

# Artie Shaw Saves Girl From Death

Artie Shaw broke a kneecap and tore several ligaments of his leg Jan. 12 when he dived into the surf of the Pacific Ocean at Acapulco de Juarez, Mexico, and saved Anne Chapman, American society girl, from an underwater. Artie slipped on the rocky beach with the girl, after pulling her to safety, fracturing his knee in four places. An airplane flew him to Mexico City for treatment.

## Shaw Now in Los Angeles

Ending his long vacation in Mexico a few days later, and with his knee in a cast, Artie went to Los Angeles. It was learned exclusively by *Down Beat* that Artie soon will organize a 9-piece jazz band and return to the music field. He will not have a Negro rhythm section, as rumored, nor will he use a string quartet.

Because the cast cannot be removed for another month, Artie will not return to New York until sometime in March. In Los Angeles he conferred with Tommy Rockwell, president of General Amusement Corp., and Andrew Weinberger, his attorney-manager. It was learned that Shaw has been writing a story—centering around the tribulations of a band leader—which will be made into a motion picture and released by RKO. Borros Morros, studio music chief, already is getting the script and music in shape.

Artie's knee is in "bad shape," men close to him revealed. It is swollen three times its normal size. Miss Chapman, no stranger to Artie, lives in Greenwich, Conn.

# Duke Hires Ben Webster

BY LEONARD FEATHER

New York—Duke Ellington's orchestra, switched recently from the Brunswick to the Columbia label, will start recording shortly under a new exclusive contract with Victor.

Duke's band has worked for three years through Master Records, Inc. The new deal results from the termination of Irving Mills' Master contract with Columbia.

The Johnny Hodges group and other contingents from the band will probably continue to record, switching to Bluebird.

The first Ellington Victor sides will include Ben Webster, tenor star who toured with him four years ago and now leaves Teddy Wilson to rejoin Duke on alto, replacing Otto Hardwicke. Another of the rare changes in the Ellington band may take place soon in Wallace Jones' first trumpet chair.

## Ready for Windy City Cats



Woody Herman, whose fine band finally is getting recognition from the public as well as musicians, is ready for his big test. The Herman gang move into Chicago's Hotel Sherman Feb. 9 with 13 weekly studio wires assured. Here Woody is shown with Jack Robbins, head of Robbins Music, discussing Herman's latest Decca discing of *Blues and Parade*, a potential hit.

# DOWN BEAT

608 S. Dearborn, Chicago, Illinois

The Musicians' Bible

Entered as second class matter October 6, 1930, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1940. By Down Beat Publishing Co., Inc.

Subscription prices, \$3.00 a year in the United States; \$3.50 in Canada and \$4.00 elsewhere. Down Beat is published twice-monthly. Printed in U.S.A. Registered U.S. Pat. Office.

VOL. 7, No. 3

CHICAGO, FEBRUARY 1, 1940

15 CENTS

## That's Right—Kay's Voice All Wrong

BY JULIAN B. BACH

Columbus, O.—When Kay Kyser arrived here last month for a Palace Theater date he invited reporters to have breakfast with him, and then carried on conversations with them via a sign language due to a terrific cold and laryngitis attack.

The "prof" was saving his voice, he said, so he could work five shows a day plus his Lucky Strike commercial. Ginny Sims, his brunet chirper, refused to be photographed before visiting a local beauty parlor.

## AFM Bides Time in Radio Contract War

New York—Negotiations between execs of the American Federation of Musicians, headed by Prexy Joseph N. Weber, and leaders of the radio industry regarding a new contract for employment of musicians in American radio stations, came to naught last month.

The AFM agreed to an "armistice" while Weber, whose health is not good, headed south to Florida for at least a 3-month rest. Meanwhile AFM locals throuthout the land were urged by the AFM parent body to not enter into negotiations with broadcasters, and to permit AFM musicians to go on working without a new agreement. When the time is ripe the AFM will huddle with the radio nabobs and attempt to obtain contracts calling for the use of many more hundreds of live musicians in studios. The truce helped settle the nerves of thousands of radio station men last month, but fireworks are yet to come.

## 1940 Fair to Give Bands a Better Break

BY CHARLES ZERWECK

New York—With the drawing power of name bands established as a fact, the New York World's Fair next spring will emphasize music in its plans for the second session of the "world's greatest show."

A special advertising department is already functioning at the Flushing Meadows and it looks as though the name attractions will be the recipients of paid newspaper space.

Concessions and restaurants, too, will be more music-conscious than last year. Only two bands have been set to date, however. They are Ted Straeter, currently at Fefe's Monte Carlo, New York, who will go into the Romanian Pavilion, and Walter Powell, now at (Modulate to Page 3)

## Buster Harding Into Teddy Wilson Band On Second Piano

New York—Buster Harding, the youngster whose arrangements have been one of the important factors in the sudden pickup in Teddy Wilson's band at Jay Faggen's awank Golden Gate Ballroom up in Harlem, has been added as a regular member of Teddy's band. Harding is on piano, playing second to Teddy. The band, rapidly improving after a slow start, is set indefinitely at Faggen's palace.

## He's Not a Refugee From a Chain Gang



Otto Hess Photo

New York—George Auld, suddenly shoved into the spotlight recently when he was elected to take over the old Artie Shaw band, looks like this when he goes into a studio to cut records. With him is blonde Kay (Best Legs) Foster, the Detroit chirper whose voice has a Mildred Bailey quiver. George and Kay cut their first records last month under Warren W. Scholl's supervision in Eli Oberstein's studios for the Varsity label. Titles include *Angel, I Want My Mama, Lover Come Back to Me and Man From Mars*.

## Bailey Forsakes Gutbucket For 'Chamber' Backgrounds

BY R. WHITNEY BECKER

New York—Mildred Bailey, for years a staunch believer in the hottest of gutbucket jazz, has forsaken that style for a more intimate and harmonious "chamber jazz" style which, she believes, lends better accompaniment to her famous vocal style.

The change came about suddenly. Alec Wilder penned several arrangements for her to be used on a Vocalion record date. Besides regular rhythm, trumpet and clarinet, Wilder made use of a bass clarinet, flute and English horn. Mildred was so amazed at the results she decided to employ the combination regularly. "For the first time in my life," she



Bailey

told friends, "my backgrounds move me; make me want to cry. It's just what I've always wanted."

La Bailey, starred on the Bob Crosby Camel show on NBC, is using two extra men on the show. Eddie Miller plays the bass clarinet while NBC studio experts man the English horn and flute. To observers, Mildred's sudden change recalls how she formerly favored

Negroes like Billy Kyle, now with John Kirby, and other colored greats of jazz to play backgrounds for her always-thrilling vocals.

## Claude Jones, 4 Others Leave Cab Calloway

New York—Cab Calloway cleaned house within his band last week, five of his best men leaving and several others slated to pull out shortly.

Chauncey Houghton and Claude Jones, trombonists, moved into the Ella Fitzgerald band. Jones, a former McKinney Cotton Picker star, is one of the best known trombonists in jazz. Calloway fired Keg Johnson, DePriest Wheeler and Lamar Wright, all brass men. Reports are that Cozy Cole, drummer, also is dissatisfied and soon will leave.

Marks the first radical changes in the Calloway band in years.

## Van Alexander to Feature Symphony

New York—Van Alexander, the youngster who under his real name of Al Feldman helped Ella Fitzgerald pen and popularize *Tisket a Tasket* in 1938, is rehearsing symphonic music for his band. Alexander shortly will begin featuring Otto Cesana's *Symphony in Swing*, a work written especially for the present day swing band.

## Kazebier Joins Jim Dorsey in Chicago

Chicago—Nate Kazebier, "hot" man in many a band's brass section since he played with Benny Goodman several years back, is the latest addition to the Jimmy Dorsey band. Kazebier replaces Cy Baker, rumored to be joining Casa Loma.

# 'I've Been Quiet too Long'—Kirk

By ANDY KIRK

Washington, D.C.—I think I've been quiet too long. Of course I've heard criticism of my band, ever since we stepped out of Kansas City and headed to New York, but too many people start criticizing before giving a leader a chance to explain what he's trying to do.

The Clouds of Joy, in the first place, are right near where I want them today. It has taken a lot of work, and plenty of headaches, but that's the way it always is, and I realize that every leader must go through a certain "dark" period before the light shines through. I have never wanted a strictly hot band, nor do I want a schmalz crew. But in my humble opinion—and I may be wrong—I think good ensemble playing is the most important achievement a band can make.

Right now we are clicking right. Don Bias and Dick Wilson, after a year together, are working wonderfully and sharing the "go" tenor choruses. The sax section, it appears, is phrasing well, and I've never had many worries about its intonation. The rhythm section has a good beat. For my purposes, it is about where I want it. There may be better drummers than Ben Thigpen, but certainly not for my band. And in addition to his tub work, Ben helps out with the vocals, using a little hand mike as (Modulate to Page 12)

## Moe Gale Now Booking Own Attractions

New York—Moe Gale, noted personal manager of a half-dozen of America's top bands, has become a booker.

A brother, Tim Gale, is in charge of the one-night department of the new firm. The Gales have as talent such bands as Ella Fitzgerald's, Benny Carter's, Erskine Hawkins', Teddy Hill's and the Savoy Sultans. The Four Inkspots, soon to go on a national theater tour with the Sunset Royals' ork, also become Gale booking property March 1. Moe said his new undertaking was made not because he held any grudge against booking offices, but because "I believe that by booking my own attractions I'll be in a better position to service and get them every possible consideration."

## Wrong Again!



Respectable, youthful Judd Michael, above, one of the important cogs in the famed Merry Macs vocal group, constantly is being mistaken for Glenn Miller. A shot like this tells the reason. The Merry Macs are featured every week on the Fred Allen and Georgie Jessel radio shows on NBC.

# Redman Says He's Through As Leader; Glaser Says No

New York—Don Redman, pint-sized maestro famous in the early thirties as one of the world's greatest alto sax men, has junked his band.

Saying he was "fed up with it all," Redman added that the end of his career as a bandleader would enable him to concentrate on arranging for Paul Whiteman and others who have always provided a ready market for him. First step towards consolidating this side of activities was the signing of an exclusive writing contract with Irving Mills for Exclusive Publications. Don first formed his own group eight years ago, and had led McKinney's Cotton Pickers for four years previously. Last summer and fall he used a pick-up band for the odd jobs that came his way, and only lately had reassembled a lineup similar to the old band.

Plans of the boys were indefinite at press time except that trombonist-vocalist Quentin Jackson was set to join Cab Calloway, and his team-mate, Gene Simon, went to Teddy Wilson. Two of the boys, pianist Rodriguez and bari-

tone sax Tapley Lewis, joined Connie Maclean's bunch at the Kit-Kat. Clarinetist Ed Inge planned to expand his arranging activities. Insiders blame Don and the boys for the inevitable break-up due to bad organization and lack of discipline.

## 'Redman Still Has Band'—Glaser

New York—Replying to nationally syndicated reports that Don Redman, "little giant of jazz" whom he manages, was discontinuing his band and turning to the arranging field, Joe Glaser last week vehemently made denials.

"Redman has definitely not given up his band," said Glaser. "He has just made a couple of changes in his men, putting in younger and better ones, each man a specialist."

## Anita Boyer Out of Tommy Dorsey Band

Des Moines—Anita Boyer, who only a few months back took Eydthe Wright's place as fem singer with Tommy Dorsey's band, left for New York Jan. 18.

Tommy said he hadn't been informed of Anita's plans, but it is known that Paramount has been after the gal for a screen test. She is the wife of Dick Barrie, the leader. Tommy said he would begin looking for a successor immediately. Allan DeWitt, who took Jack Leonard's place, also leaves in favor of Frank Sinatra, formerly with Harry James, Dorsey said. The band has been playing theaters and one-nighters throughout the Middle West since closing at Chicago's Palmer House, early last month.

## Bonnie Heads New 'Oh Johnny' Club



Cincinnati—Bonnie Baker, president of Station WKRC's "Oh Johnny" Club, is shown looking over a few of the thousands of letters she has received since the club was organized. At left is Orrin Tucker, her boss, whose band is a tremendous click at Chi's Palmer House. Mike Hunnicutt, pilot of the WKRC "Dawn Patrol" recorded show, is at right. Bonnie recently signed a contract to make a movie and left the band for Hollywood on Jan. 20. It's only a temporary desertion until she completes the movie.

## Bargy—PW Finally Split

New York—After 12 years as pianist, arranger, and more recently, assistant conductor of the Paul Whiteman band, Roy Bargy left Whiteman permanently last month and took a vacation.

Bargy intends to go into the radio field as a conductor and arranger, he said. The move brings to an end a long partnership between Whiteman and Bargy, one of the longest associations, of its kind, in the books.

### ON THE COVER

Helen O'Connell, pert Irish chirper with Jimmy Dorsey's band at Chicago's Hotel Sherman, grabbed Buddy Schutz' drums the other night and drummed up extra trade. Jimmy, shown sat right with his horn, has been doing sensational business at the spot. The Dorsey band takes to the road this month, playing college dates and theaters. (Photo by Bloom).

## "Hairless Joe" Meets "Hairy Joe"



Chicago—Talk about coincidences. . . . Recently Harlan Leonard penned a stomp tune, with Freddie Culliver assisting, which he titled *Hairy Joe Jumps* and began featuring it with his band. The boys started calling Leonard "Hairy Joe" as a result. Two weeks ago he and his band put the tune on Bluebird wax, along with several other originals, and that night the Leonard band played the fancy Architects' Ball at Trionon Ballroom. One of the first to greet the band was the "Hairless Joe" shown above, actually Ken Krebs. Leonard can be seen puffing his alto in background. The band, one of the most solid septet crews, currently is at the Golden Gate Ballroom. New York.

## Lionel Hampton's Decision: He'll Stay With Goodman Band

New York—Lionel Hampton will not have his own band.

After several long conferences with Benny Goodman, who has held his contract the last three years, Hampton decided to stick to the BG crew as featured vibeman in the Goodman sextet. Up until a few days ago, even after the band went on vacation, it was known that Hampton still was anxious to start out on his own with a new band he's had in mind many months. Fact that so many sidemen who took to batons last year failed, helped influence Lionel, it was said in Goodman quarters.

Teddy Wilson, formerly featured with Goodman as Hampton is now, was in the same spot a year ago but elected to form a band of his own. Until the last few weeks Teddy's band has been a disappointment, the band, on several occasions, having gone without

bookings for long periods.

Lionel goes to California with the Goodman crew, playing theaters on the way. On the coast the band will make a picture. Hampton's new contract is for another year.

## Lawson Snags Two Network Radio Jobs

New York—Yank Lawson, after playing three weeks at the Strand with Abe Lyman, started working the NBC Manhattan *Merry-Go-Round* and the Ben Bernie tobacco show Sunday, Jan. 13. Lawson recently left Tommy Dorsey because he felt he should stay in New York with his family. Gil Rodin denies that Yank soon will join the Crosby crew.

## "Grand Old Man of Jazz" And His Sidekicks Record



New York—This group of jazzmen, assembled by Warren W. Scholl for a series of discs on the 35-cent Varsity label, is an all-star assemblage for sure. Left to right—Louis Russell, George (Pop) Foster, W. C. Handy, Edmund Hall, Bingie Madison, Jay C. Higginbotham and Sidney Catlett. They recently cut *St.*

*Louis Blues, Beale Street Blues, Loveless Love* and *Way Down South* with Handy, the grand old man of jazz, playing trumpet and singing—his first time on wax with a hot band. The picture shows them immediately after the date in Varsity's New York studios.

## Teagarden in Boston With a Revamped Ork

Boston—Jack Teagarden's valiant efforts to keep his band together, despite heavy financial losses ever since he organized the crew 13 months ago, were revealed here last week when Mr. Tea brought an almost entirely new outfit into the Southland for an engagement which will continue through Feb. 4.

Teagarden now is being handled by Paul Wimbish. Unverified reports have it that the band, after functioning a year, is \$28,000 in the red. Because of the terrific net, Jack recently changed most of his men. The new lineup isn't as expensive.

Latest Teagarden personnel: John Falsetich, Freddy Goodman, Al Smith, trumpets; Jack Goldie, Larry Walsh, Joe Ferdinando, Arlie St. John, saxes; Nat Johnson, Arnold Fishkin, bass; Erico Angelina, drums; Don Ford, guitar; Seymour Goldfinger, Joe Calverton, Joe Farrell, vocalists, and Kitty Kellon, vocals.

Freddy Goodman is Benny's kid brother. Wimbish replaces H. John Gluskin as personal rep for Teagarden.

## Spivak Drops Kids; Gets Vets

New York—Charlie Spivak's plans to round up a gang of youthful Minnesota instrumentalists to form a new band which Charlie very shortly will begin fronting were blasted in January after Charlie had begun rehearsals.

So Spivak, who is working with Mike Nidorf of General Ammunition, sped into New York and began hiring Local 802 men. Charlie is rehearsing now, his plans for a band composed of unknown youngsters dropped.

Charlie, a trumpeter, is one of the best known in the business, and one of the best liked. He's played with just about every big name leader on the list.

## The Colonel Goes Out on His Own



Minneapolis—"Colonel" Manny Prager, who forsook Ben Bernie recently after 10 years, now has his own dance band, currently at Hotel Radisson here. Here he's pictured with monacle drawing one of his British character tunes. Remember his "King's 'Oses" with Bernie in the early 1930s?

## Harry Goodman Becomes Song Publisher

New York—The 1939 trend of band leaders and musicians buying into the music publishing field apparently will continue through 1940, judging by activity last month.

Harry Goodman, bass-playing brother of Benny, who runs a joint on West 52nd Street, purchased, for \$12,000, the Italian Book company. It is regarded by the trade as a highly valuable entity. And Harold Oxley, manager of Jimmie Lunceford, has taken over the Ted Browne Music Co. Chicago. Lunceford will be president of the new firm.

Goodman, apparently, has an ideal setup. Not only will brother Benny's band use his music, he also a half-dozen other combinations closely associated with the Goodman brothers and their interests.

Chicago, I  
The Rum  
War  
"Bun  
New York  
town alone  
Martinique  
reason? W  
Strange  
music. Mus  
European  
another m  
travel. Tho  
unable to  
making C  
America  
they hear  
the bump j  
turn you've  
fan on your  
Such chic  
Desti Arnis  
many othe  
among the  
ers in show  
ment. And c  
ty to the  
Chi  
About  
New York  
12 sides  
Decca's "C  
were waxed  
eived by G  
bum is due  
Charlie  
Stacy (pian  
tar); Artie  
himself on  
This grou  
Darktown S  
New Baby  
Also to be  
is an album  
Carl Kress,  
to the memo  
pal. Dick M  
Joe Man  
Up His  
Bushkin  
(See P  
New York  
larging his  
Fiesta Dan  
and Adele  
him again.  
group inclu  
Brad Cowan  
Weiss, Mart  
saxes still  
Guitarist  
group is Al  
had recently  
Rhythm Clu  
ala is work  
new arrange  
clarinet, har  
will also arr  
second trump  
at press tim  
to convince t  
that Lips P  
Lips has off  
ala on spec  
More  
World  
(F  
Lants' Merr  
ton, who retu  
Old New York  
At the n  
fair, safe be  
be on hand  
are Jules Al  
Jan Frederic  
Lavern and  
Queens Terr  
stred over M

The Rumba Jumps:

War in Europe Brings Latin "Bump Jive" Into Limelight

BY H. E. P.

New York—Latin American music is rising in popularity. In this town alone there are more than a dozen exclusive rumba spots, like La Martinique, La Conga, Havana Madrid and the Rainbow Room, The reason? War in Europe.

Strangely enough, the war situation has definitely affected American music. Music publishers are unable to get any money owed them by European firms, and are turning to South America, naturally, to build another market. Another factor is travel. Thousands of Americans, unable to go abroad, have been making Caribbean and South American cruises. Down there they hear native music, get hep to the bump jive, and when they return you've got another rumba fan on your hands.

Such chicks as Carmen Miranda, Dosi Arnis, Diosa Costello and many other Latin lovelies are among the most popular entertainers in show business at the moment. And each owes her popularity to the South American hump jive they sing and sway to. Music publishers along Tin Pan Alley reported last week that conga and rumba sheet music sales have more than doubled the last eight months. Observers think the present vogue is just a temporary kick—but they're cashing in while the rumba's hot.

Spivak's of youth-talists to a Charlie fronting rya after sala. Amun New York and en. Chan plans full unknown

Chi Album About Ready

New York—The last four of the 12 sides to be incorporated in Decca's "Chicago Style" album were waxed here last week. Conceived by George Avakian, the album is due out in February.



George Wetting, contractor for the date, assembled a Chicagoan lineup including Charlie Teagarden (trumpet); Floyd O'Brien (trombone); Danny Polo (clarinet); Joe Marsala, (tenor); Jess Stacy (piano); Jack Bland (guitar); Artie Shapiro, (bass) and himself on drums. This group made Sister Kate, Darktown Strutters' Ball, I Found a New Baby and Bugle Call Rag. Also to be issued shortly by Decca is an album of six guitar solos by Carl Kress, all originals dedicated to the memory of his partner and pal, Dick McDonough.

Joe Marsala Shakes Up His Orchestra; Bushkin is Back

(See Pix on Back Cover)

New York—Joe Marsala is enlarging his house band at the Fiesta Daneteria. Joe Bushkin and Adele Girard are back with him again. Others in the new group include valve trombonist Brad Gowans, ex-Shaw bassist Sid Weiss, Marty Marsala, and three saxes still to be chosen. Guitarist with the reorganized group is Albert Harris, English lad recently heard in London Rhythm Club Sextet discs. Marsala is working on some screwy new arrangements featuring bass clarinet, harp and guitar. Harris will also arrange for the band. A second trumpet will be added, and as press time Marsala was trying to convince the Fiesta management that Lips Page would fit the job. Lips has often sat in with Marsala on special sessions.

More Work at World's Fair

(From Page 1)

Lantz's Merry Go Round in Dayton, who returns to George Jessel's Old New York.

At the niteries adjoining the fair, safe bets for those who will be on hand when the fair opens are Jules Alberti at the Show Bar, Sam Fredrics at the Boulevard Tavern and Snub Mosely at the Queens Terrace. Alberti will be hired over Mutual.

Plenty of Profit In This Trio



New York—Meet the Clarence Profit trio, currently at the Village Vanguard on New York's Seventh avenue. Profit himself is at the piano, Ben Brown mans the bull fiddle and Jimmy Shirley strums his gitbox, but solidly. The little combo jumps.

Hitz, Hotel Exec, Dead

New York—Death came Jan. 12 to Ralph Hitz, who rose from a hotel busboy to the presidency of the National Hotel Management Co., after a month's illness. Physicians said a heart attack proved fatal.

Hitz was one of the largest employers of dance bands and cocktail combos in America. Virtually every big band in the business today had played one of the famous "Hitz" hotels throughout the United States. Not only did he believe dance music to be an important factor in publicizing his hotels and attracting more business, but he also was a music fan himself. Hitz is survived by the widow, a son, Ralph, Jr., and a sister. He was 48 years old.



There's a New "Kick" in Music Awaiting You!

Remember the thrill of getting your first instrument... the excitement of your first public solo? Well, get ready to live those moments all over again. Get behind one of the new 1940 Selmer trumpets. Pick it up... feel how it's tailored for your hands... feel how those valves almost urge you to play. Go off in a corner by yourself with this horn. Tune up to the ol' A440... set your mouthpiece for action. Now breathe into it. Wow! Startles you, doesn't it? Take it easy... you don't have to force this horn... quick, powerful response is built into every Selmer. Pick out the toughest thing you've ever had to play and try it on the Selmer. Easier, isn't it? Action is quicker... tone comes out freer... it sounds better. Spend half an hour... an hour with this trumpet. Get used to it. Put it through its paces. Acquaint

yourself with its fiery flexibility of tone... its traditional French tonal verve... its superb tuning. Take the Selmer along with you. Try it on the job. You're in for the most relaxed four hours you've ever spent. No fighting... no pushing... just t-a-k-e-i-t-e-a-s-y, and out it comes, the way you've always hoped to hear it. Five out of seven winning trumpet sections in the recent contests play Selmer. We believe you'll agree with these artists, once you've actually played this great instrument. Do it today. See your local dealer. If you don't know who he is, write us for his name.

CORNETISTS—TRY THE NEW SELMER Same fine flexibility, tuning, and action as the Selmer Trumpet, but with true cornet tonal characteristics.

EXCLUSIVE "TEMPER-GUARD" FEATURE U.S. Patent No. 2,181,346, just issued, covers Selmer "Temper-Guard" valve construction. This permits joining tubing to valves without softening temper of casings. Fully tempered casings remain true longer.

FREE CONTEST BOOKLET Summarizes the results of recent contests conducted by Metro-nome, Down Beat, Swing, and Orchestra World magazines. Shows pictures of winning Selmer players. Sent free. Mention which instrument you play.

Partial List of Players Using Selmer Trumpets and Cornets. Includes names like Louis Armstrong, Benny Goodman, and many others.

Selmer ELKHART INDIANA Dept. 1546

# Should a Girl Marry A Musician? Most of The Wives Yell 'Yes'



New York—Mrs. Hal Kemp, the former Martha Stephenson, shown here with Hal (left) and Mayo Fiorella LaGuardia of New York City, expect the stork in June. But between knitting periods last week, Mrs. Kemp found time to lambast the opinions of two California sociologists who in the Jan. 15 *Down Beat* were quoted as saying musicians make "lousy" husbands. Photo here, at the fancy new Municipal Airport, courtesy American Airlines, Inc.

New York—Homes of America's foremost married band leaders were in a mutual state of indignation last week as wives of the leaders seethed and burned at the statement of two college sociologists (Jan. 15 *Down Beat*) that band leaders "make lousy husbands."

"Those sociologists must have unattractive daughters and nagging wives," declared the former Martha Stephenson, society bride of Hal Kemp, reputedly one of five baton-wielders with a weekly payroll of \$3,500. "Apparently their only sociological interest is to get their names in the paper," continued the pert and saucy Mrs. Kemp. "Otherwise there would be no reason for such a naive, insipid generalization. Hal and I, as well as all of our married bandleading friends, are very happy. I guess scientists were never trained to consider the human factor in their calculations." The Kemps, incidentally, are said to expect "a blessed event" next June.

### Glenn Miller's Wife, Too

Mrs. Glenn Miller, veteran of an 11-year-old marriage to the bespectacled, scholarly-looking trombonist who is the current swing rage, was less vehement in her remarks. "The whole thing is very silly," she said. "There isn't a better husband than Glenn in the world. I knew of a musician's irregular life before we were married. But that was just one of the problems we faced in our married life, just as other married couples face different problems. Any problem of married life, however, can be solved intelligently, regardless of the occupation of the husband."

Mrs. Skinnay Ennis, wife of the Bob Hope maestro, sang with her husband's band as Carmene Cal-

## MUSICIANS!



A good head of hair is indispensable to a musician. Why jeopardize your present or future job because of approaching baldness? Your appearance is one of your main assets—don't neglect it! The most stubborn cases of falling hair yield to the famous REYNARD BAND. You owe it to yourself to send for this marvelous device whether your hair is coming out or not. Price \$2.00 postpaid... Cash or C.O.D. REYNARD PRODUCTS P.O. Box 445 • Chicago, Ill.

# GOSSIP FROM GOTHAM

BY LEONARD FEATHER

Eddie Durham, recently working for Glenn Miller, signed to arrange for Jan Savitt, Jack Pleis, who recently returned to the Top Hatters replacing Gene de Paul, will also help to swell the band's books. Eddie Mullins replaced Mouse Randolph on trumpet with Benny Carter. Benny lost his trombone-vibes man, Tyree Glenn, to Cab Calloway, and is also looking for a new tenor man, Ernie Powell going out. Cab also gets alto Hilton Jefferson from the Fitzgerald combo.

### Coleman Hawkins Gets Lucie

Don't look now, but a certain world-famous colored arranger with a white band who may pull out again soon and reform his own band. Musky Ruffo replaced Leo White on alto with Teddy Powell; Irving Goodman also left the band, with no new man found up to press time. Lawrence Lucie,

stalwart guitar man of the Henderson and Millinder hands, joins Coleman Hawkins. Duke Ellington will write a special 12-minute bonus for the Town Hall concert featuring Mildred Bailey, to be held some time in May.



SONNY GREER

Boston—Sonny Greer recovered from a serious illness last month in time to play the Southland, Boston, with the Duke Ellington band. Here he's shown in stride after getting out of a sick bed. The trumpeter is Cootie Williams. Greer has been drummin' with the Duke since the band was first organized.

heard," declared Mrs. Al Donahue, the former Fredericka Gallatin. "My husband and I have been married for six and a half years and have two children, one 5½ and the other 2 years old. He is at home as much as any other woman's husband. I'd hate to be married to one of those college professors. What a life their wives must lead! Certainly not very interesting if all their ideas are like the ones they expressed at the convention of the American Sociological Society."

## "MICRO" Presents the Shastock "Tone-Free" Mute



Common mute troubles are shown here. Can you identify them as your own? A SHASTOCK will correct them.

LEAKY... Sound waves escape through weak parts causing unpleasant reverberations.

TINNY... Loose construction sets up vibration producing those undesirable, "tinny" sounds.

CHOKED... Tone as well as sound is muffled and defeating the entire purpose and science of muting.

DISTORTION... An unscientific mute will actually cause notes to go sharp or flat, a common fault with many mutes.

### It Mutes Sound... Not Tone

There is much more to a mute than shape and appearance. Its construction (if it is a scientifically built mute) will control SOUND... not TONE...! The world's finest horn can be disturbingly tinny when the mute is faulty. Notes can go sharp or flat despite the cleverest fingering.

That's why the construction of a mute is so important. That's why MICRO presents the SHASTOCK MUTE... a typical MICRO Quality product. After considerable test and experiment, together with the conclusions of well known musicians, the MICRO signature was affixed to the SHASTOCK product... thus backing up every promise of performance made for it.

"There is NO Substitute for 'MICRO' Quality."



TONE-FREE SHASTOCK MUTE... softens sound but permits complete freedom of tone. Tone-sound waves leave the horn in complete freedom, without distortion or break-up

### Famous Door For Sale?

Frankie Froeba teamed with colored keyboarder Charlie Bourns at the Torch Club on 52nd; also working at WNEW and launching new song, *Hu-Sa-Bonnie*, in collaboration with Van Alexander. And what is this we hear about the Famous Door being up for sale?

Contrary to reports, Johnny Watson was still with Jan Savitt up to press time. Marion Mamm returned to the Bob Crosby unit at the start of the New Yorker boogie. Bobby Byrne left Brooklyn Roseland to take his new band on the road. Ziggy Elman hopes his latest, *You Are My Happiness*, will be the new *Angels Sing*. Andrew Weinberger and Tommy Rockwell both reported to be in California debating Artie Shaw's return.



Sam Doe... Gene Krupa's victim of infidelity in Rochester... of it in a hub... job. Sam is... Brantley, Kr... left, and Cl... dependent for... Sam's mitt at

Laurence... Forms N... Gig Com... BY

Kansas Ci... in k to c... Laurence... band which... at the Centu... Street's Gre... of Kaycee's l... Personnel... Robert Will... Leonard, 2nd... 3rd alto; Ar... Reed St... Horace McK... Major Evans... Ward, jr.,... Smith, 2nd... 3rd tr... since Keyes... mas. LaVer... John Mosely... George Bl

Cornetis... DALE... -with... plays a



Ask him... likely to... the Ma... vanced... horn—"... lievable... try one... ence you... combi... Martin... own art... prove yo... reputati... -and r... See you... us a car

M... BAND... Dept. 229... Patronize... Play an Ame

MICRO MUSICAL PRODUCTS CORP. 10 WEST 19th STREET Department 5 NEW YORK, N.Y.

**Straight From the Shoulder:  
'I Won't Hire Any Brilliant Musicians,' Says Del Courtney**

BY ART ATLAS

"I don't want brilliant musicians in my band!" declares Del Courtney, with emphasis. "Give me an average capable instrumentalist and I can make a better bandsman out of him than I can out of a Bix Beiderbecke."

Outstanding musicians are likely to be individualists, and in a band of Del Courtney's type, where ensemble rather than solo work is the rule, a player who stands out too much wreaks havoc with the balance of the band.

When Courtney was building his band, he made sure that his musicians were compatible with each other. He tried them out in sections, and ascertained not only that they played well together but

that their personalities were in harmony, too.

Once he had a trumpet player who possessed a brilliant tone, but his personality didn't jibe with the rest of the band. "He struck such a discordant note," declared Courtney, "I was compelled to let him

**Tom Dorsey Gets Frank Sinatra**

Chicago—Frank Sinatra, young singer with Harry James, went over to Tommy Dorsey's band Jan. 26 replacing Allan DeWitt, who'll probably go with Bob Chester. Jack Leonard, apparently, won't be asked again to rejoin Dorsey. Fran Hines took Sinatra's place with James.

go in favor of another trumpet player who was not as good a musician, but who fitted in perfectly with the section. All the boys liked him and that was important, too. After all, the boys in a band see a lot of each other and if they don't all get along, there's bound to be trouble. Ace musicians are too apt to become prima donnas. Deliver me from them!"

**Bix Discog In Next Down Beat**

George Hoefler's discography of Bix Beiderbecke will begin in the Feb. 15 issue of *Down Beat*. Long requested by collectors as well as musicians, the discography will be the most complete ever assembled. Don't Miss it!

**Marion Mann Rejoins Bob Crosby Band**

New York—Marion Mann, formerly chirper with Bob Crosby, who left the band nearly a year ago to be married to a tennis pro, rejoined the Dixielanders last month for their Hotel New Yorker date and recordings.



**Sam Donahue III . . .**  
Gene Krupa's star tenor man was a victim of influenza last month up in Rochester, but he snapped out of it in a hurry and is back on the job. Sam is shown in center; Sid Brantley, Krupa trombonist, is at left, and Charles Pennica, correspondent for *Down Beat*, grasps Sam's mitt at right.

**Laurence Keyes Forms New Kaycee Gig Combination**

BY BOB LOCKE

Kansas City, Mo.—Newest full-size ork to originate in this town is Laurence Keyes' combo, a septet band which attracted on its debut at the Century Room. Previously the ork had been sharpening up at Street's Green Room in the heart of Kaycee's Harlem district.

Personnel of the ork follows: Robert Williams, 1st alto; Walter Leonard, 2nd tenor; Joel Vaughn, 3rd alto; Arthur Jackson, 4th tenor; Reed Shepard, 1st trumpet; Horace McFerrin, 2nd trumpet; Major Evans, 3rd trumpet; Joseph Baird, jr., 1st trombone; Carl Smith, 2nd trombone; Clyde Danahy, 3rd trombone; piano, Laurence Keyes; guitar, Lloyd Lowe; bass, LaVerne Barker; drums, John Mosely. George Bledsoe handles vocals.

**Cornetist Extraordinary  
DALE CORNELL**  
—with SAMMY KAYE  
plays a MARTIN



Ask him why and he'll likely tell you he found the Martin so far advanced over any other horn—"it's almost unbelievable until you actually try one and see the difference yourself." Why not combine this famous Martin quality with your own artistic ability—improve your performance, reputation and earnings—and really go places! See your dealer or drop us a card today!

**MARTIN**  
BAND INSTRUMENT CO.  
Dept. 239 Elkhart, Ind.

Patronize American Industry—  
Play an American Made Instrument

# The WAY to a SAX MAN'S HEART!

THE KING ZEPHYR SPECIAL SAXOPHONE

DAVID GORNSTON

LOUIE JORDAN

RAY SAX

BOB RIEDEL

LEE GORDON

### WHAT IS THE PERFECT SAXOPHONE?

It's the instrument that retains the same beautiful quality of tone whether you are climaxing a crescendo or backing up a vocal with whispered figures—it's flexible, seeming literally to lead you in and out of difficult passages—it has a key action so light but sure that you are hardly conscious of fingering—it has perfect register intonation—and it's designed on strictly modernistic lines for beauty.

### It's the new KING ZEPHYR Special Saxophone!

Try one at your dealer's today, or write us direct and we will make arrangements for trial. You'll wonder how you ever got along without it!

DAVID GORNSTON—World famous authority on reed instruments, celebrated author and soloist in his own right. Mr. Gornston recommends the KING ZEPHYR.

RAY SAX—Fred Waring's fine alto man, and one of the best section men in the business. He has played a KING for years as have many of Waring's men.

LOUIE JORDAN—Great sax stylist formerly with Chick Webb, now has his own band, recording

Decca records. Louie says that his KING ZEPHYRS are ideal for radio and recording work.

BOB RIEDEL—with Horace Heidt. A stickler for perfection Bob has found that he does his best work on a KING ZEPHYR and says, "It is truly fine."

LEE GORDON—Assistant Musical Director, WTAM, Cleveland's greatest radio artist—a KING player for 15 years, he says, "the KING ZEPHYR has everything . . . and everything better."

5225 SUPERIOR AVE. *The H.N. WHITE Co.* CLEVELAND, OHIO.

Makers of KING - CLEVELAND - American Standard and Gladiator Band Instruments

Write for free copy of White Way News No. 11 stating instrument interested in, also whether  Band Director,  Supervisor,  Instrumental Instructor,  Musician,  Beginner.

# Is Al Morgan the "Forgotten Man" Of American Jazz?

BY RICHARD V. FREEDMAN

Al Morgan didn't show in last *Down Beat* poll, but I've never met a musician who, after hearing him, didn't say that he was tops. With the possible exception of Pops Foster, "Bass" Morgan would rank Number One with most of the critics. Panassie, who is right oftener than any other foreign critic, picks him one-two with Pops. And the home grown critics sing the same tune. When Al was with Cab Calloway his fame among musicians was wide, but he has been in Los Angeles since 1936, and he has lost touch with the east. Furthermore, Al, like many great hot men, has always had the bad habit of worrying more about his music than about his contacts. The old "genius starving in the attic" gag is still true too often.

### Born in New Orleans

Morgan's instrument is the jazz band's equivalent to the kettle-drum of the classical orchestra. And any classical man can tell you that you can find a good kettle-drum man with a bad classical orchestra, but you can't find a good classical orchestra with a bad kettle-drum man. The string bass, like the kettledrum, gives the band pitch; it's a vital part of the rhythm section; and it can produce potent solos—when a player of the calibre of Morgan is on the production end.

Born in New Orleans in 1908, little Al found himself with a preacher father, and with no musician ancestors that he knows about. His three brothers took to music, however. Brother Sam is dead, but brothers Isaac and Andrew are still swinging out in New Orleans. Al started fooling with the clarinet at 9; then he switched to drums, but this time he wasn't fooling. As soon as he was able to tote the drum, he was beating it out on street parades. Then, at the age of 10, Al got acquainted with the Maurer family, creoles and bass violin players all. Down there the great musicians come in veins, like gold ore. Simon Maurer was the head of the family, and he was good enough to start both



AL MORGAN

Richard V. Freedman, Pacific Coast writer, thinks Morgan has too long been overlooked as one of the great personalities of American jazz music. His story on this page tells why.

Al Morgan and George "Pops" Foster. Maurer advised against slapping the bass, and always taught Al to bow or pick. He was a great advocate of the "walking bass" style, which characterizes Morgan's playing to this day.

### Played 3-String Bass!

Al started in the business from the bottom, learning how to repair the big violins (something he does for his friends even now.) The real start came when Simon Maurer gave him a bass, charging only \$7 for accessories. It was three quarters size, with just A, D, and G strings. These three string instruments were common then in the south, and can still be found in the jug bands. Most interesting item was the fishing line used very often for bow and strings. Number eight line was fine enough for use on the bow, and the heavier line properly waxed and rosin-ed served for strings. Al used it then, and you can take his word that there was nothing fishy about the music that came out. The good old *Sheik of Araby* was Al's first tune, and he recalls that they played it in B-flat.

This takes us to Al's 16th year and the real start. He was on his own now, and got on one of the river boats out of New Orleans. He spent most of his time eating

and practising, a musician's idea of a Happy Hunting Ground life. The one and only Fate Marable was the band leader and was Al's tutor. Fate (don't call him "Stone-face") had already taught Louis Armstrong a lot, and his other pupils included Zutty Singleton, Irving Randolph, and Carl Kress. (Young Al already knew Zutty at that time, having met him when Zutty appeared in New Orleans vaudeville with professor Robe-chaux' outfit, around 1920). Al was about the first young string bass man to work the river boats. Until that time the bass men had trouble keeping their whiskers free from the bow. The boat band got the Coon-Sanders and the Paul Whiteman arrangements at that time. The most popular number was the Whiteman arrangement of *My Blue Heaven*. Fate used to check the rhythm accuracy of his men with a watch, and he found that Al had the best rhythm and timing sense in the outfit. According to Al, "rhythm is everything, and it must be felt. Not enough men really feel it, but I do, and it comes from here," he adds, pointing to his heart. (A little corny, Al, but we know what you mean.) Most important of all, Morgan learned how to read music privately in St. Louis while he was still with the boat, and he emerged in 1928, at 20, as a finished musician. Then he left for New York.

### Made Terrific Records

The next two years were spent in New York. He did a lot of recording from time to time, making some records with Pee-wee Russell, Henry Allen, Jr., Joe Sullivan, Eddie Condon, Jack Bland, and Zutty Singleton, which all critics agree are among the hottest records of all time. Meanwhile Morgan was with a 10-piece band that played the Savoy for six months. Some of the men with this outfit were Louis Metcalf on trumpet, Zutty on drums, George Washington on trombone, Gene Michael on sax, and Happy Caldwell on tenor. A couple of West Indian piano players were also involved. Morgan made some recordings with these pianists, but the records all went



### Only College Maestro

to use a Novachord as a regular feature of his band. Matt Betton (above) also plays hot clarinet and alto sax. His band, which stars the trumpeting of Frank Cash and brother Frank Betton's traps, is Kansas State College's "ace" crew—and so popular that it's the only combo on the campus. Others in the Betton lineup are Ray Stewart, Clayton Chartier, Raymond Stokely, saxes; Max Cables, trumpet; Herman Heltzel, trombone; Allen Heskett, piano; Joe McGraw, bass.

to the West Indies, so we'll never find out what happened there.

Al was with Cab Calloway, from 1930 to 1936. He met Panassie while on a European tour with Cab, about 1933. Panassie, and a lot of other Parisians, practically carried Al around, because they knew his work very well from the earlier New York recordings. Worst part of the trip for Al was the expense of supplying the large photographs the fans wanted, cost of printing being high over there. Morgan became "Smokey Joe"

while he was in Paris. "Smokey Joe" is really nothing but Minkus the Moocher's mythical boy friend, but the Frenchmen wanted to know who and where about good old Smokey. Cab decided that Al could play the part, so he was officially elected Smokey Joe, and everyone was happy all around. "Sharpy" became another nickname by now, because Al has always been well dressed.

### Now in Long Beach

Al has been in Los Angeles since leaving Cab in early 1936. He has done some studio work, playing in "Vogues of 1938" and in Louis Armstrong's "Going Places." He's always a fine hand in a jam session. His last birthday found him going from five ack emma to  
(Modulate to Page 12)

### THEY CAN TAKE IT!



Feed an "AMRAWCO" Drumhead your best set press roll—murder it with solid rim shell. You'll find that it stands up under any kind of punishment—and yet it's sensitive. The lightest beat makes it respond like no other head you've ever played on.

**INSIST ON "AMRAWCO" TRADE-MARKED HEADS.** And write for FREE booklet on drumhead thickness. **AMERICAN RAWHIDE MFG. CO.** 1105 North Branch St. Chicago, Ill.

ELABORATE DESIGNS—7 & 4 colors  
GOOD GRADE 14" x 22" cards 100 STOK  
Request Illustrated Price \$3.50 FOR 100  
Send Money With Orders

STANDARD POSTER CO.  
PITTSBURGH, PA. ATLANTA, GA. P. O. Box 3

## SHEP FIELDS and his "Rippling Rhythm" Orchestra

### Turn to GRETSCH-BROADCASTERS for TOP-FLIGHT DRUM PERFORMANCE

**RADIO, Stage and Screen** know Shep Fields and his "Rippling Rhythm" Orchestra...know it for one of the finest performances turned in by any modern musical unit playing to big-time billing. Therefore, Sid Green, with his GRETSCH-BROADCASTER combination, joins hands with scores of other name bands that have chosen the BROADCASTER or GRETSCH-GLADSTONE equipment for the full-volumed, mobile units to meet modern musical demands.

**SID GREEN**  
Acc. drummer with SHEP FIELDS and his new GRETSCH BROADCASTER DRUM LAYOUT

Every GRETSCH DRUM is covered by a written guarantee. For full description, etc., write on a penny postcard, "Send me FREE your NEW DRUM CATALOGUE," sign your name and address and mail to DEPARTMENT D-21.

The **FRED. GRETSCH MFG. CO.**  
Drum Makers Since 1883  
520 S. WABASH AVE. 60 BROADWAY  
CHICAGO, ILL. \* BROOKLYN, N.Y.



**Bob E Takes**  
South B conductor of the Palace... Hot Springs, Texas, in health. He veteran, Post No. years was mander of He expect his duties next season

**A U QU A**  
Violin, ARTI

**Benny Says abc**  
"I have a consid sider the TONE, DURABIL

Ask your strings, SPECIAL S K L M U S I C BY North M Shloerark 59 North South No Without a catalogen Name Address

## WARD SOUND SYSTEMS INCREASE BAND'S POPULARITY

Many a band leader will tell you that a WARD Sound System is tops as a band set. It brings in more patrons. They stay longer. And that helps to boost you into the better spots.

**Built Especially for Bands**

WARDS is designed especially for bands by the foremost engineers in the industry, and built by craftsmen like the Hallersfords and Lyons movement. Embodies every modern innovation. Assures brilliant performance for everything plus together. No experience needed.

Find out how a WARD Sound System will help your band to greater popularity... how you may have it on TIME PAYMENTS and a Money-Back Guarantee. Send for FREE Catalog! Mail Coupon TODAY!

**MONTGOMERY WARD**  
9 GREAT MAIL ORDER HOUSES • OVER 600 RETAIL STORES

**MONTGOMERY WARD & CO.**  
Dept. DB-26 Chicago, Illinois  
Please RUSH to me FREE your Sound System Catalog for Bands.

Name: \_\_\_\_\_ Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_



# "I Don't Want a Jazz Band"—Glenn Miller

## He Claims Harmony, Not a Beat, Is What Counts With the Public

BY DAVE DEXTER, JR.

New York—"I haven't a great jazz band, and I don't want one."

Glenn Miller isn't one to waste words. And he doesn't waste any describing the music his band is playing these nights at the Hotel Pennsylvania here. Soft-spoken, sincere and earnest in his conversation, Miller is now finding himself at the top of the nation's long list of favorite maestri.

"We leaders are criticized for a lot of things," says Miller. "It's always true after a band gets up there and is recognized by the public. Some of the critics, *Down Beat's* among them, point their fingers at us and charge us with forsaking the real jazz. Maybe so. Maybe not. It's all in what you define as 'real jazz.' It happens that to our ears harmony comes first. A dozen colored bands have a better beat than mine.

### "We Stress Harmony"

"Our band stresses harmony. Eight brass gives us a lot of leeway to put to use scores of ideas we've had in mind for a long time. The years of serious study I've had with legitimate teachers finally is paying off in enabling me to write arrangements employing unusual, rich harmonies, many never before used in dance bands."

Glenn isn't fooling either. How he was the first to use a clarinet lead above four saxes is fairly old stuff at this late date. And how he went on from there to experiment with trombone-trumpet combinations to achieve entirely original ensemble effects is what is keeping the Miller band a step ahead of competition.

### Did Not Gripe About Chester

In recent weeks reports blossomed forth that Miller, hearing Bob Chester's band, which employs a somewhat similar instrumental style, "hit the roof" and demanded that RCA-Victor drop the Chester band from its list of recording combos. No report could be more untrue. Leonard Joy, Victor chief-tain, was checked and denounced the rumor.

"Neither Glenn nor any members of his orchestra has ever approached RCA-Victor regarding the Chester band," said Joy.

Small talk irks Glenn. He's no tin god, and he has his faults like all of us, but he isn't the kind to bellyache about competition. He's had plenty of it, all down the line, and until eight months ago, when his platters started clicking and sent the band's stock up bullishly to the heights, he was a pretty sad and disillusioned guy.

"I thought I had swell ideas, and wonderful musicians," he recalls, "but the hell of it, no one else did."

### Then All of a Sudden—

Then it happened. Glenn remembers the night, and so does his wife. "We were playing the Meadowbrook early last spring," he says, "and up front, all of a sudden, the band hit me. It was clicking. For

the first time I knew it was playing like I wanted it to. It sounded wonderful. I didn't say anything—

### How Miller Wrote His Theme

Glenn Miller didn't write his famous *Moonlight Serenade* for a theme song. He confesses, instead, that the first portion of the tune was an original warm-up exercise he used for getting his chops in shape. It was while he was with Ray Noble's band. Later, he took the melody, completed it, and arranged it. By the time he organized his band the ditty was identified with his name. And Miller is proud, today, that every note in the tune was written and arranged by him alone.

"*Moonlight is my baby*," says he, "and still my favorite in the book." It is Mrs. Miller's favorite, too.

just drove home and told the wife. But I prayed it would last." It did.

Later on, the second spurt hit the band the same way. "We were then at Glen Island Casino, and it hasn't been long ago," says Glenn. "Bang; again the boys hit me hard. They sounded wonderful; better than ever before, better than any band I had ever heard. When I drove home that night I knew we had hit the top. And believe me, from that night on everything broke right. My problem now is to keep it there. I don't expect any more bangs coming right off the stand at me any more."

Glenn thinks Benny Goodman is the hardest working leader in the



Glenn Miller gives his slip-horn a workout as he knocks out some yodelin' jive with the Andrews sisters, Patti, Maxene and LaVerne, all featured thrice weekly on the new Chesterfield cigaret show on CBS. Below, Gordon (Tex) Beneke, whom Miller considers the greatest white tenor saxist in the business, takes off on a *Farewell Blues* chorus. Glenn's ideas on music are revealed in Dave Dexter's timely story on this page.

years he worked like a fool, borrowed money, traveled constantly, and fought like a wild man to keep his band—and his ideas on dance music—intact. He doesn't gloat about his victory today. He's too big a man, and he is wise enough to know that a great group can slip fast in a hurry. He's proud that he has a band of virtual "unknown" kids in his crew; kids which he found himself and which he has taught personally. Most of them are in their early 20's; all of them have become professionals since Goodman made his historic rise.

### Trouble With "Styles"

"I had a time with some of them," he declares. "Take Hal McIntyre on alto. He phrased, breathed and played in every respect like he was playing with

Benny's band. I pointed out that maybe there was another way to play sax in a section, and we slowly worked out the style we use now. Sure it was tough, but all the boys know what I want and they're fast to learn."

Result? Miller's saxes are the most famous in the land today.

For the records, Miller was born March 1, 1905, in Clarinda, Iowa. But he didn't stay in the corn country long. His parents moved to Denver, and out there, in the land of the Rockies and "tall" air, Glenn learned to play trombone. He was still a moppet when he started playing professionally.

### Rose From Noble Band

Glenn first became prominent, nationally, while with Ray Noble's first American dance band five years ago in New York. It was a great outfit—Miller, Spivak, Mince, Cannon, Freeman, Irwin, Thornhill, D'Andrea, and a lot of other terrific musicians—all were members. And it was with Noble that Glenn worked out his early ideas on harmony. He also played with the Dorsey Brothers' band. His decision to form his own crew was somewhat sudden; he hadn't, as the storybooks say, "always dreamed" of leading his own outfit.

Glenn doesn't claim to be a star soloist on his horn. Not as long as Tommy Dorsey lives. Tommy, to Glenn, plays the greatest tram in the business. But as a section man, Glenn Millers on trombone don't bob up often. That's why Glenn chose to organize a band which stresses excellent musicianship and perfect ensembles rather than a band which gets by on one hot soloist jumping up after another to take hot choruses.

### Men All "Great" Guys

The men in the Miller band? Once he starts talking, Miller won't stop. They're all great. And they were "great" before last Christmas eve when they all got together, pooled their money, purchased a huge shiny new Buick Roadmaster for their boss, and presented it to him in the lobby of the Pennsylvania Hotel a few hours after the band had broken a 14-year attendance record up in Harlem at the Savoy Ballroom.

But Gordon (Tex) Beneke—the (Modulate to Page 18)

**CHESTER E. GROTH**  
SELMER DEALER (Exclusive)  
MINNEAPOLIS, MINN.  
47 1/2 So. 8th St. Upstairs

"—the answer to all our reed troubles"  
say **EDDIE MILLER** and **IRVING FAZOLA**  
ace reedmen with **BOB CROSBY'S ORCHESTRA**



"MY MASTERPIECE"  
M. MACCAFERRI  
REEDS FOR CLARINET  
AND SAXOPHONE

Available in two models; "ARTIST CUT," for mellow tone and wide register. "PROFESSIONAL CUT," for powerful tone and high register. Both models supplied in all of the most desirable playing strengths.

ASK YOUR REGULAR DEALER OR WRITE US FOR DESCRIPTIVE PRICE LIST

**FARMCO** FRENCH AMERICAN REEDS MFG. CO., INC.  
1450 BROADWAY (DEPT. D) NEW YORK CITY



POSTCARD PICTURE OF ORRIN TUCKER SAXOPHONE SECTION SENT FREE. WRITE C. G. CONN, LTD., 57 CONN BLDG., ELKHART, IND.



# Ramblin' Reporter Stopped In Frigid "Corn Climate"

BY JACK EGAN

From somewhere in the Arctic Circle of Wisconsin (lost, strayed or stolen), your shivering reporter takes quill in quivering fist and proceeds to pass along a few observations which, taken all in all, amount to just about nil. . . For instance the fact that in Iowa they like corn summer and winter, and it doesn't have to come in cans. If you're booked for the Corn State ballrooms don't fluff off the commercial tunes, because the natives there love 'em. . . For dancing pleasure in Minneapolis, they seem to like their tunes sweet—for theatre presentations and recordings, they'll take it hot. . . Most general talk around is about Lawrence Welk, the fair haired boy of the eastern neck of the north-west. This is where Larry made his start and the natives go to town singing his praises. . . Other outstanding acts, according to the folks with whom I gabbed, are T. Dorsey, Russ Morgan and Orrin Tucker, so there!

And by carrier pigeon and mental telepathy, comes an occasional news item. In this frigid climate they should still be fresh. . . Edythe Wright will record solo for Eli Oberstein's new company, accompanied by an all-star swing group.

### Todd in Movies?

On his way to the coast, Jesse Lasky stopped off in Chicago a few weeks ago to confab with Dick Todd and it looks like kleig lights for the baritone. . . Jerry Sheldon home to wife and baby from the Veloz & Yolanda band. . . Alan Moran, pianist with the "Leave It to Me" show, is building a symphony in his spare time. . . Don Matteson, Jimmy Dorsey's collar ad trombonist, is practically supporting Western Union with those wires to Vonnies of the King Sisters. . . In the color photo gallery in the record dept. of the Boston Store, Milwaukee, everybody has his name under his picture except Sammy Kaye. Wassamatta, Kay Kyeer fans? . . . Johnny Long, bandleader now at the William Penn in Pittsburgh, is toting a torch for torrid topped Susan Hayward of the moon pitchers. . . Plenty excitement in Des Moines when Wally Wallace played the Tromar Ballroom few Thursdays ago. One of his sax players disappeared and couldn't be found until the next to last set. Then he just popped in out of nowhere and sat in with the band. Like leader like musician? Several months ago Wally went A.W.O.L. and when next heard from was in



Yeah, Benny Goodman—Politics, Politics!!

New York. Went in to hear a swing concert!

Understand things are so tough in one of the Nyork swing spots that even musicians have to pay their bills! . . . Buddy Rogers found a good bet in Lorraine O'Day from Chicago. Gal opened with band cold in Minneapolis with no rehearsal whatever, doing entire week in vaude with only piano accompaniment. . . Jan Savitt shopping for arrangers. . . H. Lenz, head layout man for *Look Magazine*, is an ex dance-band man. Used to play with Isham Jones years ago at the Sherman Hotel in Chi. . . Paul (singer) Small's wife, Melba is captain of the Abbott line at the Palmer House. . . Two top notch bands are taboo with practically the entire population of western Iowa, result of having snubbed the natives when they played there last season.

### Light Grabs Hamann

New York—Enoch Light has added Vic Hamann on trombone. Vic also will play hot horn in Enoch's "Light Brigade" at the Hotel Taft.

### YES! This Reed Is Expensive



But It Is Guaranteed HAND MADE

Clarinets, 25c; Alto Sax, 40c; Tenor, 50c. Money refunded if not satisfactory.

WALDO 124 E. 61st St., New York

### He's Gone With The Breeze

Chicago—Lou Breeze had a swell idea the other day for a band promotion stunt. He sent a big jovial Negro, decked out in a fancy uniform, over to the Hotel Sherman to a showman's convention. The Negro was supposed to walk around fanning himself with a big fan. When people asked what he was doing, he was supposed to tell them he was "stirring up a breeze for Lou Breeze at the Ches Parce." But something slipped. Art Talmadge, of MCA, asked the big guy what he was doing with the fan. "I'm stirring up a breeze for the band man at the Ches Parce," the Negro replied, "but I've plumb forgot his name."



### Peck Kelly Has New Texas Band

BY KENNETH SMITH

Houston—Peck Kelly, pianist whose refusal to accept offers from name bandleaders has kept him almost legendary to the rest of the country, has his own 7-piece band at the Southern Dinner Club here. It's the finest outfit he's had since his Peck's Bad Boys of 15 years ago included Jack Teagarden.

Beside his own piano, Peck features Billy Smith, drums and vocals, whom John Hammond noticed when he visited here last year. Richard Shannon plays sax, clarinet and solid vibes, and Joe Barbee and Kit Reid take care of tenor and trumpet respectively. Les Krumbaker, tenor, and Grafton Fitzgerald on bass complete this swell little band, which, if Peck wanted it to, could really go places.

Preparing a layette for another young 'un due in April is Harriet Hilliard, above, singing wife of Ozzie Nelson. The Nelsons already have a son, David. Ozzie thinks the new arrival will be a girl.

### Int'l Casino Now Ballroom

New York—Additional employment for dance bands was expected here last week following the announcement of Chester H. Canning that the International Casino, on Times Square, was forsaking the night club field and soon would become a huge ballroom.

Richard Decker's Fiesta Dance-teria nearby, which opened about seven weeks ago, has been doing excellent business. The spot operates as a combination restaurant-ballroom, patrons paying a less than a dollar admish fee being able to buy feed at economical prices. Farther up Broadway the Arcadia Ballroom and Roseland Ballroom also are taking part in heavy competition to lure dancers' feet onto their floors.

The new International Ballroom probably will open in mid-February, Canning said. No bands were set at press time. As a nitery (world's largest) the spot was never profitable. Policy will call for a name band sharing the stand with a relief crew nightly.



SUPERIEUR

A. BRETONNEAU FRANCE

Anches pour Soliste

ASK YOUR DEALER OR

E. CHIASSARINI & Co., Sole Agents

1485 LEXINGTON AVENUE

NEW YORK CITY

Frank Ryerson and Al Donahue talk Rudy Mück trumpets

Frank Ryerson, 1st Trumpet with Al Donahue

Al Donahue

Backstage at New York's Strand Theatre with 2 Famous Swing Men

Rudy Mück Trumpets were first built. Played it with Mal Hallett, Seger Ellis and Jack Teagarden before I came with you.

Donahue: Stick to that Rudy Mück, Frank... See you at the next show.

New YOU Try a Rudy Mück

Write today for free trial offer and deluxe Rudy Mück broadside catalog showing the Rudy Mück Trumpet nearly full size. Use coupon below.

Exclusive Wholesale Distributors: SORKIN MUSIC COMPANY 231 Fourth Avenue New York City

Send me details of your free trial offer and copy of deluxe Rudy Mück broadside catalog.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Instrument \_\_\_\_\_ DB 240

Donahue: Every band seems to feature a Rudy Mück player these days. There's Louis Armstrong's trumpet section. . . Sonny Dunham with Casa Loma, Bob Alexy with Paul Whiteman, Bobby Hackett with Horace Heidt. Lots of others, too.

Ryerson: I've played this horn ever since

## NEW Gold-Tone MOUTHPIECES



EXTRA WIDE RIM FOR EASIER PLAYING

THESE NEW Gold-Tone Mouthpieces set a new high in mouthpiece quality. Positively the finest mouthpieces that can be produced by human skill and modern precision manufacturing methods. Musically engineered to produce full-bodied tones throughout both high and low registers. Rim, cup, throat and shank taper combine correct musical proportions for easiest playing, real lip comfort and superb tone.

Furnished in three popular models for each instrument. Entire mouthpiece heavily gold plated and hand burnished. Each in handsome leather pouch. The masterpiece of mouthpieces in both beauty and performance. You'll agree when you see and try them. Cornet or trumpet. \$7. Trombone, \$9. Ask your Conn dealer or write us for free booklet. C. G. CONN, Ltd., 270 Conn Bldg. ELKHART, INDIANA

WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS



# Crush On Thrush



Meet Betty Claire of LaPorte, Ind., whose vocals are a feature of Jules Alberti's band at the Show Bar and Bermuda Room in Forest Hills, L.I. The puppets have a crush on this kitten, whose sister, Dorothy Claire, sings with Bobby Byrne's crew. Alberti features "Tap-a-Rhythm" music.

## "My Band Won't Sound Good For 6 Months" — Thornhill

New York — Claude Thornhill, who for so long played Frankenstein to Maxine Sullivan, has his own band. It's a different affair, with six men on reeds — "but I never use more than four of them at once," says Claude. Breaking the group in by doing sub jobs for Sammy Kaye at the Commodore and Glenn Miller at the Penn, during their off-nights and broadcasts, Thornhill assembled the following tentative lineup: Kenny Lebon, George Paulson, clarinet; H. A. Fenroyson, John Nelson, alto; Bill Motley, Hamilton Ruesum, tenors; Bob Sprentall and another trumpet; Mac McGarrity, trombone; Thornhill, piano; Judy Burke, drums; Fowler Hayes, bass. Vocalist is George Kobler, newcomer from Harrisburg, Pa.

"Most of the boys are young lads," said Thornhill. "I don't expect the band to sound like anything much, and don't expect to get anywhere, for at least six or nine months." Alex Holden is personal manager to Thornhill and MCA is booking the band, which will start on a trial road tour within the next couple of weeks. Thornhill is the fifth Ray Noble graduate to branch out with his own group;

### Chords, Discords

(From Page 10)

about good hot jazz; critics who are in the game to please their own vanity. Locke writes only about Locke with little mention of records. That "partner in crime" business reads like a high school paper. Stick to Music — not personal history!

JOHN WARREN TRAYERS

Criticizing another automatically makes you a critic (?) yourself, Mr. Trayers, and you are one. The only criticism you should know that a portion of his last article, which you refer, was cut because of space limitations. Come again.—EBB.

the others were Glenn Miller, Will Bradley, Toots Mondello (recordings) and Charlic Spivak.

Try *Down Beat's* classified ad department to obtain instruments, phone records, musicians, or anything else you need. The cost is very little.

### Double Chamber

By KAY-O'BRIEN



THE CHOICE OF ARTISTS

See Your Dealer or Direct

IVAN C. KAY

112 John-R St. • Detroit, Mich.



IF IT IS A PICK—IT IS A D'A



"Clop-Cove" Cases Pat. Pending

The choice of the Professional Player, Hand Made for the Musician and the Student alike. Remember D'Andrea's 50¢ Pick is manufactured in our New York Plant.

1940 is here! So is D'A with a new type case. The name is "CLOP-COVE!"

This is a combined case and cover. It protects and conceals themselves of their superior quality.

We also manufacture strings for Bass and Snare Drums. We "Cover" the world AND ALL MUSICAL INSTRUMENTS.

ALL PRODUCTS ARE AMERICAN MADE

# Gibson

## THE NEW Gibson ELECTRIC SPANISH GUITAR

● A new Tone-Generator that gives a big guitar tone—no rasping or distortion—smooth-as-silk. NOW—this new Gibson Unit perfects the Electric Spanish Guitar for either rhythm or solo playing. CHARLES CHRISTIAN with Goodman's Sextette uses a Gibson Electric, and so do ALLAN REUSS with Paul Whiteman, HY WHITE with Woody Herman and LES PAUL with Fred Waring Trio.

SEND FOR THE NEW GIBSON CATALOG  
WRITE DEPARTMENT D



"Only a Gibson is good enough"

● . . . meet the player who is responsible for that fine guitar rhythm in Benny Goodman's Orchestra . . . Arnold plays a Gibson Super"400" Guitar.

GIBSON, INC. • KALAMAZOO • MICHIGAN









**One of the Best** jazz pianists Chicago ever produced is Cassino Simpson, shown here with the band he led at Chi's Showboat in 1930. Cass is now in a mental institution. George Hoefler's "Hot Box" in this issue gives some of Simpson's background. Personnel includes bassist Milton Hinton, now with Cab Calloway; Bob Tinsley, guitar (now has own Chi band); trumpets include, left to right, an un-

remembered man who was with the band only a short while; "Tick" Gray, who now has a restaurant on Chi's south side, and Guy Kelley, now jobbing in Chi; trombones are John Thomas (with Floyd Campbell now) and Ed Burke (now with Earl Hines); saxes are Scoville Brown and Frank Jackson on alto (both now in New York) and tenor Fred Brown (now with Artie Stark in Chi); Richard Barnett, drums, is jobbing in Chi.

# THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.  
(2 East Banks Street, Chicago)

Cassino Simpson is a little known and rarely heard jazz pianist who at one time threatened the laurels of Earl Hines on Chi's south side. Playing in the Hines groove, yet in a distinctive manner, Cassino became leader of a band that followed Louis Armstrong in the Showboat Cafe at Clark & Lake streets in 1930. Cass was mentally ill shortly after the engagement and was sent to an institution in Elgin, Ill., where he remains to this day. According to "Tick Gray, trumpeter in the band, Cass "was one of the finest." Gray's statement is born out by Simpson's marvelous accompaniment for Laura Rucker on Paramount 18075 *St. Louis Blues* (818) and *Little Joe* (817). The disc is probably Cassino's best platter.

Unfortunately, Cass cut wax only a few times. His piano is apparent on Paramount 13087 *St. James Infirmary* (905) and *Upside Down* (903). First tune sung by Emmet Mathews and second by Mathews and Laura Rucker, both sides accompanied by clary and piano.

**Paul Miller Wrong?**

Cass played with Bernie Young's band at the Wisconsin Roof in Milwaukee in 1927. About that time he recorded with Arthur Sims, Preston Jackson, Wally Wishop and Bernie Young on Okeh 8373 *Soapstick Blues* (9765a) under the title of "Arthur Sims and his Creole Roof Orchestra." Lovingood played piano on the other side. Simpson also appeared on discs with Young's Creole Jazz Band Paramount 12088 *Dearborn Street Blues* and Paramount 12060 *Every Saturday Night & What's the Use of*

*Lovin'*. These band sides were made earlier and do not compare with the accompa made later. In his "Yearbook of Swing" Paul Miller gives as one of Simpson's representative solos *My Good Man Sam* and *Can I Tell You* by King Oliver's group (Vi. 38049). Tick Gray played with Oliver through the early New York period and thinks it highly improbable that Cass ever recorded with the King. The piano solos on the above also indicate a very different piano style from the Paramounts made about the same time.

**FOUND**—The mythical Louis sides on Vocalion 15632 with Johnny Dodds' *Black Bottom Stompers*,

*Weary Blues* and *New Orleans Stomp*. Find was made by Charles Payne Rogers of Trenton, N. J., who is very enthusiastic about the disc and writes that there is only one other copy known to collectors. Bill Russell once said if he ever found the item he would quit collecting (he has every other Armstrong). Rogers also advises that he and Frederic Ramsey have decided that Oliver takes the muted solo on Clarence Williams' *Blue Five Okeh Blacksnake Blues* and *Old Folks Shuffle*.

**Oliver Masters Differ**

King Oliver's *Riverside Blues* (1624-2) and *Mabel's Dream* (1622-1) on Claxtonola differs from the Paramount 20292 or Puritan 11292 in that *Dream* is from a different master, according to Les Zacheis.

**Collector's Catalog**

ORIN BLACKSTONE, 1008 Elmore street, New Orleans, is a Bix specialist with a complete collection excepting Chicago Loopers (Perfect) and Benny Meroff (Okeh). Also Muggsy, Tesch and Bill Coleman fan. Orin puts out potent lists of records for sale and auction. He's night city editor of the *New Orleans Times-Picayune* and in addition, reviews current records in the Sunday editions.



**Rabsons Music Shop**  
presents its  
**PRIVATE RECORDINGS**

**RODGERS & HART SHOW TUNES**

(Most of these songs by America's Smartest Contemporary Writers have never been recorded before)

Sung by  
**MISS LEE WILEY**  
CBS Radio Star

Accompanied by an All-Star Band comprising such Great Swing Musicians as: Pee Wee Russell, Max Kaminsky, George Wettling, Bud Freeman, Joe Bushkin and Bud Gowans.

Arrangements by Brad Gowans  
**Album Contains**  
Baby's Awake Now, A Ship With-out a Sail, You Took Advantage of Me, Glad to Be Unhappy, A Little Birdie Told Me So, Here in My Arms, I've Got Five Dollars, and (a never before published song) As Though You Were There.  
4-10" Records in Special Attractive Album \$4.75  
We Pay U.S.A. Postage  
**OBTAINABLE ONLY FROM**



111 WEST 52 ST., NEW YORK  
NEAR RADIO CITY, CI 7-0670

H.R.S. ALBUM No. 2

*Young Man With a Horn*

**BIX BEIDERBECKE**

AND THE

**WOLVERINES**

Playing

*Davenport Blues • Tia Juana Jazz Me Blues • Fidgety Feet Big Boy • Royal Garden Blues • Sensation • Toddlin' Blues • Oh Baby • Tiger Rag*

5 RECORDS in a Beautiful Three Color Album. Complete Album with illustrated booklet \$4.25. Single Records 75c.

**HOT RECORD SOCIETY**

827—7th Avenue, New York City

*The*  
**HAMILTON LINE**  
THE "TRIAD"  
RETAILS FOR  
JUST \$2.75



SEE YOUR DEALER  
Krauth & Benninghofen • Hamilton, O.

Orin also writes for *Down Beat*. . . . **George Beall**, 678 Parker, Detroit, is prominent collector of long standing. He has complete libraries of the great colored bands and Ma Rainey, Beale Smith and Ida Cox. Now interested in obscure blues and vocal discs; also emphasizes Chicago style. Mr. Beall is a veritable gold mine on personnel information and has written many articles on bands and records. . . . **PAUL CHOMICKE**, 11721 Fleming, Detroit, collects all the discs he deems true expressions of jazz. Rarity of a record is of secondary consequence to him. He's a public school teacher in the Motor City and has enlisted his pupils in the search for rare wax. . . .

**Unforgettable Solos**

Louis Armstrong's "ahead of the times" chorus on Fletcher Henderson's *Why Couldn't it Be Poor Little Me* on Banner 1476, Regal 9770, Apex 8316 & Ajax 17123.

Collectors desiring information from George Hoefler must enclose stamped, self-addressed envelope to insure a personal reply—EDS.

**Joe Harris in Pollack Band**

San Diego—Joe Harris, well known trombone and singing star of the early Ben Pollack band and later with Goodman, Crosby and M.G.M. studio ensembles, is making a great comeback with Ben Pollack's "latest and greatest" band which currently is packing in the customers during their sixteenth week of an engagement at Sherman's, the center of night life gaiety here in the Southwest.

Harris, still recuperating from the automobile accident which almost took his life, was just getting back in the old groove when he was called upon to carry on for Bobby DeCuir, fine trombone stylist with the Pollack band who, in Mercy Hospital, died of double pneumonia last week.

**Bowers-Lyman Combine**

New York—Gil Bowers, pianist formerly with Bob Crosby, has joined Abe Lyman's band.



"The finest clarinet I've ever played"

**WOODY HERMAN**  
Swings the Blues  
On A  
*Martin Freres*  
PARIS, FRANCE  
It's sensational!

OPENS ON FEB. 9th  
HOTEL SHERMAN  
IN  
CHICAGO

HAVE you listened to Woody's playing lately? It's sensational over the N. B. C. networks or play one of his new Decca recordings — you won't need experts like George Simon of Metronome and Dave Dexter of *Downbeat* to tell you that Woody and his orchestra deserve an "A" rating. Woodwind players, especially, will get a real thrill listening to a new kind of clarinet music that is making millions of dance fans go 'Woody Herman wild! And while you're listening, remember he's playing a MARTIN FRERES clarinet — the instrument that enables a musician to produce the truest expression of his talent. Try one — and find out for yourself, just what we mean. Ask your local music store for a free trial — or write to us for the name of your nearest Martin Freres dealer.

**FOR BETTER RESULTS TRY MARTIN FRERES REEDS and MOUTHPIECES!**

WRITE FOR FREE 16 PAGE WOODWIND CATALOG  
**BUEGELEISEN & JACOBSON**  
5 - 9 UNION SQUARE . . . NEW YORK, N. Y.  
IN TORONTO, CANADA, 430 UNIVERSITY AVENUE

# Swing Piano Styles

## Melvin Henke's White But He Pounds Piano Like a Colored Ace

By Sharon A. Pease



Last summer a young pianist began attracting attention via WGN and MBS broadcasts from the Melody Mill Ballroom a few miles west of Chicago. That was the first big break for Melvin Henke and a step forward in what now seems destined to be a brilliant career in dance music. At that time, his flashy solos were being featured with Steve Leonard's orchestra.

Mel is only 24, but is already a veteran of nine years in the music business. He is of a musical family—his mother plays piano and his father, Al Henke, is a violinist. The senior Henke has directed concert and dance combinations around Chicago for many years and was at one time musical director of radio station WCFL.

**Starts on Drums**

As a child Mel studied standard piano with Karl Reckzeh, a well



**Mel Henke . . .** Started on drums, switched to piano, and today is rated as one of the most promising soloists in the Chicago area. Sharon A. Pease tells all about Henke—and his piano style—in the accompanying story.

influenced this development, Mel explained, "At that time everyone, including myself, had a great admiration for Earl Hines' style, so

### Mel Henke's Pianologics on His Own "Henke Stomp"

LIVELY

The musical score is presented in two systems of four staves each. The first system shows the main melody and accompaniment. The second system includes more complex passages with triplets and slurs, marked with '1.', '2.', and '8va'. The score is in 4/4 time and features a lively, syncopated rhythm characteristic of swing piano.

naturally that was quite an influence. I also made frequent trips out to the Lake Villa on Wilson Avenue, where Cleo Brown was playing and I picked up many ideas from her. In more recent years my style has been influenced by Bob Zurke. I greatly admire his crisp touch and clever left hand."

Mel's first piano experience with a band was when he sat in for one number with his father's ork on a gig date.

"That was a great kick," says Mel. "The tune was 'Hello Aloha,' and I had worked for many weeks on my chorus. That settled it—the drums were out and I went to work on piano seriously."

**Jams with Goodman**

Since that time he has worked various resorts, niteries, and ball-rooms in and around Chicago with Charley Rich, Carl Hoffman, Danny Alvin, Jimmy Green, Henry Lison, Frank Snyder, Joe Kahn, and Maurice Stein. The engagement which stands out most vividly in his memory was with Joe Kahn, Drew Paige, and Emery Granger at the Gay Nineties on Rush Street. That was in 1935 when the Ben Pollack and Benny Goodman bands were working jobs in Chicago. The boys came in every night for jam sessions and among the regular participants were Harry James, Bruce Squires, Dave Matthews, Spud Murphy, Irving "Fazola" Prestopnik and Goodman. Charles La Vere, who was doubling piano and trumpet for Joe Sanders at the Blackhawk, also came in regularly. "Those sessions were an all time high for inspiration and ideas," says Mel.

He joined Steve Leonard in May, 1939, for the Melody Mill engagement. There was one Henke fan who never missed a broadcast or an opportunity to hear Mel out loose. That was Ben Lincoln, a jazz enthusiast from Milwaukee. Later when Lincoln decided to produce and market Collectors' Items Records, he selected Henke to make the initial two sides. From that record, Collectors' Item No. 100, comes the accompanying example, a portion of "Henke Stomp." We copied the 10-bar introduction, then skipped the next 32-bar chorus and 16-bar interlude. Copying starts again at that point and continues through

24 bars of the next chorus. The small notes will serve as a pickup to get back into the original strains of the chorus. Mel contends that in solo work the left hand should be kept moving and in this example demonstrates that point. The Zurke influence is quite in evidence throughout.

## How to Get a Job With Harry James

BY DUKE DELORY

Toronto—When Fran Hines, vocalist with Bert Niosi's top band here, got a phone call from a friend in Buffalo advising him that Harry James was looking for a vocalist, Fran thought his leg was being pulled. But he wired Harry anyway, asking James to call him if he were interested.

Chewing his nails and pacing the floor, Fran waited nervously in Ma Davis' boarding house for musicians here. At 8 o'clock sharp the phone rang. "That you, Fran? This is Harry James. Can you see me after the matinee performance at Shea's Buffalo on Sunday? O.K." Hines made the audition and joined James' band the same day.

HIGHEST RATED IN UNITED STATES  
**MUSIC PRINTERS AND ENGRAVERS**  
SINCE 1906  
WORK DONE BY ALL PROFESSIONALS  
ESTIMATES GLADLY FURNISHED  
ANY PUBLISHER OUR REFERENCE  
**RAYNER DALHEIM & CO.**  
7034 W. LAKE ST., CHICAGO

Let Vee Lavachari's PIANO-FLAIR show you how! 72 pages of invaluable piano style-aids, fully explained and illustrated, plus special arrangements in Ballad, Rhythm, Paraphrase and Swing, by a famous radio artist and melody writer.

**TAKE A CHORUS IN ANY STYLE**

Price: \$2.00 plus 10 cents postage  
Vee Lavachari • 160 W. 73 St., N. Y. C.

**TOM TIMOTHY HARMONY—COUNTERPOINT**  
Arranging for the Modern Orchestra  
For the instrumentalist desiring a technique in "rad-jaz" playing a SPECIAL course is provided.  
117 W. 48th St., New York City  
Suite 41 L.Hagaree 5-0655

**TO PIANO TEACHERS**  
Beginner — Advanced Students  
Leo Sims School of Modern Piano offers an approved Keyboard Harmony System for popular music.  
Chord Charts—50c.  
Kimball Hall, Chicago, Feb. 26-29, Est. 1936

**STUDY ARRANGING** with **OTTO CESANA**  
Complete Course One Year  
Also, Counterpoint and Form  
Studio: **AEOLIAN HALL**  
29 West 57th St., N. Y. C.  
Telephone: Plaza 5-1250

**IMPROVE YOUR PLAYING**  
Pianists—Send for free booklet showing how you may greatly improve your technique, accuracy, memorizing, sight-reading and playing thru mental-muscular coordination. Quirk results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation. Dept. 52-B  
Broadwell Studios, Corvallis, Calif.

**ARRANGING**  
**The MOST IMPORTANT FACTOR IN MODERN DANCE MUSIC**  
can now be learned by mail. In our course, you receive a thorough training in the principles of HARMONY and ARRANGING thru a series of practical and interesting lessons. Write TODAY for full details. No obligation.

**"THE MUSIC SCHOOL"**  
P. O. Box 150 • Station "G"  
New York, N. Y.

Endorsed by Paul Weirick, Jimmy Mundy and other leading arrangers.

**THEY ARE ALL CHANGING OVER TO MEYER TRU-FLEX**

**MEYER TRU-FLEX MOUTHPIECES**  
— METAL —  
— EBONITE —  
— CRYSTALITE —

Los Robinson, A. Shaw Orch.  
Harry Palsinger, A. Shaw Orchestra  
Hank Freeman, A. Shaw Orch.  
Ken Schelecher, Chas. Baum  
Harry Sachs, Chas. Baum  
Pat Barbera, Rudy Vallee  
Nat Brown, Paul Whiteman  
Harold Feldman.  
P. Whiteman  
Arie Drilling, P. Whiteman  
Sid Prussin, Joe Reichman Orchestra  
Buster Bailey, Onyx Club  
"Casey" Ciccone, Formerly Paul Whiteman  
Frank Meyer, Ben Bernie  
John Van Eps, J. Taegerdon  
Art St. John, J. Taegerdon  
"Hub" Lytle, J. Taegerdon  
Jimmy Lytell, N.B.C. Studio  
Gene Prongeresti, R. Morgan  
Arthur Gryn, Russ Morgan  
Arthur Brooks, Ed. Duchin  
Jimmy De Moo, H. Heidt  
Eddie Hellman, Hal Kemp  
Chas. Ferreri, E. Coleman  
"Puss" Bonemus, F. Waring  
Al Friedman, Dick Mastroer  
Jack Hertzberg, Jack Danny  
Lester Young, Count Basie  
George Vaughn, E. Light  
Artie Baker, W.G.A. Studio  
Andy Quarzo, Leo Reisman  
Eugene Cedric, Fats Waller  
Al Handler, Jack Shiltret  
Al Raksin, Johnny Green  
Abe Choiden, Johnny Green  
Phil Cole, Richard Himber  
Joe Aglora, Geo. Hall  
Geo. Paxton, Geo. Hall  
Sam Bidner, Geo. Hall  
Marty Oisard, George Hall  
Chuck Parsons, Shep Fields  
Al Fraistat, Shep Fields  
Bob Poland, Shep Fields  
Rosi Gorman, A. Kustelanetz  
Phil Zollkin, Mitchell Ayres  
Harry Tarrill, Mitchell Ayres  
Ernie Diven, Mitchell Ayres  
Max Leimister, F. Masters  
Monroe Radler, P. Tremaine  
Victor Garber, Happy Felton  
Bill Carvantes, Lou Bressa  
Bobby Baker, Lou Bressa  
Wm. Dewey, Lanny Haydon  
Eddie Brown, Roty Thea, NY  
Jeff Snauffer, N.Y. Teacher  
Joseph Lupidos, M. Roser  
Lanny Hartman, McFarland  
Yems  
Carl Fry, Benny Carter  
Peter Kent, Hotel New Yorker  
Jack Shiltret, E. Madriquer  
Ed. Clausen, Jan Savitt  
Francis Ludwig, Jan Savitt  
Harry Stenberg, V. Alexander  
John Hayes, Van Alexander  
Tony Antonelli, V. Alexander  
Chubby Silver, Nat Brasloff  
Chas. Holmes, L. Armstrong  
Joe Garland, L. Armstrong  
Al Nicholas, L. Armstrong  
Al Berg, Mad. Sq. Ice Club  
Benny Waters, C. Hopkins  
N. Thornton, C. Hopkins  
Eddie Mahan, Jack Robbins  
Chas. Morrill, Ron Perry  
Al Formicella, Harold Smart  
Law Harts, Chick Winters  
Chas. Libby, Newark  
Paramount Theatre  
Jack Jackson, J. Woodworth  
Wm. Goodman, E. Franko  
Goldman Band.  
Joe Ferreri, Basil Fomosa  
Jimmy Wright, Edger Hayes  
Sam Feinsmith, Music Hall, N.Y.C.  
Irving Charles, Ray Kinney  
Alvin Weisfeld, Radio  
Carl Swift, Radio  
Gerald Sirdy, Radio  
Victor Golding, Leader  
Ben Maenza, Radio  
Abe Kalish, Meyer Davis  
Willie Gratzl, Radio  
Bob Stewart, Radio  
Ted Andrews, Radio  
Sam Marcus, Well known  
Boston Teacher  
Mario Dallaglio, Free Lance  
Harry Weiner, Free Lance  
Murray Hayman, Free Lance  
Ire Katy, Free Lence  
Guy Granato, Teddy King  
Mert Curtis, Guy Lombardo  
Symphony and Opera  
Michela Fusco, Met. Opera  
Simon Ballison, N.Y. Phil.  
This list checked Jan. 1, 1940.

**MEYER BROS. 167 WEST 48th STREET NEW YORK, N. Y.**



Arranging
How to Score When Horns Are to be Added

By Will Hudson



"Is it possible to write ensemble passages for two trumpets, one trombone, two altos and one tenor in such a way that extra parts for a third trumpet, second trombone and fourth tenor can later be added without changing the original parts in any way? I have written a number of arrangements for 10-piece bands which have later expanded to five brass and four saxes, and I have had to write not only the new added parts, but have also had to change the original parts. It will help as greatly if you can show me a way of writing ensembles for three brass and three saxes so that it will not be necessary to change the parts in any way when adding extra parts later on."

Thus does Charles Vickers of Erie, Pa., write.

ANSWER—I receive a lot of letters asking the same question. It seems that a great many arrangers who have written arrangements for bands consisting of three brass and three saxes are later asked to write extra parts to fit five brass and four saxes, and are annoyed with the necessity of changing all the parts. Below I have given a method of writing ensemble passages for three brass and three saxes, so that the

Musical notation examples (Ex. A and Ex. B) for trumpet, saxophone, and tenor parts.

extra parts can be added without the bothersome waste of time changing all the original parts. Example A is a 4-bar passage arranged for three brass and three saxes, written so that the extra parts can easily be added without change. Example B shows the extra parts as they would be written to fit the passage illustrated in Example A. It will be observed that the third trumpet part is a copy of the third alto, the fourth tenor part is a copy of the original trombone part, and the second trombone plays melody an octave below the first trumpet. In this way, you will have added the three extra parts without having changed the original parts in any way. I sincerely hope that this helps you out.

Letters to Will Hudson will reach him at Down Beat, 608 South Dearborn, Chicago.—EDN.

Jazz Concert Idea Spreads; Seattle Now is Having One

BY DICK SHELLINGER

Seattle—This town's hot musical education will take a definite forward step on Sunday, Feb. 4, when the stage of the Metropolitan theater will offer an assemblage, in concert, of the finest jazz talent to be found in the northwest.

Featured on the program will be Palmer Johnson and his sextet. Johnson, one of the greatest colored pianists on the Pacific coast, is surrounded by a combo of men who have all starred at one time or another with several big names from Moten to Basie. Also to be starred as one of the bands on the program is Gay Jones, white 10-piece unit considered the outstanding white band in this section. Jones is also a pianist, and an unusually effective arranger. The concert is being produced by Norm Dobrow, young enthusiast who promoted a similar jamboree last May.

Advertisement for Double-cup Mouthpiece by John Parduba & Son, featuring Harry James.

Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

Meyer Davis units are shoving a tune called I'm Thinking of You and Vienna, penned by Uriel Davis and Uriel Benjamin. It's very Straussy.

Clarence Stout, who has been writing songs in Vincennes, Indiana, for 20 years, has placed Elegy in Blue with Joe Davis; I'm Tryin' to Keep from Cryin' Over You with Clarence Williams; Fooling Me and Sundown on the Prairie with Jack Mills; Roll, Wagon, Roll and Jitterbugs on Parade with Davis and Schwieger, and 24 westerns and mountain tunes with M. M. Cole.

Bottle the Swanee

Cigarette in My Hand, a pop ballad, and Movita, with words in both Spanish and English, have recently been published by Edwards-Brown Music of Oklahoma City.

Put the Swanee Up in Bottles is the unique title of a tune that Paul-Pioneer have brought out. Morton Gould's latest symphonic work, Foster Gallery, was given its premiere performances last month by the Pittsburgh symphony, conducted by Fritz Reiner. The work, which is handled by Mills Music, consists of 13 movements, each based on a Foster composition.

Henderson's Blues

Nic Harper, ex-Isham Jones violinist, now waving his baton on stage No. 1 of the Wisconsin Roof ballroom, has been admitted to membership in ASCAP for the creation of Ocean Hop of a Kangaroo, With Love on My Side, and Foo Song, all of which will be published shortly.

Horace Henderson, recently signed to a writing contract by Exclusive, is said by that firm to be "specializing in turning out Chicago style blues numbers" for them.

Lou Levy, youthful major domo of Leeds Music, and side-kick Mickey Goldsen, have contracted to publish all of Harlan Leonard's tunes. The Leonard band recently recorded 8 sides for the Bluebird label.

Loring Joins Royal

Phil Brito, Al Donahue vocalist, has exclusive singing rights to the Lew Brown-Sammy Gal western ballad, The Cowboy's Fall, Exclusive-handled. The contract terminates in two more weeks.

Gil Loring has been added as staff arranger to the Royal Music Company. Gil, only 23, has been arranging for the Four Marshalls. He's turned out a goodie on Royal's plug tune, You Bring Me Down.



Orchestra Jackets

This New Outstanding Hoover Style Will Make Your Band a Style "Standout" In gray or white, this newest Hoover Orchestra Jacket features smart style—combined with coolness and comfort. Gives your orchestra that distinctive well-tailored look. No. 147 White Cabardine \$4.95 No. 170 Gray Cabardine \$5.95 Write Today for Samples Dept. D-2 HOOVER 251 West 19th St. New York City

Orchestra Personnels

Ray Herbeck: George Window, Jim Hoff, Art Shellich, saxen; Benny Stabler, George Van, trumpet; Bob McReynolds, Woody Thompson, trombones; Louis Math, piano; Whitey Boyd, drums; Tom Clark, bass; Bunny Bang, steel guitar; Betty Benson and Kirby Brooks, vocals, and Ray Herbeck, front.

Buddy Bryant: Bryant Hurd, James Cox, saxen; Jimmy Claybrook, trumpet; Walter Smith, trombone; Selwyn Holmes, guitar; Bernell Magnus, piano; Robert LaMar, bass; Elmer Westmorland, drums; Max Bailey, seat man, and Roberto Roberts, chirper.

John Sullivan: George Mitchell, Jack Grubbs, Ed Sullivan, saxen; Larry Lambert, E. L. Blackwood, trumpet; Bob Sheehan, trombone; Leo Doolan, bass; Rome Landry, drums; Skipper Trevathan, piano, and John Sullivan, trumpet and front.

Wendell Phillips: Gus Baumgart, piano; Axel Jensen, drums and vibes; Ray Hargard, bass; Ralph Pearson, sax; Billy Choshraa, trumpet; Marion Martin, vocals, and Wendell Phillips, accordion and front.

Mart Kenney: Bert Lister, Don Shiles, Art Hallman, saxen; Glee Griffith, Jack Hemminger, front.

Phil Kornheiser is new professional manager for Harry Tenney, Inc. Jack Richmond is no longer connected with Words and Music, Inc., in that capacity. Solly Cohn joined Fred Forster's New York staff to work on plugs for the firm's oldie, Oh, Johnny, Oh. Danny Cameron has joined Mills as contact man. Archie Levington is doing the repping for the new Mercer & Morris publishing outfit in the Chicago area.

trumpets; Ted Elstrom, Jack Fowles, trombones; Ed Enad, drums and trumpet; Ben McCallum, bass; Tony Bradshaw, guitar; Georgia Day, chirper, and Mart Kenney alto, clar, flute and front.

Joey Tantillo: Billy Winterbottom, sax, clar and vocals; Lu Vera Lubaka, piano; Glenn Barzowski, trumpet and vocals; Harold "Swish" Swearington, drums; "Reving Rager" Smith, bass and vocals, and Joey Tantillo, accordion and front.

Frank Simone: Ray Arthur, trumpet; John Fortin, tenor sax; Tom O'Donnell, piano; Tony Facella, bass; Mike Orloff, drums, and Frank Simone, accordion, vibes and celeste.

'Down Beat' Johnny Window: Leslie Neal, Samuel Mynard, Lenell Mason, Jack Tyson, saxen; Herbert Watson, Jim Munday, Willie Wells, trumpets; Bob Karp, drums and vibes; "Hust" Henderson, guitar; Carl Webb, bass; Virginia Wallace, chirper, and "Down Beat" Johnny Window, piano, vocal and front.

Phil McDade: Conkling Smith, Chat Lyman, Clee Goode, "skoots" Skeet, saxen; "Billikins" Johnson, "Bubbler" Dean, trumpets; Symeon Exeeste "Tippi Dyer II, trombones; Jack Jones, guitar; Humphrey McCarter, bass; Bud Smith, drums; Charles Tolliver, piano; and Phil McDade, alto, clar and front.

Lou Bresse: Mel Winters, piano; Ted Tillman, drums; Steve Bowers, bass; Don Huston, guitar, vocals; Fred Kalle, Bill Carravato, Lix Riley, Allen Hill, Bob Baker, saxen; Ronnie Garrett, Bill Haley, Porter Bailey, trumpets; Skip Moore, trombones, vocals; Charlie Hudicka, Eddie Schaefer, trombones, and Lou Bresse, trumpet and front.

DRUMMERS! Learn the new modern way to improvise on xylophone and vibraphone. Remember All My Lessons Are Strictly Private and Confidential. ZIPP XYLOPHONE & DRUM STUDIO 4th Floor: Lyon & Healy Bldg., Chicago

SOLID DRUMS for a SOLID DRUMMER



Buddy Schutz and his SLINGERLAND 'Radio Kings'

Jimmy Dorsey is probably more particular about his rhythm than any other section in his fine band. It takes a solid drummer to establish the beat in this outfit—and it takes a solid set of drums to satisfy Buddy Schutz. That's why he's completely SLINGERLAND equipped—from stem to stern!

Yes, "Radio King" drums and tunable tom-toms are solid. But it's a sensitive kind of solidity—the kind that responds to your lightest or heaviest beat. Try them at your dealer's today and find out why Maurice Purtill with Glenn Miller, Geno Krupa, Ray McKinley, Buddy Rich with Tommy Dorsey and thousands of other top notch drummers use them exclusively.

The SLINGERLAND New 1940 catalog is yours for the asking SLINGERLAND DRUM CO. 1327 Belden Avenue Chicago, Illinois

# The Squeeze Box

## Max Stelter Finally Talks About Himself

By Bill Sweitzer



"The young accordionist today has too little opportunity to get acquainted with the classics in order to round out his technical and harmonic knowledge."



youngful topnotcher described in the last "Squeeze Box" column, is an artist who got in on the ground floor of the so-called "accordion boom."

A quiet sort of fellow, Max admitted, under pressure, that it was a great kick to be selected as one of the first staff accordionists on NBC.

The Stelter accordion has been heard on many other famous programs such as Carnation Milk, Fitch, Cocoa Cola transcriptions, etc. More recently, Max has been featured with the Old Heidelberg concert ensemble in Chi.

Address mail to Sweitzer care of Down Beat, 608 S. Dearborn, Chicago, Ill.—EDS.



MAX STELTER

For 12 years he has been playing accordion. Bill Sweitzer, in his "Squeeze Box" column above, tells about Stelter's unique style.

### Four in Zutty's Combo

New York—Playing with Zutty Singleton at Nick's in the Village are Albert Nicholas, clarinet; Richard Fullbright, bass, and Sam Allen, piano. Quartet is set for a long run at the spot.

### Dexter's Glenn Miller Story—

(From Page B)

young and hungry tenor man whose name rhymes with "panicky" except for the "a" in the latter—is Glenn's fair-haired boy. Miller claims Tex, in another year, will be acclaimed by even the righteous guys as great a man as Hawkins. Already Glenn says Tex is the greatest white tenor alive.

—Harmony Above Rhythm  
But back to the music . . . Glenn

doesn't want a strict jazz band. Of course he likes the pure stuff himself, and he admits Louis Armstrong's old Hot Five and Hot Seven discs of the early 1920's have given him a lot of ideas which he used to advantage.

Just one more slant on Glenn Miller's way of thinking. Smart? Not long back he pulled Tommy Mack out of the band to make him manager of the band. Tommy plays trombone. So when Glenn, rehearsing for a record date or a broad-

### Reichman's New Piano

St. Louis—Johnny Anderson, Texas pianist who plopped into the limelight in 1939 with Jack Teagarden's band, has joined Joe Reichman's band here. Reichman, a pianist himself, is spending more time out front.

### 7 SMART DRUM SOLOS

and duets \* for competition

STICK CONTROL  
the Book of Drum Rhythms  
(endorsed by Krupa-Hampton-Williams)

GENUINE HAND TURNED  
DRUMSTICKS  
for the Professional

Send for Literature  
GEORGE B. STONE & SON  
61 Haverest St., Boston, Mass.

## Benny Carter's Alto Style on His "Screwy Rhythm" Number

Musical notation for Benny Carter's "Screwy Rhythm" number, featuring Eb Alto Sax. and various musical notations like "Fast", "lip it", "lip slur", etc.

cast, wants to step into the control room to check balance, intonation and the like, Tommy drops back, sets up his sliphorn, and no time is lost. The band sounds exactly as it will sound with Glenn riding along with the other three trombones later.

### Remembers Winchell's Advice

Glenn Miller deserves every break he's gotten. Plenty of the big guys refused him help when he needed it. He's had to fight for every break. Now that he's at the top he can look back and grin, but he doesn't hold a peeve for anyone.

Meanwhile, he's working harder than ever. He remembers reading in Winchell's column a few years back that you meet the same people on the way down that you met on the way up. Some of those

Although Joe Public has yet to appreciate and understand the terrific musical talents of Benny Carter, who plays trumpet, alto and clarinet, besides leading his own band, musicians as well as those in the United States have long admired Benny's abilities. Here with is shown a hot chorus which Benny calls "Screwy Rhythm" and which shows his remarkable alto technique to good advantage. In addition to his instrumental talents,

people Glenn doesn't want to mix up with again.

Carter is one of the greatest arrangers in jazz.



Carter



Featured with  
WOODY HERMAN—  
SAXIE  
MANSFIELD  
will give you an earful  
any time about his  
COMMITTEE MARTIN

... and why it is far and away the best saxophone ever built . . . the easiest and most satisfactory to play. Saxie continues to be one of the greatest tenor men in the country and his endorsement of a Martin should lead every aspiring saxophonist to try one.

Picture of Saxie sent free on request.

MARTIN  
BAND INSTRUMENT CO.  
Dept. 229 Elkhart, Ind.

Patronize American Industry—  
Play an American Made Instrument

INSTRUMENTS THAT SELL ON MERIT ALONE  
HOLTON  
TRUMPETS  
The Holton trumpets, backed by 42 years of precision instrument making, represent the outstanding values on the market today. You will like their rich, full tone, easy response, accurate tuning and perfect balance. Ask your dealer to show you these new Holtons. If he cannot supply you, write for literature and details of our Free Trial Plan.  
Ask for our latest catalog No. 121  
FRANK HOLTON & CO.  
2027 N. CHURCH STREET, • ELKHORN, WIS  
YOU CAN PAY MORE, BUT YOU CAN'T BUY BETTER

WM. S. HAYNES  
FLUTES! PICCOLOS! CLARINETS!  
Sterling Silver! Sterling Value! Sterling Craftmanship!  
PERFECTION!  
Expert repairing all makes  
WM. S. HAYNES COMPANY, 108 Massachusetts Ave., Boston, Mass.

Chicago  
Cros  
Goe  
In P  
BY  
Pittabu  
bunch di  
Cros  
of a repla  
The W  
over to S  
Johnny I  
Johnny's  
the Statle  
Will O  
show at t  
calist Bar  
job and c  
recently o  
band, wor  
Although  
ably will  
for this  
with Ted  
brought o  
calling M  
years ago  
band inclu  
ly with D  
And on W  
field, form  
Smoke I  
from Bill  
Rae Hutto  
shell is e  
soon. . .  
drummer,  
company l  
boat has t  
Club and  
face. . .  
originator  
to the trav  
village as  
While Cros  
stant was  
on KDKA  
Kathleen I  
the station  
and his ep  
musical qu  
using boxi  
Press' radi  
"seconded"  
Long and  
Harold Co  
theatrical  
Martin  
New You  
mer singer  
joined Geo  
Poe is Zur  
GRE  
NE  
Bress pla  
mation o  
MC  
to your  
quirome  
BOOKLE  
Natural P  
M. GRUPE

# Crosby Band Goes Sweet In Pittsburgh

BY MILTON KARLE

Pittsburgh—The Bob Crosby bunch did a swell week at the Stanley theater, although they seemed to go overboard on the sweet side and didn't give enough of their beat brand of jazz, the Dixieland. Trumpeter Shorty Cheroke, who got little show alongside Billy Butterfield, had given his notice to manager Gil Rodin and Gil was in search



Crosby

of a replacement. The Wm. Penn hotel switched over to Statler management and Johnny Long's band stayed on. Johnny's outfit had done well at the Statler in Buffalo.

Will Osborne put on a great show at the Senator theater. Vocalist Barbara Bush did a pleasing job and drummer Hack O'Brien, recently of the Eddie De Lange band, worked in fine.

Although Muggsy Spanier probably will have left Ted Lewis before this is read, we caught him with Ted's band here, and it brought on a pleasant nostalgia recalling Muggsy's days with Ted years ago. Replacements in Lewia's band included Adrian Tei, formerly with Dick Stabile, on lead alto. And on tenor was Herm Stanchfield, formerly with Eddy Brandt.

**Smoke Rings:** This doesn't come from Bill Each, formerly with Ina Rae Hutton, but the blond bombshell is organizing another band soon. . . Johnny Long and his drummer, Pat Mulvanity, parted company last month. . . The Showboat has been renamed the Yacht Club and has been given a new face. . . Recording night club originator Joe Vilella is a benefit to the travelling bands that hit the village as well as to the locals. . . While Crosby was in town a clever stunt was pulled by Jim Luntzell on KDKA. Crosby and chirpie Kathleen Lane were brought up to the station as were Johnny Long and his sparrow, Helen Young. A musical quiz program was put on, using boxing lingo, and the Pitt. Press' radio editor, Si Steinhilber, "seconded" Crosby and Lane while Long and Helen were handled by Harold Cohen, Pitt. Post Gazette theatrical critic.

## Martin With Duffy

New York—Claire Martin, former singer with Bob Zurke, has joined George Duffy's ork. Evelyn Poe is Zurke's replacement.



**They Do Everything** . . . The Variety Boys, currently at the Hotel Leland, Aurora, Ill., sing, swing and present spirituals as well as longhair comos in jazz tempo. The group includes Jimmy Adams, vibes & drums; George Oldham, clarinet & sax; Bill Sanford, bass, trumpet & piano; Kenneth Henderson, guitar & front. Group is eliciting much comment throughout Illinois.

## Hawk Slipping? Reporter Says "Bean" a Dud in Washington!

BY WHITEY BAKER

Washington, D. C.—Coleman Hawkins proved more or less of a dud at the Howard theater. Many of his admirers were disappointed, except for his *Body and Soul*. His attitude was listless, taking much of the edge off the appetites of his admirers.

### McCall-Carlson Merger

Charlie Barnet stopped every show at the same theater. Only recently he broke the box office record at the Colonnade and he is rapidly gaining popularity around these parts.

Mary Ann McCall, vocalist with Barnet, and Frankie Carlson, Woody Herman's driving drummer, are anxiously awaiting the arrival of June so they can merge. Don "Sparty" Donato, during his two weeks at Loew's Capitol as guest conductor, swelled receipts from an average of 16 grand a week to \$24,000 the first week and

## Alabam Jumps to Kaycee Fly Cats

Birmingham, Ala.—The Gene Miller band, hot from Kansas City, is set for a 6-month run at the Thomas Jefferson hotel here. The band just finished its fifth season at the Elms at Excelsior Springs, Mo. Outfit includes some of the best Kaycee men, including Walter Williams, George Register and John Jamara. Lois Swaney and Gene do the singing.

\$31,000 the second, despite holidays.

Eddie Wald is the new maestro at the Bamboo Gardens, featuring Joe Carnell, clarinet; Johnny Fichette, piano, and Sam Richardson on tenor. . . Ralph Hawkins is taking a two weeks vacation in Florida. . . The Bill Downer band is packing them in at the Nightingale. Rodd Raffel, piano, does the arranging and also writes for the Will Bradley band. . . Don McMullen, Ed Pierce and Chauncey Cooper, with Barnee at the Shoreham, are acknowledged the best sax section in town.

## WLW to Make Wax?

Cincinnati—There is a possibility of station WLW's going into the low priced record field, according to informed sources here. The idea, vague as yet, is to record traveling bands who are not contracted with any other recording company.

## L.A. Local Will Elect Wallace Aides

BY DAVID HYLTON

Los Angeles—Installation of the new Local 47 president, Spike Wallace, and his cabinet, took place January 21. A special election probably will be held soon to select president's assistant.

In a recent issue this column erred in naming the sponsor for Les Hite's tour, Reg. D. Marshall did the booking. Sorry.

### Another Miller Band

The Rendezvous ballroom in Balboa has a new band labeled Harry Wham and his band. Arrangements are ala Glenn Miller and the unit is building up a strong following among the younger set.

Stuff Smith went into the Onyx Club here for four weeks with options, after being burned out of the Off Beat Club in Chi. . . The King Cole trio, which had been seriously considered for the Off Beat spot, pulled a surprise move on us by going into the Radio Room on Vine street.

One of the smartest moves on the part of the Catalina Island management was their decision to book Benny Goodman's boys into the Casino ballroom and St. Catherine hotel for part of the coming summer season. Benny will play the Coconut Grove first and then go to San Francisco before hitting the Island.

### Ennis No Killer

The Casa Manana, formerly the Cotton Club in Culver City, has been transformed into a fine ballroom-cafe. At present Skin Ennis has his hand in the spot but they don't seem to be able to fill the ballroom. Management hadn't set a band to follow at press time, but the policy will be to always book top name bands.

John Kirby is bringing his fine little group to the Trocadero. . . From the It Cafe, Don Roland's TuneSmiths have moved in at KNX and joined the staff for an airing

five times per week. . . The Zebra Room at the Town House is using the Six Hits and a Miss from the Bob Hope show. . . Doug Finis has his band at the White Elephant and features that fine tenor man, Odell West. . . Club 17 has a neat outfit in the Dukes of Swing, with Hal Brown as intermission pianist.

## Two Join Osborne

New York—Before leaving for Florida, Will Osborne signed two new men, Hack O'Brien on drums and Nel Cathrall on third trumpet. They replace Dee Ferguson and Bobby Powell, respectively.

## Sing!

WITH  
**NORMAN KLING**  
Teacher of Stars!

A specialist in microphone technique, here is a partial list of Mr. Kling's notoriously known students.

Ethel Shurtle (No. 1 Vocal Star)  
Key St. Gormina (Star Network Vocalist)  
Gene Conkila (Camel Caravan)  
Hal Derwin (Shep Fields)  
Jack Swift (Columbia Pictures)  
Stan Norris (Orch. Leader)  
Dick Gordon (WGN)  
Tanner Sisters (George Olsen)  
Billy Scott (Orch. Leader)  
Monty Kelly (Orch. Williams)  
Walter Cummins (Bernie Cummins Orch.)  
Jerry Lang (Bernie Cummins Orch.)  
Ralph Nicholas (Chicago Opera Co.)  
Mary Jane Walsh (Famous Radio Star)  
Lorraine Sisters (Orin Tucker)  
Frank Sanna (Orch. Leader)  
Evelyn Williams (Musical Comedy Star)  
Marvin Long (Fred Waring)  
Lee Francis (WBBM)  
Arvis Kent (RKO Pictures)

## NORMAN KLING

Kimball Hall • Chicago, Ill.  
Phone Webster 7188

# -Cosy Cole

THE MAN WHO SETS THE STYLES IN

## Snare Drumming

• He's one of the greatest snare drummers of this decade. Cosy Cole, drummed up, patterned and imitated by other drummers. His two authority on rhythm styles. His two recent records "Ratamacue" and "Sandliddle", based on rudimental styles are educational. Cosy Cole, Cab Ludwig & Ludwig Super snare drum catalogue is a super job like no other. Only the nation's most celebrated dance and radio bands. If you aspire to such a job, equip yourself for it now. Write for the Ludwig & Ludwig catalog of "The World's Finest Drums." No obligation. Do this today.

**LUDWIG & LUDWIG, INC.**  
Dept. 385, 1911-32th St., Chicago, Ill.

Send for your free copy of the new Ludwig Drum Catalog, just at the press. Fully illustrated. Pictures of your favorite drummers in various styles and substitutions. Send a postal at once for your free copy.

## MONOPOLE CLARINET

Now available in this country for the first time due to the war. A custom built clarinet made by the famous old French Masters. Each a masterpiece. For the artist who appreciates the finest.

James Morash, 1st sax and clar. with Chas. Agnew says, "It's like playing an Electric Organ!"

Sold exclusively in Chicago at  
**VERNON BUCK SAX SHOP**  
184 West Washington Street  
Dealers write for open territory.  
**FRED GRETSCH MFG. CO.**  
529 S. Wabash, Chicago, Ill. • 68 Broadway, Brooklyn, N.Y.

Dear Sir:

I have found the Harmon Swingmaster mute gives an added brilliance to the brass section of my orchestra, besides a decided improvement in the appearance.

*Hal Kemp*

**HAL KEMP**  
Like most top notch musicians, uses and endorses Harmon Mutes.

**LOOK FOR THIS SEAL ON THE MUTE YOU BUY**

It definitely identifies the genuine Harmon Wow-Wow Mute with the patented acoustical curve, which reverses the sound waves without eddying or distortion. Thus, Harmon Mutes are more perfectly in tune and in all respects superior to mutes having angular and improperly designed interiors. • All models for Cornet, Trumpet, Trombone, at your dealer's or direct.

**CONTINENTAL MUSIC CO., INC.**  
Dept. 1546 439 S. Wabash Ave., Chicago, Ill.

## HARMON "Wow Wow" MUTES

For All Wind Instrument Players:

## GREAT NEWS! M. GRUPP'S "1st GUIDE

To Natural and Correct Wind Instrument Playing"

IS NOW OBTAINABLE!

Here's a book that will guide you in eliminating your playing difficulties and complexes and teach you the correct natural-way-of-playing! Write today for particular describing contents of this "First-Of-Its-Kind" book!

**M. GRUPP STUDIOS • 172 W. 48th St., N.Y.C. • Tel BRyant 9-9256**



# Jobbing Tough in Chicago; Tucker-Baker Hit New High

BY TED TOLL

Chicago—The zero weather we've been having has chased most of the Randolph street ramblers over to Local 10 headquarters the past couple of Monday afternoons. But it doesn't avail much to bother coming downtown these days.

Things aren't even mildly skipping, let alone jumping for glee. As usual, the big spots are doing all right, but club dates are on the decline, it seems. Many guys are admitting now that they turned down New Year's eve and went out and had a few themselves, rather than work for a lousy eight bucks.

### Bonnie Evelyn Nelson

It just wouldn't be right to ignore them. This Orrin Tucker outfit, with that little Houston, Texas gal, Evelyn Nelson—beg pardon, they call her Bonnie Baker now—are the most sensational things to hit this town since the Irish lady's cow.

Bonnie Evelyn's Texas school chums, many of them musicians, are spending their off moments these days telling people they were in the same history class with Bonnie Baker. And now little brunet Baker with the six-year-old voice is making history in the Palmer House.

### Nicholas Gets Job With Orrin Tucker

BY J. H. LANG, JR.

Indianapolis—Ted Nicholas, who as manager of the Lyric theater brought most of the best bands in the country to this town, resigned from the theater business to take over the management of Orrin Tucker's band. Reports have it that he's homesick already.

Tom Devine has opened a new dance floor with name bands performing on weekends. . . . Harold Cork, present leaser of the Indiana ballroom, which Devine formerly had, has formed a new band and on Friday nights features both it and the old one.

The American premier of the ice show featuring the professional debut of Audrey Peppe used 15 of the Local men for eight shows and 21 hours rehearsal.

We say so long to Jimmy Dorsey's bunch on the ninth of this month, when their Panther Room stand is taken over by the Woody Herman herd. The band should give local musicians some wonderful jabs with their blues and jump stuff. And the wide-eyed young clientele should exhibit a lot more appreciation than did the customers at the Trianon ballroom, where the Herman band played to deaf ears several weeks ago.

### Harlan Leonard Previewed

Harlan Leonard's Kansas City Rockets provided the town with a couple of previews of their stuff on the way to New York. They played to a costumed mob at the ultra ultra Architects' ball, then two nights later proceeded to send everybody assembled at a Negro jump at the Savoy.

### Montana Exec Counts Noses

BY BOB CARROLL

Helena, Mont.—Earle Simmons, genial secy of Local 241, has been placed in charge of the U.S. Census bureau of this district and has turned his chair over to Brother Jimmy Thomas, who will be acting secy until July 1.

For the past 7 months Mac McDonnell has had his gang at Helena's swank down town club, The Cabin. They are becoming more popular every night. It's a male quartet with Catherine Christians fronting. She sings and the guys all double. They belong in a big



—Seymour Rudolph photo

Chicago—A couple of tub men trying to beat each other to the beat. Jitterbugging at left is Roy Knapp, Chi NBC drummer and teacher of Krups, Wetting, Orn Downes and others. Twiddling the maples is Knapp's pal, John Noonan, an exec with a big drum manufacturer. The two boys have just collaborated on *Fundamentals of Modern Drumming* (plug).

### Big Money in Erie

Erie, Pa.—According to a report made by Oscar L. "Zeke" Nutter, president of Local 17 here, \$87,000 worth of business came into the Local during 1939. Erie is a regular one-night jump for name and traveling bands shuttling between the east and middle-west.

eastern hotel spot.

Mal Duke, whose band did a swell job at the Broadwater nightery, left for Sacramento. . . .

Howard Craig and Wes Mullin, using Novachord and Hammond organ, are doing a nice job at the Club. . . . Art Happel, Montana's best tenor man, has been here for the past year. . . . Jimmy Binkert's band has held the Rocky Mountain Inn job for ten years. . . . Jimmy MacEvans holds the stand at the C.O.D. club in Butte while Gib Gooney pleases the patrons at Green's. . . . Another fine piano man is Hugh Dunlap at the Aro club.

### Welk Sideman (A Casanova) Center of Catfight

BY ED KOTERBA

Omaha—Two pretty gals engaged in a cat-fight over a member of Lawrence Welk's band at the stage door of the Orpheum theater here last month.

One, a Texas lass, followed the band from the cowboy state, where she met the lad, to Omaha, intending to surprise the Casanova-gate. But instead she met up with a local gal waiting at the same entrance for the same Don Juan. Our hero, it seems, knew the local gal since the old days when Welk was a territory band here.

After some fast talking the embarrassed Romeo dissipated the confusion somewhat. But when it was all over there was still one broken heart that needed mending.

### Old Home Week in Omaha With Welk

Omaha—We had old home week here a while back when Lawrence Welk brought his band to the Orpheum theater and Buddy Rogers brought the Four Notes, local vocal combo, to the Chermot ballroom.

The Paramount theater has called quits after its third unsuccessful try to keep the place open with such names as Cab Calloway, Phil Spitalny, etc.

Jay Jackowakie, whom Welk termed the world's greatest saxo-



**Strictly Mick . . . Mickey Dowd, shown at mike, makes no bones about his Irish ancestry. He's the youngster who has been clicking so sensationally with Bill Carlson's band in the Chicago area. Dowd is 19 years old—and already a star!**

phone player, is now tooting for Gene Pieper, but will organize his own band shortly, probably under the VSA banner.

### HOT SOLOS

Exactly As Recorded

Goodman, Berigan, Hodges. Alto. Clarinet and Trumpet only. Send dime for sample copy. Mention instrument.

Dick Jacobs  
245 W. 34 St.  
N.Y.C.

"Kres-Kut Reeds rate Tops with me" Jay Cerusa (Chicago Speed Artist)

# RIDING ALONG ON THE CAMEL SHOW BOB CROSBY AND HIS ORCHESTRA

BROADCASTING SATURDAY NIGHTS • 10 O'CLOCK E.S.T. N.B.C.

Now Playing at

HOTEL NEW YORKER



MUSIC CORPORATION OF AMERICA

Band Routes (From Page 20)

Calloway Cab (Irving Mills) NYC. Camden, Eddie (Conal Gables) E. Lansing, Mich. ... Calloway Cab (Irving Mills) NYC. Camden, Eddie (Conal Gables) E. Lansing, Mich. ...

DeVillier, Ken (Athletic Club) Minneapolis, ne. Diamond, Lew (Palmer House) Chgo. h. Diaz, Carl (Cafe de Paris) Boston, Mass. ... DeVillier, Ken (Athletic Club) Minneapolis, ne. Diamond, Lew (Palmer House) Chgo. h. ...

Haddad, Eddy (Pegreen) Auburn, Neb. Haasosen, Gus (CBS) NYC. Hahn, Al (Ches Pares) Omaha, Neb. ... Haddad, Eddy (Pegreen) Auburn, Neb. Haasosen, Gus (CBS) NYC. ...

King's Jesters (Wardman Park) Wash. D.C. h. King, Tommy (Reverie) Eureka, Cal. h. King, Wayne (MCA) NYC. ... King's Jesters (Wardman Park) Wash. D.C. h. King, Tommy (Reverie) Eureka, Cal. ...

Martin, Bobby (Place-Greenwich Village) NYC. h. Martin, Don (Coe House) NYC. r. Martin, Freddy (Chase) St. Louis, Mo. ... Martin, Bobby (Place-Greenwich Village) NYC. h. Martin, Don (Coe House) NYC. ...

Ken Harris AND HIS "Tone Style Orchestra" NOW PLAYING Hotel Para Marquette, Peoria, Ill.

Get All the Music News First! Please enter my subscription 8 issues at \$1.00 to DOWN BEAT for ... NAME ADDRESS CITY & STATE 608 South Dearborn, Chicago

Pershing Hotel In the heart of Woodlawn 6400 Cottage Grove, Chicago South Side Musicians Headquarters ... S. T. Sloan, Mgr. Fairfax 700u

JIMMY DORSEY SAYS: "For a winner in hotel service try the Wellington in N.Y." HOTEL WELLINGTON 7th Avenue and 55th Street - N.Y.C.

NEW LAWRENCE HOTEL 1029 LAWRENCE AVENUE (Near Sheridan Road) Musicians headquarters in Chicago

The ST. CLAIR in CHICAGO Ohio Street East of Michigan. Offers: Special rates to musicians. Studios, Kitchennettes, Rooms, Grill, Taproom, and Cafe. Roof, Lounge overlooking the Lake. 5 minutes' walk to loop.

Overlooking the Lake Tel. Longbeach 2100 NEW LAWRENCE HOTEL 1029 LAWRENCE AVENUE (Near Sheridan Road) Musicians headquarters in Chicago Rooms 6 Suites 4 Kitchen Appliances \$100.00 Swimming Pool WRITE FOR BROCHER Peter N. Curtis, Manager





**Beauty**—Phyllis Lynne, comely sparrow with the Paul Pendarvis band, wields a mean racquet. She's so terrific she spots Paul and the boys in the band 30 points when they challenge her to a net duel. And Phyllis, to prove her versatility, sings a mean song with Pendarvis.

**And the Beast**—Mike Vetrano, manager of the Woody Herman band, isn't faking this shot. He's had a lot of experience rasslin' and fightin' and still keeps in trim in case crooked promoters pull quickies with the Herman gang. A discovery of Eddie MacHarg. Mike started with Casa Loma.

**And Another Beauty**—Dinah Shore, dark-haired, southern-talkin' filly with a Bluebird recording contract tucked in her sock, a few years ago, more than anything else, wanted an autograph from Paul Whiteman. Then last month when Joan Edwards quit Whiteman cold Dinah took over the spot.



**Joe Marsala's** gang, at the Dancesteria in New York, are billing the band as "Artie Shaw's bass player under the direction of Joe Marsala." In the whacky group above are Irving Barnett, sax; Don Carter, drums; Nat Jaffe (replaced by Joe Bushkin) piano; Phil Barton, vocals; Sid Weiss, bass, and Marsala, with clarinet. Below them, Henry Busse is crowned (King of Corn Trampeters?) at the Netherland-Flamingo in Cincy by Tomi Lennarz and Maurice. The band was

**Heaving** his hefty frame at the mike (top) is Tiny Hill, world's largest bandleader, whose band is a top fave with the kids around Chi town. Below Tiny, in a more orthodox pose, are Bobby Byrne, currently leading his own band on one-nighters, and Dorothy Claire, chirpee formerly with Bob Crosby's Dixielanders. Byrne's crew recently left Brooklyn's Roseland after a sensational debut—it's one of the youngest bands in the business.



**SHAW BREAKS KNEE SAVING GIRL!**

Story  
Page 1

# DOWN BEAT

RADIO · BALLROOM · CAFE



SYMPHONY · THEATRE



Jim Dorsey  
Band "Steals"  
Show in Chicago

Vol. 7, No. 3

15c

February 1, 1940

Irving Barnett, sax; Don Carter, drums; Nat Jaine (replaced by Joe Bushkin) piano; Phil Barton, vocals; Sid Weiss, bass, and Marsala, with clarinet. Below them, Henry Busse is crowned (King of Corn Trumpeters?) at the Netherland Plaza in Cincy by Tomi Lomare and Maurice. The band was

bands in the business.

Vol. 7, No. 3

February 1, 1940



WEEKLY NEWS SERVICE

14 85 82857

5236047