

DOWN BEAT

BALLROOM

CAFE

RADIO

STUDIO

SYMPHONY

THEATRE

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WEBER CHARGES CHISELERS BEHIND C.I.O.

Call Out Riot Squad To Handle Mob At Goodman-Webb Battle

Chick Webb Uses All His Tricks To Cut Benny Goodman and His Band in Swing Battle

By Helen Oakley

New York, N. Y.—Chick Webb and his Savoy Swing Orchestra and Benny Goodman and his famous band fought the "Music Battle of the Century", Tuesday night, May 11th at Harlem's Savoy Ballroom. All time attendance records were broken with more than 4,000 persons present and over 5,000 turned away. The Savoy management was forced to call out the riot squad, fire department, reserves and the mounted police in an attempt to hold in check the wildly enthusiastic crowds seeking admittance with the box office closed. Traffic was held up for hours in that vicinity and several thousand people jammed the pavement outside the Savoy until the early hours of the

the finest and most sporting gesture of the evening when he picked up "Big John Special" right after Chick got through with it and offered his

(Modulate to page 3)

"YEAH, WHAT PRICE A HALF-PINT BED?"

By Lige McKelvey

A recent article in Down Beat and several other musical mags, expresses a plea to the A. F. of M. not to interfere with Southern bands who work in hotels for room and board only.

This plea sounds like the pitiful excuse of a has-been orchestra leader who realizes it is gravy for him to allow just such a condition to exist. Circumstances "down in Dixie" particularly in Georgia and North Carolina are deplorable but you can lay the blame on the musicians as well as the hotel managers. These musicians who aren't really musicians at all, cut each others throat for a room and board handout which is just about twice as much as some of them deserve.

Outside of the local yokels all other so-called musicians are the flotsam and jetsam of traveling bands that were stranded and left behind. The majority of them were at one time card holders but after a few months they forgot to pay dues for the very good reason that most of this barren territory is not covered by any jurisdiction of the Union.

Mr. Has-been leader, with his puny unit safely established in some Southern hostelry, books three or four dates a week at below scab

(Modulate to page 9)

Saved From Bed Of Flames



Connie Boswell

Connie Boswell Is Saved From Fire By Buddy Rogers

Los Angeles, Calif.—Connie Boswell, diminutive blues singer, recently had a narrow escape here but was saved from possible severe injuries by the quick thinking of Buddy Rogers, ex-movie star maestro.

She and Rogers were appearing together at the Paramount Theater and Miss Boswell had gone to her room between acts to take a short nap before the next show. Apparently someone accidentally dropped a lighted cigarette on her cot while she was asleep and she awoke in a few minutes to find the sheet a mass of flames.

Connie is partially paralyzed in both legs and was unable to rise but screamed loudly enough for Rogers to hear her. He was the first to arrive and stamped out the burning sheet in time to avert any injury to Miss Boswell.

Warns Locals In Open Letter Against Rival Industrial "Rump" Unions

To All Local Unions of the American Federation of Musicians:

The present unrest among the workers in the United States which led to a struggle as to which of the two philosophies—craft unionism or industrial unionism—should prevail is a welcome opportunity for some disgruntled and some ex-members of the Federation—many of whom have been expelled for non-payment of fines—to make efforts to form separate musical unions under the guise of one big union.

In some cases chiselling agents who had their licenses revoked are back of a movement to form these unions so that they can continue in their price-cutting.

Such unions can only at best be rump unions, unfairly competing with the members of another organized trade in taking their position as members of an industrial union to pose as union men when actually working as non-union musicians.

Your local is advised of all this for the reason that even though the Federation does not fear such attempts which here or there may be made, members should realize that by encouraging such a movement or falling a victim to its methods, they only injure themselves economically.

As to musicians joining an industrial union which means a big union in each individual industry, will say that by doing so they would have

C.B.S. TO BROADCAST SWING FROM EUROPE

Columbia's "Saturday Night Swing Club", a bright idea which passing time has proved to have been an inspiration, is about to come of age.

It will be one year old on Saturday, June 12, and the party the Columbia network has planned for its lively offspring that day is anticipated as a significant event in the brief history of this new art form, swing music. From 12:00 Midnight, EDT, to 1:00 AM, over the entire WABC-Columbia network, swing will be glorified by its foremost exponents in a broadcast presenting a composite of swing music's greatest attainments.

A year ago, specifically June 12, 1936, when "Swing is dead!" and "Swing is passe!" were familiar denunciations uttered in and out of Tin Pan Alley, the Columbia Broadcasting System fostered the first radio program devoted to this music. It grew out of an idea of Phil Cohan's in the CBS program department and was launched hopefully despite tongue-in-cheek observers who were sure the whole thing was pretty useless.

(Modulate to Page 9)

Opens Fire Against C. I. O.



Joseph N. Weber

precious little to say about the conditions under which they would work as they would continually be outvoted by the mass of other workers belonging to such union. A musician's union formed in an industrial union is nothing but a rump union because they use their membership in such industrial union for the purpose of unfairly competing with real union musicians.

Your local is advised of all this so that it may fully understand the situation as forewarned is forearmed.

Every member of the local should realize that in the encouraging of such a movement, he not only eventually but immediately betrays his own economic interests.

Kindly place this notice in a conspicuous place on the blackboard of your union.

Same is reprinted here for the information of the membership in general.

JOSEPH N. WEBER,
President, A. F. of M.

Jackie Coogan To Become A Band Leader

Los Angeles, California — Jackie Coogan of pictures will make his debut as a dance band leader next month through an arrangement worked out by Charles E. Green, President of CRA with Fanchon and Marco in Hollywood. CRA is already offering Coogan for dance dates on the west coast. Two dates set are Sacramento, Calif., June 12th, and Monteca, Calif., June 19th.

Webb Wins Title Of Swing King



Cab Calloway & Chick Webb

morning. Inside the ballroom wild excitement prevailed. Feeling ran very high and the betting was two to one in favor of Goodman. Benny opened up with Harry James' sensational arrangement of "Peckin'" and received tremendous hands from the thrilled spectators. Nevertheless, when Chick gave them that first beat on the bass drum, the crowds went absolutely mad and screamed their applause. The battle was a well fought one, but Chick had the edge on Benny in the fact that he provided the dancers with "those right tempos" and due to previous experience in battling bands, he knew just when to call his sets and what to feed those people. Benny Goodman made

Rita Rio And Orch. Head West For Hollywood

Washington, D. C.—Rita Rio and her all-girl orchestra, currently playing an engagement for CRA aboard the Potomac, excursion steamer operated on the Potomac River out of Washington, D. C., heads for the southwest and Hollywood. Billy Rubush of CRA's Dallas office has set Rita's band for the Palm Island Club, Longview, Texas, on June 11th and at Eldorado Springs on June 17th.

Performers Get A Break In New Guffy Bill

Washington, D. C.—Senator Joseph Guffey of Pennsylvania has recently submitted another set of proposed amendments to the 1909 Copyright Law to the Senate Patents Committee which so far has had no time to act upon it. This measure is similar to last year's Daly Bill but differs with it inasmuch as it sets forth the rights of interpreters and performers in addition to the creator's rights.

The Guffey Bill does not put rendition rights in the same class as creators' but stipulates that right to communicate copyrighted material via radio, television, etc. The bill is not intended to infringe on the rights of the author but rather to grant extra privileges to the interpreter.

125 PIANISTS TO GIVE OUT

Indianapolis, Ind.—National Music Week will open with a grand flourish here; Indianapolis is airing a mass piano give-out of 125 piano players in unison over both NBC and CBS on June 2nd. The entire stunt is the idea of F. O. Wilking.

He Called Lewis A Traitor



James Petrillo

James Petrillo, nation's highest paid labor leader and Chicago's Mussolini of Music charged John L. Lewis, C.I.O.'s leader with treason. When informed that a Chicago branch of the rebel labor movement might invade his own union Petrillo shouted "If the C.I.O. wants to fight me, let 'em come, I defy them. They won't get so far as the depot!"

Petrillo's War On Records Slows Down Work

Chicago, Ill.—James C. Petrillo's recent campaign on the too promiscuous use of recordings on the air is beginning to noticeably slow down transcription production. According to advertising executives, many of their accounts are hesitant in contracting for any of this type of work until after Petrillo's plans are brought up and voted upon at the coming musicians' union convention in Louisville during June.

These accounts are quite sure that although the convention may only accept part of Petrillo's proposals it is almost certain that the price of transcriptions of a commercial nature will go up considerably which might or might not effect transcriptions already contracted for.

Manufacturers of transcriptions are prepared for several drastic changes which will doubtless greatly change their present setup. One practice which is almost certain to be outlawed is the dubbing of musical numbers from sustaining libraries into commercial programs. They also anticipate a ruling which will bar the use of sustaining libraries on commercial programs except by permission of the union.

"A Damned Outrage To Throw Thousands Out Of Work!"

Thousands of Show Folks Out in N. Y. - Goodman Dance an Incredible Sight

By John Hammond

Our town has been robbed of its dull-and-dirty burlesque shows by edict of our license commissioner. Even though the shows were pretty rank, it seems a damned outrage that the commissioner should be able to throw a couple of thousand performers and musicians out of work without warning and without a court order. Scores of pretty good musicians are out of jobs now (standards in New York burlesque bands have increased within the past year) and the commissioner has so far refused to grant licenses to the theatres even for innocuous vaudeville and Negro revues. Even so he Minskys intend to reopen their Oriental Theatre next week with Don Redman's band heading an all-colored show. Knowing the Minskys as we do, we'll bet the shows will be pretty dreadful, but it will be a pleasure to hear Redman once again.

Fire Department for Goodman

There was an incredible sight on Lenox Avenue and 140th Street Tuesday, May 11. Mounted police, the fire department, deputy inspectors, and a score of ordinary cops were required to keep in check a mob of ten thousand souls who were fighting to get into the Savoy Ballroom to hear the battle of the century between Benny Goodman and Chick Webb's orchestras. About four thousand people actually managed to jam their way into the Savoy, where four or five cops were stationed on the Goodman bandstand to maintain law and order.

It was another case where expectations were too high, for Benny's band was obviously flustered by the proceedings. The noise level was so high that none but the brass soloists was even audible; the p.a. system further complicated matters by refusing to function from time to time. Consequently the band tried a bit too hard, and, although they were well liked by the crowd, Chick Webb actually walked off with the honors (an opinion shared by Benny himself). Although Chick's band indulged in much jive, they actually played better than I have heard them in ages, helped enormously by Ella Fitzgerald and Chick's spectacular drumming. Chick placed himself and his drums right in front of his band, while poor Gene was buried in a back row, invisible to the audience because of the formidable cops who stood up in front of him.

Benny's Band Again Fails To Do Its Best

The next week Benny played at Roseland Ballroom on Broadway to about three thousand people, and once again the band failed to give proper account of itself. The crowd, needless to say, was wildly enthusiastic, but the men were not as relaxed as they should have been. With Krupa pushing them a bit too hard, the soloists were deficient in the ease and relaxation which is a feature of Benny's band at its best. The rhythm section ought to realize that the band can swing best with minimum effort on its part.

Up in Westchester there is going to be a three-way battle of music this summer. Jimmy Lunceford is reopening his Larchmont Casino under the name of Lido Country Casino, and he will have new backers (the owners of White Plains' Studio Club), a roof that won't leak, and a smooth dance floor. Nye Mayhew's hopelessly colorless band will be Jimmy's opposition at the Glen Island Casino, while Hudson-de Lange will hold the fort at the Playland Casino. One can easily predict a walkaway for Lunceford, unless some of the complications that plagued the Larchmont Casino crop up this year as well. The Glen Island Casino, despite its reputation, has overpriced, unpalatable food plus every known additional charge for music, parking, location, etc., while the Playland Casino has an echo rivaling that of any armory in the country.

Arnheim Tops As Bunny Gets Off to Slow Start

For the first time this Winter the Hotel New Yorker has the edge over its arch-rival, the Pennsylvania, in way of bands. Gus Arnheim's overshadowed as it is by one absurd ice shows that draw a mass, is much the best in

(Modulate to Page 9)

ENGLISH CATS SORE NOT TO HEAR LUNCEFORD

London, Eng. — Swing fans over here are of course very contented at present, the British Broadcasting Company at last recognizing this type of Jazz in no uncertain fashion. There has recently just concluded a series of ten and a half hour recitals on this subject presented by various authorities, who have had a free hand with the records chosen. Personalities chosen have included Leonard Feather, Spike Hughes, Nat Gonella, Sid Phillips, and even a 17 year old schoolboy. In these, American artists have of course largely predominated, Louis Armstrong, Duke Ellington, Benny Goodman, and Jack Teagarden have figured in many of the programmes and taken as a whole should have convinced many of the general public that there is something more in this Swing business than just the ravings of the fans, which after all is chiefly what the programme set out to do. Spike Hughes very aptly finished the programme with two very interesting records, one being Duke Ellington's "Drop Me Off At Harlem" which was, he stated, the best advice he could give to hear Swing at its best, and then very daringly went off to show that all that Swings need not be Jazz, and played, to prove his point, the last movement of Toscani's Beethoven Seventh, which will doubtlessly cause some controversy.

American Broadcasts Received With Delight

The three broadcasts of American Swing Bands direct to England have been received with terrific interest and delight. The last being Tommy Dorsey, this being a particularly fine example, and all fans are looking forward to further treats. Also there was a surprise treat for anybody who tuned into a Danish station last month, listeners hearing a half hour of Jimmie Lunceford who was received with great acclamation. He featured an arrangement of Stardust, the trio singing "Me and the Moon" and then an amazing version of "Tiger Rag," with trumpet soaring in wonderful solos. Lastly in deference to the crowd's clamorous for more he obliged with "Bugle Call Rag". The whole affair was a striking reminder of the tragedy that exists in the banning of all these orchestras from England.

Joe Sullivan Regains Health



Convalescing Joe Sullivan reads Down Beat's account of Bob Crosby rhythm concert

YOU CAN BE A MUSICIAN IF -

1. If you sleep all day except rehearsal morning and breakfast is some intangible thing that was long ago consigned to the limbo of forgotten things.
2. If fresh air gives you a sinking feeling in the pit of the stomach.
3. If you have two shirts — both stiff.
4. If your highest ambition is to have that composition published.
5. "If you are going to save your money from now on and get out of the racket."
6. If you sleep in your clothes twice a week.
7. If you know 2,000 stories — one clean.
8. If the subject of your conversation is usually about past drinking exploits.
9. If your first question when you finish work is "Gotta cigarette."
10. If your second question is "What's doing tonight?"
11. If you know a blonde with a girl friend—"Up the Cross."

BURIED TO SWING MUSIC

Livingston, Mont. — Granting a last request to their son, William Waite, negro saxophonist, that he be buried to the tunes of swing music. William was buried in his "work clothes" to the swingin' rhythm of "Dinah," Sweet Sue" and "Lights Out" as played by an orchestra hired for the occasion by his parents.

Pop Wise and His Pip Squeaks



Miami, Fla. — Pop Wise and his Pip-Squeaks play the Morning Round-up every morning except Sunday over station WIOD from 9 to 9:45 A. M. In the six months the program has been on the air, it has attracted thousands of visitors to the studios, in addition to have a wide listening audience. Personnel, left to right, standing — Andy Summers, Paul Roach, Abner MacDonald, Frankie Uvari, Bill Cooper, Bennie Hawkins; sitting — George Riggs, Fay Wright, Pop Wise, Tattee Martin, Bill Krug.

L. A. UNION SPREADS TIME ON CHAINS MUSICIANS

Los Angeles, Calif.—In order to secure a more equal distribution of radio work, the Los Angeles musicians' union recently voted an amendment to the price list on chain broadcasts.

Those playing four or more days weekly and earning not more than \$35 weekly are prohibited from playing more than two transcontinentals which is equivalent to one hour and a half each week. Those earning over \$35 are permitted to play only one hour of transcontinentals and those not working steady are permitted two hours of transcontinentals weekly. The measure received a majority vote but has not yet passed. A two-thirds vote is necessary for ratification.

"Has Scant Respect for Boston Irish" - Is Infuriated by Record Reviews

By George Frazier

So much stupid invective has been heaped upon my head since the appearance of my piece in last month's Down Beat that I feel compelled to suggest a few pertinent annotations that seem somehow to have escaped the attention of innumerable reprimanding folk. In the first place, it is absolutely true that I have scant respect for the Boston Irish with their horrifying insularity and snobbery. But that, very definitely, is not racial prejudice; for your boy confesses to being himself about half mick and possibly half vermouth, which would appear to absolve him of the absurd charges leveled at his integrity. And while

and in addition to proving more economical to all concerned will bring both organizations closer together for action on common problems. It is true that your boy isn't a Jebbie product trained to prove the existence of God in three syllogistic lessons, it is likewise true that he's a Papist, a fact that precludes any possibility of his being vulnerable to pot shots accusing him of religious bigotry in his blast at B. C. and the Philomatheia Club. He trembles, though, lest all this be interpreted as an apology, which it quite definitely is not. He simply wishes it understood that he has a lousy distaste for many things "quorum magna pars sum".

Is Infuriated By Record Reviews

I find it infuriating that none of the recent disc reviews awarded sufficient praise to a couple of recordings that impress me as lovely—and quite possibly abiding—stuff. I refer first to Frank Newton's Variety of "Please Don't Talk About Me" and "You Showed Me the Way", just about as satisfying jazz that come along in a great while. The whole band plays magnificently and manages to achieve music that recalls a day when jazz was not the sordid commercial proposition it has become of late. Frank Newton reaffirms his right to be classed with the really topnotch trumpets of the day, for his swing, tone, taste, intonations, and inspiration are above reproach. But this is hardly in the nature of a surprise, since Newton has been producing worthwhile stuff for some time now. The real surprise is, I think, Ed Hall on clarinet. I can't recall many musicians with more heartening recording debuts to their credit. He plays with quite wonderful feeling and a marvelous limp tone, and, for me, he is vastly more stirring than even the fine Fazola. Hall's performance would of itself be good enough reason to insure an interesting product, but together with a number of other swell things it constitutes a boot of the first order. It constitutes, too, an auspicious beginning for the astute Helen Oakley.

Teddy Wilson Does Slick Job

No one—to my knowledge at least—has yet paid proper homage to the slick jobs Teddy Wilson effected with the substantial aid of several Basie men. "He Ain't Got Rhythm", "This Year's Kisses", "Why Was I Born?", and "I Must Have That Man" happen to be damned sumptuous affairs and it bothers me that they should be dismissed with such disgraceful critical indifference. Incidentally, Billie Holiday's singing in "I Must Have That Man" is perfection itself and stamps her as one of the truly great vocalists of all time.

My genuine concern over Duke Ellington is based upon his Master of "The New East St. Louis Toodle-oo" and "I've Got to Be a Rug Cutter" and his broadcasts from the Cotton Club, but this testimony, as second-hand as it is, strikes me as

"Minsky-Corsetoff" Bids Adieu To Bumps & "Lust Horizon"

Sepia Stars Replace G-Strings and "Strange-Interludes" of Romp Show

By John Spragge

New York City, N. Y. — Seldom does the curfew on Times Square peel off a death knell as potently as when under control of swinging sexton Moss, who, with his license committee digging in accompaniment, rendered—"The Plight of the Tumble Bug"—by Minsky-Corsetoff. Those famed lovers of nature in the raw, the Brothers Minsky, who but recently dedicated their newest Cootchy-Castle to Lumps and Bumps—"Oriental"—(the place that launched 1,000 hips)—are grabbing at that life-line of the B. O., Swing, to pull themselves out of the morass.

With public opinion up in arms and legs against the Lust Horizon, the license committee (rumpires to you) decided that while naked sirens are natty stuff, the bumps is bad business (note—the bumps is the this and that way of all flesh). Since the discontinued business of animated pornography involves Sin-bins that rate heavy money overhead, it is hardly surprising that smart operators immediately turned to name Jig Swing Bands for top billings, backed by sepia singers, chorines, comics and steppers. After all, there is more than one kind of G-string, and Burlesk has been playing the wrong one long enough. A Strange Interlewd that the last show at the Oriental was billed "Much Undo About Nothing"—but with Swing in the driver's seat, there'll be much ado about something; — and this highly developed truly American art should flourish where the science of coyly unveiling Lumps and Bumps withered, rotted, and smelled like it — or at least a reasonable facsimile of such stuff.

Don Redman is scheduled for the first crack at Broadway via Minsky-Swingaky and Chick Webb is booked to follow him, with other names in the offing.

"Pie Plate Plaza"

Now that Tin Pan Alley is known as Pie Plate Plaza, and song pluggers are called melody counselors (or nasty names) there are few suave gents who can wave a publisher's banner so gently, yet stir up as much of a breeze as does Charlie Rinker, who is Harry Link's right hand bower at Berlin's. Intimate with bandmen and their styles, Charlie combines sincerity with sound judgement in peddling scores to the big names in the orchestra business. His pet vocal group—The Modernaires—just made four sides with George Hall for Variety Records, proving all over again that Irving Mills is a smarty at talent picking. Bill (I'll play it the hard way) Conway sings baritone and arranges for the Quartette composed of Harold (isn't she marvelous) Dickinson, Chuck (I've got my part) Goldstein, and Ralph (My Mother fusses with me) Brewster. Phrasing like a brass section in heat — nice talk that is—the boys sing plenty odd harmonies that never jangle an auditory nerve, s'help me. The Cincinnati station, WLW, just grabbed them from under the noses of two N. Y. sponsors for a long term contract, so dial—the Nation's Station for solid Jive—and dig their "Spring Cleaning" for the best in vocalisthenics.

MUSICIANS GIVE UP TRUNK TO LIVE IN A HOUSE

Richmond, Va. — After years' of one nighters and an occasional crack at the big money Red Boykin decided that he might as well settle down here and live in a house instead of a trunk. Red used to be with Joe Nesbit, Jack Schill and others. He also persuaded a fellow musician, Bill Aiken, formerly with Jimmy Poyner down in Nawth Carolinah, to reform at the same time. Result—the Southern Music Center at 216 A North Second Street where locals and visiting jamsters sit in. Red and Bill also are going in for teaching in a big way and have collected fifty students since January 4. Bill formerly was staff arranger for Richmond's WRVA and both are so well known that it looks like a natural.



One buck to Charles Goodman for this rare candid shot of Dick Morgan, guitar; Ray Bauduc, drums, and Harry Goodman, bass.

CALL OUT RIOT SQUAD

(Continued from Page 1)

own magnificent interpretation of the number. When Ella Fitzgerald made her bow as the "Queen of the Swing Singers", the hundreds of people linked arms and swayed back and forth in rhythm with the music. The climax and thrill of the evening was provided by Chick Webb who in answer to requests, followed Benny with Benny's own hit number, "Jam Session" and blew the roof off the house with it. The Benny Goodman Quartette did not receive as big a hand as expected which was possibly due to the fact that the ballroom acoustics made it difficult to hear the combination. The battle was considered to have had the greatest drawing power of any similar event ever presented. Benny Goodman who without a doubt is the supreme "King of Swing" among white bands, was forced in this instance to relinquish his title to Chick Webb who satisfactorily proved that in this, his very own field he is absolutely unbeatable. Chick Webb may wear his success as a fitting crown for Harlem's true "King of Swing".

SONG-PLUGGERS WILL POP-OUT SOME FLIES

New York, N. Y.—Something new in athletics has originated here in the way of the Music Baseball League made up of various nines from the music stores and publishers. Mayer Music Corporation won their first game from Maurice Music Dealers Service by a score of 14-10. The league plans eventually to add all the N. Y. dealers, publishers, and orchestras who are baseball conscious and build it up to a large organized group.

GROFE TO MAKE FIRST AEROPLANE FLIGHT

New York, N. Y.—Ferde Grofe will make his first aeroplane flight on July 21st when he flies to Hollywood to conduct a concert at the Hollywood Bowl on the 22nd.

FROM THE OFFICE OF
Fred A. Holtz
PRESIDENT, MARTIN BAND INSTRUMENT COMPANY

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F. A. H.

to all musicians

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Louie Prima getting OK from the Mrs. as to tone before making his appearance...



Dorothy Lamour pouring out "Panamania" to the music of Victor Young...



Larry Crosby, director of program talking over the "pro" with Benny Pollock



Bing Crosby enjoying sweet songs of Connie Boswell during the broadcast.



Dick McDonough & Carl Kress, two of the finest modern guitarists. Both featured on the Air, now.



Joe Sullivan

Joe is swamped by a deluge of fan letters from all over the world.



Walter Page, bass; Milt Huffer, vio; Frank Carlson, drums; Woody Herman, dir; "go over" a swing arrangement.



Vincent Romo & Rod Norvo bite tongues over Romo's manuscript.



Part of the "cats" sitting in the aisles at Hollywood's first Swing Concert.



"A shot for Winchell." Ben Bernie swallows an olive between yes'es.

Bandleaders Relax At Sandwich And Soda Sessions in New York.....



Mrs. Louie Armstrong & "Satchmo", Mike Goldstein, Mrs. Lehman & Taps Miller enjoy an evening at the Sony.



Woody Herman, Pee Wee Hunt, Charlie Barnett, Kenny Sargent, Glen Gray & Nat Brandwynne give S.P.'s hell.

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The Crosby Bros. Promote Another Terrific Show For Joe Sullivan

By Sid Beller

Los Angeles, Calif.—With an attendance smashing all box office records, Hollywood held its first Swing Concert at the Pan Pacific Auditorium on May 23rd.

Crosby Brothers Promote Show
This great show was made possible by the untiring efforts of Bing, Larry and Everett Crosby, showmen from the word "go." It is a well-known fact that Sullivan, loved by all, was Bing's favorite accompanist, and is so cherished by Bing that the latter desired to do something to show his appreciation. Under Bing's sponsorship Larry and Everett Crosby undertook an affair that was destined to be the greatest swing concert ever seen or heard.

Even the night before the affair all reserved tickets had been sold. An hour before the first downbeat it was impossible to cram any more spectators into the auditorium. "Cats" were sitting in the aisles and hanging from the rafters—anywhere and everywhere just listen to one thing—SWING! And they heard it!!
Grosses Over \$3,000
A quick check revealed that the net profit, which will go entirely to Joe, is well over \$3,000. This, combined with the check sent to Joe from the Down Beat Magazine, will take care of him until September, at which time he will be able to get back into the groove.

When asked over the telephone just what he thought of the whole affair, all Sullivan could say was, "I have the warmest feeling in my heart for every one. Please tell them all I am indebted to them. The minute I can get my hands on a keyboard I am going to write and dedicate a song to all the 'cats.' Gosh, I can't say any more—just—thanks."

Sullivan had a re-recording made of the entire program (which, incidentally, lasted five hours) and what he will hear will be something along this tempo: The inimitable voices of Bing Crosby, Connie Bosell, Ella Logan, Dorothy Lamour, Irene Taylor, and Johnnie Mercer. After looking at this lineup it is needless to say more.

A Gay Parade of Fine Orchestras
The orchestras ranged from a five-piece jam band to a sixty-piece symphonic orchestra. All gave out and gave their best. It is impossible to describe the overwhelming response of the audience to each of these bands. The applause was so tremendous it actually rocked the auditorium.

As a brief outline of the orchestras and their accomplishments we find Candy Candido (triple voice) playing zoom-zoom on a big bass fiddle with a great swing band behind him. Segar Ellis gave out plenty and the beautiful voice of Irene Taylor (Mrs. Ellis) sweetened "The Lull in My Life" and "St. Louis Blues." Louie Prima wowed 'em with true New Orleans rhythm and clever musical jivin'. Jimmy Grier had a grand show with Joy Hodges and the Rhythm Rascals. Harry Owens displayed a new Hawaiian swing which bowled them over. His Hula Hula girls had that silent swing. Jimmy Dorsey, as heard over the coast-to-coast network, did a fine piece of work. The orchestra announced in the program was Ben Pollack. Pollack surprised every one by having a 31-piece swing band playing a Fud Livingston arrangement of "Pagan Love Song" and Ben's own tune, "Peckin'." Leave it to Pollack to have something different. Fio Rito gave a swell performance, varying the program with imitations of Lombardo and Wayne King. Ray Noble gave the English conception of swing which would make me cock my ear any time. "Liebestraum" in rhumba fashion was one of his features. Victor Young, with an augmented orchestra of sixty men, played a symphonic arrangement of "Sweet Sue" that every music lover loved.

Program Well Emceed's

And finally Earl Hines' outfit closed the program with a terrific swing that had every one dancing out when the show was over. Much credit is due the many masters of ceremonies, who kept things popping while the many stars and orchestras were preparing to go on. Al Jarvis, master of ceremonies who is well liked by every one, did a grand job of introducing the talent and other MC's. Bernie Milligan, Dan Toby, Dale Armstrong, Don Wilson, Ken Niles, Ronald Drake, Bill Goodwin, Tiny Ruffner and Ken Carpenter. All did exceptionally fine in the tough job of MC-ing.

WHAT PRICE A 1/2 PINT BED

(Continued from page 1)

prices and makes himself a nice little profit. He owns the cars and charges 10 cents a mile.

What Price A Half-Pint Bed?

But the fellows? Well, these three or four days may pay him twelve dollars but more than likely eight, out of which he pays his laundry bill, buys his cheap cigarettes, his corn liquor and other necessary items. He returns home each night from these jobs, (because he has several sessions to play every day at the hotel), throws his tired body down on a half-pint bed in a large ante-room of the hotel which accommodates half the band. The other half usually occupies the adjoining room and in between the two is the bathroom which must be shared by eight to ten men.

He is usually allowed two meals a day and these must be eaten at a designated time, otherwise he will not be served. The food is seldom tasty. The boys never have the choice of ordering what might appeal to them. They have to take what is placed before them and if they squawk about anything at all, no matter how trite, the leader will impress upon them that the manager is doing them a big favor and they have no right to complain.

It's A Damn Shame A. F. of M. Doesn't Investigate

Among this group of forgotten musicians there are several deserving of better treatment, but once you get stuck down in this particular territory it's the hardest job in the world to get out. I have covered all Southern spots pretty thoroughly recently and I think it's a damn shame that the A. F. of M. doesn't make some effort to investigate and try to stamp out the evil prevalent among hotels using bands and paying them nothing, and at the same time organize the stranded groups of better musicians and lend them a hand in improving conditions. Perhaps, though, it wouldn't offer enough profit to them.

The 2nd Chip Off The Old Block!



Fred Holtz III
Young Holtz is still in a happy frame of mind but wait until he forms his first embouchure. Fred the 3rd makes Fred Holtz, Sr., a grand-pappy.

Bob Crosby's Whole Orchestra Signs Check To Their Pal & Pianist



Signed by each man in the band and countersigned by the editors of Down Beat a two foot check was forwarded to ailing Joe Sullivan to help him regain his health. This check represents the net profit of the recent rhythm concert for his benefit in Chicago.

MOOD MUSIC

Mark Warnow, who conducts the orchestra on Phil Lord's "We the People" program, is rapidly building up a library of "occupational" music. Whenever possible, he introduces each guest with a musical number suggestive of his business.

LEO SALKIN ON JUBILEE COMMITTEE

Leo Salkin, Chicago manager of Consolidated Radio Artists, has been made a member of Mayor Kelly's Chicago Charter Jubilee committee and will take an active part in arranging the entertainment for the summer's lake front celebration.

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Engineer-Musician Electrifies Swing World With Ideas

"Dinner Music for a Pack of Hungry Cannibals" Typical of Raymond Scott and His Descriptive Music Set to Rhythm

By Annemarie Ewing

It's the most unique quintet in the world!

For, although they call it a "quintet", it's made up of six men—Dave Harris (tenor sax), Dave Wade (trumpet), Pete Pumiglio (clarinet), Lou Shoube (bass), Johnny Williams (drums), and Scott himself (piano).

Four months ago they were just six men playing in the Swing Club band.

It all started quite spontaneously when Herbert Rosenthal, Paul Monroe, and Phil Cohan of Columbia's program department asked Raymond Scott—(whose real name is Harry Warnow, by the way)—if he would get some of his musicians together and work out a little unusual background music for the hot singing of Gogo DeLys, CBS singer. Something different, they said.

It was the ninth of January, this year, that they first played "Twilight in Turkey" on the Swing show. Nobody who was in CBS Studio Number One that night will forget in a hurry the effect of this surrealistically wild, impassioned swing, played as Down Beat reported two months ago, in complete darkness—so the boys could "get in the mood".

Scott himself, the moving spirit behind all this, almost didn't grow up to be a musician at all. It was nip and tuck, as far as he was concerned, between the piano and the piezo electric-oscillator. He wanted to be an engineer.

Almost An Engineer

After he finished his studies at Brooklyn Technical High School, he got himself enrolled in two of the country's outstanding engineering schools. But while he was trying to decide which one to go to, his brother Mark stepped in.

Mark was already a serious musician and conductor. He'd made his debut as a violinist in New York's Town Hall, and was one of the CBS orchestra conductors. It was his opinion that brother Harry, who had been monkeying around with the piano for years, should take up some serious study in music.

Mark won out—and Harry was enrolled at the Institute of Musical Art. He took the regular course of study—harmony, solfège, ensemble playing, and the rest, along with his piano. But today he can't even tell you the name of the famous woman pianist with whom he had lessons. He was more concerned during his conservatory days, with the outside work he was doing in engineering.

He chummed around with engineers all the time. He collected high-sounding technical books. He built himself recording apparatus, and began experimenting with sounds.

Creates New Musical Sounds With Microphone

He was fascinated from the beginning with the difference between actual musical sounds in a room—and musical sounds over the microphone. It seemed to him that, by using the microphone in different ways, you could create absolutely new sounds.

Pretty soon his apartment was divided into two parts—in one the dominant note was the piano and phonograph; and in the other was all sorts of recording equipment, with microphones all over the place and long wires trailing across the floor.

Evenings he and Mark would cluster up the recording side of the house with experimental equipment. They'd get together a Manhattan phone book, and a Westchester and Queens and Brooklyn phone book, put glasses of water on them. Then they'd add or take out certain quantities of water, and, rubbing their hands over the tops of the glasses to get a tone, record the differences in sound of the glasses on top of the Westchester phone book—then the slightly larger Manhattan one, and so on.

Nothing Too "Out-of-the-World" For Them

Nothing was too zany for them to try!

Scott calls it "creative acoustics". This is not so highbrow as it sounds. For since acoustics is simply the science of sound, creative acoustics

only mean creating new sounds. For Harry, that's done with the microphone.

"The simplest and corniest example", he says, "is the sub-clarinet tone that can never be heard actually because it's so soft. It's the same tone that a singer uses, singing up close to the mike. You can't hear it in a room. Everybody has experienced this when listening to a singer with a band in a hotel or dance hall. Without a P. A. system, the sound isn't audible three feet away.

"But on the microphone, you can step up the volume so that you can hear the tone without losing any of the beautiful quality. Before radio, you might have dreamed about using a tone just that low, sweet quality, but you could never have reproduced it."

Screwy Instruments Plus Engineering Knowledge Sends Him

Sub-clarinet tone was just a jumping-off place for Scott. By now he has introduced a pretty varied series of sounds that liven up his quintet compositions. In "Twilight", for instance, he uses an ordinary New Year's noisemaker. He also has Dave Wade clinking away at a pair of finger cymbals, the kind used by gypsy dancers of the Orient.

Not all of his unusual effects come from the use of screwy instruments. Many of them are worked out on strict engineering principles. This means that the Quintet must be set-up in exact positions with reference to the microphone in order to get just the effect Scott wants on the air.

He always listens in the control room himself. The Swing Club producers say he hears things in there that completely escape their ears.

Quintet Rehearsals Are Strange Affairs

Quintet rehearsals are strange affairs in radio, in the true jam tradition. No music. Or maybe a few scribbled notes on the idea that Scott has written out for the piano. Once the boys get the general idea, anybody's suggestion goes. Solos are up to the individual instrumentalists, with Scott's creative acoustic ear cocked for effect. The saxophone solo is swell, but it sounds too low. Dave Harris himself suggests giving it to the clarinet. Johnny is too loud on the drums. Scott turns to him and shakes his head, never stopping the piano for a second. Dave Wade's trumpet melody is in too strict tempo. Scott wants more rubato.

"We tried it that way before and had trouble with it."

"Well, try it again—and don't have trouble with it!" is the genial answer. He does, too.

Scott Has Two Ideas About Swing Music

First, he thinks it is high time swing music began saying something. Take his own things. Take "Power House". It's descriptive. You hear the whirr of the machines, the steady boom of the hammers. It's a little tone poem in jazz. Take "Reckless Night on an Ocean Liner". You get the rushing of the sea and the wind, the hilarity of the festive passengers. Take "Dinner Music for a Pack of Hungry Cannibals".

Scott doesn't see anything screwy about titles like these.

"After all", he says, "why shouldn't a pack of hungry cannibals have music with their dinner? And you wouldn't expect it to be soft murmuring of a string orchestra in a swanky hotel, playing 'Souvenir' or the 'Indian Love Call'?"

So in "Dinner Music for a Pack of Hungry Cannibals" you get the beat of the drums, and the savage mutterings of the diners.

Music For Him Is To Laugh

Second, Scott thinks music ought to be entertaining. He means the actual sounds. In rehearsal, when one of the boys gets a wierd effect, he grins delightedly. Yes, music for him is to laugh.

He's got that kind of a personality. He's stockily built, with a shock of black hair and a dreamy expression. Sometimes, when he's improvising, he gets the same rapt look you've maybe noticed on the face of a pianist like Horowitz. But presently he seems to catch himself up, wonder how come he's taking it all so seriously, and flashes a gnome-like grin. One of the most important things

he's doing for swing is bringing to the medium fresh and startling harmonies. Perhaps it goes back to his training at the Institute of Musical Art. But it's exciting—this descriptive music set to rhythm—swing with modern harmonies, up to now largely confined to the concert hall.

It's something new in swing. And it's causing some new developments. The commercial arrangement of "Twilight in Turkey", for instance. There wasn't any arrangement—only

They Swing It In The Dark



Left to Right—Dave Wade, Johnny Williams, Dave Harris, Louis Shoubee, Pete Pimiglio.

what the boys had in their heads. So Jack Mason took home one of the recording the Quintet had made, and made his arrangement from what he heard.

Once the arrangement came out, other band leaders wanted to play it. Red Nichols wanted to do it.

"But you're a dance band", Scott said. It's not so easy to dance to."

"That's all right", was Nichols answer. "They'll just have to dance the way the music is written!"

As a swing pioneer, Raymond Scott is a quiet, retiring chap, who works very hard—only it never sounds like work—and whose attitude about music as "creative acoustics is best expressed by the name he has for his tenor sax player. He calls Dave Harris "Eric Hoex"! Why? Because he says anyone who plays the sax like that can't be called by an ordinary name like Dave Harris. Why "Eric Hoex"? Oh, just because it sounds nice!

SOPHISTICATED "MEAT-BALLS" FLUFF STUFF

By James Higgins

Cambridge, Mass.—Disgusted by the managerial bookings in general, and the horribly jazzy Harvard crowd in particular, Stuff Smith climbed into a corner and went to sleep when the Onyx Club band played the Lowell House dance on May 14. From the moment the band began to play, it was surrounded by a bunch of sophisticated meat-balls who did everything but show that they were interested in listening to the best small combination in the country. The white-coated and costumed Harvardians tampered with the instruments when the boys left the stand, attempted to imitate Stuff's trucking, begged for all sorts of outlandish tunes, and so succeeded in bringing down the musicians that by two o'clock (the dance was scheduled to three) only Cozy remained on the platform. Cozy, by the way, was enough all by himself. With Stuff knocked out in a corner, Jonah sitting bewilderedly on a divan, and the rest of the bunch God knows where, Cozy just sat at the drums and played and played. His pulsing drive really rocking the tiny hall, nobody seeming to give much of a damn. Finally, Billy Parquette, ex-football star, managed to get everybody together and for about fifteen minutes they played jazz until some cock-eyed debutante insisted on singing. That finished the evening.

The band is at a loss to explain its bookings. Admirably suited for a stage show it is forced to play public dances and consequently flops. I cannot understand how anyone, even a booking office, could mistake the intimate quality of this band. As far as commercial value goes, the showmanship of Stuff and Jonah would entertain any theatre audience in the land. As far as jazz goes, no group is more consistently moving.

THE "BEAT-UP"

"A SHEET BETWEEN THE SHEETS"

A Journalistic Brain Storm Given Birth and Nursed by Kay "Sugar-Puss" Weber

"And That's How The Beat-Up Was Born"

(A Headitorial)

I am a little bit tremulous as I turn my journalistic brain child loose to try its wings. In fact, I feel obliged to explain its existence.

It happened like this. Carl Cons, the managing editor of Down Beat, was a frequent guest in the Congress Casino while we were engaged there. I don't mean to tarnish any of Mr. Cons' sterling qualities when I imply that he hasn't entirely outgrown a few childish tendencies. Most any girl can recall from her school days, a freckle-faced, red-headed variety of male problem child who sat behind her, fiendishly rubbing itching powder on her neck, or to generalize the misery and terrorize en masse—would release a garter snake in the classroom. Mr. Cons belonged to this group, I'm sure. Verbally he pulled my pigtails each time he entered the room and got within shouting distance. It was always a variation on the theme "O! Sugar Puss Weber can't swing—you can't sing—wait till you see the heckling I'll give you in my paper."

"Paper," I would snort. "You call that swindle a paper? Heckle me and I'll publish a rival paper—call it 'Beat-Up'!! And will Down Beat suffer with an acute case of poor circulation!!"

In spite of the menacing ring to this retort, it was what I liked to think of as gay banter and the threat was indeed a light one. Secretly, I was delighted at even the promise of a heckle. A girl who chirps out wren-like ballads with no swing getting even a heckle in a "hot" magazine is something not to be sneezed at.

Imagine then if you can, my utter amazement, when last month's "Down Beat" announced it would publish "Beat-Up"! Cons had decided to use me before I could abuse him. Or vice versa.

Thus it was—and thus it is. My efforts will no doubt be sophomore. My only promise to you, dear readers, is that I shall write a lot, but won't say a word.

"Her Debut!"



Kay Weber

"Sugar-Puss" vocalist with the Bob Crosby band bows into the jive field with her pristine efforts. First woman in the journalistic jam, this section will be literally a "No man's Land." Hug your scalps gate mouths lest she gets them.

The Dead March Of The Bulls

New Orleans is a city of contrasts. Mingling with the dignified charm of the South and the piquancy of the French quarters are the unbridled rhythms and weird harmonies of the American Negro.

Natives of the city tell colorful stories about the negro traditions and customs. Ray Bauduc relates one about a negro organization called "The Bull's Society Aid and Pleasure Club". When an officer or important member of this brotherhood passes on, they honor the deceased with a funeral befitting his state in life and in the fraternity. There is a parade led by the highly ornate hearse followed by the mourners. Marching behind them come the officers of the lodge in full dress and the members in gay uniforms. There are plumes, banners and most important, a brass band. As the parade, with great pomp and dignity progresses toward the burial ground, the band plays the slow, minor wails of the Dead March. "But man, after they git to that graveyard, and lay that body down and head for home", says Bauduc, "they beat off and boy do those cats go!"

"THE HAMMOND WHAT AM!"

A competent critic we're told may express His opinions, in fact, he's allowed to undress A drama, a book, or an opera, in prose And reveal its bowlegs or warts on its toes. He wants the public to know when he speaks If the subject in question is great, or it reeks. Why can't Joe Public decide for himself Find out what's good—or what goes on the shelf? It's the critics of swing bands who attract our attention They leer, point their ears, then print their contentions.

That Lunceford's trumpets are quite out of reason That Ray Noble's band was the flop of the season Or Hudson-De Lange should consider dispersal Or a Dorsey is being too, too commercial. Although they themselves can't blow their own nose They tell the musician just how and what goes. One critic, it's true, has become so particular We think it's a case of dementia auricular It's biased, if not exceptionally crazy To think no one can swing except Goodman and Basie.

All's Quiet On Chicago Swing Front As Hot Bands Depart

By Tom Herrick

Chicago, Ill.—Don Bestor's orchestra who followed Bob Crosby into the lavish Casino of the Congress Hotel this month has the unusual distinction of having only two changes in the personnel in over eight years which is a record of some kind. Don finds time to do most of his own arranging and though most of his numbers are sweet he mixes in an occasional swing tune to satisfy lovers of the tempo de gutbucket. He uses three brass, four saxes, a fiddle and four rhythm and the boys double on everything up to and including a weird something or other called the Goofus horn.

Jack Denny recently replaced Mr. P. W. at the Drake Hotel for six weeks with his comparatively new band which was formed only last October in the East. This is Jack's first trip to Chicago and he seems to have chosen the right spot for his debut in the quiet, refined atmosphere of the Gold Coast Room.

Denny has four saxes, three brass, four rhythm and a harp which he uses as a rhythm fill-in to noodle around while the boys get up their next tune. Sax section is headed by Fred Crisy who recently left Russ Morgan; Danny Burt gets off occasionally on a bit of Ozzie Nelson-like roving baritone and Chick Bell takes charge of the ride trumpet choruses. Denny does about seventy-five per cent of his own arranging and according to the boys the roving baritone business originated in the Denny arrangements. Bob Pace and the newly added Kay St. Germaine a Chicago lassie with a considerable radio build-up handle the vocals.

According to ye olde side men, Denny is the "greatest guy in the business to work for" . . . customers seem to think so too.

Busse Goes For Dixieland Style
Henry ("Hot Lips") Busse left the Chez Paree May 23rd and at the moment is doing a few one nighters after which he goes to the Fox Theater in Detroit for a week, week in Cincinnati, and a week in Washington, then returns to the Chez Paree for the summer to take Ted Lewis' place who opened the 24th. Busse's band is starting to "Dixieland it" in no uncertain terms and with Don De Lillo on trombone and Joe Masek on tenor it's a sure thing he has the wherewithal. Mel Winter recently replaced Charlie Lavere on piano.

Jimmy Joy is still playing at the Hotel Stevens and Anson Weeks remains at the Edgewater Beach until the middle of June when Bernie Cummins is going to try and break the attendance record he established there last year on the Beachwalk.

Perry Como, young vocalist with Ted Weems at the Trianon Ballroom is generally conceded to be about the best in town and sings more like Crosby than Bing does himself. Weems leaves June 5th to go to the Claridge in Memphis.

Frank Snyder and his Dixieland combo make their exit from the Club Silhouette much to the disappointment of local cats and are going to Charlevoix, Michigan for the summer. Joe Rushton, super-fine bass sax man who should have tied up with a band years ago is going with the band. Snyder's band is about due to hit the big time.

Austin Mack is having a record run at Harry's N. Y. Bar on the near

north side. Featured is B. B. Berman who is without a doubt "the world's worst trombonist" but as an M. C. . . . one of d' best.

Louis Panico at the Oriental Gardens is surprising his compatriots with a greatly improved band which is beginning to groove it in the good old Dixieland manner.

Eddie Duchin to the Palmer House June 1st . . . Bob Crosby is playing the Aragon Ballroom for a week starting May 29th—Oh, boy!! . . . Joe Sanders and ork still in a right groove at the Blackhawk . . . Eddie Varzos pouring out his gypsy music at the Bismark . . . Don Pedro at the Palm Room of the Hotel Graemere . . . King's Jesters still the most popular combo, large or small to play the Hotel La Salle . . . Red Nichols left the College Inn the 26th of May for a two week engagement at the Meadowbrook Country Club in St. Louis, then back to the Trianon here in Chicago for one week with a possibility of Detroit, New York or the west coast thereafter.

FLETCHER'S RHYTHM SECTION GOING TO POT?

St. Petersburg, Fla.

Dear Editor:

In the March issue, John Hammond stated that Fletcher Henderson's band was a disappointment to him in Philadelphia. If he had heard the band here at a Negro dance on March 11, I think he would have changed his mind. The local "cats" who socked out from their jobs that night about midnight were really getting "sent" all over the place. The band was right in the groove all night, and as smooth as velvet. And what's this about the rhythm section going to pot? This new drummer of Fletcher's was really the nuts, I thought, and was "pushing" the band all over the stage, and as solid as a rock. Of course "Chu" was marvelous, as usual, and was really knocking the boys on their ears. The band played their toughest arrangements for them, and if they weren't smooth, don't know what smooth is.

I like John Hammond's column, but he probably became a habit.

"Screeching the Gossipel" With Parson Acidmouth

By Tom Herrick

We will open this month's column with the cheerful reminder of an eminent insurance statistician who recently stated that the average life of a musician is 39 years . . . We don't believe it either. Edythe Wright, gal singer with Tommy Dorsey, was discovered by the slip-horn maestro at a Rutgers prom . . . Meredith Wilson, west-coast network exec and bandleader, used to swing it with Sousa.

Blessed Event Dept.: Anson Weeks and his charming wife have a little female addition to the family . . . Eddie Duchin's papoose is expected momentarily . . . Mr. and Mrs. Jesse Greers (he wrote "Did You Mean it?") are having a child . . . George Jean, trombonist with Freddy Martin, is hoping for a prospective brass man to arrive in November.

Toscanini is a finger-nail biter-offer . . . Lebert Lombardo will soon marry Helen Healey, wealthy young Bradford socialite . . . Gwendolyn Frazier, another debbie from Memphis recently flew to the coast to inquire of Vincent Lopez, how come

the rumors of his romance with another frau . . . Femmes in Phil Spitalny's orchestra may not marry while in his band . . . Andre Kostelanetz has traveled more passenger miles via the airways than any other individual in the country.

Larry Funk, eastern stick-waver, has just annexed Wise No. 5 . . . Eddie Neibauer of Casino Moderne and Wilshire fame in Chicago recently broke his knee cap and bruised a couple of ribs in an accident while motoring through the hills of old Wyoming . . . Stanley Adams who pens the lyrics for Hoagy Carmichael has a severe crush on Madeline Davis, a cutie at MGM . . . Bill Stoker has left Kay Kyser to return to school after which he will teach voice . . . Alan Small, band leader at Jimmy Kelly's in N'Yawk, has asked Gladys Raymond who dances there, to accompany him down the middle aisle . . . Guy Lombardo's Kentucky Derby horse didn't get the Down Beat but will probably have finished by the time we go to press .



STARS WITH HARRIS ON JACK BENNY PROGRAM

Below—Irvin Vernet, 1st chair trombonist with Phil Harris' Orchestra, makes high among the few trombone players of the country. This revolution is a great radio favorite now playing for Jack Benny's Jitu broadcast. Also popular at Connaught Grove. Vernet uses a Conn 44H trombone.



FEATURED WITH LEO REISMAN

Left—Paul E. Howland, clarinet and saxophone star with the Leo Reisman Orchestra. Formerly with Sam's Band and the New York Philharmonic. Uses a Conn 444N wood clarinet, also a Conn baritone sax. Written January 27, 1937: "The new Conn clarinet is the finest I have played and the Conn baritone the best made."

SAXOPHONE SOLOIST WITH INA RAY HUTTON'S MELODEARS

Nadine Friedman, saxophone soloist with Ina Ray Hutton's nationally famous Melodears, is a protégé of Bonnie Beasly and she has become an outstanding star among women artists. She has played a Conn since the age of 13 and writes, April 7, 1937: "I have tried various makes of instruments and find Conn vastly superior in tone quality and intonation."



BARNET OPENS SEASON WITH OWN ORCHESTRA

For years Chas. Barnet has been a successful star in New York. May 1st he opened a promising season with his new orchestra at Hotel Kenmore, Albany, New York. The sax section shown at left is exclusively Conn, the 5 artists using 3 Conn alto, 2 tenors and 2 baritone. Barnet has used Conn for 10 years, the others from 5 to 11 years. We wish this great bunch of Conn boosters the utmost success with their new band.



BROADCASTS OVER MUTUAL NETWORK

Above is the sax section of Henry King's Orchestra, now playing at the Palmer House, Chicago, and broadcasting over the Mutual Broadcasting System. This orchestra is making a decided hit as the big attraction of the all-star floor show in the famous Engle room. All three of these fine artists play Conn tenors exclusively and two of them use the new model Conn. Left to right: Joe Sody, Vince Raff, Jack Diamond. Photo May 1, 1937.

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MAYHEW LANDS GOOD SUMMER SPOT

The Nyo Mayhew Band, after engagements at Hotel Statler, Boston, and the Pennsylvania, New York City, is booked for the summer at the Glen Island Casino, Westchester, N. Y. Will broadcast over NBC several nights a week. A splendid band built around the well known Mayhew brothers. One starred 9 years with Hal Kemp and Bob with Kemp, Ozzie Nelson and Whitman. In the solid Conn brass section shown above, left to right: Director Nyo Mayhew, Conn alto sax; Sunny Snyder, Conn 22B trumpet; Bob Mayhew, Conn 26A cornet; Jack Mendis, Conn short section 2nd tenor; Gus Mayhew, Conn 24H trombone; George Mann, Conn 42H trombone.

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The Musicians' Newspaper

Glenn Burrs Editor
Carl Cons. Managing Editor

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WILL THE MUSICIANS UNION SPLIT UP?

Ridiculous? So was the thought several months ago that the American Federation of Labor would split. Yet, today Mr. Green has called the A. F. of L. chiefs together to map an offensive war on Lewis and the C. I. O. on all fronts.

Labor Divided Against Itself!

Working men at each other's throats at the most opportune time in labor's history for furthering their cause and improving their conditions.

With a president sympathetic to needs of labor and anxious to help, with public feeling running high in its behalf and with an unprecedented era of prosperity ahead of us, the labor movement splits in two and each wing busies itself with raising money to encroach on the other's membership and to destroy confidence in each other. . . . When, of all times, it should be united to further legislation for minimum wages and maximum hours; the Child Labor amendment; and consolidating gains it has made in improving and correcting tragic working conditions of its various members.

Weber Charges "Chiseling Agents Are in Back of It"

President Joseph Weber of the American Federation of Musicians, recently warned (see story on page 1) union musicians against being stampeded into rival musicians unions coming in the wake of the spectacular success of industrial unions, organized by the C. I. O.

He charged—"Chiseling agents who have had their licenses revoked are back of the movement to form these unions so they can continue in their price cutting."

In the mid-west James C. Petrillo, nation's highest paid labor leader and Chicago's Mussolini of Music, hurled charges of treason at John L. Lewis, C. I. O.'s leader, and said, "If the C. I. O. wants to fight me, let 'em come. I defy them. They won't get as far as the depot."

Encouraged, however, by victory of the American Guild of Radio Announcers and Producers in placing all N. B. C. announcers, producers and sound effects men on a five-day week, this branch of the C. I. O. will attempt to invade the ranks of local musicians' unions despite Petrillo's challenge.

The American Musicians Union, organized in 1912 and affiliated with the now extinct Knights of Labor has applied for a local C. I. O. charter, and will follow it up with a membership drive against Petrillo's union.

New York Musicians Split in Beliefs?

In New York, circulars titled "Musicians and the C. I. O." were distributed on the Exchange floor of the A. F. M. Local. Feeling runs strong for the militant spirit of Lewis and his industrial unionism in the East, and this circular urged "healing of the breach between the A. F. L. and C. I. O." and ended with a plea "to demand democracy and progress at the A. F. of M. Convention" this month.

Agitation for industrial unionism among musicians has been strong in other Key Eastern cities and although Weber, who is vice-president of the A. F. L., claims that only a craft union can maintain high wages, there has grown in the ranks and file of all labor a tremendous admiration and confidence in the aggressive policies of and for the militant ideas and spirit of John Lewis.

Down Beat, alarmed at the increasing bitterness between members of the opposing factions of labor (craft versus industrial unionism) believes each has its place, and that differences of organization technique should be buried in the whole interests of the Labor Movement.

Labor needs the powerful craft unions and the solidarity and confidence of its craft members.

It also needs dynamic John Lewis and his courage, and the tremendous victories his Committee for Industrial Organization have won FOR LABOR in the great mass-production industries.

"United We Progress—Divided We're Exploited!"

. . . . should be the watchword of Labor.

Your interests will be championed and guarded best when you are represented on the governing bodies of your nation BY YOUR OWN MEMBERS. Legally elected officials from the ranks of a great Labor Party! That Party to be a reality, needs the support of every laboring man, and that party needs as a vital nucleus the 2,035,000 members of the Committee of Industrial Organization as well as the 2,335,000 members of the American Federation of Labor.

There are hundreds of thousands more workers who want to be organized and represented, and Labor needs them.

BUT IT CANNOT BE TORN AND RENT WITH THE BITTERNESS OF A CIVIL WAR; split with animosity of its members over the philosophy of craft unionism versus industrial unionism; and still effectively accomplish the ideals for which organized labor has struggled so long.

ARDS and DISCHORDS

"They're in the Mail Bag"

able to earn his entire expenses here at the University of Illinois; something of which any man entering college would like to be assured. I hope you can give this opportunity publicity in your publication. It may be that you know of someone personally who has ambition along the lines I have suggested. You will be doing him a favor as well as us in recommending him for this position.

Yours very truly
E. E. Stafford
Business Manager

Dunn Not Dead! But Alive With Band In Holland

5748 S. Parkway
Chicago, Ill.

Dear Sir:
Again you have been very badly misinformed. Which seems to be a habit with you, where the colored musician is concerned. If you just must burlesque them in your "unhipped" column, I'd advise that you spend a little more time in trying to find some one who can give you your desired information.

This time you went so far as to mention the death of a man who has a sister and other relatives. Whom I trust you wouldn't cause any unnecessary alarm or excitement, just to get a rotten giggle for your usually wrong column.

The man in question happens to be Johnny Dunn. The M. W. Stearns column, page 8 of the April issue of the "Anything for a Laugh" supposed to be musicians' magazine.

Johnny Dunn was born in Memphis, Tennessee (not New Orleans). Attended Fisk University in Nashville, Tenn. Made quite a reputation for himself playing at the Metropolitan Theatre 1916 and '17, Memphis, Tenn. Went to New York with W. C. Handy, 1921. (But did not record with him.) Made his first recordings with Mamie Smith under Perry Bradford for the Okeh Record Company. The records read Mamie Smith with Johnny Dunn and his Jazz Hounds. Which did far more to popularize hot music than anything started in New Orleans.

He traveled quite a bit with Mamie Smith, playing such locations as the Coliseum in St. Louis. Then he worked at Reisenwebber's exclusive cafe on Broadway in N. Y. Also making Columbia Recordings. In these days most everyone who tried to play hot trumpet were trying to copy his licks and breaks from his recordings. Armstrong was at Tom Anderson's insignificant cafe on Rampart St. in New Orleans. Joe Oliver was playing in just another south side niter.

He was never fat, weight averaged 130 to 135 lbs.

He was chosen to play the hot trumpet in the pit by Lew Leslie for the Blackbirds. Went abroad with the show, played 6 months in Paris with Noble Sissle. Returned to the States and toured with the Blackbirds until they close in 1930.

(He never played with Louis Armstrong).

He went back to London in 1931 and now has a white band in Amsterdam, Holland.

Your correction of so many false statements about this man would be highly appreciated by his family, relatives and friends both at home and abroad. And would make your column and magazine far more interesting reading to those who are interested in the persons of whom you speak.

We buy every issue of your magazine. But it is always better reading true facts, than just something to get a laugh.

Watching for a correction, we remain,

Disgusted With An Egoist Named O'Donnell

Dear Editor:
I have just finished reading your excellent paper for about the tenth consecutive time and am very enthusiastic about every inch of it except one little column that sort of gets in my hair. Incidentally, it's the hair of one of your columnist's pet peeves, namely, a suffering brassman. If by this time you don't know who I mean, I am referring to one Egoist named John O'Donnell.

When in a previous issue I read that you were to start publishing a column every month by a noted brass teacher, I greeted the news very enthusiastically as I feel that more of that type of thing is needed to improve any paper. However, I was very disgusted with the mechanics column that finally ensued. Now I am not(?) a crab, but I do feel that if Mr. O'Donnell would devote more of his column to teaching music and less to the finer points of auto mechanism, I would enjoy his column to the utmost.

I believe that this is not only my view of things, but of Joe Brass Man in general.

Thanks for Reading!
ROBERT BOYER.

Martins Mauls Mash Nichols Pennies



An action shot of Stuhlmaker, southpaw bass-player with Nichols 5 Pennies, and Mike Ranzulli one of Martin's massacre men as they tangle at first base. Martin won and his team remains the only undefeated nine among the orchestral softball teams.



By N. E. W.

Some of the boys, inspired by the success of Shep Fields with his "Rippling Rhythm", seem to have gone overboard in their anxiety to create screwy names for alleged new styles of music, which in most cases they have not created.

Just to mention a few, we now have Will Osborne and his "Slide Music", Jan Savitt and his "Shuffle Rhythm", Jerry Blaine and his "Stream-lined Rhythm" and even Bill McCune and his "Staccato Style". And there are many others.

Imitation seems to be substituted for originality in all branches of show business. It has been a source of distress to movie and radio audiences that when one producer strikes a successful show pattern, others rush to adopt the identical formula.

Thus, instead of a pleasing variety, the cash customers are treated to routine and monotonous cycles of repetition. Calloway's rise to fame was followed inevitably by an epidemic of scat singers and hi-de-ho shouters, none of whom, however, hollered quite loud enough to drown out the Cab himself.

Most of them today are gone with the wind of their own "scatting", while his original hi-de-highness of hi-de-ho continues as the ace attraction that he always was, secure in the demonstration of a style that he created.

Shep Fields, in my opinion, deserves congratulation for his ingenuity in originating and developing a style of music that caught the public fancy, regardless of whether his music appeals to your individual taste.

His competitors and imitators, however, fail to realize that it was the actual creation of a new musical style which brought success to Shep Fields. The fact that he called it "Rippling Rhythm" had nothing to do with it, other than to provide a means of identification.

Pinning a loony label on your music will not persuade the public to accept it any more readily. It will get you nothing but laughs unless you give them something musically that they have not heard before, or something that they enjoy whether they have heard it or not.

thought of imitating or copying the style of Mr. Fields. I believe had the person who made such a serious remark given more thought to his statement he would have said that any similarity lies almost wholly in the use of the accordion.

Because Mr. Fields' music has been called Rippling Rhythm as the result of a contest held during his engagement at the Palmer House in Chicago, and because of eight months clever exploitation, many believe that he is the originator of "music of effects". If this were true then such orchestras as Fio-Rito, White-man, Lopez, Kemp and others who have been using flute effects and the saxophone in staccato style, must have copied Mr. Fields. It is well known that such effects and arrangements have been in common use for many years.

My Music Box Music, which was so unmercifully panned, is not a name originated for purposes of publicity and exploitation, as it was suggested. The idea of using a music box as a basis for my musical arrangements is one which I have had in mind for several years. It was not until my Palmer House engagement that I was able to label this style and introduce it over a National radio chain. However, during the past year these orchestral effects have been constantly injected into my arrangements—without ripples.

One of the important reasons that I have retained the services of one of America's greatest harpists is to accomplish the music box effects, which can only be produced on a harp.

Mr. Fields fine orchestra is on the air. My orchestra broadcasts regularly. I would suggest that these self-appointed critics listen to the respective bands with a more discriminating ear.

Thank you for your courtesy in publishing this rather lengthy letter. Sincerely yours,
George Hamilton

Man Who Gets This Job Can Earn Way Thru College

May 15, 1937
725 S. Wright St.
Champaign, Ill.

To the Editors of Down Beat:

There is a vacancy here at the University of Illinois which I am sure will be of interest to a number of your readers, and which has a general news value.

The University of Illinois is the largest University located on one campus in a small community in this country. There is naturally considerable social life, and dancing, of course, plays a leading role.

The Illinois Student Union operates, several times a week, dances in its own ballroom. We want a young man to organize our orchestra for next year, select his own personnel and in general have entire responsibility for the orchestra and its performance. What we are looking for is a man who has made a success in his own or some other orchestra, but who is ambitious and believes he can go farther with a University education.

Several years ago Bill Goodheart, now Vice President of the Music Corporation of America, held the position of which I am speaking. A few years later Joe Kayser, now an executive of the Consolidated Radio Artists, held the same position.

The man who gets the job will be

SAT. NITE SWING CLUB

(Continued from page 1)

Now the "Saturday Night Swing Club" not only has survived a twelvemonth, but it ranks as a standard guide and authority for everyone who has ever inquired into the finer aspects of a "jam session".

Thus Columbia feels its youngster, and its youngster's wide following, deserving of this one-hour broadcast session at midnight, instead of the customary 7:00 o'clock period, when a review of the year will be given.

The program will be given in a CBS Playhouse before an invited audience and Leith Stevens will relinquish his baton now and then when a guest conductor leads the Swing Club Band.

Since the Swing Club's beginnings last June it has uncovered considerable talent, notably that of Raymond Scott, whose recordings with the Scott Quintet now top all sales in swing disks.

This group is intact with few exceptions, today, and fellow artists asked to join them as guest soloists or to play with them look forward to a musician's "jam session" because it is a musician's show which is put on each week, respected for its authenticity, admired universally for its devotion to a conviction that what it is doing is art.

G. FRAZIER GETS OFF

(Continued from page 2)

more reassuring. All of which would seem to indicate a disintegration that has been in progress since the appearance on records of the pretentious and shallow "Reminiscing In Tempo".

Benny Goodman comes into the Metropolitan Theatre this week following his astonishingly successful New England tour. All over town billboards proclaim the theatre engagement and the general opinion is that the house will do close to record business.

Lid Clamped Down In Boston Again The one o'clock liquor curfew was eased up for a few days but the lid was clamped down again when the Herald ran a streamer proclaiming that "Boston Is Wide Open".

The biggest local flop of the season (bigger even than Whiteman's 500 odd at the Kaymor) was Vallee's six days at the Normandie. Business was so lousy that prices were reduced in the middle of the engagement.

Fiddler Works Out On Feet



Dave Rubinoff

Dave Rubinoff, radio violinist, keeps fit by daily exercise in the Reilly Health Club, Rockefeller Center, New York.

IT'S A DAMN OUTRAGE

(Continued from page 2)

town at the moment, even though it might well be termed a Goodman imitator. Bud Johnson is doing some good arrangements for them, and a couple of the soloists are more than average. Bunny Berigan's band hasn't got started at the Pennsylvania. It is burdened with dull arrangements, a sloppy brass section, and uncoordinated rhythm.

There isn't much else to get excited about in New York, except the advent of Meade Lux Lewis at Nick's, in Greenwich Village. Lux is a great and surprising success, far more than I had hoped for, and works in magnificently with Sharkey Bonano's swell little band.

Good Music Scarce In Little Joins In the various joints about town there is little good music. Frank Clark, who is a great bass player, has taken over the non-union band at the Black Cat on West Broadway.

The Onyx Club has formally installed a new band to take the place of Stuff Smith's bunch. Led by Leo, who is the band's only musical liability, the boys include Buster Bailey, John Kirby, Frank Newton, Don Frye, Teddy Bunn and Pete Brown.

FLETCHER'S RHYTHM SECTION GOING TO POT?

St. Petersburg, Fla.

Dear Editor: In the March issue, John Hammond stated that Fletcher Henderson's band was a disappointment to him in Philadelphia. If he had heard the band here at a Negro dance on March 11, I think he would have changed his mind.

I like John Hammond's column, and he probably knows a "heck" of a lot more about swing than I do, but in this case he was wrong, as the boys here have been talking about that dance and Fletcher's fine band ever since that night.

Very truly yours, Charles (Tod) Cyrus

New Valve-Slide Trombone



The new valve slide trombone has just been patented by Vincent Fiorino. Jack Teagarden, shown above with Paul Whiteman, bought the first one and wrote Mr. Fiorino "This is the horn I have been waiting for."

This trombone has an altogether different range. It is played as a slide trombone and then has the advantage of the technique of the trumpet by just using the right hand on the valves. Both valves and slide can be used at the same time—valves with the left hand, slide with the right.

PHILLY LOCAL TO UNIONIZE ALL "TERP" SPOTS

Philadelphia, Pa.—Anthony Tomei and Rex Ricardi, president and secretary respectively of the Philly musicians' union, have recently ed a new drive to unionize all local dance spots. They visited several of the worst offenders personally and have arranged to picket these spots unless the owners cooperate.

Several of the places where a not very cordial welcome might be expected are now being picketed pending their visit. Tomei has declared his willingness to go along with those spots which obviously cannot afford to pay the regular wage scale and will draw up a special scale more in keeping with the amount of business they are able to do.

PETRILLO CLAMPS DOWN

Chicago, Ill.—James C. Petrillo is beginning to clamp down on vaud acts using musical instruments without union cards. Hereafter, all acts appearing in Chicago and using instruments other than the ukelele and harmonica will be forced to belong to the union or else dispense with the musical aspect of their performance.



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Since then the name of Ted Fio Rito has become the symbol of "Excelsior" to the world of dance music. His styling and effective arrangements distinguish his music, and he continuously relies on Buescher True Tone instruments as his faithful medium of talented expression.

This photograph, taken recently at the Palomar ballroom, Los Angeles, California, shows the present Buescher sax' section, left to right, Vic Garber, Ray McKenstry, Paul McLarand (1st Sax), Bob Stafford, Norman Botnick, and Ted Fio Rito.

In the history of bands and orchestras, Buescher instruments have a proud record of successes. We do not wish to say or imply that you must play Bueschers to succeed, but it may almost be said that if you play Bueschers, you must succeed.



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Bubber Miley's Jungle Iron, Choking & Sobbing Fades Dunn

Dunn Never Lived Down "Plunger-Mute" Kings Debut In Parson's Garb

By M. W. Stearns

Chapter VII Colored Bands (1920-30)

The story of the carving contest between Johnny Dunn and Bubber Miley got lost in the last issue by some mistake, but here's the rest of the tale.

Dunn, the local choice, had rocked the roof of the Lafayette Theatre in Harlem with his hot horn and silver tuxedo. He went off pretty satisfied with himself, figuring that "no green country jig" could break it down like that. Bubber Miley was just up from Washington, D. C., at the time, with the new Ellington band, and New York had never heard of him. Miley had accepted the challenge, however, and the Duke had agreed to play for him. So just as the audience got back in their seats, the curtain rolls up revealing the inside of a beat-up church. There was the Duke leading the band in one of those weird slow jobs. And off-stage, Bubber was cutting loose with his jungle-iron, choking and wailing like a lost soul. He walked on dressed like a preacher and let them have it. New York had never heard anything like it, the result was terrific. People stood on their seats and yelled. The music went over the top, and stopped while Miley bowed. It was the biggest thing that theatre had had for years. Somewhere in the back rows, Johnny Dunn walked quietly out, completely unnoticed. He never quite lived it down.

Success Doesn't Bother Bubber Miley
From then on, Bubber Miley was king on the plunger-mute. Success didn't trouble him much because he was a wild man anyway. Everybody liked him, but he never could be on time. One time, when Duke was on a theatre tour, Bubber just faded back into Harlem and left him cold. That was in 1926 just before Ellington went into the Kentucky Club on Broadway and 49th, located in a sub-cellar, with the bandstand backed against the corner sewer. Sonny Greer had to drown out the noise made by the squeals and shrieks of the sewer-rats. Harrison Smith remembers when Tom Mix dropped in and sat down at the drums in an attempt to carve Greer. But that's another story. Bubber Miley walked out later on Noble Sissle, just before he left for Europe. He went his own sweet way, and they never could understand why he didn't burst a blood vessel playing that trumpet. Things caught up with him in 1932 and he passed on.

Jabbo Smith
As a general rule, the trumpeters seem to be the prima donnas of most bands. They explain it in New Orleans by saying, "Man, why the cornet always marches first in the procession". On one occasion when Duke Ellington was at the Kentucky Club and Bubber Miley had just faded out, the Duke hired a young fellow named Jabbo Smith to take his place. He wasn't with the band long, but that's how he happened to make "Black and Tan Fantasy" (Okeh 40955), backed by "What Can a Poor Fellow Do," and "Chicago Stomp Down" (Okeh 8675). That was in Chicago around 1927. Out of the half-dozen makes of platters that the Duke waxed that number on, this is unique. For three masters exist of it, two of which have been issued abroad. Master No. 81778-C is the only one that has two muted choruses by Jabbo on it. And you can't miss that crazy horn.

Jabbo Smith was born in Sa-

vannah, Georgia, where he played around with the local boys until his family moved to Chicago in 1928. The big city gave Jabbo his chance to prowl. He joined a band which featured the famous drummer Harry Dial, and got a quick break in the recording studios. It was Jabbo who cut the licks on those Harry Dial Vocalions. A little later, he formed his own band for recording purposes and made ten platters on Brunswick that are as rare as hen's teeth today. The earliest and rarest is "Jazz Battle" (Bruna 4244), backed by a Walter Barnes waxing, and it features a clarinet, piano and guitar, at a terrific tempo. The black-stick man sounds like Omer Simeon, and Frazer is supposed to have played piano, Robinson, banjo, and Alvis, bass. The later records include this same gang, with the addition of George James on alto. "Jazz Battle" was issued under the simple title of the "Rhythm Aces," but the rest credit Jabbo. They are "Little Willie Blues—Sleepy Time Blues" (Bruna. 7058), "Sweet and Low Blues—Take Your Time" (Bruna. 7061), "Sau Sha Stomp—Let's Get Together" (Bruna. 7065), "Michigander Blues" (Bruna. 7069), "Ace of Rhythm—Take Me to the River" (Bruna. 7071), "Decatur St. Tutti—Till Times Get Better" (Bruna. 7078), "Lina Blues—Croonin' the Blues" (Bruna. 7087), "Boston Shuffle—Tanguay Blues" (Bruna. 7101), "Band Box Stomp—Moanful Blues" (Bruna. 7111), and "I Got the Chinger" (Bruna. 7120).

Jabbo Smith Still Playing With Claude Hopkins
Jabbo Smith is still a young man today, playing in Claude Hopkins' band where he is pretty much held down. He's a big rangy fellow with an alert glance that belies his lazy manner. But in those early Chicago days, life was pretty much of a jazz battle. The story goes that Jabbo had a standing challenge to all hornmen who came to the Windy City in those days. And he held his end up pretty well, although he took a licking every now and then. They say he carved Henry Allen, Tig Chambers and various others on his own home ground. He left Chicago to go with Charlie Johnson for a while, and it was at that time that he recorded on Victor under the name of "Small's Paradise Orchestra." Sidney de Paris was with him on trumpet, and at different times, the late Jimmy Harrison, all-time greatest trombonist, Benny Carter, and Ben Waters were in the band. Perhaps

With One of Best Colored Bands



Jabbo Smith
Now playing with the sensational Claude Hopkins band, Jabbo gets plenty of opportunity to really "take-off" on some swing choruses now and then.

their best platter was "Birmingham Black Bottom—Paradise Wobble" (Vic. 20551). This was just before he joined the Duke. Later, he toured with Eli Rice's famous old-timers through the Southwest. That was the band that lost its complete brass-section to Jimmie Lunceford. He never made those discs by the Louisiana Sugar Babes that some people claim. That was Joe Smith along with Fats Waller and Jimmy Johnson. But he did join Charles LaVere in Chicago around 1935. This was a mixed band for recording purposes composed of a gang of aces. Boyce Brown was on alto, the Marsala brothers on trumpet and clarinet, Preston Jackson on trombone, and Zutie Singleton on drums. It was an eleven-piece combo and the titles "All Too Well", "Boogaboo Blues", and "Ubangi Man", were waxed. That was two years ago and they have never been issued, LaVere composed the tunes. And somebody in the recording company certainly slipped badly. Maybe they will dig them up before it's too late.

Jives From The Jitter-Bugs

High and Low-Down on the Swing Men

By M. W. Stearns

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

A note from (Miss) Alice E. Dutton of 59 Park View, Rochester, N. Y., grinds an axe over long-underwear music. "I like good music", she writes, "but I've had too, too, much schmalz. I used to stay home on New Years Eve instead of going out, just because the bands used to bust out that one night over the radio". She went for Casa Loma and Ozzie Nelson until she caught Bob Crosby lately. The effect, she describes was "waa-see-ooo!" so help us. Then (Miss) Adelaide McGrail writes from Worcester, Mass., complaining that her boy-friends hush her up when she claims that it's Fats Waller on Ted Lewis' platter of "Royal Garden" (Col. 2527). Sure, it's Fats. And for the benefit of the editors, she adds, "Down Beat is one perfect magazine".

Orin Blackstone of New Orleans writes in listing some unique platters. He found an Original Dixieland Jazz Band recording on Hytone (No. K-140) of "Gypsy Blues—My Honey's Lovin' Arms". Also an early Ellington on Buddy of "Wanna Go Back Again Blues". They sound fine to me. Harrison Smith writes that Thomas Morris was last seen as a red-cap in Grand Central Station. There's a raft of old waxings in New Orleans, as a friend of mine can testify. Without knowing a thing about swing, she went into a junk-shop and unearthed about two-dozen of the oldest Armstrongs. It's worth a visit.

Howard Lanin, writing from Detroit, says that the youth of today are the men of tomorrow, and should be allowed to criticize. So he cuts loose with the following: "My favor-

ite drummer is Sonny Greer with Duke Ellington. I also think Gene Krupa is good, but as for being the best, or even in the first ten, he could hardly qualify. Here's my list: Sonny Greer, Lionel Hampton, Joe Jones, Zutie, Chick Webb, Ray Bauduc, Cosy Cole, Kaiser Marshall, Sidney Catlett, Stan King, James Minor, and Slick Jones". There are plenty of fine drummers in that list. He has a scrap book for drummers and wants to know who plays with Armstrong, Norvo, and Redman. They are Paul Barbarin, Maurice Purtill, and Big Sidney Catlett, in order.



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Drummer With Band that Pays Off In the Dark—"Gets Happy"

Oils Up Violin Pegs & Saxophone Pads With Bottle of Old Overcoat

Happy Lake, Iowa
May 15, 1937

Dear Sir:

I am writing to thank you for your helpful suggestions in Down Beat on how to "Get Happy" and play drums better.

I am working with a band at the time I read your article. This band pays off in the dark and what with one thing and another a very tough outfit in which to be light-hearted and gay. However, I am quite a one to try out new ideas; so I says to myself . . . "This guy Stevenson may have something there so I will follow his suggestions and very likely become another Gene Krupa, or something."

Your first suggestion is to think of funny jokes and gags while playing. I attempt to do so, and laugh heartily every time our pretty-boy leader kicks-off a tune. It turns out that this leader is a very sensitive fellow indeed, and thinks I am laughing at his new set of tails.

So, when I get a job with another band I think: "Well, I will try another one of Mr. Stevenson's suggestions to be happy because I am sure my new leader has a sense of humor, because look at what he pays me every week . . . or, maybe, only some weeks." I do as you say, and deck out both drums with colored lights inside.

I must relate to you an unfortunate little incident which happens while I am putting in these here lights: I had had a few double-gins and coca-colas with the boys a short time before, but I had no idea my hand was so unsteady and wobbly. I guess I do not know my own strength, because I am screwing one of the light-bulbs in when "bang!" . . . it breaks in my hands and cuts me up badly. I must admit, Mr. Stevenson, this makes me feel anything but happy.

However, in a few weeks I am back at work again, and having had

a few beers with the boys to celebrate, I go out of the joint and leave the lights inside the drums burn all night. And I do not need to tell you that the next day I follow your third recommendation and change all my drum-heads. I am quite surprised to notice that this does in no way raise my spirits or make me play better that night . . . however, it could have been my hangover.

So it is quite some time before I attempt to advance myself again by getting in that "serene mental state" you wrote of, Mr. Stevenson. I buy some oil one afternoon and decide to take care of the squeaks in my outfit because it has got to the point that when my vib. and foot-pedal are both going, I can hardly hear the band.

I am sorry to say that with one thing and another, it seems that I leave the oil-can and most of the oil on the girl-singer's chair, and as she is wearing a new white outfit that night, and gets a very sensitive part of her anatomy all oiled-up, she is not only very startled but very peeved. It is then that I find out she is the leader's sweetheart . . . and I am not at all happy when the boys won't say goodbye.

I am with the next band about two weeks when I decide to install the handy little toggle-switch (made by Cutler and Hammer) and anticipate great happiness when I am able to switch on my vibs. right from the trap-table. I am not a very clever one with electricity or tools or things, but I am pretty sure that the bottle of "Dixie Dynamite" someone must have put in my trap-case is responsible for what follows: I am singing a few licks to myself and very happy at my humble task, when enough lightning leaps out of the wires I am holding to run the electric bill up ten dollars. I am also surprised to see the trap-table and drum book blazing merrily away . . . which in my opinion is not good and liable to be

The Only One In Captivity



Morton Stulmaker

Chicago, Ill.—To Red Nichols goes the distinction of having the only left-handed bass player in captivity in his band. When Mort Stulmaker starts slappin' them down with that left mitt of his the Nichols band gets in the groove and starts swingin'.

dangerous.

When my clothes are smoking and the bottle . . . which in the confusion I discover I have in my hand explodes, I decide I had better go and tell someone about what is happening.

On the way to find someone, I drop into a liquor store to get a bottle to replace the one I have found, because with all my faults I am at heart an honest guy.

When I return to the ballroom where we are playing, there are several very excited persons running here and there, and flames and smoke pour out of the windows in large amounts. So I see it is no longer necessary to find someone to tell about what happens. For in a

J. Hammond Resigns UHCA—Hot Clubs Re-organize

New York, N. Y.—John Hammond, president of the United Hot Clubs of America, has started the ball rolling in the club's proposed drastic reorganization by resigning from his post. In its bulletin, the "Beacon", UHCA recently announced that there were going to be "some changes made" because of the failing cooperation of its member chapters all over the country. This they readily admit is due to the fact that the organization has heretofore been run by individuals who were able to devote only part of their time to the promotion of the club and its activities.

Arrangements have been made with Irving Mills of Master Records to lend temporary support to the club until such a time as it is once more firmly established. Replacing Hammond as president is Marshall W. Stearns, organizer of the Hot Club movement, while the job of re-awakening interest in its chapters has fallen to the competent Helen Oakley who will send out the monthly bulletins, arrange jam sessions and recording dates, and attend to the thousand and one details of business manager. Down Beat joins the thousands of hot fans in all parts of the U. S. in wishing the newly reorganized UHCA all the luck in the world.

very short time indeed, where Echo Ballroom used to stand there is just a bunch of smoky ashes and stuff.

I liked your article very much, Mr. Stevenson, and I am sure it is not your fault that I do not get very happy by following your tips to drummers. I hope you will write another soon telling us drummers how to get ahead . . . because all the boys in the band say I need one.

Fraternally yours,
Happy Hollow Hospital
Happy Lake, Iowa

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Norman Bates Gives Instructions On Embouchure And Its Formation

This one French word, if understood, holds the secret to every wind instrumentalist's success. However, the prevalent trouble with most of us when studying to play our respective instrument, in this case the saxophone, is the tendency to listen and try to correct our mistakes as we hear them come out of the bell. Whereas, it is far better to check and correct our mistakes first at the mouthpiece, as it is here that the trouble usually starts. The best and most practical formation of the embouchure can only be obtained by first getting a mental picture of what is needed. In other words, just plain common sense added to the common needs of the instrument.

One of the greatest troubles I encounter with the student saxophonists is their prevailing tendency to consider the physical sides before the mental. By this I mean the habit



Norman Bates

of blazing away physically, trying to acquire an embouchure before any conception of what it should be like has been formed. This adapting of the teeth, jaws and face muscles to the saxophone's mouthpiece deserves more consideration than most saxophonists usually give it, the result of which often finds them ending up as members of the well-known mouthpiece-biters-club, suffering from a sore lower lip and a pinched tone. To help eliminate this lack of consideration for the embouchure, I enter here a detailed explanation of its component parts, an understanding of which is so necessary to the acquiring of its complete control.

The first thing to consider in forming a good embouchure is the placement of the upper teeth on the top of the mouthpiece. These upper teeth must support the entire weight of the head and work as a stay or fastener which will keep the mouthpiece from shifting or slipping when playing. In conjunction with the upper teeth, the upper lip must be comfortable and natural. Its only duties are the stopping of the air from escaping and the supporting of the corners of the mouth. These sides or corner muscles should be watched closely as it is their job to act as buffers between the upper and lower jaws, at the same time being tucked in enough at the sides of the mouthpiece to keep the air always up to the reed.

We now come to the three-in-one part of the embouchure as I call it. That is, the combined formation of the lower teeth, jaw and lip muscles. It is here that the most deli-

cate of handling must be used, for on this part of the embouchure rests the burden of controlling the reed.

A Loose Lip Muffles the Reed

The lower lip must fit snugly against the lower teeth and gums and make certain about this point, as it is here that too many make the foolish mistake of leaving the lip loose and bunching it around the reed, which only tends to muffle the reed and kill its resonance. Let me say here that I do not merely fold my bottom lip over my bottom teeth and let it go at that, but have, through practice, built up a strong, firm, yet thin pad of my lower lip muscle which rests as a cushion between my lower front teeth and the reed. Of course, along with the above information, the jaws, teeth and lip muscles must be spaced so as to fit the mouthpiece snugly; not firmly or tight, for if the embouchure grips the mouthpiece too strongly it will surely result in a cut lower lip and poor tonal quality.

The chin should be brought down and slightly forward so as to bring the bottom teeth in line with those on top of the mouthpiece. This is very important since it gives the reed a better chance to get more air and adds to its resonance by having greater freedom with which to vibrate. You will notice that everything I have said will go towards forming a set embouchure for every note on the saxophone. Many will dispute the advisability and practical side of using one embouchure for every note. Should they stop and consider that the best tone of the saxophone can only be had when the reed is vibrating at its greatest resonance and that this resonance can only be produced by the blowing of one certain note on the mouthpiece and that to blow this note the embouchure can be set only one way. To make the above more clear, take the alto mouthpiece for example. If the lay on it is a medium one and the embouchure is set to correct tension, the correct reed speed is concert A— or B80, which has the greatest resonance. If this note is kept in mind and the embouchure set exactly the same way, it will, if the mouthpiece is placed on the saxophone, produce every note on the instrument, from low B-flat to high F— without the slightest need for lipping or straining on the part of the player. Of course it will take practice to get this system down perfectly, but it is more than worth the time and effort spent in getting it. Please play the above pitch at a forte intensity, as it will give better air control and more confidence.

Tenor and Alto Chambers Differ

I must caution those who play tenor that their note of greatest resonance is concert G—. This is due to the tenor mouthpiece having a larger tone chamber. However, if they can keep their embouchure set

Elinore Sten and Her Smoothies



Elinore Sten and her Smoothies, fine all-girl swing band currently featured at the Mayflower Hotel in Jacksonville, Fla., originated in Philadelphia where they played a very successful engagement at the 20th Century Club. This band is slated to become very popular as all of the girls are young and attractive and Miss Sten knows good musicians from corny ones having worked with several girl bands.

The combination is Ray Kohler, Doris Lusk, and Ida Castanzo on saxes, doubling clarinets, Terry Bar-

rett, trumpet, doubling accordion; Julie Rose bass doubling violin; Vera Price, guitar doubling piano; Jean Roberts, drums doubling violin; Josephine Cason, piano doubling accordion. The band has several novelties, a whistler, vocal trio, and a swing trio, a la Benny Goodman, consisting of piano, guitar and bass. Vera Price is the featured vocalist.

Miss Sten, the leader, plays piano and accordion as well as several other instruments and makes her own arrangements.

when the mouthpiece is placed back on the saxophone as they did when playing the mouthpiece alone, they will be able to get the same results as the alto and with just as much ease.

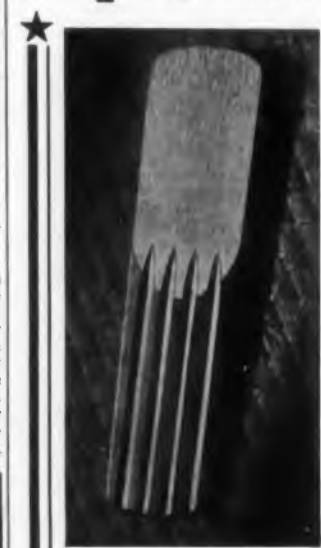
I realize that to many the above statement will seem impossible, but if you will stop to consider, the saxophone has only two and one-half octaves of range and each note is built to be sounded by certain acoustical vibrations. These vibrations are first started by the reed to the extent of the reed being similar to a large dynamo which creates a constant power that can be used to light any number of lamps whose candle power or watts may be from

one to a thousand. In a like manner the reed's vibrations are used to excite or vibrate any note on the saxophone. What actually happens in this: The air we project to the reed's edge is only used to set the reed in motion. It is this frequency or motion of the reed which in turn sets the air column that is already in the instrument in motion. If you test for the maximum reed speed on the mouthpiece only and place your hand a short distance in front of the

mouthpiece, you will notice there is no discernible air passing your reed. However, this is only so when your reed is vibrating at its best point. It is well to remember that the air is already in the saxophone at all times and what the reed frequency does is set this dormant air in motion, causing a tone. Avoid at all costs trying to fill your horn full of air, as this is an utter waste of time.

From the above you can see that in order to have continuity over the entire range of the saxophone, the embouchure must be kept in the same position, for in keeping the embouchure's position the same, the reed's vibrations will be constant, and if the vibrations are kept constant, each note on the saxophone will be in tune as well as under control. It is also well to remember that it is the pitch of the reed that governs the pitch of the saxophone, not the pitch of the saxophone that governs the pitch of the reed.

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SOUND WAVE ACTION NOT DIFFICULT TO UNDERSTAND

By Prof. Lloyd Loar

If the action of sound waves is kept in mind it is not difficult to understand how enclosed bodies of air can be used to produce tones of their own. The push and pull of the sound wave, that does its best to push and pull the ear-drum into a motion or vibration pattern that is a copy of the vibration in the musical instrument producing the sound, is really a series of pulses travelling through the air. These pulses are in pairs, arranged so that one of each pair is the reaction to the other. Thus of a pair of such pulses one is a compression pulse or push, the other is a rarefaction pulse or pull.

Now, if we have an enclosed body of air, as in an oblong box with one end open, and introduce in some manner into this box a compression pulse through the open end, this pulse will travel to the limits of the box then return to the open end and escape. The compression pulse will be followed by a rarefaction pulse that will do this same thing. As the compression and rarefaction pulses escape from the open box-end and travel through the free air they have become a sound wave and will affect any ear drum in their path as such. The length of time it takes a compression and rarefaction wave to fill the box and escape from it is evidently decided by just one thing, the speed of these pulses through the air in relation to the size of the box and the opening into the box. The speed of sound is known, so it is theoretically impossible to calculate the pitch of the air in the box.

First, it might be well to explain why the compression and rarefaction pulses have to take their turn at the air in the box. They are opposites in their effect on the air and cannot occupy the same air-space at the same time without destroying each other, if they are of the same values. Then one is always a reaction to the other. That is, it is impossible to have a compression wave without thinning out the air adjacent, and it is likewise impossible to have a rarefaction pulse without compressing the air adjacent. There is only so much air available and if we make it thinner in one place we have to make it thicker in another place. But we cannot do both in the same place at the same time.

In air of the average temperature for the producing of music, the sound travels about 1110 feet per second. If we want an enclosed body of air with the pitch given by 111 vibrations per second the length of the air body is calculated in this manner. 1110 divided by 111 gives 10, which is the length of the sound wave for that pitch. 10 divided by 4 gives 2½ feet, which is the length of an oblong air column with an opening at one end the size of the column diameter, having a frequency of its own of 111 vibrations or cycles per second.

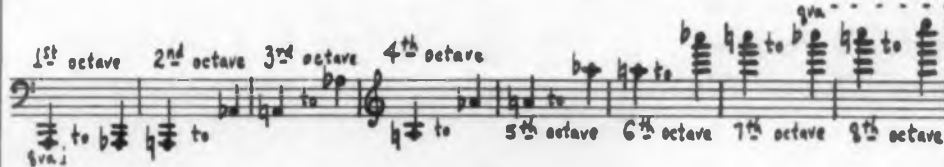
A little thought shows why it is necessary to divide the sound wave length by 4 to find out the air column length. The compression and rarefaction parts of the wave each have to make a round trip the length of the air column to move from the open end to the closed end and back again to the open end of the column. Two round trips are the same in distance as four times the length of the column.

Some one will probably wonder why the compression and rarefaction waves insist on escaping from the air column, instead of staying in it. Both the compression and rarefaction pulses are the result of the air being in a condition unnatural to it. Air that is thus compressed or rarefied returns as quickly as it can to its most normal condition, and to do this it hands on these compressed or rarefied conditions to the surrounding air, which in turn does likewise, each time the pulse loses something until finally it ceases and the air is again normal. To retain the pulses in the box it would be necessary to have the box entirely closed and air-tight in the bargain, and then it could not be used to produce or amplify tone.

If any simple vibrator, as a tuning fork, is associated with a body of air of the same frequency, it is obvious that the fork will vibrate better and that the sound from the air body will also reinforce that from the fork. The reason this association makes the fork vibrate better

(Modulate to page 31)

Frequency Table of Chromatic Scale Notes



FREQUENCY TABLE
(For the chromatic tempered scale with A at 440)

A	— 27.5	55.	110.	220.	440.	880.	1760.	3520.
A#-Bb	— 20.135	58.270	116.541	233.082	466.164	932.328	1864.655	3729.31
B	— 30.868	61.735	123.471	246.942	493.883	987.767	1975.533	3951.066
C	— 32.703	65.406	130.813	261.626	523.251	1046.502	2093.005	4186.009
C#-Db	— 34.648	69.296	138.591	277.183	554.365	1108.731	2217.461	
D	— 36.708	73.416	146.832	293.665	587.330	1174.659	2349.318	
D#-Eb	— 38.891	77.782	155.563	311.127	622.254	1244.508	2489.016	
E	— 41.203	82.407	164.814	329.628	659.255	1318.510	2637.021	
F	— 43.654	87.307	174.614	349.228	698.456	1396.913	2793.826	
F#-Gb	— 46.249	92.499	184.997	369.994	739.989	1479.978	2959.955	
G	— 48.999	97.999	195.998	391.995	783.991	1567.982	3135.964	
G#-Ab	— 51.913	103.826	207.652	415.305	830.609	1661.219	3322.438	

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Critic Deplores Recording Of The "Jazzed-Up" Classics . . .

Real Swing Is Ellington's Jungle Jazz - Not Semi-Classic Music

By Paul Eduard Miller

The more I listen to current releases, the more I am convinced that something should be done about the loose application of the word swing. "Swing" in popular usage now embraces not only the music which it was originally intended to describe, but likewise almost every conceivable form of jazz composition, arrangement, and technique. The word jazz itself has suffered this same distortion of meaning with few, if any, beneficial effects. Swing fans of real discernment, however, should be able to extricate the good from the bad, and should view with skepticism those items which are classified as mere swing arrangements of this or that.

There is a vast difference between a swing arrangement of a popular tune or a semi-classic and the truly rich and wholesome jungle jazz of Duke Ellington or Nat Leslie.

Lionel Hampton and Associates. In an original composition by John Hancock, Hampton and his recording orchestra give us the record of the month. A stellar example of jungle jazz, *Buzzin' Round With the Bee* is marred only by a few spoken words which are tawdry and highly inappropriate, since the music is abstract and hence needs no programme notes. Executed in fast tempo, it captures and sustains a feeling which goes far beyond the bounds of the specific. It generates an inner glow that has an individual meaning for each listener.

Hampton's inspired and ingeniously phrased vibraphone solo sets the pace, after which Stacey is featured in a long piano passage, both as soloist and part of the rhythm section, giving him an opportunity to display his genuine aptitude for the hot idiom. In succession, Hodges' skillfully phrased alto, Williams' best growl trumpet, and Brown's slippery trombone take lead solos, while the finale is in two well integrated ensemble choruses. The rhythm section amply supports the solos throughout; the ensemble harmony, and the transitions from one solo to another, are achieved with precision and effectiveness.

Jimmy Dorsey. *Mutiny in the Brass Section* is the best of Dorsey's four sides. It is an original work by Dorsey and Toots Camarata, and is scored almost entirely for orchestral ensemble. Modulations and crescendoes play an important part, and the theme is divided up between the several sections of the band, the net result being very acceptable. As accompanist for an operatic singer, the Dorsey bunch does a semi-swing version of *The Blue Danube* and *The Wren*. Josephine Tuminia is the vocalist.

Fletcher Henderson. Henderson's two sides are both originals. *Stampede* is Fletcher's own, first recorded about 1927 (with Hawkins, Ladnier, Joe Smith, Green, Waller, Marshall). The old platter features lots of tenor, piano, and trumpet, whereas the new version substitutes section ensembles for the solos. Weak spot in the latter disc is the brass (especially trombones), which lack punch and drive. The clarinet choir, however, has been improved by interspersing it with an interplay of brass figures. After all, Henderson originated the type of scoring which is here represented, and it sounds familiar, even stereotyped, that is because it has become commercially successful. Dick Vance's *Great Caesar's Ghost* is pleasing and well done. Berry's tenor stands out, while Jerry Blake's clarinet hits a rough but humorous tone.

Jam Session. The label reads "A Jam Session at Victor". Good solos are featured, but the performance as a whole is not well knit together. The solos are badly integrated, the ensembles too loud and loosely constructed. Blues is easily the better side. Berigan slips in some nice trumpet, and Waller comes in for a rather flowery chorus; but it is McDonough's guitar which contributes most. The subdued mood of the piece is sustained until the last

chorus, when too much fortissimo chases the blues away. Honeysuckle Rose is just average. Play over one of the Five Pennies' discs—Harris' for example—and you'll catch the difference between jamming and jamming.

Raymond Scott. The Raymond Scott Quintette is a new departure in jazz. The trio's lively alto, and Williams' compositions, and as descriptive music are excellent. *Powerhouse*, the better side, has two themes which are woven together in a harmonious whole. The softer portions of the tune would be good even as abstract music, though one gets the feeling which the title implies. Harris' forceful tenor, Pimiglio's lively alto, and Williams' snappy drums are the high spots. The *Toy Trumpet* is more of a novelty tune, Wade's trumpeting being the main feature.

Blue Devils. Les Brown and his Duke Blue Devils hail from Duke University and judging from their two sides, they have done plenty of rehearsing. They are smooth and strong on swing, but the band as a unit lacks feeling and vitality. *Swamp Fire* is the better side. This Harold Mooney composition is well worth your time, and Brown's clarinet, while not sensational, is nevertheless competent. One of the tenor men gets off nicely on both sides. *Dance of the Blue Devils*, credited to Brown himself, is reminiscent of Hudson's *Love Song of a Half Wit*, but that doesn't prevent it from being interesting.

Tommy Dorsey. T. D.'s groups contribute a total of twelve sides, eight by full orchestra and four by the Clambake Seven. Best of the lot is *Satan Takes A Holiday*, a Larry Clinton work, rendered by the entire band. The first of its two themes sounds like a cross between J. Dorsey's *Hollywood Pastime* and Henderson's *You Can Depend On Me*, and is exceedingly well handled. Only solo is by T. D. himself—one of the best he has done in recent months. The rest of the score is distributed between well placed orchestral and section ensembles. Too bad that Freeman didn't get a chance to solo on this one. *Nola* and *Sleep*, both done in slow tempo, are diverting. The tenor chorus on *Sleep* is phrased with typical Freeman finesse. The other five sides by full band are swing pops. So are three of the sides by the Clambake Seven. Fourth is a unique arrangement of *Twilight in Turkey*, which begins with Smith's boogie woogie piano. Drums and guitar join in, then ensemble. Irwin's neatly phrased trumpet, Freeman's screwy tenor, Mince's delicate clarinet, and Dorsey's firm trombone all add to the fun.

Andy Kirk—Erakine Hawkins—Teddy Hill. Here are three bands that deliver swing with a lot of punch. In the *Groove* was not only written and arranged by Mary Lou Williams and

He Wrote "Lullaby To A Lamp-Post"



Recently signed by Irving Mills, on a composer-arranger-bandsman deal, Franklyn Marks is best known, at present, for his compositions "Cream Puff", "Jazzeroo" and recently "Lullaby to a Lamp Post" and "Merry Widow On A Spree". Marks' orchestra,

comprised of twenty-three ace instrumentalists, recently made its debut on Master Records and the former Nichols-Hayton-Crosby-Waring, etc., arranger is currently engaged in many musical activities in the studios.

Dick Wilson, but these two musicians also take the solo honors in the Kirk rendition. *Uproar Shout*, from the pen of William Johnson, gains its most powerful characteristic from the orchestral ensemble of Hawkins' Bama State Collegians. Hawkins' trumpet sets the pace, and there's some commendable baritone and piano work.

Best of Hill's six sides is *China Boy*, done in fast tempo as a piano concerto. Sam Allen's keyboard exercises make one sit up and take notice. They are deft and nimble. The orchestral ensemble is clean and sharp in its accompaniment. The same may be said for the ensemble in *Study in Brown* and *Twilight in Turkey*. The latter is also executed in fast tempo, and the arrangement has distinctive features. Cecil Scott's tenoring in the former arrests attention.

Red Allen's recording groups swings two pops. Allen does a biographical sketch in the vocal of *I Was Born to Swing*, for which Luis Russell wrote the music. Good solos by Allen, Kyle, and Smith.

Best of two sides by Adrian Rollini's bunch is *Slap That Bass*, which features Rollini on bass saxophone, and a pleasant piano chorus. Personnel will be given next month. Glenn Miller, Chick Webb, and Jimmie Lunceford all offer swing pops. *How Am I to Know* is Miller's

These Fine Solos Recommended

- PIANO
 Jesse Stacey in BUZZIN' ROUND WITH THE BEE.
 Sam Allen in CHINA BOY.
 Howard Smith in TWILIGHT IN TURKEY.
 Duke Ellington in MISTY MORNIN'.
 Mary Lou Williams in THE GROOVE.
- TRUMPET
 Charles (Conte) Williams in BUZZIN' ROUND WITH THE BEE.
 George Irvin in TWILIGHT IN TURKEY.
 Bunny Berigan in BLUES.
 Harry James in ITS SWELL OF YOU.
 Frank Houston in THERE'S NO TWO WAYS ABOUT IT.
 Estlin Mawkins in UPROAR SHOUT.
- TROMBONE
 Tommy Dorsey in SATAN TAKES A HOLIDAY.
 Lawrence Brown in BUZZIN' ROUND WITH THE BEE.
 Joseph Nathan in DIGA DIGA DO.
- SOPRANO SAXOPHONE
 Sidney Bechet in I'M JUST WILD ABOUT HARRY.
- ALTO SAXOPHONE
 Johnny Hodges in BUZZIN' ROUND WITH THE BEE and MISTY MORNIN'.
 Tab Smith in PRELUDE TO A STOMP.
- TENOR SAXOPHONE
 Bud Freeman in TWILIGHT IN TURKEY and SLEEP.
 Leon (Choo) Berry in GREAT CAESAR'S GHOST.
 Herb Mayner in THERE'S A LULL IN MY LIFE.
 Babe Rusin in AT A CUBAN CABARET.
 Dick Wilson in IN THE GROOVE.
 Dave Harris in POWERHOUSE.
 Cecil Scott in STUDY IN BROWN.
- BARITONE SAXOPHONE
 Harry Carney in DIGA DIGA DO.
- BASS SAXOPHONE
 Adrian Rollini in SLAP THAT BASS.
- CLARINET
 Danny Polo in MICK STOMP.
 Johnny Mince in TWILIGHT IN TURKEY.
 Barney Bigard in SABATOGA SWING.
 Buster Bailey in THEY CAN'T TAKE THAT AWAY FROM ME.
- DRUMS
 Cory Cole in BUZZIN' ROUND WITH THE BEE.
 John Williams in POWERHOUSE.
 George Wettling in BLUES.
 Dave Tough in SATAN TAKES A HOLIDAY and TWILIGHT IN TURKEY.
- GUITAR
 Dick McDonough in BLUES.
- STRING BASS
 Wallman Broad in MISTY MORNIN'.
 John Kirby in BUZZIN' ROUND WITH THE BEE.
- VIBRAPHONE
 Lionel Hampton in BUZZIN' ROUND WITH THE BEE.
- HARMONICA
 Leon Lafell in CASA LOMA STOMP.
- ORCHESTRAL ENSEMBLE
 J. Dorsey's orch. in MUTINY IN THE BRASS SECTION.
 T. Dorsey's orch. in SATAN TAKES A HOLIDAY.
 Ambrose's orch. in MICK STOMP.
 Hampton's orch. in BUZZIN' ROUND WITH THE BEE.
 Kirk's orch. in IN THE GROOVE.
 Hill's orch. in CHINA BOY.
 Mawkins' orch. in UPROAR SHOUT.

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 WHOA BABE—F. T. His Orchestra

25570—NOLA—F. T. . . . Tommy Dorsey and His Orchestra
 SATAN TAKES A HOLIDAY—F. T.

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Recording Groups And Orchestra Personnels

Editor's Note—(These personnels are current—changes will be noted each month).

LIONEL HAMPTON & ORCH.
Lionel Hampton, vibraphone, Johnny Hodges, alto, Milton Mazrow, clarinet, Charles (Cootie) Williams, trumpet, Lawrence Brown, trombone, Jesse Stacy, piano, Cozy Cole, drums, Allen Reuss, guitar, John Kirby, bass.

TOMMY DORSEY & CLAMBAKE SEVEN
Tommy Dorsey, trombone, Bud Freeman, tenor, George Irwin, trumpet, Johnny Minco, clarinet, Howard Smith, piano, Dave Tough, drums, Carmen Mastren, guitar, Gene Traxler, bass.

TOMMY DORSEY & ORCH.
(For Satan Takes a Holiday, Nola, and Waba Up and Live)

Tommy Dorsey, Joe Jenkins, E. W. Bono, trombone, George Irwin, Andy Ferrell, and Joe Bauer, trumpets, Bud Freeman, Fred Stulce, Clyde Rounds, Joe Dixon, saxophones, Dick Jones, piano, Dave Tough, drums, Gene Traxler, bass, Carmen Mastren, guitar.

TOMMY DORSEY & ORCH. (For Sleep)
Tommy Dorsey, Les Jenkins, and Walter Marcuro, trombones, Steve Lipkins, Max Kaminsky, Joe Bauer, trumpets, Bud Freeman, Fred Stulce, Clyde Rounds, Joe Dixon, saxophones, Dick Jones, piano, Dave Tough, drums, Gene Traxler, bass, Carmen Mastren, guitar.

JAM SESSION AT VICTOR
Bunny Berigan, trumpet, Tommy Dorsey, trombone, Thomas Waller, piano, Dick McDonough, guitar, George Watling, drums.

LES BROWN & ORCH.
Les Brown, clarinet, Joe Gaudreau and Herb Munn, alto, Dutch McMullan and Gus Brannon, tenors, Bob Thome, William Irwin, and Jack Atkins, trumpets, Joe Filato, trombone, Con Plyler, piano, Stacey McKee, guitar, Don Kramer, drums, Ken Dutton, bass.

JIMMY DORSEY & ORCH. (For Mutiny in Brass Section)
Jimmy Dorsey and Fud Livingston, alts, Jack Stacy and Sheals Harturt, tenors, Clarence Carter, George Thow, trumpets, Joe Yuki, Bob Byrn, and Don Matison, trombones, Bob Van Eps, piano, Jim Taff, bass, Roscoe Hillman, guitar, Ray McKinley, drums.

JIMMY DORSEY & ORCH. (For All God's Chillun)
Jimmy Dorsey and Fud Livingston, alts, Charles Frazier and Leonard Whitley, tenors, Joe Meyer and Toots Camarata, trumpets, Bob Byrn, Bruce Squires, and Don Matison, trombones, Frederic Slack, piano, Jack Ryan, bass, Ray McKinley, drums, Roscoe Hillman, guitar.

MILLS' SWYNGPHONIC ORCH.
Charles Spivak and Manny Weinstein, trumpets, Larry Blynon, alto, Babe Rusin, tenor, Paul Ricci, clarinet, Sam Wells, drums, Arthur Bernstein, bass, Karl Kross, guitar, Franklyn Marks, piano.

CAPPY BARRA & HARMONICA ENSEMBLE
Maurice Duke, director, Leon Lafell, polyphonia, Joe Sanns, Sam Schachter, and Nat Burton, super-chromatics, Sam Spierling and Phil King, tenor chromatics, Phil Solomon, cherdmonica, Milton Freeman, bass.

AMBROSE & ORCH.
Ambrose, director, Danny Polo, alto and clarinet, Joe Jeanette, alto, Billy Amtill, tenor, Sid Phillips, baritone, Alvie Noakes and Tommy McQuarter, trumpets, Lew Davis, Les Carey, and Eric Breeze, trombones, Bert Barnes, piano, Jack Simpson, tympani, Mat Bacon, drums, Dick Ball, bass, Joe Brannally, guitar.

COOTIE WILLIAMS' RUG CUTTERS
Charles (Cootie) Williams, trumpet, Joseph Nanton, trombone, Harry Carney, baritone, Johnny Hodges, alto and soprano, Duke Ellington, piano, Sonny Greer, drums, Mayes Alvis, bass.

HENRY ALLEN & ORCH.
Henry Allen, trumpet, Buster Bailey, clarinet, Tab Smith, alto, Billy Kyle, piano, John Williams, bass, Danny Barker, guitar, also Fred Richs and Alphonse Steel.

FATS WALLER & RHYTHM
Thomas Waller, piano, Eugene Sedic, saxophone, Herman Aubrey, trumpet, Albert Casey, guitar, Charles Turner, bass, Slick Jones, drums.

TEDDY WILSON & ORCH. (Brunswick 7894)

Teddy Wilson, piano, Harry James, trumpet, Buster Bailey, clarinet, Johnny Hodges, alto, Allen Reuss, guitar, John Kirby, bass, Cozy Cole, drums.

CHICK WEBB & ORCH.

Chick Webb, drums, Tommy Fullford, piano, Beverly Peor, bass, John Truham, guitar, Pete Clark, Louis Jordan, and Wayman Carter, alto, Theodore McRes, tenor, Mario Bauza, Robert Stark, Taff Jordan, trumpets, Nat Storey and Sandy Williams, trombones.

JIMMIE LUNCFORD & ORCH.

Willie Smith and Dan Grison, alts, Edward Brown, alto and tenor, Joe Thomas, tenor, Earl Caruthers, alto and baritone, Eddie Tompkins, Sy Oliver, Paul Webster, trumpets, Elmer Crumbly and Russell Soles, trombones, Eddie Durham, trombone and guitar, Al Norris, guitar, Edwin Wilcox, piano, Moses Allen, bass, James Crawford, drums.

GLENN MILLER & ORCH.

Glenn Miller, arranger and leader, George Siravo and Hal McIntire, alts, Jerry Jerome and Carl Besseler, tenors, Charles Spivak, Henry Klein, and Sterling Ross, trumpets, Hal McIntire, clarinet, Jessa Ralph and Harry Rogers, trombones, Howard Smith, piano, Dick McDonough, guitar, George Simon, drums, Ted Kotshoff, bass.

RECORD REVIEW (Continued from page 14)

The only reason for mentioning Noble Sissle's band is its soprano saxophonist, Sidney Bechet. After more than a quarter of a century of playing, he is still among the finest on that instrument. His best solo on the two sides by Sissle is 'I'm Just Wild About Harry'. He gets tone, feeling, and what is most remarkable, a genuine hot phrasing which never falters for an instant. He should be given a chance to work on something of his own with a studio combination on par with that of Hampton's.

Bechet is not the only man who could be used to advantage in such a group. How about Charles Holmes, Claude Jones, Russell Procope, Sidney de Paris, Henry Morton, Luis Russell, Paul Barbarin?

Ambrose of England
Judging from recordings, Ambrose is easily England's premiere swing band. Five of his six sides this month are swing pops—The King's Navee being a pleasing novelty in the English manner. The sixth and best side is a Sid Phillips' opus, Hick Stomp, which puts another notch in Mr. Phillips' musical pen. Not as good as Tarantula, nevertheless it is swell jazz, and, as remarked last month, is all the more interesting because it is a European contribution. Five short trumpet screams are the only bad feature of the disc while orchestral and sectional ensembles are pungent and lively.

A Harmonica Ensemble
For a worth-while novelty try Casa Loma Stomp by Cappy Barra's Harmonica Ensemble. Leon Lafell, who plays a Polyphonia harmonica, is the star soloist, but no less important is the beautiful harmonic and rhythmic background.

The scoring, worked out by the group itself, is apparently based on Casa Loma's own orchestral version. The explanation for the excellent effects may be explained partly by the fact that the harmonicas are specially constructed, and partly by the fact that the group is talented and well rehearsed.

Duke Ellington
An Ellington re-issue which gets our recommendation, *Misty Mornin'* and *Saratoga Swing* are far superior to the four swing pops. *Misty Mornin'*, written by Art Whetsel and Ellington, is one of the finest in all Ellingtonia. Hodges' alto and Ellington's piano are at their best. Barney Bigard is the feature of *Saratoga*, being both composer and feature soloist. This is jungle jazz supreme.

Scattin' at the Kit Kat and *The New Birmingham Breakdown* by the Ellington orchestra were released on May 14, but up to the time of this writing (May 20) no copy had been available in Chicago. Recommended without audition, however, *Break-*

down is an old one of Ellington's, recorded several times before, and any new version is bound to be an improvement. *Scattin'* got a rave from Walter Winchell, but we shall reserve our estimate till next month. A small unit from the Ellington band (*Cootie Williams' Rug Cutters*) offers two pops. *Diga Diga De* is the better, being lively and cleverly arranged. Williams' trumpet does its usual effective dirty work.

Foreaythe and Marks
Composers, not orchestra leaders, are headlined in this paragraph. *Reginald Foreaythe's Revolt of the Yes Man*, played by Mario Braggiotti's orchestra, sounds like more experimentation on the part of the English composer. It is obviously descriptive, but not entirely convincing. In the Braggiotti rendition, scored by Foreaythe himself, the reed and string instruments predominate, and none of the solos are anything to get excited about. Mediocre.

Franklyn Marks' *Lullaby to a Lamp Post* is also to be considered

as experimental, since it does not quite click. Executed by Mills' Swyngphonic orchestra, it lacks unity, and in spots the scoring is perky. Marks, who also wrote *Cream Puff*, recently recorded by Art Shaw, shows promise and should give us better stuff in the future.

Blue Rhythm
Both sides by the Blue Rhythm Band are again originals by Chappie Willett. *Prelude to a Stomp* is the better side. Taken in medium tempo it hits a nice pace, featuring full bodied ensembles, and solos by Smith's alto and Haynes' tenor. Both these men are newcomers and their work on wax thus far indicates genuine ability. Tab Smith especially should bear watching, since he is the first good alto man the Negroes have developed in some time. *Rhythm Jam*, done in fast tempo, is too noisy and not well organized. Smith's alto is the high spot, and Shavers manages to get off some neat trumpet passages, which are backed by riffs from Christopher Columbus.

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THE AIR ANGLE

By Paul K. Dama

Some people always have their receivers tuned on something—usually one station for hours on end. Others never listen to their radio unless there's something on they particularly want to hear. Personally, we're one of these "background" listeners, with one of our six radios (June 1937 census) operating at all times, no matter where we may be, as accompaniment to conversation, to meals, to books.

With this bit of philosophy to lead off, we will regale what readers we have left with some bands who have protruded from that "background" enough to make us jot their names on our cuff—whether it be a pleasant or unpleasant protrusion.

One of our current raves is Charley Barnet over WGY from a hotel spot in Albany. Barnet has received precious little publicity and we seem to be a lone and unique pioneer in our trailing of him from NY spots down South, through N'Orlins back to West Chester and now via night boat up the river (past Ossining) to Albany. We seem likewise lonely in our rating of Barnet among the top-most.

His tonal quality over the air strikes one as Goodmanish. Especially in the reeds. Yet there are variety and breadth of imagination in the arrangements that enthrall. Now and again, clarinet figures peek through, and one is found to be reminded of Jack Little's superb arrangements in the ensemble patterns as well.

The band that Ben Pollack used in his NBC "casts from the Congress in Chicago is another example of a swing outfit fitted out with a change of pace in instrumentation and melodic coloring that strictly "swing rhythm" groups usually lack. Or doesn't King Goodman sound monotonous to you?

Shep Fields, though his commercial seems to ripple on like Tennyson's *break*, in finding his popularity waning. Not to an alarming extent, to be sure, but the public can't hold on to the novelty of a slogan and a trade-mark like blowing bubbles forever. Not that that's all Fields has.

MOST POPULAR HIT TUNES

BEST RECORD SELLERS

- Blackbird (Shep Fields' Orchestra)
- You're Here, You're There When Two Love Each Other (Teddy Wilson Orchestra)
- How Could You? (Carelessly)
- Decca (Bing Crosby)
- Sweet Lullaby (Blue Hawaii)
- Master (Raymond Scott Quintet)
- Twilight in Turkey (Mintet in Jazz)
- Variety (Fats Waller Orchestra)
- Spring Cleaning (You've Been Reading My Mail)
- Vocalists (Mildred Bailey Orchestra)
- Never In A Million Years (There's A Lull In My Life)

SONGS MOST PLAYED ON THE AIR

- Carelessly (Berlin)
- September In The Rain (Remick)
- Where Are You (Feist)
- Never In A Million Years (Robbins)
- Boo Hoo (Shapiro, Bernstein)
- They Can't Take That Away (Chappell)
- Let's Call The Whole Thing Off (Chappell)

SHEET MUSIC BEST SELLERS

- Little Old Lady (Chappell)
- Will You Remember (Schirmer)
- Boo Hoo (Shapiro, Bernstein)
- Love Bug Will Bite You (Santly-Joy)
- September In The Rain (Remick)
- Moonlight & Shadows (Popular)

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Everybody's Happy



Ted Lewis

Chicago, Ill. — Ted Lewis, for years he has been billed as the "High-hatted tragedian of jazz." But the depression has changed that billing. He now calls himself the "high hat hit of happiness."

He will open at CHEZ PAREE on Tuesday, May 25. With him will be a new Chez Patee production with many headliners in addition to the Lewis band and entertainers.

Lewis was born Theodore Leopold Friedman in Circleville, Ohio, on June 6, 1891.

The name of Lewis was given to him by a theatre manager in the Southland. Ted was then part of the vaudeville act of Lewis and Friedman. The manager didn't have room for the name on the marquee, so he changed the act to Lewis & Lewis. He's kept the moniker ever since.

When a youth he became assistant to the band master of the Circleville Boys' Band because he could play every instrument. Later worked in a music store on a commission basis. To boost business he prevailed upon the drummer to learn how to play the cornet, the saxophonist to play the drums, etc. He was a good salesman.

He is 5 feet 6½ inches tall, weighs 144 pounds and has black bushy hair, now turning gray.

The high hat is his trade-mark. He got the high hat in 1917 when he had a four-piece band in Receptor's. Between dances he used to sneak into the kitchen for a bite to eat. He got into a dice game and won the hat. He still uses the same battered hat.

Henry Busse and his orchestra conclude a continuous run of 79 weeks at the Chez Patee on Monday, May 24.

Chicago, Ill. — Edgar Greentree, music critic, left his position in the Chicago office of M.C.A. the middle of last month to go with John Plain & Company, large national mail order house.

but it's practically all he has that the general public can appreciate.

It's approaching heresy in Down Beat to confess in its columns a yen for the Continental style bands, of which Henry King, now on Mutual, is tops. To some ears Duchin and Brandwynne or Reichmann may appear to have the European stuff down pat, but close attention shows that it is merely a very thin and in-expert veneer.

ON THE OTHER HAND, REPORTS HAVE IT THAT THE MONTMARTRE IN PARIS IS GOING CRAZY OVER SWINGIN' KATZ & HIS FOUR JIVIN' JAMSTERS!

Knapp combination . . . Heard Ben Bernie the first week he did his can-can commersh without all the lads and using the Olson-Knapp combination . . . that was had enough . . . but when at the program's close Bernie, who used to be a stickler for high musicianship, said "In my opinion, the finest band on the air is George Olsen's" the irony of it all floored us.

On the recommendation of our "frere de journal", John Hammond, we've heard quite a few of the spots he mentions in Chi. If there were only some way a wire could be put into such jerms as Ammon's or Lewis' . . . sixth rate pianists and tenth-water soprano are awarded juicy spots on the air . . . It's enough to make every radio in the world blow up when it hears "Gloomy Sunday".

While we're conscientiously gallivanting about, chasing up Hammond's culs-de-sac, we'd like to recommend something to him. In the wilds of Calumet City, just above the Indiana state-line, in Illinois, Roy Perkin's boys swing out at the Cadillac Club, one of the many watering places supplying otherwise dry northwest Indiana, 25 miles south of Chicago. Perkins, though unsung, should be shouted from housetops.

HAWKINS STILL IN SWITZERLAND

Switzerland—Coleman Hawkins is still in Switzerland. He played in Geneva for six consecutive weeks and then went to Berne, played one or two return concerts for musicians in Zurich and then went on a big concert tour through France. He will do some recordings in Holland soon and Scandinavia awaits him during the summer. England also wants him to come over and play his new S. H. L. Horn in different shops.



Pianists Play Chess Game By Mail- Ozzie Makes The Colleges

By Bill Rosee

Mention of NBC Pianist Bill Krenz' chess playing ability in Down Beat brought him a letter from Don Prather, another six-foot pianist, playing in the Sylvan in Dallas, Tex.

Prather says he can touch thirtieths and plays twelfths quite easily. However, the only practical use he has found for his twelfths is for chime effects in the upper register such as the C7 chord voiced with C, the Bb above it and the G above that. He finds it good practice to play simple octaves with his fore finger and little finger. Two chess games between the two, with moves on penny postal cards are in progress.

Orchestra director Walter Blaufuss challenges the statement of Frank Black that train sounds can be made more realistically with sound effects than by an orchestra.

Gale Swift, NBC arranger of musician's schedules, became a granddaddy when Robert Louis Johnson arrived. Gale calls him Napoleon for short.

Harold Kooden has purchased a new set of lace curtains for his trailer. The NBC saxophonist has parked his trailer in an orchard rented just outside of Chicago, and will live there through the summer . . . Among the NBC suburbanites are Jack Rose, guitarist and Ralph Smith, drummer who have just purchased homes in Elmwood Park, Ill. . . . Violinist Richard Broemel is busy putting up green awnings on his Evanston home . . . Pianist "Whitey" Berquist commutes from Geneva, Ill. . . . Eddie Ballantine has moved to Niles Center with his family and trumpet and NBC's tuba

player, Bill Short, with his pet chipmunk, two cats and a dog, has moved to Morton Grove.

On May 4 Ozzie Nelson and his orchestra began their annual round of the leading Eastern colleges, returning to New York each Sunday for the NBC Believe-It-Or-Not broadcasts. Nelson's practice of touring the colleges and playing at proms keeps his orchestra up to the minute, he believes, by the contact with the younger dancers.

Harry Kogen is everything but a Kentucky Colonel. Song writer, band leader, chess player, master of many instruments, Harry is now something more — a Caballero de la Fiesta. The title, documented by a handsome certificate, was conferred by Mayor Angelo J. Rossi of San Francisco where the opening ceremonies at Golden Gate Bridge will be held on May 28.

Ben Bernie, who arrived in New York from Hollywood on May 4, appeared at the Belmont racetrack on May 10 as a horse owner for the first time in his life. His filly, Wes, was ridden by Sonny Workman, gaily costumed in Ben's colors, black musical notes against a white background.

The Canadian Grenadier Guards Band, one of Canada's famous musical organizations returned to NBC networks for its third summer series of weekly concerts. The band of 48 men, again under the direction of Capt. J. J. Gagnier, are heard from Montreal every Sunday from 5:00 to 5:30 P. M., CDST over the NBC-Blue network.

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BOSTON SYMPHONY "POP" CONCERTS RETURN TO NBC

The Boston Symphony Orchestra's "Pop" Concerts, as firmly rooted in Boston tradition as the bean and the cod, will begin another season over the National Broadcasting Company with a program, Thursday, May 6, from 7:30 to 8:30 P. M., CDST over the NBC-Blue network. Arthur Fielder, who has directed the "Pops" since NBC first broadcast them in 1931, again will conduct.

Following the tradition that has made the "Pops" something unique in American cultural life, the personnel of the Boston Symphony will present programs of light and popular classics in the unconventional atmosphere of the table-dotted Symphony Hall. NBC will broadcast "Pop" programs each Thursday at the same hour until July 1. This will be the 52nd consecutive season of the concerts.

The "Pops" are an institution almost as old as the Boston Symphony Orchestra, founded in 1881 by the late Henry Lee Higginson. Four years after the organization of the group it was decided that the orchestra should give a supplementary season of nightly concerts, primarily for the benefit of the musicians themselves, with low admission prices. The stiff rows of seats in the old Boston Music Hall, where the "Pops" were given before Symphony Hall was built, were replaced with small tables and chairs, so that listeners might enjoy leisurely refreshment with their Strauss waltzes or Mozart minuets. The custom has prevailed to this day, giving the "Pops" something of the atmosphere of a Paris sidewalk cafe or a Vienna outdoor concert.

Wm. F. Ludwig Opens New Drum Company

A surprising development in the music instrument world is the creation of a new Drum Company by Wm. F. Ludwig. This new Company was founded April 1st, 1937, shortly after Mr. Ludwig resigned from the firm that he started twenty-six years ago, and which merged with C. G. Conn in 1929. The new firm will be under the name of the Wm. F. Ludwig Drum Company, with factory and offices at 1728 North Damen Ave., in Chicago.

Bill Ludwig's position in the manufacturing business is the result of an enviable professional record plus a great and very sincere regard and understanding of the drummer and his needs. Some of his outstanding mechanical achievements are the Machine Tympani, the Floor Pedal, the All-Metal Snare Drum, the Super-Snare Strainer, and many accessory patents. His professional career started at the early age of fifteen when he journeyed from Chicago to New Orleans by wagon with the Wood Bros. Circus. What will hand the Chicago Federation Drummers the laugh is the fee Bill paid to join the Federation in its first year of organization (1896). The cost was ONE DOLLAR—and no examination.

His professional career included the following: Chicago Opera House; Ten-Twent-Third Vaude.; Omaha Exposition in 1898; Opening of San Souze Park, Chicago 1900; (this was with the Chicago Marine Band under

To Write Original Opera For Radio



Gian Carlo Menotti

Lenox R. Lohr

New York.—A 25-year-old Philadelphia composer, Gian Carlo Menotti, is writing an opera expressly for radio under terms of a commission awarded him on April 27 by the National Broadcasting Company. The new opera is to be ready for its world premiere at Radio City by the end of 1937.

The commissioned work is to be of one hour's length, and will be original both as to music and text. NBC will have first performance rights and all radio rights for three years, as well as an option on three more operas.

In announcing the commission, Lenox R. Lohr, NBC president, declared: "The National Broadcasting Company, as the medium through which grand opera reaches the entire Western world, has long been interested in producing an operatic work written especially for radio. In the gay and swiftly moving style

of Menotti, we believe we have found an operatic approach particularly well suited to our needs. In commissioning him to write an opera for us, we have given him a free hand as far as style and content are concerned. We have only asked that he be guided by his knowledge of the advantages and limitations of the art of broadcasting."

"IT'S AN OLD WIVES TALE", - SAYS TONY WONS

Flat challenge to violinists who hold that their fiddles by Stradivarius, Amai, Guarnerius, are beyond compare, was thrown down recently by Tony Wons, amateur violin maker who has spent the two years since his retirement from the air (Tony Wons' Scrapbook) in the making of violins—and good ones at that—in his Kenosha Wisc., shop.

Any time, any place, and on the air if possible (even on his time—he returns to the networks in the Fall), Wons says he'll pit one of his fiddles against the best by the classic masters.

"It's a myth and an old wives' tale," Wons says. "There's only wood, varnish and craftsmanship in a violin, and plain aging doesn't make the difference between a \$60,000 Strad and one of my fiddles, worth \$500 or \$1000 when it's a year old."

Essentially shy and retiring, Wons has to be prodded into such claims, but is perfectly willing to back them. Few weeks ago he played one of his violins against a \$25,000 Amati, completely confused a jury of fair amateur musicians (including the concert violinist who owned the Amati. He finally bet against his own fiddle!).

N.B.C. Symphony Signed For 52 Weeks

According to a recent announcement given out by NBC, maestros Toscanini and Rodzinski will conduct twenty of the forthcoming concerts to be played by the NBC Symphony Orchestra. The orchestra has been placed on a 52 week basis for the coming year in order to insure obtaining the finest artists possible.

The twenty concerts conducted by Toscanini and Rodzinski will be sustaining programs with a clause in the former's contract that one or two of his concerts be given for national charities. The remaining concerts may or may not be sponsored commercially which point will probably not be decided until after June 1st.

PUBLIC A LITTLE HAZY

Chicago, Ill.—MCA in a recent survey taken in Chicago night clubs has uncovered some interesting facts about the preference of the American public for different styles of music. Survey brought out that after the age of 29 the general public is a little hazy about just what they do prefer and are impressed mostly by big names. It was also discovered that up to the age of 23 there is an almost one hundred per cent demand for swing. From 23 to 29 Joe Public seems to crave softer music such as that given out by Wayne King, Guy Lombardo, etc.

the leadership of Thomas Preston Brooks); West End Park, New Orleans; the Zoo in Cincinnati; the Temple of Music in the Buffalo Exposition; the St. Louis Exposition; Jamestown Exposition. (this was with the famous Phinney's Iowa State Band); four years with the English Grand Opera Company; the opening of the first Ziegfeld Follies in Chicago; the Pittsburgh Symphony; Chicago Grand Opera Company; and the Chicago Symphony Orchestra. Bill Ludwig was a Charter Member of the Chicago Drummers' Club when it organized in 1907. Also Organizer and Charter Member National Association of Rudimental Drummers (N.A.R.D.), at present holding office as National Secretary.

To REED INSTRUMENT Players

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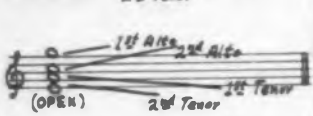
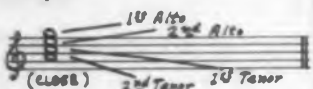
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Will Hudson Answers Your Modern Arranging Problems

By Will Hudson

Question:—I am arranging for an orchestra which contains two altos and one tenor sax. We have recently added another tenor sax. Should I let this sax double the melody with the first alto, or would you advise me to use close harmony in the sax quartette. If so, how should I divide up the sax parts? Bobby Hammack, Paris, Texas.

Answer:—The simplest manner would be to double the second tenor on melody with the first alto. However, a much more pleasing and interesting effect can be obtained by using four part harmony, either open or close, as shown in the following examples:



Question:—(A)—When writing ensemble passages for three brass and three saxes is it advisable to use the sixth throughout or is it better to omit the sixth altogether?

(B)—How would you orchestrate the following C chord so as to include the sixth, using open harmony for brass?

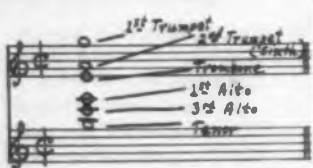


(C)—How would you orchestrate the following passage for the same combination (3 brass and 3 saxes)?



(D)—Is it O. K. to use close harmony for three brass and then suddenly revert to open harmony in the same passage? Frank Simmons, Toledo, Ohio.

Answer:—(A)—I advise the use of the sixth whenever possible when writing ensemble passages. The added sixth produces a rich full effect which is much more solid.



(D)—The above example will answer this question. In the first measure, I have used closed harmony for brass and in the second measure, I have reverted to open harmony.

Question:—When writing four part sax choruses to melodies that contain minor chords, I have a great deal of difficulty in deciding the fourth part harmony of the minor chords. Is there any rule you can

give me for this? Bob Fuller, Sacramento, Cal.

Answer:—It depends a great deal on the phrase in which the minor chord is contained. The passage itself determines the fourth part in most instances. Sometimes the seventh is used and sometimes the sixth. Your own ear should tell you which is correct for the particular passage you are writing.

Question:—In a B flat seventh chord, when the melody notes alternate rapidly from G to B flat, I have been writing for two trumpets and one trombone as in the following example. When played by three brass this passage sounds very stiff and awkward, especially the second trumpet and trombone parts. Can you suggest a remedy? Here is the example: Marvin Schultz, Troy N. Y.



Answer:—When played fast, the passage you have written will sound bad due to the awkward jumps which the second trumpet and trombone must make. Below is an illustration of the proper way to orchestrate this passage for three brass:



In this method, the harmony notes do not change, but you still retain the original harmony, giving the same result and effect in a manner much easier to play.

MAY MAKE MOVIES BASED ON GROFE'S COMPOSITIONS

Frede Grofe, famed conductor, composer and arranger, will fly from New York on July 22nd to conduct a concert of the Southern California Symphony in the Hollywood Bowl. It will be Grofe's second Hollywood appearance as a symphonic conductor and he will introduce several of his own compositions including "Hollywood Suite". Grofe, incidentally, is considering propositions from two movie producers for a series of musical pictures based on such compositions as "On The Trail" from "Grand Canyon Suite", "Symphony in Steel" and his "Ode to Will Rogers". Charles E. Green, President of Consolidated Radio Artists, Inc., is in Hollywood now to negotiate for the picture right to the Grofe compositions.

"Hot Lips" Busse's Vocalist



Edith Lane

Chicago, Ill. — Upon leaving the Chez Paree, Henry Busse acquired a charming vocalist — Edith Lane. After hearing Miss Lane sing you will agree that "Hot Lips" knows a thing or two about picking 'em.

EDDIE LANG'S FINGERBOARD HARMONY FOR GUITAR

Of vital interest to all guitar students and players of this popular instrument is a new folio publication titled "Eddie Lang's Fingerboard Harmony For Guitar", offering a wealth of material and practical teaching by a world-famed virtuoso and renowned instructor.

Eddie Lang's first book titled "Eddie Lang's Modern Advanced Guitar Method" proved to be such an outstanding seller that Robbins immediately rushed "Fingerboard Harmony For Guitar" to the presses.

Eddie Lang's ability as a soloist, which won for him the reputation as the world's greatest guitar player, was due, in the main, to his great musical intuition which imparted to his solos the richest and most perfect harmonic foundations. These harmonies have been set down in "Eddie Lang's Fingerboard Harmony For Guitar" and are there for the guitar student to learn and study.

Inside Dope On How Hit Tunes Were Composed

By Geo. Malcolm Smith
Poor Butterfly (1916)

Ray Hubbell remembers the night Poor Butterfly emerged from her cocoon. She nearly died aborting, and Hubbell isn't sure whether he's glad she didn't. Obviously, this uncertainty has not been shared by the millions who have kept her alive for twenty years.

He was improvising at the piano in his office backstage at the Hippodrome when R. H. Burnside, master mind of the long and memorable series of Hip extravaganzas, burst in the door and asked, "Ray, what's that tune?"

"That?" replied Hubbell, "That's no tune. It's just something that came into my head."

When Hubbell and the Hippodrome lyricist, John L. Golden, began work on the Hip's next production, "The Big Show" of 1916, Burnside remembered the refrain and demanded that Golden write words for it. Golden, according to Hubbell, detested the thing. Everytime the composer would play it, he would complain, "Too wide! Nobody can sing it."

Among the performers Burnside had picked for "The Big Show" were the dancer Pavlova, the clowns Toto and Joe Jackson, the Brown Brothers saxophone sextet, the comedian Frank Fogarty and, to lend an exotic touch, an American-born Japanese singer named Haru Onuki. For his kimonooed prima donna he was toying with a scene that would add the charm of the Flowery Kingdom to his cosmopolitan pageant.

One day Golden approached Hubbell, announcing: "I've got an idea that might fit that awful tune of yours that Burnside likes. It can go into Onuki's Japanese scene. I've always felt sorry for 'Madame Butterfly,' so I'll say so in a song and call it 'Poor Butterfly.'"

Hubbell reminisces: "The ironic part of it is, Poor Butterfly flopped the first night of the show, and for three months the ushers ran into the boiler room the moment the orchestra started vamping for Onuki to break into her song. Its popularity started in San Francisco, which seems to have forgotten the Yellow Menace momentarily, and swept east. Before long the Hip telephone operator was answering calls asking what time Poor Butterfly was sung. It sold over 3,000,000 in sheet music, phonograph records and piano rolls, and it's still selling. No one can account for its continued popularity except, as Gene Buck says, 'The melody has a quality.'"

"You never can tell," he muses. "Take the case of Reggie DeKoven, who in a lifetime of successful composition created 'Robin Hood', 'The Highwayman', 'Rob Roy', 'Maid Marian', and so many others. Yet he is remembered today for Oh Promise Me. Then, if I'm not being immodest, take my case. I've watched the curtain rise and fall on some forty musical productions, including six editions of 'The Ziegfeld Follies' for which I wrote the scores. Yet, today about all that's left is Poor Butterfly."

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BOB ZURKE'S FINGERS DEVELOP WEIRD PIANO STYLE

By Sharon A. Pease

Since the Bob Crosby Band was organized they have been climbing steadily in the favor of musicians and public alike, until they have reached that enviable spot at the top of the ladder, American's Premiere Dixieland Band.

One of the most important factors in the success of this unit is the fine piano playing of Bob Zurke.

The members of the Yale Hot Club, New Haven, Connecticut, vote at each meeting on who, in their opinion, are the best men in the dance bands of the nation on their respective instruments. The picture of the winner in each division is placed on the "ladder"—first in the voting at the top—second is next down, etc. The top of each column composes the perfect hand. Zurke's rating at present is second place among the piano players, having climbed from eighth in the short space of one month.

Bob knows he was born in Detroit and believes it was about 26 years ago, but laughingly admits that his memory might be a little inaccurate in that regard.

Has Unusual Technique

His technique and unusual sight-reading ability were developed during years of study with Jack Lewis of Detroit. His knowledge of harmony was acquired through dabbling in arranging while with such bands as Thelma Terry, Oliver Naylor, Hank Biagini, Fred Bergen, Joe Venuti and Seymour Simons.

It isn't strange that Bob is fond of sports which require timing and rhythm such as tennis, bowling, baseball and pool. Here is a tip—look out for his pool game! His favorite baseball team is, of course, the Detroit Tigers.

Usually we vision a top-notch piano player with long slim fingers. Zurke's fingers are exceptionally short, stubby and wide. On first thought this might seem a handicap, but it has been an important factor in the unusual style he has developed. Where a pianist with a long reach strikes a large chord in the treble involving a tenth or eleventh, Bob pulls the same chord down to a shorter inversion within his reach, which is scarcely more than an octave. The result is that the notes which sound sweet when spread far apart are brought closer together and become blue notes. Thus Bob's style takes on a decided tint of blue.

The Crosby rhythm section with Zurke on piano, Ray Bauduc on drums, Bob Haggart, bass and Nappy La Mare, guitar, is one of the best we have ever heard. Zurke is exceptionally solid and steady when playing rhythm.

Some of Bob's finest work is done when he is accompanying the vocalists. He jives around with the chords, with right hand high on the keyboard. He has a lot of fun trying to get Kay Weber off key. Hasn't been successful so far, but it is a kick trying, and some of the chords and phrasing he uses in these attempts are truly works of art.

While Bob's fine rhythm work and unusual style on accompaniment leave nothing to be desired, he is at his greatest on solos. The band lays out with the exception of Ray Bauduc, the drummer. Ray furnishes the um-pah; Bob gives with those ten stubby fingers, and with his terrific technique, he is as busy as a cross-eyed man with the palsy try-

How Zurke Would Play Hot Chorus

ing to turn in a fire alarm on a dial phone.

Herewith is one of Bob's hot choruses. In order to save space and writing we have condensed the manuscript. Play the first seven bars and use the first ending; then repeat these seven bars and use the second ending. The remaining eight bars are the bridge, which should be followed by the first seven bars and second ending. This will complete the thirty-two measures.

In the first measure is a good example of one of Zurke's favorite bass figures. The harmony in this measure is G minor seventh on beats one and two, and C seventh on beats three and four. Note that the tone struck in the bass on beat one is G (Root of the G minor seventh). On beat three the bass tone is C (Root of the C seventh). Thus, the object is to get the root of the new chord—and this is done by beginning one tone higher and working downward in half-tones as demonstrated in the first measure. The same idea is used

in the second measure, but one octave lower.

This figure can be used in innumerable cases. For example, it could be used in the seventh measure where the harmony is two beats of F sixth and two beats of C seventh, as follows:

IN THE MAIL BAG

Question—I have heard pianists use what seemed to be exactly the same lick in the right hand in two succeeding measures, but the chords in the bass seem to be different. Can you explain this trick?

Answer—Below is an example of how the same lick in the treble can be used against two different chords in the bass. In Figure 1 are two chords which have in common the tones D, F and A. Figure 2 demonstrates the lick. In applying this idea elsewhere look for three tones that are common in each of the chords involved, then build the lick around these three tones.

WATCH THESE

Bill Brockmann, pianist with Maurie Stein's Band at the Chez Paree. Paul Meeker, genial leader of the orchestra at the Villa Moderne. Hank Winston and Jess Sutton, brilliant piano team at Waldman's Restaurant.

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USING MINIATURE CAMERA WITH COLOR FILM

By J. Lavelle McCoy

Ed. Note: George Schectman, our regular camera editor, has been fortunate in obtaining the services of J. Lavelle McCoy for a little discourse on color photography.

If you have never taken a picture in color, you can hardly appreciate the beauty and life which is characteristic of pictures made with Kodachrome film. Here is a means of photography that places in a photograph all of the richness of the subject with only the breath of life lacking.

With the summer season well on its way and nature's colors so manifest in blue skies, flowers, and foliage, now is the time to start taking color pictures. Portraits, too, are much more life-like than the older drab black-and-white picture.

In the past few weeks, in this column you have read the plea for the miniature camera, its peculiar advantages having been extolled by an ace candid cameraman. In color photography, the miniature again comes to the fore, making possible the finest natural color photography.

The Kodachrome Process

Perhaps you are unfamiliar with the Kodachrome process, and a brief description of it might not be out of place. Simply speaking, the Kodachrome film is one with three color layers to record the three primary colors which constitute the basis of all colors. In the processing, an intricate procedure handled by the laboratory and included in the coat of the film, the film is converted into a color transparency which may be projected on a screen, enlarged on paper or viewed in the hand by transmitted light.

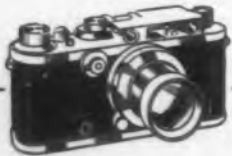
Projection is the ideal way to view these color films, and it is a simple matter to enlarge them to as much as 8 x 10 feet on the screen. Sometimes the films are projected in strip form, but more often they are individually mounted in 2" x 2" glass slides for greater permanency. In this form the slides can be projected independently and in any order desired. They can also be handled without fear of scratching and viewed as transparencies by transmitted light.

Method of Making Colored Prints Simplified

It is gratifying to note that technical advances have been made which greatly simplify the method of making color prints on paper; this was being accomplished with little more effort than that required for making ordinary black-and-white prints. The Chromatone, Colorstil, and wash-off-relief processes, fully described in the various photographic trade journals have done much to increase interest in this most fascinating branch of photography.

Imagine the thrill of a genuine color print; a portrait of your wife, sweetheart, or friends. Here is surely the nearest approach to life itself, with far more accuracy and character than any oil or water color painting.

(Modulate to page 29)



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"Candid Camera Hounds Still Go To Town"



UPPER LEFT — Mary Ether Brand, Louise Fleming, Zella Lindsay, lady musicians enjoying the "great corn country" — UPPER RIGHT — Carlton Fuller, drums; Bill Maifert, piano; Don Patter, guitar, snapp'd in deep sleep by Jimmy Melrose of Cleveland. They are members of the Simonette-Gunning band. — LOWER LEFT — Gert Lynch "rides on out" on Big Boy, a real bear during one of those three day "stands" in Winston Salem, N. C. — LOWER RIGHT — New Orleans cats conduct an open air school for swing. Left to Right, John Bell, Godfrey Hirsch, "Fazola" Krestopnik and Red Bolman in the foreground.

BOB HAGGART LIVES ABOUT THE DOG HOUSE

By Bob Haggart

I've been asked to contribute a few ideas about bass playing, and to offer whatever suggestions I can that might be of interest to bass players. In this issue, I will discuss one question in particular that seems to be a popular subject for discussion among bass players.

Two Beats or Four Beats?—that is the question.

Primarily, bass is a fundamental instrument in the band. Solidity is more important than all the fanciest tricks you can do on a bass. I mention this first because this principle should be foremost in every bass player's mind.

I've talked to several bass players who are interested in two-beat tempo. This is simply playing a heavy first and third beat to a bar. Leaving out the second and fourth beat in the bar seems to give a nat-

ural accent to the after-beat. This is typical of the Dixieland style of swing. Dixieland music is quite simple and direct with the horns playing more or less on the beat and the rhythm, especially the drums, plays almost a parade beat which accents after-beat on the rims of the snare drum.

The trouble, it seems, is that many bass players like the idea of playing two beats to the bar, but don't seem able to find the right spot for it. I've found that you cannot simply sit back and play "two" all the time, naturally, because two beats has a tendency to drag if used in the wrong spot. If the band doesn't have sufficient momentum worked up, in other words, if it's not "in the groove" (pardon the expression) keep playing four and wait until the band is "ready".

We all know four beats to the bar is much more solid and more compact and is, as a general rule, more of an inspiration to the band. Most bands, these days, are featuring arrangements that absolutely call for four beats. However, bass players should be on the alert to find spots in arrangements where two beats can be used to swing the band.

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WORST TROMBONIST GETS \$10 LOAN BACK THRU DOWN BEAT

Milwaukee, Wisconsin

Dear Editor:

Thought you should know about my ad I inserted in Down Beat in the Miami section of the March issue. I placed it in your paper as a compliment to a grand sheet and my way of saying hello to some of my pals who are musically inclined and figured I would let it go at that. Here's what happened:

I have had eleven letters forwarded to me from Miami here and from every part of the United States. One from my old pianist, Leonard Stevens from Reno, Nevada whom I've been trying to locate; Another from Ken Harris at Ogden, Utah. Two from the coast — one from Seattle, Washington, was something. From the Lt. Governor of the state of Washington, none other than a former band leader, Vic Meyer. I received a money order for ten dollars (\$10) from a sax player in Texas. Loaned him the "tenner" three years ago — he saw my ad — hence the payment of an old loan.

Never would believe it possible — it's some paper. My bestest of everything.

Sincerely,

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when on the stand. It isn't that biz doesn't justify higher scale. Hotel and nitery biz is on par with any other city of same population in the country. A musician shouldn't have to depend on other work, and until Local 40 wakes up to this fact, Baltimore music will continue to suffer.

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CHERCHER CHUNKS OF CHATTER FROM THE CHOWDER FRONT

By the Last of the Moe Egans
 New York, N. Y.—Cherch chunks of chatter from the chowder front—Manhattan style. . . . A visit to Washington proved too much to pound out any column last month, but I don't think it was missed. . . . In the nation's capitol I found very little. . . . Carl Ganzel, who slides trombone in the pit at the Earle Theatre owns a candy store which he operates on the side and makes a pretty penny in so doing. . . . Sande Williams and his crew deserve plenty for the fine work they did at the El Patio Room of the Carlton. . . . Emery Doherty has the makings of a nice outfit at the Coconut Grove. . . . Didn't get to hear Pete Macio, though I hear he has a fine crew. . . . Casa Loma did very well at the Capitol Theatre while I was there and cracked the prints several times with their antics in front of the place. . . . Horace Heidt had them standing every show while he was at the Earle. . . . The cats in Baltimore should nominate Jocelyn Hnynen as Miss Down Beat—she knows more about the swing bands than most of the musicians.

Back to New York and things. . . . Joe Dixon clarinetting with Gus Arnheim at the New Yorker. . . . By the by, Glenn Miller subbed for Gus and his band on their first Friday at the Hit spot and those who caught Glen's band are still raving about it. It must be good. . . . Jack Teagarden is about set to write his views on swing and really tell you all an earful of what's what—and he's a man who's in a position to do it. . . . Carl Kress and Dick McDonough show a good account of themselves on their first duet record date, turning out "Heat Wave" and "Chicken a la King" for Brunswick. "Stuff" Smith doing roadwork, going to Hollywood the first week in June to work in the picture, "Fifty Second Street". . . . In his absence Joe Helbeck has John Kirby with Leo and his Spirits of Rhythm, as recorded on page one of this little pamphlet last month. A fine crew with Buster Bailey shining. . . . In opening Studio 8-H, Joe really hit upon something when he introduced a new trio to the street, three swingers headed by Buddy Raye, Martha's kid brother. The kid's the nuts and will be a sensation, probably before this hits the presses. . . . Jimmy Dorsey and his crew slated to come to New York in July. . . . And during that month brother Tommy works the Pennsylvania Roof. . . . Ozzie Nelson leaves for the coast September 15th and moves his office with him. . . . Understand Ozzie and Harriet are moving into the former home of Charlie Farrell and Virginia Valli. . . . Dorothy Howe, Artie Shaw's new canary, and Bill McCune, maestro at Brooklyn's Hotel Bossert, are holding hands—whenever they get the chance, that is.

Regarding those four charming chirpers of chazz—the King Sisters of the Heidt organization—you might already know about Louise, the eldest, having wed Alvino Rey on May 21st. Yvonne, the blonde, and Alyce, the torch singer, vacationed in Bermuda the last ten days of the month, and Donna is still wearing that sparkler that Charlie Goodman gave her. . . . Watch this Les Brown and his Duke Blue Devils band come right along—they have plenty on the ball. . . . Dick Morgan going coastward for keeps. . . . Benny Goodman follows Casa Coma into

Eldridge's Trumpet Chorus on "Little Jazz"

Chord symbols: G- D+ Bb C7 G- D+ Bb C7 Bb6 BbD C-7 F7 Bb D7 G- D+ Bb C7 G- D+ Bb C7 Bb6 BbD C-7 F7 Bb D7 G- D+ Bb C7 F7 Bb D7 G- D+ Bb C7 G- D+ Bb C7 F7 Bb D7 G- D+ Bb C7 G- D+ Bb C7 F7 Bb D7 G- D+ Bb C7 G- D+ Bb C7 F7 Bb D7 G- D+ Bb C7

D = diminished - minor

Palomar and Bob Crosby follows B. G. . . . (Hey, Egan, you're supposed to be writing New York stuff, not Hollywood—lay off!) . . . How about an orchid to the radio singer who lost his commercial and is NOT going on the road with his own orchestra!

Ozzie Nelson cracked the literary field with a piece in Physical Culture Magazine—for which he was paid, so it was not a publicity stunt. . . . Talk around Swing Alley about the powers that be sticking Carl Ravell in front of a newer and better band than the one he brought in from the coast. . . . Somebody asked me if I knew of any vocalists the other day and I've forgotten who it was, so if he reads this I've since thought of Jane Whitney, formerly with Johnny Hamp. . . . Lana Webster, who has been tooting her saxophone in the Onyx, has the local horn tooters gaga. She can play rings around most of the male musicians—really packs a mean load of swingeroo. . . . Raymond Scott (Harry Warnow) is due to become a sensation in the near future what with the music he's been turning out. . . . And for those so called cats who keep insisting swing is the only thing that's paying dividends in the music world (sure, Benny Goodman and Tommy Dorsey are doing okay) and that commercial stuff on the bandstand doesn't mean a thing to the people who pay the pennies.

Herbeck Going To Town In Old St. Paul

St. Paul, Minn.—After years around the Rocky Mountain States as a recognized band of better-than-average class, Ray Herbeck and his "Music With Romance", finally broke into the classy new Casino Room of the St. Paul hotel here with a grand build-up and clicked. Ray had just finished thirteen weeks at the Empire Room of the Hotel Utah at Salt Lake and looks like a natural for this ever popular hotel. Owners have spent plenty of money on the new Casino Room and will probably capture best part of the spring and summer trade.

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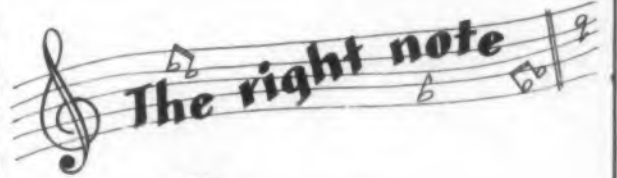
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MUSIC BUSINESS ON THE UP-BEAT IN CLEVELAND

Bennie Strauss
 Cleveland, Ohio—Things have been pretty quiet around here for the past few months but they seem to be picking up now. . . . Lee "Stabby" Gordon is taking his dance band into the Great Lakes Exposition. They are booked for the Acquacade. Will be playing opposite big name bands during the whole season. . . . Bill Tieber, formerly with Sammy Watkins left for Philly to join Jules Duke at the Arcadia Restaurant. . . . Bob Price, ace trumpet man and Frankie Meyers, tenor sax left last month to join Ted Lewis' outfit. . . . Incidentally, Sammy Watkins has been on the DeWitt Hotel Chain for the past year and a half and is booked indefinitely. At present they are playing the Hollenden Hotel in Cleveland. . . . Stan Woods is taking his bunch back to Mentor Beach for another season starting May 29. . . . It is rumored that WHK and WGAR will switch networks in the near future. WHK will join the NBC Chain with WGAR going over to Columbia.

Harry Dapeer, bass man formerly with Gene Beecher left early in May to join Dick Stable. A few years ago Harry was with Larry Funk. . . . Gene Beecher is booked for an indefinite stay at the Cabin Club. . . . (Modulate to page 29)



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'U.S.' SHELTON WILL SHOOT JAZZ ACROSS THE DUCK POND

By Jerry Shelton

New York, N. Y.—I wonder what the musicians call a "gate" in London? I wonder. Instead of addressing one another as "Hi-ya, Pops!" they probably say, "Greetings, Fawther!" Joe Editor said he thought it would be a good idea to bring back a comparison of the English language with that of the American breed and already I have a hazy mental picture of myself trying to explain "My chops is beat, Satchelmouth. Let's do two more shirts and fold" to a couple of boys with a broad A (don't get me wrong, suh) and asking for the British equivalent. If those Englishmen play like they build boats—they will most certainly be O.K. Went aboard the Queen Mary to check on our reservations and the only thing they don't have on that boat is a football field. Maybe that's why they don't play football—or something.

Question: If practice made perfect as it is supposed to do, I wouldn't be writing you this letter. I have bought almost every book on technique or how to develop speed in the fingers, consulted teachers, practiced, practiced and practiced for several years, but my execution is pretty bad unless I practice a piece for many weeks. I would really like to play easily and freely with ad lib variations so that some day I might join a band. Will appreciate any suggestions that will help me in any way.—T. R., St. Louis, Mo.

Answer: The eternal problem from and for accordionists seems to be the matter of a clean and fast technique. Perhaps the most simple way in which to help the matter considerably is to find the primary cause and once you have located the basic trouble upon which your difficulties are centered and correct it, the rest will fall in line very readily.

Here are a few questions and suggestions by which you may give yourself a mental overhauling and perhaps discover your trouble. Are you sure that you are well schooled? Has your teaching background been good enough? Are you certain that your inability is not due to too much practice-technical practice I mean—and not enough actual playing? That question sounds a little odd I admit—what I mean by that is that you should not spend too much time merely practicing scales and exercises. Technical excellence comes with a well-balanced program of actual pieces and scales. If you are positive that it is not in your schooling and background or that your teacher does not have you on the wrong track for your particular case your trouble might not lie in finger difficulty but in the stiffness of your mind, especially if you are able to play a difficult tune rapidly only after much practice—but then you do play it well.

Your fingers are not thinking for themselves—you yourself are thinking too slowly and laboriously with your mind and not your fingertips.

You can speed up this process by playing, thinking, learning, and practicing your notes in groups. When you read a book and see the word "man"—you do not slowly pick out the letter M- and then A- and next N- and say to yourself "M-A-N"—that means a big blob of protoplasm on two legs that moves, swings, gripes, etc.-etc. You have no definite idea of what a man is—yet the complete idea registers instantly and if you see a sentence "The lady leaned on the middle of the lake, with a flip that was not quick like a collar"—you take the whole sentence in at a glance (I admit the meaning of that sentence escapes me at the

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present but I do think it is a dandy). If you apply the same tactics to reading and understanding music as you do to words, it will help you considerably.

Question: I have a job playing accordion with a four piece outfit in a bar and grill and as the instrumentation is so limited it is necessary for me to take many choruses. Our variety of numbers is small and this seems to make me go stale. I play the same lick in the same place night after night and I can't think up any more ideas. How can I keep out of this rut?—L. J. B., New York.

Answer: If it is impossible for you to listen to good records and programs or to jam with some other men, I would suggest you try transposing your tunes into different keys each night. Play each chorus in a key a half tone higher than the preceding one being careful, of course, that the key doesn't run out of the range for the other instrumentalists. Whenever I have an important tune or solo to work up for a program or recording, I always like to play it through all of the keys—either in chromatic form or through the cycle of fifths. This is a fine system for avoiding the rut as many of your pet tunes will lay so different in relationship to chord structure and finger position as to provide abundant new material and at the same time keep you a more finished and flexible musician and not one of those "Diana in A flat" guys.

How To Play Hot Accordion; Technique of Improvising

By Howard Randen

Up to now we have dealt with what I would call the foundation of swing accordion playing. That is, previous exercises and articles were all outlined to give you a solid rhythmic background, embracing chords and scales in all keys, for learning to improvise. Unless you have this down, it is useless to proceed further. It is axiomatic that you can't start to build the walls or decorate the rooms of a house unless you have laid the foundation.

We now take up the heavy business of composing our improvisations. Improvisations may be defined shortly as a variation ad lib on either a melody or a series of harmony changes. An improvisation is extemporaneous. When you write it down, it becomes a variation. Most "hot" choruses are simply variations on the melody.

Improvising is a Series of Licks. Actually, as far as we are concerned, an improvisation consists of a series of licks, breaks, fill-ins and what have you, that are harmonically correct. That is, they must keep within the chords upon which the tune is written. Therefore if you have a sufficient number of licks at your fingertips and can fit them into the melody or harmony, you have an improvisation. By making it "hot" that is, by giving it a certain rhythmic swing and intonation, you can have a "hot" improvisation.

Often the student after listening to a "hot" chorus asks, "Just what notes do you use?" Actually you may use almost any note you like, in key, as long as you begin and end with the note of the chord you are using for your harmony. This is, of course, a general answer. Exceptions will be gone into later.

Suppose you prove the above to yourself. Sit down and play a chromatic run, in the right hand starting with C, playing C chords against it, with the left hand, and end that chromatic run on C, E, or G. It sounds all right doesn't it? You can do the same thing with the chromatic run using any chord that you want in the left hand simply remembering to start on a note of that chord. For instance, if your key was D and your left hand chord was D you can start your chromatic run on either D, F# or A.

The Key to Playing Hot

This illustrates the principle. However we wouldn't want to use chromatic runs all the time. Instead we use a general basis of notes that make up the Pentatonic scale. This is a big word but don't let it scare you. The Pentatonic scale is made up of five tones, the first, second,

third, fifth and sixth of the key. Figure one (1) shows the scale in the key of C major and also in C minor. Write out your own Pentatonic scales both major and minor in every key.

I PENTATONIC SCALE

Key of C Maj.

Key of C min.

CM

G7

Gm

Use this as your basis for building the "hot" licks remembering that you can play around on any of the notes of this scale, and still be harmonically correct. Vary the phrasing as much as possible using your own ingenuity.

The next form is built on the chord. Here we go from note to note of the chord filling in between the notes with either the Pentatonic

scale or the chromatic scale in various forms. An example is given in figure two (2). This is built on the C chord. Notice how each phrase starts on the note of the chord, that is, E, G, and C. Notice that in the second measure we started the phrasing on A, which is one of the notes of the Pentatonic. On the other three phrasings we use the chromatic scale. Notice that the licks start on E, a note of the chord, and ends on C, another note of the chord. Notice the other example in figure two (2) built on the G 7th chord. Here we use all four notes of the G 7th chord B, D, F, and G.

The third example in figure two (2) is built on the G minor chord. Notice that it utilizes the chromatic scale but jumps certain notes and yet manages to end up on G, one of the notes of the chord. The Bb which occurs in two places is flatted because the G minor chord has a Bb.

Analyze and Then "Go To Town". Analyze these three samples carefully. Work out the same thing in all your major keys. After you have done that, vary the accents and the timing of the different phrases. Switch some of the notes around and play it both backwards and forwards in every imaginable way that you can think of. Remember that pretty generally any lick can be played either forward or backward with very good results.

This just barely touches on the possible combinations of licks, chords and phrasings that you can construct. They have been given here so that you may analyze and use them merely as a means of working out your own principle and method of building your own "hot" licks. The cardinal rule to remember is that they should sound well, that is, be within the key. Second, that they must be phrased with rhythmic accent or they are lifeless.

The question of phrasing and intonation will be taken up in later articles. Next month I will go into building more complicated licks on the major and minor sixth and seventh chords and on other altered chords.

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Beware of High & Low Mouthpiece Pressure - - - They Are Killers

By John O'Donnell

Let's not forget our ever-appearing Shylocks who try to sell you on their non-pressure systems, the biggest bunch of bunk that was and is being shoveled on the poor unsuspecting brass man. These systems make the slot machine rackets look like little peanuts. The slot machine pays a scant 90 and 10, 10 for Joe Public and 90 for the machine; non-pressure doesn't even pay back a slim dime. I'm going to explain in this issue of Down Beat the real definition of pressure as applied to a brass instrument.

First of all there are three kinds of pressure just like there are three kinds of blood pressure—low, high, and normal.

Low pressure is a downward pressure or a pull of the arm and hand that holds and grips the instrument which causes the instrument and mouthpiece to slowly but surely choke or pull the upper lip down over and under the upper teeth, generally starting after the first hour or two of playing, getting worse each hour. Symptoms of low pressure: tongue gets slow and sluggish, you can play but cannot swell the note for fear it might choke or shut off. The worst stage is when the bottom of the upper teeth cuts a hole in the upper lip.

Cuts Lip By Too Much Low Pressure

For example, I have a pupil who is studying with me at present whose name is Gaston Van Pelt. Somehow he slipped off his natural embouchure into the dreaded low pressure which shortly cut a hole in his upper lip. Pus began to run from the sore and after a time he gave up and went to a doctor who cleared up the sore and then sewed up the hole. Everything was fine until he started to play again. He would get on wrong and bingo!—his teeth would cut open again and shortly afterwards the teeth cut open the same hole and the pus started running out once more. He went to several doctors, each one having their own pet way to cure the sore but each time he started to play again he would get on wrong and bingo!—his teeth would cut open the same old sore and out would come more pus. Finally I was recommended to him. He came up to my studio and showed me the sore and was all excited when I said "Why that's nothing. I can cure it in three weeks and you can continue playing as I cure it". In three weeks time the pus stopped and the lip healed. Better still, it never has or never will open again. Why? Because he knows the cure. I will give the prescription and cure for low pressure in next month's Down Beat.

High Pressure

A brass man suffering with this condition will know it by these symptoms: As you play your job, and after you start to get tired (which should never be) mouthpiece will start to push up toward the nose, this upper pressure is the high pressure. This condition has a tendency to make you rush through your numbers and makes you feel like you have no control over your embouchure. It makes you helpless when it

comes to intonation; you know you are out of tune but you just can't do anything about it. High pressure in its worst stages causes the sides of the upper rim of the mouthpiece to cut the sides of the upper lip where the mouthpiece rests, cutting the outside of the lip, not the inside. Makes you dread the first attack, being afraid of hitting over tone, makes a tired feeling on the sides of the upper lip and pains and aches start shooting up in cheeks. Cure for high pressure will also appear in next month's Down Beat.

Normal Pressure Is Correct

It is a straight in pressure 75 per cent on lower lip and 25 per cent on upper applied as you play up to or just before you play high notes, and as you play down to or just before you play low notes. The middle range receives the lightest amount of the normal pressure. For example: a brassman would play one night and use pressure and enjoy it. This surely is the normal pressure. The next night he struggles and fights against the slightest bit of pressure. This condition is caused because he gets started wrong and can't get into his normal pressure position, whereas the night before he got started correctly and fell gently into his normal pressure position.

Don't fall for any non-pressure bunk. Learn to use normal pressure correctly.

Killer No. 6—Wrong Position of Tongue and Teeth

For those who have good or medium good embouchures it is very important that they watch the tongue as they breathe into form and each breath they take thereafter. For same, practice following exercises:

(1)—As you get on natural, breathe into form with tongue by breathing tip of tongue stiff up to back of tip of upper lip. Tip of upper lip is the spot where red and white meet. Hold the tongue stiff until you attach the tone and if you want a staccato attack, snap the tongue off or the tip of the lip like you were spitting a hair off of tip of lip. If you want a legato attack, use the syllable "la". After the first attack and just before you take a breath, get ready to stop the tone by breathing the tongue up to the back of the tip of the lip.

(2)—Play middle G over and over teaching the sub-conscious mind to start and stop the tone with the tongue.

Sub-Conscious Mind Picks Up The Feel

It is most important that the lower teeth strike in the same position on the lower lip; so after you have thoroughly warmed up the lower lip, practice over and over placing the lower teeth in the same position against the lower lip. Be sure that the lower lip lays against the teeth tightly and firmly working red of lower lip out to full size each time you get on. After you feel correct position of lip and teeth, teach sub-conscious mind to pick up feel. Warm up with mouthpiece alone for ten minutes or until you

(Modulate to Page 25)

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Dazberry by the Editor.

Sucker Born Every Minute, They're Getting Wise

By Weldon Simmons

Beaumont, Texas — The dancing public of Texas is glad to hear that Vic Inrillo has returned after being on the coast for quite a while. One of the most popular leaders ever to appear in Beaumont it was with great disappointment we heard of his first engagement being cancelled here.

Blink Andre, he with the hot trumpet, has taken over the Little Ramblers and should have a fine band; besides being a nice take off man himself, he has a top notch piano player in Jack Newland who besides knowing how to get in the groove can write some nice arrangements. The excellent intonation of this group should help no little.

Jelly Byers, now with T. Combs and his orchestra, carries the band with him when he gets off on some of his hot tenor choruses, and when I say ride I mean ride!

The disappearance of some of the so-called name bands in this section, that is those who tour under false colors is really gratifying. It is really embarrassing to watch the public fall for such orchestras when several home bands are much better. A certain so-called hand from St. Louis recently played a hotel date here, which must have been their first, and reliable reports were that they would not get another engagement here, but they did and a good orchestra was cancelled out. Well they say a sucker is born every minute, but I believe they are gradually getting wise.

Our nomination for the best band on tour in this section last month is Ken Moyer of Dallas. He has a nice sax section with a fine rhythm background.

Local Panic Bands Are Staying Home

By Jimmie Mudge

Ann Arbor, Michigan—The end of another coltch year will be climaxed by the Senior Ball 'mid the "Auld Lang Syne" atmosphere—the band decided on still remains a secret.

Mal Hallett will do the Key "Tea-Party", with a Boston atmosphere. And so with these two shin-digs the social season for the boy and girls draws to an end.

"Warden" Harry Bliss is taking an ideal hotel outfit to the Inn at Charlevoix for the summer season. For the first time in many a moon, the local panic bands are staying home—all the summer work is real solid-like. Many changes are taking place in the personnel of a lot of bands for the hot season, and the fellers are soon to be off good luck to all of youse! Max Collins, local leader, finishes his work here in the University this June and is taking the fatal step soon after.

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Cab Calloway Slay's 'Em In Toronto; Kenny Imported From Vancouver

By Dick MacDougal

Toronto, Can.—Few changes will be made by Toronto bands this season; an unusual thing around here. Most important of all is the coming of Mark Kenny and his Orchestra, who were brought all the way from the Vancouver Hotel in Vancouver, B. C., to play for the summer months at Toronto's Royal York Hotel, replacing Horace Lapp who takes his band to Banff Springs Hotel in Alberta. The Canadian Broadcasting Corporation brought Kenny's outfit to the attention of local dancers by featuring him on their network two or three times weekly. The band is neither sweet nor hot; just wavers in between, which should suit everyone, because "swing" is getting to be more and more popular every day around here. (After all these years?)

Speaking of that thing called swing reminds us that the Club Esquire has hired a fine little five piece swing outfit headed by Rudy Spratt, one of the hottest guitar men around here. This makes three bands that the Esquire offers the dancers now. "Trump" Davidson who was mentioned last month, Namaro and his rhumba band, and now Rudy Spratt and his swing combo. . . . And that's what we'd call variety.

After playing nightly for the past twelve months, Jack Faerigan moves his scene of operations from the Palais Royale in Toronto, to the Pavilion in Port Stanley, one of the biggest resorts in the vicinity. He returns next fall. The Palais turns Jack's stand over to Mel Hamill, and will bring in a couple of other bands as yet not determined. As the first in a series of "name" bands to play at the Palais on one or two night stands, Reggie Childs brings his

orchestra up for June 18th and 19th. Reggie is a Toronto boy who hasn't seen the old home town since he left it years ago, so it's going to be nice coming back, especially as the head of a swell band. Other U. S. outfits are being angled for at the present time; names to be announced later.

Cab Calloway played Shea's in Toronto during the week ending May 15th, and as usual drew tremendous crowds; giving local theatre-goers a whale of a time, but not creating much interest among musicians. John Q. Public in Toronto, as well as any other town you care to mention, place showmanship above musical quality, so outfits like Cab's are sure-fire money-makers here. The two most popular bands (according to a straw vote held among musicians in town) are Duke Ellington and Benny Goodman, with Jimmy Dorsey and Red Norvo close on their heels. . . . But try and get 'em.

HYMIE SHERTZER PINCH-HITS FOR GOODMAN

By Bob Harris

Boston, Mass.—They say as you get older, you long for those good old days. Well it actually happened to one whom you least expect, Benny Goodman. While playing a one-nighter at the North Shore Garden, Benny had Hymie Schertzler stand up and direct while he played lead alto. Many bookers were considering booking him; seeing as how he played alto, and a pretty good clarinet, Ziggy Elman wanted me to retract the statement that a friend of his from Atlantic City put in the last month's copy. Ziggy is still that man in the trumpet section of the Goodman outfit.

Dixie (Virginya) sent me another one of their beautiful maidens to aid a rejuvenated band get in the groove. Eighteen year old Dorothy Howe, discovered by Ronnie Lanther in a New York spot, was hastened to Boston to join Artie Shaw. . . . Ask to hear Artie's own composition, "Ubangi Rhythm." . . . I think the pay-off comes when I, accidentally, walked in on Al Kollat (Buy last month's copy and look at Al's picture; it's worth the fifteen cents) who was busy during intermission embroidering a piece of cloth. Don't be too hard on him, boys.

Our deepest sympathy to the bereaved family of Walter Smith, whose death was a shock to the whole country. Walter Smith, who was one of the country's finest trumpet virtuosos, was a noble gentleman and truly a great musician.

Go into the Southland before it closes and get a little of Dean Earl's piano playing. Dean was formerly at Little Harlem, but since its closing, he has been featured in the lounge room of the Southland. Al Navarro almost pulled a fast one on Lew Conrad, but Lew discovered it just in time. Wellesley College has gone completely swing crazed. It is rumored that Shirley Warner is to start a Swing Club, and is to be assisted by Jane Kromblith.

Ravell's Vocalist



Gale Reese

New York, N. Y.—Charming vocalist featured with Carl Ravell and his orchestra now playing nightly at the Hotel Lexington.

Miss Reese's voice registers well over the microphone and she should go a long way in the music field.

Ravell will be remembered from the west coast where he was billed as Carl Ravazza. Upon hitting the big town he changed his title to Ravell at the request of his bookers.

'Rhythm Singers' Due For The Big Time

By Cliff Goetz

Erie, Pa.—Buddy Russell's Band played a great job and made a fine showing both in music and showmanship at the opening of Steve's the other night. The main attraction was "The Rhythm Singers". These four boys have really got something, and I feel sure they will hit "big time" before long. They have been engaged for a week through public demand and are also engaged for 22 weeks at the Hofbrau at Waldameer Park beginning the 14th.

Ken Smith and the boys are still going strong at the Moose Club. These boys pack them in nightly and are all set for the summer season.

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Michigan Cats Air Their Pet Gripes—Five Arrangers Mean Five Styles

By Frank Sidney

Detroit, Michigan—Since nothing of any great importance has happened in the Auto City the past month to set the local cats to gossiping, with your kind permission we'll use this space to stomp off a few pet ideas and theories gathered while watching the spasmodic careers of local bands in the past year. It seems that the pet gripe of most "in the groove" cats is the fact that some pet swing outfit they are working with doesn't seem to get the right breaks and get in the money. My own experience is that bookers with fine spots are looking for distinctive style bands that have a certain set routine that is seldom changed regardless of the tune played.

Band leaders boast of the number of arrangers in their outfit but they seldom have any idea of what they want in their arrangements. The treatment and interpretation of the number is usually left entirely up to the arranger. As a result a band with five arrangers in it has five entirely different styles of interpretation that it plays in. A check-up on most of the leading sweet or swing name bands shows that practically all of them have a routine or style of interpretation set by one arranger. If more than one arranger is necessary this style is then carried out as set by the original arranger working in conjunction with the leader.

Several fine bands around this town have been unable to last because they have been attempting to play a dozen different styles dictated by stock and special arrangements. Of a dozen stocks passed out at rehearsal, we start out with arrangements in a dozen entirely different styles depending on the groove the arranger is in. As a consequence, Joe Public, hearing the

band on the air, is unable to distinguish or recognize the band until the announcement because of the numerous contrasting styles played on one band and usually a poor imitation of each.

A good many name style bands have few or no specials but their routine and style of interpretation make their stocks sound like high-priced special arrangements.

If leaders would get wise and devote some extra time to originality whether in a swing or sweet groove, their chances of working steadily would be doubled! Even the copying bands are making more money consistently—they at least have a style.

The average unknown swing-band, unless unusually fortunate with good backing, publicity, etc., finds it difficult to find employment in anything except dance halls, taverns and other places patronized by cheap crowds and paying short money.

Next month, and for several issues to come, we are going to turn this space over to well-known Detroit leaders and side men and let them air their pet gripes and theories uncensored.

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N. SISSLE FEATURES SWISHY SWEETER SWING

By George D. Tyler

Baltimore, Md.—All of this wild music called swing must give way to a more quieter and sweeter type of swing to meet the demands of the public. Noble Sissle, popular maestro, revealed this while playing an engagement here at the Royal Theatre. Following closely on the heels of Jimmy Lunceford, a favorite here, the ork, after an absence of several years, won thousands of new admirers. Sidney Bechet and his clarinet wowed the gang when he repeated his now famous air wave jam session.

Bubby Johnson and his Plantation orchestra will head west on June 1st, if they can get a reliable agent to handle them. This group has long been a dance hall, night club and air-way feature. Thelma Davis will go along as vocalist.



Bubby Johnson

got their first crack at the Royal Theatre fans last week and believe me, they were the cats. Count Thomas, who hi-de-hos like Cab and frolics like Bradshaw, was better than ever as himself. Both the brass and reed sections are well balanced. Val Valentine, former trumpeter of the Hardy Brothers group, and Mack Maddox, who has appeared with Fletcher Henderson, Teddy Hill and Blanche Calloway, are local favorites and ace trumpet men. Val is featured at the Club Wonderland and Mac at the Astoria . . . which reminds me that Buster Brown has a coming combination at this spot featuring Cuba Austin, formerly of the Cotton Pickers, on drums.

The Monday afternoon jam sessions at the Wonderland are drawing out the local lads. Tom Matthews and his popular style of pianoing heads this group. George Robinson, bass slapper, has everything for a berth in an ace band . . . Pete Diggs, accordion King, moved into the Goldenrod with a five piece combo. Diggs is rated a second Buster Moten . . . The Onyx Club boys are setting a precedent for long runs in the Monumental City. The group includes Chad, piano; George Gardner, drums; Billy Pettis, guitar, and Percy Thornton, trumpet . . . Ambrose Smith, who has pianoed for royalty abroad and the elite on these shores, is now spanking at the 400 Club with Bruce Hooker, the singing drummer, featured . . . The Union held its annual May Ball mid month at the Strand Ballroom with representatives from all the hot spots and dance villas. Bubby Johnson was chairman . . . Rivers Chambers and his ork, floating house band for the Stieffel enterprises, have been kept very busy with the Nixon-Grand, Philly; Royal, Baltimore; and Howard, Washington.

King Oliver Price, leader of the Royal Knights of the Bird's Nest Club, was at one time a member of the Hardy Brothers orchestra, as featured saxophonist and arranger. His present foursome includes Frog on the pigskins; Heywood, pianoing and featuring the east's only female trumpeter, Florine Jones, who also entertains. Price has a unique theme song, arranged to study the moods of his fans, starts off red hot, slows his pace and finishes with Dark Eyes.

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Philly Tophatters Swing It In Airliner

By Joe Gruver

Philadelphia, Penn. — Jan Savitt and his Tophatters of radio station KYW recently put on a novel program from the cabin of an airliner. Savitt and his boys loaded their instruments, including a small piano, into a plane and took to the air, while his vocalist, Carlotta Dale, lay in a local hospital recuperating from a recent auto crash. Savitt played and Carlotta listened through a pair of headphones, singing into a microphone at her bedside. The two broadcasts were blended and sent out from KYW studios as a unified program to the delight and surprise of radio fans. The Earle Theatre has given its patrons some very fine music lately headed by Guy Lombardo and his inimitable orchestra. Milt Britton's house-wreckers also appeared on the Earle stage prior to Mr. Guy.

One of the snappiest small combinations we have heard in this Quaker town is led by Chris Canino at the French Grotto. Besides, Chris who plays violin, this combo consists of Phil DeLuca, Sax-Clar; Mort Savar, Trumpet; Eddy Meltry, Piano; Phil Barsky, Guitar and Bill Reia, Drums.

It might be interesting to know that Harold Larzalere of the Evergreen Casino was at one time an auto race driver. This club is one of Philly's newest bright spots and Kenny Fryer's band has been playing to capacity crowds since the opening six weeks ago.

Frankie Warren is planning to augment his present seven piece band. This aggregation is a drawing card at the Coconut Grove. Earle Moyer, maestro at the Cathay Tea Garden, has made some changes in his band and Saul Leshner moved up to first sax and clarinet. We have always admired Saul's style and see big things ahead for him.

BOYS THOUGHT THEY WERE ON A STEADY JOB

By Doc Scott

Milwaukee, Wis. — Bill Carlson, long time favorite orchestra leader from Milwaukee, goes to the Trianon Ballroom in Chicago for two weeks beginning June 5th. If he clicks as well as he did on a one night engagement there not so many weeks ago, he may stay for quite some time. Gil Rutzen, his star vocalist, will be another very good reason why Carlson may click.

Devey Davidson said today that he knew his job was not going to be very steady. He got his notice last night—his band has ONLY been at the Blue Moon Gardens for three years.

Jerry Johnson and his orchestra are now in the Empire Room at the Schroeder Hotel. The band sounds very nice and quite different. An electric organ is used in place of a piano, and the effect is rather pleasing for that type of band.

Red Roberts and his orchestra, who have been featured at the Eagle's Ballroom all Winter have been signed for the Summer to play at Vogel's Park in Northern Wisconsin.

The Modernistic Ballroom located at the State Fair Park opened May 16th with three bands: Bill Carlson, Red Norvo and Frankie Masters.

Jimmy Jackson and his orchestra replaced Eddie South at the Chateau Country Club.

Fletcher Henderson and Tom, Dick and Harry of WGN fame were featured at the Eagle's Ballroom the same night. Business was terrific at both places.

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GOODMAN, DORSEY & GUY PLAY THE STEEL PIER

By Irving Rossman

Atlantic City, N. J.—What a build up to a great summer season . . . Benny Goodman, Tommy Dorsey and Guy Lombardo playing the Decoration Day week-end at the Steel Pier and every orchestra turning them away . . . and a word of praise for our good friend Alex Bartha, who very capably upheld his end withal.

Eddy Morgan, it seems, has once again landed the contract for the Million Dollar Pier summer season.

Sonny James' band swinging along in fine shape, landing job after job. Their broadcast night was changed from Tuesday at 8 to Wednesday at 10:30 . . . much action at the local with so many of the non-union boys joining up; with all that money coming in the local finds itself in the best financial position with so much money they don't know what to do with it all . . . What with the Crosby cats and their concert in Chicago. Roger Kay gathered together some of the finest and presented a concert (symphonic) which has left the boys in a daze.

Pete Miller scheduled to open Engle's Tavern with a 7 piece unit, and also booked in at the De Ville Hotel for the summer season, another repeat engagement . . . Ray Abrams back at the ritzy 500 Club after some mix up . . . it's about time the local boys got a break.

THEY ARE KILLERS

(Continued from page 23)

have thoroughly warmed up the lower lip. Use the following exercise: Throw loose lower lip back in mouth then as you are scraping red of lower lip, back out of mouth over teeth—wide, flat, thin and tight—slap mouthpiece on lips and tongue the note. Do this five times then rest, five times, rest, etc., for ten minutes. This warms up the lower lip. After this exercise rest for fifteen minutes before you start to play the instrument.

Learn To Play Correctly

Those who have had embouchures and try to roll, squeeze, buzz, pinch for high notes and collapse to play low tones, by all means don't warm up with mouthpiece alone. Forget that I ever mentioned about the tongue or teeth unless you make up your mind to learn to play correctly, having the patience to stick it out. It takes guts. If that is your missing link, forget it!!!

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HAL BARTON SENDS AMERICAN LEGION BOYS

By Mickey Cherep

Miami, Florida—Johnny Silvers has left the Roadside Restaurant in Miami Beach and will take his orchestra to the Long Island spot of the same name for a summer engagement. The Miami Beach spot will continue with the music of Howard Bouterse.

Harold Barton playing walking tempos for Legionnaires at newly renovated American Legion Patio . . . Mannie Gates followed Paul Sabin into the Royal Palms. Joe Barton continues in the cocktail lounge . . . Jack Senter is in his sixth year at Club Bagdad, Hialeah . . . Jules Bary closed the Hollywood Beach Hotel and opens soon at Stockton Hotel, Seagirt, N. J. for the summer.

Lawson Davis is still at Sunny Isles Casino . . . Al Costel is in his second year on the Steamship Florida between Miami and Havana, Cuba . . . Irving White and his band, including Dick Hinman and Dave Gelbert, flew to former Miss Barbara Hutton's home on Cat Gay for Grand Coronation Ball . . . Sid Lewis is at the Pig & Sax . . . Pete Peterson at Stockton, N. Y. for the summer.

Huge Benefit was given in Bayfront Park for one of our disabled members, Charley Lord, drummer. This was sponsored by the newly-formed Musicians Benevolent Association of Miami and was a swing concert . . . Earl Barr Hanson of W.I.O.D has organized a Hot Club in Miami.

Ross Allen appears nightly at the Five O'Clock Club . . . Walter Witko is at the German Society Ballroom after two consecutive years playing stage presentations at the Paramount Theater . . . Jack Middleton plays during the dinner hour at the Cafe De La Paix at the Roney Plaza for the summer . . . Chet Brownage is at MacFaddon's Deauville . . . Maurice Weiss playing for the old timers at Miami's Civic Center . . . Jerry Twichell is at the Coral Gables Country Club and opens on June 26 at Essex and Sussex Hotel, Spring Lake, N. J. . . . Elmer Novak is touring Europe, visiting England for the Coronation.

Nation's Capitol Is Flooded By Names

By Andy Andreas

Washington, D. C.—The nation's capital has been literally flooded with name bands for the past month. The Earle Theatre's array included Horace Heidt, the "Heidt" of commercialism, Roger Pryor, Shep Fields, and his Rippling Rhythm Hal Kemp, and Guy Lombardo. Shep Fields had to return to N. Y. for his regular broadcast, and was replaced by Tommy Dorsey for the day. Dorsey went over big because of the plugging of his records on local airways. Incidentally, Shep, who happened to see in the last issue of this paper that Benny Goodman's Quartet was being sought for the Big Broadcast of 1938, announced he. (Shep), already had the contract! The band will add a trumpet soon. The new man will be Al Winik, who has been subbing for the regular man.

At the Howard, Noble Sissle, Don Redman, Count Basie, and "Fats" Waller have been giving out . . . Basie is due at the Collanade for a one-nighter . . . Jimmie Lunceford to play Tau Beta Phi's dance.

At the last meeting of the Washington Swing Club, Art Shaw, who was appearing locally, was guest artist, along with "Toby" Walker, John Thomas, and Sid Weiss . . . Charlie Barnet, Dick Messner, and Ted Black played on the S. S. Potomac, moonlight boat . . . Howard Whitney's "Trojans", a real solid band will return to Colonial Beach, Va. . . . Watson Powell's "Moods in Blue" to probably remain at the Old Dominion Boat Club.

Jack Middleton
AND HIS ORK
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Good Hotel Dempsey's
SUMMER SEASON
CAFE DE LA PAIX
RONEY PLAZA HOTEL

Edits Only Jazz Paper in German



Ernest Berner

Ernest Berner, Editor of JAZZ, a Swiss magazine devoted to Swing, has done a great deal to promote interest and a sincere appreciation for the better musicians and their musical efforts, recordings, etc., in Europe. Mr. Berner is a piano player and studied with Bud Sheppard and Roy Bargy when he was in Paris with Paul Whiteman in 1927, and later on played with many American musicians such as Danie Polo, Russ Gouday, Max Farley, Ted Weller, Doug Stalley and Bart Curtis (who, we believe, is now in Hollywood). In 1932 he went to Switzerland and arranged the tours through Switzerland of Jack Hylton's band, Louis Armstrong's band, Ray Ventura's French Stage band, and acts like Grock, Chapelle Sixtine and Mistinguett Revue. Since 1933 he has been the editor of JAZZ, the only jazz magazine published in the German language.

Mr. Berner has written a few tunes, under the pseudonym of Roy Brooks, such as "Sorrow", "Love Is So Sweet", "Just You", and "I'm Lonely" for which Dorothy Dee, who played the organ at the Chinese Theatre in Hollywood, wrote the lyrics. All these numbers are published by the World Music Company in Brussels. Mr. Berner has been managing Coleman Hawkins' band in Switzerland and also tried to get Jimmy Lunceford to play a few concerts in Switzerland but unfortunately Lunceford had to go back to the States owing to labor permit difficulties. When Duke Ellington was in Europe, Mr. Berner tried to get him to play in Switzerland but couldn't arrange it. However, he really hopes to hear our bands some day and realize the dreams of hundreds of Swiss musicians.

Northrup and Elbridge Church and their popular orchestra "The Celebrities" have just returned to Washington, D. C., from a successful engagement aboard the French ocean liner S.S. Ile de France. During their trip abroad they visited England and France.

NEW ORLEANS JAM SESSIONS ARE NOT PREMEDITATIVE

By Godfrey Hirsch

New Orleans, La.—In the city of New Orleans, jam sessions just happen out of spontaneous agreement and are never planned, but last week at the Little Blue Room a session was planned so you can expect what broke loose. The main instigator and soloist of the morning was none other than "Fazola" on clarinet, aided by Julian Laine, trombone; Red Belman, cornet; and Augie Schellang, drums. There were other men that assisted and at one time there were about 12 cats playing. The "E Flat Blues" was the initial number and was kept rocking for one solid hour. At times there was time out for shrimp, crayfish, and suds — something that only N. O. offers at sessions. The affair came to a close about 8 A. M., and everyone had a glorious time.

About town — Joe Salvaggio was the new band to go to Prima's Penthouse . . . Tony Almerico is now at Club La Palace and expected to open the Plantation at the termination of his present engagement . . . Gordon Kirst orchestra was assigned to play Governor Leche's Anniversary party and did the job in fine style. Gordon played a return prom at Tulane University and was selected to play their next. Don Sargent, trumpeter, is going to be missed here when he returns to his home in Michigan . . . Harry Hershman was in town for a few days and is really liking the town better each trip . . . Augie Schellang and his Roosevelt Rhythm Kings will soon make recordings for Brunswick and his outfit is really going great. Fazola is now with Augie and again the old town can get a load of some swing clarinetting . . . Leon Belasco holding the Spotlight at the Blue Room. Leon has a most interesting orchestra and one of the most popular to hit here in a long time; the proof is that Leon has been held over for two weeks. The Andrew Sisters with Belasco have something in their vocal swing arrangements . . . Joe Capraro is still at the Cotton Club and as his attraction is none other than Monk Hazel who plays some wicked trumpet and drums . . . Mary Healy that fine singer of songs is back in town after a long engagement in Texas . . . Hal Jordy is still going with his sweet music at the Rose Room.

Since the announcement in last month's Down Beat of the new strip records manufactured in England, comes news of a similar invention from Germany which will play orchestral or vocal music, phonograph style, for as long as twelve hours at a stretch.

Walter Witko
AND HIS ORCHESTRA
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The Waltz King On The After-Beat



At a recent opening in Chicago, Down Beat's candid cameraman caught the illustrious Waltz King on an "off-beat" moment. Left to right is Harold Stokes, WGN maestro, Mrs. Wayne King, formerly Miss Dorothy Janis and Wayne himself.

N. Y. UNION SPLIT

New York City, N. Y.—The musicians' section of the communist party is said to have distributed the circulars in Local 802, supposedly giving the lowdown on the battle between the CIO and AFL as it effects the musicians' union. These sheets were passed out on the exchange floor in the union building and advocated healing the present breach between the two labor factions favoring, however, Lewis' policy of industrial unionism.

The circulars said further that a more tolerant attitude of the AFL towards CIO would reunite the ranks of labor and enable all concerned to more effectively bargain with employers.

CROSBY BOLTED OUT

Bob Crosby, whose orchestra was heard from the Congress Hotel over NBC, made his first amateur appearance in his home town, Spokane, Wash. He was 13 at the time and was trying to sing "Has Anybody Seen My Gal" on a theatre stage. He couldn't get started, and after the organist had played the introduction five times, Bob bolted out the stage door.

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AND HIS
Orchestra
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SWING BANDS TAKE PLACE OF SLEEPY ORCHESTRAS

By Bob Bach

New York, N. Y.—News from the big city is sparse indeed for the month just past, the standout event, of course, being the battle between Benny Goodman and Chick Webb at Harlem's Savoy Ballroom on the 11th. The general consensus of opinion seems to be that neither Chick nor Benny was up to his usual form and this can hardly be surprising because the crowd was too great (some estimates were as high as 8,000) to allow absolute freedom on the bandstand. The fact that there were half a dozen policemen on the Goodman stand should give you a rough idea of what a handicap Benny played under. If any choice between the two bands had to be made, my spies assure me that it would most likely be Chick that took the honors for the evening. Nor should his news be too startling when one considers that Chick, knowing every trick of the trade at The Savoy, makes a habit of cutting topnotch bands that dare to venture onto his home grounds. Ella Fitzgerald got a bigger hand than Teddy Wilson and Lionel Hampton which should be a sure tip-off on the crowd.

Sleepy Society Bands Give Way To "Musicians!"

From the looks of things at the present writing the hotel situation is not going to be down in the usual summer doldrums this year, what with Berigan, Dorsey, Arnheim and several others of note playing around town in place of the sleepy society orchestras that have been thrown at us in the past. Berigan opens the Pennsylvania Roof on June 1st and should have a vastly improved band by that time, thanks to the fact that he plans to make a sweeping change in the reed section which is now notably weak. Joe Dixon, the fine clarinetist who attracted so much attention when he was with Tommy Dorsey, has already given Arnheim his two weeks' notice and should be with the band when they open the roof. Syd Perlmutter will be on 2nd sax and they also tell me that Bunny is trying to lure Babe Rusin away from the radio stations. The one bright spot in the band at present—that is outside of Bunny's return to form—is young George Auld, the Canadian tenor man whom Bunny found playing in a small jam band at Nick's place in Greenwich Village. Auld has been playing tenor for only six months and has already acquired a terrific style which seems to be a cross between that of Vido Musso and Harbie Haymer.

Tommy Dorsey is set to follow Bunny at the Penn the 2nd week in July and MCA may also put Dorsey and Bailey into this spot sometime before Goodman returns in the fall. Gus Arnheim's band is currently being featured, along with an ice

Leo and His Spirits of Rhythm at Onyx Club



Left to right—Dan Frye, Teddy Bunn, John Kirby, Buster Bailey, Frank Newton, Pete Brown, Leo Watson.

carnival, at the Hotel New Yorker and on occasion the band really lets go on some of the fine arrangements that Bud Johnson, formerly of Earl Hines' band, has written. Joe Dixon is the star performer at present, although the drummer is not far behind.

The Hickory House continues to be the hangout of the musicians after working hours and hardly a night goes by that some one doesn't show up to sit in with the Marsala-Condon combination. George Wettling, Bobby Hackett, Billy Kyle, Bud Freeman, Carmen Mastren and numerous others are constant visitors to this West 52nd Street spot but there has been one musician who has caused quite a commotion and he is still pretty much of an unknown. His name is Willie Jones and he is the drummer with Eddie Mallory's band that relieves Ellington at the Cotton Club. Willie besides being a terrific showman of the Lionel Hampton type, manages to achieve a "rock" that is comparable at times only to Gene Krupa's. The most amazing thing about Willie's drumming is that he is able to clown, toss his drumsticks, etc. at the same time producing a tremendous amount of lift for the soloists. Don Byers,

a swell little tenor, is another musician from Mallory's band who ought to be more widely known.

The Ellington concert which was to have taken place at Carnegie Hall the first week in June has been postponed until the fall in order to give The Duke time to complete some ambitious numbers that he is now working on. Meade Lux Lewis opened the night before last at Nick's (10th St. & 7th Ave.) downtown and plays his marvelous blues between sets. Sharkey Bonano, New Orleans trumpeter, has a small Dixieland combination at this spot with the well-known George Brunies on trombone. Harry James' arrangement of "Peckin'" (which he wrote) is the latest killer in the Goodman repertoire. Frank Newton, one of the best of the colored trumpeters, has joined the band at Onyx and is playing alongside Buster Bailey, John Kirby, et al. Fats Waller and Louis Armstrong play The Apollo Theater the next couple of weeks and Chick Webb leaves The Savoy to hit the road. On June 2 Jimmie Lunceford will open The Larchmont Casino again and Glen Island will have a new band led by Nye Mayhew. Bob Crosby set for the Ambassador

ORCHESTRAS KEEP BUSY IN CENTRAL N. Y. STATE

By Ray Treat

Auburn, N. Y.— Joe Mansone's band at the annual Cops' Ball went over great. Tex Waldorf replaced at Club Dickman by Hal Baker. Foster Gillette playing at Cayuga Lake Pavilion. Fos and his nine men dish out plenty of swing. Al Dickens, drummer, supplies rhythm a-plenty, takes some good breaks, too. Ray Guido at Myer's Brass Rail in Syracuse. Ray plays plenty of fiddle, which, together with his fine personality, should carry him far in the field of music. Eddie Campbell swinging the keyboard via WMBO, Auburn. Also announces and plays with local bands. Mike Almerto has given up music and his trumpet will no longer be heard with Don Greco's music at Locastro's. Greco feels a sincere loss to his group with Mike's departure. Dick Mulliner's fine group of note readers who hail from Syracuse, opened Brayer's Deauville-on-Owasco. Dick's style is sweet and features tangos and rhumba

Hotel in Atlantic City while Goodman, Dorsey and Lombardo play the Steel Pier there over Decoration Day.

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TABOO ON JAMMING BRINGS DOWN LOCAL CATS

By Milton Karle Dickler

Pittsburgh, Pa. — The greatest bring down to local musicianry about town was the clamping down on the jam sessions. Still scratchin' my head trying to figure out why those "swells" down at Local 60 should put the damper on those few who get their "kicks" from these early morning sessions!

Etzi Covato and Turtles are doin' the finest "biz" ever enjoyed by the Plaza management . . . Charles Stenross and band did their very best for Webster Hall Hotel with a KDKA-NBC outlet. The hostelry showed a marvelous return financially due mainly to the swell music of our tromboning friend, Charlie. Things happened aplenty in the Stenross crew. Bill Borway went the way of all flesh and Marion Bowen and Bill Bailey prepared to say "I do!"

That KDKA commersh' featuring Bunny Rang, guitar; Bernie Armstrong, organist, plus the vocals of Rob Carter are really worthy of mention! . . . Lou Pasarelli's New Penn opened up with Larry Funk's fine band. Larry did fine too. He is a swell guy so introduce yourself to him while out at Walled Lake, Detroit, during the "hot" months, Detroiters! Two fine vocalists grace his band—Howard Delaney and beautiful June Kemp, not to forget Abbey Fisher, the drummer, and Watson, trumpet and arranger . . . Henry Mills pianist, is now in town and located at the Boulevard Cafe.

The Willows, a beautiful outdoor summer spot under new management, opened with the Artie Shaw barrel-house! What a shame that Artie had to do away with the fine chamber music that put him in the musical firmaments! . . . Mal Hallett and fine band followed Shaw and are now intact at the nitely haunt . . . Ralphie Destephano, fine trumpet man, joined the Henry Halstead band in Oklahoma City but came back to this "smoky-city" in short order . . . Eddie Peyton has picked up the remaining parts of the former Bob Claymen band and has Sally LaPerteche, trumpet; Bill Depew, sax and Walter Burleson, formerly with Bunny Berigan at Meadowbrook. Seems as though the boys got fed up on Bob's attitude of "I promise you guys" and . . . scamrned!

The band that uses Fran Eichler's name locally is terrific what with some of the finest boys in the fold! Bob McCandless deserves the credit for the "better" Eichler unit . . . and what will Fran do with the unit that he took to Richmond? . . . Down Liverpool way the fine Ed McGraw ork is slated for Canisius Lake, New York, by June 5th . . . and Bill Emrick has his Dixie Combo in the Washington Nitery in East Liverpool . . . A toast to Buddy Hayes' screwy stuff that sold out during Larry Funk's engagement at the New Penn!

What certain local maestro sold Hal Kemp a chance on a "nag" with the agreement that if Kemp won, Hal promised to ride the hoss through the Fred Luther Coliseum in Greensburg at Kemp's return engagement! . . . Bill Green brought in Charlie Gaylord to follow the swell music of Bob McGraw. Red Norvo and Mildred Bailey will probably follow Gaylord. Look forward to Sammy Kaye coming back for a lengthy stay.

The fine tenor man out at Eddie Peyton's is a swell guy named Curt Guckert . . . Sid Dickler has inserted his band into the Lazy Hour Ranch up at Dunbar, Pa., for the summer week-ends . . . Will Roland has added the tenoring Bob Pollard, recently from Bob Chester's gang, to his fold . . . Lee Costaldo finally made up his mind and is out of the Stable line-up looking forward to joining up with Red Norvo or Tommy Dorsey.

Jimmy Cathcart's Campus Cats Copy Carmichael



Left to right: Front row—Warpy Waterfall, Leo Chrustowski, Bob Juday, Hal Lieber, Jimmy Cathcart, Mose Williams. Back row—Jack Baldwin, William Hansen, Art Singleton, Freddie Weaver and Tommy Cathcart.

By Frank N. Widner

Bloomington, Ind.—Probably one of the most amazing band of musicians ever to assemble together on any campus is Jimmy Cathcart and his band who have been playing for three years in the Commons of the Union Building at Indiana University in Bloomington, Indiana.

Every member of Cathcart's organization is a student in the University, and since the birth of their band, the boys have maintained a "B" average in their studies, even though music takes up the greater part of their time.

The band is made up of musicians who have been out with such name bands as Joe Sanders, Carleton Coon, Danny Ruoso, and Jerry Johnson, but left in order to complete their education. There are eleven members in the orchestra who perform on four saxes, three trumpets, piano, fiddle, and bass fiddle. Each man doubles on a number of instruments, enabling them to obtain a balance of rhythm which has made them "tops" among music bugs in Indiana.

Five arrangers are included in the band and the boys follow the swing style of music. Two vocalists, Jimmy Cathcart, the leader, and Hal Lieber, sax player, lend vocal interpretations to improve the versatility of the organization.

Joe Sanders, the Ole' Lefthander, probably has paid the greatest compliment to this popular band. Joe is quoted as saying that Jimmy and the boys are the "country's best campus band".

When not setting student's toes to tapping in the Commons at Indiana with their swiny style, Cathcart's band invades other Universities in this part of the country to display their talents. During the summer, while school is not in session, the band plays engagements at various Indiana lake resorts, and this summer, they are scheduled to appear at a number of Michigan lakes.

The band plays a dozen tunes turned out by three members of the band (Mose Williams, Warpy Waterfall, and Freddie Weaver) and in that respect, are bringing back the times that existed when Hoagy Carmichael used to write his famous compositions while a student here. As for their leader, Jimmy Cathcart, he is probably one of the hottest bull fiddle players ever to appear here. He can literally make that old bass talk, and when not engaged in this instrument, pours forth sweet music from his violin. He is the brother of Jack Cathcart, trumpeter with Joe Sanders.

The complete personnel of the band is as follows: Jimmy Cathcart (leader, fiddle and bass fiddle), Hal Lieber (vocalist, sax), Tom Cathcart (drums), Jack Baldwin (bass, trumpet), Mose Williams (piano), Warpy Waterfall (sax, clarinet), Bob Juday (sax), Leo Chrustowski (sax), William Hansen (trumpet), Art Singleton (trumpet), and Freddie Weaver (trumpet).

More Musicians Reform in New York
The flight from the ranks of musicians to business still continues. Glen Goodman, former St. Louis sax player, later with Selmer in New York for over two and a half years, has joined with Bobby Jones, former Casa Loma trumpeter for seven years, in establishing a New York store. Glen formerly was with Gene Rodemick and other western bands. The new Goodman-Jones outfit has taken over Steve Broadus' retail establishment.

Erie Has Fine Swing Group
Up at the City-Club in Erie there is a fine swing group but the only bring down is Ralph Harrison, Tamaro, the guitarist and a fiddle man from Detroit are terrific . . . Val Garvin at the New Penn has added Dottie Lee, petite vocalist, to his crew . . . Red French, one of the burg's outstanding swing drummers, expects to join up with a "name" swing aggregation shortly! . . . Ask Jack Leary and Joe Mazdea to tell you about their "run-in" with a New York gangster on account of a certain former Texas Guinan girl! . . . Bill Depew, formerly 3rd man in Benny Goodman's sax section, member of Local 60, takes the 1st chair position, recently vacated by Nonni Bernardi, in the Bob Crosby sax section.

NORVO STEAMS UP BOYS FROM LOCAL 1

By Bud Ebel

Cincinnati, Ohio—The Gibson has been making a lot of changes lately with their bands in the Florentine Room. The best bet has been Red Norvo and his band with Mildred Bailey. This band had the boys from "Local 1" all steamed up with their fine swing music. Band is slated to be on the road until the first part of July. Atlantic City will get a load of this hand at that time.

Jack Sprigg and his band moved into the Netherland Plaza after a very big winter season in the Shubert theatre. Gene Burchell is to follow Sprigg into the Plaza and then Jimmy Van Osdell and his band. However, it is possible for the Plaza management to make a last minute change should Sprigg or Burchell chick.

Get a load of Phil Davis and his band on the Crosley Follies each Tuesday at 9 P. M. (E.S.T.).

Ross Pierce and his band moved into the Old Vienna after a long and successful season in the Hotel Alms. Ronald Kingsbury and the Kings Men in Jimmy Brinks' new downtown spot. Buck Klemeyer is the string bass man and also does the singing.

Beverly Hills Nite Club, the new spot of supreme taste, is doing turn away business nightly with Clyde Lucas and his California Dons supplying the dance music, and Belle

Baker heading the floor show. Six of the ace men of the Cincinnati Symphony left this organization at the close of the season. They are accepting better propositions elsewhere.

Orrin Tucker and his band are making a nice stay out of it at the Lookout House where they have been clicking for several months. The Gibson Lounge will have a small dance combo take the place of the strollers that have been playing this spot.

Geo. Smith and his orchestra will be in the club house at Coney for the summer. Moonlight Gardens will have as usual traveling bands.

Billy Snider replaced Buster Locke in the Gibson Rathskeller. Contract is for four weeks with an option. Al Gande, former team mate of Bix, is playing trombone with Lou "Pappy" Therman, the ex-Weems bass man, playing string bass and viola. Roy Stargard recently with Don Bestor is playing sax, accordion, and violin. This band should click as it is the type of music that this room calls for — soft and sweet. Snider does a good job of singing and he has that certain something that the girls go for.

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CORN IS MORE THAN PLENTIFUL AROUND KANSAS CITY

By Voll Goldberg

Kansas City, Mo.—Biz here the past month hasn't been any too torrid but with a good wheat crop in prospect (corn is always more than plentiful around these parts) the scene looks brighter than it has for many a moon. Sni-A-Bar Gardens out on No. 40 highway opened up the middle of May with the Boyd Raeburn aggregation and the Claude Denny strolling combo providing the musical bill of fare. Spot should draw fine on week-ends but then there are other weak days and are they. . . . And here's something that'll give you a laugh. The feature of the Fairyland Park ballroom this season will be ROLLER SKATING — with only two days of the week being reserved for dancing. Wayne McFaddin's unit getting the assignment.

Leonard Keller's return engagement of four weeks at the Grill gave the young maestro the opportunity of building up a fine following and leave it to Keller to take advantage of the situation. Band was more than sufficient but it remained for the Tone Poet to add that extra something with fiddle playing of such high calibre that furnished sufficient reason why Keller was held over for 14 months at the Bismarck Hotel in Chicago.

Bobby Meeker and the boys followed Keller into the Grill and the combo rates. Vocals supplied by Shirley Dean and Frank McGuire are way above average and the former is plenty easy on the optics. Running loose with the band is Carl Lorch, who would make a swell shot for any candid camera fanatic . . . but nevertheless a great guy. And a word, too, for "Lambie Pie" Bill Blair, who has the bull fiddle entirely under control and what a man! Meeker's a plenty busy boy these days. You'll be hearing more about him shortly.

Bennett Stidham now at Krug's Park Omaha

CLEVELAND NEWS

(Continued from page 21)

Clint Noble, who has been at the Trianon for quite a while followed Geo. Duffy at the Mayfair. Duffy left for Niagara Falls with a few changes in his band. Bunch Woods going along to fill the bass fiddle spot. . . . The Trianon has been running big name bands in every Sunday and seem to be doing land office business. . . . A boost for Les Brown and his swing band. Played a long engagement at the Trianon and before leaving town played the Cathedral-Latin Junior Prom at the Hotel Cleveland May 5, playing to a capacity crowd. No reason why this band shouldn't reach top booking in the near future.

MINIATURE CAMERAS

(Continued from page 20)

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The process is extremely simple. First, three negatives are printed from the color transparency, each separately, or all at once by using a new film now available. From these negatives, three black and white prints are made and toned colors corresponding to the primary colors, red, yellow and blue. The prints are then transferred to a piece of plain uncoated paper, one on the other and a natural color picture results.

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By Irene Vinyard

Denver, Colo. — Eddie Fitzpatrick and his orchestra after seven months at the St. Francis Hotel in San Francisco toured California ending in Los Angeles where they cut four sides for Brunswick's Vacation label. They opened in Denver next, at the Cosmopolitan Hotel and after a very successful four and one-half week engagement will return to the coast to play at Jantzen Beach in Portland.

Eddie will answer wedding bells June first, when he will marry Lorraine Santschi, half of the dance team of Santschi & Buckley of Chicago. They will be married at the Ed Fitzpatrick, Sr. home in Los Angeles, himself a famous musician.

The band carries twelve musicians including Eddie and two singers, Miss Kay Griffith of Chicago and more recently of Paramount Pictures, and male vocalist, Bill Wallace. The band possesses a very flexible

style being adaptable to swing music with a five brass, three sax, four rhythm combination or to a sweet group of four brass, four sax, four rhythm.

Following their engagement in Portland, they have been signed for Casino Gardens in Santa Monica, California, from where they will probably return to play an engagement at one of the amusement parks in Denver.

JIMMY DORSEY RATED HIGH BY TACOMA MUSICIANS

By J. V. McDowell

Tacoma, Wash. — The appearance of Jimmy Dorsey and his band at the Oakes Ballroom early in April was greeted with wild acclaim. A record breaking attendance of musicians and cats stood around the bandstand for four and a half hours, shouting, stamping, and loudly applauding every number the band offered. Individual take-offs by Dorsey and his men are still talked about by the more rabid swing fans. Many regretted the absence of Fud Livingston and Ray McKinley, but nevertheless, the band was about the best hot aggregation ever heard in these parts, with the exception of the Duke of course. Other swingsters such as Goodman, Glen Gray, Pollack, and Artie Shaw are scheduled to put in "one-niters" sometime this summer at the famous old Oakes, located on Lake Steilicoom, about ten miles outside of Tacoma.

The Ellis Kimball rhythm concert at the Oakes, May 2nd (some of the laymen still insist that it was a dance) was further proof that the Pacific Coast has an entry for "Swing's Hall of Fame". Here's four gold stars for pianist Harold Zollman and "Ward-ish" Mary Ann Harris of the Kimball band. The whole thing resulted in a big jam session at the Club Rickey which lasted 'til nearly 6 A. M. in which most of Kimball's men competed along with musicians from Portland, Seattle and Tacoma. Kenny Hall, little red-headed trumpeter from Tacoma, stole the show with some really great choruses. Rumor has it that Kenny is to join Red Norvo this June. Norvo will be missing a damn good bet if he lets this one slip.

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DAVE & ENGLISH BULL ARE FEATURED AT GLEN ECHO

By Ethel West

Washington, D. C.—At Glen Echo, Washington's Free Amusement Park, is the delightful "Spanish Garden Ballroom" where Dave MacWilliams and his orchestra with Jerry the popular English Bull, play for dancing every week night. Dave is doing his own directing this season and this is the 11th year at this one spot. Besides Jerry who does the "barking" and Dave leading, there is Melvin Henders, electric guitar; Ralph Graves, piano; David Crocker, accordion; W. Eastman, bass; Paul Dawson, James O'Brien and Townley Gamble, saxes; Robert Blatt, 1st trumpet; H. Berman, 2nd trumpet; M. Gezenok, trombone; DeVaughn Clements, drums, and Kitty Simons and Aubrey Russell, featured vocalists. They broadcast every Monday, Wednesday and Friday nights at 11:00 P. M., over CBS (WJSV) and every Tuesday over the Dixie Network.

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- Albano, Ray; (106 Club) Atlantic City, N.J., n.
Alcazar, (Farrar's) Baltimore, Md., n.
Alcorno, Tony; (Club LaPlace) New Orleans, La., n.

Furs Instead Of Fig Leaves



June St. Claire

Chicago, Ill.—Because of police drive, well-known strip-tease dancer is forced to don furs to stop icy blasts of law.

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and six saxophones beside the regular instrumentation. Stanley and his boys will be remembered as the band that holds the record for long time engagements at the Gibson Hotel in Cincinnati, Ohio.

A very successful season should be in store for this band as well as the management of the Club Woodlawn. This spot is well known to many Chicago dance lovers and each week-end should see many of them dancing to the music of Stan Stanley and his band.

PIANO FREQUENCIES (Continued from page 13)

in that the push and pull of the waves leaving the air body will push and pull the fork in time with its normal motion back and forth.

A body of air used in this way is usually called a resonator, and its pitch is fixed with that of the vibrator associated with it in the manner described above. A resonator for a tuning fork at 440 is planned thus. A at 440 has a sound wave length of 2 feet and 6 1/2 inches, because 1110 divided by 440 equals 2.522 feet. This is in inches, 30 1/4. One-fourth of 30 1/4 equals 7.56, the length in inches for a resonator having one open end the same area as a cross section of the box. The reason for the stipulation as to the size of the opening is because if the area of the opening is smaller than a cross section of the box it will take the pulses longer to fill it and escape from it. The distance from the edge of the opening to the edges of the box would have to be added to the length of the box.

Resonators for xylophones and marimbas, as well as the tuning-forks, are planned in this way, if they are to have the greatest possible efficiency. They can be made of any solid material, wood, metal, heavy cardboard, etc.

If both ends of the resonator are open a different way of tuning is used. That, and the application of what has been explained to wind instruments, will be covered later. This installment concludes with a table showing the frequencies of the chromatic scale notes for all the tones represented by the piano keyboard. It can be used to calculate resonator lengths and for many other purposes also. So save it. The frequencies given are those announced and accepted by the American Standards Association, with A at 440.

- WHEATON... Naman: (Club E... Naylor, Ed: (Jordan Grill) Bloomington, Ind. 7... Norman, Rudy: (Rainbow Room) NYC, no... Nichols, Red: (Madison) St. Louis, Mo. 2... Niles, Bert: (Broadway) Burlington, Ont., Can. no... Nuba, Clint: (Mayfair) Cleveland, no... Numa, Jimmy: (Wisconsin) Chicago, h... Nervis, Stan: (Merry Gardens) Chicago, h... Nove, Ed: (On tour) NYC... Nove, Leon: (C.R.A.) NYC... O'Farrell, Jack: (Zephyr) St. Paul, Minn., no... O'Hara, Ray: (Governor Clinton) NYC, h... O'Hara, Phil: (Theodore) Los Angeles, Cal. h... Oiler, Duke: (Blue) Ocean Grove, N.J., h... Original Dixieland Jass Band: (Fl. Worth, Tex.) (C.R.A. NYC)...



Stan Stanley and his band members performing on stage. The caption describes the band's instrumentation and their record for long time engagements at the Gibson Hotel in Cincinnati, Ohio.

- St. Louis, Mo. no... Tucker, Tommy: (El Patio) San Francisco, no... Turner, Don: (Club Forest) Beaumont, Tex., no... Twelchill, Jerry: (Coral Gables) Coral Gables, Fla. no... Vallard, Louis: (Wonder Bar) Jackson, Mich. no... Valles, Rudy: (Astor) NYC, h... Varica, Eddie: (Bismarck) Chicago, h... Vecser, Arnan: (Rita-Carlton) NYC, h... Velasco, Emil: (C.R.A.) NYC... Venuti, Joe: (On tour) NYC... Verlag, Jack: (Old Heidelberg) Akron, O., no... Verna, Charlie: (Walton Roof) Philadelphia, Pa. no... Waldman, Herman: (St. Francis Drake) San Francisco, h... Waldorf, Ted: (Dickman) Auburn, N. Y., no... Ward, Frank: (Broadway) Boston, h... Wardlaw, Jack: (Jefferson) Columbia, S. C., h... Warren, Don: (Farmington) Charlottesville, Va., no... Waterhouse, Frank: (Southern Mansion) K. C., Mo., no... Watkins, Ralph: (Frolic) NYC, no... Watkins, Sammy: (Hollenden) Cleveland, O., h... Watson, Gilbert: (Old Mill) Toronto, Can., r... Webb, Chick: (C.R.A.) NYC... Weber, George: (Arboretum Club) Erie, Pa., no... Webster, Ralph: (Puritan Springs Park) Cleveland, h... Weeks, Anson: (Edgewater Beach) Chicago, h... Weems, Ted: (Claridge) Memphis, Tenn., h... Weiss, Maurice: (Civic Center) Miami, Fla., no... Weitzel, Don: (Lakeside Club) Akron, O., no... Wellington, Duke: (Diamond) Baltimore, no... Wells, Lloyd: (C/o VBA) Omaha, Neb. Y... Tate, Erskine: (Cotton Club) Chicago, no... Tatum, Art: (Hollywood) Cal. Tavern Orch.: (DeSoto) Savannah, Ga., h... Teeter, Ivan: (Venice) Auburn, N. Y., r... Thall, Bernhard: (The Summit) Baltimore, no... Thiele, Adolph: (Silver Bar) Baltimore, no... Thomas, Pat: (O-st-ka) Scottsville, N. Y., h... Thompson, Danny: (Mayflower) Akron, O., h... Thurston, Hal: (Carolina Club) Car. Beach, N. C. 6/14... Tinsler, Bob: (Edelstein) Chicago, no... Toney, Red: (C.R.A.) NYC... Tony's Hot Four: (Lacrosse Tavern) Tacoma, Wash. no... Turan, Tony: (Hillside) Jamaica, N. Y., no... Turmenen, The: (Sherwood Forest) Baltimore, no... Travers, Ted: (Old Vienna) Cincinnati, no... Travers, Vincent: (French Casino) NYC, no... Trembler, Fred: (Jolly Dutchman) Detroit, r...

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See Story
On Page
One



Left to Right: Nan Wynn, vocalist, joins the F. Joe Peters and Dick McPartland, point with de Right: Florence Gast, lovely vocalist with Benny

McPartland, drums. Upper to "give."

Upper Left: On Kuhn watches the Martin Maulers mash the ball "machine." Top Center: Freddy Martin at bat. Top Right: Bob Crosby is out at bat. Left: Jack Wilcher crouches for a catch while (right) Frank Perry takes a hefty swing. Lower Right: Bob White catches a fast one (left) Bob Crosby missed completely. Lower Center: "Bogie man" Koorney, grins for the customer after handling him a home run.

Right: Florence Gast, lovely vocalist with Ben
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