turnstiles clicking. Of course, the local music makers are getting their share of this welcome activity.

Ted Lewis closed a very successful stand at the Arcadia International and is followed at this spot by Happy Felton and his swing band. Don Renaldo and his Los Vaqueros are making Philadelphia tango conscious, playing intermissions and at luncheon at this smart set rendezvous.

Benny the Bum, after having words with one or two of the Local 77 A.F.M. boys over financial differences, has engaged a fine musical aggregation in Howard Lanin and his Swing Kings. Every day at cocktail hour Benny gives his patrons a taste of Russian, Gypsy and Hungarian music.

Bobby Kay and orchestra making a big hit at the Kit Kat Cafe, while out at the 81 Club we find Daugherty and his band. Harry Holly and orchestra swing out at the Savoy Tavern and Jerry Fines band plays for dancing and floor shows at the Streets of Paris.

Evergreen Casino had to turn away customers during the entire opening week. Kenny Fryer's band makes the music at this new and popular after dark spot.

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By Will Hudson

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By Frank Marks

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Bobby Hackett, Cornet Sensation Now Heads Own Band



Prior to his recent opening at the Ches Burslesque, New York City, where he is now featured with his own eight piece combination, Bobby Hackett achieved international recognition for his brilliant playing at the Theatrical Club, in Boston. Musicians flocked from miles around to hear him "swing", and as an exciting, unusually capable musician, he has made an enviable record. Concerning his Martin, Bobby says, "This horn was marvelous the first day I played it but, doggone it, it gets better and better every day."

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AUTO TRAILER BAND TAKES TORONTO BY STORM

By Dick MacDougal

Toronto Canada:—Biggest local news in months concerns Mel Hamill and his "Genial Gentlemen of the West", who took Toronto by storm last September, when they arrived from the west by auto-trailer.

Messrs. Deller and Cuthbert, co-managers of the Palais Royale in Toronto, (Canada's largest ball-room), have presented the genial gentlemen with an indefinite contract to play at the Palais commencing March 24.

Jack Faerigan and his tremendously popular outfit, who have undoubtedly brought the Palais Royale the biggest business in its history, will remain there, occupying the first stand. Faerigan has been there since last spring, and has drawn terrific crowds—not only from Toronto, but from many miles around. Their popularity can be attributed to their Shep Fields style, (very popular here,) and Faerigan's ability to choose tunes to please the very particular Toronto audiences. The band was organized in Niagara Falls, Ont., a couple of years ago, but members of the band hail from all over the Niagara Peninsula.

With the entry into the Palais of Mel Hamill the dancery will bring into effect it's summer policy of opening six nights a week, this being made necessary so soon due to greater business of late.

Hamill's band was formed in a high school in Edmonton, Alberta, in 1934, their first important job being at the MacDonald Hotel there. Following that they made an extensive tour of Alberta and British Columbia, and wound up in Winnipeg's Cave Cabaret, where they stayed eight months. Next came a tour of every important spot in Manitoba, including a summer at the Winnipeg Beach Pavilion. Then the band boarded its auto trailer and came East, via Chicago, to land a job at Hotel Metropole, Toronto.

At the Toronto Percussion Club Ball on March 2 at the King Edward Hotel in Toronto, Hamill, as one of the nine bands playing for the dance, they definitely stole the show with their smooth pleasing style and interesting novelties. It was this performance which prompted the Messrs. Deller and Cuthbert to sign up the band for a Palais Royale appearance.

Outstanding in the band are Don Ledgerwood, their fine tenor man, and vocalist Bill Valentine, who fronts the band.

Personnel: Saxes: Don Ledgerwood, Gordon Brown, and Jim Twichell. Brass: Joe O'Neill, and Phil Moore. Bass: Bob Galbraith, Drums: Al Bleu, Piano: Mel Hamill, and vocals: Bill Valentine. The excellent arrangements are by Hamill, Bleu, and Gordon Brown.

CHICK WEBB TO TOUR

Chick Webb and his orchestra, famed colored radio, recording and dance band, are being set for a one night stand tour by Consolidated Radio Artists, Inc.

GUS EDWARDS OF CRA ON WEST COAST

Gus C. Edwards, General Manager of Consolidated Radio Artists, has gone to the West coast to supervise the activities of the Hollywood office for an indefinite period. Bob Saunders, well-known one night stand booker, formerly of the Irving Mills office and more recently with Rockwell-O'Keefe Agency in New York, has joined the staff of Hollywood's Consolidated office.

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LEFT TO RIGHT—Joe O'Neill—Phil Moore—Gordon Brown—Don Ledgerwood—Bill Valentine—Bob Galbraith—Al Bleu—Mel Hamill—Jim Twichell.

NEW BANDS "TAKE OFF" IN THE WINDY CITY

By Glenn Burrs

We remember the band from the Congress Hotel a few years back and since that time Henry has been traveling so much that we can hardly keep tabs on him, however you can rest assured that you will hear some fine music emanating from the Palmer House over WGN air waves.



Henry King

'Ole Left Hander Back

Colonel Sanders was greeted with one of the largest crowds in the history of the Blackhawk upon his return to the old homestead the 13th of March.

Most people would think Joe a one man band because of the personality plus business but don't be fooled. Since being on the road this band has taken a lot of kinks out of the ensembles and seem to have blowed all the bad ones out of their instruments on a lengthy string of one nighters which netted the boss man plenty bucks.

Bud Phillips a Chicago boy has been added to the band. Bud plays a mess of hot clarinet and sax when he settles down. Another thing to listen for is the skinny guy on the end of the trumpet section, the chap that gets in a few good licks on a telephone (pretzel)—a mint-julep to you suh! Mister Cathart.

The hired hands in this spot are

happy again now that Joe is back.

If this band improves any more I don't know what we'll do with them. Sounds plenty sweet Joe!

"Dancin' With Anson"

Where have we heard that phrase before? Yes that tag has been on this band for some time—at the Aragon and Trianon and now at the Edgewater Beach Hotel here in Chicago.

Anson's band seems to have benefited by the wear and tear of road trips, skipping here and there. A well balanced band that should do well in this spot.

Bernie Cummins will be back for the opening of the Beach Walk.

Jimmy Joy Follows Masters

Just received word that Jimmy Joy has been signed to follow Frankie Masters into the Stevens Hotel April 1st. This is an MCA band.



Jimmy Joy

Jimmy hails from Mount Vernon, Texas, a University of Texas grad that handles a clarinet in fine style. Has a collegiate style band that have played many of the name hotels throughout the country and shouldn't find the Stevens spot a hard one to fill.

Masters will remain in town having signed to open the Household Finance program with Eddie Guest over NBC starting April 6.

Frankie has quite a few theatre dates booked over the week ends around the Balaban Katz circuit.

Norvo's Road Trip A Big Success
 Caught Red and Mildred in the Congress the other night drinking up some of Bob Crosby's hot stuff. They both got a bang out of this band.

Red was in town for five days making some records for Brunswick before leaving again on another tour of one-nighters. They recorded another record of "Rockin' Chair" with Mildred doing a swell vocal. If the master turns out anything like the playback sounded it will be a honey. "Little Joe", "There's a Lull In My Life" and "Never In A Million Years" were also recorded, the later two being from Winchell and Ber-

nie's new picture "Wake Up and Live", the score for the picture being written by Gordon & Revel.

Reports from four of the towns that Norvo's band has played stated that he broke all attendance records. Nice going Red.

Maurie Sherman At French Parisian
 Maurie Sherman replaced Charlie Agnew at the French Parisian in the Hotel Morrison.

Maurie will be remembered from the afternoon shift at the College Inn. Sherman opened March 23 (just as we are going to press).

Lucas Has Fine Entertaining Band

Over at the Drake Hotel we find one of the most versatile bands in the country. Doubling on about every instrument there is, this band has plenty of color and some good singing.

Lucas and his boys close at the Drake April 8 moving on to the Lowry Hotel, St. Paul, the ninth for 17 days. From there they will journey to Newport, Ky., opening the new \$500,000 Beverly Hill Country Club April 22nd.

Red (Five Pennies) Nichols At College Inn

Got back from Florida just in time to catch Red's opening—it goes without saying that Nichols should continue to pack the spot as he did the opening nite.

The band handles the heavy show in fine style.

SONG PLUGGERS GET A HUGE KICK AT RED'S OPENING

The song pluggers headed by Willie Horwitz doing some after hour Mcecin' handed the crowd a lot of laughs. The team of famous song writers Gordon and Revel. The boys would have kept up the frolic until dawn but the union spot light man pulled the switch—guess he couldn't take it.

All the name band leaders around town that could get away early were there to greet Nichols and the boys.

The band has what it takes but it will take them a few days to get settled down in their new surroundings, then look out, for this band can swing it and still mix them up with a few commercial tunes.

Chicago's South Side

Many of the smaller night spots in the Black Belt are again active. Jimmie Noone, famed New Orleans clarinetist, is playing at the Platinum Lounge with a six piece combination. Johnny Dodds, another of the early clarinetists, may be heard at the 29 Club, where his brother, Baby Dodds, handles the drums. The newly opened Cotton Club features the music of Erskine Tate's twelve piece outfit, and Billy Franklin, whose baritone voice is developing nicely, heads the floor show. Carroll Dickerson is still holding forth at Swingland.

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 number one and by the greatest artists

NOBLE TAKES OVER GRAPENUT SHOT; L. A. NEWS

By the California Cat

Los Angeles, Calif.—The presentation offered by the Coconut Grove features a small name—Joe Reichman for the swayers billed over by the DeMarcos team who are really the main attraction. Reichman's band is probably the breathing spell until the middle of April when the march of biggies begin with Phil Harris, followed by George Olson and Eddie Duchin.

Leaving his whole band behind in New York, Ray Noble just arrived to take over the stick for the Grape-nuts broadcast with Burns and Allen. Noble will use handpicked men for same thus eliminating standby money.

Business at the Palomar continues at good pace—not because of Ted Fio Rito's band, but spot is a "natural". Bands that click with Palomar patrons must have swing. Fio Rito gives out too much Mickey Mouse Moosic. He will be there until April 13th when Casa Loma, the class swingists, arrive.

Business along the Ocean Front (Venice & Ocean Pk.) has been dull for three reasons. One—bad weather; two and three—Tommy Tucker at Casino Gardens, and Jack Dunn at Lick's Pier. No name, no attraction, result: no draw.

Les Hite, colored band fill-in during dull seasons at the Cotton Club see another dark cloud arriving to blast him out of view for awhile. That dark cloud will probably brighten up Sebastian's C. C. as he is none other than Louie (yah!) Armstrong.

For the afternoon playboys and playgirls the Rendezvous Grill at the Biltmore Hotel presents Maurice (Menge) and His Masters of Matinee Music. Maurice is a local trumpet player who with a local pickup band pumps out choruses. The only good arrangements offered are made by Opie Cates of Ben Pollack fame.

For the class trade who take those rest trips to Honolulu and then return to relax, the Beverly-Wilshire Hotel will import Harry Owens and His Royal Hawaiian Orchestra direct from Honolulu. On April 3rd Owens will replace Larry Lee in the Florintine Room. This band gives out something entirely different in the way of Hawaiian swing and will undoubtedly start a new cycle that will be greater than Rumba music. We will be looking forward to hearing Owens in person and will attempt getting his interesting history for the May issue.

The Wilshire (mixing) Bowl still features Sterling Young and gang who offer a salad of Lombardo, Wayne King, Shep Fields, and every click "corn" band in the biz. Has been there for a long time and will probably remain for many more moons, as his band seems to be the only one that meets with approval for that particular spot. Even a little originality might take Young from the ordinary.

Ben Pollack is slated for technical swing musical advisor for Walter Wanger with first assignment being "52nd Street". RKO just purchased movie rights for Ben's new sensational tune called "Peckin'" and will build large production around the number. Even now "Peckin'" is being used as the Grand Finale in the new Cotton Club Revue in New York. Pollack has just completed four sides for Decca with the sweetest swingstress Connie Boswell. Their combination of "Serenade In The Night" is causing much excitement among the folks here.

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Phil Ohman who has been holding the fort at the Trocadero will be there for some time to come; but promises to give everyone a vacation by taking one himself for six weeks next summer. The Troc is a peculiar spot where the band is only secondary and movie patrons reign supreme. Only big business done on Sundays when the offering is guest stars.

Radio Baton Waves
Laid Gluskin recently batted a 100 by becoming head of the musical department for KNX, and knocking off the Campbell Soup program which features Ken Murray, Oswald, and Shirley Ross.

Johnny Green has a swell time just sitting around waiting for his weekly, very weakly, Packard Program.

The California Hour, boosting chain stores, goes off the air soon but Connie Boswell will remain in California to do guest programs and enjoy the sunshine.

Victor Young and Boris Morris, biggies of musical department at Paramount, will supervise the new Paramount On Parade Program scheduled to hit the air soon.

With all the commotion about who is going to replace Jimmy Dorsey on the Kraft program we find that he will definitely stay on until June when the whole script may be changed.

Most commercials emanating from the coast use pickup Los Angeles bands booked by Lou Kosloff (contractor) units. Names that use 'em are Victor Young on Jolson's Life-buoy; Henri King who flies in from Frisco on Wednesdays to furnish the background for the now passing Burns and Allen; His (Kosloff) own, while pinch hitting for Buddy Rogers on the cracker crunches; and Georgie Stoll, one of the humps on the Camel Caravan.

No other city in the U. S. uses as many dance records on the air as L. A. Any time you dial a station you are not certain the band is playing in person until the end of the program. Announcers take advantage of th laxity here by building the programs as direct pickups. Only at the beginning and finis of half hours is the spiel "on transcription" or "as recorded by" made. Nothing pertaining to the recording fact is mentioned between time. Eastern bands get a swell send off before arriving making good advertising, but Joe Union should stop the manner in which records are presented before sponsors see that they can get along without having the orchestra in front of the mike.

Movie Notes
Georgie Stoll lays down his fiddle, bow, and baton to use both hands on the megaphone while directing a motion picture (not music). This is the initial grooming of the Long Hair (cat at heart) to get into the canvas chair with his name on it.

Fats Waller coming in to do a sequence on "52nd Street" picture. Connie Boswell slated for same. In the motion picture studios the better musicians are gambling on what might happen if they signed up the usual yearly contract for \$100 per week—\$5,200 a year; or do freelance work and chance smaller or bigger earnings. In the event a contracted man works more than \$100 worth of hours he gets his \$100 plus a bonus. If he works less he gets the \$100. Sometimes he works day and night—sometimes not at all.

Joe Union
Local 47 is experimenting with own booking office. Plan is not yet fully developed. Idea behind it is to buck national agencies who have too much control. All eyes will be focused on number 47 to see results.

New Local law just passed to demand all arrangements used in L.A. and vicinity must be made by Local 47 members and stamped with Local seal. Ditto copyists. Just as traveling man cannot work steady for three months upon arriving, or do movie transcriptions for a year after joining, so same rule applies to arrangers. First one hit by law is Gordon Jenkins excellent arranger and song writer from New York. All he can do is sit around until time is up or make stock arrangements for big publishers.

"He Will Take Louie's Place!"



Roy Eldridge and his "Sepia Swingers," who send people nightly at Sam Beers' famous Three Deuces Cafe. Roy possesses the most terrific range of any of the current crop of swing trumpet men and can prove, quote: "When my chops is right, I can pop off a high B flat above high C like nothing." More than one misinformed cat listening to Roy swing out over the ether waves on "Dicty Glide" has mistaken his amazing technique for that belonging to a clarinet arguing that "It ain't possible to play that stuff on trumpet."

Drummer Zutty Singleton, who grew up with swing, is as solid as the proverbial Rock of Gibraltar and gives Scoops Carey (Alto) and David Young (Tenor) plenty of inspiration when they take off. Scoops has a following all his own among the sax men patrons of the Three Deuces who drop around regularly to pick up a few new ideas and a new lick or two.

LEFT TO RIGHT—Scoops Carey, Zutty Singleton, David Young, Teddy Cole, Roy Eldridge, Johnny Collins, and Tiny Parkham.

In the past, contracted men usually made \$6,500 a year, but of late things have been rather shaky. Most of the boys feel that they can make more by free lancing, catching that \$10 an hour—\$30 minimum. One week they can make \$300, and the next \$0. Every body is trying to figure the best angle—no one seems to really know.

The most active studio holding men under contract is Warner Bros.—they have 25 regular men.

What the picture studios need are good trumpet players (the Margolis type), and good sax men who double in the family of woodwinds. But, as in the radio studios in New York and Chicago, it's the old political palsy-walsy angle that get the boys their scheckels. Of course some ability is necessary, but connection is the main "in";—you must know a guy who knows a guy who, etc.

Joe Union
Local 47 is experimenting with own booking office. Plan is not yet fully developed. Idea behind it is to buck national agencies who have too much control. All eyes will be focused on number 47 to see results.

was one of the few men here that knew how to swing a band with his rare piano technique.

Joe Harris Injured
Joe Harris, ace trombonist, was recently injured in an auto accident. Although brain concussion and internal injuries were the result he is coming along fine and should be out doing his favorite pastime of jamming in a few months. From the way your car looked Joe, we say you are a very lucky guy to get out of that "jam session".

George Stoll certainly needed that big directors job as he is paying big alimony since his fresh divorce. Phil Harris is very contented with California and gives proof of his intention of staying by building a \$20,000 home in San Fernando Valley. We believe he should add an extra storeroom for those "six delicious flavors".

Ben Pollack starting a lawsuit against Harry Reser for a direct steal of his music to make "Goonie Goo". Pollack claims Reser stole it while they were playing opposite each other in Atlantic City.

Al Quodbach, former owner of Granada Cafe in Chicago where Lombardo got his big start, opened the Century Club in Hollywood getting off to a grand start. Gus Van is the attraction.

Louie Prima at the Hollywood Famous Door is all grins since his terrific send off by Eddie Cantor on Texas.

Consolidated Radio Artists had a rocking upheaval in their local offices here. Somebody's dissatisfied with somebody and Gus Edwards arrived to straighten matters out.

Although Rockwell O'Keefe has recently had many bands join their tremendous forces, the biggest name that will soon be added to their banner is the recognized "Dean Of Swing," Ben Pollack. Pollack is leaving Consolidated within a few days.

Neil Wrightman and his Orchestra

"That Sweet Band With The New Swing" SIOUX CITY, Blvd. Sta., IOWA

The HAMILTON STAND

AS FINE A STAND AS YOU CAN BUY • YOUR DEALER HAS SOLD THEM FOR YEARS

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CELLO—(regular price \$12.00) our price \$3.50

STRING BASS—(reg. price \$15.00) our price \$7.00

DeVOE & GLASS
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SLEEPY HALL and his

Electar

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Sleepy Hall has long since made his mark in the music world as a banjo player. He has been heard as a solo artist with the "Electar" orchestra. Now he has introduced the "Electar" electric banjo. This new instrument is a real treat for the listener. It has a rich, mellow tone which is just what is needed for a good band. It is easy to play and can be used in a variety of styles. Write for your copy today.

CHILL
142 W 13th St. New York, N.Y.

SUNSHINE AND SALT AIR PUTS SWING IN THE FRAME

By Glenn Burra
 Miami, Fla.—Well I feel for you musicians up north in the cold, cold weather. Boy this sunshine and salt air kinda puts the 'ole spirit back in one's frame. This is the life!

Never knew there could be so many bands playing in one spot—by the time the forms close on this issue many of these bands will be heading north the same as yours truly.

I'll admit they have some choice spots down in this town. Stepped into the Towne Casino and ran smack into Paul Sabin and his gang and I'll say this here is one of the classiest rooms in Miami and Paul's band "sent" me for the couple hours I was there.

Sabin has a pianist, Al Eldridge, Philadelphia boy, that can put across a vocal in a real Louie Armstrong style, not quite as husky but how he sells out. Wish I had space to do a bit of braggin' about this boy. Claims he got his ideas from most of Armstrongs old records such as "Hebbie Jebbies" etc. I wish we had this boy up in my town as he would find plenty of listeners.

Sabin has a band the style of Henry King's and a trio coupled with Eldridge that would put them across in any spot. Sabin is a personality himself, smart appearance, guitarist and knows how to handle the stick. Conducts a fast show in fine style.

Paul and his boys followed Gus Steck and his band at Jack Dempsey's Vanderbilt Hotel. A new spot and plenty ritzy.

The band is booked by CRA.

Garber Has Gone To The Dogs
 Traveled out to the other end of the city to the Biscayne Kennel Club to see our old friend Jan. Garber was found doing a land office business and the crowd was very interested in the Garber style music.

Rudy Rudisill handed me a kick—imagine this duffer with a toupe, well he had just that but I found out later that it was worn for a gag number on the program. Veddy good Rudy!

I think the dogs that Jan bet on are still looking for that rabbit!

Olsen & Bernie
 Geo. Olsen and his Music of Tomorrow coupled with the 'Ole Mouse Trap, Ben Bernie doing some gags followed Garber at the track March 22.

What a lot of betting will be done by these two brethren! Not only that, I would like to have some candid shots of these two breaking 70 on one of these swell golf courses down here and at \$50 a hole at that. Do these boys like to rub it into one another.

Olsen will probably close the season at Biscayne.

A Bit of Southern Swing
 Dropped into the Rip Tide Club for a moment and found a chap by the name of Carlo Lanzelli, violinist with Pete Peterson's four piece combo, cutting a few hot licks on the fiddle. Here is a smart combination that would do well in any hotel grill room or small club.

The instrumentation, violin, piano, bass and guitar. They swing it!

And More Swing
 The old sandman was getting around my way about the time of morning I reached the Frolics Club but I was soon awakened, at last I had found some swing music that "sent" you. Dave Harvey a Hawaiian boy that has a band of three guitars, one Electric guitar, bass, hot fiddle and a hot tenor sax that doubles on clarinet and this boy coupled with the violinist knew what the blues were all about and the way the guitars and bass backed them up was terrific. Why we haven't heard about this combo before is more than I can understand. Possibly these

Chet Brownagle And His Palm Island Orchestra



LEFT TO RIGHT—Eddie Stimmel—Chuck Berry—Harry Levy—Mickey Cherep—Earl Leslie—Don Baker—Gwen Williams—Bill Lewis—Bernie Holmes—Eddie Martin—Charlie Buehler. CENTER—Chet Brownagle—Bill Dwyer.

Miami, Fla.—After a successful season at the Palm Island Club and the Hollywood Kennel Club, Chet Brownagle and his orchestra recently

moved into the Town Casino Club. Chet and his boys keep busy all the year around, has a smooth band that pleases the public. Gwen Wil-

iams, his freckled faced vocalist, has a charming personality and a fine voice.

McKENZIE RECORDS

Red McKenzie, CRA artist and orchestra leader, has just recorded a series of platters on the new Mills "Variety" records. Red's numbers include "Wanted," "Sweet Lorraine," "I Cried For You" and "The Trouble With Me is You".

ORGANISTS REHEARSE DANCE BAND

Mr and Mrs. Jesse Crawford, currently at the Roxy Theatre, New York, are being submitted to radio by Consolidated with their organ innovation—twin electric organs. The Crawfords have a dance orchestra in rehearsal now and will feature their new electric organs.

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 Be assured of complete satisfaction. All Leading Music Stores Sell "MICRO" Products.
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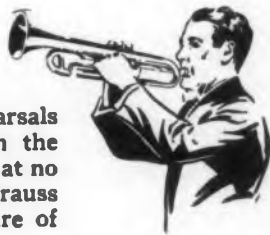
MANZONE WRINGS A DIRTY TONE FROM TENOR SAX

Auburn, N. Y.—Just about the hottest spot in town is the Belvidere where Joe Manzone swings forth. This group is a smaller edition of Joe's large band. Fine specials are turned out by Joe Cappiello, pianist. Steve Nadoz backs the group up nicely with his fine slap bass. Local radio announcer, Charlie Doyle, blows a neat muted trumpet and sings those fine tenor solos. Manzone, however, is the great swinger of the outfit. This thing called swing seems to be right under Joe's skin. That guy can wring the dirtiest tone from a tenor sax and his clarinet is truly inspirational. . . . Manzone's full size band went out of town to play a St. Patrick's dance. . . .

George Mammoliti, the fellow who can manipulate practically any musical instrument in creation, playing plenty of piano with Louis Scolla at Graceffo's. George swings a guitar like nobody's business, too. . . . Cy Trippe has gone west (like all young men should do) for a try-out with Wally Stoefer. We sure hope Cy makes good for he sure toots a mean hot trumpet. . . . Joe Peluso has Trippe's trumpet chair in Johnnie Tripode's outfit now touring Pennsylvania. . . . It's a shame Julian Liebschutz, proprietor of Lakeside Inn, Central N. Y.'s fine nitery, won't loosen up and go Union. He certainly is raking the shekels in



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 HIGHER TONES

For Further Particulars Write

JOHN PARDUBA & SON

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 140 West 49th Street
 NEW YORK CITY

WHERE THE ORCHESTRAS ARE PLAYING THIS MONTH

EXPLANATION OF SYMBOLS

b-Ballroom; c-Cafe; d-Country Club; h-Hotel; r-Resort; s-Straight Club; r-Resort.

Adler, Oscar: (Nauticos) Miami Beach, Fla. h
Allen, Jack: (Hollywood) Village Casino, N.Y. r
Allen, Ken: (Milton) Portland, Ore. h

Archer, Les: (Gay 90s) Detroit, Mich. h
Baker, Bill: (Bobby) New York, N.Y. h
Baker, Bill: (Woods Dancing Acad.) Detroit

Baldwin, Bill: (Lincum) Colorado, Wash., D.C. h
Barrett, Hugh: (Hobby) Newark, N.J. h
Barr, Dick: (On tour)

Barron, Bill: (Southern Tavern) Cleveland, Mich. h
Barron, Bill: (Hobby) Newark, N.J. h
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Oates, Mennie: (West Flager) Kew-Forest Club, N.Y. h
Gorbrecht, Pinky: (Nut Club) New Orleans, La. h
Gorham's Jam Band: (Radio Garden) Cincinnati

Gilbert, Irwin: (Cob House) NYC, h
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"I Should Hope to Crush a Grape!"



One the beautiful "D'Lovelles" featured in the Folies Parisiene Show recently playing in the French Casino, at Miami, Fla.

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Musicians' white mess jackets trimmed blue with lapel collar, double-breasted, slightly used. Original cost, \$18 each. Bargains now at \$3.00 each! Used black jackets, \$2.00 each; trimmed with white silk lapels, \$2.50. Silver gray, \$2.00. Leaders, \$3.00. Blue regulation band coats, A.F.M. style (used), cleaned, pressed, \$2.50. New caps, all colors, \$1.50. Drum major outfits, \$7-10. Twenty large fiber trunks, \$10 each. Free List. AL WALLACE 2416 N. Halsted, Chicago, 2nd Fl. Div. 5274

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Earle Barr Hanson Season 1937 HIALEAH JOCKEY CLUB Guest Conductor MIAMI BEACH KENNEL CLUB Wied Musical Director MIAMI, FLA.

CLASSIFIED ADVERTISING FOR SALE BARGAIN—New 120 bass Soprano Accordion, \$150—cost \$235. Write Bruce Brown, 856 Columbia Ave., Boston, Mass. FOR SALE—310 modern swing records and RCA Electric Pickup A real bargain. Write to Bill Cantwell, 304 N. William St., Decatur, Ill. FOR SALE—Rebuilt Amplifiers taken in trade on new Segelsounds. Price right. Send for list. SEGEL SOUND, Inc., 235-237 Pine St., Gardner, Mass.

WHERE THEY PLAY (Continued from page 30)

Albino, Al: (Houlihan Bar) Wash. D.C. De Rivers, Jimmy: (Broadside) Miami Beach, Fla. ...

BESTOR SETS RECORD ON TAIL-END OF FLOOD

By Bud Ebel Cincinnati, Ohio.—Don Bestor and his gang tied into up by putting out a swell brand of dance music at the Netherland Plaza and his engagement here was of the sensational type.

Local Will Keep Members Off Sustaining

By John Tracey Pittsburgh, Pa.—In an effort to unionize local radio stations not using Federation men, Locals 60 plans to forbid members to play sustaining broadcasts.

"Say, I'm tired of listening to your chorus language. You're not so sharp. I'm leaving you flat."

Don't forget Bob Crosby's Rhythm Concert at Congress Hotel, Chicago, Ill., April 18th.



Now Available to All BENNIE BONACIO'S OWN CUSTOMBILT REED MOUTHPIECES—SEND FOR PRICE LIST AND FREE FULLY ILLUSTRATED CATALOG.

ILLINOIS TECHNOGRAPH

"Viola, I love you. I want you tuba mine. I lay my harp at your feet." "Aw, quite stringing me along. You don't get to first bass with me."

FRAZIER'S LETTER

(Continued from page 3) I expected Charlie Barnett's new band to be pretty bad, and therefore take no small delight in being able to report that it proved otherwise.

Waldman, Herman: (St. Francis Deane) San Francisco, Cal. ...

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Table listing various music titles and prices. Includes titles like 'At a Carnival in Venice', 'I've Got My Love to Keep Me Warm', and 'Pell Street Bell'.

Table listing highly recommended hot tunes and Benny Goodman's swing favorites. Includes titles like 'A Good Man is Hard to Find', 'I Can't Break the Habit of You', and 'After You've Gone'.

ALL ORDERS POSTPAID — PLEASE SEND CASH OR MONEY ORDER WITH YOUR ORDER MUSIC FRIENDS SERVICE, Inc., 1619 Broadway, New York

Down Beat's Pictorial Review



Upper left: Bob Burns, L. A. trombone player and Bing Crosby cut up on a commercial. Upper right: Mildred Bailey, christens a new saba for her husband, Red Norvo. Lower left: Red Nichols brings his "Wailing trumpet to the four winds" to Chicago's College Inn. Lower right: Two Chen Paces & Lovelies do a bit of the Sosis-O in that spot's bright show. Right: Johnny Williams, doing his stuff on Columbia's

Music News from Coast to Coast

DOWN BEAT

MALL ROOM CAFE RADIO STUDIO SYMPHONY THEATRE

"PROTECT US FROM THE CORN-CUTTERS"

See Story On Page One



Center: Joe Sullivan, marvelous swing pianist, now convalescing in a California Sanitarium. Grouped around him are former buddies, outstanding soloists in Bob Crosby's band who are trying to help a brother musician by playing a rhythm concert for his benefit at the Congress Hotel in Chicago Sunday, April 19th. They are: Upper left—Ray Bauduc, drums; Bob Haggart, bass; Bob Zurka, piano. Upper right—Mettie Matlock, sax; Bob Crosby, leader; Eddie Miller, tenor sax; Lower center—"The Three Debutramps."

er left: Bob Burns, L. A. trombone player and Bing Crosby cut up on a commercial. Upper right: Mildred Bailey, christens a new
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Crosby, leader; Eddie Miller, tenor sax; Lower center—"The Three Debutramps."

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CHICAGO, APRIL, 1937

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