

Bookers Must Assure Bands Steady Work!

Plenty of things happened at the AFM convention in Indianapolis. James C. Petrillo became president of the federation, the 50 per cent standby tax was reduced to 15 per cent, and a law was passed that booking agencies when signing a band must guarantee that band 40 weeks of employment the first year the contract is in effect.

Read all about it on Pages 8 and 9 of this issue!

Juke Box Movie Race Gets Hot

BY CHARLES EMGE

Los Angeles—A new and significant trend in the race for first place in the production of 16 m.m. coin machine filmicals has developed here with the discovery that a recently formed and relatively small company known as Musical Shorts, Ltd., appears to be far in advance of the much ballyhooed Globe-Mills firm, headed by Jimmy Roosevelt, and the other leading contender, Phonovision Corp., the latter headed by Frank Orsatti, big-time Hollywood actors agent, and understood to be backed by a goodly chunk of film studio money.

Typical Hollywood hullabaloo has surrounded the activities of the big name outfits but from all information available at writing, Musical Shorts is the only firm which has its product ready for the market. This company has completed the production of 30 three-minute subjects, of which the printed reels are now ready for the first buyer.

The first buyer probably will be Cinematic Sound Company, which manufactures the coin machine projectors and claims to have the only machine which is ready for practical operation. Cinematic heads state they have orders for 200 machines.

Owners of Musical Shorts, Ltd., are W. P. Falkenberg, a specialist in the coin machine amusement field (he developed coin-operated "shooting gallery" machines) and Raymond La Rose, well known sound engineer. Production manager is Henry Kruse, former movie

"Midnight in a Madhouse"



Chicago—Ray Bauduc, now at New York's Strand Theater with the Bob Crosby band, checked over some of his own designs on a recent visit to a local tub manufacturer. Ray spends most of his spare time designing drum equipment. This shot was made by Seymour Rudolph just as Bauduc started testing shells.

'My Band's Not Breaking' - Benny



608 S. Dearborn, Chicago, Illinois

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REAL PROMOTION!



New York—Vincent Lopez last week formed an "Aquacade Stamp Club" at the World's Fair. He invites fans who write him for photos or autographs to join up and he holds meetings three times a week. This quartet of "aquabelles" is showing Vincent how to put sex into stamps. Left to right, they are Marjorie Conroy, Lyn Janice, Florence Callahan and Aileen Smith. "Sure fire stuff," says Lopez.

Record Field May Attract Jack Robbins

New York—Jack Robbins, head of "The Big 3" music publishing group, met with various New York record executives last week to feel out the possibilities of his entering the record business in a new manner, similar to the set-up of United Artists film company.

It is Robbins' plan to form his own recording company under the "Lion Record" label. It will not compete with existing disc companies in a manufacturing capacity, but will limit its activities to the recording of sound track "masters," which will be licensed to established record companies for manufacture and distribution.

"The control of a song's interpretation," explained Robbins, "is becoming more important with declining sheet music sales. Today, record artists are assigned songs with all good intentions, but the true interpretation often is sacrificed for the artists' stylized music. Ballads may be given a swing rendition; novelty numbers become so distorted, they lose their real identity. After all, a publisher who invests heavily in a song, knows best how it should be done. Songwriters, too, should have the right to express an opinion on the proper artists who may be assigned their creations."

The "Lion Record" label will deal mainly with original compositions and seek to uncover new talent, both in the orchestra and vocal divisions.

Romay Breaks Ankle

New York—Josette Romay, "continental" singer heard with Horace Heidt on the Pot o' Gold radio show, is doing her stuff on crutches. She fractured her ankle in a fall recently at the World's Fair.

'I'm at the End of My Rope,' Weber Says as He Resigns

Indianapolis—In a voice charged with emotion, AFM president Joseph N. Weber, in his opening address to the 730 delegates attending the 45th annual AFM convention here, resigned the active presidency of the union which he had led for 40 years.

Although not entirely unexpected by the delegates who knew of his infirm physical condition, Weber's resignation speech stunned his listeners by its drama.

"I am at the end of my rope," he said in a faltering voice. "My physical condition does not permit me to pursue any longer the terribly important task of guiding this organization to which I have devoted more than half my long life. (Weber is 73.)

"For 40 years I have followed a policy based on humane and democratic ideals in attempting to gain the best possible ends for every member of the Federation. I've grown up with the AFM. It has been 40 years of incessant struggle from the days when a musician had absolutely nothing to say about conditions under which he should work. Now—I think I have been somewhat successful."

'I'd Die in a Year'

Weber related that his physician had warned him not long ago that if he should accept the presidency for another year, that he could not expect to live that year out. He told haltingly of the 40 years of his life which he had consecrated to the principles on which the AFM was founded.

"I'm not stepping out," he said. "If there is ever anything I can do—if I ever can be of service to you—I want you to call on me."

Will Get \$20,000 Year

"No act, no statement or move I ever made has been so difficult (Modulate to Page 9)

James C. Petrillo Becomes New AFM Chief



Indianapolis—James C. Petrillo, left, new president of the AFM, receives congratulations from Joseph N. Weber, who held the post 40 years. Petrillo will continue as head of Chicago Local 10 even though his new quarters will be in New York.

Death Takes Jack Malerich

BY DON LANG

Minneapolis—A cerebral hemorrhage, brought on by his frantic effort to get the music for the Aquatennial out on time for rehearsal, caused the death of Jack Malerich, theater organist and band leader here last month.

Malerich died at the stage entrance of the theater just after having breakfast. He had spent night after night writing and composing in his room backstage at the darkened Minnesota theater, going to bed about dawn, then arising before 8 a.m. to play an organ program for the radio. Malerich's death puts a damper, as far as musicians are concerned, on the Aquatennial celebration this month.

NBC Honors Blues Champ

New York—William C. Handy, the man who has given most of his lifetime to popularizing the blues, received his due here June 16 when an all-Handy program featured the Sunday Chamber Music Society of Lower Basin Street broadcast on NBC.

Handy appeared on the show himself, telling about the blues. He also plays old-fashioned trumpet. Henry Levine and Dr. Frank Black also took part on the music end of things. Dinah Shore sang.

The program is one of the few "strictly jazz" shows on the networks. It is not sponsored.

The July 15 Down Beat will be our anniversary issue. Special features will make it the year's best. Reserve your copy early.

'Ziggy Will Front While I Rest Up'

"I am not retiring, nor is my band breaking up. Please make this clear and help dispel rumors appearing in other publications."

Thus did Benny Goodman wire Down Beat last week, shortly after he and his band opened at the Casino on Catalina Island. Benny admitted he still was in pain and that his leg was a "helluva bother to me," but he was emphatic in making it known that breaking up his group was out of the question.

"As soon as the Catalina date is finished July 15, I'm going to take a vacation, lasting maybe a month," said Benny. "Ziggy Elman will front the band in my absence. Later I'll rejoin the band and fulfill all engagements. But first, I've got to do something about this leg."

Vannerson Leaves as Manager
Sciatica, say his physicians, is responsible for his leg ailment. They advise plenty of rest and sunlight. Benny has been getting sunshine out here, but no rest. Goodman said he is no longer seriously ill. "But the pain is annoying," he admitted.

Leonard Vannerson, Jr., five years manager of the Goodman band, left last week to take a job in Los Angeles, where he can be close to his wife, Martha Tilton. Vannerson is working with Barney McDevitt in a publicity office. Understanding is that Jerry Goodman, another one of Benny's little brothers, will take Vannerson's post.

'Big Mouths' Shoot Off!
From New York, Goodman's publicity man told Down Beat the "break up my band" rumor had gained so much headway that many were talking about "poor old Benny." Broadway's big-mouthed, loud-talking pavement pounders and the stooge crowd hanging around Radio City kept adding to the tale until it is sounded as if Goodman was actually washed up. "Just god damned rumor mongers with nothing else to do," said a member of Goodman's combination. "Benny is neither old nor (Modulate to Page 6)

She's Got 'Em (Here's Proof)



East Lansing, Mich.—Lynne Sherman's singing with Sonny Burke's fine jump band has long been the talk of Michigan cats and dance fans. But she refused to pose for "cheesecake" pictures. The other afternoon she unconsciously "gave in" when a couple of moppet collegiates—fans of the Burke band—took Lynne for a canoe ride. Results are above. Burke and band were signed to play two weeks at the Dells and now are in their tenth week. The gang, with Lynne, records for Vocalion.

'So My Clarinet Is Commercial!'

Tommy Reynolds Fires Back at Reviewer Who Knocked His Outfit

BY TOMMY REYNOLDS

Will Rogers was once criticized for using the word "ain't" in a speech. He replied in quaint fashion:

"There are a lot of guys who ain't saying 'ain't' who ain't eatin'."

Maybe I feel the same way about *Down Beat's* record reviewer criticizing my clarinet playing because it is commercial. There are a lot of guys who "ain't" playing commercial who "ain't eatin'." I have knocked around a couple of years or so and after taking the hard knocks I have discovered that showmanship is above musicianship. But if a little leeway is given to commercialism, a happy medium is accomplished without hurting anybody.

Fortunately, since I have adopted the style I now employ, my band has been working steadily and we have proven a profitable investment for the promoters who have used us.

Leaders must be business men as well as musicians. I felt it was good business to play clarinet

the way I do because it proves successful. I was hoping that I could satisfy both the public and the critics and while I have been able to satisfy most of the critics and

Defends Himself



Tommy Reynolds, clarinetist and leader, who replies at left to charges that he is unoriginal and "too commercial." Reynolds' band is at Playland, Rye, N. Y.

the whole public, still the most important thing I have learned is to satisfy the kids who pay to hear my band. Everybody likes to see good write-ups of themselves, and I am not different in this respect, but no matter what they say I have been very lucky because they have always spelled my name right, for which, thanks.

In the June 1 *Down Beat*, Tommy Reynolds' records were thus criticized: "Biggest bring-down of the month is Reynolds' clarinet. Styling it after Shaw, but lacking Artie's brilliant technical command of the stick in addition to Artie's ever-original improvising ideas, Reynolds ends up with a mediocre side and an out and out n. g. side, neither of which is worth the time it takes to spin 'em."

Down Beat's editors thank Reynolds for his honesty and frankness in replying to what he has a perfect right to think was unjust criticism. Our columns are ever open to musicians and leaders who believe they have been unfairly criticized. *Down Beat* now leaves Reynolds' band and clarinet style to musicians to judge for themselves. —EDS.

Jack Palmer Goes With Larry Clinton

New York—Larry Clinton has two new faces in his trumpet department. Bob Alexy took over from Jimmy Sexton and Jack Palmer, formerly playing and warbling with Harry James, replaced Walter Smith. Clinton cut his first sides for the Bluebird label last week. Titles included two pops, an original, and a specialty called *Boo-Wa* written by Buster Harding, former Teddy Wilson arranger.

ON THE COVER

"Yahugh...h...h..." is the way Jeanne Carroll of Charlie Agnew's band describes a "two for one" in the Detroit area recently. "Didn't get much sleep in that last joint between stops, but it saves wear and tear on the hotels." Jeanne was snapped by hefty Jack Hackethorne, ace bulb-flasher of the *Detroit Free Press*.

Tea-Michaud Feud Settled Out of Court

New York—The 3-way mixup between Jack Teagarden, Arthur Michaud and the AFM was settled out of court last month when Michaud, former personal manager for the trombone-playing leader, accepted an undisclosed amount of money from the Texas blues man.

Teagarden several months ago, with many debts piled high, petitioned for bankruptcy, listing Michaud as a debtor. Michaud was supposed to get a percentage of Teagarden's earnings and appealed to the union to collect. The AFM told Teagarden to pay or be suspended. So Teagarden went into court, obtained an injunction so the union couldn't destroy his card and thus put the union on the spot. The union does not recognize bankruptcy pleas. But the government, in issuing an injunction, pointed out that the "laws of the United States are superior to the laws of any single organization," such as the AFM.

At any rate, it's all cleared up now. The union didn't want to set a precedent and go into court for fear a decision would be unfavorable.

Toots and Jim Dorsey Pals

New York—Toots Camarata, who left Jimmy Dorsey as arranger a few weeks back to do some work for Raymond Scott's new band, returned to the Dorsey fold last week. Jimmy, playing the Strand Theater with his band and Maxie Rosenbloom, has been doing terrific business, doubling at the same time between the theater and the Pennsylvania. Camarata will stay with the band, he says. Dorsey replaced trombonist Jerry Rosa with Nat Laboviski, formerly with Paul Whiteman.

Hardwicke, Duke Ellington Split

New York—Otto Hardwicke has been dropped from Duke Ellington's orchestra. The veteran altoist, with the Duke more than a decade, gave way to William White, Jr., of Washington, who also arranges. It was said Otto failed to show up for a special broadcast to England last week.

Bounced by Barnet



New York—Mary Ann McCall, brunet songstress with Charlie Barnet since last January, left the band at the Hotel Lincoln two weeks ago. Barnet put her on notice, it was said, so he could hire Harriet Clark for the canary post. Miss McCall got her first big break with Woody Herman's band.

Red Nichols 'Purges' Band; Darnell Out

BY LEONARD G. FEATHER

New York—Red Nichols went in for a minor house-cleaning after his Famous Door stint, putting Joe André on first alto in place of Conn Humphries; Joe Florentine in Hilton Brockman's second trumpet chair; Verne Yonker on trombone for Al Mastren; and vocalist Lou Valero replaced Darnell.

"I don't know what happened with Darnell," complained Nichols. "As far as I'm concerned he jumped his contract."

Goes Over to Vocalion

Bluebird records, which helped materially in Nichols' recent rise, has lost him to the Vocalion label, for which he cut his first four sides the other day: *Meet Miss Eight Beat*; *Overnight Hop*; *Lowland Blues*; and *Beat Me Daddy Light to the Bar*, the last with a vocal by drummer Harry Jaeger.

Nichols' former first alto, Humphries, is now arranging for Charlie Barnet and will later join Barnet's reed section, making it a six-way affair. In fact, Skippy Martin's departure from the Barneteers has been compensated by the signing of no less than three new men. Leo White took his place in the reed section and Bud Estes, brilliant Bostonian recently writing for Lunceford, shares the arranging chores.

New Barnet Canary

Barnet's new canary, Harriet Clark, eighteen and comely, was set to replace Mary Ann McCall as

Los Angeles Musical Big 'Bring Down'

Los Angeles—A so-called swing-style version of "The Merry Wives of Windsor" which opened at the El Capitan theater here June 14 under the title of "The Merry Wives Swing It," didn't appear to have much chance of surviving if local critics were correct in their first guesses.

This curious opus, which was born here a while back at the opera school of Los Angeles City College, appears to be a corny attempt to introduce "swing" into Nicolai's tuneful original score.

The "musical arrangements" seem to have been concocted by Dr. Hugo Strelitzer, head of the opera school at City College, and Lothar Perl, formerly with the Trudi Shoop ballet. Local musicians hope that Doc and Lothar will get themselves a phonograph, buy some good records and brush up on their swing stuff. The "orchestra" consisted (it seems safer to use the past tense) of three pianos, played by Strelitzer, Perl and Sallie Richards-Crown. Part of the time Strelitzer deserted his keyboard to baton the other two members of the "orchestra."

This may sound silly—but it certainly was an improvement. One song—"To Win With Love" would have hit possibilities if the same strain hadn't been stolen from Nicolai too many times before, most successfully by Victor Schertzinger for "Marcheta."

New Leeds Man

Los Angeles—Al Compate, for years a traveling publisher's representative (recently out of Chicago for BVC), has settled down in Hollywood as Coast rep for Leeds Music Co.

Tony Martin Fronts Bob Zurke Band

New York—The band which Tony Martin will front on eastern one-nighters in July will be Bob Zurke's. The tomcat of the keys will get second billing and, of course, will be at the piano. Deal for the tour was set by Wm. Moris office, which controls Zurke's band, financially.

Martin usually makes a summer tour, fronting other bands. One year it was Everret Hoaglund's. Zurke and band are to be paid a flat salary every week.

soon as she could get away from *Keep Off the Grass*, in which she'd been understudying Sunny O'Day.

Tommy Dorsey cut three more sides for the Bluebird label following the success of the experimental first releases. New sides were Axel Stordahl's arrangement of *Whispering*, Sy Oliver's original *Quiet Please*, and Freddy Stulce's score on *Funny Little Pedro*, with five clarinets and rhythm.

Sy brought in a new opus for the full band which he calls *The Eyes and Ears of the World*, based on that famous newsreel signoff phrase. Same stunt was pulled a couple of years ago by the French Quintet with their *Paramount Stomp*.

Norvo Takes Linda Keene

Dinah Shore using several of John Kirby's boys for her latest wax date at Victor, cutting *How Come You Do Me Like You Do*; *Smoke Gets In Your Eyes* and two pops. Dandridge Sisters, harmony trio recently touring with the Lunceford band, were set for a special recording date with Jimmie's boys using arrangements by Roger Segure of *Minnie The Moocher's Dead*; *Ain't Gonna Study War No More*; *Red Wagon*, and possibly *W.P.A.*, though that opus has been hard hit by NBC and CBS bannings.

Linda Keene, former Teagarden and Hayton thrush, joined Roy Norvo, replacing Judy Abbott. Trumpet-vocalist Jack Palmer left Harry James; Bernie Privin, ex-Shaw horn man, switched from the Rippers to the Shufflers, while Savitt lost Gigi Bohn to Al Donahue.

Here's a Million-Dollar Sax Section Caught in Action



New York—The Apollo Theater jumped so violently June 14 it almost landed across the river. A bash organized to welcome Coleman Hawkins on his opening day at the house found these high-priced, higher-talented men taking part. Left to right—Benny Carter, alto; Hawk on tenor, Count

Basic, at the piano; Charlie Barnet, tenor, and Lester (Red) Young, tenor. They took 20 choruses to *Lady Be Good*. Also present were Tom Dorsey, Bunny Berigan, Joe Marsala, Roy Eldridge, Gene Krupa and Pete Brown. Photo by M. Smith.

Cotton Club, Famous Door Both Fold

BY ED FLYNN

New York—The Famous Door and the Cotton Club closed their doors last week, shoving the Teddy Powell and Andy Kirk bands into the "unemployed ranks."



Powell

ably the most famous of all 52nd Street spots. It was said the bands they used weren't being paid and that the union finally stepped in and demanded payment. Back salaries are owed members of the Fitzgerald, Nichols, and Powell groups, it was reported. Same setup existed at the Cotton Club. Acts were not being paid, according to them. The Kirk band, however, was paid in full before ending their engagement.

Kirk and band are preparing to do an album of "Kansas City style" jazz for Decca. Meanwhile, Joe Glaser is setting the band for a tour, probably in the south. Possibility exists that both spots may reopen in the fall.

Late News

Adrian Rollini's trio has signed with Wm. Morris agency.

Bud Freeman's jam combo splitting. Pee-Wee Russell and Eddie Condon, dissatisfied, said they were leaving. Freeman now is trying to form an all-star group with Joe Sullivan, George Wettling and others.

Teddy Wilson opens at New York's Cafe Society with his new sextet including Bill Coleman, Jimmy Hamilton, Benny Morton, Yank Porter and Al Hall. Opener is July 2.

Sam Donahue gave notice to Gene Krupa and will join Harry James. Claude Lakey, tenor, will play trumpet with James, filling Jack Palmer's chair.

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'Esquire' Mag Makes Band Change its Name

BY THE TIGER

Madison, Wis.—Esquire magazine in Chicago last month warned Jimmy Fay, leader of the "Esquires of Rhythm" at the Top Hat, to desist in using that name for his crew. In three letters from Alfred Smart, attorney for the sheet, the mag's publishers made it known they didn't want anyone else capitalizing on the rag's title.

Here's Why Spivak Band Collapsed

Washington, D. C.—The story behind the complete collapse of Charlie Spivak's band, organized only a few months back and with brilliant things predicted for it, has been revealed. Charlie let the story out here last week when he came here to take over Bill Downer's Nightingale orchestra, which he will front. Close-mouthed as ever, for fear he would "step too hard on the toes of my friends," Spivak admitted he broke up his band while playing Barney Rapp's "Sign of the Drum" nitery in Cincinnati in May. It was said the band wasn't being paid on time and that several of Charlie's musicians complained. Eventually, the alleged slow-payment caused several to leave.

Peter Dean, Charlie's manager, is still trying to keep the original band intact, but jobs aren't forthcoming. And Spivak, although he's discouraged, isn't complaining. The brilliant alto work of 19-year-old Harry Klee is a bright spot of the Downer outfit which Charlie now is working with.

Several of the original Spivak men handed in notices together. The break-up came as a surprise, however, because of the many rave notices Spivak got since he first broke in his new crew at Pennsylvania Hotel in New York last January. Everyone predicted big things for the combo. Charlie says his new crew will be "even better."

Lopez to Be Heard Without His Orchestra

New York—Vincent Lopez has rejoined the ranks of commercial artists with a bang, having just been signed for two radio commercials to be aired next fall. One of them is unique for a bandman. A piano concern will sponsor Lopez's piano fingering in a 26-week series over the Mutual Broadcasting System. As far as is known this is the first time that a popular orchestra leader, who also plays an instrument, has been signed for a sponsored series featuring his instrumental specialty only without his band being on hand to supply even background music. Lopez's other Fall commercial, also for 26 weeks, will feature his band as well as his piano wizardry.

Rudy Rudisill Leaves Garber

Kansas City—June marked the parting of the ways for Rudy Rudisill, bald-pated pianist, and Jan Garber, who have formed a Damon-Pythias combination for many years. Rudisill, long Garber's right hand man and the butt for many of Jan's jokes, indicated he would go to Indiana, form a band of his own, and head east. Don Shoup, for 7 years guitarist and trombonist with Garber, also left. Shoup went to Pittsburgh to find another job. Garber passed through here on his way to the Pacific coast.

They Elected Him "Favorite Leader"



Chicago—Griff Williams, maestro at the Hotel Stevens, last week was voted the "favorite band leader of the airways" by this group of TWA air hostesses. Seated with Griff, who plays piano, are Rhoda Young and Alice Dorsey, shown presenting Griff with wings. Behind him are Meg Cormick, Francis Murphy, Margaret Stuecken and Mary Murphy.

Cab to Form A 'Kid' Band

New York—Cab Calloway says he is going to try and help young musicians who "have a lot on the ball."

Beginning July 5, in Detroit, Calloway will audition young musicians. After he finishes his theater tour he plans to take the best of the crop, culled from a dozen different cities, and send them out on the road as a "junior" Calloway band. Irving Mills, Cab's manager, is assisting. If any losses are sustained on the youthful band as it tours from city to city later this fall, Calloway, he says, will cover them.

Mills will rehearse the moppets after they are selected by the hide-ho man and get them ready for the tour. The kid band, of course, won't affect Calloway's regular crew.

JACK TEAGARDEN

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Goes Martin!

THIS TELLS THE STORY



● That's big news in any language!

We're plenty proud to have Jack and his entire Brass Section on the Martin Bandwagon. Jack today is playing more trombone than ever before. The phenomenal success of his recent tour gives ample proof that his new Band has really HIT! Truly, "The Band that Jack built," it is clicking in a great big way with the brilliant musicianship you naturally expect from an organization bearing the Teagarden name. Credit is due not only to Jack's inspiring leadership, but also to the other great artists composing the Band who are giving him the most enthusiastic, loyal support any leader could want.

Jack and his Band are now featured at the Seagirt Inn, Seagirt, New Jersey. Hear them if you can. But by all means, go to your Martin dealer and try the same model Martins used in this fine orchestra. You'll find many reasons to trade in your old horn and go Martin, too!

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 SIDNEY FELLFR
 JOHN FALLSTICH
 JACK TEAGARDEN
 SEYMOUR GOLDFINGER
 JOSE GUTIERREZ
 JOE FERRELL



Glenn Miller Pulls a Chicago 'Blitzkrieg'

Drops Into Town Without a Warning

BY DAVE DEXTER, JR.

Chicago—Glenn Miller's press agent and even the big guys in the CBS "space promotion" department here all slipped up June 11 when Miller and band raced into the toddlin' town for the first of 21 broadcasts to be made here this summer for Chesterfield.

Few knew the unit was in town. After doing his Tuesday, Wednesday and Thursday shots, Miller pulled out for a turkey tour in this area as a filler-inner before going in to the Sherman Hotel's Panther room July 5. For those who want to catch his CBS show here later in the summer these dates are definite: July 9, 10, 11, 16, 17, 18, 23, 24, 25, 30, 31; August 1, 6, 7, 8, 13, 14 and 15. Broadcasts are from the Chicago Civic Theater.

If white tablecloths, without anything on 'em, were snow, Chicago would have had its worst blizzard in early June. While waiters in the hotel room and niteries caught up on their reading, the management of the Palmer House, Sherman, Blackhawk, Edgewater

and all the rest complained. Many are still complaining, although Jan Savitt finally came in to pull the Sherman out of the hole. Which indicated, as it always does, that

'The Next Mayor'



Miller

Chicago—Bon Bon Tunnell, vocalist with Jan Savitt, has this town on its ears. Wags who watch him wog Sherman Hotel patrons claim he'll be "the next mayor of Chicago if he stays here long enough." Savitt is at right.

the biz is there if the cash customers are given what they want. Leaders who left omelets in vari-

ous spots (and there were plenty) blamed the "war scare," however.

Chicago is bon-bon crazy this month. Meaning George (Bon Bon) Tunnell, the Savitt sepien, about whom the whole town's talkin'. Georgie Auld, Skippy Martin, Al Leopold and the rest of the Savittsavants are luring the musicians and collectors.

George Jean's Band Bows

Blonde Cobina Wright, Jr., proved to be as lovely as her press pix painted her. But her voice was something else. She debuted in Chi for the first time at the Chez Paree. Another bow was George Jean's, at the Wil Shores. The former Freddy Martin sideman has a danceable, unhot unit which stresses reads almost exclusively.

Persistent pain: Eddie Chase's corny, smart-alecky shouts of "yeah, man" and "solid, boy" on his *Make Believe Ballroom* recorded show. And his moronic commercials. All talk and no music. It used to be a great show and one and all musicians heard devotedly.

Ray Noble Lineup Revealed

The Ray Noble band which opens at the Palmer House July 4 will include Ray's old sidekick Bill Hart, on drums, and George Van Eps on guitar. Also in the band will be:

Morry Friedman, Don Benson, Jack Demont, Bud Smith, sax; Don Anderson, Bob Goodrich, Harry Johnson, trumpets; Earle Hagan, Carl Loefler, trombones; Jimmy Cathcart, Jacques Marx, Sam Middleton, violins; Frankie Leithner, piano; Manny Stein, bass, and Mary Anne Warren.



Shipmates on the U.S.S. Texas, but only an inspection visit recently, were Blue Barron and his mates, now at Chicago's Blackhawk. Left to right—Ivan Lane, Barron, Walter Major, Stanley Usher, Ratsenburger, Bob Schroeder and Abe Turchen. The band has been held over at the "Hawk" and is heard over WGN-Mutual nightly.

and Larry Stewart, vocalists.

Ironic, too, that Glenn Miller, who first won national recognition arranging and playing trombone for Noble, will be bucking the British leader throughout most of Noble's stay.

Mildred Bailey Feels Better

Mildred Bailey says she feels better than she has in years. She looks it. Long strolls (with her two friendly, elongated dachshunds sniffing the water's edge) along Lake Michigan are responsible, she says. But with the Crosby band going east, Mildred had to follow. The Camel show will be missed plenty here, it being the best ether airing on NBC as far as music goes.

CHI SHORTCUTS: Al Trace and crew wound up a 10-month run at Ivanhoe June 28. They'll return Sept. 5 after a couple of months at Twin Lakes Ballroom in Wisconsin. . . . Barry Norton is the new manager of Savoy Ballroom here. Barry's widely known in the trade and was formerly with Exposition Management, Inc. . . . Joe Vera wants it known there's some spots besides "rat holes" here where one can "dig some real stuff," as he puts it. Meaning that Vera, who beats a mean keyboard, and his own 4-piece combo are at the Glass Hat Room of the Congress Hotel. . . . Still having it tough is Pete Daily, cornet-playing leader of a little jam band starring Frank Melrose's "redlight" pianistics. The band can't miss on records. But Pete, already approached, won't deal with chiselers.

Barton at Nicollet

Minneapolis — George Barton, who although a local boy, has been playing his tenor in Chicago pits and things for a long time, has his own band in the Nicollet. George's dad is on the sports desk of the *Minneapolis Tribune*.

Masters Tune Adopted

New York—Frankie Masters' latest tune, Tumbledown Ranch in Arizona, has been adopted as the official rodeo song of the University of Arizona, according to Masters. The tune was recently introduced over CBS and Mutual.

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Ben Pollack

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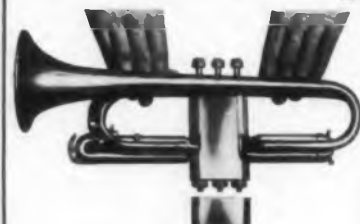
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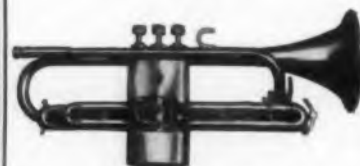
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And he was and still is a good drummer. Starting with W. C. Handy in Memphis in 1913, Taylor came to Chicago in 1916 and made records for Paramount and other labels with Jimmy O'Brien, Jelly Roll Morton and others. In France, during the war, Taylor played drums in the 365th Infantry band. Later he played with Will Marion Cook's now-famous combo at the Clef Club, New York.

Later, he played with Dave Peyton's Grand Theater orchestra here, and also at the Plantation with King Oliver, in 1925.

Here are some of Taylor's prize memories:
"In 1917," says he, "a clarinetist named William Phillips came to Chicago to play with John Wreckliffe's orchestra. They called him 'Hog Mouth' because his lips measured an inch and a half in thickness. Because his lips were exception strong it was possible for him to execute unusual tones and sounds, both harsh and beautiful, from his clarinet. So remarkable was his control that he would, or could, call out person's names in an audience on his instrument. He is the originator of the expression 'That's All' that was used by bands in the twenties. This term was used to sign off or end a dance. All bands used this at that time. But the remarkable feature was that Phillips not only originated it but expressed these words on his instrument when others depended on verbal expression of the term."

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Jasper Taylor



The Down Beat Club, a program conducted by Ruth Royal (center in picture) on station KCKN, Kansas City, Kansas, featured corn-et maestro Henry Busse, left, and his vocalist Billy Sherman on a recent broadcast. The show has a huge following. Photo courtesy Randall Jesse.

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Meroff Man Hurt In Fist Fight

BY MILTON KARLE

Pittsburgh—Ernie Nutter, trumpeter, and Bob Durfee, tenor man and clarinetist, both with the band Benny Meroff was fronting at the Stanley Theater last month, came to blows between shows. Nutter's lip was cut badly, necessitating a sub, Johnny Marino, who came over from Max Adkins' pit band to help out.

Durfee and Nutter roomed together. Meroff is fronting Don Seat's Chicago crew on his current road tour. Vince Tomci of Pitt has joined it on lead alto.

Usher, Bill Croeder and 'k' and 'al night.

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Glenn Miller Pulls a Chicago 'Blitzkrieg'

Drops Into Town Without a Warning

BY DAVE DEXTER, JR.

Chicago—Glenn Miller's press agent and even the big guys in the CBS "space promotion" department here all slipped up June 11 when Miller and band raced into the toddlin' town for the first of 21 broadcasts to be made here this summer for Chesterfield.

Few knew the unit was in town. After doing his Tuesday, Wednesday and Thursday shots, Miller pulled out for a turkey tour in this area as a filler-inner before going in to the Sherman Hotel's Panther room July 5. For those who want to catch his CBS show here later in the summer these dates are definite: July 9, 10, 11, 16, 17, 18, 23, 24, 25, 30, 31; August 1, 6, 7, 8, 13, 14 and 15. Broadcasts are from the Chicago Civic Theater.

If white tablecloths, without anything on 'em, were snow, Chicago would have had its worst blizzard in early June. While waiters in the hotel room and niteries caught up on their reading the management of the Palmer House, Sherman, Blackhawk, Edgewater

and all the rest complained. Many are still complaining, although Jan Savitt finally came in to pull the Sherman out of the hole. Which indicated, as it always does, that



Miller

Chicago—Bon Bon Tannell, vocalist with Jan Savitt, has this town on its ears. Wags who watch him wow Sherman Hotel patrons claim he'll be "the next mayor of Chicago if he stays here long enough." Savitt is at right.

the biz is there if the cash customers are given what they want. Leaders who left omelets in vari-

ous spots (and there were plenty) blamed the "war scare," however.

Chicago is bon-bon crazy this month. Meaning George (Bon Bon) Tannell, the Savitt sepiant, about whom the whole town's talkin'. Georgie Auld, Skippy Martin, Al Leopold and the rest of the Savittsavants are luring the musicians and collectors.

George Jean's Band Bows

Blonde Cobina Wright, Jr., proved to be as lovely as her press pix painted her. But her voice was something else. She debuted in Chi for the first time at the Chez Paree. Another bow was George Jean's, at the Wil Shore. The former Freddy Martin sideman has a danceable, unhot unit which stresses reeds almost exclusively.

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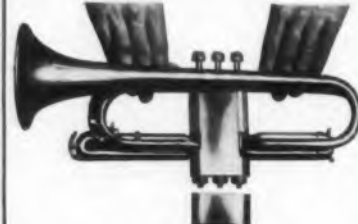
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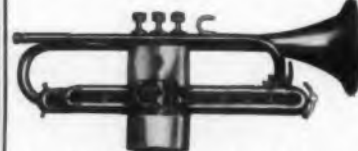


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IT'S OPEN SEASON for swell tunes, and here they are—played by the brightest stars in the musical firmament—recorded to perfection on Victor and Bluebird Records. So turn the temperature controls over to the head man of your favorite band and give your summer pleasure the satisfying accompaniment of the nifty new numbers. Whether you're an inquiring musician or an admiring fan, you'll find the latest tunes styled in your tempo by a top ranking maestro on Victor and Bluebird Records. Get all the details of the newest selections from your regular RCA Victor music merchant.

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The World's Greatest Artists are on Victor and Bluebird Records

VICTOR & BLUEBIRD RECORDS

Victor Division, RCA Manufacturing Co., Inc., Camden, N. J.
A Service of the Radio Corporation of America

Meroff Man Hurt In Fist Fight

BY MILTON KARLE

Pittsburgh—Ernie Nutter, trumpeter, and Bob Durfee, tenor man and clarinetist, both with the band Benny Meroff was fronting at the Stanley Theater last month, came to blows between shows. Nutter's lip was cut badly, necessitating a sub, Johnny Marino, who came over from Max Adkins' pit band to help out.

Durfee and Nutter romped together. Meroff is fronting Don Seat's Chicago crew on his current road tour. Vince Tomei of Pitt has joined it on lead alto.

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Juke Box Filmusicals Nearly Ready for Use

BY CHARLIE EMGE
(From Page 1)

cameraman who "jobbed around" L. A. some years ago with dance bands as a violinist.

Different Approach

The Falkenberg-La Rose firm is approaching the production of the midget musicals from a different angle, eliminating name bands and high priced talent and concentrating on volume production at low cost of a wide assortment of musical "variety" acts, ranging from hill-billy combos and Negro vocal quartets to hot swing groups and even a "sophisticated swing" unit consisting of an all-girl string orchestra ("The Golden Strings," a group which Ferde Grofe plans to bring to New York for his Carnegie Hall concert this fall).

"Direct" Recording

The Musical Shorts system of production also cuts costs by utilizing the "direct" recording method (under which the scene is recorded



Los Angeles' famed guitarist, Oscar Moore of the King Cole Trio, shown with Oscar, Jr., now 4½ months old. The trio is a big fave throughout California.

and photographed simultaneously), a method rarely used in major film production but which is much simpler than the "play back" system under which performers are photographed while synchronizing their actions to the "play back" of a previously recorded sound track. The Falkenberg-La Rose theory is that the companies planning to apply Hollywood "major production" standards to the miniature musicals are making a serious mistake because much of the attempted perfection will be lost anyway under the circumstances in which the films will be exhibited.

The AFM wage scale for the recording of the miniature musicals, originally set as the same as for regulation film recording, has been reduced to one half the film studio recording scale and has been set temporarily at \$15 for a minimum session of three hours, during which a maximum of four 3-minute subjects may be produced for distribution. In view of the type of subjects turned out by Musical Shorts (or other firms of this nature) it is possible that real volume production, if and when it gets underway, may call for employment of permanent staff orchestras.

In general, musical units in demand here for use in the miniature films are small "cocktail room" groups or entertaining versatile instrumental-vocal outfits. Appearance is a major factor and glamorous looking all-girl units, such as "The Golden Strings" mentioned previously, are expected to be good sellers, a fact that may widen the now narrow field of employment for girl musicians.



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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
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Music Rights

One of the interesting angles of this new coin machine music business is that of music rights. No blanket performing license, such as ASCAP offers to radio and other music users, is available in this field. Producers of the 16 m.m. shorts must deal directly with the Music Publishers Protective Association and obtain individual clearance for any number used. MPPA heads are still eyeing the song-plugging possibility of the new medium and have announced no permanent policy. Exorbitant fees have been asked for music rights, according to a spokesman for the Falkenberg-La Rose firm, who stated that his company would turn to public domain music and the development of new music if necessary. A possible outlet for Broadcast Music, Inc., publishing firm founded by the radio industry for the purpose of combatting ASCAP is seen here.

Meantime the "majors" of the new amusement field, Globe-Mills and Phonovision, were still "all set to go," though it was admitted at both concerns that neither had any pictures ready for marketing. However, one recent development was the announcement that Orsatti's Phonovision Corp. had moved its production center to New York and was ready to start shooting shorts at the old Edison studios there.

Recording Wrinkle

It is admitted by all concerned that the slow speed of the 16 m.m. projectors (less than one half that of the standard 35 m.m.) interferes greatly with the quality of sound production, so much so that piano must be well covered by other instruments. La Rose claims to have developed recording equipment that overcomes much of the slow speed difficulty. All firms are banking on the fact that lower recording standards will be off-set by the visual angle.

PW Draws 30G For Movie Chore

Los Angeles—Paul Whiteman drew a pay check of \$30,000 for his recent week's work on the MGM lot, where he enacted the role of Paul Whiteman directing Paul Whiteman's orchestra for a sequence in the forthcoming Mickey Rooney-Judy Garland opus "Strike up the Band." Such is the report from a reliable informant at the studio.

The 30 grand is figured to have included the salaries and transportation of the four men PW brought with him to add to the atmosphere of the "Whiteman orchestra" seen in the picture and also the rights to the original recording arrangement of "When Day is Done," the featured number. The Whiteman bandmen who came here were Charlie Teagarden (trumpet); Al Gallodoro (sax); Mike Pingatore (banjo), and "Goldie" (trumpet). Goldie does the trumpet solo in "When Day is Done" originally played by Henry Busse.

Joe Nadell Married

Los Angeles—Joe Nadell, West Coast representative of Chappell music company, was married June 16 to Diane Greer, non-professional.

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Break Ground for Huge New Dansant



Los Angeles—Ground breaking ceremonies for the new million-dollar Palladium Ballroom-Cafe, to go up on Sunset Blvd., in Hollywood, attracted many bigwigs here June 10. Shown here are (left to right) Artie Shaw, his wife, Lana Turner; Knox Manning of CBS, Arthur Lakes, "Dagwood Bumstead" on the CBS radio series, and Ken Murray, comedian. When completed, the Palladium will be America's largest and most modern home of famous dance bands and star-studded entertainment.

Dunham Band Junior Symphony Shaping Up For Paramount

BY DAVID HYLTON

Los Angeles—Sonny Dunham's new band, under the guidance of (who, like Dun-Casa Loman), is being well received out here.

Pat McCarthy is doing the arranging, with Dunham, and setting a style. Betty Van and Rudy Cargiare are the chirpers. Stanley Wrightman is at piano, and is one of the band's

best features. Dunham is under exclusive contract to Carlos Castel and plans are for the band to stay on the west coast as long as work can be found. Sonny just recently passed up an offer to return to Casa Loma.

Shaw Lands Radio Show

Los Angeles—Artie Shaw returns to radio July 1 when he takes over the music for Burns and Allen on their new show. He's using men who were on his Victor record dates out here. The Rockwell office also is lining up a long theater tour for Shaw in which he will play 12 key cities. Artie probably will end up, before the summer is over, with several of his old men who skyrocketed to fame with him. And he'll probably be back right where he started—as a leader of a dance band with a radio commersh on the side.

Johnny Wilder (trumpet) was set to open June 25 with a new band at Figueroa Ballroom, downtown. Johnny will use several members of his present crew.

Los Angeles Band Briefs

Bob Grant followed Emil Coleman at Ciro's. Grant, who appeared here previously at the Clover Club, has several local men in band. Drummer and personal manager is Julie Losch.

Emil Baffa's local crew replaced Bob Belasco's at Florentine Gardens. John Riley Scott now heading swing combo at Slapsie Maxie's.

Pete Pontrelli's local band doing record-breaking business at Ocean Park's Lick Pier ballroom in spite of recent competition from MCA's Jimmie Joy at Casino Gardens, just around the corner. Lick Pier was once the deadead of dead dance spots—which shows that they can come back. The up-awing started when non-union bands were dumped in favor of union combat.

Hal Howard (MCA) drew week at Wilshire Bowl following closing of Phil Harris and opening (June 26) of Gus Arnheim (MCA). King Cole Trio, which recently recorded several sides with Lionel Hampton, continues at Vine St.'s Radio Room.

BG Won't Quit---

(From Page 1)

poor. He's 31, has plenty of clams socked away, and will keep on blowing that stick until no one will listen."

Indications are that Benny will cut his band down to a smaller size this fall—maybe using three brass. Goodman would neither admit nor deny this last week. He was too anxious to break up the talk about his band falling apart.

No confirmation was made, either, about Lionel Hampton's leaving to have his long-talked-about band, Toots Mondello will return to New York soon, however. But Benny says they are normal changes and are no indication that the band is "shot to pieces."

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Music in Sad Shape in England as Nation Fights Off Hitler Invasion

Here Are Letters From British 'Cats'

BY DANNY BAXTER

Chicago—The war in Europe may have changed the daily lives of millions abroad, but jazz still carries on.

Unable to hear domestic jazz, on BBC and other potent British and French airlines, followers of *le hot* have turned desperately toward America. Short wave radio, American records and jazz publications such as *Down Beat* provide kicks nowadays for those unfortunates who can't get them anywhere else.

Down Beat's mail from Great Britain, especially, has jumped in volume in recent weeks. As Thomas C. Barber writes:

A Royal Air Force Cat
"Greetings from the land of rav-

ing corn—pardon the pun—but that vary aptly sums up the condition of England's radio and discs at the moment. It is a tremendous relief for me to be able to return to my quarters, drag out a portable, and play myself a spot of Shaw, Miller, Crosby, etc. About once weekly the BBC breaks down its refined reserve and gives out a jazz program. Sometimes it lasts as long as a half-hour. But when I tell you that Whiteman has been included on the *Kings of Jazz* series you can guess the standard of the series, although there have been a few good programs, notably Armstrong, Ellington and Red Allen records."

Barber, a member of the R.A.F., gives his address as Block 54, Room 3, R.A.F., Wattisham, Suffolk, England. American fans and musicians who care to write him and others listed in this "roundup story" are urged to do so. American postage to any European nation (what there are left) is five cents for each letter.

Enjoys Scholl's Stories

Ken Williamson, 6 Whinney Hill, Durham City, Durham County, England, writes *Down Beat* to tell that the refugee Polish drummer, Stanley Fraszczynski (said to be a close friend of Krupa) has been playing concerts with Porter Fielding's band. Stanley is awaiting a permit from the Ministry of Labor to enable him to play regularly with bands, instead of just as a guest star.

Charles H. Wareing writes to say that Warren Scholl's discography of the Whiteman band is much enjoyed in England. "But the Whiteman record of *Dancing Tambourine* which Scholl says features some exciting hot trombone passages by Tommy Dorsey," Wareing writes, "is actually only partly correct. The chorus is taken by two trombones, each taking every other 4 bars. Willy Hall takes the first 4 and Tommy the second 4 in each 8-bar phrase. At first hearing it sounds incredible, but close listening reveals their different vibratos. I got this straight from Hall himself, who is over here and who sends a big hello to all his American friends."

Wants Girls to Write Him!

Wareing's address is 8, Waterloo Street, Birmingham, 2, England.

Richard B. Knight, 18 years old, wants American record collectors (especially girls about his age) to write him at 27, Middleton Hall Road, Kings Norton, Birmingham, 10, England. "The writers must be real hep-cats," writes Knight.

Make Your Own Orchestra Arrangements with the Spivak Arranger and Transposer. Four part harmony for all instruments at a dash—50c. Write your own music with the new music writing device; celluloid stencil for tracing musical symbols perfectly, 50c. Send \$1 for both items.
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No War Worries bother these three Yehudias who are getting jabs galore satirizing a pose for a clarinet testimonial. The guys are Ned Shaw, Everett Curtiss and Pinky Lewis. "We're loyal pen pals, too," say the trio. "Just try us."

"I'd like to hear from *Down Beat* readers," writes Douglas Goodall, 47 Stratford Avenue, Sunderland, Durham County, England. And in his note to *Down Beat*, Goodall revealed a brilliant sense of humor. He also types a neat letter.

MacDougal Is in London

"When Canada declared war, I joined my regiment and came to England with the second contingent," writes Dick MacDougal, a former Canadian correspondent for *Down Beat* and widely known among the Canadian press. MacDougal also would like to hear from leaders over here with whom he is acquainted. His address is Canadian Records Office, Government Bldg., Bromyard Avenue, Acton, London, W-3, England.

"I am a gunner in the Royal Artillery and being fed up, I thought I'd write," says Reg Jarrod, 8, Estcourt Road, Watford, Herts., England. "My favorites are Armstrong, Goodman, Bessie Smith, Woody Herman, Count Basie and Meade Lux Lewis."

Swiss Critic Is Biased

Killer Smith, 19, also complains of sad jazz kicks in his country, and wants mail from Americans and Canadians. He can be reached at 88 Manor Road, Brockley, London, S. E.-4, England.

And to end it up comes a lengthy letter from Zurich, Switzerland, written by Tommy Linmen, who seems to know plenty on the jazz

Adiel Hoffert Forms a Band

Muncie, Ind.—The new Allen Hoff band which is attracting much attention hereabouts actually is fronted by Adiel Hoffert, who formerly played trombone with Johnny Hamp, Ted Pio-Rito, Bernie Cummins and Henry Busse. Tags his outfit "rhythm from the word GO."

SURE!!
CONRADS ARE GOOD!!!

They must be good to meet the rigid requisites of discriminating players. Ask and Listen to them on CONRADS ... The Stars and Bands of

Jimmy Dorsey! Woody Herman!
Artie Shaw! Toots Mandellol
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Try them yourself
See for yourself

Conrads Must Be Good!!
Your dealer has them in 4 strengths
—for Sax and Clarinet

CONRAD
Ridgefield Park, New Jersey
"The Brand of the Big-Name Band"

Don't Mention War In Letters!

Musicians and others who write jazz fans in European countries are warned not to devote space in letters to the war. All mail to Europe is censored, abroad, and so long as the war isn't mentioned in a way which could be unfavorably construed, letters will go through okay to their destinations. Five cents' postage is required for a letter to any European nation.

Danny Baxter of *Down Beat*, Chicago, would like to hear from those who start correspondence from the accompanying article. From time to time other foreign hep-cats will be listed.

and swing subjects. His address: Seefelds, 152, Zurich, 8, Switzerland. Warning: Linemen doesn't like the music of Kirby, Krupa or Shaw; says they are not "hot." But he goes for Armstrong, Bix, Laddner, Frank Newton, Teddy Bunn, the boogie-woogie boys, Basie, Lunceford, Spanier and Freeman.



Deckin' Out for the summer season, Helen O'Connell of the Jimmy Dorsey band, at New York's Hotel Pennsylvania, gets a final fitting (left) from Cy Devore on her tan whipcord coat and skirt, which matches the summer band uniforms worn by the boys in the J. D. outfit. At right, the finished effect. Helen wears a tan pepper and salt tweed jacket to alternate with the whipcord skirt. Now she's ready for the road.



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608	Leave 8:30	Arrive 10:50
14	" 9:30	" 11:40
2	" 2:00	" 3:41
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80	" 8:45	" 10:30
3	Leave 7:08	Arrive 9:02
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59	" 2:38	" 4:48
609	" 7:28	" 9:38
45	" 10:25	" 12:45

Light figures indicate A.M.; black figures, P.M. All times are Central Standard and subject to change.

CONN
BAND INSTRUMENTS

Petrillo Recalls ... 'I Got the Pants Beat Off Me' ... Now He's Top Man

BY TED TOLL

Indianapolis—James C. Petrillo became president of the American Federation of Musicians June 13 when more than 700 union delegates, in convention here, unanimously elected him to succeed Joseph N. Weber, who resigned the post after 40 years' service a few days earlier.

Petrillo, president of the Chicago Local 10 since 1922 and one of the bulwarks of the entire federation for two decades, had no opposition. J. W. Gillette of Los Angeles nominated the enterprising Chicagoan and was seconded by Harry Brenton, AFM treasurer. There were no other nominations.



Petrillo "Choked Up"

"Words cannot express what I feel," said Petrillo, as he took the stand. Then he paid glowing tribute to Weber. Deeply touched, his voice shaking with emotion, he promised, "I will never do one thing which will in any way hurt the federation, and will do everything in my power to guard the principles of right and justice which Mr. Weber fought for so valiantly for 40 years." Petrillo said the AFM was "the finest labor organization in the entire labor movement in America."

Delegates who swarmed to the stand to congratulate the new head of the union found Petrillo "choked up" with emotion.

Fought "Canned Music"

Petrillo, 48 years old, was born in Chicago. He is married and has three children. Thirty years ago he joined the American Musicians' Union in Chicago. Later 75 per cent of its membership combined with the AFM. In 1922 Petrillo was made president of the Chicago Local 10. In 1917 he ran for a seat on the International Executive Board but took a "terrific trimming," as he says. In 1927 he ran for vice-president of the AFM and "got the pants beat off me." But in 1932, Petrillo was elected to the exec board.

From then on Petrillo became a bulwark of the AFM. His long, untiring and successful battle against "canned music" placed him among the great men of the AFM. The fact that he won the presidency without opposition was testimonial to the esteem with which fellow union members regard him.

\$5,000 to Red Cross

Voting on a resolution proposed by James D. Byrne of Pueblo, Colo., the convention approved a donation of \$5,000 by the AFM to the American Red Cross.

EVERY BAND NEEDS A SET!



Better-looking than ever... this new model is made of deluxe material embossed in a handsome black "leatherette" effect. Flat surface—no corrugations visible. Porta-Desk is the No. 1 orchestra stand... low-priced, lightweight, strong, full-sized, folds flat for extra shelf. Buy yours today with every four... at no extra... Local Music Dealer

1940 Officers of The AFM

- James C. Petrillo, Chicago, president.
- Fred W. Birnbach, Newark, secretary.
- Harry E. Brenton, Boston, financial secretary-treasurer.
- C. L. Bagley, Washington, vice president.
- International Executive Board: Chauncey A. Weaver, Des Moines; A. C. Hayden, Washington; John W. Parks, Dallas; Walter M. Murdoch, Toronto; Oscar F. Hild, Cincinnati.

Wm. Green In Tribute to Weber

Indianapolis—William Green, president of the American Federation of Labor, in an unscheduled talk on the second day of the AFM convention eulogized ex-president Weber, expressing the hope that "a divine providence will spare him to lead you by his spirit and courage for many more years."

The hulk of Green's talk was an exhortation on dictatorship, comparing the tyranny causing the European holocaust with the forces heading the CIO in this country.

Petrillo to Earn \$46,000 a Year As 'Boss' of AFM and Local 10

Chicago—At a meeting attended by about half the entire Local 10 membership of almost 10,000, Jimmy Petrillo was elected unanimously to continue in the presidency of the Chicago Local which he has headed for 18 years.

At the meeting, held in Local 10 headquarters shortly after Petrillo returned from the AFM convention at which he had been elected National president, Petrillo told the members that AFM laws require the National office to be in New York, and added that "I will gladly divide my time if you say so." He said he intended to keep his residence in Chicago in order to retain his position as member of the Chicago Park board.

No Change In Agency Commission

A resolution to exclude transportation and AFM tax charge from money commissionable by a booker was voted down. Joe Weber pointed out that the resolution "lacks the element of equity." He pointed out that sidemen were not involved and that if transportation charges were excluded, then why not exclude uniforms, printing, even musicians' salaries, all of which can be considered a leader's expenses.

HUMIDITY??

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They Kept Delegates Happy ... These officers of AFM Local 3 in Indianapolis arranged entertainment and all the other details which made the 45th annual convention such a smash success. Left to right—Thornton Smith, Elmer Kruse,

Richard Baur, Paul Williams, John Goll (president); Reagan Carey, Abe Hammerschlag, Carl Van de Walle, Paul Brown and Russell Stubbs. Next year's convention, to be held in June with James Petrillo presiding, will be held in Seattle.

10% Tax Plan Defeated in Hot Vote

Indianapolis—Long a sore spot among musicians, the much debated ten per cent "tax" (which is not a tax but a surcharge) came up for discussion when it was proposed by Claude E. Pickett and Sandy Dalziel of Des Moines that the return of the musicians' share of this surcharge be handled between local secretaries and the individual side men. The purpose was to avoid the chiseling on the part of some leaders and contractors who renege and withhold the money return for their men.

Opposition to the resolution contended that the problem of the chiseling leader would not be solved by such a step, and that instead of facilitating return of the musicians' share, the method suggested would only complicate the return unnecessarily. The resolution was defeated.

American and Canadian flags and bunting decked the convention hall, with an ancient Local 3 banner hung above the President's chair.

Gone With, Etc.

AFM treasurer Harry Brenton, to stress how sincerely he wished for abolition of the 50 per cent standby charge to bands playing network commercials outside their Local's jurisdiction, told this one at the convention: "It is practically a boyhood ambition of mine to see this surcharge abolished. A friend not long ago asked me if I ever had realized a boyhood ambition. I said 'Yes, I have. When mother used to comb my hair I wished I didn't have any'."

AFM Local 3 Does 'Terrific'

BY TED TOLL

Indianapolis—It was significant that the largest and, in many respects, most momentous convention in the 45-year history of the AFM, should be held in Indianapolis. It was in the same city during the week of October 19, 1896, that the first national musicians' convention was held and the AFM formed. Less than 25 local unions participated then. At the convention which just ended there were 730 delegates representing most of the 728 Locals of the AFM.

The host local, Number 3 of Indianapolis, is 50 years old, having organized on Aug. 17, 1890.

A terrific job was done by president John Goll, secretary Abe Hammerschlag, their fellow officers and the entire membership in making the convention one of the most successful in history.

Fingerprints, Mug Pictures and Sleeping Habits Draw Laughs

Indianapolis—Largely through an "anti-regimentation" argument of Albert A. Greenbaum of Reno Local 368, a resolution to require every card holder to affix his social security number thereto was passed to the executive board for consideration and recommendation.

"The next step will be to insist upon a photograph of the member being attached to his card," said Greenbaum, "and then we'll want fingerprints, and before we know it we'll have to set up a separate bureau on the order of the government's F.B.I. to keep track of every movement, and the eating and sleeping habits of every member."

Arguments in favor of affixing social security numbers was that it insured members of old age benefits to which they are entitled.

When the debate was becoming heated, sec'y-treasurer Harry E. Brenton stepped in to advise the boys that the convention was cost-

ing the union \$40 per minute, and wouldn't it be much more practical to pass the issue to the executive board who could handle it at a cost something more like 40 cents a minute. His advice was taken.

Bookers Must Guarantee 40 Weeks' Work a Year—Or Else ...

Indianapolis—Booking agencies who formerly evaded AFM laws by booking bands into spots for a week, then laying it off six weeks, then putting it to work again for a few days, can no longer use such underhand tactics. The AFM last week passed a resolution which will stymie such chiseling practices. This is it: "All contracts between agent and AFM members must contain a clause that during the first and

Standby Fee 'Rotten'; is Cut to 15%

Indianapolis—Long a source of irritation to band leaders playing network commercials outside their home Local's jurisdiction, the 50 per cent standby fee was cut to 15 per cent by the convention. The entire amount will go to the National. Previously three quarters of the 50 per cent surcharge went to the Local in whose jurisdiction the band played the commercial, and one quarter went to the AFM.

In deploring the former ruling national treasurer Brenton said "I have always thought the broadcasting surcharge a rotten thing. Only four or five locals—those in whose jurisdiction the network shows originate—have benefited by the surcharge.

"Furthermore, this surcharge has been out and out racketeering and the only reason we've been getting away with it is because no body has bothered to challenge it. If I were a delegate I would move to wipe out the whole stand-by charge."

The reduction will mean wide savings to bands, especially the "big names" who have radio commercials.

Employer Question Still Unsettled

The question of who is employer and who the employee raised heated controversy with most of the argument favoring relegation of employer's position to the band buyer. But the question was not definitely decided because of the fact that the U. S. government itself has yet to decide the issue where the musician and band leader are concerned.

Seattle In 1941

Convention unanimously voted Seattle, Washington, as next year's meeting place, after a build-up for the town was given by the Seattle delegation.

Executive Board to Meet With ASCAP

Several delegates to the AFM convention contended that conditions surrounding ASCAP-musician relations were not equitable. Instances were pointed out where bands, buying ASCAP music, had been put out of work because nitery owners couldn't afford the ASCAP tax on spots using bands. It was agreed that the executive board would consult with ASCAP in an attempt to iron out the difficulty.

1931 — The First Electric Guitar — 1940 — The Finest

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ELECTRO STRING INSTRUMENT CORPORATION

4671 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

Watch For Down Beat the 1st & 15th Of Each Month

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Communists, Nazis Will Be Thrown Out of Every Local

Indianapolis—Sensational revelations of subversive activity and the exposing of Communist members in several AFM locals are expected to take place when the recently passed AFM laws go into effect next September.



Tenney

A resolution, proposed by Jack E. Tenney, delegate from Las Vegas, Nev., ex-president of Los Angeles Local 47 and member of the California State legislature, was passed and will require every local to purge itself of Communists, Nazis or Fascists or members who advocate overthrow of the United States government through their association with subversive groups.

Tenney's resolution was endorsed by delegates from 12 other locals. The only dissenting voice during discussion of the resolution was that of A. A. Tomei of Philadelphia, whose argument was that such a law could in itself become the tool of a dictator who might use it to purge a local of any member he might not favor, simply by accusing the member of subversive activity.

This argument was answered by Justin Gillette, chairman of the law committee, who explained that under the resolution it must be absolutely proved that the member in question was working subversively toward the overthrow of the local, the AFM or the United States government.

Tenney is in possession of documentary proof of Communist members in at least one Local.

'End of My Rope'

(Jumped from Page 1)

for me to make as this one. Now all I can tell you, my prayer, is that you respect the rights which we have fought for more than two score years to win."

A resolution proposed by Harry E. Brenton, financial secretary-treasurer of the AFM, recommending that Weber be employed as "technical advisor" to the American Federation of Musicians at an annual salary of \$20,000, was accepted unanimously by the delegates. His functions in this newly-created post will be to "confer with, advise and assist the Executive Board of the Federation, whenever requested by it, and/or on his own initiative; and to attend the conventions of the Federation and any meetings of the executive board, with the privilege of voice but no vote."

The resolution specified that his functions as technical advisor are subject to his physical condition permitting. On resolutions proffered by James D. Byrne of Local 69, Pueblo, Colo., and Moses E. Wright of Local 378, Newburyport, Mass., the position of Honorary President was created, and on a unanimous vote Weber was elected to the position, entitling him to represent the AFM as a delegate to the AFL convention.

Except for a period of about a year in 1914-15, when Weber's physical condition made it impossible for him to fulfill his duties as president, he has served constantly. During that year Frank Carruthers acted as president. Weber is Hungarian by birth.

Accused by Board Member



Attacked by AFM executive board member Chauncey Weaver, who accused him of using the Local 802 Journal to defame and oust him from the board post in order to get it for himself, Jacob Rosenberg, 802 prexy pictured here, lashed back at Weaver in defense, making a convention high light. Rosenberg claimed it the duty of the Journal to inform the membership that Weaver had misrepresented the will of the AFM when, as a delegate to the AFL last year, he launched a verbal tirade against the Roosevelt administration. Weaver was subsequently reelected to the board, Rosenberg defeated.

Some of The New Laws

The convention decided that the International Executive board would draw up a standard contract between agencies and band leaders. The new contract is to "eliminate the practice of agents and musician members entering into various and different types of contracts often to the detriment of the interest of our membership." The resolution was proposed by the 802 delegation, Jack Rosenberg, Robert Sterne and Harry Suber.

The AFM went on record approving and endorsing the American Society of Music Arrangers in attempts to better their position and conditions in the trade.

Because members of symphony orchestras are exempt from benefits of the Social Security Act, since they are non-profit organizations, it was resolved "to make every effort to bring within the purview of the Social Security Act all members of symphony orchestras."

Traveling bands playing state fairs, second class district fairs and third class county fairs are restricted to their show engagement only and are not permitted to play engagements incidental to the fair such as dances, concerts, night clubs and so forth.

Booking agents who hold contracts to sell bands or other attractions to a buyer, not as an agent for a specific band, shall not be permitted to charge the bands employed thereon a commission on such engagements.

All contracts of traveling bands shall contain the clause: "The sponsor or employer agrees to admit entrance to the delegate representing the American Federation of Musicians upon the proper presentation of credentials to see the orchestra leader or business manager of the orchestra, except in private houses."

AFM Shows \$73,498 Profit For 1939; Biggest Year Yet

Indianapolis—Traveling bands, as in years previous to 1940, are the salvation of the AFM. That fact was brought out very definitely here last week when Harry E. Brenton, AFM national treasurer, made public the 1940 financial report of the musicians' union.

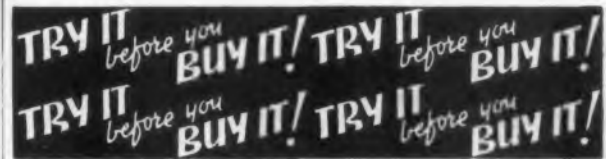
Brenton's figures revealed that 4,698 orchestras came under the 10 per cent traveling band law. Of that number, more than 1,600 bands travel extensively, throughout America.

Receipts from the 10 per cent taxes collected from such bands totaled \$1,135,805.92 for the fiscal year ending April 30, 1940. The 1939 total came to \$1,068,790.24.

Total salaries paid traveling bands, Brenton reported, exceed \$11,000,000. That figure, however, does not include the higher-than-scale salaries paid many big name bands. The AFM's profit for the

fiscal year was \$73,498 compared to a \$60,577 profit in 1939. Today there are 134,373 members of the AFM, an increase of 3,578 over 1939.

Brenton said *The International Musician*, house organ of the AFM distributed to all AFM members, produced a profit of \$9,637 in 1939.



The New Enduro PERMANENT REED MADE OF TONALIN IT'S SANITARY! IT'S WATERPROOF! IT'S PERMANENT! Pick your ENDURO REED by playing it.

The only reed in the world made of "TONALIN," the perfect reed material. See your dealer today or order direct on a free-try money-back trial. PRICE \$2.00 ALTO TENOR BASS CLAR. No 1 Soft No 2 Med. No 3 Stiff

Send for FREE Enduro Pamphlet describing "TONALIN" and see why this New Enduro Reed is THE SENSATION OF THE REED WORLD WRITE NOW TO DEPT. 7 THE ENDURO CO. Box 321 Great Neck, N. Y.



MANY THANKS

to the thousands of saxophonists from coast to coast who have so heartily accepted my plan of guaranteeing perfect mouthpiece performance by personally testing and registering each mouthpiece.

Your cooperation is responsible for the tremendous success and popularity of the BRILHART MOUTHPIECE.

From one saxophonist to another, here's wishing you the best in music. Yours sincerely,

(signed) Arnold Brillhart

Try this PERSONALLY TESTED MOUTHPIECE TODAY AT YOUR DEALER

FREE—"INSIDE FACTS" helpful hints and new ideas that will IMPROVE YOUR PLAYING. Complete information on all BRILHART mouthpieces and list of facings used by outstanding artists. Send for your FREE copy of "INSIDE FACTS" today. WRITE TO DEPT. No. 7-B.

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Laughs and Interesting Facts About the AFM Delegates

BY TED TOLL

The first laugh of the convention followed secretary Fred Birnbach's opening announcement asking a long list of delegates to "please see the treasurer." An AFM ruling says that a Local whose per capita tax is not paid up is not entitled to a seat. One of the delegates had to pay up 14 cents before he could take his seat.

Spike Wallace, Los Angeles Local president, and a Missoula, Mont., delegate, were overheard reminiscing about their cattle-ranching days in Colorado.

Eddie Love, president of the San Francisco Local, during an ASCAP debate, referred to the San Francisco World's Fair as "a large carnival operating out there."

The convention paid delegates \$18 per day. There were 730 delegates, excluding executive officers. Many stayed seven days when the convention didn't adjourn until late Saturday afternoon. Some \$135,000 in greenbacks were passed out to the delegates at the close of the convention. There were comments on what a couple of guys with machine guns could do to the pile of long green.

One fourth of Charlie Barrows' orchestra were delegates, Charlie himself represented Local 746 and Bill Wetzel, his tenor man, was a delegate from 204, New Brunswick, N. J. The band's at the Berkely-Carteret in Asbury Park, N. J.

The air-cooled Indiana ballroom was an ideal spot for the convention sessions. And the p. a. squeal worked perfectly save for a squeal once or twice when the volume had to be turned 'way up to accommodate a soft-spoken delegate.

Interested spectators at several of the sessions were Gil Rodin, Muggay Spanier and Max Herman of the Rob Crosby band. They were appearing at the Lyric theater the same week. Muggay was noticed

putting nickels in juke boxes playing his own records for some of the boys.

The only delegate present who had attended the first AFM convention 45 years ago was Anthony Kiefer of Peoria, Ill. There are four others living.

Fred Hochstule, assistant to secretary Birnbach, was of inestimable help to the boys of the press who had to tap him several times each session to identify speakers and clarify points of debate.

Prominent among the ladies were Mrs. Weber and Mrs. Petrillo. Asked how she was enjoying the proceedings, Mrs. Weber commented pointedly, "Wonderful, just wonderful, seeing how well my Joe is holding up." Joe did hold up beautifully. The wives of the executive officers presented Mrs. Weber with a tiny watch on a silver necklace.

Iozzo's ballroom had a sign in front of it: "Welcome AFM, Yes! We have a union band!"

Seven hundred fifty Down Beats were passed out to all delegates and officers.

Executive board member A. C. Hayden attended all sessions in a wheel chair. His leg was amputated last fall because of blood poisoning.

Jimmy Petrillo's son, Jimmy Jr., and his brand new wife took in the convention on their honeymoon to see dad elected national president.

Jack Ferentz of Detroit, Madea Cetta of Scranton, Pa., and another delegate, all three of whom had played in "Pershing's band" which played Indianapolis 21 years ago, met for the first time in 21 years, at the convention.

Italy declared war on the opening day of the convention.

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Why Musicians Won't Be Insured By AFM

At the AFM convention delegates representing seven locals sponsored a resolution which was inspired by *Down Beat's* reporting of accidents to traveling members in recent weeks. The resolution pointed out the frequency and seriousness of these accidents as reported in *Down Beat*, and recommended that the AFM provide traveling members with accident compensation.

The resolution was defeated in committee when International treasurer Harry Brenton and Local 802 treasurer Harry Suber explained that the funds of the union could not handle the outlay necessary to cover the 50,000 traveling members of the AFM. It was further pointed out that accident insurance was not exorbitantly priced, that it was within the means of every traveling member.

The committee invited a *Down Beat* editor into the meeting to present his paper's views. Those views were the facts that over a period of several months, an alarming number of serious accidents to traveling musicians had come to our attention through stories from our correspondents all over the country. It was granted that such an insurance plan had merit. The only reasonable argument against it was that the AFM could not afford to insure 50,000 members. Committee member Stan Ballard, secretary of the Minneapolis Local, urged the convention to give further thought to accident compensation with the view toward effecting legislation toward either outright insurance to members or toward including in contracts with band buyers a clause which would make them liable for workmen's compensation, thereby covering the accident risk.

Down Beat's crusade for accident insurance was worthy of support from delegates Edgar J. Caron, Local 494; A. A. Tomei, Local 77; Clair Meeder, George M. Curry and Joseph Morrone, Local 60; Charlie Barrows, Local 746; William Wetzel, Local 204; Herman Kenin, Local 99; John V. Vaccaro, Local 109; Stan Ballard, Local 73, and others. It must have its points.

There is no reason why the accident rate among traveling bands should decrease during the next year. We urge support of Mr. Ballard's recommendation to give these members insurance. If it is impractical for the union to shell out insurance costs for members, make it possible for them to procure benefits as an industrial group, paid for out of their own pockets. Surely one of these alternatives is workable.

Is This Americanism?

The music profession suffered a black eye in Chicago recently when Dave Rubinoff, the Russian-born violinist, appeared at a public high school assembly to play as a feature of "Flag Day," the day set aside to honor the flag of a nation which is proud of its true democratic government.

The first violinists of the school orchestra were asked to the platform to pose for a picture with Rubinoff. Among them was a shy, slim Negro girl who had spent three years with the school orchestra occupying number 2 stand next to the concertmaster.

When she reached the stage she was advised by a Rubinoff attache that she was unwanted. A second violinist, white, was called up to the stage in full view of the assembled audience. The Negro girl was forced to leave the stand. And Dave posed for the picture.

Newspapers played the story up. The public, probably, protested. We feel sure, at any rate, that Rubinoff made no new friends by his behavior. Perhaps Dave hasn't been in the United States long enough to know that we treat Negroes, or persons of any other color or race, just as we treat him. Behavior like his hurts the music profession. And the profession, right now, needs all the good will it can gather.

Chirpers Off the Record



Marion Hutton, blonde chanteuse with Glenn Miller, demanded a nickel before she would let the photo man take this one. Marion was 3 at the time and lived in Ohio. There haven't been too many changes since—note the smile and hair-do. And dig those fancy bows on her garters! Now she's the "Chesterfield girl."



Loafers . . . Helen Forrest, left, and Carol Kay, former Woody Herman thrush, were caught by Al Spieldock in sunny California to-day. Helen is with Benny Goodman at Catalina this month, while Carol has gone east.

July Birthdays

- Max Herman, Karl Meyer, 1; Harlan Leonard, 2; Jerry Gray, 3; Alec Templeton, Louis Armstrong, Irving Caesar, Erik Tuxen, Alyce Wills, Leonard (Ham) Davis, Tony Buzze, 4; Remo Biondi, 5; George Sontag, 6; Clint Carvin, Johnny Mincee, Norman Franke, 8; June Richmond, Bill North, 9; Ruth Antiedel, 10; Clyde Barnhart, 11; Joe Reichman, Harry Thomas, 12; Roc Hillman, 13; Buddy Moreno, Will Ryshaneck, Bob Snyder, Paul Fredericks, 14; Walt Link, Pokey Carrier, 15; Edwin Johnson, 16; Frances Gorton, Gil Mershon, Noble Sissie, Irma Glen, 17; Fy Hesser, Charles Conti, 19; George Zack, 20; Tommy Simeon, 21; Joey Rardin, Tommy Linehan, Eddy Kusby, Adrian Rollini, 22; Jessie Bailey, Emmett Berry, 23; "Mid" Floyd, Gladys Mosier, Evelyn Heaton, Joe Thomas, Bob Eberly, Herbie Hayner, Cootie Williams, 24; Johnny Hodges, Al Pearce, Jerry Rosa, 25; Erskine Hawkins, Betty Sattley, Nadine Werning, Don Voorhees, 26; Wally Soffer, Elmo A. Hinson, Chuck Koenig, 27; Rudy Vallee, Joe Strassburger, 28; Sam K. Sims, Don Redman, Al Wynn, Roland Hunziker, 29; Bobby Blair, Pete Johns, Claude Jones, 30; Carl Kelly, George Liberace, 31.

Sudden Death!

After defeat of a curt resolution which would have abolished the 10 per cent surcharge, President Weber raised a chuckle from the hall with the quip, "That resolution might just as well have been worded: "The convention is invited to attend the funeral of the AFM!"

RAG-TIME MARCHES ON . . .

TIED NOTES

MARKS-LAURENS—Edward B. Marks, Jr., son of the music publisher, and Margaret Laurens, at the Hotel Pierre, New York, June 20.

CHEATHAM-WILLIAMSON—Adolphus (Doc) Cheatham, trumpeter formerly with Cab Calloway's band, and Bea Williamson, dancer in New York Apollo theater shows, June 3 in New York.

EDWARDS-BECKWITH—Paul Edwards, drummer with Hugo Monaco band, and Lucille Beckwith, NBC singer, in Columbus, Ohio, last month.

JONES-DATE—Bernie Jones, vocalist with Dick Aurnandt's KSPQ (San Francisco) band, and Frankie Date, in Frisco several weeks ago.

DAVIS-KAPP—Joe Davis, the music publisher, and Bert Kapp, sister of Decca Records proxy Jack Kapp, in New York June 12.

GOLD-JACKSON—Marty Gold, pianist with the Korn Kobblers, and Helen Jackson, recently.

NEW NUMBERS

HORTON—A daughter, 8½ pounds, born to Mrs. Clem Horton in Jewish hospital, Philadelphia recently. Dad is band leader at La Casa ballroom there.

SHAW—Son, Robert Forest Shaw, 7 pounds, 6½ ounces, to Mr. and Mrs. Burt Shaw of Allston, Mass. Father is vocalist with Ruby Newman, formerly with Dick Stable and Ernie Holtz. Mother is a sister of Paula Kelly, former Al Bonahue chinner.

COX—Son, 8 pounds, born to Mrs. Robert Cox at Jamaica, June 11. Dad is band leader at Casino in Beacon, New York.

FRIGO—Richard John, 8½ pounds, born to Mrs. John Frigo in Ravenswood hospital, Chicago, June 8. Dad is with Vic Abba's Four Californians.

LOST HARMONY

RIGGS—Ruth Clark Riggs, radio vocalist from Clayton W. Riggs, assistant, in Los Angeles recently.

POLLACK—Doris Robbins Pollack, chime from band leader Ben Pollack in Chicago June 11.

FINAL BAR

LIDINGTON—Mrs. Lydia Margaret, mother of Tommy Ryan, vocalist with Sammie Kaye's band, recently in Bonh Hospital, Covington, Ky., after a long illness.

BOTTOMLEY—Harry, 37, Chicago trumpet, of cerebral thrombosis in Cleveland recently.

WILLS—The mother of Billy Mills, band leader on the Fibber McGee and Molly show in New York last month.

ALBANI—Countess, former NBC soprano June 3 in Tucson, Ariz., after an illness a year. She was a former opera singer.

ARNOLD—Richard J. (Skeets), oboe player and violin player, 48 years old, June 3 in Baltimore. He is survived by the widow and two sisters.

BROWN—Elmer C., 46, Atlantic City musician, of cerebral hemorrhage at his home there June 8.

METSCHIL—John M., 48, Buffalo, violinist, died June 4 of injuries sustained in an auto accident.

OLIN—Lester, 25, of the transcription licensing dept. of the Music Publishers' Protective Assn., at his home of a streptococcal infection a month ago.

CHORDS and DISCORDS

Fred Norman Wrote 'F.O.B. Chicago'

New York City

To the Editors:

Relative to a caption below the picture of Gene Krupa in the June 1 *Down Beat*, page 1, I just want to let you know that you err concerning the writing of the tune *F. O. B. Chicago*. I composed the number together with Gene in order to feature the trombone. The statement that Floyd O'Brien had a hand in writing it is wrong, and he did not take the tune to Chicago to feature it with the Crosby band. . . . Thanks for the correction.

FRED NORMAN

Fred Norman is Gene Krupa's star arrangement. Our thanks to him for correcting us. However, it should be pointed out that Down Beat was told by a member of Krupa's own staff that O'Brien helped write the number. We are happy to get it straight.—EDS.

a brand new Harry James solo have glorified old jazz records to the point where they hear things which are not there; they believe anything played in the jazz tradition must be good. This lack of sincerity has undermined classical music and unless we act to curb it now, it will do the same to jazz.

HAROLD RUBINS
3079 Ganahl Street

'Novelty Ideas' Are Wanted by Iowan

244 3rd Ave., North, Clinton, Iowa

To the Editors:

I have a 5-niece combo and use a lot of novelty tunes. Right now we're running out of ideas and I thought perhaps that some of the other *Down Beat* readers would like to get in touch with me and exchange novelties. So come you guys and let's get together.

FLOYD MICHELSEN

'Loop' McGowan is Sick in Sanatorium!

Red Cross Sanatorium, Wilmington, N. C.

To the Editors:

I just want to tell you how much *Down Beat* means to me. I look forward to every copy and wish it came out every week instead of every other week.

I have been confined to bed with T. B. the last year. I formerly had a band, under MCA, in the Middle West. I also played with Jan Carber and Vincent Lopez. It would be fine if some of my old friends would write me, or new friends, too. I formerly played violin.

HARRY (LOOP) MCGOWAN

Is Jazz Music Being Undermined?

Los Angeles

To the Editors:

I just read Hugues Panassie's description of Coleman Hawkins' and Pee-Wee Russell's work on the old *One Hour* record. Then I played it, and was disappointed. It sounds to me like one of the weakest pieces of music parading under the title of "hot jazz."

The old time jazz lovers who would rather have a cracked Bix of *Selections from Showboat* than

Martha Raye's Mother Protests Our Story!

NEW YORK

REFERRING TO YOUR ARTICLE IN DOWN BEAT JUNE 15 REGARDING MARTHA RAYE BACKING LEE COSTALDO'S BAND, PLEASE BE ADVISED THAT SAME IS IN EXTREMELY BAD TASTE AND WITHOUT FOUNDATION. RETRACTION BY YOU IS IN ORDER. RESPECTFULLY

MRS. PEG RAYE
Martha's Mother

Down Beat printed only what was seen on talk in New York. Exact words were "the talk along the stem is that Martha somewhat of a set herself—looking good in his venture." We did not say she actually was—we merely reported what others were saying. If this is incorrect, we are glad to know it. And we stand corrected.—EDS.

'Hampton Has a Right to Boil'

Kinderbrook, N. Y.

To the Editors:

I'd like to be the first to congratulate Lionel Hampton on his dynamic article in June *Down Beat*. He's got a right to boil. . . . I play drums myself and I've never had to be stinking drunk to play the way I feel. I hope you'll print more articles to disprove the idea that one has to be a wood hound to play good solid music.

EVERETT F. GIDLEY, JR.

Ogle Breaks Up His Toledo Band

BY PAUL SMITH

Toledo—Cecil Ogle, bass and guitarist, broke up his band a short while back and is now working with Elliot Hoyt five nights a week at the Trianon ballroom. . . . Lou Waterman followed Emerson Gill into Centennial Terrace when Gill took out for Virginia Beach two weeks ago. . . . Marty Steele's band, with Dick Albright, Tommie Thomas, Harold Blessing, Jimmy Vollmer and Russ Truman are at Vollmar's Park for the season. . . . The 4 Clefs at the Green Light have an unique slogan: "Every Man a Maestro." Elmer Schallig moved his unit back into Kane's Club.

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Who's Who in Music

Les Brown's Orchestra

Les Brown . . . 28 . . . sax, clarinet and other reeds, Les is one of a family of musicians. Dad is a band master in their home town, Lykens, Pa., and a brother, Warren, plays trombone and baritone in Les' band. Brown started on the road to big time when he took his Blue Devils out of Duke University. He's married now and has one child. Hopes one day to conduct a symphony, "just for kicks." Has arranged for many of the big names, and likes the theater, both legit and movies.

Eddie Julian . . . 21 . . . drums. Eddie is one of those "naturals"; he never studied music. Born in Harrison, N. Y., is single and an inveterate baseball fan. Started his career with a band known as the "Radio Kids" about 10 years ago on station WABC. Looks to Krupa and McKinley for his inspiration.

Si Zentner . . . 23 . . . trombone. Si hails from Brooklyn, is married and says his ambition in life is to play good trombone. With Teagarden, Miller and Dorsey his ideals, he's on the right track. Started playing with Angelo Ferdinand's band in 1935, and was out of the business for three years prior to Oct. '39. Si is a photo and fishing enthusiast.

Edwita Scherer . . . 28 . . . reeds and flute. Ed admits that he gets no charge out of classics, doesn't care to listen to them, much less to study them. He's a New York City boy who has worked with Don Bestor, Joe Haynes and Johnny Johnson, and is married. Gets his boots out of football, baseball and the Dorsey brothers. Ed joined the band in March this year.

Billy Rowland . . . 26 . . . piano. Bill says he began his professional career with a band called Buddy Chew and his Earl Quince combo. In 1932, Next to J. S. Bach, most of Billy's stabs come from Art Tatum and Teddy Wilson. He's married, a pool shark, and likes movies. What he wants to do more than anything else in the world is gain weight. He's a Huntington, L. I. boy.

Joe Petrone . . . 30 . . . guitar. Another Brooklynite. Joe spent the time from Jan. '28 to Nov. '34 in Europe, playing with Willie Lanin and others in Paris, Berlin, Madrid, Brussels, etc. He's married and has one child. Sneaks a batch of fine French and likes the modern classicists, Stravinsky, Debussy, Ravel. He's been with the band since Oct. '38.

Steve Madelek . . . 28 . . . alto, clarinet, and says "I also own a flute." Steve comes from New Britain, Conn., is married, and says his secret ambition is to get out of the music business. He's worked with "too many other bands," calls Tuckahoe, N. J., his home town, and likes to fool with mechanics. Hasn't made his best record yet, he says, though he's been with the band since Nov. '38. Has four brothers and sisters in the music profession.

Herb Mace . . . 24 . . . sax and clarinet. Herb is one of the boys who comprised Brown's Duke U. Blue Devils back in 1934. Although he left the original band, he has been with Les' present outfit since '38. Herb's married and has one child. His home town is Baltimore, and he likes sports.

He Plays an Electric Banjo



SLEEPY HALL

New York—Sleepy Hall, the vet banjo man who keeps going year after year—and a little stronger at that—recently invented an electrically-operated banjo which he is now featuring with his band, currently in the Bowman room of the Biltmore Hotel here. The banjo operates like an electric guitar. He claims it is the only electric banjo in any big band. The bass man behind Sleepy shown above is Bob Robe. Ray Levitt Photo.

Van Grove at Fair

Isaac Van Grove is again conducting the orchestra for "Railroads on Parade" at the New York World's Fair. His work last year was acclaimed by critics.

The next *Down Beat* will jump! Don't miss it, subscribe today. It's our sixth anniversary number.

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Les Brown, left, comes from a musical family. His band was organized at Duke University and lately has been causing much talk in New York. At right is lovely Wendy Bishop, Brown's sparrow, taking a nap between sets at Arcadia Ballroom.

a pretty good game of baseball and gets a boot out of a good movie. He's single, been with the band since last November. **Bob Thorne** . . . 25 . . . trumpet. Bob's ambition is to be able to hit one note higher than Eddy Bailey. He's a married man and joined the Brown band in Feb. '38. His mother, dad and sister are all musicians. When not on a job, Thorne does a lot of horseback riding and plays softball.

Wendy Bishop . . . 24 . . . vocalist. Wendy hails from Peoria, Ill., and is not alone in her desire to be as good as Connie Boswell. She started professionally just this year with Dick Stabile's band, and has been with Brown only a short time. She does a lot of reading when not listening to Boswell and Bailey records. She's single.



Whiteman Discography

Bunny Berigan Comes in on Trumpet

BY WARREN W. SCHOLL (Part 8)

Following a tour of RKO theaters, Paul Whiteman took his band into New York's Biltmore in June of 1932 to settle down for two seasons. The character of the Whiteman band was completely changed by now. Frank Trumbauer left to form his own group, Ramona Davies joined the band, Mildred Bailey left and was replaced by Irene Taylor, a new set of "Rhythm Boys" joined, succeeding the King's Jesters, and Fud Livingston entered the Whiteman ranks.



Berigan

Despite the change in popular taste, Whiteman continued his series of experiments in modern music and on November 4th, 1932, he presented experiment number 4 at Carnegie Hall. As usual the program included several new works, along with a new Gershwin arrangement of George Gershwin's *2nd Rhapsody*, and Grofe's own complete "Grand Canyon Suite." Even more changes in personnel took place between this concert and the fifth experiment which Whiteman sponsored in January, 1933. Chet Hazlett, Pierre Okler, Andy Secret and John Bowman had left; Ramona Davies, Bob Davis, Bennie Bonnacio, Artie Miller and Bunny Berigan were among the newcomers on the bandstand, so by way of recapitulation here is the line-up of the band January, 1933:

Nat Natoli, Harry Goldfield, Bunny Berigan, trumpets; Chelsea Quales, trumpet used for concerts; Bill Rank, Jack Felton, Vincent Grand, trombones; Chas. Strickfadden, Fud Livingston, John Cordaro, Bob Davis, Bennie Bonnacio, sax; Kurt Dierker, Harry Malachuk, Mitcha Buswell, Harry Struble, Eddie, Roy Burg, Ramona Davies, pianos; Mike Pingitore, banjo; Artie Miller,

instrument when one of his chums organized a little band. Carl borrowed a ukelele from a girl who lived near his home ("she was a cute little chick," he recalls) and started out. A week later his father bought him a \$12 banjo, which he learned to play by reading an instruction book. Years passed and Carl heard an Eddie Lang record, which found him switching to guitar.

Record dates followed. His first New York band job was with Eddie Elkins' band at the Roosevelt. A partnership with the late Dick McDonough came next. Records by the two made guitar history. Recently Carl cut an album of solo sides which he dedicated to Dick's memory.

Carl's home is in New York. His wife is Helen Carroll of the Merry Macs, with whom he works on the Fred Allen show. As a composer, Kress also is famous. Kress also operated the Onyx Club on 52nd street for a spell.

Most guitarists today consider him topnotch and a worthy successor to the post held, in succession, by Eddie Lang and Dick McDonough.

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CARL KRESS

One of the most highly regarded, most busy and most talented guitarists in the dance band field today is Carl Kress, whose work is heard in the Van Steeden, Rolfe, Bonime, Haenschen and Lanny Ross orchestras on the nation's networks.

Carl was born October 20, 1907, in New Jersey. At 12 he was playing piano, but he forgot about that

Sheet Music Best Sellers

- The Woodpecker Song (Robbins)
- Playmates (Santly, Joy, Solent)
- Imagination (ABC)
- The Singing Hills (Santly, Joy, Solent)
- Make Believe Island (Miller)
- Shake Down the Stars (Bregman, Youss, Conn)
- Say It (Famous)
- Wind and the Rain in Your Hair (Paramount)
- Where Was I? (Remick)
- Little Curly Hair in a High Chair (Folst)

Songs Most Played On the Air

- Say It (Famous)
- Imagination (ABC)
- Devil May Care (Witmark)
- Make Believe Island (Miller)
- Blue Lovebird (Folst)
- The Woodpecker Song (Robbins)
- Yours is My Heart Alone (Harms)
- Where Was I? (Remick)
- You're Lonely and I'm Lonely (Berlin)
- It's a Wonderful World (Robbins)

Robs Girl Singer, Goes to Jail

BY BILL WILSE

Baltimore—When Paul Whiteman recently played a theater engagement at the Hippodrome his young chirpee, Joan Edwards, played too, but to a sucker. She had \$135 worth of jewels stolen by one Edward Korbly. Ed came from Indianapolis. He got only \$10 for Joan's jewelry at a local pawn shop.

It seems Ed had what he termed the "perfect racket." He faked an acquaintance with Joan (and who wouldn't want to) thereby getting access to her room. Ed is now spending his summer vacation in one of this city's hotels. "Taint one of the air-cooled ones, either. Joan got back her jewelry and Ed got a 2-year sentence.

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bass; Herb Outgley, drums; Irene Taylor, Bob Lawrence, Peggy Healy, New Rhythm Boys, vocalists.

In 1933 PW continued playing at the Biltmore, gave a concert in conjunction with the N. Y. Philharmonic at Lewisohn Stadium that summer and started the now-popular Kraft Music Hall radio show on NBC in July. The show was originally two hours long and was the last commercial Whiteman heard where his band could do justice to itself playing without interruption.

Grofe and Pops Tiff
1933 was a very important year in the development of the Whiteman band because Ferde Grofe, who arranged for Whiteman the previous 14 years, brought to an end the happy association that had been so profitable to both. Toward the end of his Whiteman days relations were somewhat strained, and it isn't much of a secret today, that PW very skillfully avoids any reference to Grofe's name in presenting those standard Grofe arrangements which are still a part of the Whiteman repertoire.

One episode that did much to widen the breach between the two was Grofe's conducting the N. Y. premier performance of his own "Grand Canyon Suite" in spring 1932 at a special benefit show featuring a full symphony orchestra. Whiteman had planned to introduce the Grofe work to N. Y. with his own band in the Fall, but when Grofe himself decided to include the work in the Spring, PW was plenty burned and the newsmen had a field day publicizing the Whiteman-Grofe feud.

Here are the significant Whiteman records released during the 1933 period.

Vic. 81188—"Willow Weep for Me" and "Go to Last It's Come to This"—Irene Taylor takes her boy singing vocals on each side. Strictly ballad material.

Vic. 81189—"In the Dim Dim Dawning"—And again vocal by Irene Taylor. Bunny Berigan makes his Whiteman debut briefly for 8 bars in last chorus.

Vic. 81192—"I'd Write a Song" and "You are the Song" (both vocals by Phil Dewey)—These are the last dance arrangements Grofe did for Whiteman. Both are excellent and make a fitting finale to a brilliant career.

Vic. 81195—"Look What I've Got" (vocal by Peggy Healy) and "In a Park in Paris" (vocal by Jane Vanece)—Bunny Berigan fights against rest of band unsuccessfully for 18 bars of last chorus.

Vic. 81190—"Night Owl" and "It's Only a Paper Moon"—First side is definitely nostalgic and suggestive of the good old 1928 Whiteman style. Vocal by new Rhythm Boys. Reverse is unimportant except for two worthy short bits of Bunny Berigan's trumpet in last chorus.

Trumbauer Comes Back
Which brings us to December, 1933, at which time another turning point was reached. Between 1931 and 1933 Whiteman programs featured very few hot rhythm numbers, but as the swing style began to make itself felt in the trade, PW lost no time including more hot arrangements in his repertoire. Within a few days of each (Modulate to Page 23)

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Toscanini Ork's Lineup is Revealed . . .

100 Ace NBC Musicians Go to South America for 16 Big Concert Dates

BY HAROLD JOVIEK

Musician quarters in NBC's New York division took on an air of emptiness when the world famous conductor, Arturo Toscanini, departed for a tour of South America with approximately 100 studio men.



Toscanini

The all-star symphony orchestra under Toscanini's baton was scheduled to play 16 concerts in Rio de Janeiro, Sao Paulo, Montevideo and Buenos Aires. The first concert took place June 13, in Rio, where Toscanini made his debut as a conductor 54 years ago. This is the first time he has appeared there since.

The tour ends July 10 in Rio and the orchestra is scheduled to return to New York about July 22. NBC men who made the trip are:

FIRST VIOLINS: Misha Muckakoff, concertmaster, Horst Nasson, Oscar Shumsky, Philip Frank, Max Hollander, Josef Ginzold, Harek Glickman, Romo Bulgomini, Alfred Langerman, Sylvan Shulman, Ralph Silverman, Boris Koutson, Stefan Bogdan, Paul Winter, Samuel Antek, Marina Vizita, Ilgo Kolberg.

SECOND VIOLINS: Edwin Buchmann, Jacques Lerner, Saul Sharro, Harry Leckofsky, Tobias Bloom, Felix Gallmei, Hermann Spielberg, Frank Goodrich, Seymour Susskind, Kolman Smil, William Geeser, Theodore Katz, Henry Clifton, Angelo Saso, Maurice Gelsander.

VIOLAS: Carlton Cooley, William Primrose, Leon Flattman, Louis Kiveman, Nathan

Gordon, Herbert Borodkin, David Epstein, Emmanuel Verdi, Arthur Granich, Steuben Sato, Maurice Helfand, Jacques Tashinsky.

CELLOS: Frank Miller, Isidor Goulikoff, Oswaldo Mazzuchelli, Jacob Bernstein, Milton Prinz, Carl Stern, Paul Turkischer, Edgar Lustgarten, Ernst Silberstein, Alan Shulman, Gdal Salooki, Abraham Edlson.

BASSES: Oscar Zimmerman, Philip Schar, Samuel Levitan, David Walter, Milton Kacshbaum, John Vandegrat, William Tordella, Frank Solter.

FLUTES: John Wummer, Aaron Gershonoff, Henry Bova, Dan Gaskins.

CLARINETS: Augustin Dupuis, Louis Green, Daniel Bonada, George Griest.

OBOES: Robert Bloom, Sidney Halpern, Ferdinand Priet.

ENGLISH HORN: Filippo Ghignati.

BASSOONS: William Follis, Leonard Sharrow, Morris Kircloster.

CONTRABASSOON: Abraham Reines.

FRENCH HORNS: Arthur Bery, Albert Stagliano, Jack Bery, Harry Bery, Arturo Cerino.

TRUMPETS: Bernard Baker, Humbert Pennino, Sol Klase.

TROMBONES: Gardell Simons, Sam Lewis, Allan Ostrander, Milton Portney.

TUBA: William Bell.

TYMPANI: Karl Glassman.

PERCUSSION: David Grupp, Harry Stiman, Harry Edlson.

HARP: Edward Vito, Lucille Harviman.

PIANO-CELESTE: Joseph Kahn.

H. Leopold Spitalny, Director of Orchestra Personnel.

Samuel Chotinaff, Director of Serious Music for NBC.

Leopold Stokowski is also arranging to make a tour of South America, departing July 5 and returning about August 27. And Stokowski is reported plenty peeved about Toscanini getting the jump on him! Stokowski's orchestra will differ from Toscanini's in that members will represent an all-star group of musicians from the entire U. S. A. personally chosen by the maestro.

Kostelanetz Touring, Too

CBS radio conductor, Andre Kostelanetz, in turn, is making another Summer transcontinental tour, during which he will lead symphony orchestras in five cities. Lily Pons, his wife, again is to be concert soloist, as on last year's trip which proved a spectacular success. The tour opened Wed., June 19, with Kostelanetz conducting the Philadelphia Symphony Orchestra at the annual Robin Hood Dell concert. The second concert is slated for Washington Park, Milwaukee, July 23, with Kosty conducting the Milwaukee Symphony. On July 30, he conducts the San Francisco Symphony and August 1 finds him in Los Angeles, wielding the baton before its Symphony Orchestra in the city's bowl.

Morning Kick, But Good!

For a good morning kick, tune in Dick Baker, hep pianist and scat singer, who broadcasts over stations WJJD-WIND, Chicago regularly. In particular, catch his 11:30 a.m. shot over WIND when he and Joe Alexander, staff organist, jam to their heart's content. No restrictions here!

Credit for these relaxed music broadcasts must go to the station music director, Ben Kantor, who is probably one of the nation's most hep radio men.

Studio Chat

June Robbins, who told the Major Bowes CBS audience in 1935 her ambition was to sing with a big-name band, is now realizing her ambition as vocalist with Eddy Duchin's ork. . . Jane Anderson has taken over the piano keyboard duties for Alice Blue at station WGN-MBS while the latter takes a much-needed rest. . . Clarence Fuhrman, KYW-Philly music director, has moved into new offices on the second floor of the station's modernistic building. . . One of the best studio outfits heard these days over the NBC network is Morgan Baer's from Washington, D. C., studios. This is the same band from which Harry James picked out that solid drummer, Ralph Hawkins. Hawkins, who left James to join up with Artie Shaw just before the latter's exit, is now with Claude Thornhill's new combo. . . Bob Strong has taken over a new commercial airing in the *Show Boat* broadcast. Ace guitarist, George Barnes, gets a featured solo spot every program. . . Fashion plate, Dave Bacal, of WRBM-CBS novachord and organ fame, has gone off the deep end with the new glass accessories on the market. Dave is adorned with glass suspenders, glass belt (he wears both), glass wrist watch band and glass garters.

Her Singing Starts Musicians Fighting



—Photo by Bloom, Chicago

Lee Wiley, who recently completed a long engagement in a solo act at the Sherman Hotel, Chicago, is the most colorful girl vocalist of the year. Musicians who heard her over NBC either went around raving that she was the greatest of all girl sparrow or that "she stunk." Many a fight has resulted from arguments over her style.

Miss Wiley was born in Ft. Gibson, Okla. Most of her work has been in "400" niteries in New York like Fefe's Monte Carlo, the Versailles, etc.

New York News --

Dorsey Men Become Dads On Same Day

BY JACK EGAN

New York—Two of the boys in Tommy Dorsey's camp made an event out of Fathers' Day in something of a "believe it or not" manner. Frank Sinatra, featured vocalist, and Chuck Lowry, of the Pied Pipers, became fathers on the same night. Mrs. Sinatra, in Jersey City, had a girl; Mrs. Lowry, in Hollywood, a boy. All of which made fine cigar smokin' for the rest of the band. . . Davey Tough, all recuperated from his recent illness, rehearsing with Lee Costaldo's band. . . The Onyx Club, "the cradle of swing," will be reopened as a South Sea Island place. Ouch! . . . Don Alberto is back at El Chico, his old stand, replacing Hugo Mariani. . . Jimmy Blake, T. Dorsey trumpeter, and Helen Southern, Larry Clinton's canary, are an item. . . Muriel Lane, the vocalist, and Irving Conn, the maestro, aren't signing contracts anymore. . . Dolores O'Neill, of the Bob Chester yodeling department, missed the closing at the Essex House for an operation. Kitty Lane substituted. . . Charlie Stone, Jacksonville, Fla., radio station record spinner, gets himself wed this month and honeymoon in New York. . . Gus Bivona is now Gus Bennett, but he's still at Post Lodge.

Whadaya Mean, Solid!

Dick Todd contends that the union has restricted the song, "April Plays the Fiddle" from being played on the air. Found out April doesn't have a card. . . Dave Dennis, who used to be Dave Herman of Abe Lyman's band, now

She recorded an album for Rabson's (Rodgers & Hart tunes) which brought mixed praise and condemnation from critics. Cole Porter is her favorite tunesmith. She claims no one influenced her style, except Beanie Smith, possibly. The band she enjoyed working with most was Victor Young's when Vic had Tommy and Jimmy Dorsey, Benny Goodman, Bunny Berigan, Jack Jenney, Artie Bernstein, and others.

Her best record, she thinks, in *How Long Has This Been Going On?* in her Gershwin album. And her hobby, for kicks, is listening to Jess Stacy play piano. What's more, she and Jess are being linked romantically. They were together almost constantly in Chicago when she and the Crosby band were playing loop niteries at the same time.

with his own ork at the Hollywood Hotel in West End, New Jersey. . . Harriet Clarke switched at the last moment and instead of joining the Ray Heatherton band hooked up with Charlie Barnet. But those romance items linking them are a gross exaggeration. . . And Heatherton is courting Davenie Watson, the dancer. . . Jerry Wald, the bandleader currently in Albany, N. Y., not to be confused with Jerry Wald, the movie writer. But it doesn't do the music Wald any harm when the movie Wald's name is flashed on the screen of a local movie house. . . Next time you use the word "solid" be more explicit. Geometry books tell us there are 24 different kinds of solids—so there, Gate!

Hayton Doin' Fine

Peter Brent, he of the swinging strings, is playing violin in the Torch Club (52nd St.) band, killing time 'til his MCA contract expires. . . Pat Harrington, a drummer who made good as a comic, was awarded the gold drum by Calverts at the 18 Club this month. . . Marlyn Stuart joined Al Kavelin's band as vocalist. She's the cutie who used to open the Ken Murray radio programs with "Mama! Oh, mama! That man's here again!" . . . Lennie Hayton, who has been taken down with his most serious ailments while visiting T. Dorsey's New Jersey estate, (Modulate to Next Page)

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Fresh Out of Birmingham



Meet Yvette, blonde NBC chanteuse with a French accent and moniker. Her real name is Elsie Harris and she was born Sept. 17, 1922, in Birmingham, Ala. Years spent in French schools gave her her knowledge of the French language and French songs.

Yvette made her national radio debut Jan. 14 of this year over NBC. A Bluebird recording contract and a Paramount screen test followed. She thinks Bing Crosby is the "best of 'em all" and among the girl singers, it's a toss-up between Judy Garland and Frances Langford.

Yvette is 5 feet 3, has deep brown eyes and weighs 108 pounds. She'd rather read than eat.

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Frank Trumbauer Quits Music; Will Turn to Flying

Kansas City—One of the most brilliant and widely respected instrumentalists who ever wetted a reed announced he was retiring from music here last week. He was Frankie Trumbauer, saxophonist and leader, who gained fame not only with Jean Goldkette and Paul Whiteman but also with his own band when he played

alongside of Bix Beiderbecke and other greats of the "golden era."

Trumbauer, familiarly known as "Tram" to thousands of musicians and fans, will enter the Civil Aeronautics Authority as an inspector. He arrived here last week after touring Oklahoma with his band—which recently had been organized chiefly for Varsity records and which had not yet developed into a top rank group.

Taught Himself to Play
Trumbauer was born in 1900 in Carbondale, Ill. He taught himself



Quits Music . . . Frankie Trumbauer, great saxophonist and leader, who has forsaken the dance band business to enter the ranks of inspectors for the Civil Aeronautics Authority. "Tram" is known as one of the most brilliant jazzmen and was a great friend of the late Bix Beiderbecke and Eddie Lang, among others.

saxophone and rose to fame playing a C-Melody instrument, even though the alto and tenor were far more popular. He also studied flute, violin and trombone under teachers. In 1927, in St. Louis, he organized his now-famous orchestra which included Beiderbecke and other stars of that time. Their records on Okeh (*Singin' the Blues*, etc.) made white jazz history.

The band was not successful commercially, however, so most of the boys went with Goldkette in Detroit. Later they all stuck to-

Lennie Hayton Perks Up

(From Page 12)

has just spent four successive weekends there, in perfect health. "Two more," Lennie points out, "and I'll hit the sheet!"

Sneaking around town we find . . . At the Astor Roof, Oscar Levant steps to the microphone, makes a few remarks, then begs off with the remark, "I hit my climax walking up here!" . . . Rudy Vallee pays tribute to Tony Martin at the Versailles, and winds up with, "On occasions such as this I've found it best to be brief, be sincere and be seated." And he sat down . . . At Charlie's Tavern, Carl Kress and wife, Helen Carroul, and Roy Barky and wife, Jane Vance, do a quiet but corny version of the song, "Friendship" for the sole amusement of the bartender, your reporter and themselves. . . . At Glen Island Casino, a cute little sophisticated, slightly irritated, barks at her escort, "Hit the floor, you bore!"

gether, Eddie Lang, Joe Venuti, Adrian Rollini, Bix and the rest, and went with Whiteman. Tram was always prominent featured with the pudgy "King of Jazz" man and his records of "Sunspots" and "Bouncing Ball," which were strictly Tram solos, are still big sellers.

One-Nighters "Too Much"
In 1938 Tram, after leaving Whiteman, reorganized his own band. But it was a vastly different group than his first. He changed his name to "Trombar" but never landed the big jobs. He retired temporarily, then reorganized again last winter for Varsity records. Neither was it successful. One-night stands on the "gopher and meadowlark circuit" of the Middle-west were all he could get.

Meanwhile, Frankie became a fier. His skill as a pilot was well known in the trade. So his sudden decision to join the Civil Aeronautics Authority probably came as a relief. Now he will be doing what he likes most.

But it brings to an end, professionally, a career which few others alive today can touch. The name Trumbauer always will be synonymous with the "golden era of jazz."



Tommy Dorsey Entertains Like a King



Tommy Dorsey's family is proud of him. Young Dorsey, Jr., is a bright youngster of 9 who plays football on his school team and is proud of his athletic prowess. He has a set of drums, too, which he plays regularly, knocking off rim shots and rolls with father Tommy's latest records. Patsy, the daughter, is almost as large as her mother, and just as full of sparkle and charm. Mrs. Dorsey, who has been married to her trombonist husband 15 years, is a gracious

hostess, a brilliant conversationalist and a real help-mate.

The Dorsey family is shown upper left. At right is the swimming pool. Lower left is Tommy's study, while at right is the bar. Tommy's estate is at Bernardsville, N. J., not far from New York City. And it's a restful haven for a busy musician. Many a sick sideman has recuperated at the Dorsey farm. Everyone leaves with one thought. "Tommy entertains like a king."



Hot Quintet at WWSW, Pittsburgh, is led by Chuck Carter, one of the Smoky Town's best violinists. The group plays hot or sweet, both well. Others shown are Gene Snyder, Wilbur Hildebrand and Buzz Mayer. Emil Brenkus is the bassist. They double on 25 instruments, in all. And all are members of AFM Local 60.

'No Swing Bands Will Have Radio Commercials'-Himber

BY KEN KATHAN

Galveston—"I'll deposit any reasonable sum with the editor of *Down Beat* as a wager with any swing band leader that no strictly swing band will have a radio commercial broadcast by September 1," stated Richard Himber here to stress his belief that "this music business is overdue for a big shakeup as far as style goes."

Interviewed at the Hollywood Dinner club, Himber told this reporter, "The days of raucous killer diller swing bands are numbered, and the first band that can create a new sweet style, easily recog-

nizable to the layman, is going to clean up.

"I've instructed my arrangers, Dean Kincaide, Milton Weinstein and Bernie Green to work on this idea the balance of the summer, and I hope to be the first to hit the jackpot," Himber concluded.

The band's opening last month was a sellout five days ahead and they have been breaking all attendance records since.



Himber

Walter Gross Waxes 88 Solos

New York—Walter Gross, pianist and arranger, last week cut four piano solos for Bluebird. Three of the titles are originals. One of them is called *Creepie Weepie*, which is a study in boogie woogie pianistics.

Gross conducts Bea Wain's re-

cordings sessions and plays piano on the *Hit Parade* show, among others.

Have your name listed in **BOLD FACE TYPE** for a nominal charge. See Band Routes, page 22 of this issue.

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'King of the Juke Boxes' Jumps on New Hot Platters

BY BARRELHOUSE DAN

Glenn Miller has become a big man in the band field in the last year. Twelve months ago his records didn't mean much, then they were caught on, and ever since, he's been grinding them out in such batches that most reviewers threw up their hands and forgot about catching up.

Trouble was, most of Miller's output was pop stuff. Some of it was poor pop stuff. But they gave 'em to Glenn and he did the rest. When those sad Tune Pan Alley products came out on a Miller disc they meant something. And they made money—for Miller, for his band, for his bookers, and for RCA-Victor.

The Bells Ring Out

Glenn's latest engraving is an original by Jerry Gray called *Pennsylvania 6-5000*, paired with *Rug Cutter's Swing* (Bluebird 10754), the latter a great old Horace Henderson stomp tune. And it's a pleasant relief from Miller's June moon jobs. Beneke, Hurley, and all the rest, as Glenn says, take part. The 8-man brass team bites. The 4-sax, 1-clary setup keeps up. Maurice Purtill sets a solid beat for the rhythm section. *Pennsylvania* includes a couple of bell-ringing sequences but the solos make up for it. The balance, arrangements, and performance are all that one could ask for. And as such, is Miller at his best.

Charlie Barnet

"Six Lessons From Madame LaZonga" & "Lament for May," Bluebird 10743. Barnet keeps going, with one good side after another. The "good"



Cold Cat

Tomcat of the keys Bob (Call Me Jerky) Zurke, ready to take his band out on the road with Tony Martin as front man, hit a "blizzard" the other night playing at the World's Fair. The temp was in the low 50's. "Another five degrees and I'd put on my mittens," said Robert. He records for Victor.

one in this case being the "B" side, which is Ellingtonish and a smart showcase for Bill Miller's piano. *Lessons* also is okay, as tunes like that go. But a better coupling to *Lament* might have been found.

Jan Savitt

"EPA" & "It's Time to Jump and Shout," Decca 3185.

Bon Bon's sly word-delivery on the "A" side will make this one of the juke box champs of 1946, despite the tune's monotonous pattern and moronic lyrics. Strictly floor show stuff, and not for records. Reverse, an Eddie Durham composition, is fast and furious and gives most all the Savittmen a chance to jump, shout, blast, bounce and collapse. High powered jazz, and fortunately, unmarred by any of that corny "shuffle" mularkey affiliated with Savitt's name.

Art Tatum Album

"Elegie," "Humoresque," "Sweet Lorraine," "Got Happy," "Lullaby" & "Tiger Rag," 3 Decca records in Decca album 126, all piano solos.

Few are the musicians—pianists especially—who won't get stabbed thoroughly by at least a portion of Tatum's work on these sides. *Tiger Rag* is one of the most amazing bits of technical virtuosity ever recorded, while *Sweet Lorraine* and *Humoresque* display Art's other nature. The only drawback is the performer's awkward slipovers into out-of-tempo rhythm. David Hylton writes an interesting essay on Tatum which is included with the attractively-bound and designed album.

Casa Loma Band

"Rock Island Flag Stop" & "Under a Blanket of Blue," Decca 3193.

The cycle of railroad tunes (*Slow Freight*, *Tuxedo Junction*, *Manhattan Transfer*, etc.) moves into high gear with this ditty from Charlie Hathaway's pen. But it isn't good news. The band beats it out like a riveting machine, riding a dull riff pattern, with Clarence Hutchenrider's clary sparking it. Reverse is a 1931 pop tune made famous by Casa Loma and Kenny Sargent, re-recorded for Decca. Strictly for the romanticists and Joe College crowd.

Ziggy Elman

"Love is the Sweetest Thing" & "Forgive My Heart," Bluebird 10741.



Elman

First is about as pleasant a performance as one would want to hear. The saxes carry the load, Ziggy gets off a nice, tasteful chorus, and short bits by Johnny Guarnieri (piano) and Toots Mondello, on alto, even it up. *Forgive* isn't that good, even if Sir Elman did write it. It's just another tune—and another side.

Four King Sisters

"Java Jive" & "A Lover's Lullaby," Bluebird 10746.

Unimpressive singing. The Merry Macs are miles ahead of these chicks and the Andrews Sisters were more effective when they were with Leon Belasco, unknown, four years ago. Alvino Rey's band accompanies in okay fashion, however. But the sisters are so-so.

Louis Armstrong

"You Ran Your Mouth" & "Cala and Abal," Decca 3204.

Mostly vocal—the gravel kind—but the best kind, nevertheless. A few solo bars of Charlie Holmes' alto and Louis' horn are other bright features. Louis fans will like both. Non-conformists will go on wondering what it's all about.

Woody Herman

"Got Your Boots Laced Papa," Decca 3187.

Two full sides of a riff tune, at bright tempo, offer solos by Tom Linehan, piano; Steady Nelson, trumpet; Saxie Mansfield, tenor; Cappy Lewis, trumpet; he junked his cornet for the long horn a few

weeks back); Sammy Armato's tenor, Neal Reid's trombone and Woody, playing fine hot alto. And the ride-out last chorus winds up in a wild, unbridled bash.

Good jazz, even if the riff used is on the trite side. But not as good as other sides Herman's herd has made. Mickey Folus has since replaced Armato on tenor. The herd deserves more sides than it's getting, judging by other bands on the Decca label.

Harlan Leonard

"Parade of the Stompers" & "I'm in a Weary Mood," Bluebird 10736.

Hank Bridges' tenor sax looms strongest here. The Oklahoma Negro plays an exciting horn and lifts the Leonard band into the top-drawer class among the nation's colored bands. *Stompers* is a fair stomp number, in a Basic sort of way, and is competently if not sensationally performed by the Leonard band.



Leonard

Reverse is a dull bit of commercial treacle with a Darwin Jones vocal. Voicing of the brass, in a couple of spots here, sounds off. Or is it just "tight?"

Alberta Hunter

"Someday Sweetheart" & "Downhearted Blues," Decca 7727.

La Hunter, a blues shouter of the old school, in style at least, gets royal accompaniment from the John Kirby band. But she chose a tough tune to sing when she picked *Downhearted*, long-remembered as one of the grandest on Bessie Smith's list. She does well enough, however, in comparison with others of today's crop and Buster Bailey and Charlie Shavers are well spotted to boot.

Ella Fitzgerald

"Lindy Hopper's Delight" & "Baby Won't You Please Come Home," Decca 3186.

First side really jumps. Teddy McRae's tenor, a wonderful trombone (Sandy Williams?) and full-hard-biting brass blasts round out a well-turned performance. Ella sings only the "B" side. If nothing else, the tune is far more listenable than most of the ones she's been recording of late. And she still knows how to sing. Not one in 100 other fem chanters approach Fitzgerald even when she's off form.

Casper Reardon

"Young Man With a Harp" in Schirmer album 8, accompanied by Dana Sueson, piano, and Chauncey Warehouse, percussion.

Reardon's fame as a swing harpist is widespread. But like the accordion, the harp sounds too much on the wrong side of the tracks when played as a jazz instrument. Two 12-inch discs in this album are evenly divided between modern jazz and ancient folk music of Egypt and Ireland, as composed by Miss Sueson especially for Reardon's talents. And it's the Egyptian-Hibernian sides which are the better. Sophisticates will probably enjoy this sort of thing, but most musicians, as well as hot fans, would prefer almost any other record fare. As J. Teagarden once said, a "harp just don't jump right."

Charlie Barnet

"No Name Jive," two sides of Bluebird 10737.

Much publicized, and highly exploited. *No Name* stands as the worst Barnet record of 1946. The very tune itself is weak (another one of those Larry Clintonish riff things) although it is by Larry Wagner. Six minutes of solo piano, sax ensemble, muted trumpet, Barnet tenor solo, clary solo, trombone solo, bass solo and ride-out ensemble, in that order, is about 5 minutes too much. Dull, unoriginal, banal, unlistenable mularkey—and coming just at a time when the

Barnet band is reaching its best form! Charlie is far better on Ellington material.

Glenn Miller

"Slow Freight" & "Bugle Call Rag," Bluebird 10740.

Second only to the original Benny Carter dicing of the tune, Miller's *Freight* is okay big band jazz. Smartly arranged, on a carbon copy, T. Junction pattern, Miller does his best with still another monotonous composition. Carter's recording was good because of Hawkins' tenor and Benny's trumpet.

Bugle Call is one of those things Miller shouldn't attempt. Waxed at machine-gun tempo, it's too hot to handle. And Maurice Purtill's lightning drumming exhibition is no asset even if it does show off his technical knowledge of the tuba.

Pete Johnson

"Climbin' and Scream'n'" & "How Long, How Long," Solo Art 12004.

Johnson's virile boogieisms contrast with his somber, more nostalgic blues ideas on these sides. *How Long* is a grand old blues hand-me-down and well performed as a piano solo. The "A" side is fast and furious, at rapid tempo, and very similar to Pete's *Let 'Em Jump* on Solo Art. Both are solos; both highly recommended.

Jimmy Dorsey

"Contrasts" & "Tonight," Decca 3190; "Little Curly Hair" & "The Brass and I," Decca 3180.

Contrasts is the only one of the four in the "must hear" class. It's Jimmy's theme (and used to be known as *Oodles of Noodles*) with the Dorsey alto cavorting all over the place. Other three are pop, but smartly performed, with a good beat, and made to order for the juke box trade.

Artie Shaw

"My Fantasy" & "Mister Mawdslak," Victor 26614.

More of the 31-piece stuff. Shaw's stick, playing solo after the vocals, are each side's asset. Clever but bulky, too-ornate arrangements are performed smoothly. But neither has half the punch of the old Shaw band—even his 1936-37 crew which used strings. Pauline Byrne sings a pleasant vocal on *Fantasy*.

Benny Goodman

"Boy Meets Gay" & "I Surrender, Dear" by the sextet, Col. 35482; "Buds Won't Bud" & "I'm Nobody's Baby," Col. 35472.

Boy's good. Straight boogie wogie, fast tempo, marvelous improvisations and a fast rhythm section make it that way. *Surrender* is dreamy, and well done. *Baby* shows Helen Forrest, singing superbly, as she does on *Buds*, which just isn't for Benny's band. The sextet lately has been showing to better advantage than the band.

Joe Sullivan

"Saltada" & "Low Down Dirty Shame," Vocalion 5531.

The Ellington compo is played here just as you've always wanted to hear it done—slow jam fashion, with the boys standing up to take a chorus apiece. Sullivan's 88 job is ace. Reverse is blessed with another fine Joe Turner vocal. Followers of the late Bessie should by all means hear this boy about, but be fair. Hear him a dozen times before you call him anything other than the best of the blues chanters. Making these sides all the better are Ed Anderson's trumpet, Benny Morton, trombone; Ed Hall, clary, and Danny Polo, tenor.

Wingie Manone

"Blue Lou" & "How Long Blues," Bluebird 10740.

After playing more than 75 sides the last two weeks, and making careful notes, comparing them with other sides, and checking on balance and technical aspects as well as the performance itself, it's safe to say that Manone's stuff is probably the best of the month. Chu Berry helps, too, but the Wingy spirit—his knocked-out personality—carries through the wax. Small band, but big music—big and honest and rugged. *How Long* is a masterpiece. And Wingie's horn doesn't sound half as bad as usual!

Van Alexander

"Slap Jack" & "Cherry," Varsity 8317.

Another one of those unappreciated bands, like Les Brown's and Sonny Burke's, among others, Alexander's crew is far better than most "big names" and proves it

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The Dorsey Brothers were real jazz guys back in 1919 when this pic was made. That's Tommy and his aliphorn, prone atop the piano. Jimmy is over at the right there wrestling on alto sax. The trumpeter is Soccer Miller. At the piano is Kay Crossan, while Jim Crossan is "floored" by his own fiddling.

Beatin' the tubs is Don Nyer. All six hailed from the Pennsylvania coal mine territory and were ready to start out on their own. The Dorseys later gained fame with the Scranton Sirens. Today, Tommy and band are breaking all records at New York's Astor Hotel, while a few blocks south, at the Pennsylvania. Jimmy and gang are doing "biz."

without question, here. Butch Stone sings both. The band has a kick, the soloists are definitely better than average, and the arrangements are original.

Johnny Hodges

"Shank Hollow Blues" & "Tired Socks," Voc. 5333.

The usual breath-taking alto plus Cootie Williams' horn and a fine backing by Jim Blanton, on bass, spark these. Small bands are usually more inconsistent than large ones, but Hodges is an exception. Every note every man plays means something. Maybe it's the Ellington in 'em.

Buster Bailey

"Am I Blue" & "The Blue Room," Varsity 8333.

Ha! The bass man listed on the label is "John Kerr." And of course John Kirby's band comes through. Two good old tunes played in the best Kirby manner—cleanly, precisely, and buoyantly. Bailey's clarinet and Billy Kyle's pianologics are best.

John Kirby

"You Go Your Way" & "Minute Waltz," Voc. 5342.

Wham! Right back at us, and a different verdict! The waltz is just what you might expect, even if it is Chopin. And the fox-trot drags, lifelessly, to a slow end. Plenty of difference here from the Varsity sides, even if the band, man for man, is identical.

Charles Segar

"Disaffiliated Blues" & "Lonesome Graveyard Blues," Voc. 6539.

Mellow blues singing with piano and drums behind. Segar has the right idea. And his choice of blues is good enough.

Coffey Breaks Record

Casper, Wyo.—Gene Coffey's 5-man outfit is breaking all records out here. The band entered its 18th straight month at the Riverside in June.

George Hooper's "Hot Box" is a regular feature of Down Beat. Learn about collecting rare platters from his column . . . it is famous throughout the world.

★ THE HOT BOX ★

Cow Cow Davenport Plays Piano on Hound Head Sides

BY GEORGE HOEFER, JR.

(2 East Bank Street, Chicago)

"Hound Head Henry? Why he was a blues shouter I dug up in Chicago around 1928. He couldn't play piano so I signed Cow Cow Davenport to accompany him on those Vocalion discs. No, I don't know what ever became of him."

Thus did Mayo Williams, now in charge of the race label for Decca, recall Hound Head Henry's old Vocalion records. Williams has worked for just about every race label and he is the man who found Pinetop Smith and put him on wax.

The H. H. records clearly indicate that the piano and vocals were not coming from the same man and collectors have always suspected Cow Cow because of the style. When Dave Stuart of Los Angeles advised the Hot Box he had a Hound Head where the latter sings "Cow Cow, Hound Head is feelin' bad today" it was a lead to get confirmation from Williams. The known H. H. Cow Cow sides are Vocalion 1208, Freight Train Special & Steamboat Blues; 1209, Rooster Crownin' Blues & Hound Head Blues; Crinin' Blues (where Cow Cow is mentioned) & Lavinia's Blues, 1210, and My Silver Dollar Mama & Low Down Hound Blues, 1288. There are spots of good piano along with some knocked-out lyrics. Record numbers indicate these were made around the time Pinetop made his famed Boogie Woogie (Voc. 1245) and Cow Cow made his own Vocalion solos. Both were in 1928.

The Oak Park, Ill., record ferret, Charlie Mitchell, again comes up with a winner. Charlie swore he was retiring for the summer but he couldn't pass up a junk shop on a recent afternoon. His companion find to the Jelly Roll Morton solo on Rialto (Hot Box, June 1) is a Duke Ellington item and Mitchell is a Duke collector exclusively. The disc is Jungle Blues (19322-1) by Ten Black Berries on Jewel 5854. De-launay lists the tune on English Vocalion C-0006 issued in 1935, but an American release is not generally known. The Jewel label was usually pasted over the Grey Gull label and was yellow, but the above is a red Jewel label issued by Mills. Charlie would like to hear of other copies collectors have. Mitchell's collection also boasts of the original and only issue of Columbia masters 150585 Hot and Bothered and 150590 Black and Tan Fantasy on Clarion 5331 by Mills' 10 Black Berries.

CATALOG. Ellis Horne, 2645 Sacramento, San Francisco, Cal. . . . Another Frisco musician (clarinet) who collects Armstrong and all good piano discs with miscellaneous Dixieland wants. Has potent stuff for trade. . . . Henry Bond, 946 S. Flood, Norman, Okla. . . . a collector-dealer now preparing a new list of items to put on the block. . . . Albert Armor, Box 457, Corcoran, Cal. . . . Nichols and Trumbauer enthusiast. Has good Ellingtons to trade for

The Oak Park, Ill., record fer-

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New Armstrong Band is His Best Yet, Says Spencer

BY ONAH L. SPENCER

Chicago—With his revamped outfit, which is a great improvement over the one he had here a year ago, Louis Armstrong moved in and out of the State-Lake Theater here in June. But he left only after doing far above average business.

The rhythm section, especially, has perked up with the addition of Johnny Williams on bass and Lawrence Lucie on guitar. Luis Russell, the vet pianist who came to the

States from Panama in the early 1920's, remains at the keyboard and Big Sidney Catlett is drumming as never before. Joe Garland, a great sax man, now rehearses the band. Simultaneously, while Louie was here, his records were making colored and ofay musicians talk. Titles are Cut Off My Legs and Call Me Shorty and You Run Your Mouth.

Napier's Crew Impressive A local band which is heading places is Cleo Napier's at Mosbey's 308 Club at 39th and South Parkway. Lineup includes Buster Bennett, sax; Rasom Nollings, sax; Lee Andrews, drums; Cleo, piano and vocals; and shortly will be heard on Decca records.

The Joe Jones, drummer, who died recently and was buried in Malta, was an old time drummer man and not Count Basie's boy wonder. . . . Sonny Thompson and his Rhythm Boys here include Sonny's piano, Charles Grey, trumpet; Ricardo Grey, sax, and

Hilliard Brown, drums. Now playing the Apex Cafe in Chi and well worth digging. . . . At the Indiana Inn it's Burns Campbell's busters. Burns plays guitar, Herbert Ransom is the fine tenor man, Bill Winston is at the drums, Prentis McCary bangs the keys, and Clarence Mason, the muttfiddle.

A Longhaired Jazzman Billy Browne, pianist, organist, arranger and former Fisk University student, splits the classics with the jazz fare. He has a little band here which gigs around and attracts attention by its unusual repertoire. And when he isn't working, Browne goes to Orchestra Hall and other longhair spots to get a classical education!

K. C. Album For Decca

wants. He's connected with a farm loan company in Corcoran.

Sharon Pease, the Beat's columnist on piano, teacher, composer, and erstwhile boogie exponent, has published a book on Boogie Woogie.

All piano collectors will find it a "must" adjunct to their records. Book contains historical data as well as biographies and examples of the leading boogie pianists. For those who'd like to learn how to "beat it out" there are technical study and practice examples. Sells for \$1. Address Hot Box for further information.

Unforgettable Rhythm — Ray Bauduc's indefatigable drumming on Wingy Manone's Royal Garden Blues on Okeh 41670.

New York—Right on the heels of its Chicago and New Orleans albums, Decca shortly will begin work on an album of Kansas City jazz, with Andy Kirk, Mary Lou Williams and other former Kansas Citians starred.

Jack Kapp, Decca president, is outlining plans for the undertaking. Most of the sides will be cut in New York. Besides the Kirk band, such jazzmen as Count Basie, Coleman Hawkins, Les Young, Eddie Durham, Ben Webster, Clyde Hart, Harlan Leonard, Bus Moten, Jay McShann, Mouse Randolph, Paul Webster, Vic Dickerson and many others got their first big push in the Missouri city. Twelve sides will be cut.

TONALIN The Perfect Reed Material



DONALD WALBACK Southern Maestro Goes Slingerland!

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Guitars and Guitarists

A Few Notes on Talented Al Valenti

By Charles Amberger



"Where is Al Valenti?" a reader writes in. "What orchestra is he playing with and has he made any records lately?"

At present Valenti is working

with the house band at Decca in New York. He has been featured mostly on Dick Robertson discs in which he fills in the background

of the vocal choruses. The latest Decca discing by Robertson is I Wish I Had Died in My Cradle and the guitar fillings are very soft and effective. Valenti also played with Ray Sinatra in Connie Boswell's Sunrise Serenade. I have some "inside info" that Al will be releasing some plectrum guitar solos shortly, both classical and popular.

My next column will follow with the third hot single string chorus to be played against another pop tune. Inquiries about the guitar and guitar technique should be addressed to me in care of Down Beat, 608 South Dearborn, Chicago. Thanks.

Chord charts for B9, F9, B13, F13, F+11, C11 with fretboard diagrams showing fingerings and notes.

In response to widespread demand, following Charles Amberger's mention in a recent Down Beat, the above chord chart is reproduced. The 11th, 9th and 13th chords are shown. The circle is the keynote

of the chord under that finger and string. Where the circle is marked, that names the given chord. By moving up and down the keyboard you change the name of the chord.

Orchestra Personnels

Pinky Tomlin

Gus Ehrman, Ralph Brady, Ray Lavers, Max Murray, sax; Howard Lambert, Sterling Bone, Fred Carr, trumpets; George Faye, Bud Yaver, trombones; Johnny Lynch, piano; Tony Sun-ol, guitar; Joe Bourgeois, bass; Sandy Graf, drums; Woody Wilson and Ruth Ray, vocals, and Jack fronts.

Royce Stonner

Vito Belfante, Carl Hoar, Bob Barr, Coley Butler, sax; Bob Davis, Max Fisher, and Stonner, trumpets; W. S. Richardson, trombone; Jim Kircher, piano; Jack Miller, drums, and Ward Hawkins, bass.

Henri Karl

Warren Larson, Herb Fielding, sax; Gordon Koch, piano; Cecil Waldmore, drums; Bill Shelden, bass; Bettie Martin, vocals, and Karl fronts on trumpet.

Benny Paskowitz

Emil Peterson, Gus Nelson, Alton Schumler, sax; Rudy Ranieri, Joe Romero, trumpets; George Hausinger, trombone; Leo Romano, piano; Richard Bayle, guitar; Albert Beckway, drums; Harry Ranieri, bass, and Paskowitz fronts.

Fats Waller

Eugene Soderis, Fred Skeritt, James Powell, David McCas, Franz Jackson, sax; Bob and Francis Williams, Johnny Hamilton, trumpets; Al Moore, George Wilson, trombone; Nick Jones, drums; Cedric Wallson, bass; John Smith, Jr., guitar; Don Donaldson, piano and arr., and Fats on piano and five.

Johnny Richards

Joe Krutcher, Howard White, Hal Schaar, Al Harding, and Richards, reeds; Charlie Margulis, Charlie Green, Jack Cathcart, trumpets; Al Thompson, Al Sherman, Phil Anshelm, trombones; Ted Rogers, piano; Billy Markan, drums; Joe Casale, bass, and Patricia Kay on vocals.

Billy MacDonald

Charles Love, Leon Gray, George Searleak, sax; Arnold Kay, Frank McCarr, Ted Waggoner, trumpets; Harry Furber, trombone; Ted Whitman, piano and Hammond, organ; Glenn Redmond, drums; Erola Darrall, bass, and MacDonald fronts and arranges.

Ken Knowlan

Chuck Knowlan, Jim McMill, Dave Driscoll, Ken Knowlan, sax; Dick Anso, Brandon Ellis, Steve Brown, trumpets; H. Robinson, trombone; M. Waddell, piano; Kenny White, bass, and A. V. Isberg, drums.

Jack Jenney

Benny Laguna, Ed Keegan, John Fideola, Hugo Winterhalter, sax; Nick Calcesta, Horlie Dell, Jack Noonan, trumpets; Bob Smith, Chas. Metamlich, and Jenney, trombone; Paul Richter, drums; Nell Spaulding, piano; Bob Slovak, bass, and Betty Carter, chirps.

Jack Denny

George Koch, Ben Szigonola, Lou Feldman, Ediles, Abe Goldman, violas; Joe Leroy, Mark Douglas, Jack Hurton, Ernie Coleman, sax; Jerry Brooks, trumpet; Max Sokoloff, drums; Leo Mitchell, bass; Johnny Carbone, piano, Dick Stone, vocals, and Denny fronts on piano.

Red Nichols

Bobby Jones, Heino Baas, Con Hampshire, Ray Schultz, reeds; Doug Wood, Hilton Brookman, trumpets; Jack Knusa, Al Maston, trombone; Harry Jaeger, drums; Frank Ray, bass; Norvitt Lamb, guitar; Bill Maxted, piano; Bill Darnell, vocals, and Red fronts on trumpet.

Jimmy Floyd

Aurelius Whaley and Floyd on sax; James Howard, trumpet and vocal; Charlie

Eddie Miller's Tenor Sax On 'Air Mail Stomp'

Musical notation for Eddie Miller's Tenor Sax piece, including staff notation and fingerings.

Right off the record, in the best Miller style, comes this hot tenor chorus. Copied by Tommy Herrick Miller, who does all the solo tenor work with the Bob Crosby band. It is regarded highly by all musicians. On stomps as well as pops, either

McKimer, piano and vocal and Marvin Wright, drums.

The Four Naturals

Harry Sherman, Sidle; George Palmer, bass; Jimmy Messick, accordion, Lloyd Johnson, guitar, and Mary Sheldon, chirps.

Gene Autry

Carl Cotner, Spade Cooley, Sidle; Eddie Tudor, guitar; Frankie Marvin, steel guitar; Paul Sells, accordion; Walter Jucker, bass, and Autry's vocals.

Ernie Fields

Luther West, Hunter Gray, Buck Douglas,

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2-beat or regular 4-4 rhythm. Eddie can clip 'em off with the best. Born in New Orleans, Miller now is 23 years old. His work on "Air Mail Stomp" (Decca) is one of his favorite bits on records. Students of tenor should find some good licks to study above.

Read about Mildred Bailey in the July 15 Down Beat. A Dave Dexter special—and worth waiting for! Subscribe today.

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Sax Problems

More Tips on the Dynamics Subject

By Norman Bates



Contrasts through dynamic changes such as ppp to fff are the dream of all leaders. Wind instrumentalists, however, such as sax men, usually produce a poor imitation of the above. Bands as musicians as individuals must remember that every note they play is judged solely on its emotional appeal.

Without this, the whole idea is lost. For example, it takes years and plenty of hard knocks to voluntarily or involuntarily acquire a fine personality. Be it dynamic, gay, conservative, or what have you. Socially it influences our whole existence many times to the extent that success or failure pivot on these factors alone.

Here Is a Routine

It is my humble opinion that dynamics contribute, with controlled abdominal breathing, the foundation upon which good expression should be built. Keeping this in mind, here is the routine I use for dynamics.

First, to intensify the actual sound of a note. The velocity of the air moving to the reed's edge must be increased. This, we undoubtedly all know. However, the important point is to control this increase of air without loss of pitch, embouchure or tone. Herein lies the catch, for usually the increased air speed either chokes up the reed or races past the reed unused. I have found that dynamics can best be understood by first testing them on the mouthpiece alone, starting from the dynamic pp to ff to pp over the period of a four to eight bar legato phrase; i.e., if testing on the alto mouthpiece use concert A-880. If on tenor use concert G. You will note how hard it is to keep the mouthpieces in tune on their respective pitch as you play very loud or very soft. It is on this point that most saxophonists fail, for their air and abdomen control must be perfect or the reed will stall and lose continuity.

Caution: The great tendency of saxophonists when playing forte is to open up the embouchure. Avoid this at all costs as it makes the horn flat and the tone blatant. When playing soft you will note the tendency to bite or pinch the reed. Avoid this also as it will always force the sax sharp. Remember, it is the control of the air's density, speed and continuity along with a set embouchure that really gives best control to the dynamics. If you want more water to come from the kitchen faucet you open up the tap or valve, if you want less, close it. But the nozzle of the faucet keeps the same size. So it is with the saxophone embouchure.

Don't Exaggerate Vibrato

Be careful to control the intensity of the vibrato and diction. Test daily on the mouthpiece alone for your dynamics from pp to ff to pp with vibrato. Note how the dynamics amplify the vibrato. The same thing applies to diction. There is little need to exaggerate

the vibrato to make it loud if you have perfected the dynamics through controlled air speed, compression and air placement. As an added hint, be sure that you have mastered the control of abdominal breathing as stated in my previous article in Down Beat. Try to develop the above dynamics from this article.

Sax men who have problems may read Norman Bates in care of the Beat, 608 So. Dearborn, Chicago. Enclose stamped, self-addressed envelope for reply.—EDS.

Minnny Men in Tough Straits; Help in Sight

BY DON LANG

Minneapolis—The sad state of Minneapolis music: One of the finest local violinists, symphony, theater and dance, has made \$18 since the symphony disbanded two months ago. Other fine musicians reported earning even less. The Aquatennial, the town's answer to St. Paul's famous winter carnival, will do much to up the stock of a few hungry ones.

Pat Kennedy will be back to take a band into the Nicollet's Minnesota Terrace following George Barton's run. . . Joe Billo fronting the Larry Roberts band at Excelsior Amusement park. . . Gordie Bowen left the Happy Hour to go into the Marigold ballroom when the manager of that spot couldn't wait for Lou Blake to get with it. Blake had been slated for the job. . . Replacing Bowen at Happy Hour is the Schnickelfrits band, rumored to be getting \$650 per week plus 20 per cent of the gross. If true, Abe Perkins, manager of the spot, is about to take a beating.

Martin Freres Reeds and Mouthpieces advertisement. Includes image of a saxophone mouthpiece and text: IMPROVE YOUR PLAYING! Put a "lick" into your technique! Start using Martin Freres Reeds and Mouthpieces, designed by the world's greatest woodwind craftsmen. Ask for them at your local music store! WRITE FOR FREE CATALOG NO. 1 Buegeleisen & Jacobson 8 Union Square • New York, N. Y.

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Orchestration Reviews

★ BY TOM HERRICK ★

Spud Murphy Clicks on Hoagy Tune

The Nearness of You*

Published by Famous, arr. by Spud Murphy
 Here's Hoagy Carmichael's latest tune with the passionate palaver by Ned Washington. *Nearness* is a flowing sweet tune and Murphy's stock is easily outstanding. His first repeat chorus is arranged so that sax figures independent of the lead can carry on to back up a vocal. The special is split up between trombone, reed and trumpet solos. Unison saxes backed up by brass figures get most of the last cut chorus.

Liza

Published by Harms, arr. by Vic Schoen
Liza is one of those solid tunes dear to the heart of every musician. Built on a really rich sequence of chords it kicks all by itself, no matter what style the arrangement. Schoen's effort, how-

Watch the Stars!

Tunes marked with a star indicate what Tom Herrick thinks will be sure-fire hits! Stock up on 'em and be safe!

ever, is equal to the tune. His intro, a catchy hot phrase which he carries throughout the orchestration in various spots, leads into an ensemble first chorus. Number 2 goes to saxes with brass at the bridge while the third chorus features 16 bars of tenor ride, 8 of a prettily voiced 2nd trumpet and reed sequence, and 8 hot trumpet. Last is ensemble.

I'm Nobody's Baby*

Published by Felst, arr. by Jack Mason
 One of the outstanding features of Mason's arrangements is that he does all he can to make the usually trite repeat chorus which inaugurates most pop stocks as interesting as possible. In *Nobody's Baby* he uses some interesting sax figures behind the brass first and then backs up his sax chorus with "fan hat" brass embellishments. The special is split up between unison reeds and muted brass figures and hot clarinet which goes to the third alto. This tune, incidentally, is from Master Rooney's latest pix and one you'll be needing.

You Can't Escape From Me

Published by Ray Music, arr. by Cecil Downs
 Erskine Hawkins, who has been doing a lot of composing lately, recently turned out this now aching tune orchestrated by a comparative newcomer to the ranks of stock arrangers. The intro has an ensemble figure backed up only by a cymbal beat which peaks through in the alternate measures. The saxes get the 16-8 split with an optional second chorus for vocal with sax organ. Tenor takes off for 16 measures after the second ending followed by a riffing clarinet quartet. Second trumpet also has a brief 8-bar solo later on and the remainder of the orchestration, mostly ensemble, is excellent.

Centipede Stomp

Published by Nelson Music, arr. by Vince Besch
 An instrumental novelty swing tune, *Centipede* starts off inauspiciously but develops some rugged themes as it gets under way. Unlike a good many sequence arrangements now flooding the market, it has an easily distinguishable air of originality in the hot phrases that are tossed back and forth and interspersed with the brass and reeds and generally speaking the backgrounds for the hot solos are anything but stereotyped. The brass has a lot of work

ahead of it after the second trumpet get-off at F and winds up with a running triplet figure up to high C in the last 16 bar chorus. Blues chords are the basis of the arrangement.

Oh Gee, Oh Gosh, Oh Golly, I'm In Love

Published by Mills, Arr. by Len Lozman
Oh Gee is a fast moving show tune dug up from the dixieland two-step twenties for the Olsen and Johnson show, *Hellsupoppin'*. After the usual sax-brass repeat chorus, tenor sax splits the special with an ad lib solo interspersed with swing ensemble. Kicks, pops!

Of Maestro And Men

Published by Leeds, Arr. by Vic Schoen
 Another special from Leeds' Original Manuscript Series, this one is authored by arranger Vic Schoen and Don Raye. Lou Levy, who manages the Andrews Sisters and runs his pub outfit on the side, has made a simple addition to the orchestrations in this series and earned the undying gratitude of band librarians. At the top of each manuscript there is a square hocked out where a library number may be entered. Nuff said! Swinging this baby depends largely on how closely the band follows dynamics which are plentiful and clearly indicated. There is a basic strain drifting through this and an excessive amount of plunger work in the brass section. There is a prettily voiced melodic strain at E for three trombones and third trumpet with the second and third trombones parts optional cued into the first and second trumpets. A really good descriptive swing manuscript, and I mean script.

Cherry

Published by Southern, Arr. by Larry Wagner
 Here's one of those rare, mellow old tunes so dear to the hearts of jam men. *Cherry* was written in toto, words and music, by the great colored band leader Don Redman back in 1928 or thereabouts, and the arrangement is easily worthy of him. Wagner makes good use of the trombones all the way through. In the first chorus he gets a solid effect by giving the unison lead to two trombones and two tenors. Tenor ride takes the first part of C and the last chorus rides—but solid.

All This And Heaven Too*

Published by Remick, Arr. by Jack Mason
 Slow, sweet stuff by Eddie De Lange and Jim Van Heusen. Brass and saxes get the repeat as usual and tenor, 2nd trumpet and trombone split the special with alternating rhythm and organ backgrounds.

Soon

Published by Famous, Arr. by Jack Matthias
 Bing Crosby made this into a terrific hit a few years back. Arranger Matthias uses a catchy paraphrased version of the melody as a first trumpet solo behind a deep sax and trombone organ for his six bar intro and then launches into what is almost strictly a melody orchestration. There is an optional vocal chorus and a well voiced, full ensemble at the end.



• Doubling in Brass •

Readers' Letters Are Answered

By John O'Donnell

As the old saying goes, the majority rules. So this month we'll go along under the same plaster as last month which was "Readers' Letters Are Answered."

1.—Should I stick my tongue between my teeth to get low tones? By all means keep tongue back of upper teeth for all tones, any position from bottom of upper teeth to upper gum preferably up near gum. The higher position gives you a more natural speed when fluttering, triple, double, or fast single tonguing.

To change the position of tongue for different notes would be as incorrect as a man shooting a repeating shot-gun expecting the hammer to change position, going down the barrel to explode low cartridge, when in reality hammer fires from its original high stationary position.

2.—Mr. O'Donnell, how do you tongue?

By the sound of your letter you are trying to ask me what I do with my tongue when starting my tones and what happens to the tongue as I play on. I have picked this second question also on the tongue. You will notice by the question that I had to rewrite it. In starting a tone my tongue lowers to bottom of upper teeth, the very tip touching the very back of upper lip, the tongue at no time coming through teeth too big or too clumsy which would cause lower teeth trouble.

After attack my tongue raises according to the speed. For example, like starting a car, you

bring it back to low after you come to a dead stop, then into second to pick up a little more speed, then into high which is the only position for natural speed. All these changes of course must be automatic and subconscious. One never should intentionally change position of his tongue.

3.—You say one should never be lip conscious. I am. How can I overcome it?

This question fits in nicely in this month's column because again the tongue plays an important part. To overcome lip consciousness one should push tongue through lips into cup of mouthpiece. You do the way, letting you get on with a more natural amount of lips so that when you breathe tongue out

of cup to upper gum and play tone you will be minus excess lips which will gradually get you over your lip consciousness. This exercise must not be used for attack or see by pushing the tongue through lips it pushes the excess lips out low tones. Only to overcome lip consciousness!

Don'ts

- Don't have the slightest puffing or shaking feeling in upper lip caused from upper rim. Don't expect endurance from lower jaw or muscles.
- Don't play too low on lower lip.
- Don't smile then get on, it gives you a wide mouth.
- Don't play with a protruding jaw unless it is your natural makeup because a jaw protruding past the upper chop takes away your superendurance.
- Don't change the position of lower lip as you go high or to get high notes.
- Don't alibi your playing. Do something about it!

Weber Given Car

The convention voted an automobile—make to be of his own choosing—to Joseph N. Weber, upkeep and expense of chauffeur to be paid by the Federation. As president Weber had an AFM-donated car, and it was deemed as important that he have one in his capacity as honorary president and technical advisor to the AFM.

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Tenor Sax

Billy Bissett, Canadian, Gets L. A. Band Going

BY CHARLIE EMGE

Los Angeles—Billy (MCA) Bissett was set to follow Eddie (MCA) Fitzpatrick at the Del Mar, swank beach club, June 22. Bissett, prominent in Canada and recently one of England's top rank band fronts, returned to America for a vacation not long ago and for obvious reasons, decided to stay here. He's heading a bunch of L. A. boys. Dick Jurgens (MCA) goes into Catalina July 14 and Bob Crosby (MCA) August 11 to September 21.

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Union Convention, Crosby Band Keep Indianapolis Jumping!

BY JOE LANG, JR.

Indianapolis—Town is really jumping these days with the AFM convention, the Bob Crosby band at the Lyric, the stopping over of Ozzie Nelson on his way to Gull Lake, the one-nighter of Erskine Hawkins at Tomlinson Hall, and the nightly sessions of the Harold Cork band at the new drive-in restaurant operated by Cork.



Matty Matlock

The Crosby band went over like dynamite. It was a kick to see Matty Matlock back in the reed section. For the last two years he has been "behind the scenes" strictly as an arranger. Muggsy Spanier put a push into the band, too. Fact is, the Dixie gang never sounded better.

Among the newer features in

Indianapolis is the Sapphire Room of the Hotel Washington which was recently renovated from a restaurant and is now the leading night spot in town. For outside dancing Westlake Beach is the most popular place here with a packed house nightly dancing to the music of Louie Lowe and his boys with Bobby Walsh furnishing some wonderful kicks on his clarinet, and Russ Stubbs making some of the best arrangements heard around here in many a day.

Jimmy Griggs' New Band All Set

Amarillo, Texas—Jimmy Griggs, former tenor saxist with John Wiley, has formed a new band using five reeds, four brass and four rhythm. . . All local bands seem to be getting plenty of work these days. Scales' combo still the strong stock bunch they always have been; Lloyd Snyder still at the Nat and going strong; John Wiley and the Collegians working every week on spring formals.

Shriners Blow Lids Carving Cozy Cole On Calloway Date

BY FRANK BERFIELD

Memphis—Best bang of the month was Cab Calloway's two nites at the Rainbow Roller-drome during the Shriners' convention. Impulsive Shriners blew their lids trying to carve Cozy Cole on drums (with firecrackers) but to no avail.

The Claridge and Peabody used two bands apiece during the conclave. Bill Thompson and Mack Rae's local combos teaming up with Pinky Tomlin and Tommy Tucker. Johnny Byrd's drums with Thompson are about the finest in town. Andy Ledbetter's trombone and vocals have greatly improved the Colie Stoltz crew.

A cat that'll bear watching is Wing Minor, tenor man who played last winter with the Arkansas A&M college crew. . . Johnny Long took over the Rainbow spot when Sammy Lazerov went to the Paddock.

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Ramblin' Along Tin Pan Alley

BY MICHAEL MELODY

A new jive tune going over big with patrons of the Bismarck hotel's Walnut room in Chicago is *Feather Merchant Shuffle*, written by band leader Leonard Keller and Bob McCracken.

With complete acquisition of the Sherman Clay catalogue a couple of weeks ago, Jack Robbins provides Miller Music, Inc., with the largest and most valuable collection of Hawaiian music in the world. Robbins' big three (Robbins, Miller and Feist) now control 18 per cent of the copyrighted music played on radio.

Hall Case Now with Shilkret

An abundance of fast technical work for "woodpile" men is contained in the two descriptive solos for marimba and xylophone just arranged and published by A. Zipperstein, head of Chicago's Zipp Drum and Xylophone studios. The numbers are *Cossack Revels* by Ivan Tshakoff and *Hejre Katie* by J. Hubay. They come with piano accompaniment.

Hall Case is the new professional manager for Nat Shilkret's music publishing company. He's currently working on *Dixie Polka* and *Light Fantastic*, both arranged by Phil Lang.

Buddy Bernard of Bregman Vocco Conn made a long distance call to Texas and Richard Himber to get a plug on his tune, *Madame La Zonga*.

Mickey Addy is pounding on *Yours Is My Heart Alone* for Harma. . . Kelman music has published *My Moment Supreme* by Lorenzo Packa, Henry Armstrong and Andy Kirk. . . Kirk, Mary Lou Williams and press agent Sam Gelson have turned out *God Made Little Green Apples*.

Stout and Foree Collaborate

Eddie Lambert joined up with Jewel Music as plugger. . . Leeds Music grabbed Will Osborne and Dick Rogers' *Dry Bones*. Clarence Stout and Mel Foree collaborated on a swing novelty, *Old Mother Hubbard* with Southern Music Publishing Co. getting the rights. Foree also placed *I'd Like to Be Your Shadow in the Moonlight* with Leeds, and his *Little Patch of Daisies* with Academy of Music, Inc.

Kanner Tunes has a large library of band leaders' ditties, including Dick Kuhn's *Music on the Moon*, D'Artega's *Why Blame Love*, Barry Winton's *Written in Heaven*, Hugo Mariani's *Merci, Madame*, Cal Cail's *Jeckylls* and *Gavotte in Gee Whiz*, and Eddie Walker's *Blueboard*.

A New Crosby Folio

In three weeks Mario Barry, new professional manager of Kanner, had *The Key to My Heart* recorded by Andy Kirk and had rolled up 737 minor plugs as well as 17 majors on the tune.

Bing Crosby's Ballads of Yesterday, a folio being published by Feist, is expected to help stimulate summer sales. It contains 25 tunes, including *Dear Old Girl*, *That's How I Need You*, *I'm Sorry I Made You Cry*, *If We Can't Be the Same Old Sweethearts* and others.

Jack Robbins, who just recently opened his Havana, Cuba, office, points out that "there are about 200 million Spanish speaking people in the world, which is a market well worth developing." He's probably right.

The most widely read column on the guitar is Charles Amberger's, and it appears only in *Down Beat*, page 16 this issue.

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Unanimous!

Washington, D. C.—At a recent meeting of the leaders, Les Brown and Dean Hudson, at the Wardman Park Hotel here, Les revealed he had a namesake in Hudson, whose real name is Marion Ellsworth Brown. And to top it off, the pretty chick on Dean's arm that evening answered to the name of . . . Brown.

Accuse Duke Of 'Big Shot' Attitude

BY WHITEY BAKER

Washington, D. C.—Duke Ellington returned to his old home town last month. His "big shot" attitude shocked many of his local buddies who "knew him when."

Patrons at the 2 o'clock swing concert waited until 3:15 before the curtain went up. Meantime, Duke made three clothes-changes. The fans didn't mind waiting to hear his great band but they paid for a 2-hour show and the first show lasted 55 minutes. The second show went an hour and 15 minutes—and at \$1.65 a ticket! Jimmy Blanton, on bass, stole the show. Everybody marveled at his ability.

Jimmy Dale, the New York arranger, is rehearsing a fine young band here. Mike Codian, who plays guitar and trumpet, is one of the most promising men extant. . . . Joey Conrad, Chi drummer, is giggling around town as Winchell might say, Sir Stork is soon to arrive on the beat. . . . Joe Carnell, Washington's finest clarinet star, is featured in Joe Cochrane's "Fat Boy" Club crew. . . . Joe Wubbald, drums; Beach Johnson, reeds, and Rob Brewer, piano, have one of the best followings in town at the "Dungeon Room."

Ella Fitzgerald's revamped outfit very impressive here. . . . Jim Laughlin, piano, and Jim Bright, bass, of the Lotus band, wrote a real killer called *Kosher Swing*.

Bradshaw's No Ghost; Here Is Full Proof!

BY ONAH L. SPENCER

Chicago—A band that has long been called the "mystery ork" pulled into Chicago last month, thus exposing its membership and pulling it out of the "mysterious" class. We're talkin' 'bout Tiny Bradshaw's crew.

Tiny has had his present band three years. Most of the time he gigs around New York, and goes out on the road. But never do you see his personnel mentioned. Here it is:

Madeline Green, vocals; Joe James, Paul Randle, Willie Nelson, trumpet; Jack

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Louis Armstrong's Trumpet On "Wolverine Blues"

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Copied by Hoyt Jones from Decca record 3105. *Wolverine Blues* is another great old jazz classic and right down Armstrong's alley. His work here is a sparkling example of the Louis of 1940. Jones says Armstrong's style is one of the most difficult to copy accurately.

Rags, H. C. Chambers, trombone; Ben Wilson, drums; Joe Brown, bass; Bill Gray, piano; Jacques Terborg, guitar; Winston Jeffrey, Count Basie, tenor; Bobby Flato, Jim Johnson, alto; Dick Boone, manager, and Walter Fuller (not the Earl Hillman man), arrange.

Misa Greene is the colored chirper whom Benny Goodman "discovered." She's now under contract to Tiny. And the band, despite its anonymity, really goes over big.

Down Beat is a "get-with-it" pill to musicians who find themselves out of touch with goings on in the music business. Stick with the *Beat* for up to date news of musicians.



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Dooley Opens Cold; So Are The Customers

BY LOU CRAMTON

Saginaw, Mich.—Phil Dooley, late of the Palmer House relief crew, pulled a surprise opening, way out here in the sticks in the Wallace brothers' Green Mill. Opening cold, with his 6-piece unit augmented to 11, the outfit continued cold and left the customers the same until the arrival three days later of Bobbie Todd, bouncing blond vocalist of some merit.

Bright side of the local situation has been a visit from the Coquettes, the only all girl combo we've heard that could really be called a dance band. The outfit goes over big in this section, features a fine pianist who occasionally surprises with a negroid richness, equally fine arrangements, a brass section that sounds male, but looks oh so feminine, and drumming that is hard to match in any class.

Members of the Coquettes, Milton Fredricks and Jack Smith bands have guested at the Pub. All sessions are in the culinary groove, with maestro Smith cutting all comers with his Smithburger.

Where's your favorite band? See *Down Beat's* band directory, page 22.

It is with heartfelt sorrow that we learn of the passing of Mr. Eugene Vandoren of Paris, creator of the world-renowned VANDOREN Reeds and Mouthpieces.

The Etablissements VANDOREN inform us that the manufacture of VANDOREN Reeds will continue under the direction of Mr. Robert Vandoren, son of the founder, aided by a competent staff, both qualified by training and tradition to uphold the standards which have made VANDOREN Reeds and Mouthpieces the most distinguished products of their kind.

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Music Biz Booming In Kaycee; New Ballroom Planned

BY BOB LOCKE

Kansas City, Mo.—The music biz in Kaycee seems to have hit a boomer at last, although the present plush season will probably last only until fall. However, there are plans afoot for the building of a new ballroom on the site of the old Mayfair Club, where Leon Belasco saw his band go up in smoke a few years ago, which may see continued prosperity for musicians keep up during the cold months.

Several amusement parks in this area are using bands for the first time, and the downtown air-cooled hostelry spots are laying out additional cash on the line for bands. The Terrace Grill of the Hotel Muehlebach, managed by S. Bernard (Barney) Joffe for Barney Allis, the hotel owner, is now using two outfits, Bobby Pope and Nino Rinaldo from the Chez Paree, Chicago, together with a flock of Arthur Murray dance instructors, all of which calls for a wad of dough. To meet the heavy competition, Dudley Baker at the Hotel Continental up the street has opened a new roof Garden, the Sky-Hy, with George Hamilton's corn crew dishing out the schmalz. . . . Noting the trend, Bill Wittig, manager of the Pla-Mor ballroom, kept his dansatorium open six weeks beyond last year's par to clean up a lot of extra cash and afford some of the bands in this area extra work. . . . The Tower Theater has finally hit the big-time vaudeville trail playing band acts almost exclusively, which include Art Kassel and Deacon Moore. . . . Wildwood Lakes and Lake Maurer opened with dance bands on the pavilion, the latter playing Bob Zulauf and then Logan Trimble, for awhile, latter being made up of Liberty and

Excelsior musicians. . . Two new ballroom cabarets opened in Kaycee, Sammy Martin's ork with chirper Evelyn Clark at the Tall Timbers and Jeeter-Pilars crew with a sepia revue at the Club Plantation.

The Deans of Swing ork, formerly Laurence Keyes' band, kicked their maestro out of the band and reorganized along their own ideas with the result that the band so far is "jumping" more than it ever has in the past. . . Main howl was that Keyes tried to grab too much of the spotlight when the outfit was supposed to be a co-op ork. . . Keyes turned around by gathering himself another crew of older musicians who play better individually but not so precise together.

Things 'Looking Up' in Boston

BY BOB DOUCETTE

Boston—Bob Crosby is reportedly signed for the Totem Pole and Ray Noble for two weeks at the Ritz Roof for later in the season. The Crosbys will be welcome visitors, and the Noble band should sort of take the curse off the Ritz which has fallen into a rumba-conga groove.

With a couple of changes in the band, Al Donahue might be the next "swing king" threat. The Jack Teagarden band played a return date at the Raymond ballroom and the improvement was so noticeable it was startling.

Any night now Ruby Newman himself takes over the band at the Casino, Magnolia, which he has had Sammy Eisen fronting. The Newman office placed Sammy Dale's 9-piece at the Dunes Club, Newport, R. I., and Al Miller's 7 men at Hotel Preston, Swampscott, Mass., for the second season. . . . Henry Kalis, who was at the Met theater for six years, opened two weeks ago at the Frolics at Salisbury. . . . Don Rico at the Hi-Hat. . . . Jimmy McHale atop the roof of Westminster Hotel. . . . Johnny Cole on the Sheraton roof.

South Bend Boys Join Ben Meroff

BY JOHN GLADE

South Bend, Ind.—Two local sax men pulled up stakes to join big outfits in the last few weeks. Norm Weldon, who left the Horbie Kay band when it split wide open not long ago, joined Charlie Agnew, and Norm Fleming went with Benny Meroff's stage crew. Sam Rowe, former saxist-arranger with Ray Winters' combo here, also joined Meroff.

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Petrillo Takes Over, Learns Fast

When the chair was turned over to incoming president James C. Petrillo while chairman Gillette of the law committee put before the convention the resolution giving Joe Weber an automobile, Petrillo wielded the gavel with the firmness of a veteran, spoke the routine parliamentary lines with stentorian vigor.

"He's learning fast," said Joe Weber quietly, evoking a laugh from the delegates who had gotten a big boot out of dynamic little Petrillo's handling the gavel for the first time.

Towles Saves Sideman from 'Angel' Job

BY ED KOTERBA

Omaha—Thanks to Nat Towles, leader of the midwest's top colored combo, Frankie Greer is busy playing trumpet and not harp. Greer left the ill-fated Walter Barnes band night before the disastrous fire struck in Natchez. Towles had wired Greer to join his band. Another add to the band is Lee Pope, hot tenor whom Towles considers the superior of Buddy Tate, ex-Towles and current Count Basie phenom. Hal Wilkerson on trumpet is also a recent addition.

"King for a Week" of Local 70 was one of the Local's young gates, Marvie George. All in one week, Marv directed his band at the Chez Paree, was prexy of the Local (subbing for Pete Christian), tooted sax on the Orpheum stage, and scurried daily to his studio to teach a mess of kids clarinet.

Four local stars, Hal Kennedy, Carl DeBord, Gus Walker and "Pic" Boyden, comprise one of the best jam bands in the land out of the Lighthouse. . . . Have to mention a young local Mexican lad who plays more clarinet than most "names." He's Martin Marquez.



The Four Naturals and a queen, without their queen, include Harry Sherman, leader and fiddler; Jimmy Messica, accordion; Claude Ellis, bass, and Lloyd Johnson, guitar. They are at the Magic Bar in Minneapolis. The queen is Mary Sheldon. The Four Naturals have been organized four years and are vet favorites with Twin Cities' sounddogs.

Wisconsin Collegiates Go To The Sticks for Summer

BY THE TIGER

Madison, Wis.—Local college bands have either disbanded for the summer or have gone into the resort country to keep the chaps who can afford a vacation in the groove (?). Don Barr and his Collegians are at Land of Lakes, Larry Travis is on the beat in Calumet, Mich.

Carl Frisvold, former piano man with the first Keith Roberts band at the Chanticleer, is now soloing at Madison's newest spot, Rhodie's. "Fris" puts out the palm to all visiting cats to come down and do a little bashing. The spot is in the 700 block on West Main.

The Sun Prairie firemen have opened Angell Park to local dancers. The spot is run by the volunteer firemen of Sun Prairie, a small town eight miles out of Madison. They feature name bands once a week and the profits of the dances are used to buy fire fighting equip-

ment. The hook and ladder boys do all the work; they sell and take tickets, keep order on the floor, sell the refreshments, and dish it out at the beer bar.

Vaughn Monroe On Records

New York—Vaughn Monroe's young orchestra waxed four sides last week for Bluebird. Event marked the first record date for the young crew, which only last month was signed for a big buildup by the Wm. Morris office here.

Johnny Watson, former Jan Savitt arranger, is now with Monroe. Other members of the band: Andrew Bagni, Don Falco, Frank Levine, Ziggy Talent, saxes; Dino Digiaro, Robert Nichols, Al King, trumpets; Joe Conni, trombone; Guy Scaffati, guitar; Jimmy Athens, bass; Hi Levinson, drums; Saul Skerry, piano.

The band hails from Boston. Morris execs intend pushing it hard as they did Will Bradley-Ray McKinley.

New Harris Crew Set

New York—Jack Harris, whose return here from England was reported in the June 15 Down Beat, has made up his mind. He'll have a permanent band here and expects to set a location shortly. His orchestra in London is believed to have disbanded.

The setup as the first rehearsal went into session was this way: Bobby Jones, Eddie Wade, Jimmy Hanson, trumpets; Artie Foster, Roland Dupont, trombones; Larry Tice, Benny Glassman, alto; Andy Querry, tenor; Danny Polo, tenor and clarinet; Jack Harris, violin; Ruby Green, violin and viola; J. Zornig, violin; Bill Sniderman, violin and arranger; Irving Brodsky, piano; Sam Weiss, drums; Ross Anderson, bass; Kay Lorraine, vocals.

Harris' brother Nat, prominent in the society gig field and also handling Ruby Newman, is Harris' personal manager, and the Moe Gale office is booking the band.

Dick Durlauf Forms Band

BY HARRY DAVIS

Louisville, Ky.—Dick Durlauf, an up-and-coming sax man, has formed his own band, and is doing okay for himself. Dick is young and is noted around here for his original ideas and licks.

The WHAS boys are playing summer opera. The Coquettes, an all-girl orchestra, is at the Gypsy Village. Milburn Stone is at the Colonial Gardens.

The Golden Strings, led by Ted Brown, form one of the most musical and showmunny orchestras on the coast. George Campbell organized the band 12 years ago and arranges. Left to right are Lilyan Ariel, Janice Simmons, Audrey Hull, Irma Neumann and Marion Bacon (front row) and Dorothy Sauter, Leonore Holcomb and Ann Mason, rear.

Everything Happens To Ted Fiorito Band in Ohio

Cleveland, O.—Add to nothing-ever-happens department: While on the Cleveland hotel job here with Ted Fiorito, (1) saxist Woody Taylor became engaged to a local girl, then left the band for L. A., (2) reed man Paul James took out for Dallas, Texas, (3) trumpeter

Harold Lyne went to L. A. where his wife presented him with a new baby, (4) Clyde Hyllon, sax, left to join Jacques Reynard in L. A., (5) Vito Mumolo, guitar, married Catherine Furjanic of this town, (6) Joe Little joined the band on trumpet and married Angie Morreco, local girl, (7) Gene Bono also came in on trumpet, got married, (8) Chick Maurer became engaged to a Cleveland girl, as did (9) Chick Daugherty, to Betty Burnett, (10) Freddie Hodell and (11) Al Cornelli, reed men formerly with Manny Landers here, joined the band, (12) chirpie Novaline Payne left to take a husband, and (13) Sam Heller replaced Joe Weaver as manager of the band.

"Fiorito and his 'Time Marches On' Band," commented Ted when it looked as if vital statistics would tacit a few minutes.

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Local Band Cracks Tough Tantilla Spot

BY BULK HOLLINGSWORTH

Richmond, Va.—The Tubby Oliver-Bob Boykin band opens at Tantilla Gardens this week, marking the first time a local band has crashed the spot in more than a year. The band in strictly swing and should please the jibbug crowd.

Dickie Radford leaves the Bill Loren band to come back to town. . . . The Ray Simms are expecting a little tenor sax man soon. . . . John King, local bassist, leaves town with the Will Bradley band. . . . Southern Music Center, headquarters for the local cats, lost its lease and has to move. . . . Nardie Mallet fell off the stand the other night (at the National Theater) and got a terrific hand. But he broke his arm as well as his guitar in the fall.

The Lary Mann Quintet has signed again with WRNL. . . . Bill Troxwell is the new secy of the Local, Bert Asbury having moved to New York. . . . Edith Wray is passing up traveling bands' offers so she can round out her education. . . . And distance doesn't cool the affair between Peggy Tisdale and Claudie Bowen.

Grier Changes Rhythm Group in Denver

BY C. M. HILLMAN

Denver—Jimmie Grier changed his rhythm section around last month, bringing in Don Walker, bass; Carl Maus, drums, and Baird Jones as pianist and arranger. The band was a click at Ben Krasner's Lakeside despite cool, damp weather.

"Hot Lips" Busse also jammed the stand on an Elitch's solo date. And Bill Carlsen, with an entertaining outfit, did okay on location at the same spot.

Other members of Grier's band here include: Jimmie Grier, leader, slury and arranger; Jack Ordean, 1st alto and hot slury; Earl Boyle, 2nd alto and slury; Everett McLaughlin, 1st tenor and vocals; Bill Brown, 4th sax and bass slury; Dick Elliott, 1st trumpet; Jack Morris, 2nd trumpet; Leo Neilson, tuba; Julie Gibson and Ed Morley, vocal.

Willie Hartzell's club band is entertaining at the Chez Paree; Vic Schilling, who fathered some of Denver's outstanding musicians, including Skeets Herfurt, Eddie Keuhler and Roc Hillman, is providing music at Eddie Ott's Evergreen resort; Clay Bryson from the South is stationed at the Broadmoor, and the Troutdale spot is occupied by Paul Featherstone and his West Coasters.

Watch Out, Wives, Diane's a Killer

Baltimore—The Oasis Cabaret, low-down spot for the local high-brows, and advertising themselves as having the "damn louisiest show in town," has pulled in new talent. Some peeps blame the weather for hubby acting so peculiar. Well, 'tain't true, you can blame a young lassie named Diane Berton for all that. She took the place like a storm. Diane is one of those tall dark lassies who can cause quite a sensation just by rolling her eyes, and when she starts to sing and dance, look out wife, you're going to lose your man!



One of Illinois' best small bands is Al Robinson's, currently at Orrie's in Lyons, Ill. Left to right—John Hejka, bass; Frank Phillips, accordion; Robinson, guitar; Ruth Loring, harp; Helen Brown, fiddle, and Carmen Guerino, tenor sax. Pic by Seymour Rudolph.

New Record For Tucker

BY SIG HELLER

Milwaukee—Jerry Livingston, directing his ork at the Schroeder hotel, listened to a sweet young thing beg for an audition day after day. After many pleadings, Jerry offered to listen to the gal's piano technique. She thanked Jerry profusely for the marvelous opportunity and then floored him by asking for the name and address of a good teacher so that she could learn how to play. . . . Orrin Tucker hung up a new record during his week's stay at the Riverside Theatre. His organization played to approximately 50,000 people who laid close to 25G's on the line, far in excess of the previous record held by Mae West. Ed Weisfeldt, Riverside manager, expects it will stand for some time.



Tucker

Walter Liberace, pianist, who plays Bach and Basie with equal ease and efficiency, has completed his concert tour, put the long hair back of his ears and is swinging out at the Red Room Bar of the Plankinton Hotel. For a wonderful concert pianist, Liberace plays plenty of jazz piano. . . . Walter Grabe, studio reed man at WTMJ, is slowly recovering from a mastoid operation which, for a time, threatened to end his musical career. . . . Billy Baer has gone to the Bear Mountain Inn in New York State, where the band scored heavily in '38.

Bea Sell, sister of Hildegard, plays lots of tenor for the Three Musical Misses, strollers at the East Side Spa. Bea discredits the calamity howlers who claim there is no work, by insisting "there is plenty of work if a person just goes out after it."

Tommy Reynolds Hires a Singer

Rye, N. Y.—Tommy Reynolds, clarinet-playing maestro whose band has been doing okay for itself at the Playland Casino, added 20-year-old Gene Sanders as male vocalist last month. Sally Richards remains fem thrush.



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Frank Crowley Hurt in Car Collision

BY DUKE DELORY

Toronto—Frank Crowley, one of Canada's best known band leaders, suffered a fractured pelvis bone and other injuries in June when the motor car he was driving crashed into a parked car between London and Springbank Park. Another occupant of Crowley's car was injured but three others escaped.



And She Teaches! . . .

Anella Di Carlo of Steubenville, O., is only 22, but she's been around plenty. She studied under Pietro Frosini, played in various niteries in New York and Pittsburgh, and now has her own squeeze-box school in Steubenville. She swings, too, but she'd rather play tangos. Charlie Magnante is, she says, "very much one of my favorites." But Anella's ambition is to have her own band and front it with her "box."

Crowley was taken to Victoria Hospital, London, where it was said he would recover, in time. Meanwhile, his band sounds the best ever as a result of a recent purge within the brass section.

Trumpeter Frank Pryor has his ork at Southampton for the summer with Canada's best bassist, Joe (Bert's brother) Niosi, plucking the muthouse elegantly. Niosi (now we're talking about Bert) is packin' 'em in at Palais Royale. . . . Ferde Mowry drawing well at Jubilee Pavilion, Oshawa. . . . And sax man Cliff McKay is fronting a band again. He's at the Casa Loma nitery (now strictly union) with several CFRB wires a week.

Pianos Lose Out To Bullets

New York—It took another World War to stop Vincent Lopez' theme song *Nola*. The pianist-leader recently placed an order with a Swiss company for 10,000 miniature pianos, which were to be equipped with a music box mechanism which would play a few bars of *Nola* when the top was opened. Lopez had hoped to sell these souvenirs at Billy Rose's Aquacade at the World's Fair.

Lopez, however, received a cablegram last week from the Swiss firm announcing it was unable to fill orders because "no steel or brass is available." Neighboring nations, the country's only source of supply, are using those metals for the awesome music of flying bullets!

Scranton Bands Go 'Bigtime'

BY EDDIE GUY

Scranton—Following the steps of the Scranton Sirens, Russ Morgan, the Dorsey Bros., and a host of others, local bands have stepped into the spotlight and gone big-time.

Russ Andaloro landed a swell engagement at "Ye Old Tavern" in Boston after an 85-week run in the swank Omar Room of the Hotel Jermyn, Ralph Barlow, formerly Sonny James' band, is breaking records in the New England Section with a new band.

Ray Keating, who won national prominence a few seasons back through his many fine broadcasts from Murray's in N. Y., is packing them in at Glen Park in Buffalo. Chas. Genetto will be the next local band to break into big-time when he takes his band on the road this summer and a lengthy stay at the Westwood Supper Club in Virginia.

Patterson a Click

Moncton, N. B., Canada—Pat Patterson's band is going big at the Pavilion here, one of the most famous resorts in these parts.

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Where the Bands are Playing

Acorn, Irving (Sherman's Cafe) San Diego, Cal.
Alba, Vic. Four Californians (Boul-Cadillac) Detroit, Mich.
Adkins, Max (Stanley) Pittsburgh, Pa.

HAPPY GANG (The CBC Studio) Toronto

HAPPY GANG (The CBC Studio) Toronto
Harris, Daryl (The Cafe) Wood, N.J.
Harris, Harry (Cont. Orch. Corp.) Utica, N.Y.

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Pryor, Speed (CBS) Holyoke, Mass., T.
Pryor, Joe (WVA) Frederickburg, Va.

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other Frank Taggart in time to m at the stage of a special Event took sixth exper saxophone an stood up muted from cert arrange Livingston time was an number "De composition emposer, Pumpkin E that has V Revised 1934 consist Nat Nat



PUTTIN' ON THE RITZ

What a conclave! The Ritz Brothers and Andrews Sisters are thicker than thieves this month on the coast, where both teams are making pictures and making personal appearances. The girls are breaking all records at the Casa Manana in Culver City, appearing with Johnny (Casalea) Richards' band. Laverne, Maxene and Patty are shown with the freres in this "legational" pose.



← Ray Glonka caught this "lug" shot as the King Sisters, Louise, Alyce, Donna and Yvonne, asked boss Alvin Rey, the band leader, to contribute to the Red Cross while at Jefferson Beach recently. And who wouldn't?



Strangest Drummer in the world is Clarence Egolf, who plays 30 shows daily for the "Forbidden Tibet" dancers at the N.Y. Fair. He's using a 150-year-old Chinese drum. What's more, Egolf plays peculiar, Oriental rhythms which fascinate musicians. Pic courtesy of Jerome Lee.

Blonde Chick over at right is Doris Day, blonde Ciney singer who replaced Marion Mann with the Bob Crosby band, currently playing the Strand Theater on Broadway. Doris is a former dancer who had to turn to thrush-work when she broke her leg in a motor crash. The gam looks good as new now—and so does the other one. Pic by Ray Rising.



I'M AT THE END OF MY ROPE--WEBER

See
Story on
Page 1

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CANADA 20c
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former dancer who had to turn to thrush-work when she broke her leg in a motor crash. The gam looks good as new now—and so does the other one. *Pic by Ray Rising.*

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