

Auld Won't Quit; Men Walk Out

Teagarden Broke' But Happy

Bedeviled by financial troubles, and shaken by recent overhauls of his orchestra's personnel, Jack Teagarden nevertheless is optimistic as he tours the south playing college parties with virtually a new outfit and a new outlook on the band business in general.

Speculation as to what path Teagarden would take after he filed a voluntary petition in bankruptcy last month reached a new high, with the usual consensus that he would go to "junk the outfit" because of money troubles. But Jack threw a curve at his knockers and with a new manager, Paul C. Winkler, declared he "feels better than ever" and "my band will sound as I want it to now" despite his troubles.

\$45,863 in Debts
Teagarden, who has had his net worth only 13 months, listed \$160,000 in assets and \$45,863 in liabilities. He said in his petition he had

(Modulate to Page 4)

Muzillo Joins Byrne; Jenney Shuffles Men

New York—Ralph Muzillo, former Jimmy Dorsey trumpet, has joined Bobby Byrne's band. Byrne and Muzillo teamed together with Dorsey several years.

Jack Jenney shuffled some of his men around, replacing Rudy Noak, hot trumpeter, with Jackie Kavin and moving Vic Angle into Paul Richter's drum chair. Don Stevens is out of the band, Harvey Streiner on trumpet taking over. Bob Jenney, a brother, has been playing trombone with Mal Hallett at the Roseland but will rejoin Jack shortly.

Glenn Miller, renewed for another 26 weeks on Chesterfield, will be on the road during the entire period. Charlie Spivak, who has been subbing for Glenn three nights a week at the Penn and whose new band really has something on the ball, will also help Glenn out when the Miller band is doubling in theaters Jimmy Priddy is Glenn's new trombonist, replacing Al Mastren.

Another Socialite Sings With Band



San Francisco — Nini Tobin, a socialite, is out to compete with Cobina Wright, Jr., Adelaide Hall, Eve Symington and other "chippers." Here Nini is shown with Vincent Lopes, with whom she has been warbling at the Palace Hotel here. She sings rhythm tunes in a husky low register style.

DOWN BEAT

608 S. Dearborn, Chicago, Illinois
Entered as second class matter October 6, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1940, By Down Beat Publishing Co., Inc.
Subscription prices, \$2.00 a year in the United States; \$3.00 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. 5 CHICAGO, MARCH 1, 1940 15 CENTS

'You Sure Stab Me, Mr. Feather'



New York—Before a huge crowd, including many NSACP members and officials at the Golden Gate Ballroom, Count Basie received his *Down Beat* cup last month from Leonard G. Feather, New York representative. "You sure stab me," said the genial pianist-leader, who was awarded the honor after 14,000 musicians voted him to have the hottest colored band in the land. (Jimmy Sunshine Photo).

Busiest Leader?

New York—Glenn Miller will break all records for hard labor during the week of Feb. 28. That week he and his band will do a total of 36 shows at the Paramount Theater, two night-long sessions six nights a week at the Pennsylvania, and three broadcasts on his Chesterfield show, plus three rehearsals for same.
Totals 54 sessions in the same week—and on top of it, he'll have to find time to cut records for Bluebird!

'Wax Won't Make My Band'—Spud

BY L. C. F.

New York—"Records aren't the only way to make a name band—and I'm going to prove it!"
That's the view of Spud Murphy, clarinetist-maestro who figures in a unique new deal fixed by the Gale office with NBC. Claiming that the nickel-machine is not the only powerful medium for a build-up, Murphy has started a series of direct sustainers from the NBC studios, the first of which was aired Feb. 17, coast to coast, via WJZ.

"I think this is going to mean more to me than a record build-up ever meant to any band," says Murphy. "NBC has stipulated that I make no more records for six months. It's the first time they've had studio sustainers by a band, except house bands, for nearly five years."

"Sure, records are a big help and some day I'd like to make 'em again. But right now I'm ready to prove that air time alone is enough to give me the build-up I want!"
Murphy is using a similar combination to that heard on the four sides made recently for Bluebird, which were the last waxed before the ban on further recordings went into effect.

Faker Who Never Saw a Trumpet Gets First Chair Job in Band

Waco, Texas—Joe Buzze and the boys in his band thought it was darned funny when the new first trumpet man they hired sat in his chair, fumbling with his horn, and complaining there was "something wrong" and he couldn't play it.

Buzze took the horn, cleaned the mouthpiece and played it long enough to realize the horn was okay. Then the "trumpeter" confessed he'd never had a horn in his hands before, and had needed a job, so he told Buzze he was a terrific lead man.

Buzze later learned that the man a few weeks before had been in New Haven, Conn., and told relief officers he could "get a job playing my horn in a band in Waco" if the relief office would pay rail fare for him and his wife. The fare came to \$65, and the man went to Waco. Apparently, in desperation, he asked Buzze for a job. After the hoax was discovered, Buzze got to wondering where the guy got the horn. Relief people down here were plenty sore about the whole thing, but Buzze and his men claimed they had been in the music business 20 years and never "seen the guts this guy had in

Artie Shaw's New Bride



LANA TURNER

Los Angeles—With his customary flair for making headlines, Artie Shaw hit the jackpot again Feb. 13 when he and Lana Turner, glamorous Metro-Goldwyn-Mayer starlet, flew to Las Vegas, N. M., "on the spur of the moment" and were married by George Marshall, a justice of the peace.

Miss Turner had been engaged to a local attorney. Shaw was married twice before and had been linked romantically with half-a-dozen others, including Betty Grable and Ann Chapman. Artie and his bride appeared together in MGM's *Dancing Co-Ed*. Lana won't forsake her movie work, she said.

'Not Licked Yet,' Says Georgie

New York—Discouraged by lay-offs, and pessimistic over the band's future, several members of Georgie Auld's band walked out last week. Auld, who took over when Artie Shaw deserted a baton last fall, said he would continue as a leader and get new men to replace those who were dissatisfied.

Corporation Dissolved

Auld blamed no one for the collapse of the band. Bookings were scarce, but he and a few of the men realized that Tom Rockwell and GAC were having difficulties selling the band, virtually unknown as it is to the public. Lawyers dissolved the corporation drawn up by Shaw's bandmen and Auld now will start from scratch again.

Bob Kitais, pianist, was set to join Tommy Dorsey. At press time only the salary question was keeping him away from the chair formerly held by Howard Smith. Les Robinson, alto, is set to join Benny Goodman March 3, replacing Buff Estes, who will remain in New York. Harry James hired Harry Rogers, and Hank Freeman will also join James' crew. Kay Foster, blonde singer, is auditioning for other jobs.

"Not Licked Yet"

Several others, originally with Shaw, who stuck with Auld, are leaving. Disappointed, but undismayed, Auld claimed he "wasn't licked yet." He said he would "come back fighting with another gang of guys all prepared to work together the hard way and get somewhere."

Several men in the band refused to cooperate with Auld. Having played alongside him for so long, they refused to pay him much respect as a leader. As a result Auld couldn't maintain discipline. With less sophisticated men under his wing, Georgie believes he can go right ahead and click on his own with his tenor sax featured.

Rudy Wiedoeft Of Sax Fame Dies



New York—Rudy Wiedoeft, famed sax soloist, composer and teacher of Rudy Vallee, died of a stomach ailment Feb. 18 at Flushing Hospital. He was 46. Rudy got his start in Denver and when he was only 11 he played first clarinet in a band which also included his father and three brothers. Later he took up the sax, and by playing such tunes as "Saxophobia" in theaters and on records, became the most talked-about saxist of the 1920's. In recent years he had been teaching.

My Band Has Found its Groove--Woody

BY WOODY HERMAN
(With Dave Dexter, Jr.)

My band has found its groove. And while I still am not satisfied with it 100 per cent, I think that in the last three months we have begun to play as the boys and I always wanted to play.

For more than three years now we have been together. We've had our share of troubles, too. More than once some of us felt really low and wondered if we ever would get up among the top outfits.

The boys and I have always felt that the "real jazz," as the writers say, could be played successfully—and by that, of course, I mean from a commercial standpoint. We have always felt that even a pop tune of the most ricky-tick type should be played with a good beat and brightened by at least one short instrumental solo. And now it looks as if that contention is panning out.

"Boys Are Encouraged"

Everything seemed to pop suddenly. It started about three months ago. Instead of playing night after night, and nothing happening, things did happen. Customers seemed to catch on to what we were trying to do, fan mail came up fast, and the trade press pitched in. It was natural that better bookings follow, and they did. Right now things are shaping up swell. The band for a fact sounds better than it ever has in the past. Maybe it is because we are all encouraged and are working harder.

I said I wasn't satisfied. By that I mean the band will never be perfect for me. Our sax section has always been our problem and still is, although after making recent changes it shapes up stronger. Saxie Mansfield still plays most of the solo tenor although lately we have been featuring Nick Ciazza also. We intend to use Nick more and more on solo, splitting with (Modulate to Page 13)

Buddy Fisher Retires Again

BY IRMA WASSALL

Wichita—Buddy Fisher, former band leader, has "retired" again. He has brought his family to Wichita for a permanent residence and has opened offices here for his "Buddy Fisher Enterprises."

Fisher now intends to handle publicity, book bands and do music news programs over KANS. Buddy retired once before, in 1937, in Kansas City. He opened a night club there which folded fast. But this time, Fisher intends to lay off baton waving for good.

They Move Into A Tough Spot



—Seymour Rudolph Photo

Jimmy Dorsey, shown here with Helen O'Connell, his blonde chanteuse, goes into the Cafe Rouge room of New York's Hotel Pennsylvania April 5 following Glenn Miller. Miller has shattered all records at the spot. But Dorsey recently did the same thing at Chi's Hotel Sherman.

Secretly Wed to Pastor Trumpeter



CAROL KAY

The marriage of Carol Kay, brunet songstress with Woody Herman's band at Chicago's Hotel Sherman, to Bill Robbins, trumpeter with Tony Pastor's band, was revealed here last week. Miss Kay and Robbins, who had gone together 18 months, were secretly hitched in New York Feb. 1. Robbins plays all the "hot" horn with Tony's crew.

Artie Shaw Cuts Records Next Week

Los Angeles—Artie Shaw is back in the field again rehearsing a local band and preparing to continue making records where he left off last November, when he suddenly ducked out and went to Mexico for a rest.

Artie hasn't released his personnel yet, because it is not definite. But according to Victor-Bluebird officials, Shaw will cut a "raft of sides" for the Bluebird label the first week of March. In the waxings will be a number of Mexican tunes he found while south of the border, and which will be issued under Shaw's name in strict jazz tempo. Artie's knee, broken in four places when he saved a girl from drowning two months ago, is healing in good shape. Artie meanwhile is working with R. K. O. studio chiefs on a new movie, the script of which is being written by Shaw. Artie won't be seen in the picture.

Freddy Rich's Mixed Band

New York—Freddy Rich, recording last week for Columbia, introduced something new in big bands. Instead of using his regular radio group of house men, he called on Benny Carter to assemble a colored contingent, who combined with members of Rich's regular bunch. Arrangements for the session were also written by Carter. Titles were I'm Forever Blowing Bubbles, How High the Moon, House With a Little Red Barn, and Till We Meet Again.

The Harlem group on the date comprised Carter, Roy Eldridge, Clyde Hart, Hayes Alvia, and Benny's new tenor man, "Pazuza" (Stafford Simon). The white members included Babe Rusin on tenor.

Mutiny In the Miller Band!

(On Front Cover)

Man for man, Glenn Miller's sax section took offense to the decision that Ray Eberle, Miller vocalist, sported the "most masculine and best lookin' legs" in the band (Feb. 15 Down Beat). And to prove it, they lined up for Photographer Otto Hess with the results in black and white on Down Beat's front cover of this issue. Miller, trying to make a decision, stands at left checking the respective charms (?) of Jimmy Abato, Wilbur Schwartz, Tex Beneke, Al Klink and Hal McIntyre. What do readers say?

Fire Destroys Show Bar; No Horns Lost

New York—Hal Lanaberry and his orchestra were last to leave the flaming Show Bar and Bermuda Room, Forest Hills, L. I., early Friday morning, February 9. A defective oil burner gave its first warning of disaster as smoke seeped through the floors.

Dancers were asked to walk to the checkrooms and take the nearest exits. No one was hurt. Firemen fighting the blaze were overcome by smoke. Ambulance and police crews revived them. An enterprising song plugger got Hal to play "Grieving for You," an oldie seeking revival, and then phoned newspapers to that effect and garnered several notices. Hal appropriately enough played "Smoke Gets in Your Eyes" as the finale and ducked out a bandstand door with his men as the first hose company went into action.

Many bands of name and semi-name caliber got their start at the Show Bar the past five years. The booking was sought because of the network and local wires the spot maintained and the fine publicity buildups developed by the house praise agent, Charles W. Zerweck.

'I May Junk Swing'—Powell

BY LEONARD G. FEATHER

New York—"Swing music is not enough for the public, I have half a mind to give up swing all together and turn my band into a sweet outfit."

So said Teddy Powell last week. Recalling all his troubles since he plunged \$20,000 into the forming of his band only six months ago, Powell pulled no punches. "Music Corp. claims they can't book me as a swing band," he exclaimed. "Anyway, I'm beginning to wonder if it is worth while having a band full of stars. The stars get too big for you and start telling you what to do."

Felix Giobbe, bass man, did not go to Boston with the band. Other changes are expected soon, including the leaving of Gus Bivona and Don Lodice, who'll form their own band. Powell cut three old standards and an original, *Ridin' the Subways*, for Decca before he left town.

Another Fire—But Horns Saved

Burlington, Vt.—Jack Collins, leader of one of the best 5-piece combos in Vermont, rounded up his band the other morning shortly after they had gotten off work, raced to the Royale Grill with them, and entered the burning building in search of musical instruments.

A few minutes later they came running out with their horns. The band, as a result of the leader's fast action, didn't lose a thing—except a place to work.



Scat It, John!

Julie Sherwin of the fly on Sherwins perches on the Steady way to dig the sentimental sobbing of Johnnie (Scat) Davis, her boss man. Davis feels he does his most sentimental sobbing while doing his own accompanying. His trumpet? Oh, it's there on the floor beside him, still kickin'.

• New York Chatter •

New BG Sextet Discs Feature Basie Piano

BY L. G. F.

New York—Count Basie has just made two sensational sides in New York with the Benny Goodman sextet. The titles are *Gone With Wind?* and *Till Tom Special*, latter a Lionel Hampton original. And according to John Hammond, of Columbia Records, the setup may become permanent for records.

Joe Sullivan at last recorded for Vocalion with his mixed band, including Benny Morton on trombone, who recently was replaced in the Basie band by Vic Dickerson. Joe Turner sang on *It's a Low-down Lousy Shame*. Billy Taylor, former Ellington bassist, has

joined Sullivan and a new drummer will appear soon.

Teagarden on Varsity

Mitchell Parrish is putting words to three Ellington tunes: *I Never Felt This Way Before*, *Serenade to Sweden* (with a new title) and *Lonely Co-Ed*, with new words.

Jack Teagarden waxed his first Varsity session using arrangements by Irving Szathmary, including a blues and *Love For Sale*. Noble Siasle following Louis Armstrong into Cotton Club; same show remains. Arthur Herbert, Coleman Hawkins' drummer, had to turn down an offer from Jan Savitt but made a record with him. Savitt's arranger, Eddie Durham, recording shortly with 9-piece pick-up band.

Bud Freeman moved into the Brick Club on 47th street with Frankie Newton and Pete Brown with a solid little group replacing the Come Louders at Kelly's Stable. Ella Fitzgerald finally got into the Famous Door after three weeks at New York Room.

Fletcher Back on Wax
Several new changes in V
(Modulate to Page 20)

ASCAP Monopoly is Threatened!

New York—Licensing of music for public performance will begin April 1 by Broadcast Music, Inc., directors of the new music organization announced last week.

With subscriptions and pledges of \$1,140,375 already made, Neville Miller, prexy of the corporation, said cash and contracts were on hand from 246 American radio stations. The company is now busy selecting music personnel and developing operating plans.

Fighting ASCAP

Answering the question of whether the broadcasters would license their new music catalog for use other than by radio, Miller said they expected to work "in the closest cooperation with all other users of music, including motion picture producers and exhibitors, theater owners, orchestras, recording companies, hotels and restaurants."

Principal reason for organization of Broadcast Music, Inc., rests in the fact that the radio industry has available at the present time only one major source of supply for performing rights—The American Society of Composers, Authors and Publishers (ASCAP)—which has, for 25 years, dominated the field in licensing musical performance.

Will Publish New Music

Although most of the leading composers are under long term contract, having assigned their performing rights to ASCAP, there are many excellent composers and lyric writers who have not, for one reason or another, become ASCAP members.

Broadcast Music, Inc. will buy, engage in the publishing of, new music, and new arrangements of music now in the public domain.



Fighting For Life

lies in a bed at the Montevideo Hospital in Montevideo, Minnesota. Sky, prominent Middlewestern leader, still drains a pint of every 24 hours. He was burned to death in a motor accident recently. Al would like to receive mail from musicians at above address.

Chick Webb Memorial Show A Huge Baltimore Success

BY WILL WILLSE

Baltimore, Md.—The blues were really blued and the swing was swung plenty in the Fifth Regiment armory here a couple of weeks ago when some of the nation's foremost Negro entertainers gathered with Governor O'Connor of Maryland, State Senator Radcliffe, and some 8,000 other Baltimoreans at a huge benefit performance for the Chick Webb Memorial Recreation Center fund.

Before death struck Webb last summer, he expressed the desire to help Negro children of East Baltimore, where he was born. He had planned to give a series of benefit performances and to build a recreation center with the proceeds. Fate didn't give Chick time to realize his plans. So this night his friends stepped in and did it for him.

Joe Louis Laud- Chick

Dr. Ralph J. Young, who attended the famous little drummer, said, "Many a time Chick told me he didn't like to see those poor kids running around the streets and that he was going to build them a place to play in. He was always confident that his friend, Joe Louis, would help him."

Joe Louis was there the other night, seated next to the Governor. "Chick was about the finest man I ever knew," the usually non-committal Louis stated proudly. "In fact, I would have insisted on helping him in this even if he hadn't asked me to."

Chick's Grandpa a Boot-black

Ella Fitzgerald, seated beside Chick's widow, told this *Down Beat* correspondent, "What Chick did for me and the boys can never be repaid. The fellows in the band and I only hope our small contribution will help make Chick's dream come true."

Ella and the band's version of "Oh, Johnny" brought Chick's granddad up on the stage. He is a boot black in a Baltimore shoe store, and swings a solid soft-shoe of his own.

The Ink Spots brought down the house with their recorded favorites. Peg-leg Bates did his dance, the Nicholas brothers added their contribution, as did Howard and Son, Taps Miller, Bobbie Evans, Teddy

Childs Gets King

New York—How's this for activity? Marie King, the singer, jumped from Texas to Boston to New Jersey to wind up at the Rustic Cabin with Reggie Childs' band. And she's clicking.

Tucker Manager Weds

Indianapolis—Ted Nicholas, former manager of the Lyric theater here, and now manager of Orrin Tucker's band, on Feb. 18 married Deletha Hill of Cincinnati here.

Muro Wins Again

Denver—Michael Muro was re-elected president of Local 20 here recently, and two of the younger members, Johnny Keener and Bert Hardcastle, were elected to the Board of Directors.

OUT IN FRONT WITH A MARTIN



ROY ELDRIDGE

MARTIN BAND INSTRUMENT CO. 319 Elkhart, Indiana

Patronize American Industry— Play an American-Made Instrument



A Jawfest between Kay Kyser, Ginny Sims, and Frankie Masters at the Roosevelt Hotel preceded the Kyser crew's second trek to movie-land, where they'll soon be working on another flicker. Masters' work is a click in New York.

L. A. Musicians Rest in Hawaii

Honolulu, Hawaii—Eastern musicians who trek west and south for the comfort of a sunny climate have nothing on west coast men who travel farther west to enjoy even warmer climes.

Here in Hawaii several Los Angeles musicians are basking in the sun. With Malcolm Beelby, who for seven years was under contract to Warner Bros., are Art Straight, Gene Carroll, and Dave Lindsey, all prominent around the Los Angeles territory. George Cusling is Beelby's pianist.

Denver Band Signs

Denver—Ed Young, smart Denver U. band, recently was signed by Frederick Bros.

"SILVER LINED and" "SILVER THROATED"

Haven't you ever wished for a Clarinet that wouldn't have to be adjusted every few months — one that wouldn't keep you constantly in an agony of fear of it's cracking and destroying your investment — that had a key action you could depend on — that stayed perfectly in tune for GOOD? Sure you have. What reed man hasn't?

If you could get such an instrument, a Clarinet that had all these features PLUS the really beautiful and true Clarinet tone you'd leap at the chance to TRY it, wouldn't you? You bet you would! Well, here it is!

THE NEW KING 99% PURE SILVER-LINED SILVER CLARINET

It's "Silver-Throated in the truest sense of that expression, with a more perfect tone than you can possibly imagine. Forget about your prejudices for just a moment and ask your dealer to let you try one or write us direct and we will make arrangements for trial.

Read what FRANK HRUBY of the internationally famous Hruby family has to say about the KING "Silver Lined" Clarinet.

February 14, 1940

DEAR MR. WHITE:

Five years ago you couldn't have given me a metal Clarinet, silver, gold, or even made of platinum!

I poo-pooed the idea, the same as others, that metal Clarinets would ever equal wood and couldn't even be persuaded to try one. But I finally did, as you know, and now I feel impelled to write and tell you of my reactions on the new wonderful KING "Silver-Lined" Clarinet so that you may pass the good word along to other Clarinet players.

This new instrument after just one demonstration should change the mind of the most conservative die-hard. It has the true Clarinet tone and then some! Yet, it has none of the disadvantages of the wood Clarinet and I can tell you sincerely that I wouldn't play the most expensive custom-built wood Clarinet made in preference to this.

You are to be congratulated on having produced the ultimate in fine Clarinets.

Cordially,
(Signed) FRANK HRUBY



FRANK HRUBY

- 99% PURE SILVER LINING
- ROUNDER, MORE LIQUID TONE
- FINEST IN-TUNE CLARINET BUILT
- STAYS IN PERFECT PLAYING ADJUSTMENT
- WOULDN'T CRACK OR WARP
- KEYS WILL NOT STICK
- MORE ATTRACTIVE MORE SANITARY



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.

Filthy Records Are a Disgrace to the Music Business, Says Locke

BY TED LOCKE

Boston—In a recent syndicated article Damon Runyon tells of a man connected with the music publishing business, who, along with the rest of his industry, is viewing with alarm the increasing manufacture of smutty phonograph records. The gentleman from Tin Pan Alley also leads Runyon into believing that no reputable concern makes these discs; they are produced only by bootleg concerns. This information Runyon uses to introduce a discussion of smut in general. Smut on the stage. Smut on the radio. He argues the advisability of crusading, and ends up by deciding that there are conditions existent much more in need of the reformer's germicide. Which all may be true. However, I can't help but feel that it's high time we put the screws to the music industry.

I am not a prude. In fact, there's no one who encourages good old manly lustiness more than I do. On the other hand, I abhor filth. Burlesque would fold up without my patronage, yet I wouldn't be caught dead with an obscene book in my possession. I thoroughly detest censorship. It's humanly impossible for a censor to show in-

telligent discrimination. Reform always defeats its own purposes. But something must be done to teach the record manufacturers that they have no more right to inflict their putrescence upon us than my neighbor has to keep an open cess-pool in his back yard.

Dirty records are nothing new. They have been with us for years. They are not only produced by bootleg concerns. In fact, our foremost record manufacturers have made a specialty of them, in most cases hiding them in the "race" catalogue. For example, through the courtesy of RCA-Victor we can listen to a Negro girl named Ruby Something-or-other begging: "Won't you roll me on my belly, babe . . ." For Decca Blue Lou Barker chants: "Don't you feel my laig, don't you feel my thigh . . ." There are hundreds of others, many of them unfit to print.

These are all dirty records and great favorites of juke box operators. (Personally I have no objections to any of these discs. They are, for the most part, excellent music, and definitely a part of our American folk-lore. I only mention them to illustrate my point.)

The newly organized U. S. Record Corp. started it with Dick Messner's flagrant "She Had to Go and Lose It at the Astor!"—the foulest and most outrageous thing I ever listened to. Taking a bold initiative, Eli Oberstein coupled it with an innocuous instrumental opus and released it on his regular list. Of course it was



Ready for the movie work she recently contracted for, Rita Rio, the fem leader, lets her hair down for good. She'll play "wild woman" roles on the screen, she says. Her band will remain intact.

an immediate sensation. Considering the tremendous market for smut in the United States how could it fail? Eager to share in the spoils, Decca brought out a Dick Robertson version of the same tune. Now these may be two isolated cases. They may signify nothing. But, realizing how these things usually work out, I think I'm perfectly safe in predicting that very soon we'll be deluged

Jack Teagarden Is Bankrupt

(From Page 1)

earned nothing in the last year and claimed the majority of the liabilities of the band are the responsibility of John H. Gluskin, his former manager. Gluskin denies this, saying he is morally responsible for about \$700 which he will take care of shortly. The band owes MCA \$10,000 for commissions.

Arthur Michaud, original manager, is owed \$3,000 as 1 1/2 per cent of the band's gross. Michaud now has a suit against Teagarden before Local 802 to collect what he says is owed him. Gluskin, in addition to denying responsibility for the band's debts, says he owns the band's library and all equipment except instruments.

"Troubles Are Over"

"My mind is free now," Teagarden told *Down Beat* after entering the bankruptcy petition. "My managerial troubles are over and I can play like I want to. The band already is beginning to sound like I wanted it to originally and you can tell the world we are on the way for sure."

"Things will happen now," said Wimbish. "Jack and the boys feel that they've a bright future ahead even though the first year with his band was a headache."

with a great Niagara of recorded pornography.

The majority of people have dirty minds. There's nothing healthy about their eroticism, instead it's born of depravity. They closet themselves in their bedrooms and giggle over the dirty books and magazines they have hidden under their mattresses. They sit and stare for hours on end at certain pages in "Grapes of Wrath" because they get an unhealthy thrill out of seeing certain words in print. These are the people who crudely pencil anatomical drawings on the walls of public lavatories. These are the same people that buy records and produce records like "She Had to Go and Lose It at the Astor!"

I was amused by the various reviews of that record. Most of our reviewers went into girlish titters and described it as being "naughty" and "risque." A young lady of my acquaintance calls it "cute." My God! I can't, for the life of me, see how the song can be labeled anything but filthy and disgusting and a disgrace to the music business!

Band Leader Robs Bank, Gets Jailed

Morris later confessed the holdup and was sentenced to 18 years by Judge John Macy. Morris also admitted robbing another bank, six months ago, of \$5,748.

BY HURLEY G. WORK

Muncie, Ind.—A band leader gone berserk late last month created a furor in the little town of Winchester, 20 miles east of here, when he robbed a loan bank of \$738 and was captured by a bank teller after a thrilling auto chase during which dozens of shots were fired.

Kenneth R. Morris, 30, Youngstown, Ohio, clarinetist, was the bandit. Among the persons he met with a gun during the course of the robbery was one Mrs. Glenn Miller, who happened to be an employee of the bank.

No Cab for Bandit!

As the maestro-thief tore out of the bank toward his car with his booty, he jostled Curtis Dillon, local music teacher. Dillon, unaware of the "job" Morris had just pulled, yelled after him, jokingly: "Say, don't you want a taxicab?" "No thanks," panted Morris. "Not today."

David Clark, teller in the bank, grabbed a shotgun and commanded an auto driven by Ray Warrington. The chase, during which Clark kept up an almost constant gunfire in the direction of Morris' car, led through several Indiana towns. Finally Morris pulled off the road, out of gun range, thanks to one of Clark's blasts that had punctured the gas tank. With his arms reaching skyward, the ex-bandleader stepped from the car remarking:

"I know when I'm licked."

Married, Has Two Kids

Although Clark's ammunition was gone, he pointed the gun at the thief and had Warrington search him. The gun was found in the car, along with the sack of money. After convincing himself by firing it into the ground the Morris' gun was loaded, Clark took it and informed his captives that his own was empty.

A picture labelled, "Ken Morris and his Orchestra" was found in the Morris car. Morris is widely known, having toured considerably with his own band. More recently he had been jobbing around with a Youngstown band. He is married and the father of two children.

Canucks Throw a Ball

Toronto—The Toronto Percussion club's annual ball will be held at the Royal York hotel here Tuesday night, March 5, proceeds to go to the Musicians' Relief Fund of Local 149.

DRUMMERS!
Learn the new modern way to improvise on Tympanon and Vibraphone
Remember All My Lessons Are Strictly Private and Confidential
—We do not teach by mail—
ZIPP TYMPHONON & DRUM STUDIO
4th Floor - Lyon & Healy Bldg., Chicago

[The Professional's Favorite]
... The World's Fastest Selling Pick ...
THE NICK LUCAS PICK
for Banjo and Guitar
PRICE, 10c EACH; 3 FOR 25c; DOZ. 90c
MANUFACTURED BY
NICOMEDE MUSIC CO., Altoona, Penna.



CHOOSE YOUR NEW DRUM OUTFIT from the same big catalogue used by AMERICA'S STAR DRUMMERS!

A complete and valuable reference book issued FREE by the "Oldest Drum Manufacturer in America." More than just another catalogue of drums . . . more than a mere illustrated description of many types and sizes of drums . . . here's an Absolutely Free 84-page book, comprising an authoritative handbook of superb drums and all their accessories, for every purpose . . . from beginners' models as low as \$7.50, to the finest professional drums made in the world today.

The GRETSCHE-GLADSTONE

Here is a top-flight instrument for ace drummers like Nick Fatool, with Benny Goodman's famous orchestra; Bernie Matanson, with Horace Heidt; Mary Mc Glassman, with Phil Spitalny's "All Girl Orchestra," and scores of others. The GRETSCHE-GLADSTONE embraces the exclusive improvements developed by Billy Gladstone, featured drummer in Erno Rapee's Radio City Music Hall Symphony Orchestra; consisting of three-way tension, perfected snare control, and finger-tip tone regulation. No finer drum exists than we offer in the GRETSCHE-GLADSTONE, for artists who have made drumming their life-work.

The GRETSCHE-BROADCASTER

Second in preference in the famous GRETSCHE line is this all-round instrument designed for the drummer who demands a dependable, first-class drum at a popular price. Scores of BROADCASTERS will be found in regular nightly use among the country's best-known orchestras.

Whether you are just starting a career as a drummer or whether you've already had the thrill of seeing your name in lights, there's a GRETSCHE DRUM to meet your purpose and your purse.

The FRED. GRETSCHE MFG. CO.

Musical Instrument Makers Since 1887
529 S. Wabash Ave., Chicago, Ill. 40 Broadway, Brooklyn, N. Y.

Write today on a penny postcard, "Send me your Free Drum Catalogue," sign your name and address and mail to Dept. D-31.

WHAT BETTER PROOF THAT Conrads Must Be Good!! WHEN

Jimmy Dorsey & Band
Glenn Miller Band
Woody Herman & Band
Bob Crosby Band
Johnny Messner & Band
Tommy Dorsey Band
Benny Goodman Band
Gene Krupa Band
Artie Shaw's Band

Play **CONRAD REEDS**

Conrad Quality has become the standard for Reeds. Big names recognize this. That is why they play on Conrads.

"The Brand of the Big-Name Band."
For Sax & Clarinet . . .
Made in U.S.A.

CONRAD
Ridgefield Park, New Jersey
Have you received your FREE Copy "How to Fit a Reed."

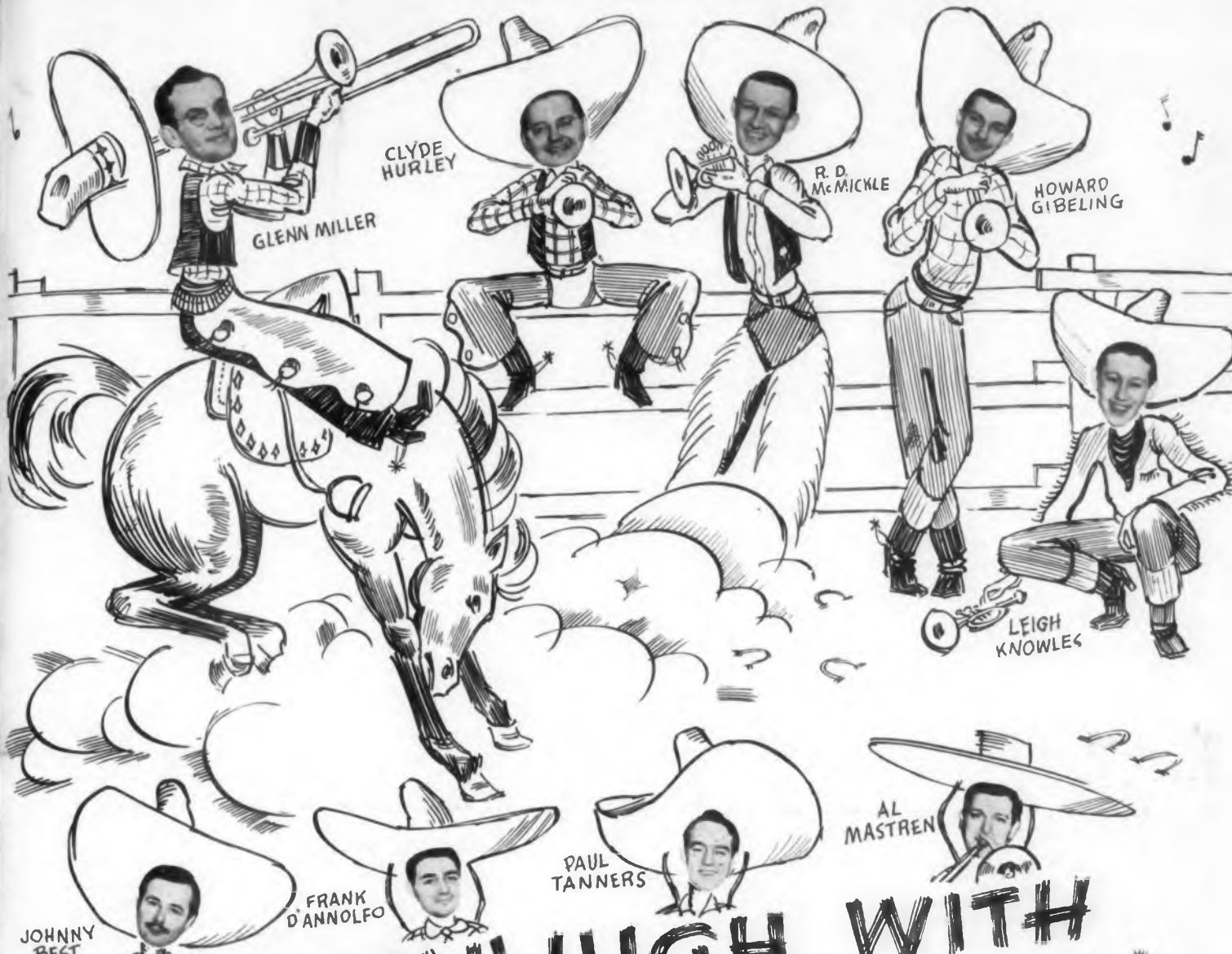
MARTIN
IT'S A MARTIN AGAIN!

GEORGE OLIVER—N.B. & S. CO.

MARTIN
BAND INSTRUMENT CO.
Dept. 369 Elkhart, Indiana

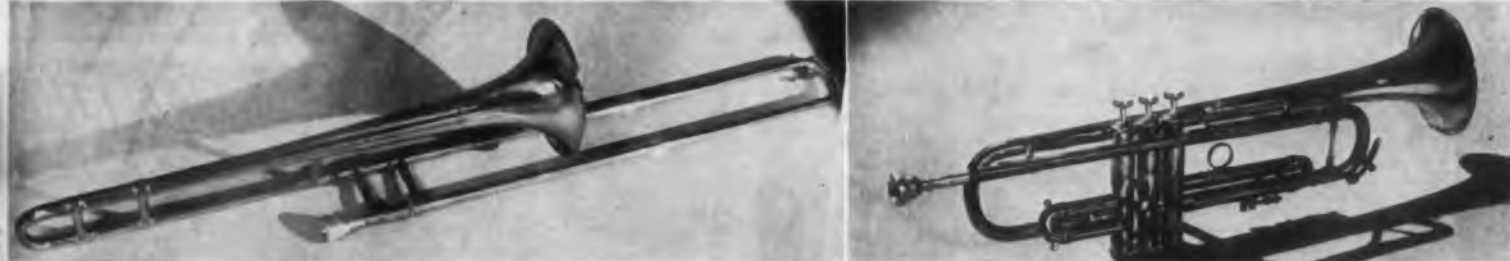
Patronize American Industry—
Play an American Made Instrument

It's the Glenn Miller Gang!



RIDIN' HIGH WITH BACH BRASSES!

The most-talked-about, horn slingin'est brass section in the country! Four trombones! Four trumpets! AND ALL BACH.



A champeen outfit that's got everything.

Precision—the ability to click together—to hit every note right on the nose. Add to that distinctive harmony plus superb tonal quality and you've got the Miller brass section. No easy job either, with the fast, difficult passages of Miller's modern arrangements. But they know that they can depend upon their trusty Bachs and they are ready for any assignment.

THE TROMBONE The BACH has been accepted by an overwhelming number of today's leading trombonists as the finest aid for turning out a flawless performance. It is the only trombone having a thoroughly uniform scale. No "wolf" tones. Positive high register. Free blowing. And a fast smooth, slide action.

THE TRUMPET The BACH trumpet is remarkable for its flexibility, enabling the player to slur up and down without undue lip strain. Its ready response, tone, brilliancy, and superb valve action make it a perfect trumpet for the modern dance orchestra man.

Write for the latest FREE catalog. Mention what instrument you play. No obligation.

VINCENT BACH Corporation

620 E. 216th Street • New York, N. Y.

Three Things Determine If A Tune Suits "Merry Macs"



Here they are, the Merry Macs, one of the greatest vocal quartets and one of the very few who swing. Left to right, they are Ted McMichael, Helen Carroll, Joe McMichael and Judd McMichael. How they make arrangements is explained below by Miss Carroll.

BY HELEN CARROLL
(Of the Merry Macs)

New York—A great many people have asked us who makes our arrangements, and when we say "we do," they want to know how we do it. Well I don't suppose any one of us can give a purely technical explanation, but I think we start an arrangement the way most band arrangers do.

First we pick a tune to be arranged with an eye, or should I say ear, to its suitability. By that I mean its "rightness" for the show on which we plan to sing it, its popularity as far as the public is concerned, and whether it lends

itself to our particular style.

Gal's Voice on Top!

Next, we pick a key that is good for all of us. We have different ranges, and not, as has been reported, the same range for all 4

It's Colonel Reichman Now!

BY BOB LOCKE

Lexington, Mo.—It's Colonel Reichman now, so be careful how you address him.

The piano-playing maestro played a Wentworth Military Academy prom here recently, and the cadets liked it so much they up and made Joe an honorary colonel. The school superintendent, Colonel J. M. Sellers, made the presentation of commission and officer's insignia. Only two other persons, Mary McCormick and Sen. Bennett Champ Clark, have been thus honored.

voices. It would be impossible for us to sing ninths if we all had the same range, and impossible for Joe and Judd to sing unison bits that Ted and I can't reach. My voice is on top, then Judd's, next is Joe's, and then Ted's.

No, we don't have legitimate quartet voices, but we have the right ones for our style.

Next, we work out a routine according to time. On radio we're limited to around 2 minutes and 10 seconds. Therefore we have to time a chorus and go on from there accordingly. Then we decide whether to make the tune a straight swing tune or whether to add a touch of comedy, or maybe a "corn" chorus. After we decide that, we start in—express our ideas, do away with the bad ones and try to keep the good ones.

"Plenty of Rehearsing"

We rehearse at least 8 hours a day, 5 days a week, and often, if we have a guest shot, or a record date, we work longer.

When we finish a tune, we sing it to our arranger who copies it down and then writes an orchestral background. Comes rehearsal and that's all there is to it.

None of us has a great deal of theatrical musical knowledge. I studied piano and know chord progressions and harmony, but mostly we use our ears, and what we hope is good taste. "At least we know the difference between good and bad music. Some chords sound swell on piano, and are bad for voices, and vice versa. So we are lucky at least to be able to distinguish the two.

We would like to take this opportunity to thank our many musician friends who have been so kind to us, and who have taken the time and trouble to write us. The biggest kick we get out of this singing business, is to know that when we get up on a program, and sing an arrangement, there are people out there on the other side who are listening, and rooting for us.

Fresh From Africa



New York—Hy Jason, above, a former longhair who played in Chicago under the baton of Dr. Frederick Stock, was leading a swing band last fall in South Africa when war was declared. He caught a freighter and returned to New York, where he is rounding up a new band.

Jason's lineup includes Arthur Karle on tenor, Al Stern and Tommy Toonan, trumpets (one to be selected); Mutt Hayes, Frankie Gallodoro, Tony Castellano and Frank Usifer, saxes; Frank Saracco, Charles McCamish and Murray Gold, trombones; Frank Shuman, piano; Ruby Walser, guitar; Tiny Berman, bass, and Jack Maisel, drums. Vocalists are Betty Carter, Peggy Barnet and Hal Hutchinson.

Jason has Edgar Battle, Franz Jackson, Benny Bennett and Shuman doing arrangements and the band looks as if it may go into one of Mrs. Maria Kramer's hotels here shortly.

Territory Band Has Terrific Trombone

BY ED KOTERBA

Omaha—A modest 24-year-old jazz lad who plays fluently with a range of six different f's (or a total of 61 notes) on trombone, is dazzling musicians out here. He's Billy Knittle of Williamsport, Pa., formerly with Bob Causey and Bob Grayson, and now working this territory with Skippy Anderson's top band. Bill's enormous range and improvising ability, combined with a beautiful tone, have caused much comment among this state's music teachers and jazz men.

"Mac" McArdle, fine local pianist, keeps on the beat, but this time he's a flatfoot, having joined Omaha's cops last month.

Rabson and General Now Making Discs

New York—Bandleaders have been complaining for months that there are too many bands. Now it's time for record dealers to start howling, for a similar situation may soon arise in the phonograph business.

This month two new labels are ready to hit the market, while other record shops and private companies mull plans to market their own discs. The latest firms are Rabson's and General. The Rabson Music Shop, which recently opened a big store on 62nd Street, waxed a Lee Wiley album of Rodgers-Hart songs produced by Ernie Anderson, on similar lines to his Wiley album of Gerahwin numbers for Liberty (Lee was also set to sing two sides on Bud's next Decca date, including his own tune *I Don't Believe It*.)

Accompaniments for the Rabson discs were played by Kaminaky, Freeman, Bushkin, Wetzling and Shapiro. Freeman and Bushkin have also recorded solos for a 52nd St. album now in preparation for the same company's "Music Box" label. Bushkin's *Salty Water Blues* has been causing plenty of excited comment. The album may also include some sides waxed for Champion by Bunny Berigan's first jam band, made five years ago and never released; also a side by McKenzie with the Spirits of Rhythm which Decca never used.

Jelly Roll in Album

Equally interesting to the fans are the first sessions made by General Records Co. for their 75-cent label. Jelly Roll Morton assembled a band with Red Allen, Al Nicholas, Eddie Williams (alto), Wellman Braud and Zutty, to cut some old originals: *Get The Bucket, Why, Shake It*, and *If You Know*.

The veteran New Orleans ivory-pounder will also be heard in a special ten-side album which he has all to himself, singing, playing and talking, giving a historical sketch of the development of jazz and using numbers written (or discovered) between 1895 and 1912. They include such rarities as *The Naked Dance*, *Mamie's Blues* and *The Crave*.

Reeves is President

Gordon Mercer, handling the stores, and Murray Singer, who has a wide experience in the coin machine field, will share the job of marketing these uncompromising recordings as commercial products.

General Records is a division of Consolidated Records, Inc., with Huzard E. Reeves, president; Mercer, vice-presy in charge of distribution and production; Duane Davis, in charge of advertising and sales promotion and Singer, who'll handle all coin machine material. Address of the new General firm is 1600 Broadway.

IT'S A MARTIN AGAIN!



MAX ADKINS

Famous Radio Director and Saxophonist
Leader of Stanley Theatre Orch., Pittsburgh

MARTIN
BAND INSTRUMENT CO.
Dept. 309 Elkhart, Indiana

Patronize American Industry —
Play an American Made Instrument

60,000

MASS PLAYERS
Are Using
Rudy Mück
Mouthpieces

Send 10c for New 20-Page
Rudy Mück Mouthpiece Manual

● First book of its kind ever offered! Rudy Mück Mouthpiece Manual takes you step by step through fascinating mouthpiece-making process, discusses bores and rims, lip and teeth formations, doubling, etc. Explains the nine Rudy Mück Mouthpiece styles for trumpet, cornet and trombone . . . the famous Cushion Rim, Non-Slip Grip and exclusive Chambered Throat.

Book contains sensational Player Analysis Chart which helps Rudy Mück select your mouthpiece personally—no matter where you live. Send 10c in stamps today or get your Rudy Mück Mouthpiece Manual without charge from your local dealer.

Rudy Mück Mouthpieces
251 Fourth Ave., New York City
Enclosed is 10c in stamps. Send me the 20-page Rudy Mück Mouthpiece Manual at once.

Name _____
Address _____
City _____ State _____
Instrument _____

DB 340

3 Mighty Powerful
Reasons Why

SPARKLE-AIRE
MOUTHPIECES

Are Tops in Popularity



★ Increased volume and carrying range of your instrument due to new streamlined power chamber.

★ A more confident "bite" and better control of your instrument because of improved mouth rest.

★ Freer blowing and more brilliant tone quality due to super-sensitive tip.

Ask your dealer to let you try a SPARKLE-AIRE . . . the revolutionary mouthpiece that has helped hundreds reach new heights in power and brilliance.

THE WOODWIND COMPANY

131 West 45th Street • Dept. D.M. • New York, N. Y.

CHANGING ADDRESS?

Subscribers desiring to change address must notify the circulation department 4 weeks in advance of date on which they may expect copies of new address.

PRESS CLIPPINGS?

Our Radio, Musical, Movie and Theatrical Clippings cover the entire United States and Canada.

Write today for information

LUCE'S BUREAU

157 Chambers St. New York City

4 OF THE NATION'S GREATEST DRUMMERS



MAURICE PURTILL—with Glenn Miller. Miller gives much of the credit for his occasional success to his fine rhythm section centering around Purtill. Formerly featured with Red Norvo and Tommy Dorsey, he is one of the youngest and most sought after sheepskin-pounders in the business. He has played SLINGERLANDS for years.



RAY MCKINLEY—with the amazing new Will Bradley band. He's a "drummers' drummer" in every sense of the expression. There's scarcely a name band leader in the country who hasn't prepositioned Ray. Formerly featured with Jimmy Dorsey, he is now co-starred with Will Bradley. SLINGERLAND equipped! Ask him!



FRANK FLYNN—with Ted Fio Rite and his band. A versatile drummer and a real SLINGERLAND booster. "We play all types of dance music with Fio Rite," says Frank, "and I need a set of drums that sound right whether we're swinging out on a fast one or giving out lightly with the sweet stuff. SLINGERLAND equipment does it!"



JESSE PRICE—Harlan Leonard's "World's Flashiest Drummer." A superb showman and an inspiration to any rhythm section. Jesse and the up and coming Leonard band are currently at the Cordon Cote Ballroom in New York. Hear him on the new Bluebird Records, "Contact," "Shea" and "Hairy Joe Jump." He swears by SLINGERLAND drums!

YESSIR, four of the nation's greatest — and all play Slingerland 'Radio King' Drums and Tunable Tom-Toms. But they're not alone. The finest rhythm men in the field including Gene Krupa, Buddy Rich with Tommy Dorsey, Davie Tough with Bud Freeman, Buddy Schutz with Jimmy Dorsey and Cliff Leeman are on the SLINGERLAND handwagon. Why? Because they need the best equipment that money can buy for their exacting work.

Slingerland drums cost no more. Try them at your dealer today.

Write for free 98 page catalog.

Slingerland

DRUM COMPANY

1327 BELDEN AVENUE

CHICAGO, ILLINOIS

Educated Cat Stole My Mute Idea—Joe Oliver

BY DAVE CLARK

Jackson, Tenn.—On a hot August day in 1936 as I was sitting under a tree in my yard trying to keep cool and dodge the heat from the blazing sun, a bus rolled up in front of my door and stopped and out stepped Theodore Taylor, former manager of the Royal Knights orchestra which I had sent out on a successful tour a few months back. Taylor was now kicking

the hides and acting as right hand man for King Joe Oliver and his Band.

Taylor advised me that the band was in a tough spot due to some bad booking they had been working on under some guy in North Carolina, who had taken the band for a ride. He asked if I could do anything to help them get off the rim. I advised that it would be rather hard to get booking without any time for connections and exploitation, but I would do my best to help the band out.

Oliver Tells Sad Story

Taylor then called King Joe Oliver, who came out of the bus to help Taylor explain things. It was a sad story this old fellow told me. He stated that he had tough breaks for two years straight but was still trying to overcome his handicaps.

King started to tell me his plight in this manner:

"Pops, breaks come to cats in this racket only once in a while and I guess I must have been asleep when mine came. I've made lots of dough in this game but I didn't know how to take care of



KING JOE OLIVER
"The breaks passed me by."

it. I have been under the best management in the country but didn't know how to stay under it.

"When Fredericks Bros. of K.C. was handling my business I didn't have anything to worry about, but I messed up. I couldn't keep my band together. In a way I was unfair to them and I started down the hill. From that point I haven't had any real breaks since then.

"Educated Cat Made Fortune Off My Ideas"

"I have helped to make some of the best names in the music game but I am too much of a man to ask those that I have helped to

help me. Some of the guys that I have helped are responsible for my downfall in a way. I am the guy who took a pop bottle and a rubber plunger and made the first mute ever used in a horn, but I didn't know how to get the patent for it and some educated cat came along and made a fortune off of my ideas. I have written a lot of numbers that someone else got the credit and the money for. I couldn't help it because I didn't know what to do.

"I am in terrible shape now. I am getting old and my health is failing. Doctors advised me a long time ago to give up and quit but I can't. I don't have any money and I can't do anything else so here I am.

"I have been under management of both colored and white bookers in the last few years but I haven't had one yet to deal fair with me. I had one booker who collected deposits on all the dates I played for him and skipped out. I had another who bought a bus for my band and had me to sign papers that put all the fellows' instruments under mortgage. I gave him money to make the payments and he kept it for personal use. The company took the bus, and the instruments, but I pleaded with the manager to let me keep the instruments and told him how I had been gyped, and he opened up his heart and gave back the instruments. After this we made jobs for a week in a coal truck, as we didn't have enough money to rent cars or bus. Then my band broke up and I had contracts for some very nice jobs so I was lucky enough to get Maurice Morrison and his band to fill the dates for me until I got another band together. Things changed a little for me after this. I got a new and better band and a bus and headed south for Florida, where I became the victim of another crooked booker and my band broke up by degrees. I played my last job under him with four men including myself. I then went to Georgia and organized another band, the band I have now, and if you don't do something to help me I will lose them."

Stakes King to a Room
After hearing King's story I took the band to a local rooming house and made myself responsible for their room and board for a few days while I got out and worked up some dates for them. Their first date was at the Cotton Club here. With one day's advertising this date was a sellout, with the band making enough money to hold them up for a few days. I then sent the band on a tour through Miss., Ark., Tenn., and Ky., which was very hard to hook because so many of the spots' bookers had messed up with King's band. King didn't want me to book his band near New Orleans as he didn't want the folk in his home town to see him in this plight. He also had to dodge all large cities because he had made a name in most of them and he wanted his reputation to stand. King was down as far as finance was concerned but the old fellow still had high ideals.

I heard the band only once while I was booking it, and they really sounded nice with King only



Jam Man Joe Miller and Marion Hall, are setting the pace in Evanston, Ill., at Club Charley. Joe plays alto; Marion sings. The dog howls in rhythm. (Earl Terrell Photo).

playing three numbers during the entire program, and these three numbers would make anybody sit up and take notice. When King blasted out on his famous *Wagon Wheel* and *Cedar Street Blues* we could see real art and unexcelled musical background. Although he was about to become a victim of father time the notes were made with perfection and the tone was clear as it ever was.

The *Cedar Street Blues* was the last number written by King Oliver. He wrote this number while playing the *Wagon Wheel*, Nashville, Cedar Street is the hangout for sepias in that city.

Then Oliver Died

After working with me for two months the old fellow advised me that his band was ready for the east coast. So he paid me everything that he owed me and pulled out for Georgia to work under another agent. I learned later that his band broke up in Savannah, Ga., again a victim of the unscrupulous sharks. I received a card from King about two months before he died stating that he was going to organize again and wanted me to handle his band exclusively. As when I heard from him again of Great KING JOE OLIVER was dead, the poor fellow was through worrying about his tough breaks because the Booker for Gabriel's band is a fair and square shooter. So King Oliver can hit the big notes hard and clear without worry or care.

Note:—Two of the bookers that once handled King's band are doing time in Federal Institutions for using the mails to defraud. Another is washing dishes in a hotel dog stand over in Virginia.

Tommy Dorsey in Poor Detroit Draw

BY LOU SCHURER

Detroit—Despite a helluva more ballyhoo, Tommy Dorsey and band were floppos compared to brother Jimmy at the Greyhound recently. Lent, stiff admiral and no air time all contributed to the Tommy egg-laying. But the band sounded the nuts, as ever

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.

THE GRIPES OF ROTH

It is A. J. Roth, alright, but I scarcely recognize him. He is glummer than a St. Bernard rescuing a teetotaler. "No money in the amusement park biz anymore," wails A. J. "Got P.A.?" I enquire. "P.A." "A Sound System, you know, draws the crowds... higher grosses. Why, in one season I..." but Roth was off. "A. J.," I shout, "if you want top money at lowest cost, go look at Lafayette!"

LAFAYETTE Model 760-T
30 to 40 Watt \$79.95
Portable

You're looking at P.A. Value!

Here is the most powerful single case portable sound system money can buy. And LAFAYETTE-BUILT means a little money buys it! Model 760-T—with 30 to 40 watt amplifier—supplies enough volume through its twin 12" dynamic speakers for an auditorium! Completely coordinated, it provides simultaneous operation of two mikes and either phono channel. Engineered years ahead, designed for easy carrying and hard service, priced remarkably low. Mail coupon for FREE catalog TODAY.

All Lafayette amplifiers are 100% Union Made. Lafayette Sound Systems come complete, ready to operate.

Radio Wire Television Inc.
Wholesale Radio Service Co., Inc.

LAFAYETTE P.A.

Radio Wire Television Inc.
Dept. 44C - 188 Sixth Ave., New York.
Rush FREE 1948 Radio Catalog No. 78.

SEND FOR THIS NEW 188 PAGE FREE CATALOG IT WILL SAVE YOU MONEY!

SALES OFFICES IN
NEW YORK - 180 Sixth Avenue
ATLANTA - 245 Peachtree St.
CHICAGO - 791 W. Jackson Blvd.
Boston Newark Bronx Jamaica

NAME _____
ADDRESS _____
CITY _____ STATE _____

The
HAMILTON
LIVE
OF FINE MUSIC & ORCHESTRA STANDS

JUNIOR No. 32
LIGHTWEIGHT YET STURDY JUST RIGHT FOR CHILDREN

SEE YOUR DEALER
Krauth & Benninghofen • Hamilton, O.

AMERICA'S FINEST REED

Kres-Kut

In order to cut the stuff nowadays you need a reed that will produce a rich, vibrant tone full of life and sparkle—a reed that will stand up and last a long time, one that won't get soggy with moisture after a few playings.

That's the famous KRES-KUT Reed to a "T"! The finest reed you can buy, regardless of price.

Prescott's New
ELASTIC REED SANDER
The most practical reed sander ever devised. Preserves your reeds indefinitely, keeps reed in its natural shape. Will pay for itself at the cost of a few reeds. NO EXPERIENCE REQUIRED! Send \$1.00 direct or see your dealer.

PRESCOTT REED CO.
1445 W. Belmont Ave., Chicago, Ill.

HOW TO SING FOR MONEY

SECRETS TO SUCCESSFUL SINGING POPULAR SONGS

revealed by Hollywood's vocal coach of radio and stage stars. In 379 fact-packed Charles Henderson tells you how to "sing" a song, how to sing for a mike, how to audition, how to get your stay on top. Not a book on voice culture but a rich mine of practical information on which your voice pay big money.

AMAZING PRAISE by Stars and Celebrities
BING CROSBY: "Written by a man who knows!"
KENNY BAKER: "Bound to bring you a rich mine of practical information on which your voice pay big money."
FRANCES LANGFORD: "Any singer, great or successful, will learn a lot."
DOWN BEAT: "The long-needed guide for vocalists in the NEW YORKER."
"It works, and so will you!"
PASINATING BOOKLET FREE—Consists of 100 pages of "How to Sing for Money" Lists many things you need to know never before put in print. Don't wonder what it takes to get top in singing business, find out. Send coupon for fascinating FREE booklet NOW.

GEORGE PALMER PUTNAM, Inc.
321-525 Equitable Bldg., Hollywood, Calif.
Send me FREE fascinating booklet with 100 pages of "HOW TO SING FOR MONEY."

Name _____
Address _____

Former Leader is Behind Success of 'Bandwagon' Show

BY DAVE DEXTER, JR.

This is a story about a radio program. It's a program, heard every Sunday, which is more important to the band industry than any other show on the air.

It's called the "Fitch Bandwagon" and is produced by a 34-year-old ex-bandleader named Ward Byron. A native of Flushing, L. I., Byron took a brass drum apart when he was 13 and thus got his first taste of what makes music.

"I also found, from my parents," Byron recalls, "that a bass drum isn't the only thing that takes a beating."

Knows His Music!

Musicians in every name band on the land have had to work with Byron since the "Bandwagon" show went on the air in September, 1938. And it's a tribute to him that today he ranks as the most popular radio producer in the business. He's a musician at heart and knows what a leader wants. His long background as a leader himself gives him an insight and understanding of a band's problems that probably no other producer in the business can boast.

Bob Haggart Site In

By this time Byron had studied both piano and fiddle. But his band had no drummer, so Ward took to skin-pounding. A little kid attending a nearby school was hanging around, wanting to get in on guitar. Byron and his boys liked the youngster and let him do as he pleased. Years later the kid was playing bass in Bob Crosby's band and answering to the name of Bob Haggart.

Byron's band stuck together after high school. Harold Mooney was taken on as pianist. Today he's Hal Kemp's chief arranger. Byron found he could get more jobs playing "society" music around Long Island, but when he wasn't playing schmalz, he'd sneak into New York and find guys like Joe Sullivan and others of the old Chicago school. Then he'd get his ticks.

Produced Duchin Show

Byron's band went to Europe twice. He called the outfit the "Little Brown Jugglers" and despite that name, the band got a lot of work. But it finally split and Byron joined Raymond Knight. Remember the old "Cuckoo Hour"? That was Byron's. So was the

"Bughouse Rhythm" show over NBC from Frisco.

"Then I got busy," says Ward, whose mustache is the first thing about him you notice. "I produced shows for Meredith Willson, then left NBC to do "Script Teasers" for MCA. Then came the George Jessel show, a trip on the road

Fitch Show On Another Year

Des Moines—Sponsors of the Fitch "Bandwagon" radio show, starring guest dance bands every Sunday on NBC, last week renewed their contract with MCA. The move, for another 52 weeks, insures the program's being on the air for another year.

Henry M. Neely, emcee, continues in his spot. Ward Byron remains producer. The show now ranks eighth in popularity, according to Crosley, of all programs on the air.

with Jessel, a return to Hollywood to free lance, producing Eddy Duchin's Elizabeth Arden program, and finally, the "Fitch Bandwagon."

Has Highest Crosley Rating

With the highest Crosley rating of any program using strictly dance music, the Fitch show has consistently risen until it now rates as the eighth most popular program on the air. More than 700 musicians have been employed by it already, and last summer, the sponsors did their best to bring attention to newly-formed orchestras—a move which was highly successful and which gave many good bands their first coast-to-coast work.

Byron never has trouble with the leaders or side men. Rather than fight and argue with them over the cutting of a number, or killing a vocal, in order to end the show on the nose, Byron grins, says "okay you win" and lets the program go on the air the way the leader wants it. If it's going to run over he signals the leader from the control room. That way the band doesn't mind cutting a chorus.

Plugs for the Bands!

"We have made it a point to give our guest bands a plug as to where they are playing after the show. Which means something, we feel. We deliver our bands to a listening audience more than



—Seymour Rudolph Photos

Behind the Scenes at a rehearsal of the "Bandwagon" show. Upper photo shows Henry M. Neely, emcee; Ward Byron, former band leader who now produces the show, and Jimmy Dorsey at dress rehearsal. Below, at left, Byron and Bill Burton, who manages Dorsey, check the program and clear the tunes to be used. At the right, Byron and Dorsey run through the script Byron prepared, Dorsey suggesting changes and checking on the accuracy of dates in the skit based on Jimmy's life.

double the size of any other strictly orchestra program on the air. We not only try to make the public better acquainted with the leaders, but we try to point out the difference in styles, and the types of music a band features in order to create a better appreciation. So far, the show has worked out very well this way."

And that's the story. Too many of us in the band field don't realize how many thousands of dollars the sponsors of the show pay out for bands—money which is pure gravy to virtually every band which appears on the show. When the program was outlined at the start, it was agreed that its success would depend on the cooperation of leaders.

With Ward Byron writing the script, arranging with leaders for the tunes to be used, and rehearsing each program himself, there isn't much doubt left as to why the "Bandwagon" is the favorite band show on the air. It's simply a case of a "musician's producer" going to bat for the leaders and side men and seeing to it that everything runs off smoothly. That is why Ward Byron is the best in the field today.

Fame to Peck Kelly Brings Upped Prices

BY KENNETH SMITH

Houston—Well, they've made a phenomenon out of Peck Kelly. But Peck still insists he's nothing more than an average joe who likes to play piano.

When Collier's ran the story about what a colossus of jazz Peck is, the management of the Southern Club, where Peck's band holds forth, got their noggins together and decided that if they've got a sensation on their hands they might as well take advantage of it. So now there's a cover charge for the customers to hurdle.

Stafford to Take Boyer Spot with T.D.

New York—Jo Stafford, the girl whose voice is one of the features of the Pied Pipers, vocal group, is being groomed to take Anita Boyer's place as vocalist with Tommy Dorsey's band. Boyer recently quit. Stafford will handle the position permanently, it was said.

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

HERE'S THE
New
OTTO LINK
"TONE MASTER"
BELL METAL
MOUTHPIECE
IT'S GOT
EVERYTHING!

NEW POWER CHAMBER
*NEW NON-SLIP LIGATURE
NEW DYNAMIC FACINGS
BETTER PROPORTIONS OVER ALL
ABSOLUTE ACCURACY

SEE THE NEW
NON-SLIP
NON-TWISTING
NON-TURNING
NON-IMPILING
LIGATURE
INSURES MORE
FREEDOM
FOR REED
VIBRATIONS
PLUS
ACCURATE
SET FOR
REED

Otto Link

ASK TO TRY ONE — AND YOU'LL BUY ONE! There is but one reason LINK MOUTHPIECES give them all the necessary response essential to free playing flexibility — greater volume of tone — and more power — and absolute accuracy of intonation.

CHECKS ON
TONE
VOLUME
RESONANCE
FLEXIBILITY
INTONATION

Free— Send for Free Descriptive Booklet. Contains complete listing of outstanding Lens players and the features they own. Write TODAY Dept. M

Representatives in England
HENRI SELMER & CO. LTD.
11, 13, Charing Cross Road, London, W. C. 2, England

Export Sales Agents
R. CRAM & CO. 1540 Broadway, New York City

OTTO LINK & CO., INC.
117 WEST 48th STREET
NEW YORK, N. Y.

PERFORMANCE

HOLTON

INSTRUMENTS THAT SELL ON MERIT ALONE!

... quite a bit of thrift on any Holton band instrument ... not an iota of sacrifice in quality.

Convince yourself by trying a Holton at your nearest music store, or write for our **FREE TRIAL PLAN**, today.

FRANK HOLTON & CO.
2027 N. CHURCH STREET • ELKHORN, WIS.

OUT IN FRONT WITH A
MARTIN

MARTIN

JOSEPH USIFER — 1st S. Ophoniast
Black's M.B.C. Orchestra, New York City

MARTIN
BAND INSTRUMENT CO.
Dept. 339 Elkhart, Indiana

Patronize American Industry —
Buy an American Made Instrument

DOWN BEAT

PUBLISHED TWICE MONTHLY

Advertising		Editorial	
GLENN BURRS, Editor	CARL CONS, Managing Editor	DAVE DEXTER, JR., Associate Editor	TED TOLL, Feature Editor
CLIFF BOWMAN, Sales Mgr.	TOM HERRICK, Adv. Mgr.	B. V. PETERS, Auditing	GEO. OVESON, Circulation Mgr.

CHICAGO STAFF WRITERS

PAUL EDUARD MILLER SHARON A. PEASE HAROLD JOVINE
ONAH L. SPENCER GEORGE HOEFER, JR. DANNY BAXTER

NEW YORK OFFICE

ED FLYNN, Wellington Hotel, 7th Ave., 85th St., Circle 7-3024, Advertising Representative.
MICKY LIVINGSTON, 187 West 82nd Street, Endicott 2-432, Circulation Distributor.

Opinions expressed by writers in this publication are not necessarily those of Down Beat's editors. To insure return of material submitted for publication, contributors must enclose self-addressed, stamped envelopes with material. Down Beat is not responsible, however, for unsolicited manuscripts.

DOWN BEAT • Address All Communications to 401 South Dearborn Street • Chicago, Illinois
Printed in U. S. A. by John Maher Printing Company, Chicago

* A GUEST EDITORIAL *

'10 Per Cent Guys Talk Big But Watch Out'—Crosby

New York—Bob Crosby, the usually quiet baton waver in front of the Bob Crosby band, let forth with a fierce blast last month at side men who recently have been deserting the big name bands to form outfits of their own. Even the boys in the band were surprised at Bob's hard-hitting statements.

"If this new band movement keeps up," said Crosby, "there won't be enough good men left to play in the already established orchestras. The leaders will have to quit and join another band."

Back of the fad, said Crosby, are lawyers and agents. "It sounds terrific to a side man to hear an agent tell him about a bright future with his own band. That buildup from the '10 per cent guys' sounds awfully good."

But watch out. They advance you a few grand for a piece of the band and from then on it's a struggle. Even if you do click with the band the agent takes a good portion of the profits.

Takes Crack at Agents
Crosby cited several cases of guys who started out, as recently as six months ago, with new bands. "In more than one case a good musician, taking over leadership duties, found himself heartbroken in a few weeks and in more than one case I know of fine musicians who drank themselves right into the gutter. But it was too late for them to know their mistake."

Crosby, not a musician himself, also pointed out how a leader (Artie Shaw?) was virtually driven to retirement recently be-

cause so many agents and others had invested cash in his band. "So much of the money had to come off the top," related Crosby, "that the leader found himself working for almost nothing—working so hard he was losing his health doing it."

The Crosby band has lost only one man during the present fad of side men becoming leaders. Bob Zurke deserted the Dixielanders almost a year ago. The Crosby crew, an unusual outfit in that it is an unincorporated partnership, still has Gil Bodin, Crosby, Ray Bauduc, Matty Mallock (arranging only), Eddie Miller, Nappy Lamare and Bob Haggart from its original partnership.

Big Happy Family Stuff
"There just isn't any more room for new bands unless the leader has some spark of genius, a terrific special style or some other special trademark," Crosby said. "And as for the Crosby band, we aren't worried. We stick together. We vote among ourselves on everything that comes up. We have a fine esprit d'corps and we don't worry about one of us pulling out suddenly to become a leader. But a few people don't know about that. Not long ago a jerk agent thought he would pull a fast one. He telephoned seven of the boys, without my knowledge, and offered them all a chance to leave and form bands of their own. Jeez, we got a terrific bang later that day when all the boys came to work and found out they all had been made the same offer—and all had refused."

Stylized Music is a Necessity, Reggie Childs Says at Meeting

BY H. E. P.

New York—"Stylized music is a necessity," says Reggie Childs. Speaking to delegates of the New Jersey Scholastic Press last week, Childs let his hair down and let go. Firm convictions on the matter of rhythm music interpretations has turned music row's orchestral front into an embittered battleground, he said. One faction, the purists of jazz, decry stylized music as a synthetic product, manufactured from faddistic materials. The other camp contends it is relieving monotonous radio renditions that prevailed during the past two years.

"Stylized music," explained Childs, "has eradicated the sameness in song performance. The average hit is played at least 30 times weekly from coast to coast. If every orchestra presented it in orthodox fashion, with conventional harmonies and rhythm, it would lose its appeal in short time. Orchestrating any particular song in

the special style of the band, enables it to appear in a new tone color and rhythmic perspective.

"Not only in popular music is the trend toward stylized music. In symphonic music, Leopold Stokowski experimented last year with the Philadelphia Orchestra by rearranging the instrumental sections to give it a new sounding tone. Arturo Toscanini has re-set the conventional orchestra seating for his NBC broadcasts and to fine, musically trained ears, the individual directorial styles of other famous maestri can be recognized on hearing."

THANKS

Down Beat's editors wish to thank Doubleday, Doran and Co., for permission to reproduce material taken from Harry Schwartz' book *The Story of Musical Instruments* used in the saxophone section of the February 15 *Down Beat*.

Immortals of Jazz

Born on a steamship en route to America on September 1, 1904, Giuseppe (Joe) Venuti and his family settled in South Philly, where Venuti, a few years later, was to attend school with the late Eddie Lang. They played fiddles in the same school orchestra until Joe left to become a professional



on a job in Hot Springs, Ark. In 1925 Joe and Eddie again got together, organized a band at the Silver Slipper in Atlantic City, and began a professional friendship which stands among the most famous in the history of jazz. They later played with Roger Wolfe Kahn and Paul Whiteman. Venuti for years was the only violinist, in the opinion of musicians, who could really swing. And down through the years, he cut dozens of excellent records, most of them with Lang and many of them with such greats as Beiderbecke, Teagarden, Goodman, the Dorcys and many others. Famed for his whacky way of doing things, and for his witty, screwball sayings, Venuti today remains a top-rank star in the jazz world, and is leading his own band with his flashy fiddle starred. Because of his colorful life, and because of his being strictly a musician's musician, *Down Beat* nominates Joe Venuti for its "Immortals of Jazz" honor, ninth in this series.

D. E. D.



Beating his brains out scoring a tough one for Ted Travers' books, Jack Nowicki, pianist, looks like this when he's in action. He's really not in agony—it's his natural way of doing things!

Your March Birthdays

Glenn Miller, DePriest Wheeler, Ben Smith, 1; Red Saunders, Phil Scalzo, 2; Barney Bigard, 3; Harold (Specks) Arnold, 4; Sam Feldman, 5; Shelton Hemphill, Ella Logan, Dick Feige, 6; Nat Conella, Herman Stanchfield, 7; Sam Donahue, Hank Simon, Johnny (Bugs) Hamilton, 8; Bob Range, Benny Cohen, 9; Bernie Cummins, Mari-on Hutton, Pete Clarke, 10; Miff Mole, 11; Pete Suggs, 12; Ina Ray Hutton, Bob Haggart, Sammy Kaye, John (Bass) Williams, 13; Tony Federici, Les Brown, 14.

Harry James, 15; Leon J. Rappolo, Robert Leacey, Nels Laakso, Carl Carelli, 16; Jimmy Crier, Wilbur Schwartz, Betty Sticht, Cookie Lee, 17; Louise McCarrroll, Deane Kincaide, 18; Lee Shelley, 19; Orzie Nelson, Bud Shiffman, 20; Earl Jackson, 21; Marino D'Alloio, Bruce Chase, 22; Vera Hammersley, 23; Pete Johnson, Memo Bernabei, Red Pepper, 24; Gene Wilson, 25; Paula Gayle, 26; Pee-Wee Russell, Doc Morrison, Stanley Fritta, Hal Kemp, 27; Bobby Guy, Barney Rapp, Chummy McGregor, Raymond Anderson, 28; Ward Siloway, Steady Nelson, Lillian Singer, 29; Tom Coakley, Felix Austin, Jack Hansen, 30; Kenneth (Red) Norva, Buddy Madison, Mac McCorquodale, 31.

Who's Who in Music



Presenting John Kirby's Band

JOHN KIRBY . . . 32 . . . string bass, is a Baltimorean. Decided he was a trombonist when he was 8 years old. Twelve years later trombonist Jimmy Harrison convinced Kirby he'd make a better bass player. Harrison got him in the Fletcher Henderson band when Kirby was 21, in 1929. He spent seven years with Smack. Is serious, sincere, and a dead pan. Doesn't believe it when people tell him he has the finest small combo extant. Wants to add a seventh man on bass clarinet doubling flute so the band can do even more light classic and symphony stuff. Still plays trombone and piano.

WILLIAM C. (BUSTER) BAILEY, SR. . . 38 . . . clarinet, is from Memphis. Started professionally with W. C. Handy in 1917, and was the first man ever to play *St. Louis Blues* on a gobstick. Proud father of two boys, 18 and 12, and two girls, 14 and 10. Yet he says his ambitions are too numerous to mention. With Kirby since 1936. Prior to that with Fletcher, Noble Sinfle and Mills Blue Rhythm. Swims like an eel. Wants to own a farm and raise cattle, chickens and tad corn.

RUSSELL PROCOPE . . . 32 . . . alto sax, is a New Yorker. Had a helluva time convincing his parents he'd be a better fiddler than a doctor. Began studying fiddle as a mite of 6. Took up reeds later and began professionally with Willie Freeman in 1926. Played in London and Paris in 1937. Was quite an athlete as a kid, playing basketball and baseball for Commerce High, New York. Is married, and has the unique yen to make a lot of money. Is on a Chopin kick, along with the rest of the boys in the band.

WILLIAM OSBURN (BILLY) KYLE, JR. . . 27 . . . piano, is a Philadelphian and maritally on the loose. Versatility began to crop out when he was in high school, where he composed his class graduation song and was a butmark of the track team. A genial guy, he has worked on records with Mildred Bailey, the Andrews sisters, Red Allen, Lionel Hampton and Lucky Millinder, besides Kirby. Gets biggest bookings out of solo work. Has a habit of looking detachedly out over the top of a piano while he plays the most terrific stuff.

Says there never will be another band like Ellington's and that 50 years from now the Duke will be recognized universally as the greatest.

WILLIAM O'NEIL SPENCER . . . 31 . . . drums, hails from Springfield, Ohio. He gets very enthusiastic when he's out on a party. Plays quite a batch of tubs, as attested by the fact that he's used on numerous blues and other pickup recording sessions. Sings an occasional Sweet Loveline with the band, which attribute has won him the tag, "Mortua Downey." Played with Lucky Millinder, and is on the way toward becoming a pool shark. Has a burning passion to be rich, but his wife, Georgia, loves him anyway.

CHARLES SHAVERS . . . 23 . . . trumpet, is a New Yorker. He is the baby of the band but does most of the arranging, than which he would rather not even eat. He aches for sessions at which he can play open horn to his heart's content. Will weeps with open arms anybody who can lead him to some good night life. Always plays piano and doesn't deny he's a whiz on tenor banjo. Got his professional start with Frank Fairfax in Philly in 1935, and since then has been with Tiny Bradshaw and Lucky Millinder. Is also arranging for Bob Strong's Cal NBC band.

In the photo, by Ray Hising, at the start of this column the musicians include (left to right) Russell Procope, Buster Kirby, Billy Kyle, O'Neil Spencer and Charles Shavers. Band currently is at the Trocadero, Hollywood.

CHORDS and DISCORDS

Three Different Bands Imitate Orville Knapp'

Amarillo, Texas

To the Editors:
Shades of Orville Knapp! Only a few years ago this leader devised a style of music based upon extreme dynamics and the accenting of notes and phrases. On the radio the other evening I heard three different bands, all of which would have passed for the late Orville's very own orchestra. I tuned in Everett Hoagland, Del Courtney and Bill Nance, the last playing right here in Amarillo. Surely it seems to me that these leaders could devise some more original style that they could call their own. I believe that George Olsen has the original Knapp combo, but these outfits sounded more like the former Knapp (I worked at the Beverly Hills Hotel while Knapp was there) than does Olsen.

Perhaps this "borrowing" of styles is accepted, and granted Hoagland, Courtney, and Nance have fine organizations, still it seems to me that there must be new twists that haven't as yet been employed, that would further the progress of all such "copying" units.

What do *Down Beat* readers think of the present-day practice of reproduction of exact styles?

ARTHUR HOFFMAN

Cappy Lewis Took Hot Trumpet Chorus!

Chicago

To the Eds:
I wish to call your attention to an error in *Barrelhouse* Dan's record review of Woody Herman's *Blues on Parade* in February 1 issue. The jazz trumpet work was

rendered by my own very capable team-mate, Cappy Lewis. Instead of one Steady Nelson. Thanking you for your support I remain

STEADY NELSON

Challenges Cat's Claim To Oldest Sax in Use

Los Angeles, Cal.

To the Editors:
I am a reader of your very fine magazine and am always satisfied with each issue, but right here and now I want to contest an article in the Jan. 15 issue. On page 7 there is a statement concerning the oldest horn in use, supposedly Henry Bridges' of Kaycee. I have a horn at least nine years older than Bridges'.

I too have a horn handed down from the family. It's a Conn alto, number 9894. It has been in steady use and blows fine this very moment. I tried to check on the correct age and wrote the factory and the reply I received was—the factory burned down in 1910 and destroyed all records and the horn was made some time before 1910, so God only knows how much older than 30 years my horn is. Am anyone who doubts this statement just drop a line to the factory in Elkhart, Indiana. And any cats in L. A. who are doubtful just drop around to 945 E. 43rd Pl., or Century 25949. The name is

TERRY CRANE

He Wants Stories Of The "Real Musicians"

Chicago

To the Editors (If You Have Any):
I'm not penny pincher enough to ask for my money back, but you can save my copy of your *Down Beat* rag next time. Don't send it any

Chicago, March 1, 1940

WISEMAN
umpet with
Goldberg. In
REIDILHU
via Reudilhu
Smith's band
Winston S.
York.

BIDLEY-OO
singer known
Mocha Rose.

CELLA-HOH
and assistant
Pia harmonic
patrix, rece
KIRKEY-SI
singerman, a
radio singer
under George
Ardele, Fla.

THOMPSON
solist who
member to th
of the band,
recently
SHAW-TUR
and Lane
Vega, N. M.

ROBBINS-K
with Tony I
resident with
in New York

TRIMARKE
marks of th
and Anne S
burgh.

SPRINGER
Charles Sprin
in WCAE, P
PENDLETON
Penny Pend

Chords

more. All
has been t
man that,
and so on.
of real m
Real music
Johnny Mc
plays just
ment), yo
you do I'll

Mister, you
you're a
we 100 per
something ab

Paging
(For th

To the Ed
I'd agree that
the site seems
What she sa
bed,
Victims of pl
to dreams of
riff
He thinks he
And dreams
become.
Not when m
logun
His wife con
sincerely rec
And if he su
made.
But dan
collector a
drop aroun
in a hurry

Down Beat
question, wa
tull to all in
my writing
Whitney Beck

More L

To the Ed
When I
"Tex" Ben
I certainly
semblance
pictured o
Down Bea
many othe

The

FL BEN
111 N MA
111 N MA

RAG-TIME MARCHES ON . . .

TIED NOTES

WISEMAN-GOLDBERG—Al Wiseman, pianist with Bob Chester's band, and Jerry Goldberger, in Philadelphia this month.

BEDLHUBER-JOHNSON—Francis Ledebur, Wilkes-Barre, Pa., of Jan Smith's band, and Evelyn Oberia Johnson, of Winston Salem, N. C., recently in New York.

BIDLEY-COOPER—Bob Bidley, night club singer known professionally on the radio as Bobbie Rose, and Mollie Cooper, recently.

CELLA-BOIS—Theodore Cella, harpist and assistant conductor of the New York Philharmonic ork, and Mrs. Mabel Boil, recently at Fort Lauderdale, Fla.

KIRKBY-SHUTTA—George Kirkby, newspaperman, and Ethel Shutta, stage, screen and radio singer and former wife of band leader George Olsen, recently in Fort Lauderdale, Fla.

THOMPSON-HARRISON—Gordon Thompson, soloist with Lang Thompson's ork and brother to that maestro, and Jerry Harrison, of the vocal trio in George Olsen's band, recently in Philly.

SHAW-TURNER—Artie Shaw, band leader, and Lana Turner, film star, in Las Vegas, N. M., Feb. 18.

ROBBINS-KAY—Bill Robbins, trumpeter with Tony Pastor band, and Carol Kay, vocalist with Woody Herman band, Feb. 1 in New York City.

TRIMARKE-MAGANOTTI—Dominic Trimarke, of the Herman Middelman band, and Anne Maganotti, recently in Pittsburgh.

NEW NUMBERS

SPRINGER—A seven pound boy, to Mrs. Charles Springer, Dad is staff saxophonist at WCAE, Pittsburgh.

PENDLETON—A 7 1/2 pound boy, to Mrs. Penny Pendleton, in Philly recently. Dad

Chords, Discords—

(From Page 10)

more. All I've read in it of late has been the Dorseys this, Goodman that, Miller this, Basie that, and so on. How about some news of real musicians and leaders? Real musicians like Frankie Carle, Johnny McGee, Buddy Rogers (who plays just about every instrument), and Sammy Kaye? Until you do I'll read something else.

JIMMY McHUGH

Editor, you sound like you're kidding. If you're not, our apologies. We agree with you 100 per cent that you'd better "read something else."—EDS.

Paging Mr. Becker! (For the Last Time)

New York City

To the Eds:
I'll agree that a collector's jerk sits around listening while his wife works when she comes home and the kids are in bed. Visions of platters spin around in his head. He dreams of Louis's Five getting off on a cliff. He hears Basie Smith give out with a lift. He thinks he hears Dixie or Oliver's blues. And dreams of Basie and a quart of good booze. But when morning comes and the day begins. His wife goes to work while he sits in the sun. Scratch recordings are his stock in trade. And if he finds Hines' QRS, he thinks he is made.

But dammit, I'm proud I'm a collector and if Mr. Becker will drop around, I'll change his mind in a hurry—with a lead pipe.

"JERK"

Down Beat has promoted both sides of the question, we feel. Let this literary gem put a halt to all letters from readers arguing the story written in the Jan. 15 issue by H. Whitney Becker.—EDS.

More Look Alikes!

Mankato, Minn.

To the Eds:
When I looked at the picture of "Tex" Beneke in Feb. 1 Down Beat I certainly was amazed at the resemblance of him to George Auld, pictured on page 1 of the Dec. 15 Down Beat. This probably fooled many other musicians, too.

ROGER LEHMAN

is staff man on KYW there.

SHILKIN—A son to Mrs. Irving Shilkina, in Hollywood recently. Mother is the former radio singer, Nora Schiller. Dad is with Harry Sosnick's band.

FINAL BAR

JUDES—Clarence, 84, for many years a drummer in Milwaukee bands, last month in a Milwaukee hospital after a month's illness.

Sorry, Jim and Larry

In the announcement of his forthcoming marriage, printed in the Ragtime Marches On column of the Feb. 1 issue, it was stated that Jim Breitbeck was a member of the Lawrence Walk band. This information was erroneous. Down Beat offers apologies to both Breitbeck and Walk. Breitbeck is a ballroom man.

Hall's New Alto Man

New York—Larry Molinelli is joining George Hall's band. He plays fine hot alto.



Burned Out of his late February opening at the Shalimar in Newark, N. J., Claude Thornhill, above, is keeping busy adding new arrangements to his book. His new outfit will stress soft muted music with the reeds prominent. He is recording for RCA-Victor.

'They Stole My Staff,' Long Shouts

BY MILTON KARLE

Buffalo—Johnny Long took a blast at a few specific fellow band leaders here last week, when he accused Paul Pendarvis, Andre Kostelanetz, Al Kavelin and Irving Aaronson of lifting his "trill" stylings. Long went on record further denouncing all other maestri who attempt to emulate his effects.

"A band leader just can't get an original idea today unless he has a bunch of carbon copyists ready to take up where he is continuing so successfully," Long hissed vitriolically.

Long, whose recent opening at the Cher Ami here brought out Paul Pendarvis, Martha Raye and a host of other celebs, unwittingly had the management of Pittsburgh's Hotel Wm. Penn in quite

Relatives?

New York—There are exactly two songs in Bob Crosby's present bulging library that call for Eddie Miller, tenor saxist, to take a vocal. Eddie sings 'em in a lazy, drawling New Orleans style which defies description. The Miller singing seems to be catching, however, though nobody (including Miller) can understand why. The other day Crosby got a petition from 1,000 Pittsburghers asking that Eddie be given more singing solos and a greater opportunity to display his vocal talents (?).

a stew before he ended his engagement there last month. Two days before Long pulled up stakes for Buffalo, they didn't know he was leaving the Penn. MCA had forgotten to advise them, and not until the last minute was Lang Thompson's ork signed to follow Long.

THE SOPRANI AMPLIPHONIC

Lido

A FINE PROFESSIONAL INSTRUMENT

Now only \$575

15 different combinations is the easy range of this smart, streamlined Lido with its 120 bass, 41 treble keys and 7 switches. Its beautiful voicing, the cathedral majesty of its volume, under 6 shutter control, its wide range of tonal effects have made it a high favorite with the best professional accordianists. De luxe in every detail, a superb instrument.



THE SOPRANI AMPLIPHONIC

Renata

SLIGHTLY SMALLER — FAVORITE WITH LADY ARTISTS

Now only \$550

With the exclusive Ampliphonic Reed Block, all Soprani Accordions are made lighter, smaller, easier to play. The Renata is still further reduced in size and weight and is the choice of those lady artists who want as fine an instrument as the Lido. See these and 13 other Soprani models from \$190 to \$1000 at your local music store or write for catalog and complete details.



SOPRANI, INC. • DEPT. 346 • 630 SOUTH WABASH AVENUE • CHICAGO, ILLINOIS

SOPRANI

The WORLDS FINEST TRUMPET

Wholly Custom Built

BENGE

Trumps to the TRUMPETER

CHICAGO SYMPHONY ORCHESTRA

F. E. BENGE CO.

3111 N. MAJOR AVE.

CHICAGO, ILLINOIS

English Horn Artist Tells How Bailey Switched Over!

New York—"I guess it does seem strange that two instruments like a flute and an English horn can be used in Dixieland arrangements. But Alec Wilder has performed the unusual trick of placing Eddie Powell and his flute along with me right into Bob Crosby's band to back up Mildred Bailey on those Camel broadcasts."

The speaker was Mitch Miller, English horn star and one of the musicians now playing "chamber music" backgrounds for Bailey vocals. "I'll agree it is somewhat out of line to have the flute and English horn contributing to the Bailey style but our instrumentation sounds fine because of the slick phrasing and the ease with which the Crosby band rides along with us."

"Knocked Out" by Flute
Miller said he noticed that when

Powell takes off on flute, most of the Crosby boys gather around to admire him. His tonal quality is fine. "That's what we knock ourselves out on," said Mitch.

But let Miller carry on with the story as to how La Bailey adopted the chamber style:

"Alec had the idea first and passed it along to Mildred who seemed pleased with it and decided to try it. At first it seemed a little strange and possibly wasn't keyed properly but after a time Wilder went to work on the phrasing and now we get right down in the Dixieland manner.

"I think Bach was the first really great swingster, for he improvised by his development of ideas as he went along and in that way I believe that he influenced every bit of music including present day jazz.

"Wilder and I went to school together and long were admirers of La Bailey and of course, we're properly thrilled to be working alongside her in such a manner.

More Records to Come
"We enjoy working with the Crosby band, it being a little dif-

ASK FOR
Horn
PARIS
REEDS
MODERATELY PRICED & GRADED STRENGTHS
HORN IMPORT CO.
MADISON, WISCONSIN

New Mike GIVES YOU MORE OOMPH!



YOU can put more "oomph" into your number—you can stand farther away from the mike—you can make the audience hear you better—simply by using a New Shure Cardioid Microphone. New Shure Invention makes amazing improvement in your sound system, without changes in your amplifier. You get more volume without feedback—and truer reproduction of voice and music. In fact, you can solve practically every sound pick-up problem.

REPLACE your present microphone now with a New Shure "Uniplex" or "Unidyne" Cardioid!

Available in the Shure "Uniplex" Crystal Model at \$32.50 list—and in the Shure "Unidyne" Dynamic Model, at \$42.50 and \$45.00 list.

See Your Local Sound Man—Or Send This Coupon Now

Shure Brothers, "Microphone Headquarters"
225 W. Huron St., Chicago, Ill., U.S.A.
Send me Free Bulletin 164D and full information on the New Shure Cardioid Microphones, without any obligation on my part.

Name _____
Address _____
City _____ State _____



Bix's Pal . . . Frank Trumbauer, great saxophonist and leader, who was probably the best friend Bix Beiderbecke had. Records that Bix made with Frank's old Okeh recording band are listed by George Hoefler in his Beiderbecke Discography on this page.

ferent from what we ordinarily work with, for they carry out the ideas that they initiate to bring out the Dixieland style.

"We've just finished making some recordings of Handel & Bach and I believe that we've gotten our kicks just as much from these Camel sessions as we have from those recordings.

"We've also made *Nobody Knows and Hold On* with Mildred, and think that these recordings will catch on shortly with our new instrumentation. At any rate we're having fun and we like it."



Youngest radio drummer in North America, says his father, is Donald "Crane" Fraieli, heard regularly over WJAR, Providence, R. I. The dad is a pianist. Donald, shown above, uses full size drums. He started when he was 2 and is now 4, and has been broadcasting over a year! He has to stand up to beat out the rhythm.

"Supreme" for Value



Tailored ETON JACKET
Newest "Topsail Cloth" Etons, mercerized and Sanforized, will hold its shape and has every appearance of an expensive dress jacket . . . yet the price is amazingly low. Colors: Polo Blue, Copen Blue, Cream, Grey, Wine.

A "Supreme" Special Value UNIFORMS . . . We also make uniforms of every description—Gaberdines, Flannels and Whipcords—ranging in prices up to \$16.50.

Supreme MEN'S SHOP
1093 BROADWAY, at 57th St.
NEW YORK CITY

All of Bix' Okeh Records Listed

BY GEORGE HOEFER, JR.
Part 2

During the period of 1926 through 1929 Bix Beiderbecke played in the bands of Jean Goldkette and Paul Whiteman. Two studio recording combinations were formed by men in the two bands, however, and both held recording contracts with the Okeh Phonograph Corp. Probably all the following sides were made in Okeh's New York studios.

FRANK TRUMBAUER'S ORK—Bix, cornet; Billy Rank, trombone; Jimmy Dorsey, clarinet; Trumbauer, C-Melody and alto sax; Doc Ryker, alto; Paul Mertz, piano; Eddie Lang, guitar; Chauncey Moorehouse, drums. Masters of this group marked "T" after the master number.

BIX AND HIS GANG—Bix, cornet; Billy Rank, trombone; Don Murray, clarinet; Adrian Rollini, bass sax; Frank Signorelli, piano; Howdy Quicksell, banjo; Chauncey Moorehouse, drums. Masters of this group marked "B" after the master number.
Recorded in the spring of 1927:

Matrix No.	Tunes	Record No.
B19486 (T)	Singing The Blues	OK 40772-B, Brans 7703, Par 1838
80391 a (T)	Trumbology	OK 40871, Par R3419, R2465
80392 a (T)	Clarinet Marmalade	OK 40772-A, Voc 3010, 4412, Par R3420, 2304

Recorded in summer of 1927:

J. Dorsey out on the following session, Don Murray on clarinet:
B1071 b (T)—Gentle Walk OK 40822, UHCA23, Par R3349, 2492
B1072 b (T)—Riverboat Shuffle OK 40822, UHCA30, Par R3349, 2492
B1083 b (T)—I'm Coming Virginia OK 40843, Brn 7703, Par R3361, R2687
B1084 b (T)—Way Down Yonder in N.O. OK 40843, Voc 3010, 4412, Par R3361, R2687

On Master B1085 (B) For No Reason at All in C, on Okeh 40871 and Parlophone R3419, 2532, Bix played piano with short cornet cuds at end. Trum and Lang, with Bix, formed a 3-piece band on this session.

On the following session Adrian Rollini was added on bass sax and Irving Hahn replaced Mertz on piano.

B1973 a (T)	Three Blind Mice	OK 40903, Par R105
B1274 b (T)	Blue River	OK 40879, Par R3450
B1275 a (T)	There's a Cradle in Caroline	OK 40879, Par R3450

Recorded in the fall of 1927:

Bix at this time made his only piano solo:

B1436 b	In a Mist (Beiderbecke)	OK 40916, Voc 3150, Par R3504, R1830
---------	-------------------------	--------------------------------------

Another master by TRAM-BIX AND LANG follows. Bix plays piano with a short cornet cuds at the end:

B1450 a	Wringin' An Twatsh	OK 40916, Voc 3150, Par R3504
---------	--------------------	-------------------------------

Joe Venuti added on violin:

B1488 a (T)	Humpty Dumpty	OK 40926, Par R3464
B1489 b (T)	Krazy Kat	OK 40903, Par R105
B1490 b (T)	Baltimore	OK 40926, Par R3464

For the next session only the band was augmented by Ray Ludwig, trumpet; Matt Malneck and Henry Whitman, violins. Below coupling came out under title **BENNY MURPHY AND HIS ORCHESTRA**:

B1499 (T)	Just An Hour of Love	OK 40912, Par R3463
B1500 (T)	I'm Wonderin' Who	OK 40912, Par R3463

At this time the first disc by BIX & HIS GANG was made. These are considerably more rare than the Trumbaers:

B1510 b (B)	At The Jam Band Ball	OK 40923, Voc 3043, Par R3665, R2711
-------------	----------------------	--------------------------------------

The next side made by the same gang came out under the title of **NEW ORLEANS LUCKY SEVEN**:

B1519 b (B)	Royal Garden Blues	OK 8544, Par R3465, R2580
B1520 a (B)	Jazz Me Blues	OK 40923, Voc 3043, Par R127, R2580

The following side also issued under **NEW ORLEANS LUCKY SEVEN**:

B1568 b (B)	Gene's Fimples	OK 8544, Par R127, R2465
B1569 a (B)	Sorry	OK 41001, Voc 3149, Par R3508, R2711
B1570 a (T)	Crying All Day	OK 40966, Par R3176
B1571 b (T)	A Good Man's Hard to Find	OK 40966, Par R3489
B1572 b (B)	Since My Best Girl Turned Me Down	OK 41001, Voc 3149, Par R2054

The following master was issued under the name of **RUSSELL GRAY AND HIS ORCHESTRA**:

B1575 b (T)	Sugar	OK 40938, Par R3489
B1576 (T)	Did You Mean It?	Never issued

Recorded Spring 1928: A new series of master numbers now begins: Trumbauer's group is augmented again with Harry Goldfield on cornet, Izzy Friedman replaces Murray on clarinet, Harold Strickland added on alto sax, Min Leibrock replaces Rollini on bass sax, Matt Malneck again in on violin and George Marez and Lennie Hayton take over the drums and piano respectively.

400002 (T)	Two Letters From Dixie	Never issued
400003 b (T)	There'll Come A Time	OK 40979, Par R3526, R2097
400004 a (T)	Jubilee	OK 41041, Par R2054, R161
400034 a (T)	Mississippi Mud	OK 40979, Par R3526, R2097

Strickland not on following session:

400188 a (T)	Our Bangalow of Dreams	OK 41019, Par R142
400189 b (T)	Lila	OK 41019, Par R141
400603 b (T)	George	OK 41100, Par R1882
400604 a (T)	My Pat	OK 41039, Par R142

Min Leibrock, bass sax, and Harry Gale, drums, and Lennie Hayton, piano, and Izzy Friedman, clarinet, on following dates:

400616 b (B)	Somebody Stole My Gal	OK 41030, Brn 8242, Par R161
400617 a (B)	Then Swell	OK 41030, Par R2355, R451
400999 a (T)	Blues You Sister	OK 41100, Par R1882
400990 b (T)	Dusky Stevedore	OK 41100, Par R265
400994 a (B)	Ol' Man River	OK 41088, UHCA 25, Par R2328
400995 a (B)	Wa-Da-Da	OK 41088, UHCA 26, Par R2328

Recorded early 1929

401133 b (T)	Take Your Tomorrow	OK 41145, Par R265
401134 a (T)	Love Affairs	OK 41145, Par R265
401135 (T)	Sentimental Baby	Never issued
401138 b (B)	Rhythm King	OK 41173, Brn 8242
401139 a (B)	Louisiana	OK 41173, Par R278
401195 (T)	Love Nest	Par R2643
401196 (T)	Japanese Sandman	Par R2176
401197 a (T)	High Up on a Hill Top	OK 41128
401198 a (T)	Sentimental Baby	OK 41128, Par R278
401703 b (T)	Futuristic Rhythm	OK 41209
401704 b (T)	Raisin' the Roof	OK 41209, Par R2644
401809 (T)	Lotus	OK 41231
401810 (T)	Ma Cherie	OK 41231, Par R398

Bix plays muted horn on next side. The Harmony issue is under the name of **Tennessee Music Men**:

401811 (T)	Baby Won't You Please Come Home	OK 41286, Brn 1422, Par R1978
------------	---------------------------------	-------------------------------

(Master Number of Harmony above is 100604)

401840 (T)	No One to Take Your Place	Par R420
401841 a (T)	I Like That	OK 41286, Par R714

Concluding installment of this discography will list Bix's Victrola with Goldkette and Whiteman; also various miscellaneous discs like the Chicago Loopers on Perfect. At the conclusion will be a short list of records featuring cornet solos in Bix's style by Beiderbecke imitators. Acknowledgments this issue to R. G. V. Venables, Warren W. Scholl, George M. Avakian and Jim Mayfield.

Addition to part 1, in Feb 15 *Down Beat*: Orin Blackstone advised the "B" master (9080B) of *Lazy Daddy* was used for Gennett 5542B as well as Claxtonola 40375B.

Critics in the Doghouse

(From Page 2)

Basie. Nick is fairly new. Herb Tompkins and Ray Hopfner are on also. Occasionally I go back to the section with my alto, making it a two-way section and adding depth and fullness to our ensemble.

Why Have Brass Overlap?

Lots of the musicians and fans are always asking me about our brass. They go see the other bands and watch 7 and 8-piece brass bands blasting. They see the Herman band and hear two trombones, three trumpets and a flugelhorn. The reason why I'll never augment the brass to larger proportions is because we are convinced the added horns overlap. Use four trumpets and one of the boys has to duplicate what another is playing, or play up around F all night. And the same goes for trombones. Three and three, we are convinced, is the ideal combination.

Joe Bishop is on flugelhorn, Bob Price is lead trumpet, and Cappy Lewis and Steady Nelson play hot alternately. Cappy gets off on the faster tunes and uses more notes than Steady. Toby Tyler plays lead trombone and Neal Reid hot. We still clink a few occasionally. But at the rate the brass is shaping up there'll be darned few clinkers in a few more weeks.

Plays Alto for Kicks

The rhythm section is my joy. I sincerely believe it is the best



Reviewing his own band, Woody Herman pecks out his ideas on music following band rehearsal. Woody, a Milwaukee boy, says he believes his band has finally "caught" with the public. "Things look better right now for us than they ever have," he declares. (Photo by Seymour Rudolph).

white rhythm group in the business. Frank Carlson, drums; Hy White, guitar; Walt Yoder, bass, and Tommy Linehan, on piano, shape up exactly the way I want that section to shape. It's the least of the band's worries.

Lately I've been playing more solo alto. I did that just for personal kicks. Blowing a clarinet got a little tiresome and I get plenty of stabs experimenting on the sax. Our arrangements are by Jiggs Noble, Joe Bishop and Zilner Randolph. Jiggs does most of the pops while Joe and Zilner handle the stomps and write original in boot.

Rodeo Rhythm Bows

New York—Lee Walters and his Montanans bowed out of Long Island's Alban Hof Brau last week to perfect his "rodeo rhythm," a new idea in music the maestro discovered. He plans to "Spur" the "chaps" in his band to great heights.

ver Bibbs) overlooked Baron Lee and King Kolax.

Here's a hot one—Alethra Robinson's aggregation sets a jungle tempo at the Indiana Theater. Alethra is on piano, Eddie (Bagpipes) McLaughlin plays trumpet, Bill Owlsey is on tenor and Dickie Barnett on tubs. They've got to do it!

O'Neil Spencer, Kirby hide ace, cried like a sissy when the band left town recently. He must have been on a bad kick. . . . Bud Johnson on alto took Scoops Carey's spot in the Johnny Long band. Bob Shafter, trumpet, was replaced by Charlie Allen. . . . And don't ever moan about Duke Ellington failing to win the acclaim due him for his great music. His new Victor wax contract guarantees him \$100,000 over a period of time . . . and all for wax! And that ain't hay (it's wax).

Make Your Own Orchestra Arrangements with the Spivak Transposer. Four part harmony for all instruments at a flash—50c. Write your own music with the new music writing device; celluloid stencil for tracing musical symbols perfectly. 50c. Send \$1 for both items. **S. SPIVAK,** 4511—15th Ave. Brooklyn, N. Y.

Woody Herman Examines Woody Herman

Most of our late tunes like *Chopin' Wood, Cousin to Chris* were written by Zilner, whom we think is one of the ace Negro arrangers.

"We Know Weaknesses"

Carol Kay and I handle the vocals. She's fairly new with the band, but is doing swell. I prefer to try tunes like *Blues Upstairs* and other jazzy items but seems like I get stuck most of the time on the pops.

I've never reviewed my band before, but I do want it made plain that the boys and I don't think we are the best. We know our weaknesses and are trying to get rid of them. What we are trying to do is play dance music with a real beat, without any schmaltzy or corny effects, and with showmanship. And now that I'm through peekin' this out (the old 2-finger hunt-peck method) I'll get off to rehearsal. How about some of you musicians reviewing my band for me? We'll be at Chicago's Hotel Sherman until March 7. I'd like to hear what others think of my band—and the way I review it.

Norris Fisk Badly Beaten

BY HAROLD BROWN

St. Petersburg, Fla.—Norris Fisk, trumpet and fiddle player at the Bath club here, late last month was brutally beaten by a mysterious assailant who pounced upon Fisk from behind as he was on his way home from the club in the dead of night.

So severely was Fisk mauled that he had to be taken to a hospital where it was learned his arm had been broken and severe cuts sustained on his head and face. The victim could give no clue as to the identity of his assailant.

Connors with Herth

New York—Jack Connors is the new drummer with the Milt Herth trio.

OUT IN FRONT WITH A MARTIN



VIRG DAVIS—with Fred Waring

MARTIN BAND INSTRUMENT CO. Dept. 359 Elkhart, Indiana

Patronize American Industry— Play an American Made Instrument



Lodice, Bivona Forming Band In Boston

BY SAM BROOKS

New York—Two of Teddy Powell's best sidemen will shortly step out with their new band, it was revealed here last week by Don Lodice, Powell tenor soloist.

Lodice, the youngster who took George Auld's place with Bunny Berigan last year when Auld joined Artie Shaw, disclosed that he and Gus Bivona, alto-clarinet man, would leave Powell and form their own band. "The book has been written around Gus and me," said Lodice, "and really is a killer."

Rehearsals will be held in Boston. Bivona first attracted attention with Hudson-DeLange, later playing with Berigan. They expect to debut about the middle of March.

Calling all reptiles! Sammy Kaye of swingless swing and lots of sway renown gets 'way down in a mellow groove (mellow like a duck's propeller) to charm this grinning adder. The jazz mag *Orkoster Journalen* of Stockholm, Sweden, in its current issue describes Kaye's band as a "Musso Pigg orkester." You can figure that out.

ALL AMERICA Swings TODAY'S BIGGEST RADIO REQUEST ORCHESTRATION HITS!

THE NOVELTY HIT SUCCESSOR TO "BARREL POLKA"!

THE WOODPECKER SONG

arranged by JACK MASON

Recorded by Glenn Miller, Gene Krupa, Russ Morgan, George Olsen, Will Glahe, etc.

A FAVORITE RHYTHM REPEATER — EVERYWHERE!

JOHNSON RAG

arranged by WILL HUDSON

Recorded by Glenn Miller, Russ Morgan, Larry Clinton and Will Bradley

JAN SAVITT'S GREATEST HIT CREATION

720 IN THE BOOKS

(Decca Record No. 2771)

arranged by WILL HUDSON

WOODY HERMAN'S SUPER-CHARGED SPECIALTY

BLUES ON PARADE

(Decca Record No. 2933)

arranged by JAMES "JIGGS" NOBLE

JIMMY DORSEY'S SWINGSATION

DIXIELAND DETOUR

(Decca Record No. 2735)

arranged by CAMARATA

TEDDY WILSON'S CELEBRATED RECORD SMASH

BOOLY JA-JA

(Columbia Record No. 35220)

arranged by SPUD MURPHY

Price 75c Each—Order Today At Your Dealer

• WRITE FOR COMPLETE CATALOG •

ROBBINS MUSIC CORPORATION
799 SEVENTH AVENUE • NEW YORK

Unsung, Slim Gaillard Now Tops in Chi

BY ONAH L. SPENCER

Chicago—The public hadn't heard much about him, but they know now. Coming in unsung and virtually unknown, Slim Gaillard and his abbreviated but versatile jump band are doing big things these nights alternating with Woody Herman at the Hotel Sherman here.

And a Toe-Dancer!

His lineup includes Herman Flintall, alto; Tom Stevenson, tumpet; Lou Morgan, piano; Jack Jarvis, bass and Hubert Pettaway, drums. Slim plays guitar, tenor sax, bass, piano, drums and caps it all by tap and toe-dancing! Plenty solid.

Red Brewer and his Brownies are now at the Dixieland Tavern on 43rd street. Red plays fine trumpet and Chas. Johnson gets around neatly on the 88. . . . Alberta Hunter, the blues chanteuse, is going back to England. She claims she's homesick. . . . Latest dance craze out this way is the "Zip Zip Zipper" dance and the "Harlem Congo." . . . Some of the colored cats insist that John Hammond, on a recent trip here, jammed at the Dixieland Tavern with a gang o' fly cats. What—with a cello? . . . Lil White and her Buddies at Smith's Tavern show off the talents of Lil's singing and pianologies and also the solos of Bobby Johnson, A. C. Bell, Hobart Dotson and Louis Kincaid.

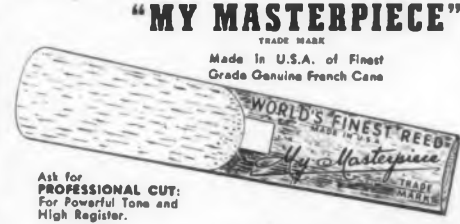
Two Nobles Overlooked

The guy who presented the nobility of jazz recently (Duke Ellington, Count Basie and Sir Oli-

The World's Best Players — Play the World's Finest Reeds!



"MY MASTERPIECE" Reeds Please Particular Players. Basie, Pettaway, Mondaletto, Big Eyes and Jerry Jerome—all of BENNY GOODMAN'S ORCHESTRA.



Ask for PROFESSIONAL CUT: For Powerful Tone and High Register. ARTIST CUT: For Mellow Tone and Wide Register.

FRENCH AMERICAN REEDS MFG. CO. Inc., Dept. D3 1658 BROADWAY New York City

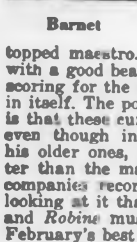
Ask Your Regular Dealer— Or Write Us for Price List.

Nichols' Pennies Revived; Jelly-Roll Month's Busiest

BY BARRELHOUSE DAN

Shades of the "glorious 1920's" when Red Nichols was putting out records with the greatest white jazzmen of today as side men were revived last week with the issuance of a new Nichols' Five Pennies disc, on Bluebird 10593, titled *Melancholy Baby and Robins & Roses*.

The new group is slicker and more polished than his older and more famous ones, but the results it gets is something else again. Solos by Bob Jones, Billy Shepard, Mike Bryon and Red himself are refreshing, but hardly as thrilling as those by Ted-garden, Goodman, the Dorseys and others once affiliated with the carrot-topped maestro. The Pennies play with a good beat, however, and the scoring for the full group is a kick in itself. The point we try to make is that these current Nichols sides, even though inferior to many of his older ones, still are miles better than the majority of crap the companies record these days. And looking at it that way, *Melancholy and Robins* must be rated among February's best releases.



Barnet

Tommy Reynolds
"Deep Night" & "Marcheta," Vocalion 5339.
A new Boston band, Reynolds'

outfit resembles Shaw's old group. Arrangements are clean-cut, smoothly performed, and the leader's clary stands out. Acceptable and unspectacular white dance music untainted by corny and/or illegitimate instrumental effects.

Jimmy Dorsey

"Major and Minor Stomp" & "Keep a Knockin'" Decca 2980; "Cherokee" & "A Man and His Dreams," Decca 2961.

Here is the greatest side the Dorsey clan has made since *Parade of the Milk Bottle Caps!*

Joe Lippman's *Major and Minor Stomp* shows the band in splendid form. Not only are ensembles executed precisely and with a vicious bite, but Jimmy, Herb Haymer and Cy Baker all get off for exceptional individual work. *Knockin'* is a novelty starring Helen O'Connell. *Cherokee* has more fine Dorsey and Haymer samples, driven by a good beat. Reverse is a flag waver by Buddy Schutz, whose drumsticks may be of interest to students and the younger tub men. The band as a unit plays with a lotta guts and real punch; the arrangements are distinctive without being ornate. But *Major*

Sings Chinese With Louie Armstrong



MIDGE WILLIAMS

New York—One of the stars of the recent Cotton Club show, like her boss Louie Armstrong, was Midge Williams, Armstrong's vocalist. Midge lived in the Orient several years and uses her knowledge of Chinese and Japanese to good advantage by "translating" American pop tunes into Oriental chants.

and *Minor* is a masterpiece of big band jazz!

Woody Herman

"Pick-a-Rib" & "Say Si Si," Decca 2970.

Two smartly orchestrated instrumentals typical of the Herman gang's hard punching style. The few solos are very short, but good, and standing out above all is the rhythm section. Frank Carlson, definitely, is a drummer ranking with the very best. Catch his savage cymbaling and fine tone on these. The whole band sings *Rib* in its characteristic filled-with-humor fashion. Judging strictly by its discs, Herman's band has improved 100 per cent in the last eight months.

New Orleans Memories

"Mama's Blues," "Original Rag," "Mighty Water Blues," "The Naked Dance," "Buddy Bolden's Blues," "The Crave," "Wine's Boy Blues," "Mister Joe," "Don't You Leave Me Here" & "King Porter Stomp," in General Records Album G-11 starring JELLY-ROLL MORTON.

Here is a truly unusual collection. The vet 54-year-old Jelly Roll plays piano and sings the blues, using songs he first heard in the old Storyville days of New Orleans, when he was a youngster. Almost every type of jazz is included in this group—the collection, in fact, is varied enough to please every type collector.

Charles Edward Smith, one of the still-unsung authorities of New Orleans music, describes each disc in a 16-page booklet which accompanies the album. Smith tells about the music, and Morton, in far better fashion than this correspondent could hope to, inasmuch as this is the first release of the General firm, it is noteworthy that it chose such extremely uncommercial, hard to sell merchandise. To those who are interested this department suggests they write General Records at 1600 Broadway, New York City, for details of the Morton album. The price is \$5.50.

Harlan Leonard

"Rockin' With the Rockets" & "Contact," Bluebird 10586.

These are Leonard's first waxings, and while hardly sensational, provide evidence that recent raves about the band in the Middle West are not without cause. The band's strong point is its two tenor sax soloists, Hank Bridges and Jimmy Keith, who play with a drive and with ideas which put them on a par with the best men in the business. Fred Beckett's aliphorn also is well above average. Ensembles are clean and played with precision, considering it is only a 13-piece outfit. Leonard's trick of using a few bars of unison saxes is unusual and helps identify the weak. Piano solos on both sides are band, and the guitar intro on *Rockin'* is shaky. But Bridges (his horn is first to be heard on *Contact*), Keith and Beckett are good for real kicks. The solo trumpet sounds over-ambitious.

Benny Goodman Sextet

"Soft Winds" & "Memories of You," Columbia 35320.

Benny surprises on the "A" side when he suddenly slips into a clever boogie-woogie groove. In the sextet with him are Nick Fatool, Lionel Hampton, Fletcher Henderson, Art Bernstein, and Charlie Christian. The reverse is even more exciting in a quiet sort of way. For the first time, the sextet plays with the grace and the feeling of the old Goodman quartet, and solos by Benny (playing relaxed and lovely stuff), Christian and Hampton set the side up in mellow manner. Columbia insists on sending review copies of its releases several weeks after announcing them. Until the company speeds up its service, record buyers will have to see reviews of Goodman's and other bands quite late.

Best Solos On the Wax

TRUMPET-CORNET

Cy Baker: *Major and Minor Stomp*.
Chris Griffin: *Just a Gigolo, Just a Gigolo*.
Red Nichols: *Melancholy Baby, Robins and Roses*.
Benny Carter: *A Pretty Girl, Shake It*.
Red Allen: *I'm On My Way, Jelly-Roll Morton Band Sides*.
Bob Barnett: *Tappin' at the Tappa*.

ALTO SAX

Jimmy Dorsey: *Major and Minor Stomp, Cherokee, Man and His Dreams*.
Charlie Barnett: *Tappin' at the Tappa*.
Reggie Merrill: *Just a Gigolo*.

TENOR SAX

Herb Haymer: *Major and Minor Stomp, Cherokee*.
Don Lodice: *Fla On a Sproe*.
Hank Bridges: *Contact, Rockin' With the Rockets*.
Coleman Hawkins: *A Pretty Girl, Shake It*.
Jimmy Keith: *Rockin' With the Rockets*.
Dave Harris: *Business Man's Boogie*.
Bob Jones: *Robins and Roses*.

TROMBONE

J. C. Higginbotham: *I'm On My Way, Haven't Named It Yet*.
Fred Beckett: *Contact, Rockin' With the Rockets*.

GIITAR

Bus Eiri: *Tappin' at the Tappa*.
Ulysses Livingston: *Shake It*.
Charlie Christian: *Memories of You, Haven't Named It Yet*.
Floyd Smith: *There'll Be Some Changes Made*.
Mike Bryon: *Melancholy Baby*.

CLARINET

Billy Shepard: *Robins and Roses*.
Pete Pumiglio: *Huckleberry Duck, Panna Vendor*.
Denny Polo: *A Pretty Girl, Shake It*.
Woody Herman: *Pick-a-Rib*.
Jimmy Goodman: *Memories of You, Soft Winds*.
Gus Bivona: *Fla On a Sproe*.
Al Nicholas: *Jelly-Roll Morton Band Sides*.
Tommy Reynolds: *Deep Night, Marcheta*.

VIBES

Lionel Hampton: *Haven't Named It Yet, Memories of You*.

PIANO

Jelly-Roll Morton: *New Orleans Memories, Ball Band Sides*.
Milt Raskin: *Fla On a Sproe*.
Joe Sullivan: *A Pretty Girl, Shake It*.
Mary Lou Williams: *There'll Be Some Changes Made, Prisoner of Love*.

Charlie Barnet

"Tappin' at the Tappa" & "Comanche We Dance," Bluebird 10584.

More Negroid grooving by the Barnet blasters, with the "A" side overshadowing "Comanche" in a walk. Riding a riff, in fast succession, come solos by Barnet, on alto; trombone, growl trumpet and guitar. The backing is shy on solos. Barnet's rhythm section propels a dynamic lift and solidity to the band, and both arrangements are excellently played. Few bands of today are putting out the good jam that Barnet's is—on records.

Mildred Bailey

"There'll Be Some Changes Made" & "Prisoner of Love," Vocalion 5265.

This column begins to look like a straight rave, with but few exceptions. La Bailey's efforts here also fall into the "rave" classification. She changed the words to *Changes* and allowed Mary Lou Williams and Floyd Smith to back her up nobly. Reverse, although an old pop, was never recorded as well. Mildred in fine voice, Mary Lou playing lovely stuff, and Smith tossing in some ear-caressing guitar adds up to a 5-star platter.

Teddy Powell

"The Sphinx" & "Fla on a Sproe," Decca 2985.

The Sphinx stinks. *Fla* is as good as *Sphinx* is bad. Solos by Milton Raskin, Don Lodice and an unknown trumpeter, along with Gus Bivona's clary, provide jazz you can sink your teeth into. The arrangement is Basic—but Powell could have picked plenty of worse hands to ape.

Jelly-Roll Morton Sextet

Jelly-Roll Morton Seven

"Got the Bucket," "Why," "If You Know" & "Shake It," General Favors Tones 1706-07; "Big Lip Blues," "Good Old New York," "Sweet Substitute" & "Panama," General 1703-04.

Little man Morton has had a busy month!

His *New Orleans Memories* album, issued by the new General firm, proved to be sock stuff. And now he comes through with four sides by a 7-man band and still four more sides by a 6-man band, both directed by himself. Red Al-

HOT SOLOS

Exactly as Recorded
Goodman, Berigan, Hodges, Alto, Clarinet and Trumpet only. Send dime for sample copy. Mention instruments.
Dick Jacobs 248 W. 24 St., N. Y. C.

PERMO POINT BRINGS YOU THE 2 MAJOR ADVANCEMENTS OF THE YEAR
for greater Phonograph Enjoyment!

MORE PERFECT TONAL REPRODUCTION
To keep pace with phonograph advancements, Permo metallurgists have perfected new needles which have the reproductive qualities of the famous long play PERMO POINT Needles... have made their tone more true to life. Yes, Permo's extensive research and careful and repeated experimentation makes it possible for you to enjoy finer record reproduction. And Permo has gone even a step further making available

A COMPLETE LINE OF NEEDLES FOR EVERY PHONOGRAPH NEED!

FOR REPRODUCTION FOR RECORDING

—The Fidelity Permo Point Needle is specially made for home record players and changers. It keeps surface noise at a minimum, and the Permo Metal point assures finest full range reproduction. Record wear is negligible due to self-lubricating action of Permo Metal point. Will give 50 hours service on standard recordings. Long play for use in home record players, schools, sound distributing systems, salons, etc.

—Permo offers a new stylus equaling the cutting ability of sapphire. It cuts clean, quiet grooves, free from surface noise. Records entire musical range with a minimum loss of high register, due to special alloy tip. Is very rugged and will stand harder usage than any other cutting stylus available. Permo Metal point gives longer life. MICRO-SPECTED for uniformity and packed in special protective metal container.

FOR TRANSCRIPTION
—The new Transcription Permo Point Needle gives even response over entire musical range. Specially designed to reproduce high fidelity sound useful in modern broadcasting and recording work. Permo Metal tip gives 35-50 hours service. Won't wear acetate, nitrate coated or commercial records—prolongs life with self-lubricating Permo Metal point.

Microspectated TO INSURE PERFECT PERFORMANCE
Every Permo Point Needle sold is subjected to the rigid Permo MICRO-SPECTION process before it leaves the Permo laboratories. This process is a positive check on the precious Permo Metal point for perfect uniformity and performance. The above and other Permo Point Needles for professional and home use are available at all leading suppliers—or write

PERMO POINT
PERMO PRODUCTS CORP.
6415 Ravenswood Ave.—Chicago, Ill.
Gentlemen: Please send me your free booklet on Needles and Records, and full information on Permo Point Needles.

NAME _____
ADDRESS _____

Recording Band Personnels

Harlan Leonard

(Bluebird)
Harlan Leonard, Darwin Jones, alto; Jimmy Keith, Henry (Hank) Bridges, tenors; Edward Johnson, Billy Smith, Jimmy Ross, trumpets; Fred Beckett, Richmond Henderson, trombones; Jesse Price, drums; Winston Williams, bass; Willie Smith, piano; Effergie Ware, guitar; Ernie Williams, front.

Tony Pastor

(Bluebird)
Tony Pastor, Bill Shine, Leonard Ross, Grey Rainis, John Wade, saxes; Andy Ferruti, Bill Robbins, Irving Berger, trumpets; Charles Trotter, trumpets; Moe Zudicoff, Louis McGarity, Capple Crouse, trombones; Frank Inardi, guitar; Marvin Wittstein, bass; Bill Schulte, drums; John Nicoloni, piano; Jimmy Jackson, Rainis and Dick Rose, arrangers; Pastor and Elisse Cooper, vocals.

Ziggy Elman

(Bluebird)
Jerry Jerome, Noni Bernardi, Toots Mondello, Art Rollini, saxes; Ziggy Elman, trumpet; Ben Heller, guitar; Art Bernstein, bass; John Guarneri, piano; Nick Fatool, drums; for *You Are My Happiness*, Tootin' My Baby Back Home, I'm Through With Love and *Something to Remember You By*.

Jimmy Dorsey

(Decca)
Milt Yaner, Sam Rubinwith, alto; Herb Haymer, Charles Frazier, tenors; Roe Hillman, guitar; Jack Ryan, bass; Joe Lippman, piano; Buddy Schutz, drums; Cy Baker, Shorty Solomson, Johnny Napton, trumpets; Sonny Lee, Jerry Ross, Don Matteson, trombones; Jimmy Dorsey, solo alto; Bob Eberly and Helen O'Connell, vocals.

Woody Herman

Cappy Lewis, Bob Price, Standy Nelson,

trumpets; Joe Bishop, flugelhorn; Toby Tyler, Neil Reid, trombones; Walter Yoder, bass; Frankie Carlson, drums; Hy White, guitar; Tommy Linehan, piano; Saxie Mansfield, Ronny Perry, tenors; Joe Denton, Pete Johns, Ray Hoopfer, alto; Woody Herman, clary & alto & vocals, and Carol Kay, vocals.

Larry Clinton

(Victor)
Jack Henson, Steve Benoric, George Berg, Ben Feman, saxes; Jimmy Sexton, Walter Smith, Snapper Lloyd, trumpets; George Mazza, Al George, Jimmy Skiles, trombone; Bill Straub, piano; Hank Wayland, bass; Charles Blake, drums; George Rose, guitar, for *Surrealism, Sunday, I Dream of Jeanie and Old Folks at Home*.

Jimmy Mundy

(Varsity)
Ted Barnett, James Hamilton, Skippy Williams, Al Gibson, Jimmy Mundy, saxes; Ed Johnson, John McCall, Norman Green, trombones; Frank Galbreath, Bobby Moore, Leroy Hill, trumpets; Bill Doggett, piano; Connie Wainwright, guitar; Jack Jarvis, bass; Rossiere Wilson, drums; Madeline Green, vocals.

Raymond Scott

(Columbia)
Chris Griffin, Mike Meola, Willie Kelly, trumpets; Irvin Sontag, Joe Vargas, trombones; Reggie Merrill, alto; Dave Harris, tenor; Artie Drelinger, tenor; Pete Pumiglio, clary & alto; Walter Gross, piano; Lou Schoob, bass; Vince Maffei, guitar; Johnny Blowers, drums.

Wingy Manone

(Bluebird)
Danny Alvin, drums; Phil Olivella, clarinet; Sid Jacobs, bass; Buck Scott, trombone; Frank Pina, piano; Manone, trumpet; Zeb Julian, guitar, and Chu Berry (on some recent sides) tenor.

NEW DECCA RECORDS—35c
Three for \$1.00 (Plus Postage) as they are released. Here are seven of the good sellers

1882—In the Mood Sardius	Edgar Hayes	2962—Love Is the Thing Flam	Andy Kirk
2948—Between 18th & 19th on Chestnut	Bing Crosby and Connie Boswell	2922—Five Exit Blues	Count Basie
2961—Cherokee A Man and His Dreams	Jimmy Dorsey	2936—Careless Indian Summer	Tony Martin
		2939—The Rhumba Jump Peace Brother	Woody Herman

Also a full line of Hawaiian, Marches, Waltzes, Accordion, Tangos, Rhumbas, etc. Half Cash, balance C.O.D. Send 5c postage for free catalog.

RECORD RENDEZVOUS
600 SOUTH WABASH AVENUE • CHICAGO, ILLINOIS

Chicago, March 1, 1948
Chicago
Tele...
Chicago
a J...
(Chic...
late...
were...
with...
pianist...
len, Al...
Braud...
J...
results...
Jelly-R...
poured...
niced...
or six...
just an...
are be...
bird...
month...
direction...
worse...
the be...
been...
these...
than...
out of...
Morton...
sides, he...
old the...
starts...
invented...
Vocal...
great...
week...
Two...
ances...
group...
colins...
Ulyses...
"A Pre...
it and...
Two...
ances...
group...
colins...
Ulyses...
Col...
Ex...
FED MIL...
N.Y. R...
less...
prehen...
strap, n...
able, or...
pigeon...
NORMAN...
Wants...
Hawkins...
LES ZACH...
Rapids...
huers...
Trade...
crines...
JOHN MAC...
Wants...
G...
with...
Serrano...
Shine...
BOB MORE...
Wash...
Cow...
Exell...
Johnson...
MUD CRAN...
M...
W...
strong...
Mrs. Nich...
Trade...
crines...
RICHMOND...
Richmond...
Ohio, Pa...
ated in...
all...
GEORGE H...
Chicago...
Wagard...
wedding...
list...
ORIN BLAC...
O'Leary...
at Love...
of Love...

OS
Tax

Comp.
Business Man's
Robins and
Make It,
Jelly-Roll Man

Minor Stars
Tappa.

Minor Stars
in With the
Shake It,
Rockets.

Way, House!

in With the

on, Here!

Some Change

as.
Duck, Pumps
is It.

of You, Soft

Band Sides
Marches.

med It To

ns Memoriz

ake It.
I'll Be Some
Love.

ot

omanche W

ng by the
"A" side
"che" in a
fast success-

arnet, on
umpet and
y on solos

propels a
ty to the
ments are
bands of
good jazz
ords.

y
ide" & "Fib

ook like
at few ex-

orts here
classifica-

words to
Mary Lou
th to back
though as
corded as
vice, Mary
and Smith
assin' gal-

platter.

ppres," Dan

Sphinx in
uskin, Don
trumpeter,
clarify, pre-

your teeth
as Basie's
ve picked
ape.

Sextet
Seven

on Know" &
nce 1706-01
New York,
as," Camel

as had a

memories
w General
stuff. And
with four
and still
man band,
Red Al-

S
Clarinets and
sample app-

th., N. Y. C.



Televised . . . First colored artists to broadcast via television in Chicago are the "Two Queens and a Joker." The trio comprises Vivian (Chick) Overton, Lawrence Hazlette and Louise Stinnette. They were heard over Chi's WXONY with Martha Davis, barrelhouse pianist, recently.

lan, Al Nicholas, Zutty, Wellman Braud, Joe Britton and Eddie Williams help him out here, but it results in just the opposite. Where Jelly-Roll played and sang and poured his heart out as he reminisced about Orleans, with five or six horn-blowers he becomes just another jam bandsman. These are best comparable to the Bluebird sides Morton made a few months back under Steve Smith's direction, and are no better, no worse. Allen and Nicholas play the best solos. General would have been far wiser to have released these one at a time, a month apart, than toss them all out on the market in one throw. One consolation: out of all the talking and singing Morton does on these new General sides, he never once picks up his old theme song—the song that starts out "I am the man who invented jazz."

Race Discs

Vocalion's list includes some great and near-great stuff this week. To those who follow the race lists religiously, and the number must be thousands, these are recommended for a turntable spin: Blind Boy Fuller's *Jivin' Big Bill Blues* & *Red's Got the Piccolo Blues*, 05218; Little Buddy Doyle's *360 Blues* & *Sweet Mama Blues*, 05246; Monkey Joe's *You Don't Have to Tell Me* & *That Same Cat*, 05274, and *I Need You By My Side* & *Don't Have to Sing the Blues*, by the Yas Yas Girl and Her Jazz Boys, on Vocalion 05219. Plenty of ticks on these.

The Varsity Seven

"A Pretty Girl is Like a Melody" & "Shake It and Break It," Varsity 8179. Two more interesting performances by Warren Scholl's pickup group composed of Coleman Hawkins, Joe Sullivan, Benny Carter, Ulysses Livingston, Danny Polo,

The Collectors Exchange

(20 words \$1.00—40 words \$2.00 Cash must accompany order)
FRED MILLER, 129 Congress St., Brooklyn, N.Y. Rare hot records for sale at rock bottom prices. Will ship anywhere. Comprehensive new list, hot off the mimeograph, now available. Write, phone, wire, cable, or send name and address by carrier pigeon.
NORMAN ACKERMANN, Rock Creek, Ohio. Wants: Chicago Style, Bix, Teagarden, Hawkins. Dupes: Diversified selection.
LES ZACHEIS, 1624 D Ave. N.E., Cedar Rapids, Ia. Wants: Bix's Gang, Trumpeters, Robison, Chicagoans. Cash or Trade Early Olivera, Armstrongs, Wolverines.
JOHN MACK, 3047 S. Drake, Chicago, Ill. Wants: Whiteman's *Tiger Rag*—Columbia, Goodman's *Down Home Rag* and *Nitely Serenade*, Armstrong's *Chinatown* and *Blues*.
BOB MORELAND, 5229—16 N.E., Seattle, Wash. Wants: Race Piano Solos. Cow Cow, Ezell, Boogie, Rag. For Sale: Palmer Johnson's Piano Solo, \$1.00.
BUD CRANE, 61 Harris Ave., Battle Creek, Mich. Wants: Bix, Venuti. Trade: Armstrong, Basie Smith, Henderson, Bix Victor, Nichols—MGB.
RICHMOND RECORD CLUB, 708 E. Broad, Richmond, Va. Wants: Bix, any old Okeh. Paramounts all kinds. Also interested in all classical. Send list.
GEORGE HOFER, JR., 2 East Banks St., Chicago, Ill. Endeavoring to fill in Bix. Teagarden and Armstrong items. Send trading lists and wants.
ORIN BLACKSTONE, 1008 Eleonore, New Orleans, La. Wants: Meroff's *One Hour of Love*, other Bixes. Dupes: General.

THE HOT BOX
A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOFER, JR.
(11 East Banks Street, Chicago)

The Musical Spillers, a vaude act, arrived in New York in the early 1920's with two instrumentalists destined to become ace hot men. Both Rex Stewart, trumpet, and Willie Lewis, alto sax, were mere kids, but they decided to stay in Manhattan and live on their horns. Rex started playing trumpet accompaniments for a blues singer whom he thinks was Monette Moore. Monette is on Paramount discs and collectors should check them for Rex.

Dorsey Adds Two Dean Hudson Men

Charlottesville, Va. — Tommy Dorsey hired Ray Linn, trumpeter, and Lowell Martin, trombonist, after he played a date at Virginia U. last month with Dean Hudson's band.

Phil Lester will take Martin's place with Hudson. Dorsey is making many changes in his band, and currently is at the Meadowbrook in Jersey.

George Wettling, Artie Shapiro and Joe Turner. "Pretty Girl" is the better. Polo, Sullivan, Hawk and Carter all take choruses in fast succession, and no vocal mars their work. Reverse offers lousy Joe Turner singing. Sullivan's piano chorus of 32 bars is among the best he's done in the last year. Carter plays trumpet on both sides. Technically, the recording could be better.

Raymond Scott

"Huckleberry Duck" & "Just a Gigolo" and "Peanut Vendor" & "Business Men's Business," Columbia 25363-35364.

Scott's big band debuts here. It's well rehearsed and despite the augmented personnel, plays the leader's screwy compositions with even more finesse than did the smaller unit. Shining stars on these sides are Chris Griffin, trumpet; Pete Punigliio, clarinet; Dave Harris, tenor, and Walter Gross, piano. But the music is still Raymond Scottish, meaning you can take it enthusiastically or leave it cold, depending upon your liking of the Scott style.

Lionel Hampton

"I'm on My Way" & "Haven't Named It Yet," Victor 26476.

Excellent jazz by the colored vibes star and his men. Red Allen's startling and imaginative trumpet, plus J. C. Higginbotham's trombone, make for easy listenin' on "A" side while Charlie Christian, pecking out fancy fingerings on his electric guitar, puts added boot in the backer. Lionel sticks to his vibes here, playing wonderfully, but that Hampton vocalizing remains sad stuff. The rhythm section is first rate. Personnel on label.



MARTIN
BAND INSTRUMENT CO.
Dept. 349 Elkhart, Indiana
Patronize American Industry —
Play an American Made Instrument

In the interim, Rex took many fine choruses with Fletcher Henderson, McKinney's Cotton Pickers, Luis Russell and his present boss, Duke Ellington. When Rex made the latter connection he changed his style to conform to the Duke's band and thus has developed a rapid vibrato to make his playing distinctive.



Stewart

Rex makes a correction to De-launay's *Hot Discog*, asserting Fats Waller did not play on Columbia 654-D with Henderson's band on *Stampede* and *Jackass Blues*. This was Rex's first record date with Fletcher in 1926, when he replaced Louis Armstrong on the latter's recommendation. For a year, in 1934-35, Rex had his own band playing a Harlem ballroom. The band's only platter was made on Vocalion 2880 with George Stevenson, trombone; Rudy Powell, clarinet; Roger Ramirez, piano; Billy Taylor, bass, and Jack Maisel, drums, with Rex playing trumpet and taking a rare vocal chorus. Tunes were *Baby Ain't You Satisfied* and *Stingaree*. Rex's favorite Rex chorus is an Ellington Brunswick 7627 *Kissin' My Baby Goodnight*.

Meredith Havens, 145 Academy St., Trenton, N.J., collector-insurance secretary, has made arrangements with a national insurance concern to issue a special form of policy to cover record collections. Complete details will be given upon request. Havens is a Bixian convert with sidelines on Paul Tremaine's orchestra and Marshall Stearns old groove of collecting "Tiger Rags."

Burton Led N.O. Owls

Billy Burton, Jimmy Dorsey's effervescent manager, at one time played fiddle and led the New Orleans Owls, (1928) who appeared on several Columbia sides. According to him, Nappy Lamare

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.
TWO MORE GREAT ALBUMS
JELLY ROLL MORTON'S
New Orleans Memories
5 Records With Booklet \$5.50
Chicago Style Jazz Album
6 Records With Booklet \$2.60
HOT RECORD SOCIETY
827—7th Avenue, New York City

(now Bob Crosby guitarist) was featured with the Owls on banjo and vocals. Earl Crumb was the drummer, says Burton, and he adds this lineup: La Blanc, bass; Billy Padrone, Red Bowman, trumpets; Netto, trombone; Pinky Vidacovitch, Monk Smith, Benjy White, saxes. The outfit was strictly New Orleans and played the Roosevelt Hotel and West End Roof with one journey east to Atlanta. Rumors that a Red Nichols group made sides under the name "New Orleans Owls" are false.

Hot Box Drive! Buster Bailey (clarinet) made first appearance on wax with W. C. Handy's orchestra playing "St. Louis Blues" —Wea Nef Chicago collector has "dug" Merritt Brunies and His Friars Inn orchestra on Autograph (has no record number) playing "Up Jumped The Devil" (master 85042A) and "Follow The Swallow" (master 85043). Same band made "Angry" (85057) and "I Weep Over You" (85056) on Autograph 610.—Phil Harris, orchestra leader, collects old Edison phonograph machines, cylinders

and discs—Walt Esslinger, transcontinental collector and Father Hines specialist, is now aboard the Challenger with 250 items, mostly dupe, headed for Porterville, California. Walt recently uncovered an interesting disc on Vocalion 1621 recorded by Hunter's Serenaders under the direction of Victoria Spivey playing "Sensational Mood" and "Dreaming 'Bout My Man."

Public Address Systems
SOLD • RENTED • REPAIRED
Special service to ballroom and night-club operators and also band leaders.
EMERGENCY RADIO SERVICE
JOHN BEANICH
417 Madison St. • AUSTIN, TEXAS • CHICAGO, ILL.

"Inside Facts"
LOOK
16 Page booklet written by Harold Crilhow
... Revealing many valuable professional hints and aids to all saxophonists.
... Listing facings used by outstanding artists
... Containing complete information on all *Bullseye* mouthpieces
Now available in paperback
ARNOLD BRILHART
BOX 324 GREAT NECK, N.Y.

Enduro
PLAY A GOOD REED ALL THE TIME!
Enjoy the uniform good quality consistent brilliance and high response of this VIBRANT PERMANENT PLASTIC NEW SECRET FORMULA
GUARANTEED PERFORMANCE can be clipped, sand-papered or shaved any desired strength and by outstanding artists
Each Enduro Reed is graded and numbered by a professional saxophonist
available for ALTO TENOR and BASS CLARINET
NO. 1.....SOFT
NO. 2.....MEDIUM
NO. 3.....STIFF
see your dealer or write direct
PRICE \$5.00 FREE BOOKLET
THE ENDURO REED IS ABSOLUTELY SATISFACTORY AND WORTH TRYING
The ENDURO CO.



Swing Piano Styles

This Guy Hops Around Like a Mexican Jumping Bean

By Sharon A. Pease

Zurke to Bean to Viera to Bean to Sullivan. Sounds like a base runner caught in a hot box, but in reality it represents the way the piano situation in Bob Crosby's orchestra was tossed around early last summer. Notice the name Bean in there a couple of times? That is Floyd R. Bean, the subject of this column, who is at present the pianist and chief arranger for Jimmy McPartland's fine little swing band.

Zurke had given his notice to the Crosby Band and Pete Viera had been hired to replace him, but Pete couldn't join for two weeks. When Zurke became suddenly ill, the band was on the spot and had to dig up a pianist in a hurry. Many of the arrangements were built around Zurke's piano and finding a suitable sub was no easy task. They tried out about a dozen boys. Along came Bean and everyone relaxed, for he filled the bill perfectly. After only three days with the band, Floyd worked an 8-side recording session with them—some of his solo work on that date can be heard on the band's "Penthouse Serenade" and the Bob Cats' "Sigh No More."

Then Came Joe Sullivan

Again a few weeks later when Viera suffered an attack of arthritis, Floyd took over and finished out a theater tour which included the Riverside in Milwaukee. The folks up there are still talking about his classic solo on Pinetop Smith's "Jump Steady Blues," which he played as part of a swing concert held for patrons after the regular program.

Under different circumstances Bean might have become regular pianist, but during the first session, Viera had already been hired and during the second, Joe Sullivan was enroute to New York from the West Coast. Thus Floyd's big opportunity didn't develop—he isn't discouraged—he has waited a long time and can wait a little longer for that big break, and he will soon get it, for he has all the



Floyd Bean, Iowa pianist whose fine blues style is described on this page by Sharon A. Pease.

qualifications, schooling, talent, and experience.

Floyd's home town is Grinnell, Iowa. He took five years of piano lessons as a kid and hated every minute of it—thought it was sissy. He did like drums and with the help of his uncle, promoted a set and was working dance jobs and theater dates before he was out of knee pants.

His first genuine interest in piano came at 17 when he met George "Stick" Lyons, who played piano on the Mississippi River boats during the excursion season and with local dance bands through the winter. Lyons helped Bean work out an octave type bass, and later helped him secure a job as pianist with the Hawkeye Melody Boys. After touring the state the outfit went into the Linwood Inn, near Davenport. The spot soon became a rendezvous for Davenport musicians, including the veteran Tony Catalano and the late Jimmy Cannon and Bix Beiderbecke. "Bix seldom brought his horn," says Floyd. "He preferred to sit in and noodle around on the piano. He is the first one I ever saw use a tenth and I was really thrilled when he offered to help me develop a tenth style bass."

In 1922 Bean joined Heinie Greishenback and his Club Royal Orchestra. During the 10 years that followed, he worked with many bands, including those of Bill Hogan and our old friend Walter Mohrson out in Muscatine. While a member of Fred Dexter's Pennsylvanians, Floyd worked on a series of records for the old Gennett Company at Richmond, Ind.

To Chicago in 1933

In 1932 he accepted a full time job at station WOC in Davenport, where he did general radio work, and had his own program of piano solos. When the station merged

with WHO, Des Moines, a year later, Floyd organized a 5-piece Dixieland outfit and played at Claus' Dine and Dance.

Bean came to Chicago late in 1933 to visit his brother, who is a commercial artist. He decided to stick around and has been there since, playing with local groups and arranging for many visiting name bands and various radio shows.

Featured in Album

His fine arrangements and piano work have contributed greatly to the success of McPartland's band. This group recently made four sides for the Decca Chicago Style

album and Floyd has solos on each, "China Boy," "Sugar," "Jazz Me Blues" and "The World is Waiting for the Sunrise."

Floyd is a favorite in Chicago jam sessions. Paul Mares of Original Dixieland Band fame says, "I figure any session I arrange isn't complete unless Floyd can be there. I love the blues and there is a boy that can really play 'em."

In the accompanying example Floyd demonstrates how he does it.

Write Sharon Pease at Lyon & Healy Bldg., Chicago. In his next column, Pease will describe the talent of Billy Kyle, with John Kirby. Look also for a column very soon on Tommy Lincoln, keyboard star with Woody Herman's band.—EDS.

How Floyd Bean Plays His Own "Back Room Blues"

Musical score for "Back Room Blues" by Floyd Bean. The score is written for piano and includes a tempo marking of "VERY SLOW". It features a key signature of one flat (B-flat) and a 4/4 time signature. The score is divided into sections A and B, with various musical notations such as trills (tr.), slurs, and dynamic markings (p, f). The piece is a blues-influenced composition with a focus on piano technique.



"GOLDIE" with PAUL WHITEMAN

WE all know Paul Whiteman's fame and "Goldie" as a feature Trumpet player. Did you know "Goldie's" top choice of Trumpets is a Vega "Power" model? Over the air, on records and in person you hear "Goldie" and his Trumpet. The Vega Power Model Trumpet is definitely designed for free, easy response and plenty of power. Ask your Dealer to show you a Vega.

Mail This Coupon for Free Catalog
VEGA COMPANY, 163-T Columbus Avenue, Boston, Mass.

Name _____
Address _____

VEGA "POWER" TRUMPET

TILTING MOUTHPIECE
ADJUSTS TO 3 HIGH NOTES
Adjust itself to the particular jaw formation of the player. A personal, "fitted" mouthpiece. There are vital differences in mouths. It is as illogical to expect players to use the same rigid mouthpiece as to wear the same hat or shoes. Fitzall produces amazing results in improved tone and added range. No more sore lips or muscle strain. Why handicap yourself with a rigid mouthpiece? Fitzall used and recommended by professionals and teachers. Students should start right with Fitzall. For cornet, trumpet, baritone, trombone. Dealers or direct. Send for circulars.
FITZALL MOUTHPIECE MFG. CO.
338 Ball Park Blvd., Grand Rapids, Mich.

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

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

SONG WRITERS
Your song typed and duplicated by a newly developed process owned exclusively by TYPEMUSIC. Prices that will surprise and please you.
TYPEMUSIC STUDIOS
512 Lyon & Healy Bldg., Chicago

ATTENTION DRUMMERS
Modernize your outfit with "Tumbale Tom" single tension, internally controlled, wide range tone, instantaneous tuning. Imitation Pearl Leathertite Finish. 9x13—\$12.95, 12x14—\$14.95, 16x16—\$16.95. Non-Tumbale 9x13—\$7.00, 12x14—\$8.00, 16x16—\$7.50. Spare Non-Slip Snare protector, fits your snare, prevents slipping, 10¢ each. Sent C.O.D. on \$2.00 deposit.
TYPANI TOM TOM CO.
1411 E. 60th St. Chicago, Illinois
(Owner of Good Will of Chicago Drum & Supply Co. and American Tom Tom Co.)
Agents and Dealers Invited.

10-1
I h
voic
to an
olly
be
arr
expl
tact
out a
that
much
I will
fin
Belov
discou
From
the sm
the arr
five sa
voic
discou
Certs
decre
trump
and 3r
have n
into on
Unde
by brea
over as
has alw
3 saxes
balance
modul
effectiv
In ban
Note thi
that an
trombon
low sax
laws of
Leac
To In
You
Montr
air, and
going to
out orks.
rice's nev
only mus
papers, a
to act as
very ne
giving th
boys in
Joe Ni
affected
"They
like me,"
The w
now, whe
had seen
the good
the Stanl
other old
looking f
and the
opened v
of the loc
are feelin

Arranging

How to Make a 10-Piece Band Sound Larger

By Will Hudson



I have received several letters asking questions as to the methods of voicing used by Enoch Light's orchestra. Those of you who have listened to any of his broadcasts from the Taft Hotel in New York have undoubtedly been impressed by the exceptional fullness and roundness of his arrangements, which are only played by 10 men. In order to get the best explanation of the manner of voicing used in his arrangements I contacted George Cole, Enoch Light's arranger, and asked him to write out a brief summary of the methods he uses in arranging for 10 men so that the arrangements sound as though they were being played by a much larger band. Those of you who are arranging for 10-piece bands will find it explanation interesting and informative.

Below, in his own words, I submit George Cole's very interesting discourse.

From the arrangers standpoint, the fundamental difference between the small band and the large band is one of scope or orchestral range at the arranger's disposal. The band having three trombones and four or five saxes will naturally have a more extended range to its ensemble voicings than the band with only three saxes and three brass. I am discounting the element of volume which goes without saying.

Certain conventions handed down to us by the stock arrangers have decreed that the small band shall be voiced within the compass of an octave; 1st trumpet and tenor doubling melody in the octave, 2nd trumpet and 1st alto doubling the first harmony note and the trombone and 3rd alto doubling the second harmony note. The altos sometimes have notes other than a double but the orchestration still is crowded into one octave.

Under certain conditions the illusion of great depth can be created by breaking away from these old conventions and spreading the voicing over as wide a range as is harmonically practicable. My principal dislike has always been the doubled tenor lead. In a small band of 3 brass and 3 saxes, a good lead trumpet can give us all the melody we need to balance as deep a harmonic background as possible. In the following modulation I will illustrate types of voicing which I have found very effective. This score is transposed:

The musical score consists of five staves. The top staff is the melody, followed by trumpet parts, saxophone parts, and a bass line. The score illustrates various voicing techniques discussed in the text, such as doubling and spreading voicings across an octave.

In bars 2 and 3 and 4 we find a trumpet solo with organ background. Note that the lead of the chord is given to the high trombone and also that an interval of an octave and a fifth exists between tenor sax and trombone. The high tones of the trombone I feel blend better with the low saxes. These organ backgrounds are best arranged according to the laws of 4-part chorale writing. In bar four third alto and tenor double

Men Behind The Bands

Eddie Sauter

BY LEONARD FEATHER

Almost any day during the last few months, in a modern little apartment near Central Park, in New York City, you might find a tall, collegiate looking guy sitting at a piano surrounded by manuscript paper. Maybe it's because he always keeps himself in seclusion that Eddie Sauter's name still means nothing to the general public—or maybe it's just that arrangers don't seem to count anyway.

Started on a Boat!

But the fact remains that Sauter, who supplies Benny Goodman with special arrangements, is a mighty important factor in the swing king's career. He turns out three arrangements a week.

Born in Brooklyn December 2, 1914, he moved to Nyack, N.Y. He had no relatives in the music biz, started on drums at 4, sang in a church choir and was introduced to jazz in a peculiar way.

From 1924 on he used to make frequent trips to Europe with his family. A steward on one of the boats played trumpet, and Eddie got interested. He played in various sandlot bands, always trying to improve on the stock arrangements. Later he worked with Archie Bleyer and Charlie Barnet. With Barnet, he met Red Norvo.

Clicks With Norvo-Bailey

With Norvo, Sauter really got his start as an arranger. His first arrangement for Mildred Bailey was *If the Moon Turns Green*.

Then followed a lot of hard work, both as a trumpeter and as an arranger. Virtually everything Norvo played, and Mildred sang, was arranged by Eddie until June, 1939. Then, in Boston, he scored a pop tune for Benny Goodman, was hired almost immediately, and has been with the king since.

Eddie considers men like Ellington and Sy Oliver great because "they really know something about tone color." But Eddie knows the classics, and incorporates a lot of the really great music into his lovely jazz arrangements. Eddie Sauter, in all, is one of the most industrious and capable members of that neglected fraternity—the Men Behind the Bands.

SHEET MUSIC BEST SELLERS

- Oh, Johnny, Oh (Farster)
- All the Things You Are (Chappell)
- Scatterbrain (Brogman, Vocco, Conn)
- Indian Summer (Witmark)
- Carolee (Berlin)
- South of the Border (Shapiro, Barnetola)
- Faithful Forever (Famous)
- My Prayer (Shapiro)
- At the Balalaika (Folst)
- Little Red Fox (Folst)

SONGS MOST PLAYED ON THE AIR

- Carolee (Berlin)
- All the Things You Are (Chappell)
- Indian Summer (Witmark)
- Faithful Forever (Famous)
- This Changing World (Robbins)
- In an Old Dutch Garden (Harms)
- Oh, Johnny, Oh (Farster)
- Dare That Dream (Brogman, Vocco, Conn)
- Little Red Fox (Folst)
- Sancho Serenade (Rosenick)

Sad Shreveport Music Situation

BY JOE MAZZI

Shreveport—Gene Beecher giving out for diners at the dicty Washington-Youree hotel. . . . Frank Silva's 11-piece, two-beat band at the Forty-One Club due to change soon. . . . Local cats sessioning after hours at the Musicians' Hall get kicks from Mel Cook, former tenor man on Peck Kelly's band; Frances Goldsbur, fem pianist with the beat in her soul, and the Dixieland drumming of Jerry Rowe, an Indianapolis cat whose stay here is all too brief. . . . Situation in general pretty bad, few jobbing dates, joints using mostly juke boxes. . . . Charley de Pont organizing band for a Hot Springs job.



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. 167 White Gabardine \$4.95
- No. 170 Gray Gabardine \$5.95

Write Today for Samples Dept. D-3
HOOVER
251 West 19th St. New York City

Leader May Quit To Instruct Young Fliers

BY BILL TRENT

Montreal—Conscription is in the air, and if it goes through it is going to leave lots of spots without orks. Alex Lajoie, Ches Maurice's new maestro, seems to be the only musician in Canada with pilot papers, and he'll probably be called to act as flying instructor in the very near future. Alex will be giving the baton to one of the boys in his ork when he leaves. Joe Nito's Savoy crew won't be affected much.

"They won't want old fellows like me," says Joe.

The whole town is unionized now, whereas previously the setup had seen non-union bands copying the good jobs. Now the Caricoa, the Stanley Grill and a few of the other old-time beer gardens are looking for the front door keys, and the United theater string has opened vaude shows at some of the local picture houses. Musicians are feeling pretty good about it all.

OUT IN FRONT WITH A MARTIN

BUNNY BERIGAN

MARTIN

BAND INSTRUMENT CO.
Dept. 329 Elkhart, Indiana

Patronize American Industry—
Play an American Made Instrument

Sing!

WITH **NORMAN KLING**
Teacher of Stars

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

- Ethel Shutta (No. 1 Vocal Star)
- Kay St. Germaine (Star Network Performer)
- Osno Conkln (Camel Caravan)
- Mal Derwin (Shep Fields)
- Jack Swift (Columbia Pictures)
- Stan Norris (Orch. Leader)
- Dick Gordon (WCH)
- Tanner Sisters (George Olsen)
- Billy Scott (Orch. Leader)
- Monty Kelly (Cris Williams)
- Walter Cummings (Bernie Cummins Orch.)
- Jerry Long (Bernie Cummins Orch.)
- Ralph Niehaus (Chicago Opera Co.)
- Mary Jane Walsh (Famous Radio Star)
- Lorraine Sisters (Orin Tucker)
- Hank Sonne (Orch. Leader)
- Evelyn Nations (Musical Comedy Star)
- Marvin Long (Fred Waring)
- Los Francis (WBBM)
- Arvis Kern (RKO Pictures)

NORMAN KLING
Kimball Hall • Chicago, Ill.
Phone Webster 7108

PERRY LIPSON and His ELECTRIC SPANISH

HAVE you listened to the N.B.C. broadcast "Rabon's Easy Rhythm" and heard Perry Lipson, the feature Guitarist, with his Vega Electric Spanish Guitar?

Leading Guitarists with top notch bands are changing to Electric Spanish Guitars to obtain more volume, beautiful tone quality and new effects. You will find a Vega Electric Spanish far ahead for clear tone and power and you will be right there with the top notchers.

Mail this coupon for Free Catalog
The VEGA CO., 143-E Columbus Avenue, Boston, Mass.

Name _____
Address _____

THE **PEDLER** CO. . . ELKHART, INDIANA

Custombuilt WOODWINDS

SUPERIOR QUALITY

CLARINETS — FLUTES

OBOES — PICCOLOS

VEGA ELECTRIC GUITARS

Lion Versus Krupa; Lion Wins!!

New York—A baby lion grabbed Gene Krupa's overcoat while the skin-beater was appearing on Dave Elman's "Hobby Lobby" program Jan. 28. And before anybody could reach Gene's benny, the animal had slashed the garment to shreds. The varmint was also a guest on the show. Krupa and band currently are at Frank Dailey's Meadowbrook in Jersey.

Bechet Honored By Philly Hot Club

Philadelphia—Sidney Bechet was made honorary prexy of the Hot Club here on a recent visit. He played a program over WHAT. His appearance was a terrific hit and local jazz fans are putting the pressure on the Rendezvous management to book Bechet with a little jam group.



—Courtesy Duke Delory

Biggest Thing in Toronto is this Bert Niosi band, now in its 15th month at the Palais Royale ballroom there. Left to right are Ralph Harrison, tenor; Tony Furanna, trumpet; Gar Morton, reeds; John Dobson, bass; Doug Hurley, guitar; Niosi, alto, clarinet, trumpet, trombone and flute;

Keith Heffer, tenor; Vern Shilling, trombone; Johnny Niosi, drums; Harold Gray, piano; Max Fink, alto and bary, and Russ Norfolk, trumpet. Niosi, Dobson, Morton and Heffer do the arranging. Teddy Davidson, tenor sax and vocalist, has been added to the band since this picture was taken.

BASS

Made of choicest Italian gut. An ideal string for any weather condition.

nu-TONE

Beautiful rich tone. Perfect and responsive. Endorsed by leading artists. Product of E. & O. Mari

STRINGS

For VIOLIN • VIOLA • CELLO • BASS

In these world famous brands since 1600

NU-TONE • LABELLA • SWEETONE

LAPREFERITA • CRITERION REGINA

Strings of reputation, fully guaranteed. Convince yourself of their complete dependability under any conditions.

GET THEM TODAY! Insist on your dealer getting these famous strings for you. If he cannot supply you, write us direct. Free catalog and circulars on request.

No.	Size	Price Each
No. 78	Bass C	\$1.40
No. 77	Bass D	2.10
No. 72	Bass A Gut	2.40
No. 190	Bass A Wood	3.00
No. 191	Bass E	3.50

E. & O. MARI INC.
Manufacturers
10-27-46th Avenue, Long Island City, New York

Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

Comes a couple more guys making a serious attempt to put Chi on the Tin Pan Alley map. Bill Stapleton, trumpeter-arranger formerly with Ben Bernie, is a song-writing discovery of Mayo Williams of Decca and of Guy Jones of Chicago. Band leader Floyd Hunt, Jones and Stapleton are pushing their first four tunes, *Alone in a Dream*, *Let's Play House*, *Mellow Jive*, and *I Guess I'll be on My Way*.

A Plug's a Plug

When the Chicago *Herald-American* conducted a contest offering a prize of \$50 a day, for five days, for the best new last lines to *Oh, Johnny*, 50,000 entries (well, 48,886 to be exact) poured in during the five days. The best last line hadn't been chosen at press time.)

It might be pretty far-fetched to the mass, but Billy Chandler and the staff at Mills Music point happily to the "plug" appearing on the front of each music stand in the Mitchell Ayres band. The initials "MA" appear. In case you don't get it (either), the plug is for the Mills tune, *MA (He's Making Eyes at Me)*.

The new series of Duke Ellington things for Robbin's Modern Rhythm Music series will start off with *The Sergeant Was Shy*. Woody Herman's *Blues on Parade* heads that band's series.

To Muzzle "The Sheet"

Ber. Gilbert has taken over the general management of Miller Music, and is now on the jump with Dick Jurgens' theme, *Day Dreams Come True at Night*, Orrin Tucker's *Would 'Ja Mind*, and on the revival of *After I Say I'm Sorry*.

Last month the Music Publishers' Contact Employees (song pluggers' union) appointed a committee to get together in an effort to modify the system under which radio plug listings are given to tunes. George Marlo of Crawford Music, council head of MPEE said that trying to keep tunes at the head of the list is running the boys into the ground, both monetarily and physically. He added that his committee would "just get together with the newspapermen and have a heart-to-heart talk with them."

Harry and Gene Goodman's Regent Music has taken on two Fletcher Henderson tunes, *Soft Winds* and *Seven Come Eleven*.

Pick a Tooth

Cut Off My Heels and Call Me Shorty, which will be released by Lou Levy's Leeds Music, was concocted by Van Alexander and Don Raye.

While on the gag titles, Exclusive is releasing *When It's Tooth Pickin's Time in Pals Teeth Valley*, written by Bobby Gregory in collaboration with Kenneth Burns and Henry Haynes.

Louis Comito, formerly with

Tin Pan Alley Cat Grabs the Russ Morgan Fiddles

BY JULIAN BACH

Columbus, O.—Jerry Livingston, the tin pan alley cat, took a fine hotel band into the Deshler Wallick last week. He has Russ Morgan's former fiddle section. Martha Wayne does the chirps. . . . We were getting along swell with Muggsy Spanier when the Lewis show was in town, when a group of so-called "record-collectors" virtually grabbed him from our arms and without so much as a fare-thee-well, the jerks jerked him off to a record session, ignoring Muggsy's suggestion that this reporter tag along. . . . Tommy Lucas, one of the solidest tenor men in this part of the country, is out of a job. . . . Paul Simms and his band are looking for work since the Arabian Supper Club, the town's most exclusive nitery, folded, ostensibly for "customary late winter redecoration."

Beg 'd'on

Del Courtney denies he said "I don't want brilliant musicians in my band" in a recent *Down Beat* story. Courtney claims the story was not accurately reported. The eds of this sheet apologize for the error and are glad to make this correction.

Maytone Music, takes over the general management of Lincoln Music. . . . Bobby Mellin, formerly Chi rep for Mercer-Morris, has been appointed professional manager of the firm's New York office. . . . Bill Savitt, who is Philly rep for the Big Three, is taking leave of absence to serve as road manager for maestro-brother Jan, during current road tour.

Double Chamber

by KAY-O'BRIEN



THE CHOICE OF ARTISTS

See Your Dealer or Direct

IVAN C. KAY

112 John-R St. • Detroit, Mich.

The Song Sensation of 1940

That Will Start a New Dance Craze

THE ZIP ZIP ZIPPER DANCE

Introduced by Gene Krupa
Arranged by Paul Weirick
And the New Ballad Hit

LAST NIGHT IN HEAVEN

Arranged by Mario Del Bianco
Featured by Jerry Blaine's Band
MERRITT PUBLICATIONS
111 West 57th Street New York City
ORCHESTRATIONS 50 CENTS

TRUMPETERS

High Register Made Easy with a "Geared-up" Mouthpiece Created by **HARRY BERKEN**
"GEARED-UP" FOR RANGE
"GEARED-UP" FOR TECHNIQUE
"GEARED-UP" FOR BRILLIANCE

FREE 6 DAYS TRIAL
PRICE \$5.00
MONEY-BACK GUARANTEE
Specify Trumpet or Cornet

Brooklyn Studio:
1716 WEST 2nd ST.
ESplanade 5-3909

Radio City Studio:
11 WEST 48th STREET
s/o C. G. Conn Ltd.
Circle 6-1545



HARRY BERKEN
Renowned Trumpet Soloist
Teacher of the Trumpet
Exclusively

Orchestration Reviews

BY TOM HERRICK

Johnny Get Your Horn

Published by BVC, arr. by Charlie Hathaway
It's quite a gag these days. You take a hot phrase and stretch it over eight bars. Then you repeat it. Then you write it up a fifth for the bridge, bring it down to the original key for the last eight—and you have a tune! Messrs. Lionel Hampton and Walter Hirsch didn't go quite that far. They wrote an original bridge and the arrangement by Hathaway is right good. If your vocalist doesn't scat, there is a hot trumpet throughout the entire second chorus and this, incidentally, is a swell idea. It's about time publishers wrote sax figures behind vocals instead of melody with optional jam solos in the absence of a vocal. Unison saxes take over on the last chorus with some punchy plunger brass in the background.



Hampton

Hula Blues

Published by Forster, arr. by Vic Schoen
Uh-huh, this is it! Hawaiian jazz with a boogie-woogie flavor and a solid sock. One of the most original swing stocks yet to be published, it would have been a shame to entrust this to anyone but Schoen. Boogie-woogie piano rhythm prevails throughout the first and last choruses and there is an abundance of good clarinet work, particularly on the last chorus. Second trumpet takes one at C. *Down Beat's* piano columnist, Sharon Pease, has written a special piano chorus supplement for this one. Wow!

Turn on the Old Music Box When You Wish Upon a Star

Published by Berlin, arr. by Heleny Kraus
Two of the tunes from the "Pinocchio" score and the usual swell job of arranging by Mr. Kress. He's really hep for the sweet stuff. You'll be needing these and the rest of the score which includes *I've Got No Strings and Give a Little Whistle*.

Ma, He's Making Eyes at Me

Published by Mills, arr. by Russ Adlam
A good sockeroo on an erstwhile corny tune. Adlam has orchestrated a fine full first and repeat chorus and his special chorus with the two alto men on clarinet and the three trumpets in solo-tone mutes against trombone figure is very well voiced and most effective.

On the Isle of May

Published by Famous, arr. by Jack Mason
Kostelanetz had a hand in this steal—but he admits it! *On the Isle* is from the gorgeous *Andante Cantabile* movement of Tchaikovsky's *D Major String Quartet* and the adaptation is very pretty even though of a necessity the range of the tune has been cut down. Too many whole notes for a "suffering brassen" but pretty stuff.

ALSO RECOMMENDED

Yawning at Dawning—published by Evan Georgeoff, arr. by Cliff Barnes.
Saddle Your Dreams—published by Exclusive, arr. by Paul Weirick.
Last Night's Gardenias—published by Cowlow Music, arr. by Helmy Kress.
Society Conno—published by Robbins, arr. by Jack Mason.

Read *Down Beat* regularly! A subscription costs only \$3 a year.

THE MOST TALKED ABOUT MUSIC IN AMERICA!

Alec Templeton

MODERN PIANO SOLOS

Experience the new musical thrill in playing Alec Templeton's enthusiastically acclaimed novelties, featured on radio and recordings.

JUST PUBLISHED

MENDELSSOHN MOWS 'EM DOWN

Victor Record No. 26440

HAYDN TAKES TO RIDIN'

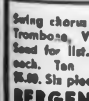
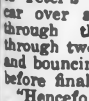
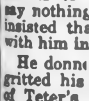
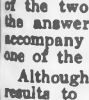
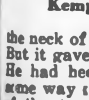
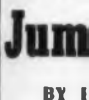
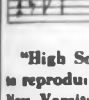
Recorded Soon

SEE THEM AT YOUR DEALER—PRICE 50c EACH

WRITE FOR COMPLETE CATALOG

LEO FEIST, Inc. • 1629 Broadway, New York

Roy



Roy Eldridge's Horn on "High Society"



"High Society" copyrighted 1931 by Melrose Music Corp. Permission to reproduce by courtesy of Melrose. Chorus copied by Hoyt Jones from New Variety record of "High Society" by Eldridge and his band.

Kemp Won't Jump Again!

BY HAROLD BROWN

Tampa, Fla.—There are things that jump and things that jump. Maestro Hal Kemp took a jump last month and decided that henceforth he would confine his jumping to the musical variety.

When his band appeared at the Tampa State fair, Kemp was co-featured with Lucky Teter and his troupe of daredevil auto drivers. At one point in the daredevils' act they do a little thing which would break the morale of not the neck of the average brave man. But it gave our hero, Hal, an idea. He had been trying to figure out some way of combining the talents of the two attractions. Here was the answer. He would personally accompany one of the drivers in one of the death-defying feats.

Although warned of the possible results to his nervous system, to say nothing of the physical, Kemp insisted that the show go on, and with him in it.

He donned a football helmet and gritted his teeth in the back seat of Teter's sedan. Teter raced the car over a ramp, leapt 60 feet through the air and crashed through two blazing walls, landing and bouncing crazily several times before finally coming to a stop.

"Henceforth I shall confine my jumping to the bandstand," commented Kemp as he dragged himself out of the car, not much the worse for wear.



Kemp



Sole Survivors of a conubial epidemic in the Herbie Maul band are Bill Mathieson, Don Colbourne, Mike DiSalle and Harry Yost, yodeling in the background. Foreground are benedicts Doyle Race and Glen Gould, wearing symbolic noose of shoes.

Union Prexy Breaks

Tampa, Fla.—Glenn Kay, former president of the Local here, was confined to the state hospital at Chatahouchee last month after suffering a nervous breakdown.



When Campus Cats Caper down Memphis Way, this is one band they're always glad to have feeding them the stuff. It's Paul Boensch's combo. Paul is one of the 12 students at Tennessee State Teachers' who made the American Colleges' "Who's Who" last year. Whether he belongs there or not, that's Paul Boensch sr. to the right of the sax section. The chirpie is Evalyn Phipps.

Don't Risk Theft of Your Horns!

BY JULES NASSBERG

Once upon a time there was a musician who worried about insurance for his instruments, but never did anything about it. You know what happened—his instruments were stolen. Plenty of musicians are in a position of wanting to do something about making sure they are covered, no matter what happens. After all, their horns are as much stock in trade as goods in any department store. So we finally come to the reason for this column.

Mr. Gate should have known that he could have insured his horns, violins, or whatever it was he used in his band to earn his daily bread by merely inquiring of a reputable insurance broker what the rate was and what coverage the policy gave. For a very nominal cost his instruments could have been covered against practically "all risks" anywhere in the United States and Canada. "Anywhere" would also include musicians' rooms where the boys always leave their instruments at their own risk and responsibility. The instruments can be covered while in transportation, either by bus, train, truck, or automobile, for both loss or breakage. There are so many possibilities of loss it would be impossible to anticipate them.

Protection from Jerks!

You all know the Ickie who, having consumed two ginger ales with a spot of rye, wants to lead the orchestra and falls between the saxes, making an immediate visit to the repair shop an absolute necessity. Or you may have met the ambitious young man who, while the boys are out for a smoke, tries to find out if the trombone can be bent sideways as well as forwards, and then picks up a saxophone to find out why he too cannot play this "so simple to play" instrument with all the ease and efficiency of Benny, Artie, Jimmy, Toots, and Hymie. He drops the sax, bends

Plan Home For Aged Musicians

Miami, Fla.—When plans of the Florida State Music Teachers Association are realized, a select group of old beat-down musicians who have seen their day will be able to look to the future with no fear of breathing their last in some dingy garret.

A sort of combination social club, vacation spot and home for infirm musicians is to be accommodated on a 25-acre tract of land near Miami which was donated by a Mr. and Mrs. John F. Warwick. The Association appointed a committee to work out plans for the venture, to be called the Musicians' Club of America.

The advisory board includes Dr. Howard Hanson, director of the Eastman School of Music in Rochester, N. Y., and Jose Iturbi, conductor of the Rochester Philharmonic orchestra. Others on the board include Percy Grainger, Josef Lhevinne, Dr. Sidney Homer, Geoffrey O'Hara and Reginald Werrenrath. The Club is a non-profit Florida corporation, and its laws provide that teachers, performers, composers, writers and lecturers on musical subjects, when "properly recommended," may become members.

Kids Can Play With Pro Musicians Now

New York—Combination phonograph record and sheet music offers, designed to help amateur musicians increase their ability, were released last week by Columbia Record Corp. Records are made as a quartet with one part missing. The buyer of the platter also receives a sheet of music for the missing fourth part, which by reading and playing as the record spins, gives the musician an opportunity to play with really good musicians. The combination, known as "Add-a-Parts," sells for \$1.50 each. They are on the Columbia label.

the keys, dents it, and steps on the guitar all at once and then threatens to sue the orchestra leader for injuries sustained while falling on the bandstand due to "negligence on the part of the orchestra leader for leaving the bandstand cluttered with instruments." We could go on indefinitely. The point is, take steps before the calamity occurs, Mr. Gate, and you will know that should something happen, you will secure either a new instrument or be reimbursed for what the repairs to your instrument will cost.

In short, a musical instrument floater will cover "all risks" including fire, theft and accidental breakage. It will pay for everything but damage due to war, depreciation, breakage of strings, dampness of atmosphere or extremes of temperature. The rate is very low. Your insurance broker will give you the details or else write to me. If you have any insurance problem that has been perplexing you, I'll be glad to answer it. Write to me *c/o Down Beat*. Next month I'll be back with more insurance news especially written for you. Before I'm through you'll

know that you can insure yourself against everything but sour notes!!

Have you insurance problems? Write Jules Nassberg in care of *Down Beat*, 608 S. Dearborn, Chicago. Inquire please you under no obligation.—EDS.

Announcing
The
SANTY RUNYON
School of Music
Suite 710 44 E. Lake St. Chicago
Tel. DE 4, 5964

FACULTY

- Jerry Shilton, Accordion
- Santy Runyon, Saxophone
- 1st saxophone, Chicago Theatre
- Rudy Wagner, Piano
- Piano soloist, Chicago Theatre
- Frank Anglund, Trumpet
- 1st trumpet, Chicago Theatre
- Carmine Scivano, Clarinet
- 1st clarinet, Illinois Symphony
- Evald Speltman, Flute
- 1st flute, Illinois Symphony
- Eldora Benge, Trumpet
- 1st trumpet Chicago Symphony
- Mike Simpson, Harmony
- Dance Orchestration
- Adrian Fricke, Violinist
- Chicago Theatre
- Earl Gaines, String Bass
- Chicago Theatre

Every Band Leader Needs it!

The most unusual Catalog ever published on SOUND SYSTEMS free!

TELLS YOU HOW TO SELECT

- The Correct amplifier.
- The type of mikes to give you the effect you want.
- The number and kind of speakers and where to place them.

MAIL COUPON at Once

for your copy. You'll get it the day it's off the press. **DON'T DELAY!**

MONTGOMERY WARD
9 Great Mail Order Houses—More than 600 Retail Stores

MONTGOMERY WARD & CO.
Dept. DB-37, Chicago, Ill.

Please RUSH to me your new Simplified Sound System Catalog the day it's off the press.

Name _____
Address _____
City _____ State _____

GREAT NEWS! For All Wind Instrument Players!

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 complexities and teach you the correct natural-way-of-playing! Write today for particulars describing contents of this "First-Of-Its-Kind" book!

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

ELABORATE DESIGNS—3 & 4 colors
GOOD REPRODUCTION 14" x 22" cards
STOCK

Request Illustrated Folder \$3.50 FOR 100
Send Money With Order

STANDARD POSTER CO.
Largest Card and Poster Printer in America!

PITTSBURGH, PA. P. O. Box 3
ATLANTA, GA.

HOT

Spring choruses for Sax, Clarinet, Trumpet, Trombone, Violin, 25c each, 5 for \$1.00. Good for list. Hot Accordion choruses 25c each. Ten piece special arrangements \$5.00. Six piece specials \$3.00.

BERGEN MUSIC SERVICE
227 W. 4th St. Clifton, N. J.

WHERE IS?

DON IRWIN, orchestra leader?
 ROBERT WHITFIELD LIGHTBURN, pianist, formerly with Artie Collins orchestra?
 MARIAN ———— vocalist with Sleep Fields when he played at the Roosevelt Hotel, New Orleans?
 MAURY CROSS?
 MENDON FOYE?
 KEITH OSBORN, tenor sax?
 JAYNE WALLINGTON or TAYLOR, drummer?
 IZZY FRIEDMAN, clarinet, please send permanent address?
 GRADY "MOON" MULLINS, please send address?
 BILLY BAER, please send current address?
 SOUND HEAD REEDY, early day blues singer and boogie pianist?
 WILBER (BONYO) CROWWELL, who led a dance band in Kansas City in 1932-33?
 ULIS "RED" SANDERS, piano, guitar, trumpet?

WE FOUND!

OLIVER "FATS" HARRIS, is living at 6052 Dorchester Ave., Chicago, Ill.
 DON BRASSFIELD is with Henry Bass.

New 'Mike' Kills Feedback Worries

BY JACK BERMAN

Chicago—Perfection of a new microphone, known as "cardioid true uni-directional," will bring to an end many headaches experienced by leaders and vocalists who to date have never seemed to be able to eliminate distortions and "feedbacks" encountered on the bandstand.

The new mike will pick up sound across a wide angle in front, but will not pick up any sound from the rear. Formerly, microphones, like the human ear, picked up sounds in every direction.

The new mike, now being placed on the market, stands as the greatest development for use in p.a. systems yet developed.



For complete satisfaction and guaranteed quality, buy and use the following nationally advertised musical instrument products.

- Vincent Bach Mouthpieces
- Conrad Reeds
- Elton Products
- Frost & Stone Cases
- Grover Products
- Hamilton Music Stands
- La Bella Strings
- Lifton Cases
- Miere Products
- Rudy Muck Mouthpieces
- Otto Link Mouthpieces
- Ray Robinson Products
- Woodwind Mouthpieces

"Gentlemen" In New Henry Wells Outfit

New York—"My first consideration is, I want to have a band of gentlemen. If we have good discipline we'll have good music."

That's the view of Henry Wells, ballad singer and trombonist formerly with Lunceford, Kirk and Teddy Hill, who has been rehearsing for seven weeks with a new band. With a big library of arrangements by himself, Earl Thompson, Harry White and Eddie Durham, Wells is set to spring the surprise of the year when he starts on some trial theater and ballroom dates. Both Willard Alexander and Tommy Rockwell are interested in signing the group, which was set to record for Decca last week.

Line-up has Eddie Mullins, Wallace Wilson and Paul Randall on trumpets; Wells, Henderson Chambers, L. Turner and Alton Moore on trombones; altos are Geo. Dorsey and Joe Allston; tenors Freddie Williams and Charlie Fowlkes. Wells' brother-in-law, Carranza Perkins, completes the reed section on all saxes. Rhythm has Lester Fauntleroy, piano; Jacques Terborg, South American guitarist; John Wilson, drums; Norman Keenan, bass. Wells' biggest vocal hit, 'I'll Get By,' which he sang with Kirk, will be his theme.

Dorsey and Fiorito Big in Ann Arbor

BY PAUL LINDQUIST

Ann Arbor, Mich.—The Intramural building here, largest sports building in the world, last month played host to the bands of Tommy Dorsey and Ted Fiorito, both of whom played to 3400 persons at the annual University of Michigan J-Hop.

New York News—

(From Page 2)

Alexander outfit after its Paramount Theatre stretch; looking for new first trombone and ride trumpet. Arranger Sid Feller joins on 3rd trumpet. . . Fletcher Henderson signed to record under his own name for Vocalion using his brother Horace's band, in Chi. Harold Wade subbing for Jo Jones, who, as reported, will take sick leave. Basie to Famous Door June 19. Wingy Manone disappeared to a job in Miami.

Lee Sandow has a band based on the Sigmund Spaeth idea, pointing out origins of tunes and coincident similarities, featuring sweet combination with Novachord.

Their Wax Will Fill the Juke Boxes



—Watland Bros. Photo

Chicago—Selected by the International Association of Automatic Electric Phonograph Owners as the band to record original, especially-written tunes for coin machines, Jack Russell's orchestra finally appears to be getting the break it has long deserved.

The Russell discs will go into thousands of juke boxes. Owners don't have to pay tax money on the music. Russell is shown (far right) with his saxes, Al Sutton, Don Kruawick, Bill Shoening, Chuck Bremner and Ches Smith. Sutton, the band's pianist, doubles on C-Melody sax. Russell studied for the priesthood but gave it up to wave a wand. His band is attracting a lot of attention around town.

New (But Old Style) Chicago Band Features a Hot Banjo!!

BY TED TOLL

Chicago—An outfit of seven guys is playing a sort of jazz around here that would knock Chicago style enthusiasts right out from under their tops. They go Muggay Spanier one better in using a banjo, and they've dug up a library of old Jelly-Roll Morton things and Elmer Schoebel arrangements that were published by Melrose here years ago. There are no other copies of the arrangements to be found anywhere, they tell me.

The tunes include *Feelin' That Way* (which Tony Pastor's band just recorded under the title *Watchin' the Clock*), *Shreveport Stomp*, *Roll up the Carpet*, *Tampskoolie*, *Russian Rag* and *Jungle*.

Mills Brothers came back East and returned to the Decca studios. Columbia re-signed Benny Carter for Vocalion label; also again retained Teddy Wilson, who will return to recording with all-star pick-up bands for some of his future sessions. The Carter band slated to reopen at the Savoy Feb. 23 with a considerably revamped personnel.

The Fiesta tried out a new band in Dave Dennis' group, which played two weeks there and returns March 13. Dennis' career parallels Teddy Powell's: he was with Abe Lyman for 10 years, before forming his own combo. Plays fiddle, fronting a sweet-swing ensemble. Used to be known as Dave Herman; no relation to Woody. Booked by Johnny Greenhut's International Attractions.

LEARN TO PLAY SWING

Don't be Carey, get in the groove with our Modern Swing Method, prepared by Ace Swingsters, for Piano, Saxophone, Clarinet, Trumpet and Violin, in 6 easy lessons for home study. Low Cost, write for particulars. Mention instrument.

MERRILL MUSIC COMPANY
 1 W. 125th St., Dept. D, New York, N.Y.

HAIR-PEP

The Most Efficient and Simplest Scalp Treatment on the Market—Not a Tonic

Hair-Pep Treatment has no equal in eradicating dandruff: stops itching scalp, stimulates hair growth, stops falling hair, beautifies dull, lifeless hair, correcting an over-oily scalp, and it brings back natural, glossy, healthy hair on bald heads that have a semblance of fuzz. Hair-Pep gains in popularity thru merits.

We welcome your visit or inquiry. Free Consultation. No Obligation. When writing for home treatment please state condition of scalp.

WEIGERT Hair and Scalp Specialists
 641 N. Michigan Blvd., Chicago, Ill. Phone: Del. 1936



TRUMPETERS—Attention—TROMBONISTS

ALLEN CUSTOM-BUILT MOUTHPIECES ARE GUARANTEED

Write for information. Used by the foremost artists of the day. Every mouthpiece hand-made for each individual need.

MORE POWER • HIGH NOTES • ENDURANCE • LOW NOTES
 3523 South Calumet Ave. • Chicago, Illinois

Orchestra Personnels

Count Basie

Buck Clayton, Al Killian, Ed Louis, Henry Edison, trumpets; Vic Dickerson, Dicks Wells, Dan (Manford) Minor, trombones; Earl Warren, Jack Washington, alto; Lennie Young, George (Buddy) Tate, tenors; Pete Green, guitar; Jo Jones, drums; Walter Page, bass; Helen Humes and Jimmy Rushing, vocals, and Basie, piano.

Bud Shilling

Paul Smith, Earl Eckenbrecht, Elmer Prikkel, saxes; George Gatos, Ray Naldu, trumpets; Paul Elliot, trombone; Verrell Schaefer, piano; Gene Weisman, bass; Bob Davis, drums, and Bud Shilling, front and vocal.

Ozzie Osborne

"Gigolo" Mitchell, reeds, fiddle, vocal; Freddie Stivers, guitar and vocal; Jehanis Simpson, bass, guitar, T-bone and vocal; Ruth Phillips, alto, and Ozzie Osborne, guitar, vibes and vocal.

Ted Haynes

New! Armstrong, Jerry Bates, Rubin Arnberg, Birtie Whitmore, saxes; Ted Haynes, Artie Paul, Milton Coleman, Charles Johnson, trumpets; Sam Malone, trombone; Les Sherrell, guitar; Frank Howard, drums; Charles (Jazz) Sherrell, bass; Laurel Gustin, piano, and Charlie Smith, vocal.

Henry Carlson

Charles Clark, Ray Collins, Bud Brotman, Jack Peere, saxes; Duke Chapman, Chas Owens, trumpets; George Danforth, piano; Bob Koch, drums; Corinne Peltier, alto, and Carlson on bass.

Don Hammacher

Doc Perino, Leon Crossen, J. R. Harvin and Hammacher, saxes; Wayne Adams, Charley Sills, Bob Russell, trumpets; Lenora Thurman, Bill Davall, trombones; Lenora Perino, piano; Pat Johnson, drums; Oth Thompson, bass, and Gordon Jacobs, guitar.

Don Orlando

Al Neiburger, Verna Anderson, Jay Bell, saxes; Jack Fernstrom, trumpet and euphonium; Phil Agnew, bass; Sam Young, drums; Fred Weisler, piano; June Price, alto, and Orlando, accordion, piano and vocal.

The Happy Gang

Barb Pearl, piano; Bob Farson, trumpet, vibes and piano; Blaine Matha, fiddle; Ed McAllen, accordion, and Kathleen Steinhorgan.

Toasty Paul

Harold Wightman, piano; Carl Cook, guitar; Chuck Reddell, trumpet; Walter Slavin, bass; Patsy Thomas, alto, and Bob Nating and Toasty Paul, reeds.

Buddy Cummins

Dave Marks, Walter Bettman, Milton Rosenberg, saxes; Murray Witt, Edward Szavak, Arthur Fogoralsky, brass; Milt Miller, bass; Larry Horner, drums; Eddy Lamsaka, piano, and Cummins, front.

Loey Norman

Ernie St. John, Bob Martenson, "Tripp" Heck, Rich Michaels, saxes; Bill Stuart, Ed Hungerford, trumpets; Chuck Luke, Ben Calaban, trombones; Fred Farmer, bass; George Call, piano; Sam Butterfield, drums; Grace McCauley, alto, and Loey S. Norman, vibes and front.

Bill Glass

Bill Pica, guitar, fiddle; Bill Corbin, reeds and fiddle; Al Coniff, bass, trumpet and cello; Max, Enival, drums and vibes; and Bill Glass, piano and front.

Keith Roberts

Mac MacMillan, John Salerno, Gorb Kemmner, saxes; Clem Berowski, Fred Litt, trumpets; Rollie Giesbrecker, trombone; Carl Frisvold, piano; Art Beards, drums; Irv Fornesker, bass; Leo Emmert, vocal, and Keith Roberts, trombone and front.

Wayne Olson

Margaret Dawson, piano; Charlie Stein, trumpet; George Sharp, alto, clarinet and vocal; Norman Gallo, drums; Fred Dawson, bass, and Olson on tenor, fiddle and lead.

Fenton Brothers

Joe Fenton, Sid Barbata, Norman Sullivan, Duke DeLauriers, saxes; Bob Lull, Bill Young, trombones; Holly Gagnon, Fara Gagnon, Sal Cadilli, trumpets; Don Beauchamp, bass; Joe Pendergast, piano; Russ Gilman, drum; Gid Sauter, vocals, and George Fenton, front and vocal.

Phil MacDonald

Milton Levin, Dick Shady, tenors; Nib Fin, drums; M. Loas, trumpet; B. Wald, piano; R. O'Neil, electric guitar, and MacDonald, any instrument.

Peter Kent

Felix Papilo, accordion; Charlie Scardin, bass; Eddie Shannon, guitar, and Kent, vocal.

Jack Ivett's Esquires

Joe Peter, clarinet and fiddle; Arthur Randall, bass and accordion; Danny Beck, piano; Harold West, guitar, and Ivett, vocal.

Earl Backus

Bill Moore, bass; Phil (Dummy) Ward, sax, and Phil LaFond and Backus, guitar.

NORTON SPRING
 REPLACEMENT VALVES
 ALL SIZES

A HISTORY-MAKING EVENT! for students and teachers

Just Published—BOOK 2



CHARLES MAGNANTE'S ACCORDION METHOD

• a graded course •

The Most Complete, Modern Method Published!

Subjects include studies in chords, harmony, velocity, rhythm, modulations, embellishments, etc. Expertly illustrated with modern etudes, PLUS Magnante's arrangements of favorite concert numbers demonstrating the practical use of technical studies.

Price \$1.50—at your dealer or direct

WRITE FOR COMPLETE CATALOG

ROBBINS MUSIC CORPORATION
 799 SEVENTH AVENUE • NEW YORK

Pianist Falls on His Fanny As Reichman Carbon Flops

BY SIG HELLER

Milwaukee—Ken Keck, working at the Last Roundup, knocked himself out the other night, and not just figuratively, while aping Joe Reichman at the 88.

Keck was dishing out exaggerated gymnastics in his pianistic imitation of Reichman, who was at the Schroeder hotel. The customers were eating up Keck's mimicry when an unexpected climax caused a furor. The piano stool worked to the edge of the stage, hesitated for a second and went overboard. Ken did a perfect backflip and woke up on the dance floor after a neat three point landing (his bean, his elbow, and the back of his lap). The crowd showed its approval, thinking it part of the act.

Always the showman, Keck settled his teeth back in their sockets, carefully angered a fast-rising monument on the back of his noggin and stumbled groggily to his feet to acknowledge the applause. Later he swore off doing imitations, unless he knows beforehand upon which end he is going to end up!

Panama Has Its Own Chu Berry



BY LUTHER G. SMITH

Colon, Republic of Panama—For the first time in Panama's history, an honest-to-God jazz man is here. He is Mitch Kelley, a tenor man from the silver town of La Boca, whose work at the Colon Cotton Club has the whole town jumping. Down here the cats call him "Chu Berry." Recently he sat in with the Washboard Rhythm Kings and kept the place a jumping till dawn. Kelley is shown with horn above.

Manzone and Renzi To Attempt Carving

BY RAY TREAT

Auburn, N. Y.—Joe Manzone played the first dance of the Buddy Club here a couple of weeks ago. Next event in line is a jazz battle between Manzone and Pete Renzi, two of this sector's faves.

Mike Peluso, featuring brother Joe's tenor and clary and Frank Mucedola's accordion, putting in six nites a week at Brill's in Newark, N. Y. Janie Tenity does the singing.

The WSYR swingsters, back after a long time in the east, hope to land the staff job again. . . Jimmy Clayton, vocalist-drummer-trombonist, has branched out as a maestro with a small combo at Dello's. . . Irene Gentile, sister of tenor saxist Jimmy, is taking a much needed rest cure. She played bass fiddle with the all-girl Laxtonettes at Laxton's. . . Leo Kroker's Maroon Collegians landed the President's ball.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Bill Garden, bass, trumpet and violinist.

Kay Starr Gets a Job and a Ring



KAY STARR

Memphis—Joe Venuti's date at the Peabody Hotel here brought two big events into the life of young chirpie Kay Starr, who skyrocketed to national prominence when she worked a couple of weeks with Bob Crosby's band last June. Kay, singing daily on WMPS here, was taken with the Venuti band, with whom she had worked before, and she was also given an engagement ring by George Butterfield, Venuti's bass man.

—Jay Gray

Musicians Escape Death by Gas!

BY BULK HOLLINGSWORTH

Richmond, Va.—A couple of local cats were snatched from the jaws of death by oxygen tanks here last month after having been overcome by carbon monoxide fumes while returning from a one-nighter out of town. The two, Bill Perkins and Will Farmer, sax and drummer with Bob Boykin's Dixie outfit, were driving along when escaping fumes from the exhaust knocked them both out. They were rushed to a hospital and put into oxygen tents immediately, which soon brought them back to consciousness.

Jiminy Hamner, local leader, had his pocket picked the other night to the tune of 100 bucks.

Dean Hudson, with the most professional band to play here, replaced Dee Peterson. . . Danny Bridges is leaving Art Kassel to come back here and join Bubbles Baker. . . Billy Brooks is rebuilding his old Dixieland band here.

Earl Mellen doing okay out at Tantilla Gardens, where he followed Wally Stoefler. . . Bill Troxell got himself married off.

Bad Influence!

Salt Lake City—Members of "By" Woodbury's band probably won't be invited back for a charity performance at St. Ann's Orphanage soon.

Not that the band didn't click—it was a sensation. Carlisle Baker pulled a novelty routine in a grass skirt which the orphans thought was the nuts. In fact, a few days after the date, Woodbury was telephoned by one of the Sisters at the orphanage. She told him two of the kids, after seeing the show, stole all the rope in the place and sneaked into their rooms to make a grass skirt like Baker wore.

She punished them by dressing them in pinafores and making them stand in a corner all afternoon.

ORCHESTRA COATS \$2.00 OR MESS JACKETS

Assorted colors, slightly used. Excellent condition. Tuxedo Suits, complete: \$10—Brass Band uniform coats, size 30 to 50 to set, cash coat, \$2.00. Band Caps, new, all colors, \$1.50. Drum Major suits, \$5 and up. Majorette costumes, \$5 and up. Shakes, \$3 and up. Assorted colors. Free Lists.

AL WALLACE • 2416 N. Halsted, Chicago

1931 — The First Electric Guitar — 1940 — The Finest

RICKENBACKER "ELECTRO"

—MANUFACTURED BY—

ELECTRO STRING INSTRUMENT CORPORATION

4071 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

Brahms Mixes With Jive at New Chi 'Club'

BY NESTOR NIGHTMARE

Chicago—Chamber bash, with the saxophone (a device now commonly associated with swing music) openly fraternizing with less ribald musical instruments such as the flute, oboe, bassoon and clarinet, threatens to develop into something of rough proportions, if the Santy Runyan Woodwind Club can do anything about it.

50 Members Limit

Santy, one of the better known Chicago reed teachers, has interested several other professors in the idea, which is, for the slight drawback of a greenback per month, to offer diety-minded cats a hide-out, a library of chamber music, and the cooperation of each other in giving with the Brahms in informal sessions.

Mr. Runyan is restricting membership in the club to 50. The less fortunate jetsam must be content with having their names placed on a waiting list until Runyan and the rest of the professorial decide the club can handle the volume, musical and otherwise.

Teaching Staff

Faculty cohorts helping Santy pay the rent at the Clubrooms, 710 DePaul University building, include the following members of the Chicago Theater ork: Rudy Wagner, piano; Frank Anglund, trumpet; Charles Wagner, percussion; Adrian Frische, violin, concert master; Earl Gaines, string bass, and Mike Simpson, tenor sax. Rounding out the faculty is Carmaine Schiavonne, solo clarinet with the Illinois Symphony, WPA federal music project.

Trumpet • Clarinet • Tenor • Alto • 12 SWING CHORUSES

By Cha. Vercia. TRUMPET FOLIO \$1.00, features Jamez, Armstrong & Bergan styles. CLARINET-TENOR FOLIO \$1.00 features Goodman, Shaw & Hawkins styles. ALTO FOLIO \$1.00 features J. Dorey style. Each folio contains 12 choruses, 1st endings, progressions, melodious licks & CHORD NAMES ABOVE EACH MEASURE. FREE! A CHORD CHART WITH EACH ORDER.

C.O.D.'s 15c extra—Sold exclusively by BROADWAY SWING PUBLICATIONS 145 Sherman Ave. New York, N.Y.

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

Common mute troubles are shown here. Can you identify them at 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 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.



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.

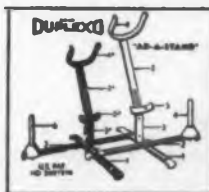


It Mutes Sound.. Not Tone

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."



Considering the tone as the intangible soul of the violin, famous symphony artists attach great importance to the choice of the strings they use. Tricolore is their decided preference.

SCHERL & ROTH INC. • CLEVELAND OHIO

MICRO MUSICAL PRODUCTS CORP.

10 WEST 19th STREET

Department 5

NEW YORK, N. Y.



Preparing for April Fool day's acts, three bands shown here use props in a really knocked out way to get laughs. Upper Left—Stewie McKay, only jazz bassoonist who can play hot, (he also plays fine tenor) rocks a hot riff while Al Donahue rocks his drummer, Charlie (Buttercup) Carroll, to slumberland. Paula Kelly is the cute chick at left and Phil Brito, Al's vocalist, is at right. The gag is used when Donahue's band plays *Rock-a-Bye-Baby*. Upper Right—By Woodbury's KDYL staff band

features a hula dance, surefire stuff. In the pic are Carlisle Baker (in skirt), Woodbury, Joe Kirkham, Elaine Darrel, Don Parker, Chic Parry, Lowell Smith, Bob Reese, Ed Stoker, Max Moffitt, Paul Bradley and Juddy Kirk. Lower Right—Walter Knick's WBNS band, Columbus, O., uses this toy band idea for kicks. Left to right, the boys are Walter Knick, Homer Watson, Paul Kuhns, Dave Kannensohn, Paul Neal, Paul Edwards, John Horch and Jerry Langstone.

L.A. Local Officials Get Bounced

BY DAVID HYLTON
Los Angeles—The new Local 47 administration has tossed out all of the assistants to the president and installed a brand new bunch. Johnny teGroen, vice president, will head the new group consisting of Dick Paull, Eddie Pratt, Lee McQuarrie, Si Burch and Carl von Ritter, all of whom are working members of the Local.

Good Men With Berrens
A great many of the musicians around town were certain that Jack Spencer, who lasted through so many administrations, would be re-appointed as usual. But after 13 years in the same office, Spencer finally felt the axe. New personels are also planned for the Employment Office and Commissary.

Freddie Berrens at the Vogue ballroom in downtown L.A. has a good bunch of men including J. Vanderhoof, Frank Simmons, alto; Lennie Conn, Bruce Wilkins, Bill Starkey, tenors; Joe Myers, Morrie Rynerson, Ray Cameron, trumpets; Al Sherman, Zeke Ellis, trombones; Howard Wulfer, piano; a guitarist named Sulay; Freddy Said, drums, and Bud Hatch, bass. Al Sack, Lennie Conn and Gilbert Grou.

Because there are no strings attached, we mention that Don Rey's music center in Huntington Park offers four sound-proof studios to any bands that want to use them for rehearsals, sessions or anything else. The proprietors have to pay the rent, of course, so they have a repair shop, recording equipment and accessories department.

Will Osborne follows Skin Ennis into the Casa Manana in Culver

Wagner With One Arm!

BY MARY GILBERTSON
Hartford, Conn.—While taking a bow at the end of the first half of the concert of the Cleveland Symphony here recently, Dr. Artur Rodzinski slipped and fell, injuring his right arm. The second half of the program, all Wagner including the torrid *Ride of the Valkyres*, was conducted by the able maestro with his one good peg—his left arm.

Gretsch Buys Bacon Banjo Company

Brooklyn—Sale of the Bacon Banjo Co., manufacturers of banjos since 1920, to the Fred. Gretsch Mfg. Co., was announced last week by David L. Day, Bacon president. Day said he was retiring from the manufacturing field. Gretsch will continue manufacturing the "B. & D." banjo line.

City March 1. . . Harry Owens is slated for the new Deanna Durbin picture at Universal. Charles Previn is musical director for the film. . . Jan Garber is at the Victor Hugo now running competition to Guy Lombardo at the Grove. . . Ray Noble leaves the Beverly Wilshire for San Francisco with Gus Arnheim rumored to replace him with a new band. . . Robby Hackett is a bit annoyed at being the 'boy wonder' of Heidt's outfit. Hackett and Frankie Carle went to hear Art Tatum the other night and Frankie asked Tatum to play *Sunrise Serenade*. Art had never learned the opus, much to the relief of many present. . . Hal Brown, colored pianist at Club 17 is just as fine as ever.

Pastor Band Really Kicks

BY BOB DOUCETTE
Boston—Tony Pastor is being booked around these parts with an outfit that kicks, using former Shaw arrangements. Although there is no doubt as to the value and pulling power of Shaw's name, isn't it time to let Tony stand on his own feet and ability, especially with Artie himself scheduled to make his comeback debut in the near future?
Tony has the musical ability to front a band, we all know. And

Butcher's Band Big in Wichita; Joe Hart, Too

BY IRMA WASSALL
Wichita, Kan.—The music situation around here could be worse. We've had pleasant one-night doses of Ellington, Calloway and Heidt, and good crowds have been enjoying the music of vibester Charlie Butcher and his band at the Green Tree Inn. Same spot also had Freddy Owens' commercial combo with Marvis Dinning chirping, and now Bus Widmer and his Clevelanders hold the fort.
The 400 Club has had Don Lee and Allyn Casel's bands, and now Little Joe Hart has the job. Principal local outfits are fronted by Hal Newman, Verne Neidegger and Frank Waterhouse playing the smaller spots and private gigs.

FREE PRACTICE ROOMS

100 musicians now live at the Chelsea Hotel. Ideal uptown location. 15 minutes to the loop. Near theatres, shops and big night clubs. All transportation. 350 rooms and suites, all with bath.

HOTEL CHELSEA

Rooms from \$5.50 a week
Or from \$1.50 a day
U.S. 12-41 to WILSON & SHERIDAN
JOHN T. BRENNAN, Manager
CHICAGO

AT LIBERTY

RECORDING-BASS, Trombone Double. Experienced. B.S. Degree, Chemistry. Prefer permanent location. Consider other duties. References exchanged. Photo. Box 114, Murfreesboro, Tenn.

HELP WANTED

ARRANGER—Good knowledge of "KEMP" style or able to copy records. Gay Claridge, 1640 Devon Ave., Chicago, Ill.

WANTED—Strollers, Bands available in Ohio. Consolidated Orchestras, 519 Main, Cincinnati.

INSTRUCTION

START YOUR OWN BAND. Booklet containing complete details, combination, etc. Send 25c. Noerson, Box 442, Chicago, Ill.

TRUMPET-TROMBONE, etc. VIVID BRASS SCIENCE, effective self-teacher. Sounded note-written notes appear together. LESSON \$1.00 including RECORD, URAB, 248 W. 24th St., N.Y.

FOR SALE INSTRUMENTS, ETC.

57 DRUM OUTFIT FOR \$40. Bass Drum, Metal Snare Drum, Foot Pedal, Stand.

as for personality, there's no doubt about it; he has it!
Bob Appleton of the Hotel Bradford is having his troubles. He announced the closing of the Bradford Roof for an indefinite period in local papers, placing blame on the musicians' union. The union, according to Appleton, is backing the booker who is trying to hold the Bradford to a contract which Appleton says doesn't exist. He'd like to book in a few name bands to bolster up a not too good business, and therein lies the point of friction. Meanwhile, George Harris and his band are out on the street.

The CROYDON HOTEL

616 N. Rush at Ontario St.
CHICAGO

One block west of Michigan Avenue. Walking distance to loop and theatrical district, yet far enough away for quiet comfort.

Special Rates to the Profession
100 KITCHENETTE APARTMENTS
200 HOTEL ROOMS

Large practice room free to guests. Parking space adjacent to hotel.
John R. Dignan, Mgr. Tel. Delaware 6700

JIMMY DORSEY SAYS:

"For a winner in hotel service try the Wellington in N.Y."

- One minute from Times Square
- Excellent transportation nearby
- All rooms with private baths
- Professional rates available

HOTEL WELLINGTON

A Knott Hotel 7th AVENUE and 55th STREET • N. Y. C.

Get All the Music News First!

Please enter my subscription 8 issues at \$1.00
 1 year at \$3.00
 2 years at \$5.00

NAME _____
ADDRESS _____
CITY & STATE _____

608 South Dearborn, Chicago
3-1-40

Pershing Hotel

In the heart of Woodlawn
6400 Cottage Grove, Chicago
South Side Musicians Headquarters

200 Outside Rooms—All Private Baths
Special Rates to the Profession

COFFEE SHOP
BRIDLE PATHS
EXCELLENT TRANSPORTATION
22 MINUTES TO THE LOOP
ATTRACTIVE SHOPS

S. T. Sloan, Mgr. Fairfax 7006

The ST. CLAIR in CHICAGO

Ohio Street East of Michigan.

Offers:
• Special rates to musicians
• Studios, Kitchenettes, Rooms, Grill, Taproom, and Cafe
• Roof, Lounge overlooking the Lake
• 5 minutes' walk to loop.

A typical Kitchenette Apartment

STICKS, Spurs, Paper Thin and I brass cymbals, Tom-Tom, Wood Block, Cowbell with holders, All for \$60. Your old drums, accessories in trade. Save at Goldstein's Music Shop, 914 Maxwell, Chicago.

INDIAN RELICS, Beadwork, Coins, Glass, Dolls, Miniatures, Photos, Books, Minerals, Stamps, Catalogues, 6c. Indian Museum, Osborne, Kansas.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

SPECIAL ARRANGEMENTS—any number—35c part. Hollis Hastings, Teunton, Massachusetts.

PERFECT PIANO SETTING, suitable for publication, \$5.00. Dance Arr. (14 parts, 3 chorus) \$15.00. Write for low rates. G. H. Miller, 622 N. Ave. 54, Los Angeles, Calif.

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

MISCELLANEOUS

FREE—MUSIC WRITING PEN with each order. **MANUSCRIPT PAPER**—Fine quality. Ruled 12 staves per page. Orchestration size, 150 double pages \$1.00. Concert (9 1/2 x 12) 76 double pages \$1.50. **HAWKEYE SHOW PRINTING COMPANY,** Webster City, Iowa.

LIST OF 700 COLLEGES 50c. Williams, 625 Central Ave., Albany, N.Y.



Hot Off the Air is the platter the guys in Woody Herman's band are hearing. Mike Vetrano, Herman's manager, takes a broadcast on his portable recorder and plays it for the gang's benefit. "The system cuts down our clinkers," says Woody. Left to right are Vetrano, Neal Reid, Joe Bishop, Tommy Linehan, Woody and Walter (Slap-Pappy) Yoder. Herman's herd takes to the road March 9 after four weeks of super-successful swinging at Chicago's Hotel Sherman.



Warming Up on the sidelines at the Westwood Ice Gardens in sunny (?) California are Skinny Ennis and his bride, the ultra-lovely Carmine Callhoun. They were married December 23. Carmine was Ennis' vocalist from the time he left Hal Kemp to go out on his own. Recently she has been singing again with the band. (Photo courtesy David Hyltone).



Shapely thrush with Manny Prager's Cavaliers at the Radisson Hotel in Minneapolis is Betty Bonney, who was born in Bridgeport, Conn., but reared in Norfolk, Va. And her middle name is Jane! She's five feet two and has eyes of—brown.



Counting the Dimes at Frank Dailey's Meadowbrook Country Club in Jersey are Gene Krupa and Honora Dailey, daughter of the Meadowbrook owner. At a recent concert of Gene's band at the spot, more than 2,000 dimes were obtained for President Roosevelt's campaign to aid infantile paralysis victims. Tommy Dorsey followed Krupa at Meadowbrook Feb. 20.



Well All Right, it's Fats Waller in a mellow mood as he cuts a disc for Bluebird. Ray Riving snapped this candid study of Sir Thomas as he prepared to bat out a riff or three for wax. The jug is just out of range. One never hurws, do one?



Nightmare contraction played by Stan Fritts of the "Korn Kobblers" band. Stan bought it in an Indianapolis pawn shop 14 months ago. Howard McBroy, drummer, called it a "akuchie-bud" one day and that's what Stan and the boys have called it since. It sounds like a baritone.



Everybody's Happy when Betty Beutel of Rito Rio's "femme cat" crew gets out front with her Ted Lewis corn routine. She's shown here in action. Actually, Betty plays jazz clarinet with the best of 'em.

CROSBY CRACKS AT 'CHISELERS'

Editorial
on Page 7

DOWN BEAT

RADIO · BALLROOM · CAFE



SYMPHONY · THEATR



Mutiny in the Glenn Miller Reed Section!! See Page 7

15c
U.S. & CANADA

bat out a rifle or three for wax.
The jug is just out of range. One
never knows, do one?

bud' one day and that's what Stan and
the boys have called it since. It sounds
like a baritone.

15c
U.S. & CANADA
POSTAGE WILL BE PAID BY ADDRESSEE