

'BMI Power-drunk, Wants to Dictate'

'Creature of Networks!' Buck Cries

New York — Describing BMI as a "creature of the broadcasters," President Gene Buck of ASCAP replied last week to BMI's charges in a letter which the society sent to all its advertisers.

"It is apparent that the chains, drunk with power, assuming to speak for the independents, intend to dictate what copy an agency will use in the space it buys on the blank white pages of radio," said Buck in a blast at BMI's attempt to break ASCAP's hold on radio broadcasting.

ASCAP Clearing House Advantage Cited

The text of Mr. Buck's letter follows:

"It seems appropriate now to mention the fact that throughout the years 1914-1940, ASCAP has created and organized a vast central clearing house of much of the world's best music, and afforded the broadcaster the opportunity to secure at one central place, for an entirely reasonable fee, a license sufficiently inclusive to enable the building of well-balanced, diversified musical programs.

"Instead of dealing with hundreds of individual copyright owners, and being subjected to all sorts of costly confusion, ASCAP afforded the broadcaster a quick, (Modulate to Page 13)



608 S. Dearborn, Chicago, Illinois

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15 CENTS

On the Cover
Maestro Bob Pooley and his "panser division" pounce on their charming chirpie, Kay Doyle. The band does three months at the Casino during the summer; winter find them ensconced on the Bancroft hotel stand in Worcester, Mass. That long white horn Pooley is aiming at Kay is the herald horn with which he leads the band. Drummer Eddie Swan, camera hand, couldn't be in the shot—he took it.

Jam Spot Raided as 'Thrill Club For Jazz—struck Young Girls'

Jail Fifty Cats, Others Overnight

BY DON LANG

Minneapolis—More than 50 Minneapolis musicians and their friends were snatched by detectives from a jam session at the Harlem Breakfast Club last month and thrown in jail to languish there until the following noon. The charge: the club is a "thrill" place for jazz struck young girls and their "reefer smoking" musician friends!

Four patrol wagon-loads were taken from the club by a dozen police and plain-clothes men, duty-

stricken to the Nth degree and self-impressed by the Hollywood-like atmosphere of the raid and the awed silence of the "lawbreaking" musicians inside.

Best Men in Town Jailed

Among those who spent the night on the floor of the bull-pen, in the city jail were Dick Pendleton of the Cotton Club band; Willy Sutton, bass, and Mercedes Brenna, vocalist, of the George Barton band; Nyles Gadois, tenor; Adolphus Ahlsbrook, finest colored bass man in the northwest, and many other jobbing white and negro musicians.

The Breakfast Club, the last and only place where white and colored musicians could get together for "sessions," was the only spot where the traveling bands, such as Goodman, Dorsey, Bob Crosby and others that have appeared here, could go and forget the work-a-day musical world.

Attorneys in Stupid Argument

Meanwhile a farcical trial proceeds at the Court House. The State is attempting to prove that the club was a den of iniquity while the defense attorney gets just as far off the track trying to make the place out as a sort of tabernacle.

Neither attorney seems to understand that the Breakfast Club is and always has been a common meeting place for musicians of all classes and races to express their feelings without interruption from those who neither care for nor understand this type of music.

And so a warning to traveling bands. Put your horns away when you've played the evening's last "pop" request. The blue noses of Minneapolis, fast becoming the "corn crib" of the nation, do not want any of your talent expressed here.

Buddy Rich Gets Face Bashed in

New York—Buddy Rich's face looked as if it had been smashed in with a shovel last week as Buddy sat behind the drums in the Tom Dorsey band at the Astor Hotel.



Rich

No one was real sure what had happened, except that Buddy had met up with someone who could use his dukes better than Rich. Members of the band—several of them apparently "tickled" about the whole thing—said that Buddy "went out and asked for it."

It is no secret among musicians here that Rich's behavior at times has been open to criticism. Only a few weeks back Frank Sinatra, Tommy's vocalist, belted Buddy around as if he were a punching bag. Sinatra is smaller than Rich. It was not Frank who gave Buddy the latest beating, however.

Qt. of Milk Costs A Local \$600

BY HARRY DAVIS

Louisville, Ky.—While Adam Stuebling, Local 11 sec'y, was drinking his daily quart of milk in the grill in back of union headquarters, someone pried the door off the union office and tapped the till for \$200 in cash and \$400 in checks.

This is the second time within a year that Adam has stepped out to the grill and returned to find that somebody had jumped the joint. Last time they got \$640. Maybe he'll have his milk delivered to his desk from now on.

Hot Organ



St. Louis—Glenn Hardman's is one of the better hot Hammond organ units. On rideout Columbia sides he uses Cozy Cole on drums, Israel Crosby on bass, and Dizzy Gillespie's trumpet. His wife, Alice O'Connell, shown with Hardman above, sparks the vocals of his sweeter discs. They've been married four years. She's Helen's sister.

Mmmh!—Barbecued Ribs!



Galveston—Ribs make a chump out of Pee Wee (Casa Loma) Hunt every time. And every nightly intermission down in Galveston recently found Pee Wee—and *Dosen Heat's* snooper, Ken Kathan, more often than not—gnawing at the stuff at Crossroad Tavern, across the street from the job. In this shot Kathan looks drooling on as Pee Wee wreaks havoc with the barbecued bones.

Hawkins Band, Morale 'Undermined,' Loses Job

New York—Coleman Hawkins' scheduled 12-week booking at the Savoy ballroom was cut short abruptly when the band was let out in mid-August in favor of Lucky Millinder's bunch. Managerial troubles behind the scenes were said to have undermined the morale of the Hawkins band. Kay Werner, blond half of the young song-writing twins, claimed a 40 per cent financial interest in the Hawk's band while the Moe Gale office, which books him, denied that she had any authority in handling him. According to Savoy manager

Charlie Buchanan, disputes between the leader, the boys in the band and the Werner sisters resulted in the sudden termination of the band's Savoy date. Buchanan added that if and when the difficulties were straightened out, the band might return to the job. (By press time an understanding had been reached; the band had returned to the job.—EDS.)

And She Sings



Cheboygan, Mich.—One of the more gorgeous things to come out of the chirpie mill this season is Jayne Churchill, who sells the words with the Ken Markey (nee Joe McAnarney, clarinet) band up in this northern Michigan retreat. Jayne is an ex-Charlie Barnet thrush, and the band, from Kansas U., is fronted by Clyde Byson.

Berigan Leaves Tom Dorsey Band

New York City—Tommy Dorsey let Bunny Berigan, his ace trumpet man, go ten days ago, Chuck Peterson temporarily replacing him. Bunny joined Tommy's band last March after several years of tough sledding with his own band.



Berigan

Berigan's immediate plans center around a seven-piece band of his own with the help of drummer Jack Maisei.

Tommy had been giving Berigan terrific dialogue spots, with plenty of time for the script, on the band's Pepsodent show, to say nothing of the billing which Bunny got on the show every time he took a few bars solo. Spokesman in the band said that Tommy and Bunny just "didn't see eye to eye on certain things."

At press time, Tommy himself was laid up with a bad cold and couldn't be reached for a statement about Berigan.

Is a Bagpiper A Musician?

BY CHARLIE ENCE

Los Angeles—An entertainer appearing in the floorshow at the Florentine Gardens here had occasion to use a bagpiper in his act recently. Alert union officials spotted the act and demanded the guy employ a union musician at regular scale as a "stand by."

The management howled loudly that the union had no jurisdiction over bagpipers inasmuch as they "were not musicians anyway"—but paid off just the same.

'Nichols Short-Changed Us!' Pennies Shout as Band Splits

BY LOU SCHURRER

Detroit—The Red Nichols band is no more! Claiming that "Red Nichols short-changed his pennies," the men in Red's band here added that "we got the squeeze play and he saved the bus fare."

Famous Door Flop Starts Gloom

Red's announcement at the conclusion of the Eastwood Gardens date here that he was going to lay over in Detroit for a few months was taken by the boys in the band to mean "Bust-up," with a capital "B," although the carrot-topped trumpeter added that it wasn't a break-up but they could all go their way if they wanted to. The boys felt it was simply subterfuge to save their transportation expenses.

But a few days later Nichols came around and shelled out enough money for each of the boys to go where he wanted to.



Nichols

Closing of the Famous Door in New York while the band was on the job, and the spot's failure to pay off, were the first of the bring-downs which later included friction between Nichols and his handlers, Frederick Brothers. A phone call to Nichols at his hotel netted a statement to the effect that if the band didn't want to stick around town it was their own business, and that he expected the differences with the booking office to be settled soon.

Boys Join Other Bands

So Bill Maxted, piano, and drummer Harry Jaeger are joining Ben Pollack; Doug Wood, trumpet, and Jimmy Walsh are going to the coast; Kay Schultz, tenor, goes to the Chi studios; Frank Ray, bass, moves to N. Y.; Bobby Jones, tenor, says he's going to "relax," and vocalist Lou Valera may join Norvo or Bob Chester.

Nichols' boys regretted the split-up because of the realization that the band was Nichols' all-time best.



The Last of the Pennies, Red Nichols' fine band, are shown above in the last shot made before they broke up in Detroit a few days ago. Contract trouble with Frederick Bros. brought AFM proxy Petrillo into the picture. He ordered Red to fill a couple of one-nighters the agency had contracted for him. "or else." Red filled them, then took his wife and youngster to the west coast, where he intends to get away from it all for three months. The picture includes, front row, Nichols, Bill Maxted, Heinie Beau, Joe Andree, Ray Schultz; back row, Joe Florentine, Blanche LaBow, Bobby Jones, Jack Knauf, Merritt Lamb, manager Howie Sinnott, Lou Valera, Frank Ray Verne Yonkers, Harry Jaeger and Doug Wood. Gordon Sullivan pic.

Mesirow Jailed on 'Tea' Rap

New York — Milton Mesirow, well known to musicians as "Mezz," was arrested at the World's Fair August 17 on a narcotics charge. Sixty marihuana cigarettes were found in his pockets.

Mezz, who has been inactive as a musician for the past six years except for occasional recordings and an unsuccessful mixed band venture, gave his age as 40. He was held in \$1,000 bail pending a hearing in Queens Felony Court.

Formerly well known as a clarinet, alto and tenor man, Mezz made his last record dates a couple of years ago under the supervision of Hugues Panassie, with whom he was closely associated during the French critic's visit to the States.

Benny in N. Y.; Set to Go

New York—Benny Goodman was slated to return here about Aug. 29 to start rehearsals with his "new" band. Benny just completed a 2-week vacation in Banff, Canada, and was reported in good physical shape.

Ziggy Elman, who has been playing with Joe Venuti and Tommy Dorsey, may not return to the Goodman fold. He is looking over the field with an eye toward making another connection. Benny probably will not have a mixed band, nor will his new combo be a small crew. His plans fell by the wayside and when he pops out with his new crew it will probably be very similar to the one he had when he underwent his recent operation.

Frankie's the King of Detroit



Detroit—When the Woody Herman band played Westwood Gardens here recently, south-paw drummer Frankie Carlsson knocked the kids out with his putside hide and cymbal work. Here's evidence of the popularity Frankie won, with youngsters virtually acclaiming him "king of Detroit" for the duration of the band's stay.

Cab Calloway Socks Booker in The Jaw in Backstage Brawl

New York City—Vowing that he had been slugged, Nat Nazarro, booking agent, had Cab Calloway, jazz's "Hi-de-ho" man, hauled into court late last month on an assault charge.

Calloway, who had just finished a record-breaking engagement at the Meadowbrook, was opening at the Paramount here when the incident occurred. Nazarro claims that Calloway, angry because the agent had left his first performance before it was over, smacked him in the face when he went backstage to see Stump and Stumpy, one of his own acts.

Cab's story differs, however. Doug Whitney, of Mike Todd's

staff at the World's Fair, speaking for Calloway, said that Nazarro came running backstage shouting at Cab for ruining the Stump and Stumpy act. Cab thought the agent was kidding, and didn't pay much attention until Nazarro began calling him some abusive names. This was too much. Cab carefully removed Nazarro's glasses and let fly. Joe Bernie, Ben's brother, who was near-by, pulled Calloway away before any further damage could be done.

At press time the case, having been postponed until Cab could be available for an extensive hearing, was pending trial.

A Year Ago Today In Down Beat

Bunny Berigan filed a petition for bankruptcy after a 6-week stand at Chicago's Panther Room. . . . A new trade association of bookers was formed, with MCA, Rockwell-GAC and CRA as charter members. . . . the AFM was desperately fighting an action to remove almost 9,000 musicians from the WPA payroll. . . . Benny Goodman announced his plan to add Charlie Christian to his band. . . . Harlemites dug for a "hidden cache of money" reputedly left by the late Chick Webb. . . . In England the Mills Brothers were injured in a cab crash. . . . Coleman Hawkins returned to America after five years of gigging on the continent. . . . Red Nichols' new Five Pennies combo was the surprise of the summer. . . . A free-for-all fist fight momentarily upset Barney Rapp's band. . . . Wilbur Schwichtenburg, changing his name to "Will Bradley," was organizing a new band featuring the drumming of Ray McKinley; pianist Fred Slack left Jimmy Dorsey to join the same band. . . . On the cover: Sir Jimmy Dorsey in a surrealistic pose at the Dali exhibit, World's Fair. . . . Claude Thornhill announced that he was organizing a band. . . . Dave Tough, Eddie Condon, Pee Wee Russell, Max Kaminsky, Dave Bowman, Brad Gowans and Clyde Newcomb were gathered together by Bud Freeman to open at Nick's cafe. . . . Bob Zurke made the first Victor waxings with his own band.

Musicians, Chirpies Get Their Paddies Blacked in N.Y.

BY BOB BLACKBAIL

New York City—First it was convicts who were registered and fingerprinted. Then it was aliens. Now it's musicians.

In a sweeping decree, Police Commissioner Valentine recently ordered identification cards with fingerprints, last month, for all night-life folk employed for more than thirty days in one spot. The order was aimed directly at niteries backed by racketeers.

So whether you play in a black and tan joint off Lenox Avenue or at the Starlight Room of the Wal-

dorf, whether you're Woody Herman's second trombone, a maraca man in a rhumba ork, or a tub beater in some honkey-tonk, you'd still better have your card with you. All chirpies will have their paddies blacked likewise. Although many musicians employed for indefinite engagements in various spots expressed resentment at being "regimented" and made to feel as though they were vagrants or suspicious characters, no action against the move was expected to be taken.



James P. Johnson Suffers Stroke

New York City—James P. Johnson, well-known piano player and ork leader, was overcome by a stroke at his Long Island home late last month. Doctors diagnosed his condition as "serious but hopeful" and said that careful treatment would soon remove him from the sick list.

Johnson, composer of such tunes as *Old Fashioned Love* and *If I Could Be with You* and early teacher of Fats Waller, was rehearsing a band for a cafe society spot when he was stricken.

'Noone, You're a Thousand Times Better than Goodman'—Panassie

Chicago—Hugues Panassie reversed himself in a recent letter to Jimmy Noone, Negro clarinetist, in which he described Jimmy's playing as "one thousand times better" than Benny Goodman's.

In Panassie's book *Hot Jazz*, published in 1934, he described Jimmy Noone's playing in slow tempo as "sentimental" with a "frightful bleating," and in fast time as quite "monotonous." Now however, the critic who forgot Bechet, neglected the great Lunceford band, and slighted Jimmy and Tommy Dorsey in his first book, has this to say:

My Dear Jimmy Noone

I am using this occasion to apologize for what I said about you

in my book. *Hot Jazz*.

As you of course know we white boys did not know jazz as well then as we do now because it originally came from the colored people. Since then I have been to New York where I heard some of your records which I did not have the pleasure of hearing before.

I would like to state now, dear Jimmy, that you are the world's greatest clarinetist, and I am saying so in my next book.

People who say Benny Goodman is the world's best clarinetist are dumb. You, dear Jimmy Noone, are a thousand times better clarinetist than he is.

Hugues Panassie.

Miff Mole Seriously Ill; Ulcers

New York—Miff Mole, veteran trombonist of the early Red Nichols Pennies days, is seriously ill at his home on Long Island here.

It was not until the recent break-up of the Paul Whiteman band, with which he was working, that Miff discovered he had ulcers of the stomach.

His doctor has been allowing him only a few sips of warm milk every two hours, and it will probably take a

long long time of very easy going before Miff will be playing the siphon again.



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Ellington Lauded as All Time Greatest

BY TED TOLL

Chicago—This week Duke Ellington opens in the Sherman hotel. It will mark the first time that the Duke has played a hotel date in Chicago since the old Congress Casino days several years back.

The Ellington band is probably the only band in the world which a recording company will allow to wax what it pleases. Practically all other bands are handed the tunes they must make, or else they must submit their selections for the approval of the recording bigwigs. Ellington isn't a stockholder in the Columbia recording corporation. He holds no whip over the executives' heads. But what the Duke wants to press into their records is perfectly all right.



Ellington

It has taken the Ellington band a long time to achieve that position. And, more important, it has taken no average musical talent to bring the band to the position where the executives of a major record company cater to its whims.

For some twenty years, Duke Ellington's name has been associated with the absolute finest in jazz. His technique is so individual, coupled with the band's interpretive abilities, that it has been impossible for any other band to even closely approximate it. Many have tried.

There's a subtle solidity of the Ellington rhythm section that defies definition. Though drummer Sonny Greer may come through for an instant like a thunder clap, more often he is not even heard. Bassist Jimmy Blanton is the only man in the business who has dared to go on record—and I mean on a wax one—playing a complete bass solo, bowed OR plucked.

None But the Best

Hodges has no peer on alto, nor has Carney on baritone. Ben Webster's tenor is certainly among the very finest and Bigard's clarinet is far beyond others in technical profundity, superb in creative originality.

The Duke has not merely one of the world's finest trombones, but three, in Lawrence Brown, Juan Tizol, and Tricky Sam Nanton, whose plunger work in the hot department is incomparable. And in trumpets who wants any

better than Rex Stewart and Cootie Williams?

But it isn't only that the band has the pick of jazz musicians. It isn't only that it has the creative genius of Ellington at its head. It has something more than that; probably something that it took both above-named qualities—genius and musicianship—to mold. It has the ability to sense, to feel as one man, THE interpretation that it will give to anything it sets out to play.

Appreciation in 50 Years?

Books should be written about the Ellington band. It was terrific ten years ago, "out of the world" five years ago, and today nothing, absolutely nothing, touches it. Billy Kyle, fine young pianist with the

John Kirby band, has said, "Fifty years from now people will be marvelling at Ellington."

They will, for it is unlikely that there will be another jazz band in history able to scale the heights of dynamic variety and taste reached by Ellington. It is unlikely that the world will have another musician with the genius that the Duke has for creating "intellectual jazz." It is very unlikely that any group of musicians ever will gather in one band and become as unified in their interpretive feeling as have Ellington's men.

All the superlatives this reporter can dig up aren't sufficient to cover the significance of Ellington in modern jazz music. We only hope that the band's stay in Chicago will bring the commercial success its artistic value warrants. Or is it naive to suggest there may be any correlation between artistic achievement and commercial success?

\$45,000 Fire Cancels Freddy Martin Opening at Texas Spot

BY JACK DALY



Houston, Tex.—The Plantation Club, famed Houston niter, was completely destroyed by fire a fortnight ago. Damage was estimated at \$45,000 by Dick Wheeler, owner, who said the place was only partly covered by insurance. Workers, cleaning the floor on a Saturday morning noticed smoke coming through the kitchen door and attempted to put out the fire with hand extinguishers to no avail. The Club was outside the city limits and no regular alarm was sent in, although one pumper containing 85 gallons of water finally did arrive.

George Hamilton had finished an engagement the night before, and Freddie Martin, who was set to come in on Saturday night moved his band over to the Rice roof for the night. No instruments were destroyed.

When asked if this was the end of the Plantation Club for Houston, owner Wheeler replied, "We will start rebuilding her as soon as the ashes cool."

Plans for the new club include sliding walls which will permit the outdoor floor to combine with the indoor. Estimated cost is around \$60,000.

Behind this sign advertising Freddy Martin's date at the Plantation club in Houston, Texas, last month, lies what was left of the spot after fire took its toll. Martin's band played a one-nighter at the Rice Hotel roof instead. George Hamilton's band had concluded a date at the Plantation the night before the fire, so there was no band loss. But the owners said their loss was \$45,000. See accompanying story. Bob Norton pic, courtesy Jack Daly.

WRVA Comes Out Of AFM Scrap With Two Bands

BY BULK HOLLINGSWORTH

Richmond, Va.—Station WRVA, now that they've straightened out their union trouble, will have two bands, one small dance combo and a longhair group. And everybody's happy. . . The Joe Leighton band just finished a successful run at the Westwood Supper Club. Jack Melton will follow. . . Edythe Wray won the Richmond Talent Contest and gets a free trip to Florida. She's been getting juicy offers from southern bands. . . Bob Goodwin, a local boy, is going over big at Virginia Beach with John Philip Sousa Jr.'s ork. . . Sam Salvo wants to see his name in *Down Beat* so here it is (I hope that's the way he spells it). . . RMI is giving lots of new songwriters a chance. Local people with submitted tunes include Larry Mann, Tubby Oliver, Ned and Nellie Williams.

Down Beat is bandom's picture-news mag. Each issue gives you from 30 to 35 pictures of the people you're most interested in.

ANNOUNCING NEW SAXOPHONES BY BUESCHER SEE PAGE 9

Anita Boyer Goes West To Join Shaw

New York—Songstress Anita Boyer, the wife of band leader Dick Barrie, and who sang with Tommy Dorsey's band for several months this spring, left for the west coast. It was said in inner music circles here that she was slated to join forces with Artie Shaw, either on the band's Palace Hotel date in San Francisco, or on the Burns and Allen Spam commercial over NHC Tuesday nights.

Savitt Doubles Ship Capacity

BY WHITEY BAKER

Washington, D. C.—Jan Savitt packed in 3800 at a buck a throw aboard the S. S. *Potomac* for two cruises. All-time high is held by *Fats Waller*—4100. And—get this—the capacity of the craft is 2000!

Zutty's Trio at Village Vanguard

New York City—Zutty Singleton's new trio is kicking the cats nightly at the Village Vanguard. Personnel consists of Eddie Haywood, Jr., piano; Albert Nicholas, clarinet, and Zutty on the skins.



The Macs Make Merry . . . The Merry Macs, ace vocal quartet, create and sing their arrangements without benefit of arrangements. Meaning that three of them can't read music. So they learn all their stuff by ear, and after they've memorized an arrangement, they call in an arranger, who builds the orchestration around it. Above, the three McMichael brothers, Judd, Ted and Joe, and Helen Carroll (fourth "Mac") are shown in action on the CBS Al Pearce show. The Macs originated the style of singing that utilizes constant 4-way close harmony. It's interesting to point out, in view of their current popularity, that they couldn't hold their job on the Chicago NBC staff when they began their climb several years ago.

Alec Templeton Marries Singer

Los Angeles—Alec Templeton, blind swing and concert pianist was married to Mrs. Juliette Vaini, a former singer, on August 25.

Templeton, well known for his radio and recording work as well as such compositions as *Back Goes to Town*, gave his age as 30. He has not been married before.

Who's on What in Spivak's New Band

New York City—Here's the personnel of that new Charlie Spivak band, now on tour:

Harry Klee, Bob Best, Joe Moser, Don Raffell, saxos; Wade Pollard, Buddy Yeager, Herb Miller, trumpets; Ben Long, Don Gardner, trombones; Jimmy Middleton, bass; Nick Taub, piano; Kenny White, guitar; Bebe Cohen, drums, and Charlie, trumpet and front.



You Guessed it . . .

RAY MCKINLEY

Ray is a frequent visitor to the AVEDIS ZILDJIAN plant, as are many other TOP NOTCH drummers . . . and all AGREE that AVEDIS ZILDJIAN cymbals are the tops.

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Chained Slaves Were First To 'Dance' la Conga: Cugat

BY XAVIER CUGAT

"One-two-three-kick."

That is not the best way to start any story, my writer friends tell us, but it appears the most direct method of impressing upon our readers the theme of this little endeavor. "One-two-three-kick" is not a system of winning at roulette, beating the race track or a new exercise to remove excess weight.

It's the Conga, Man!

It is the rhythm of the Conga.

For the many years we have been playing this exciting Cuban dance we have been asked many times to explain the conga, its origin, history, how it was done and anything else that might make it more understandable to the American dancing public.

With the opportunity at hand, here goes.

The Conga, and here we pause to say that in Cuba it is called, "La Conga." The little word, "La" is merely the article meaning "the" in English and when we refer to the dance it should be as "La Conga," or the Conga, never "the

La Conga." That is easily understandable. The Conga, we continue, has taken the American public by storm of late. Dowagers, debutantes and stenographers alike are doing it.

And for a good reason. It's new, exciting, easily learned and, most important of all, it looks well when well done.

Accent Fourth Beat!

The dance came first to Cuba as a single step in the tempo of today but with an accented fourth beat instead of kick. The kick was inserted later when it became a dance. In the Congo River regions of Africa many slaves were used to cultivate the lands and do the heavy work of their Belgian, French and British masters.

As was the custom, they were chained together in a long line, neck to neck and ankle to ankle. In their walkings they became accustomed to walking in definite rhythm so that their chains would not become entangled in those of their neighbors. They found that

by taking three short steps and then, on the fourth step, hitching their chains along everything went smoothly and nobody was tripped up in the chains.

Thus originated the tempo. Well, when slaves from Africa arrived in Cuba they were still chained and walking in their peculiar Congo rhythm. Later they were unshackled by the Spanish but still they worked in the fields and walked in the "one-two-three-hitch" rhythm.

How It Was Born

In their evenings they were wont to gather around a fire in front of their quarters and sort of start a jam session. Their only instruments were drums of various sizes and pitch, some filled with water, others just an animal's skin tied over a hollow tree stump. They would beat out the basic rhythm of their walking tempo which was the definite "one-two-three-hitch."

The dancers would then merely revert to type and in groups of five or six would slowly pace out the rhythm, accenting the fourth beat with a hitch of their body in a convulsive movement.

Thus was born the modern version of the Conga.

The dance was noticed by visitors to the plantations who observed the savage, rhythmic movements of the Afro-Cubans. Transmitted by interested observers it became common in Cuba to see the Conga done in the cafes of the native quarters. It was later done, in a modified form, by some of the more daring socialites in Havana.

Up to Florida

When the coastal cities of Florida became the mecca of American vacationers who could afford to take time off in the winter and a very desirable section of the United States to maintain winter homes there was an influx of Cuban entertainers and workers who danced the Conga for relaxation and exhibition.

First noticed by slumming parties who thought it was the thing to do to visit the native quarters the dance was brought to the attention of the vacationers by native dance teams and instructors.

I first played the Conga in 1928 and when my first engagement in New York came along I included several Congas in my repertoire of Latin-American rhythms.

After plugging away for nearly 10 years, the Conga caught on two years ago, with the elite of Gotham's society joining in we used to have much fun nights at the Waldorf-Astoria.

"Music Is Spirited"

Now, most people who love to dance, and who had a fondness for Spanish-American dances are avid Conga fans and the more adept

One of Canada's Best Lookers



MARION BELL
Toronto, Ont.

Mr. Editor:

A bunch of Canadian musicians have gotten together to write this letter. Every issue of *Down Beat* there are a number of glamorous canaries pictured, but they are all U. S. girls. Perhaps some of the American musicians would like to see what we have to offer. For instance, this little girl here (shown above—E.D.S.) Marion Bell is only 18 but she is a pretty solid sander and that's not just my opinion. The boys at Queens University will back me up.

Sunnyside Shufflers Orch.
11 Ritchie Ave.

they become the more they spread the gospel of this new dance among their friends.

The music for the Conga is, of necessity, spirited yet with much of the native beauty and definite tempo strongly accented.

To understand the music and get a really definite idea of the dance, the reader can refer to many of the Congas I have recorded. They all express the basic rhythm, "One-two-three-kick," with the fourth beat accented by all the rhythm instruments, and by listening intently to the records much can be learned. Listening to records also will, I hope, inculcate in Americans who dance, an understanding of the Conga. It is not a ceremonial dance and may be done freely. In explanation, when dancing with the basic tempo well in mind there is much room for improvisation, always remembering to accent sharply with a kick, hitch or any movement designed to mark the fourth beat.

BOBBY BYRNE — America's Newest Big Time Band SWINGS to FAME with GRETSCH-GLADSTONE DRUMS



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Donahue, Off Society Kick, Admits It Was a Bum Groove

BY AL DONAHUE

After being a band leader for all these years I am now beginning to realize all that I missed by being in the "society" groove. Something suddenly happened to me as a leader when I reformed my band a year ago with young musicians and a swing library.

Instead of getting on the stand and calling out sets, smiling at the audience and seeing that there were the correct number of men on the stand at all times, I now get a "bang" out of listening and watching the boys in the band. The kids are sincere in their work when they stand up to take a solo. Their enthusiasm is not put on because they are anxious to have the opportunity to "get-off" and just eat up the audience reaction.

Want- Boys to Feel It

Although I believe that a ballad should never be taken at too fast a tempo and should be melodious from beginning to end, still the same goes with the "swing tunes": they have to be in the groove from

the downbeat to the last bar. At first I played all the accepted "killer-dillers" which were discovered by men like Goodman and the Dorseys. Then I picked up a few instrumentals from my arrangers. As soon as the boys played down an arrangement I could tell from their reaction if it was what I wanted: and I wanted the things the boys could feel. After playing a few of them on the air, the kids used to come up and request them. If they like our *Southern Fried, Route 23*, and *Blue Jump* it's all right with me, because those same kids buy records and fill up the ballrooms, and the next year they take their "dates" to the smart rooms and hotels to pay covers.

I have just come off the road where we played a lot of still-nighters. Brother, swing is still vitamin A, B, C, D and Z to the younger generation. No, they don't dance when we play a very fast number, but they do stand around

(Modulate to Page 23)

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BY Detroit very mac mora than era, and had better dark stre Emerson. Rumor at Virgint fued to n up a bur the Gra wants it

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Emerson Gill Burns When Jerks Start Rumor He Doesn't Pay Off

BY LOU SCHURRER

Detroit—Mr. Emerson Gill is a very mad guy. There've been rumors that turned out to be blunders, and whoever is responsible had better stay away from any dark streets where he might meet Emerson.

Rumor said that the band split at Virginia Beach when Gill refused to pay off, and that he picked up a bunch in Cleveland to play the Graystone here. Emerson wants it known that the only

changes since April last are Jack Fitzgerald, trumpet, and Elmer Zelman, sax, both former men who replaced Bud Hall and Gene Tucker.

Vic Abbs, the dead-ringer for Manny Prager, and band, currently at the Motor Bar, spend sunny afternoons rehearsing on a sailboat off their Lake Erie cottage.

Bassist Ted Harmon, accordion, joined Johnny Frigo in daddyhood. . . . Marion Stanfield, T. Marvin's chirp is romancin'. . . . Charlotte Snyder, one of the three Debs, nailed Bob Horton, sax with Mel Lowe. . . . Don Hill, who dresses sharp as his boogie music at Sandra's, will get a new white piano and second floor spot in the Chicken Shack soon.

When Pluckers Get Together



Chicago—A lot of the cats around Chicago last month were drawn to the music-trades convention and got plenty of kicks catching up on the new instruments and developments on others. In the shot above are two very fine pluck men, Ray Noble's Manny Stein (left) and George Van Eps (right) being dug by Epi Stathopoulos of the guitar building Stathopoulos. The Noble band has been held over twice at the Palmer House in Chi. this last time until Sept. 26.

Eddie South Held Over in Chi Loop

BY ONAH SPENCER

Chicago—Eddie South's popular muted music is holding over an additional eight weeks at the Capital Cocktail Lounge in the Loop. . . . Chicago's South Side outdid itself in preparations for Louis Armstrong's arrival. Windows of shops and tavern walls displayed pictures of the band, and there were plenty of press rave notices. Louis is currently at the Regal Theater here.

A new band under the direction of Dr. Jive (Cadillac Washington) started off with a bang at the Savoy ballroom, Chicago. Starring with the band at present are Rhythm Willie, harmonica king; Boyd Atkins, composer of *Heebie Jeebies*; Monette Moore, blues and jump singer, and Roy Slaughter, singing drummer.

Patriotic Tunes Get Big Play by Canuck Bands

BY DON MCKIM

Vancouver, B.C.—It's taken a world war to make a major change in American and Canadian song hit standings. Ever since jazz became a major industry, hits in the U.S. have become hits in Canada at the same time, maybe a couple of weeks later. Now Canucks have a song smash that nine out of ten Americans have probably never heard. It's *There'll Always Be an England*, which is to an Englishman what *God Bless America* is to an American.

14-Year-Old Chirpie

With this nation at war, the wise maestri are giving plenty of attention to the patriotic tunes. Dal Richards' band, playing a bang-up job at Hotel Vancouver, makes a neat combination of the English song and *God Bless America*, putting both local cancers and U.S. tourists in a happy frame of mind.

Richards is using a cute 14-year-old songstress with his band. Real name's Juliette Sysak, so Dal calls her plain Juliette. She's got more natural-born showmanship than most chirpers twice her age. Wilf Wylie, just about the best all-around pianist in town and an arranger on the side, has joined the Richards crew in both capacities. He took the place of Ernie Buchanan, who's gone looking for fame and fortune in Los Angeles.

More and Bigger Job

If anything, the war has upped earnings of Vancouver musicians—more jobs and bigger ones. Happyland, local amusement park, still uses Doug Raymond's ork, the town's prize rough-edge outfit. Raymond seems to have a life contract with the park—and no satisfactory performance clauses.

Upheaval Hits the Tom Reynolds Band

New York—Concurrent with his signing a new contract with MCA, Tommy Reynolds made the following changes in his band: Lenny Ross came in for Peanuts Hucko on tenor, Joe Kurtz for Whitey Orton on drums, Tom Bell for Joe Neil on trombone, and vocalist Gene Saunders left, with Bell doubling in his place. The band does a week at the Paramount theater early next month, after closing the Westchester restaurant.

Contest to Zoom Some Lucky Ham Band to Fame

New York—A nationwide "amateur" dance band competition is set to get under way this month as a promotion stunt for the Paul Whiteman-Mickey Rooney-Judy Garland movie, *Strike Up the Band*.

Officials failed to mention just how the union angle was going to be handled.

Whiteman and Rooney will be the sponsors, with auditions in several towns to determine who will be semi-finalists. A huge battle of bands will determine the winner, to be chosen by its rendition of *Our Love Affair*, the movie's hit tune. A New York theatrical date is slated for the winning band.

LOUIS ARMSTRONG'S GREAT SWING BAND



ALL CONN BRASS SECTION. 7 top-notch artists all using Conn instruments. This photo and others on this page taken while the band was playing an engagement at the famous Cotton Club, New York City.

Features
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Trumpet and
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ALL CONN SAX SECTION. Left to right: Charlie Holmes, 5-B Conn alto; Bingie Madison, 10-M Conn tenor; Rupert Cole (1st chair), Conn 6-B alto; Joe Garland, Conn 10-M tenor.



ALL CONN TRUMPET SECTION. Left to right: Bernard Flood, Sheldon Hemphill (1st chair), Earl Allen. All use 41B Conn trumpet.

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ALL CONN TESTIMONIALS GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE

'I Want to Interpret, Not Improvise'—Scott

Midnight in a Madhouse



Chicago—Here's the "new" Raymond Scott quintet, nucleus of his current great band, concluding a highly kicking engagement in the Panther room of the Hotel Sherman here. With Scott himself in front shielding his ears from the din, said din is being produced by, left to right, bassist Chubby Jackson, comely Nan Wynn, drummer Andy Piccard, Steve Markett's trumpet, Stan Webb's tenor, and Slat Long's long stick. Dave Dexter, Jr., tells all about 'em in the story at right.

Dorsey, Mrs. F.D.R. Figure In Gyp Artist's Chiselry

BY L. G. F.

New York—It wasn't only Tommy Dorsey, Bunny Berigan and Lionel Hampton who were the unwitting pawns of a conniving promoter here ten days ago. Mrs. Franklin D. Roosevelt herself made a special but futile trip to New York in a spirit of philanthropy. She was going to buy the first tickets to what was intended to be a gigantic benefit concert for the Negro Bethune-Cookman Music

school. The date was to have been August 22, the place the Polo Grounds. Lionel Hampton had forestalled his own band plans to organize a "dream band" to play the event. Mrs. Hampton and Mrs. Fred Norman were among the organizers for the benefit. Mrs. Roosevelt, Dorsey, Berigan and Mrs. Norman were photographed together purchasing the first tickets.

Everything looked fine—until someone discovered that a promoter was privately turning the affair into a benefit strictly for himself. Last minute confusion resulted in the cancellation of the concert. After a few muttered curses all around, the sponsors said they'd try again in a few weeks, without benefit of chiseling promoter.

Toby Tyler Leaves Herman

New York—Toby Tyler, ace trombone in the Woody Herman bunch, leaves the band to return to Washington. Replacement not yet set. George Berg, former Teddy Powell tenor man, joined Will Hudson at the Lincoln. Shad Collins, former Basie trumpet star, has been let out of Benny Carter's band.

Jerk: "Isn't there a viol accompaniment to this number?"
Jack: "Oh, I don't think it's so bad."

They Are All Changing to the Brilliant TRU-FLEX Mouthpieces



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The Story of A New Band And its Boss

BY DAVE DEXTER, JR.

Maybe you didn't like Raymond Scott's quintet and the music it played. And maybe, like many others, you figured his screwy titles were hatched up strictly as a device to land publicity.

Scott, paradoxically enough, is the first one to admit that the "huckleberry" music his old sextet used to give out with was either "super" or "lousy." Nor did he tag on those titles with an eye toward grabbing space in the press and mouth-to-mouth talk. For Scott—no matter how closely you study him, take him to pieces, and analyze his music—is a most unusual and at the same time, sincere guy.

Starts 'Cold' at Sherman

Coming into Chicago last month with a band which was virtually unknown, composed of mostly young musicians you or no one else ever heard of, Scott opened at the Sherman's Panther room with two strikes and a foul tip against him before his band had even set up. There was little talk, and less publicity in the dailies. But Scott went to work. The next day a few of the publishers were gabbing about "this guy Scott's new big band." By the end of the week most of the musicians around town had dropped in for a quick one at the bar, and stayed the rest of the evening, Scott, doing it the hard way, was showing the boys. He had something.

Here is what the "something" is, in Scott's own words: "When my band plays a number, I want it to interpret that number for all it's worth," he says. "It's a sad song, then I think it should be performed to get all the sadness and pathos the composer intended. If it's a bright, humorous little rhythm tune, then why not play it brightly, with the saxes maybe getting off 8 bars in unison on a little phrase or vamp that sounds funny?"

Wants to "Interpret"

"I am convinced more than ever that there is plenty of room for a good, musical band—based on uncertainty, musically arrangements—which stresses interpretation rather than the individual improvising talents of the various men in the band. So far no other band has tried this. And maybe I am wrong. But it's an idea and when you listen to my band, see if you don't feel what I mean."

Down Beat Rep Gets Critic Job

Kansas City, Mo.—Bob Locke, Down Beat correspondent here, has just been made amusement editor and movie critic of the Kansas City Journal, succeeding John Cameron Swayze, who resigned to become a newscaster on the KMBC staff here. Locke has been on the staff of the Journal for some time.

Scott is no windbag. Nor is he the "screwball" so many musicians and "critics" have tagged him as being. He's quiet, almost shy, and is a better listener than a talker when he's not on the stand. Up there he directs quietly, in the Goodman tradition, with little arm-waving. He never plays the piano with the large band, but when the "new" sextet comes down for a spot in a show, Scott will take the keyboard to pound out chords. He says he's not a "very good piano man." Bernie Leighton is Scott's pianist.

His Sidemen Surprise

Aside from Scott's arrangements, a big happy guy named Hugo Winterhalter, who formerly sat in the reed sections of the Larry Clinton and Jack Jenney



Sparrow is a rough word to use for Nan Wynn, who sings with Raymond Scott's new band. Nan is guaranteed by contract to have three vocals on every Scott broadcast. She also sings on his records, for Columbia. Pic by Roy Rising.

bands, also does his share to interpret the tunes Scott puts in his book. And Nan Wynn, who works for CBS and not Scott, is doing the vocal chores with the band. Her style complements Scott's music neatly.

The sidemen are the surprise. Men like Art Ryerson, the tall young guitarist who worked with Whiteman; Stanley Webb, a bashful youngster whose tenor solos indicate he has long admired the leader's ideas; Chubby Jackson, a smiling, fat-bellied showman who doubles as a scat singer in the Bon-Bon tradition, and Chuck McCamish, the mustached trombonist who started out with Krupa and Teagarden, all stack up strong. Scott's music is so different it's difficult—far more tough to cut than the music being played by the mob of Goodman and Miller imitators today. And because of that, musicians are going for it.

Brass Is Worst Weakness

The leader doesn't expect too much this soon. The band is only three months old, most of the boys are young and a lot of the arrangements will take a lot of time before they are performed the way Ray wants them played. He knows he's got a fine rhythm section—sparked by Andy Picard—and that the saxes are coming around. "The brass isn't right yet," he says, "but it's on its way."

One of the Chicago boys—a leader of a good band himself—summed it up the other night behind Scott's back. "Woody Herman, Savitt and the other bands still coming up fast better look out for this guy. He's got a hell of a good chance to be the hottest thing in the business in about eight months."

And everyone at the table agreed it might happen.

No Grass Under Ziggy's Horn

New York—Ziggy Elman isn't getting any rest as he awaits Benny Goodman's return to the bandstand.

Surprising many, Elman popped up in the Joe Venuti brass section a couple of weeks ago when Venuti's crew opened at the Meadowbrook. Ziggy's hot trumpet sparked the entire band. But to top that—Ziggy and Chris Griffin, also an ex-Goodman trumpet ace now playing in radio studio house bands—are playing every Saturday afternoon for the Ilka Chase broadcast from the Waldorf, both blasting out one hot chorus after another in the hot, austere room.

They call it "Jungle jazz at the luncheon session."

'Who the Hell's Dave Stuart?'—Phil Harris Men

BY KEN KATHAN

Galveston, Tex.—"Who the hell is Dave Stuart? I never heard of the guy or his record shop and I been livin' in Los Angeles for four years now!" So said Irving Veret, trombonist with Phil Harris, currently at the Hollywood Dinner Club, about Dave Stuart. Veret took issue with Stuart's Aug. 1 Down Beat story which belittled Kelley as the "most over-rated pianist."

"L. A. is full of guys like that, always tearin' something down," said Veret. "All the right guys go to Al Jarvis' Hollywood House of Music." This sentiment was heartily endorsed by Skippy Anderson, Jack Echels, and Bill Fletcher, of Harris' band, who made a special trip with their wives to dig Peck Kelley at the S.D.C. and who collectively agree, "There's no one like him anyplace, anywhere, anytime. He is the tops when it comes to unique and original piano styles."

Family Resents Decca's 'Death of Walter Barnes'

Chicago—Resentment at the issuance of the Decca record, The Death of Walter Barnes, may bring legal redress against Decca by Barnes' relatives here.

Members of the family of Walter Barnes, Negro band leader who perished in the disastrous Natchez, Miss. ballroom fire of a few months ago, expressed to Down Beat their resentment of the linking of the dead man's name with the 'blues' theme upon which the tune is based.

Ike Ragon's Band Gets a Manager

BY BOB LOCKE

Kansas City, Mo.—Phil Levant, band leader, and Bert Knighton, his road manager, have reached an amicable parting of the ways, and Knighton is starting out with a new crew under his wing which, he declares, is one of the most sensational "unknown" bands in the country.

Levant will henceforth handle his own affairs, although his tie-up with MCA remains unchanged.

The new band was discovered by Knighton at Shadow Lake Ballroom, Noel, Mo. It is led by Ike Ragon, trumpet player, who turned out a flock of Vocalion records about five years ago. Band measures up ten men and chirper.

A NEW ALTO AND TENOR SAXOPHONE BY BUESCHER! SEE PAGE 9

Advertisement for Selmer '90' flute. Features a large image of the flute and text: 'NOW FOR THE FIRST TIME A GENUINE SELMER STERLING FLUTE AT \$165'. Includes the Selmer logo and 'Dept. 1956 ELKHART, INDIANA'.

Advertisement for Tricolore Strings. Features an image of a violin and text: 'Tricolore STRINGS... Considering the tone as the intangible soul of the violin, famous symphony artists attach great importance to the choice of the strings they use. Tricolore is their decided preference.' Includes the Scherl & Roth Inc. logo and address: 'Scherl & Roth Inc., Prospect Ave, Cleveland, Ohio'.

Advertisement for Honi Paris Reeds. Features an image of a reed and text: 'ASK FOR Honi PARIS REEDS... MODERATELY PRICED & GRADED STRENGTHS HONI IMPORT CO. MADISON, WISCONSIN'.

Specht's 'Jass' Played a Big Part in Progress of Swing

BY KEN FARNSWORTH

On the night of September 14, 1920, the strains of a dance band were sent out over the airplanes for the first time in history.

The station was WWJ, Detroit. The orchestra was that of Paul Specht. His was the first radio "name-band"—the pioneer in a tremendous enterprise that today involves millions of dollars.

Paul Specht used to play Chautauqua and Lyceum programs, touring the middle west with a six, and later with a 12-piece band. That was in 1916 when jazz was a pink baby. Specht's band featured "classical jass" which he began playing in 1915 at the Fowler Hotel in Lafayette, Ind., the home of Purdue University. Specht claims that his patrons in those days were a collection of celebrities such as Harry Houdini, former Senator Jim Watson, James Whitcomb Riley and George Ade who used to gather, along with hundreds of other enthusiasts in the "after-the-campus-hour" at the hotel.

Gus Edwards Takes Over

In the immediate years that followed, Specht jobbed out of Reading, Pa. Then in 1919, he went to Detroit, enlarged his orchestra, made his now historic broadcast, and was playing, in 1922, at the Addison Hotel there, when he was "discovered."

It seems that Gus Edwards, the pioneer discoverer of theatrical stars, heard the band, and arranged to have it brought to New York under the guidance of Sam- my Smith, ex-twirling ace of the big leagues. It was Smith who sponsored Specht's debut at a "songwriters" night at the old National Vaudeville Artist's Club on 46th St. where Specht and his "classical jass" became an overnight sensation. Then followed a sensational streak of success for his music at the B. F. Keith theaters and the Astor Hotel Roof.

While in New York, Specht renewed his acquaintance with Dr. Lee DeForest, the "daddy of radio" who had been present at Specht's Detroit broadcast several years before. Shortly after the band began broadcasting from the Newark studio of WJZ, and later from the Waldorf-Astoria Hotel suite. Finally at the Alamac Hotel on 76th St., WJZ experimented with one of its first remote control broadcasts of the Specht "classical symphonic" style.

Whiteman Wouldn't Broadcast

It is interesting to note that Paul Whiteman was not an early radio enthusiast. In 1921 and 1922, while playing the elite Palais Royale, he seemed averse to giving his music to the public free of charge. Specht, however, continued his broadcasts over WJZ. With the firm conviction that such advertising would bring future big dividends, he became a real radio enthusiast. A worn copy of the *Clipper*, a theatrical magazine of yesterday, quotes Specht as saying, "Radio is the greatest method for

In 1923 Specht began featuring over the airwaves one of his Columbia phonograph units, "The Georgians" a 6-piece jazz combo—the first "band within a band." Specht's ace trumpeter, Frank Guarante, directed this group which included Russ Morgan, trombone; Chauncey Morehouse, drums; Artie Schutt, piano; Dick Johnson and Johnny O'Donnell, clarinet and sax.

"The Georgians," featured on Specht's radio programs from WJZ at the Alamac Hotel, brought such a demand for this swing style that subsequently WEA, then a competitor of WJZ sent its manager, George McClelland, to make a deal with Specht to install the WEAF mike to broadcast simultaneously with WJZ from the Alamac. However, WJZ balked at this arrangement.

Within a short time "The Georg-

airplane on the Handley-Page line which flew his orchestra from England to France. This, Specht says, laid an egg, but he carried one of his recordings along and played it into the plane's mike when it was found to be impossible to blend the playing of his musicians into the mike.

When Specht returned to New York in the fall, he headed the Consolidated Booking Exchange as the "silent" backer of an ambitious plan to book dozens of orchestra units through the sales exploitation of radio broadcasts. Among the outstanding imported units in 1924 was the Wolverines from Indianapolis and Chicago, who had been playing in Gary, Ind. at the time. This unit, managed and directed by Vic Burton, the celebrated drummer, brought the immortal cornetist, Bix Beiderbecke, into New York City to

play for Specht's booking office at the Cinderella Ballroom opening September, 1924. Let there be no mistake about the fact that Specht's office brought Bix into New York and arranged for his first broadcast over station WHN, managed by Nils T. Granlund, in that same year. Specht claims that Beiderbecke's style of playing was influenced to a large degree by Frank Guarante's fine horn work. In the late fall of 1924, most of Specht's star members left New York to join the Jean Goldkette radio orchestra in Detroit. Specht's pioneer work was done.

They Broadcast Their Jazz in 1922



The first radio "name band" to broadcast regularly was this group of Paul Specht's, caught here recording for Columbia in New York in 1922. Rear row (left to right) are Sax Smith, alto; Frank Guarante, trumpet; Artie Schutt (shown here with somebody's horn), piano; Don Lindley, trumpet; Russ Morgan, trombone, and Joe Tarto, tuba. Front row: Russ Deppe, banjo; Chauncey Morehouse, drums; Johnny O'Donnell, tenor and hot clarinet; Red (Harold)

Soliers, sax and vocals, and Paul Specht, violin and front. Smith, Guarante, Schutt, Morgan, Morehouse and O'Donnell made up the Original Georgians, the first "band within a band." Specht fired Morgan in London in 1923, replacing him with Archie Jones. Others who sprouted their first musical feathers under the Specht wing include Artie Shaw, Bob Chester, Charlie Spivack, Peter Van Steeden, Red Bone, Slatz Randall and Orville Knapp.

footsteps, Lopez enlarged the band he had with the Pat Rooney show to 10 pieces and began featuring symphonic jazz and his own tinkling piano rhythms. It was not long before Lopez was playing over the radio via WJZ and WEA, introducing one of the first big radio hits, *The Parade of the Wooden Soldiers*, which Specht and Whiteman had refused to play until Lopez made the tune a colossal success through his broadcasts.

ians" had their own program sponsored by the Columbia Phonograph Company over WEA and shortly they were booked for a European tour. When Guarante sailed for Europe, Specht brought young Red Nichols to take his place as trumpeter.

Laid Egg in an Airplane!

While in London, Specht arranged for permits with the British, French and Belgian governments for a test broadcast in an

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WRITE TO DEPT. 9 ARNOLD BRILHART BOX 321 GREAT NECK N.Y.

Dodds' Spirit Lives in Today's Jazz

'The Greatest Borrowed From Johnny'

BY BOB WHITE

Johnny Dodds died the other day. A paralytic stroke struck him down in his home on Chicago's great South Side.

Yes, Johnny Dodds is dead, and yet the spirit that moved his playing, that carried him in rich melodic flights of sheer beauty, out of some dank jump-and-juice joint back to young, warm days around a piano in some New Orleans honkey-tonk—that spirit still lives in most of the great "hot" clarinets today.

Panassie in High Tribute

For whatever else Johnny may have been, he was the father of jazz clarinet playing. They call Sidney Bechet "Pops," yet Johnny was five years older than Sidney when he died. A great clarinetist in his own right, Johnny will be remembered more than anything else for his influence on other men and their music.

Hughes Panassie writes of Johnny Dodds, "Let us not forget that some of the greatest 'hot' clarinets borrowed the principle elements of their style from Dodds. He has my deep respect; he supplied the material for an incalculable treasure and . . . I never hear him with anything but the greatest enjoyment." And, as in so many other instances, Panassie displays a rare insight into the heart of a man's playing and its significance.

Johnny Among the Cream

Johnny Dodds was born in New Orleans, April 12, 1892. He began playing the clarinet when he was sixteen years old and made such rapid progress that he very quickly gained a fine reputation among New Orleans musicians. In 1918 he came north with his brother, Baby Dodds and hit Chicago along with such notables as Sidney Bechet, Jimmy Noone, Freddie Keppard and Wellman Braud.

From then on, throughout the 'twenties, it was Johnny and King Oliver's orchestra; Johnny and Louis Armstrong in person and on records; Johnny and his own little band at the old Kelley Stables behind the gleaming white Wrigley Tower on Michigan Avenue; Johnny (somewhat older now) gigging, in the few "righteous" spots left around town. His playing in the last few years had been unsung, save for the fellow musicians with whom he played, a few record collectors, and an occasional "hep-cat" who happened to catch him at some bistro.

That, in brief is the outline of

his life. But like all outlines it is cold and factual. Behind the dates and the place-names, the big-time bands and the sad joints lies a well-lived life, the worth of which can be attested by what others say about the man who lived it.

Jimmy Noone, negro clarinetist whom Panassie calls "100 times better than Benny Goodman," has this to say: "Johnny Dodds was one fine clarinet. We were friends since New Orleans days. He had a unique style which was very much his own, and which influenced other clarinets strongly, I know."

Boyce Brown, great white alto player, declared when informed of Johnny's death, "Dead or alive, he'll always be wonderful. His

playing seemed to retain that old-time simplicity and sincerity which to me is the essence of good taste."

Said George Wettling, whose name cannot be omitted from any serious discussion of jazz "greats": "Johnny was it. A fine character and a great musician. Jazz needs more men like him."

To say more would be superfluous. Johnny Dodds was and is. To those who understand that is enough.

At the Height of Johnny Dodds' Career



When he reached the pinnacle of his career, Johnny Dodds (shown on the piano at the right) was playing with this group, King Oliver's great Creole Jazz Band. The picture was taken in 1922, when the band was playing at Chicago's Royal Gardens. On his knee in front is Louis Armstrong, play-

ing a slide trumpet. Others in the picture, left to right, are Honore Dutrey, Baby Dodds, Joe (King) Oliver, Lil Armstrong (Louis' first wife) and Bill Johnson. This is the combination which recorded *High Society Rag* and other sides for the Okeh label on which Dodds' great work is prominently displayed.

Strange Case Of Local 5's Golden Bash

BY LOU SCHURRER

Detroit—When Local 5's new officers took over recently we were informed by one Mr. George V. Clancy, a gentleman indeed, that the future would herald a new era in press relations as far as our Beat was concerned. We were to be informed of every move the Local made. But what happened?

The Mystery Deepens

Our intelligence dept. had to intercept rumors of action on Belle Isle, something to do with the Local's 50th anniversary celebration. We immediately dispatched our staff of super-sleuths to the corner of Boogie Blvd. and Longhair Drive. After 183 gin cokes and six nights in the Studio Club they returned with tears in their eyes, pleading, "All we know is what people tell us they read in the papers."

Yet we thought there must be some truth to the vague whispers that Gus Henschen was conducting, that Marguerite Gaum and Thomas L. Thomas would sing, even that 50 theater and symph men would play. So for three nights we slept under park benches, waiting—hoping.

Don't Tell a Soul

Then it happened, right out loud in the faces of oh, many people. Gus Henschen directed, prexy Jack Ferents beamed, Thomas L. Thomas and Marguerite Gaum sang, and revelry reigned as the Local welcomed in its 50th year.

But all this information rests in our sealed vaults, and when Local 5 sees fit, we will release this 'confidential' matter to the readers of this Beat. Or are we boring you?

All the hottest news the latest. If you want to keep up on the whereabouts of your musician-friends, *Down Beat* is an invaluable "Who's Where."



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Band is Pulled Off Its Job By Injunction

BY VIVIAN SHEPARD

Macon, Ga.—Here's the story of a 4-piece band that's so popular local night clubs are battling for its possession!

The proprietors of Hunt's Villa have obtained a temporary injunction restraining the Four Notes of Rhythm—Johnny Willis, Barney McNeil, Mac Yopp and Donald Edge—from playing at George Fay's Southern Grill. The Four Notes left the Villa and Macon earlier this summer to return later to the Southern Grill.

Hunt, however, alleges that the Four Notes were under contract to play at his spot and nowhere else in Macon this summer.

June Still Chirps With Senne's Band

Chicago—"You got it wrong, boys," said maestro Henry Senne here last week after *Down Beat* had printed a statement to the effect that June Price, his comely chirpie, was leaving his band. June is still very much a part of the Senne combo, currently doing a bangup job at Olson's, a barbecue nitery west of town.

Representative Dodds Clarinet

HIGH SOCIETY RAG, King Oliver Jazz Band Okeh 4933

GEORGIA RO-BO, Lil's Hot Shots, Voc. 1037

CUT BUCKET BLUES, Louis Armstrong Hot Five, Okeh 8261

WILD MAN BLUES, Louis Armstrong Hot Five, Bru. 3567

BRUSH STOMP, Chicago Footwarmers, Okeh 8599

WEARY CITY, Johnny Dodds Washboard Band, Vic. 38004

BLUE CLARINET STOMP, Johnny Dodds Trio, Vic. 21554

MELANCHOLY, Johnny Dodds Orchestra, Decca 1676

Johnny Dodds—Solos:

OH DADDY, Paramount 12471

LOVELESS LOVE, NINE-TEENTH ST., Paramount 12483

CLARINET WOBBLE, SAN, Bru. 3574

OH LIZZIE, NEW ST. LOUIS BLUES, Bru. 3585

Since elements in the playing of most of the great jazz clarinetists today are directly traceable to a Johnny Dodds influence, these records are well worth listening to. In addition, the forthcoming New Orleans album of Decca, on which Dodds worked just a fortnight before his death, will offer a comparison of his recent work with that of the above listed solos, most of which date back between ten and 15 years.

Down Beat is the only national semi-monthly music news-magazine published.

SEE PAGE 9 FOR AN IMPORTANT NEW MODEL ANNOUNCEMENT BY BUESCHER!



The Great Dodds

name is inscribed in the annals of jazz as one of the most important contributors to the art of hot clarinet. This picture of Johnny Dodds was taken about a decade and a half ago when he was making jazz history in and around Chicago with the bands of King Oliver and Louis Armstrong. *Jazzmen* pic courtesy William Russell and Mrs. Johnny Dodds.

Trumpet Man Hit by Auto, Severely Hurt

Chicago—Johnny Bayersdorfer, old-time New Orleans trumpet player who headed his own Jazzola Eight in 1924, was knocked down and badly injured by a car here recently.

Bayersdorfer was returning from a job when the auto in which he was riding stalled. Several musicians, including Johnny, got out and were pushing when a car skidded into them from the rear, throwing Bayersdorfer to the pavement. He is convalescing at his home here. He has been working with Lee Shore's local combo.



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They Jump in the Land of the Lei



Honolulu—Tops in hula-hula land is the orchestra of Malcolm Beelby, in their 20th month at the Royal Hawaiian Hotel, Honolulu. Beelby, for six years a studio musician with Warner Brothers, features a versatile dance band with his own arrangements.

draws large crowd of visiting socialites. Lana Turner, currently separated from hubby Art Shaw, has been playing a chopstick duet with bandleader Beelby between sets lately. The band is under MCA management.

Petrillo Orders Concert Soloists to Join AFM

New York City—James C. Petrillo wants union music blown through the horns of solo concert performers.

Irked because big-name instrumentalists were affiliating themselves with Lawrence Tibbett's American Guild of Musical Artists, he has issued an ultimatum to all solo concert instrumentalists to join up with the AFM by Labor Day.

The point of contention, it is alleged, are non-union orks such as the Boston Symphony. If Petrillo can control the soloists, he can presumably organize the entire orchestra. AGMA officials, however, were inclined to pooh-pooh the threat, pointing out that Petrillo is

relatively powerless to do anything but prohibit AFM members from working with guild members. But AFM spokesmen pointed out that that restriction in itself, if put into effect, would deprive all non-union instrumental soloists of accompanists, since most of them are AFM members. AFM officials also pointed to the possibility of placing on the national unfair list the names of concert halls, theaters, and all other auditoriums playing non-union artists.

The ASCAP-BMI battle is important to us who play their music; keep up to date on developments through the pages of Down Beat every issue.

Are Modern Jazzmen Improving on Bix, Tesch? 'No!'—White

BY BOB WHITE

In the last issue of Down Beat, Mr. Ed Erickson had this to say in Chords and Discords: "Bix and some of the others did originate the styles and methods used by today's greats, but doesn't it stand to reason that these should be improved with the passing of years?"

I mention this because Erickson falls into the error of assuming that any art is constantly improving. This, of course, is a grave fallacy. Is sculpture today any better than it was in the time of the Greeks? Who pulls them in at the B. O. any more than Shakespeare? What modern

classical musicians can cut Beethoven or Mozart?

Louis, Bix, Tesch Unequaled As a matter of fact hot jazz seems to follow that classical doctrine which said that to imitate the ancients was to excel. Between 1925-30, jazz music reached what is now known for want of a better name as the "golden age" of jazz. In that period Louis, Bix, Teschemacher and others were playing stuff that has never been equalled since, in the opinion of competent critics and hot musicians. Why, is hard to say—perhaps it was the flowering of a new art, perhaps commercial "hot" music was not as yet wearing down good performers night after night—but at any rate, there it was. The solos of that period stand today as the high point of an art. Nowadays musicians are not trying to improve upon that work—they are still trying to equal it.

It is quite true that the individual technique of a musician may have improved in the last ten or twelve years, but it is the height of naivete to think that there is much correlation between tremendous technique and hot playing. Benny Better 8 Years Ago Today McPartland, Hackett and Max Kaminsky play in what might roughly be called a Bix groove. At this writing no one of any competence has said that any of them have excelled Bix. And not many people would say that any of them equal Bix. Certainly these musi-

Florida Union Dues Raised For Winter

BY HAROLD BROWN

St. Pete., Fla.—George Thomas has joined Deke Moffet at the Beverly Hills Country Club, Cincinnati. The union picnic and jam session at Indian Rocks Beach was a big success. Beer and hot dogs were consumed in great quantities.

Luke Adkins, drummer, has opened a booking office and has several spots lined up for the winter season. Hear that Jack Spratt and band from Cincinnati will open one of the class pots here in December.

Al Apollon has a small combo at the Tampa Terrace, broadcasting nightly over W.D.A.E.

Al Ruherdanz and his Chatterbox Orchestra have a commercial program on W.S.U.N. three times weekly. The local musicians hope that there will be lots of tourists down this winter and not quite so many transfer members. To help in this matter the union has raised the dues in the winter to \$3.00 per quarter and has repealed the 1% tax (local).

Here's One For Horatio Alger

BY DON LANG

Minneapolis—Three months ago, struggling between a few jobbing dates with several trampled-on bands, Babe Wagner, powerhouse trombone man, was forced to take a job as a bartender and door man.

With nothing to lose, he took a trip east to audition with the Gene Krupa band on the recommendation of a couple of other Mill City men in the band.

Now Babe and his terrific lip are the rave of all the Krupa fans, and each week he makes about six times what he had been earning for several years back home.

Dunham Band In Utah Debut

Los Angeles—Sonny Dunham, ex-Casa Loma powerhouse trumpeter who has organized an L. A. band, will take it on a 4-week date at Jerry Jones' Rendezvous in Salt Lake City, opening Sept. 6. Band will get two NBC and two CRS net shots weekly.



McPartland

classical musicians can cut Beethoven or Mozart?

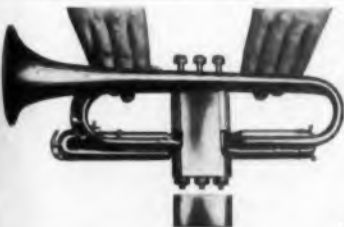
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Fifty Destroyers May Save Your Career . . .

Down Beat is a musicians' paper and should stick to music! But when a set of circumstances gets so pregnant with danger that they threaten to destroy our jobs, our way of life and eventually of course our lives, it's time we did something about it.

It's a well known fact that British and Canadian musicians are probably the world's most ardent admirers of American jazz and American musicians. A few short months ago, they were playing, arranging, composing and enjoying the same music "kicks" as you and I are today.

Today, however, all that is behind. Some of them have already given up their lives in the holocaust that was Flanders. Others, even now, are under fire, facing death night and day in an effort to stave off the Nazi invaders. They are fighting that our way of life, as well as their own may survive.

As yet the United States has not seen fit to declare war, but this in no way minimizes the danger at hand. In the long-range view of things, if you are interested in keeping your job, your career, if you love your music and want to see it survive it is to your interest to help in every way possible those who are fighting today for democracy.

If You Love Music. Protect Democracy

We have fifty obsolete destroyers which at this writing are gathering rust in the nation's navy yards. England can use these destroyers. With them she can better protect that narrow margin of water that is the last barricade for freedom.

Wire or write your congressman* urging that he do everything within his power to see that these destroyers are released to Great Britain.

They may easily alter the course of your life. The free people of America and especially the labor unions have everything to lose in a Nazi-dominated world.

We Want to Play on Saxes, Not Machine Guns

If England loses the battle of democracy, we all will be playing on machine guns instead of saxophones.

Wire or Write Today.

* You can find out the name of your congressman by telephoning your local newspaper.

RAG-TIME MARCHES ON . . .

TIED NOTES

JENSEN-SHELTON—Killer Jensen, trumpet with the Dick Shelton band, and Marjorie Nelson, in Dayton, Ohio recently.

MIDDLEKAUFF-JANKE—Dick Middlekauff, first trombone and vocals with the Esquires, Southern California band, and Maxine Janke, in Long Beach, Calif., August 14.

MATEE-JEHINE—Bill Matee, drummer with Jimmy Barnett, and Jeanette Juhnke, in Okaloji, Ia., last month.

RIFLE-SCHERRER—Bud Rifle, alto sax man with Jimmy Barnett, and Millie Scherrer, in Okaloji, Ia., last month.

BEEGLE-BRENETTE—William Beegle, formerly with Ozzie Nelson's ork, and Vivianne Brette, in Montpelier, Vt., a short time ago.

WIATER-FINKOSKY—Henry Winter, Nan-Hoake, Pa., musician and May Finkosky, August 1, in New York City.

RAFFERTY-McNALLY—Bradley Rafferty, sax and clarinet, Club Seville, Grand Rapids, Mich., and Helen McNally, in that city recently.

WEIR-BONE—Ray Weir, trumpet, and Betty Bone, in Winnipeg, Aug. 7.

KAYE-BENABO—Dave Kaye, pianist, and Daphne Benabo, in Brondesbury, Eng., last month.

STEINER-ROME—Ira Steiner, press agent for Goodman, Herman, Will Bradley and the Andrews sisters, and Ruth Rome, in New York, Aug. 23.

GOOD-BEEM—Nelson Good, Down Beat's South Bend, Ind. photog, and Jane Reish, in South Bend Aug. 16.

RYNAN-MACK—Doug Rynan, musician with the Everett Hoagland band, and Anne Mack, late last month, in Pittsburgh.

BROSEN-McCALL—Charlie Brosen, tenor man with Raymond Scott, and Peggy McCall, ex-Will Hudson chirper, in Chicago, Aug. 19.

TEMPLETON-VAINI—Alec Templeton, the blind British musical satirist, and Mrs. Juliette Vaini, singer, August 25 in Los Angeles.

NEW NUMBERS

COVATO—A son, to Mrs. Tony Covato, in Pittsburgh recently. Dad is with the Etzi Covato band.

KINLEY—A son, 8 lbs., 15 oz., to Mrs. Steve Kinley, at the Beth Israel Hospital, New York City, last month. Dad is violinist with Dick Gasparre's ork.

Musicians Off the Record



Bobby Haggart of the Bob Crosby bass section Haggart's. was dug by guitarist-photog Nappy Lamare in one of his more screwball moments—Haggart's, not Lamare's, although the latter has his, too. Not only is the big tall Haggart one of the better bass men in the business; his associates—and many others—recognize his face as one of the most elastic, resilient, and most distortionable in the business. The shot above shows Bob in one of his more inspired impressions, that of a South Paducah, Ia., farmhand, who has just bagged a grouse (or was it louse?).

Immortals of Jazz

Oldest son of a noted Pennsylvania music teacher, Jimmy Dorsey was born Feb. 29, 1904, and six years later was studying cornet. At 15, he was listening to records and showing an aptitude for jazz. About that time he took up



tenor sax, mastered it in two years, and switched to alto. By 1922 Jimmy had his own band, which was short lived, so he joined the Seranton Sirens. By that time younger brother Tommy was coming along as a trump-bonist. From the Sirens Jimmy went with Jean Goldkette, then with the California Ramblers and back again with Goldkette. A short stay with Vincent Lopez led to Joe Venuti's crew and finally, Paul Whiteman, where he gained prominence as a saxophonist and clarinetist. Radio then called, and Dorsey started working with Red Nichols, the Memphis Five, the California Ramblers again and the Little Ramblers—all at approximately the same time! By 1932 the name Dorsey was well established, so Jimmy and Tommy formed a studio band and made many hot records, mostly accompanying outstanding singers of the time. That led to the Dorsey Bros. dance band, which split in 1935 because of differences in temperament. Jimmy stepped out on his own, went to the west coast, and shortly afterward moved up as leader of one of the best big jazz bands, a position he still holds. Shy, quiet, sincere, and praised by all musicians for his instrumental ability, Jimmy Dorsey is nominated for Down Beat's "Immortals of Jazz" honor.

D. E. D.

MORGAN—A daughter, to Mrs. Russ Morgan, in New York City recently. Dad is the prominent trombonist and ork leader.

VELIOTES—A son, 8 lbs., to Mrs. John Veliotes in Chico, Calif. Dad is vocalist with Stan Joy's band.

LADDEN—John Edward, born to Mrs. Lillian Ladden in St. Rita's Hospital, Lima, Ohio, last month. Dad is Jimmy Ladden, pianist and ork leader.

(Modulate to Page 23)



"Aw, c'mon, don't be so damn superstitious."

CHORDS and DISCORDS

Here's Net Result of 22 Hrs., 17 Minutes of Steady Drumming

Bronx, N. Y.

To The Editors: Regarding long-distance drumming, I can play drums six hours without stopping, including bass drum, snare drum, tom-toms, cymbals and other accessories. I have done it and can do it again. At four beats to the bar, too.

GEORGE PETTY
(The Groove Drummer)

Detroit, Mich.

To The Editors: In your July 15 issue a couple of fellows claimed they could jive for five hours and fifteen minutes. So what? Bruce Eaton (the hottest clarinet this side of Ham-track) and myself, Al (who is this guy, Krupa?) Saj, drums, can continue the "Downbeat" for six hours and 17 minutes anyway. How about a challenge?

AL SAJ AND BRUCE EATON

Palo Alto, Calif.

To The Editors: On June 31st, 1940 I drove my aunt crazy for ten solid hours, beating the bass drum steady for six and a half hours to a metronome, and three and one half hours to every tempo from Herman's Riverboat Blues to Shaw's Traffic Jam.

PETER MARSOOLIAN
P.S. Confidentially, between us I can do it for twelve hours.

With the above batch of letters the Eds throw up their hands in horror, refer all future contestants to Mr. Geo. Wetling, who will dispose of them efficiently and painlessly.—EDS.

Boogie Woogie Club Open for Membership

Stockton, Calif.

To The Editors: Any Down Beat reader interested in joining a Boogie-Woogie Club may do so by sending a self-addressed envelope to the address below. The purpose of this club is to make the American public more Boogie Woogie conscious than at present.

As soon as 500 members are on file, arrangements are going to be made to put out a 4-page Boogie-Woogie News for members of the club.

DICK MILLS
733 W. Poplar St.

'They All Smell,' But Don't Get the Guy Wrong; He Loves Jazz

To The Editors:

Since there seems to be a general attitude that our star players can do no wrong, let me do a little criticizing: Harry James' playing these days is an insult to music, even if the music happens to be second class ballads. He displays very bad taste, and don't tell me that he has to play that way for commercial reasons.

Charlie Barnet's tenor sounds more and more like a water-pipe every day. And to think that he once made a middle-part solo on More Than You Know with Red Norvo's all-star group that nobody will forget who has heard it.

"Tex" Beneke has one of those nervous, unmusical vibratos that seems to be so popular among white sax men. "Toots" Mondello is another, but to a lesser degree.

But don't get me wrong. I love jazz music.

STAN EASTMAN

Requiem to Trumbauer

Portland, Ore.

In reading your announcement of the retirement of Frank Trumbauer in the July 1st issue of Down Beat, I was driven to express just how bewildered it left me. The name Trumbauer has been tops in the sax field for years. It is most unfortunate that he must now take away his superior ideas from sax men, and his beautiful arrangements from the world at large.

I believe everyone like myself wishes Frankie great success in his new and noble venture. Although we can always listen to the recordings he made in the past. I hope that in his spare time he will again get on wax with different combos.

A former sax man myself, I look upon his retirement with the deepest regret.

DUSTY EDWARDS

Jazz Club of Brazil to Advance Cause of la Hot

Santos, Brazil

To The Editors: We take pleasure in informing you of the founding in this city of the Jazz Club of Brazil—to

(Modulate to Page 23)

The Greatest Snare Ever Built!



SLINGERLAND'S NEW SUPER STREAMLINED "RADIO KING" SNARE DRUM

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"Sparkplug" Ray McKinley (above) and three out of four of the world's greatest drummers play SLINGERLAND "Radio Kings."

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CHICAGO, ILLINOIS

Shaw on 'Ancient' Kick, to Use Harpsichord in Hotel

BY CHARLIE EMGE

San Francisco—Apparently forgetful of a few things that prompted him to "chuck it all" and run off to Mexico several months ago, Artie Shaw will take a 23-piece band into the Palace Hotel here Sept. 12.



Shaw

It will be the same outfit he uses on the Burns and Allen commercial — four saxes, three trumpets, two trombones, four rhythm, a string section of nine, and Artie himself on solo clarinet. Tom Rockwell's GAC office booked the job.

Shaw will feature a harpsichord, ancient forerunner of the piano, in a small unit within the

band. Pianist John Guarneri will man the harpsichord; rest of the combo will be composed of only the rhythm section and Shaw.

The band will fly up to L. A. to do their commercial each week, as Ray Noble did while working the same kind of deal a few months back.

Coast Spots Vie for Biz With Jam

Los Angeles—Phil Marshall's Hollywood Cafe, long the Monday night gathering spot for musicians by virtue of jam sessions staged at the spot on this night, encounters competition this month with the Casa Manana, currently featuring Jimmie Lunceford, making a big play for business from the musical fraternity by presenting a series of "Monday Night Jamborees" featuring impromptu sessions. Leading attractions on opening night of the series, which was to continue through Lunceford's engagement, were Lionel Hampton and the King Cole Trio.

Davy Forster, trumpet player heading a house band of local jamsters, spark plugs the jam sessions at the Hollywood.

Los Angeles Band Briefs

Henry Busse (WM) follows Jimmie Lunceford at Casa Manana latter part of September.

Erskine Hawkins and band touring coast, played to poor turn-out at a Saturday matinee dance at Glendale Auditorium mid-Aug. Sonny Dunham appeared as guest star, entered a "cutting contest" with Hawkins and carried off a popular decision.

Johnny Richards (Cascales) hold-over at Biltmore Bowl.

Chuck Cascales (brother of Johnny), whose band has been backing Sonny Dunham, makes an appearance with his band under his own name on the Fitch Band Wagon show early in September.

Art Barnard, known better to 47 boys as Art Wigderson (drums), opened at Grace Hayes Lodge, ultra-ultra Ventura Blvd. spot at head of his own combo.

Joe Serpico, recently at Deauville Club, augmented band and took over Miramar Hotel spot for "water-cade" show starting Aug. 15. Lottie Horner office set band.

The Bigger They Come



Niles, Mich.—America's (and the world's, for all we know) biggest band leader, Tiny Hill, takes on all the aspects of a slumbering Vesuvius when he plops his 360 pounds into any convenient shell crater and gets off on a Morpheus kick. This shot was taken on "one of those" one-night jumps by a member of Tiny's band who chooses to remain anonymous.

Slot Machine Movie Sessions Pay \$30

Los Angeles—New scale for recording music for coin machine films went into effect here and everywhere with the receipt of an announcement from the office of AFM's James Petrillo.

The new scale calls for a basic rate of \$30 per man for session of three hours during which not more than five three-minute subjects may be recorded for release. Additional time is set at \$7.50 per man per hour with a limit of one three-minute subject to the overtime period. This rate supplants the temporary scale of \$15 per three

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Beauty on a Porch Rail is Doris Day, pretty blond thing who left the Bob Crosby band not many weeks ago. It didn't take smart band leader-clarinetist Les Brown long to realize that Doris should not be passed up. He grabbed her just a couple of weeks ago to handle the chirpy chores with his band. Asked how she liked it, Doris told *Down Beat*, "It's a swell band." To which Les chimed, later, "She's a swell gal, and sings, too."

hour session which was in effect for a short period.

The midget musical biz seemed to be marking time waiting for reaction to machines which were put out in some key spots here by Musical Shorts Ltd.

Four Leaders To Handle L. A. County Concerts

Los Angeles—Local 47's committee in charge of county-supported band concerts, Spike Wallace, J. W. Gillette, and Harold Roberts, announce that the concerts will be under direction of four different leaders, Louis Castelucci, Frank Marsales, Joe Colling and John T. Boudreau.

Concerts will be supported by a fund of \$15,000 supplied by the Board of Supervisors from unallocated reserve fund maintained for purpose of exploitation. Exploitation angle will be furthered by broadcasts of concerts over nationwide radio hook-ups.

Vocco Deals For Tunes from New Kyser Pic

Los Angeles—Rocco Vocco of Bregman, Vocco & Conn flew to coast recently and concluded deal for his firm to publish the McHugh and Mercer songs from RKO's second Kay Kyser picture, now in production under the title of "You'll Find Out."

Set includes *This is the Night of My Dreams, I've Got a One Track Mind, I'd Know You Anywhere, Since When, Don't Think It Aint Been Charming, Like the Fellow Once Said, You Got Me This Way, and The Bad Humor Man*. Not definitely set for use in the film are *This is the Night and Since When*.

Rex Koury Heads New KMBC Band

Los Angeles—New music unit, headed by pianist-arranger Rex Koury (billed as Rex Corey) has been installed by Radio Station KMPC, secondary CBS outlet, following settlement of union diffi-

Wiedoest Jr. Gets Death Benefit

Los Angeles—By ruling of the board of directors, the Local 47 death benefit (\$1000) of the late Rudy Wiedoest Jr., Rudy's legally adopted son, Herbert is the son of Rudy's brother Herb, who achieved considerable success as a dance band leader and died as the result of an auto accident several years ago.

Action of the board was in line with a report based on an investigation by C. L. Bagley, attorney for Local 47 and vice president of the AFM into certain special circumstances surrounding the case. Rudy Wiedoest's will left his estate to his widow and made no provision for his adopted son. The board's action in awarding the death benefit to the boy, who is now around 20 years old, had complete approval of Rudy Wiedoest's sister and two brothers.

Local 47's death benefit law gives the board the right to decide to whom the benefit shall be paid or even to refuse payment if circumstances warrant.

Harry Owens to Bring la Conga To Hawaii

San Francisco—Harry Owens took a three months leave of absence from his native Hawaii three years ago to bring his Royal Hawaiians to this country for a short date. Two days ago he closed at the St. Francis Mural room here to return to Hawaii with the unique distinction of having played nothing but Hawaiian music in his entire three years' stay in this country. The kick is that when he returns to the isle of the hula he plans to feature—not American swing, nor Hawaiian stuff (which is too common there)—but strictly la Conga jive!

culties over station's ork quota. Koury is featuring an 8-piece group in intimately styled arrangements of pops and lighter standards. Instrumentation uses piano, guitar, accordion, vibes, bass, violin, clarinet and trumpet with no doubles. No saxophone is used at any time.

Bass man Don Hopkins continues as house contractor.

Some girls are just like pianos: if they weren't upright they'd be grand.

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Buck Accuses NBC and CBS Of 'Censorious Conceit'

(From Page 1)

efficient and convenient source of supply. Factually the music cost to a broadcaster was, and is, probably less than half what it would be were he compelled to negotiate licenses with hundreds of different musical copyright owners.

'BMI Network-Dominated'

"May we point out that Broadcast Music, Inc., which the networks announce will be made use of as their principal instrumentality through which an adequate supply of music will be made available after the boycott of ASCAP music is put into effect, is the wholly owned creature of the broadcasters, and that a majority of its stock is owned by the two networks!"

"Something less than a majority of the broadcasters have committed themselves to an investment of something over a million dollars in a group of publishers which have heretofore been members of ASCAP, so that their catalogs may be added to the BMI repertoire. Of course, the whole idea is to terrorize and intimidate ASCAP, but if it is of any comfort or usefulness to those who are sponsoring this movement to know that it entirely fails to accomplish that objective, we would like to make that statement here and now."

"We wish the BMI well. We earnestly hope that it discovers many hundreds, even thousands, of desirable songs, and we are indeed glad that there has been created a responsible source to which the amateur writers may go with their material and hope to have it published."

"ASCAP does not accept amateurs into its membership and never has. This is an organization of creators of proved ability. Our reason is obvious. We sell a license to use useful music. We represent that our repertoire contains useful music. We are not experimenting with the musical quality of the programs of our licensees. We are giving them the product of proved creators, and we would regard it as indeed an imposition to attempt to sell a license for unproved material."

NBC-CBS Dictatorial Attempts Flayed

"ASCAP is not in the slightest concerned at these bombastic edicts being presently issued by the two chains, in which it is very noticeable that the overwhelming majority of independent and individual stations do not join. It is apparent that the chains, drunk with power, assuming to speak for the independents, intend to dictate what copy an agency will use in the space it buys on the blank white pages of radio."

"We are amazed at the manifestation of a degree of censorious conceit such as would prompt these two great and overpowering radio groups to believe for a moment that they are going to tell Damrosch, Whiteman, Waring, Lombardo, or Black what music to play. By what process of loose reasoning do these radio rajahs deduce that they will tell Lucky Strike, Cities Service, Maxwell House Coffee or their advertising agencies who have purchased 'time on the air' of what musical content their programs shall be made? Whence derives a belief that in their might they are going to determine what will be the musical fare of the more than fifty million people who they claim listen nightly to radio?"

"Of course, it's all an absurdity. ASCAP music will be 'on the air' just as frequently as it is now when every man who is presently discussing this controversy has become forgotten dust."

Far-reaching Destructive Effects Noted

"Is it to be thought for a moment that by such dicta these two chain operators will at one stroke

Jurgens' 'Jurgonauts'



Avalon, Cal.—Dick (Sluggo) Jurgens and his boys have come to be known as Jurgens' Jurgonauts for their prowess on the diamond. The boys take their baseball as seriously as their band. While at Catalina they played the Avalon Police force, the Oakland Tribune team and others, winning five and losing two. But no band team has ever beaten them. Jurgens and the boys would like a crack at the Johnny Messner outfit, who, along with Glenn Garr, claim the championship of the east. Now at the Aragon in Chi., the band frequently plays the team of the "400 Club," composed of the ballroom's regular patrons.

Cool a Fast Pitcher

Jurgens himself is notorious for fanning out several times in early innings, then coming through with a terrific homer when it's needed. Vocalist Harry Cool is a fast, hard-to-hit pitcher and no mean slugger himself. Lou Vacca is regular catcher and Eddie Kuehler, who acts as captain and manager, does a bangup job at short. He also relieves Cool in the box when the opposition gets a little tough.

Lineup Listed

The band has more challenges than it has time to accept, but they don't turn any team down

unless it's absolutely necessary. The official lineup of the gang follows:

- Lou Vacca, c
- Carl Brandt, 1b
- "Cookie" Adams, 2b
- Lew Quadding, 3b
- Joe Contursi, roving short
- Bob Lee, cf
- Ronnie Kemper, rf
- Harry Cool, p
- Frank Schrer, utility felder

Any band that might want to take on the Jurgens combo can contact the team through Down Beat, or direct, at the Aragon ballroom, Chicago.

We are not concerned. We hope it has a repertoire and have no objection to the repertoire's growing. We are glad that there are other substantial catalogs and the truly wise broadcaster will avail himself of all sources at which he may secure useful raw material.

"It is foolish for radio to contend that it popularizes music. The shoe is on the other foot. Music popularizes radio, and it is all music that does it. It is that music which is the most particularly adapted, regardless of its ownership, to the particular content and need of a program that is for the moment the 'best' music."

"How foolish to instruct orchestra leaders and others that they must abandon their musical signatures or themes, if in the ASCAP repertoire on January first. Does anyone suppose that Whiteman will abandon Rhapsody in Blue—his musical trade-mark? Does anyone imagine that Amos 'n' Andy will abandon The Perfect Song? Will Waring discontinue Sleep which he has used for 20 years?"

"The American Society of Composers, Authors and Publishers speaks the good will of all who love music, and of the millions of people in our country who are daily entertained, amused and moved by the musical compositions created by our members and the members of affiliated societies throughout the world."

"We plead for justice for genius."

ASCAP-BMI War Developments

Bridgeport, Conn.—Justin Stone, bandleader at Milford's Seven Gables, was dropped from Station WICC's remote schedules due to his refusal to comply with the rule that he must play one BMI tune on each broadcast.

In explaining his stand, Stone said, "I'm very glad to play any music people want to hear and I don't care whether they're ASCAP or BMI tunes. There is nothing in my contract which gives station WICC the right to dictate what songs I should play."

Messner Challenge to Garr Ball Team Nets the Brush-off

New York City

To the Editors:

In one of your recent issues it was stated by Jack Egan that Glenn Garr was considered softball champion among orchestras, by virtue of a victory over us. What Mr. Egan didn't mention was that we had previously beaten the Garr team, making it a tie-score for the series so far. Not only that, but the Garrs have lost another game this season to Cecil Golly, while we have been victorious in all our other games.

Also, since our defeat by Garr we have been trying to book a game with his team and have been brushed off so many times we're beginning to look like a table cloth. We're anxious to trim them and make it two out of three so there can be no mistake about our championship claims.

JOHNNY MESSNER

San Francisco — Edward S. Moore, acting president of Local 6, AFM, San Francisco, made the following statement to Neville Miller, president of the NAB at the latter's convention here last month: "Inasmuch as the members of the musicians' union have suffered irreparable harm because of what we regard as excessive license fees by ASCAP, we wish to let you know that the officers and board of directors of this local hereby offer our assistance in breaking their stranglehold on employers and musicians alike."

New York City — The Mutual Broadcasting System recently announced that ten of its key originating stations had registered their intention not to use any ASCAP music after their present licenses expire the end of this year.

San Francisco — When the National Association of Broadcasters selected John Latouche, lyricist of *Ballad for Americans*, to write the invocation for its convention in San Francisco last month, they overlooked one thing: Latouche's application to ASCAP had been accepted several months before.

Chicago — Dick Shelton, who opened at the Blackhawk last week, was the first ork leader to receive free time from the networks for featuring non-ASCAP music. During his stay at the Van Cleve in Dayton, Shelton received a form letter from CBS requesting that he play one BMI tune per broadcast. Shelton wrote back and said he'd play all non-ASCAP music for a half-hour shot. He got it.

Hollywood — Bing Crosby, America's highest paid singer, has come to the support of ASCAP, declaring that unless NBC permits him to use ASCAP songs on his commercial, he will not renew his radio contract when it expires, next December.

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Harlan Leonard Cuts '400 Swing,' a Killer

But Rest of Month's Wax Is Sad Batch

BY BARRELHOUSE DAN

Evidently the hot bands only function well in the months with an "r" in them, for this past month's crop on the whole is as sorry a batch of compressed wax as ever steamed into Dan's office under its own power.

Notable exception (outside of the Duke) is Harlan Leonard's current offering of *400 Swing* and *My Pop Gave Me a Nickel*.



Leonard

The first side is a killer—precise, clean ensemble work, excellent tenor, two trumpets and tram solos, and some of that solid K. C. rhythm. This guy Jesse Price may be flashy, but you can't prove it by his playing on these, which is steady as Fat's

Fats Waller

Waller's left hand—and that's saying something. The reverse is a juke box number which pleases if nothing else.

Waller gets the prize for a small combo this month by turning these two pops into something edible. The boys are all kicking with Cedric's clary and tenor and Casey's G-box outstanding.

Lionel Hampton

Lionel's second record with the King Cole boys disappoints a trifle. The boys sing and play their instruments well, and Lionel's vibes are adequate, but the effect is far from exciting. Helen Forrest chirps on *Ghost* and hubby Al Spiedock has a mild bash for himself on the sides.

Bob Hamilton Trio

A couple of upstate New York boys playing piano and drums joined with Bob Hamilton on the

Hammond organ to turn out some Raymond Scottish stuff which may or may not please you. It isn't hot, but it isn't bad either, if you like organs.

Les Brown

Here's that young Les Brown off on a Basic kick and not doing too badly either. The rhythm is better than usual, and a Berigan-ish horn and Barnetish alto please. Les wrote both tunes.

Les Hite

This is pretty sad stuff, a far cry from what we expected to hear from Hite. Poor arrangements, ragged ensembles, and solos which are merely repetitions of outworn riffs go a long way in making these sides disappointing.

Buster Bailey

Buster Bailey leads the Kirby band in two rather run-of-the-mill sides. Sterile arrangements and musicians with too much technique seem to destroy most of the elements of *le hot* here, which is perhaps what the band is striving for. Billy Kyle and a little Procopé please however.

Andy Kirk

The Kirk band forsakes jump this month to serve up two current tunes in a most commendable manner. Interspersed in the arrangements are adequate solos and Pha Terrell's vocal on *Dream* is something to hear.

Glen Gray

Jintown is a Dixieland arrangement featuring some nice clarinet ensemble work and Grady Watts on trumpet who pleases by sticking to the middle register during his chorus. Reverse is a Pee Wee Hunt vocal number. Need we say more?

Jack Teagarden

It brings a tear to Dan's eye to see Mr. "T's" name affixed to these pops. On *So Do I* new vocalist Marianne finds herself on a Bea Wain kick, while the reverse offers an out-of-tune sax section. Mr. "T" himself might well have been in Banff, Canada, when these sides were etched, as there's not a sound of him anywhere.

Charlie Barnet

Popa are pops, Pops, unless the Duke or a five piece jam outfit handles them. The Barnet band, unfortunately is neither, despite its occasional Ellingtonian riff. Charlie handles both the straight and curved spout department and Cliff Leeman's drumming is adequate. 'Nuff said.



Simple and Solid is the drumming of Jesse Price, Harlan Leonard's tub man, on the band's latest disc for Bluebird. Price is billed as the "world's flashiest drummer," but there's not a suspicion of anything but good taste and restraint in his work here. Dan calls *400 Swing* the best side of the month.

Philco Boys' Occult Powers Do Away with Phono Needles

BY DAN'S MAN IVAN

Philadelphia—When Zenith first put out that contraption that tunes your radio by remote control from three flights up to the left, using no outside help from the plumber, from wires strung through the bedroom, undercover men or ectoplasm, we thought it would be enough for quite a while.

It was quite enough, all right, but not for long. For now comes Philco with a bit of prestidigitation on the part of some of her boys in the research department. They blossom forth with a means of doing away—yes, no less—with the phonograph needle! Oh, I don't mean you have to give up playing your Hix and Louis. On the contrary, this necromantic thing the Philco boys have conjured up plays your phonograph records without benefit of needles!

The way they explain it, "The

sensational Philco photo-electric radio-phonograph (plug of course) transmits sound on a beam of light; reproduces the sound waxed into a record through the reflections of a 'floating jewel' on a photo-electric cell." They go on to say that this "floating jewel" will last for between 30,000 and 40,000 playings, or from eight to ten years.

Of course it will play hell with the needle manufacturers, but even so, ain't science overwhelming at times?

Miller Band Waxes 12 Sides In One Session

New York—Probably an all-time high number of sides impressed in a single session by a modern big band was waxed by Glenn Miller's bunch two weeks ago when they finished off six whole plates—twelve sides—for Bluebird. Of course it wasn't exactly a two-minute coke jump for the boys, but try it some time—just for time.

Duke Ellington

"Dusk" & "Blue Goose," Victor 26677.

Duke is always so good that sometimes it's hard to talk about the band and say anything new. *Dusk* features some subtone clarinets close to the mike and a distant muted trumpet on the opening chorus, and some fine Rex cornet scattered throughout. It's a typical Ellington mood tune. *Goose* is sprightlier, highlighted by a five way sax section with the chords really spread and solos by Hodges (soprano sax) Harry Carney, Ben Webster and Larry Brown.

John Kirby

"Temptation" & "Jumpin' In the Pump Room," Okeh 5661.

"Adequate" is the word to describe these sides. The musicians know what they are doing and they do it. All of which means that if you like what they are trying to do these will please. Kicks are rare although they can be found somewhere between Billy Kyle's piano and Charlie Shavers' muted horn.

Jimmy Dorsey

"Delimité" & "Hip-Too-Heotic," Decca 3312.

Delimité is just what its name implies. Hard as a rock, but not quite as solid with Sir Jimmy's altoing predominating. The contrariwise side displays Helen O'Connell on a weak Ella Fitzgerald bash and the boys in the band borrowing some of Brother Tommy's vocal chorus background. Cute.



Good Ofay Jump is the offering this month of Les Brown and band. The boys hit a Basic groove on both sides of their current Bluebird and stay there throughout.

Bechet Will Take His Stick To Chi for Joy

Chicago—The Windy City may be in for some fresh kicks if Leonard Joy, RCA Victor recording exec's, plans to bring Sidney Bechet west for a recording date soon materialize.

Joy wants Bechet to do a batch of wax along with Baby Dodds, old-time drummer, and Jim Yancey, w. k. boogie woogie player.

Ancient N. O. Cats Cut Historical Jazz for Broun

BY ORIN BLACKSTONE

New Orleans—Some vintage New Orleans jazz went down on records here August 20 when Heywood Hale Broun, son of the late Heywood Broun of New York, and editor of the *HRS Rag*, conducted a session at the studios of radio station WWL with a 6-piece band. It was the first jazz recording date of consequence held here in more than a decade, and it marked the first time that several of the legendary names of New Orleans had a chance to go on wax.

Picou's Original 'High Society' Both Alphonse Picou and "Big Eye" Louis Nelson, clarinetists mentioned prominently by Charles Edward Smith in the book *Jazzmen*, were in the session. Henry (Kid) Rena, trumpet was listed as the leader, with his brother Joe on drums. Willie Santiago was the guitarist, Albert Glenn the bass and "Jim Crow" Robinson the trombone. There was not a man younger than 40 and Glenn topped them at 70.

Picou, famed as the writer of the clarinet part in *High Society*, played the original version. Nelson did most of the other clarinet solos.

'Dan Was Right,' Frankie Admits

New York City "Dear Barrelhouse Dan: I just read your review in *Down Beat* (Aug. 1) on the Woody Herman records of Jukin' and Herman at the Sherman. and I would like to thank you for your personal criticism of my cymbals. After listening to the record I'm inclined to agree with you. You might think this letter unusual but I appreciate criticism. Next time I'll try to make it perfect. FRANKIE CARLSON Woody Herman Ork"

Dan's criticism was that the sides were "spoiled slightly by Frankie Carlson's too-enthusiastic use of cymbals."—EDS.

Besides *High Society*, numbers included *Clarinet Marmalade*, *Panama*, *Get It Right*, *Milenberg Joys*, *Low Down Blues*, *Wearry Blues* and *Gettysburg March*. The latter has long been a favorite at funeral parades here.

Broun will issue the eight sides under his own label and issue them in album form. He spent a week here rounding up the players. His big disappointment was failure to bring Bunk Johnson over from New Iberia to take part on cornet. Bunk couldn't get away from his WPA music job.

'Shots' Madison a Powerhouse Only the two Renas and Nelson play regularly now. The former have the band at the Fern dance hall. Three nights weekly Nelson may be heard with his own five-piece outfit at the Lily Beer Garden, a downtown neighborhood place. Nelson's band gets a better chance to play righteous jazz than Rena's outfit, although stomp versions of hill billy tunes are among the favorites at the Lily. Nelson has a powerhouse trumpet player, Louis (Shots) Madison, with good ideas and a strong lip. And "Big Eye" is still playing fine clarinet.

A half-block from the Lily is the Casino ballroom, on Frenchmen Street, where Tony Almeria's band plays.

Victor Records Down to 50c

New York—A new stage was reached in the price battle between the disc peddlers when RCA-Victor last month reached the long-rumored decision to switch its popular 75c label to a half-buck scale. Reduction was attributed in the trade to the competition created by the introduction last year of the new Columbia label, which was the first to bear the 50c price tag. The new price will put Tommy Dorsey, Lionel Hampton, Art Shaw, Xavier Cugat, Hal Kennerly and others on a level with the Columbia roster headed by Gene Krupa, Heidt, Madriguera, Kyser, Duchscher and Bradley. The price change will go into effect Sept. 15.

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"Oh, he'll be back. I've got what he wants—his pet mouthpiece."

in a trio at the North Clark Street honky-tonk known as the Ship's cafe. What is the personnel of Horsey's Hot Five on Gennett 6722 who recorded *Weeping Blues* and *Waitin' for You* in Feb., 1929? Combo had a cornet, trombone, clarinet, hot fiddle and piano. . . A rare Teagarden trombone and vocal appears under the name of Duke Wilson and His Ten Blackberries, *Beale Street Blues*, on Perfect 15617. Sullivan has the side on Romeo 1858. . . The Hot Box driver now embarks for New York to dig the jive for future Hot Box drive.

Unforgettable Solo—Benny Carter's melodic clarinet solo on *Bugle Call Rag* by the Chocolate Dandies, Columbia 2543-D.

Dinah Says 'Relax When Recording'

BY DINAH SHORE

I have yet to see a singer approach a mike in the recording studio without feeling that that singer is determined to put on his or her finest performance. Subconsciously or otherwise, the artist realizes that the finished platter represents Achievement; that he or she will be judged by thousands of listeners on the strength of that performance alone.

That is why, I must confess, I play each of my latest recordings with a certain amount of apprehension, straining to catch each note. Listening to them critically, I can discover whether effects I went after came through successfully. If they did, I am happy. If, on the other hand, I discover certain faults, you may rest assured I shall do the record over and make a mental note to avoid them when next I record.

You May Blow Up

This might, although it shouldn't, give you the idea that recording dates are tense, nervous affairs.



'**Stop Pretending**' is one of the Bluebird record sides commenced by Barrelhouse Dan this month. Fats Waller, above, is credited with doing a more than acceptable job with this pop, backed by *Hey, Stop Kissin' My Sister*. Fats' little combination has been recording so many sides on so many bad tunes for so long that listeners are apt to listen to his stuff with apathy. Dan urges us to dig the above-named two sides, and to dig 'em deep.

with any singer, and its results, as any artist can testify, hit home to the throat. A tightening of the throat muscles, uncontrolled breathing, too much pressure, which result in a bad note—all conspire for a miserable recording performance for the nervous singer.

On the contrary, if you were to drop into our Victor-Bluebird studio while a record was being waxed, you'd think we were having the time of our lives. We seem to be, and we are, having a lot of fun. There is a free and easy spirit, that goes a large way toward making that recording a good one. It's something like being on a Hollywood set. Everything seems to be happening at once.

The Results Are What Count

The engineer shouts instructions through the speaker in the control room. The orchestra leader peeps up his boys. Changes are made in the arrangements as we go along.

Sometimes I get a new effect and the master record is stopped and played back to give us an idea of what it sounds like. If it's okay, we keep it in. If not, out it goes. It's all very informal right down to the musicians who play in their shirt-sleeves.

But when that final master record is cut, you can be sure we have given all we've got. It represents three minutes of our lives impressed on wax. I, for one, try to make those three minutes worthwhile.

The Cass Lass Kills Jokers

New York City—Cass Daley, a lass who gives the music lads a fit on vaude bills with her terrific voice, has just recorded some coun shouting tunes and is knocking the juke box crowd dead with her renditions of them.



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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

Collectors on a "blues kick" should add to their want lists the



Hofer

Texas Blues Destroyers' 1925 version of *Doin' in the Mouth Blues and Lonax Avenue Shuffle* on Perfect 14341, Pathé 036160, Ajax 17065 and Vocalion 14931. Record is a duet by organ and cornet accordioning the Vocalion label, yet DeLaney lists it as accordion and trumpet. Both tunes are credited to Ray and Miley, giving credence to Ray's being the organist and Bubber Miley the cornet as listed in *Hot Discography*. To Hot Box ears, the horn does not sound like Miley, but rather in the Joe Smith style. The disc, along with several organ-cornet accompaniments of Bessie Smith, illustrates that the organ can be used effectively in a blues rendition. The Hot Box would appreciate hearing from anyone who might have authentic information regarding the identity of the cornet player.

Frank Melrose on Shanghai Honeymoon

A visit to the fine collection of E. B. "Bucks McKale" Sullivan (the cartoonist pappy of "Bucks," the Chi Trib's latest laugh creation) has established the existence of Frank Melrose's recording of *Shanghai Honeymoon* (see Hot Box, Aug. 15). It is on Brunswick 7091 under the title "Kansas City Stompers," coupled with the same group's *Good Fellow Blues*. However, the important revelation is that Frank plays the xylophone, rather than the piano, on both sides. Darnell Howard's clarinet and Bertrand's percussion revolve in good fashion.

Collector Sullivan can also be credited with the location of an-

other Cassino Simpson accompaniment (Hot Box, April 1). This is a blues vocal by Ruth Johnson on Paramount 13060 with piano and guitar accompaniment. Tunes, *Rockin' Chair* (815) and *Careless Love* (816). These master numbers appear in the wax and are adjacent to the known Laura Rucker sides, on the label of which Cassino's name is listed. Master numbers on the label are 724 and 723 respectively, another example of the unexplained Paramount system of numbers.

Collectors' Who's Who

Collector's Catalogue—Charles H. Mitchell, 819 Lake St., Oak Park, Ill. An Ellington specialist and advisor to the Hot Box who has now decided to branch out and include general rarities among his wants with Hinoe a must. Charlie is getting out a Community want list. Write him for details. . . Dave Dexter, Jr., 4164 Drexel Blvd., Chicago. Collects Hawkins, Carter, Muggay and Mr. T. Strictly for the music. Collects backwards—from today back to the point where he thinks the corn ripens. When not playing records, Dex associate edits and feature writes for this rag. . . David W. Hofer, 315 West 88th St., New York City. Accumulates Bix, Tea and general. Dave is in the insurance game with American Surety and has a brother who writes a hot record column. . . Earnest L. Little, Jr., 3 Barstow St., Allston, Mass. Specializes in Chicago Style, Armstrong and Henderson. Member of the Boston Hot Club and attends M. I. T.

Who Are Horsey's Hot Five?

Hot Box Drive!—Has anyone knowledge regarding Vocalion 1516 by Maynard Baird and Orchestra—*Postage Stamp* and *I Can't Help Loving You?* Disc founded by C. Mitchell. . . Lee Collins, New Orleans trumpet man (Jones and Collins Astoria Hot Eight) now plays



Ellington's Five Reeds show off to terrific advantage on the band's new recording of *Blue Goose* for Victor, with Johnny Hodges soprano through some fine soprano. The way the five saxes, ranging from the dispiriting through Harry Carney's baritone, are voiced, the listener gets the impression that they're covering the entire spread of the piano keyboard. Barrelhouse Dan calls the Ellington band "constantly great." With altoist Otto Hardwick (who left the band for a very short spell) returned, the lineup above shows, left to right, Barney Bigard (his famed clarinet out of the picture for the moment), Ben Webster, Hodges, Hardwick and Carney. The band goes into the Panther Room of the Sherman Hotel in Chicago Sept. 5, for its first long date in that town since it played the Congress hotel several years ago.

Far from it. It would be the worst possible thing to go into a studio feeling over-anxious and tense. In the record making business, when you try too hard, I've found, you are apt to blow up. In those cases, it's not unusual to make eight or ten master records before a satisfactory one results. Nervousness will wreak havoc

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Swing Piano Styles

Horace Henderson's College Band Started Him to the Top

By Sharon A. Pease

Having an influential uncle is usually considered an attribute to a youngster trying to get started in any business. On paper, having an influential brother should be even better. It might be okay in some fields, but there have been several cases where it didn't work in the music business.

Harry Warnow, brother of Mark Warnow, saw the handwriting on the wall, changed his name to Raymond Scott and moved up the ladder of success unmoled. On the other hand, Horace Henderson,



'We Won the Battle' says Horace Henderson, above, who tells of his band's first battle of jazz, against McKinney's Cotton Pickers in the Greystone ballroom in Detroit, in 1927. "It was our King Porter Somp that did it," he pointed out. Sharon Pease tells of the gradual rise to prominence of the younger Henderson's nimble fingers, in the accompanying article.

brother of Fletcher Henderson took the two strikes, got about a dozen foul tips and finally came through with a hit.

Horace a Wilberforce Grad

Horace was born in Cuthbert, Ga. in 1904. His first interest in music came when he was about 14 and was the result of Fletcher's activity in the business. Their father, who was principal of the high school, arranged for Horace

to study with a local piano teacher. Lessons continued until he left the home town to attend his final year at the preparatory school of Wilberforce University in Ohio. He later graduated from the University with an A.B. degree and included in his courses were two years of music.

During his first summer vacation Horace visited Fletcher in New York, where the latter's band was making history at the Club Alabam. Fired with enthusiasm, Horace returned to school and formed his own 8-piece orchestra. They worked local dances, college proms, and engagements in nearby towns the next two years, breaking up during vacation periods. The third year the band decided to stick together, went to New York and Fletcher promoted a job for them at the Bamville Club in Harlem. At this time Horace made some replacements including Freddy Jenkins, Rex Stewart, the McCord twins, Caator and Theodore, Elmo Williams, Shelton Hemphill, and enroute back to school picked up Benny Carter in Pittsburgh.

Eight Weeks at the Savoy

The following summer (1927) they went into the Greystone, a ballroom in Detroit, for a battle of music with McKinney's Cotton Pickers, who were then at the crest of their popularity. A house record of 7500 people attended. "We won the battle," says Horace, "and it was our arrangement of King Porter that cinched it. Even the rival musicians liked it and Claude Jones, who played trombone with them, showed so much enthusiasm that he was fired a few days later."

As a result of winning the battle, they landed an eight-week engagement at the nearby resort before going into the Savoy Ballroom in New York.

The band was clicking, so well in fact, that rival band leaders began tempting the star performers with attractive offers and consequently Horace lost Stewart, Carter, and Jenkins. He finished out the winter at Dunbar Palace, another ballroom, then took to the road.

Horace Joins Fletcher

Things didn't go so well and Horace soon discovered that the Henderson the public wanted to see and hear was the more famous Fletcher. Then he received a message from Don Redman, who had contracted to take a band into Connie's Inn, New York. Don had a job and no band, Horace had a band and not much in the way of jobs, so they got together. Don fronted the band, Horace played piano and did the arrangements.

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Horace's Staff on His Own 'Gingerbelle'

Moderato

Here's a sample of the unique Horace Henderson technique on piano. This chorus gives you an idea of the creative talent that has zoomed Horace's name to the top of the swing world. His band recently recorded the tune, *Gingerbelle*, on Okeh. Get a copy, and see how close you come to duplicating Horace's own interpretation.

Reproduction by Courtesy of Composer

"Like most partnerships, it didn't work out," explains Horace, "I stuck for a year, then hooked up with Fletcher who had just opened the Grand Terrace in Chicago. I played piano, made most of the arrangements and conducted rehearsals for the next year."

Again Horace organized his own band for an engagement at Swingland on Chicago's south side. The job lasted almost a year and with the help of an abundance of CBS airshots, the band seemed all set to clean up on the road. Poor management in the booking department killed that, and Horace hurried back to Chicago for a run of 14 months at the 5100 Club. He recently left that spot to go into the Tropical Room, in connection with

the American Negro Exposition in the Coliseum.

Horace is contracted with the Frederick Brothers booking office and has a contract to do four sides a month on the Okeh label. It has been a long struggle, but at last he seems on the threshold of the success he well deserves.

Panassié Lauds Him

The demand for his arrangements is a good barometer of his ability in this direction. Coleman Hawkins, Casa Loma, Tommy Dorsey, Fletcher Henderson, Don Redman, Benny Goodman, Ben Pollack, and Charlie Barnet are some of the bands who have recorded arrangements which Horace scored. *Big John Special* was probably the most popular of these arrangements, but Horace considers *Queer Notions* recorded by Fletcher on Vocalion the best musically.

Regarding his ability as a pianist, Hugues Panassié, in his book, *Le Jazz Hot*, has this to say:

"There is another Negro pianist who uses trumpet piano style but who is inspired only indirectly by Earl Hines; he is Horace Henderson, whose style is much simpler than that of the pianists I have just spoken of. Horace invents short phrases, entirely hot in outline, and often played staccato. The way he accompanies singers or instrumental solos with his discreet but significant phrases high up on the piano is very fine indeed. Of all the great Negro pianists, he is perhaps the best one to take as a model.

thanks to the cleanliness of his style and the balance of his developments. He is, further, one of the most dependable and irreplaceable of musicians."

Herewith, is an example of Horace's piano style, a portion of his composition, *Gingerbelle*, which he recorded for Okeh. Contained therein, are some excellent examples of the short hot phrases referred to by Panassié. Note the use of the root, third and 9th used as a bass accompaniment for a G7 chord in measures 9, 15, and 17.

Sharon Pease's piano reviews are a regular feature of Down Beat. For readers wishing to write him, his address is Lyon & Healy Bldg., Chicago.—EDS.

So! Never Struck Out, Eh, Lakey?

New York City—When Harry James' boys played the U. S. Army Band in softball here recently, Claude Lakey, tenor-trumpet man with James, boasted that he had never been struck out. Whereupon Sgt. Wilkinson, the fife and drum combo's pitcher promptly fed him three straight strikes.

Lakey came back later, however, with a homer to left field scoring two runs. Final score: James & Uncle Sam 7.

Learn 'HOT' Playing

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- HULA BLUES

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- I'M DEEP IN DAISES
- THE ONE I LOVE BELONGS TO SOMEBODY ELSE

Arrangements by FABIAN ANDRE

- OH JOHNNY, OH JOHNNY, OH
- TE ME TO YOUR APRON STRINGS
- I'M WAITING FOR SHIPS THAT NEVER COME IN
- HIGHWAYS ARE HAPPY WAYS

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Guitars and Guitarists

Chords Used More than Single String in Bands

By Charles Amberger

QUESTION: C. B. of Louisville, Ky., writes, "What style of orchestra work is preferred, the single string or the chord style? I like both, but I would like your opinion as to which style I should study, as I am interested in orchestra work."

Answer: As you are interested in orchestra work, the chord style is mostly used, although the single string style is very effective if executed and phrased properly. I am sure both styles sound good if well played.

In the Aug. 1 Down Beat we gave you the first part of an improvised original melody to be played in controversy against one of the most popular standard hits. Here is the last half of the chorus:

Guitar and strings musical notation with chord diagrams and fingerings.

See if you can guess what chorus you can play against the above melody and write me, care of Down Beat, 608 S. Dearborn St., Chicago, for any information desired concerning your own guitar problems. Personal replies will be sent to those enclosing self-addressed, stamped envelopes.



Doubling in Brass

Arrangers' Blitzkrieg Brought Bedlam to Brass

By John O'Donnell

Blitzkrieg? Why, that's old stuff. The arrangers tossed it at the brassmen a few years ago.

We have fewer brass performers today who are capable of handling the present run of music than at any other time in music's history. Years ago a performer did not need a super-endurance base which he is called upon to have today, and must have, to fight this blitzkrieg.

This blitz that the arrangers brought about was a fine thing for good and serious performers. It is taking the blacksmiths out of the business and has politely shown the brassmen that they will have to give up playing with their paper dolls and prepare themselves for this new and harder style.

Came the Blitz to the Brass For years the arrangers favored the brass. In doing so they held back many years of progress. Those years have softened the brassman and have done him an injustice because like all things, progress must and will go on even if a certain group think they can hold it back.

The blitzkrieg happened when the arrangers no longer favored the brass and suddenly started to write the brass parts equal to the others regardless of the consequences. Those brassmen who were pre-

pared stood up under the strain. For those who were not and for the coming generation, I think it is best to dedicate my article to them and help prepare them for the present and any future blitzkriegs.

In this issue I am giving you two facts which I have discovered through years of observation, research, and hard, hard study, betting my last dollar that if I am fortunate enough to live through a number of years I will be proud to read this article to that generation. Knowing that right is right, I am positive that it will be as new and correct at that time as it is now.

"Nature's Position"

No one, or any teacher, should change his own or his pupil's natural way of playing. As they study they should just add the missing links to their natural feel and way of playing. The first important thing is to let a beginner start to play the way he wants to. You can't tell, he might be a genius. So many are told to place the

mouthpiece here or there. Many are told to play in center, that alone ruins many beginners, as there is only one in thousands who can play in direct center. It is very important to think of playing a little to one side or the other as the correct thing, not in center.

"Correct Base"

The old saying that a building is as strong as its base still stands good. So many brass pupils from the very beginning become lip and mouthpiece conscious, which many times causes them to miss their perfect base or background. A brassman's playing base is his gums. His reed bases are his teeth. So if he is playing with choked lips and mouthpiece is pressing against his teeth, his biggest worry should be how to play from his perfect base and knowing he is wrong, he should strive to find his base. This base is commonly known by good brassmen as playing from and with the chops.

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Orchestra Personnels

Jimmy Namoro

Benny Weinstein, tenor and clarinet; Ned Cieshinski, accordion; Jimmy Namoro, saxophone and vibraphone; Sammy Levine, bass; Harvey White, piano, and Sid Pearl, drums.

Bill Munday

James Putnam, Louis DeWesse, George Albright, Jack Laird, saxons; Paul Sumner, Bill Kent, trumpets; Frank Power, Jerry King, trombones; Cliff Hudson, guitar; C. R. Loughberry, piano; Jimmy Green, bass; Bob Ladd, drums, and Bill Munday, vocals, front and seat.

Scotty Hudson

Scotty Hudson, Wayne Livingston, Neal Benjamin, David Livingston, saxons; Otis Jones, Virgil Evans, trumpets; Sam Cain, Paul Bender, trombones; Bud Price, bass; Johnnie Wilson, piano; Glenn Ray Baker, drums, and Paul Fisher, front.

Hal Russel

Martin Young, tenor and clarinet; Andy Kay, piano; Lynn Evans, valve trombone, and Hal Russel, drums and leader.

Frank Scoloro

Bob Billmeyer, John Kitchener, Frank Dineen, saxons; Skank Kennedy, Larry Grossman, trumpets; Red Duffy, trombone; Robert Gompert, piano; Joe Mazza, bass, and Frank Scoloro, drums and front.

Rhythm Hawis

Don Untiedt, Bob Jones, Ransom Rice, saxons; Jim Corrigan, Warren Kable, trumpets; Kenneth Hoffman, piano; Bob Billings, tenor guitar, and Jack Deindorfer, drums.

Wayne Skeem

Ed Perennetti, Fred Lathum, Jack Nelson, saxons; Hal Johnson, trumpet; Bill Overbaugh, trombone; Jim Cook, piano; Raymond Skeem, bass; Art Ross, drums, and Wayne Skeem, trumpet and front.

Jimmy Griggs

Rushon Greer, Francis Gilmore, Bill McEachern, J. I. Howard, Bob Jordan, saxons; Cecil Ingram, Lloyd Jenkins, Dick Anderson, trumpets; Joe Cole, George Wyatt, Jack Bowman, trombones; Troy Wamble, piano; Neal Smith, guitar; Jack Koojian, bass; John Keith, drums, and Jimmy Griggs, tenor, front and vocals.

Jimmy McPherson

Kenny Smith, Darrell Norcia, saxons; Jimmy McPherson, trumpet; Orville Trigg, trombone; Reg Montgomery, piano, and Byron Granata, drums.

George

Wetting on Drums

Carbon Paper Gadget Checks Weak Beats

By George Wetting

Here's a real surprise for all you guys who take your drumming seriously and are always striving to improve and find out your faults. My good friend, Mr. George Lawrence Stone, of Boston, has a carbon paper check-up that can't be beat for checking up on your weak beats. Mr. Stone has very graciously promised to send a copy of this check-up to all who write him. Just address Mr. Stone at 61 Hanover St., Boston, Mass. This is really worth your while.

Ross Howard has written me just exactly eleven questions to answer, none of which is vital. A drum solo to me is about as musical as the landlord's knock, but I guess as far as I have been able to tell, the average drummer when taking a solo does not count out any given number of measures.

Horrible Controversy Imminent

Rocky Roberts of Pala Alto, Calif., sends in a new record for steady drumming, having drummed for 10 hours steady with the exception of when he had to take time out to wind the victrola. I suppose such steady drumming is due to the climate out there. Just imagine what the boys in Southern California will be doing when they read about this. No doubt your record will be bested, Rocky, and when it is I suppose Florida will come into the race and wind up in a big battle involving drummers, Chamber of Commerce big-wigs, citrus fruit growers and deep sea fishermen.

'Stick to the Rudiments'

Buzz Federle of Alton, Ill., writes me that he is just a kid and nutty over drums and drumming, but he would rather practice swing music with his radio or phonograph than practice the rudiments, which are so necessary. Stick to the rudiments when practicing, Buzz. The reason you can put so much time on swing drums is because, as you say in your letter, you are young and nutty. All musicians have been accused of being a little "teched." This is no doubt due to the continual bickering one has with managers, bookers, critics, leaders, etc. Time, the great healer, will help you I am sure.



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Here's a Bix 'Go' to Play with

B♭ Cornet

A one-bar intro here drops you into a couple of fine representative Beiderbecke 16-bar choruses. As in all of Bix's work, the above is in impeccable taste. Never does he resort to screaming screeching ceiling notes, never does Bix resort to cheap trick effects on his horn. His artistry is based on pure melodic and rhythmic improvisation. So when you try it, forget the flash; concentrate on tone and fluidity of phrasing.

Orchestration Reviews

BY TOM HERRICK

Schoen Lets Go on 'Bugles'

Bugles in The Sky

Published by Cole, arr. by Vic Schoen. Authored by Ben Forrest, Frank Furlott and Down Beat's Glenn Burrs, we'll have to refrain from too enthusiastic comment on *Bugles* for obvious reasons. But it really is a swell tune with a weird yet melodic strain that sounds as though it might have been written by the Duke himself. Schoen really lets himself go on this type of tune and his arrangement features some heretofore unused effects. The brass have a straight first chorus but his sax chorus adds a riff here

and there for color in the absence of a vocal. First trumpet appropriately has a triplet figure solo both in the intro and second ending and a four-way trombone and saxos take off the chorus at C, D, the last chorus, swings nicely. Potential hit worth having.

Hollywood Jump

Published by BVC, arr. by Charlie Hathaway. You'd think that the tunes in this 'Basic Series,' which goes on and on, would all begin to sound like each other, since they follow the same general pattern. But somehow or other there's always something unique about each one. The usual unison sax chorus leads off with brass plunger figures followed by a high eight-bar brass interlude and sixteen bars of hot tenor with a written-out piano bridge and tenor out. The flash chorus comes at F instead of at the end, and second trumpet jams

softly behind unison saxes on the last chorus with only eight bars of the high loud stuff for a climax, ending (you hope) on a high D for Joe lead trumpet. Strictly Basie and strictly good.

Slow Freight

Published by American Academy, arr. by Benny Carter.

Slow Freight, written by Buck Ram about two years ago, seems to have been waiting for a *Tuxedo Junction* to go through, for it wasn't until the railroad craze that it caught on. Ram wrote the original stock but since most of the swing records followed Carter's interpretation he was delegated to revise the stock. Benny hopes for an electric Spanish guitar intro, but cues it into the sax parts, just in case. Saxes take the first chorus with interpolated 2nd trumpet figures a la *Tuxedo* and back up a lengthy trumpet ride at B. Sort of ease in and out of this one with a fairly moderate tempo and you'll have a stock that smacks of special arranging.

Gin Mill Special

Published by Lewis, arr. by Sammy Lowe.

Another original hot tune by Erskine Hawkins and arranger Sammy Lowe along the same lines as *Tuxedo* and *Slow Freight* only not on the choo-choo kick. The pen and ink man recommends a vibrato-less first chorus for unison saxes on the melody. First trumpet man has a chance to get off on an interesting progression of chords at the bridge and then back to the saxes for the last eight. Second trumpet and tenor have choruses, and the last rocks solid with plunger brass working against the sax section.

That's For Me

Published by Famous, arr. by Jack Mason.

One of the hit tunes from Bing Crosby's new movie—and Mason cops it as usual. With a lilting jump tempo with which to work, Mason backs up the tenor chorus with an elegant effect—two trumpets in cup mutes along with a couple of clarinets on some swifty staccato figures. He bends a few notes in the last chorus as usual to wind up a stock well done. A cinch for the hit parade.

Rose Room

Published by Miller, arr. by Larry Clinton.

Jam men kind of go for this standard but Clinton chose to write a delicately styled stock on this baby with just a touch of gut-bucket, relegating only one chorus for hot, and this to the tenor with the terse instruction: "Stay around the melody." Lot of good points to this manuscript—the intro is excellent as are the supplementary sax figures in the ensemble first chorus. Tenor takes B and the last chorus is beautifully styled, with a running ensemble figure in the 9th and 10th bars that will tickle your fancy.

Beyond The Moon

Published by Rocont, arr. by Charlie Hathaway.

Goodman's erstwhile first saxist, Toots Mondello, created this melody with a little help from Bill Engvick on the lyrics, and it sounds like something he might play in an idle moment—interesting chord changes and a tune that will appeal to musicians. Hathaway gives brass the lead on the first chorus, with detached sax figures which can be used to back up the vocal, if any. Tenor takes four bars of the special while the 1st alto changes to clarinet to come in for a Miller styled reed ensemble. Hathaway appropriately gives part of the last chorus over to an alto solo, something that is rarely done in stocks. A hep tune.

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And a Little Hodges Alto to Try

E♭ Alto Sax

Johnny Hodges is recognized as the peer of all hot alto saxists. Although the notes in this example aren't hard to get at, it'll take plenty of practice and study of the Hodges style before you'll be able to make your interpretation of the above sound like his. The reason lies in Johnny's extreme rubato, or liberty of phrasing. It'll be helpful if you can get a guitarist or piano man to chord it for you while you try it.

The Key To My Heart

Published by Kanner, arr. by Jimmie Dale.

The new Kanner pub. company which includes Leo Goldsmith and Kay Kyser's saxist, Armand Buisseret, launches its first catalog with an excellent tune. Dale forgets about conventional stock arranging and gives much of his first chorus to lead tenor backed up by ensemble figures. His special sax riff chorus contains some stuff that sounds hard but plays good and the 16-bar last chorus rocks mightily.

Somebody Loves Me

Published by Harms, arr. by Joe Haymes.

This Haymes guy really gets a lot of stuff into his stocks, but what a kick to read them! This isn't quite so violent but it's typically his style—sort of a studio band type of swing. First chorus is ensemble, followed by a riffing sax chorus and hot tenor. There is a bit of unison sax in the last chorus with high brass figures broken up with a 2nd trumpet lead on top of the sax section.

Smiles

Published by Remick, arr. by Paul Weirick.

Yup, it's the old *Smiles* "that

make you happy" brought back in a revival by arranger Weirick. After a swifty ensemble, first the lead goes to unison clarinets in the lower register and middle range muted brass figures, with the 1st clarinet taking the solo later on in the chorus. The last ensemble chorus gives part of the lead to trombone with the sax section.

Where Is?

- AL RANKIN PLOCK, trombonist, formerly with Clyde McCoy, Ace Brigade, Esch Palmquist and others?
- CHARLES CASTALDO, trombonist, formerly with Dick Stabile?
- RAY MILLER, former band leader and Brunswick recording artist?
- MAC EVANS, trumpet and musician, formerly with Jack Wardlaw and Sammy Graham?
- FRAN HINES, vocalist, formerly with Harry James?
- AL SHERMAN, trombonist, formerly with Gene Krupa?
- HARRY BAIRDEN, pianist with his own band at Ocean Park, Calif., about 10 years ago?
- JULES HERMAN, trumpeter, formerly with Lawrence Welk and Johnnie (Soul) Davis?
- MIKE MARCHUK, alto sax, formerly played in New Jersey and then moved to New York?
- BARBARA WEBB, vocalist?
- JIMMY LOUX?
- TED NEHRING?

We Found!

SID (TINY) ROSEN is at the Jefferson Hotel in Phoenix, Arizona, working at the Avalon night club.
PAUL QUIGLEY is with Ted Hawn playing at Ausable Chasm, N. Y., until September 1st. Can be reached at Clifton Springs, N. Y., after September 1st.
BILL STOKER is a private vocal instructor in San Francisco.

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Ramblin' Along Tin Pan Alley

BY MICHAEL MELODY

The Conga craze has taken the New York publishers south of the border for material to meet the demand. Leeds Music Corp. added the *Conga Chain* by the writers of *Madam La Zonga* for immediate release. Song gives instruction to the dance in the wordage.

Bob Wright, Chet Forrest and Edward Ward have collaborated on two sock cowboy tunes, *Sail Along Prairie Schooner*, and *With My Concertina* which will be featured in the new Edward Small production, "Kit Carson" which United Artists releases. These "wide open space" numbers will serve as top songs for Mills Music's fall campaign.

Les Brown Signed with Advance
Bell Music Company, Chicago publishers, have assigned performance rights in their new patriotic song, *We're All Americans* to BMI. Writer of the song is James T. Mangan, well-known advertising man. First recording of the tune was made recently by Dick Todd, Bluebird recording artist, with a vocal quartet and orchestra directed by Leonard Joy, RCA-Victor's recording director.

Moe Gale this week signed band-leader Les Brown to an exclusive songwriting contract with Advance Music, the subsidiary of Warners which is associated with Harms, Witmark and Remick. Signature of Brown gives Advance a total of

We Met Each Other in a Dream (Mills Music) is confined to the Will Rogers' Memorial Hospital, Saranac Lake, N. Y. . . . Griff Williams is plugging *It's High Time*, authored by young Larry Moreno and Larry Larson. . . . Dr. Sigmund Spaeth, the tune director, has dedicated his newest ballad, *If I Never Saw A Star Again* to his friend Sally Rand.

Saunders Publications, the Hollywood firm which branched from strictly legit scores into the pop field recently, follows *Who's Ye-ehoodi*, the firm's current topper, with *Whisper Confidentially* music by Edward Heyman and lyrics by George (Studio Whispers) Fischer, one of Hollywood's ace radio chatter men.

Frank Hennigs, of E. B. Marks Corp., who lined up three major hits in a row in *El Rancho Grande*, *Say Si Si*, and the current *The Breeze and I* for his company, is ready with another which looks mighty good in *And So Do I* by Eddie De Lange, Paul Mann and Stephen Weiss.



The Patriotic Spirit was attributed to Vincent Lopez (center above) by Secretary of War Henry L. Stimson last week when Lopez wrote the Secy, informing him that if any of the Lopez band boys should be called to the colors, their jobs in the band would be waiting for them when they got back. Stimson wrote a personal letter of commendation of Lopez' attitude. Reading the Stimson letter over Lopez' shoulder are his saxists, Milt Fried and Don Wait.

forty names, including Spud Murphy, Ella Fitzgerald, Erskine Hawkins, the Four Ink Spots, Coleman Hawkins, Edgar Sampson, Earl Hines and Teddy McRae.

Larry Spier, Inc., has taken over *To A Prairie Lullaby* written by Decort and Orlin Hammit and made popular by Lawrence Welk and his famous Champagne Music.

'The Deacon's Gonna Weaken'
Comes word from the west coast that the newest release of Whitney Blake, Inc., *Moon Over Burma* is a distinct hit. Joe Reichman's band features the number nightly, and Paramount is dickering with the publishers, since the tune is suitable for Dorothy Lamour.

Clarence Stout recently placed his new tune, *The Deacon's Gonna Weaken*, a rhythm novelty, with the Joe McDaniel Music Co. . . . Ken Hecht has just written *My Mommy Sent Me To The Store*, featured by Andy Kirk and being published by Nat Shilkret Pub. Co. . . . Eddie Dowd, composer of

Them Wedding Bells Ring Out for Whitey

Washington, D. C.—A considerable portion of this city was showered with rice, old shoes and back numbers of *Down Beat* as Charles (Whitey) Baker, government tax expert and *Down Beat* correspondent, married lovely Flo Goodman a couple of weeks ago.

Bonnie, Orrin Still Kill 'Em

BY BILL WILLSE

Baltimore, Md.—Orrin Tucker pulled a surprise by bringing in a \$25,000 week at the Hippodrome, the average being \$14,000. Wee Bonny Baker thrilled 'em all with her vocals. . . . Cass Dailey did a good business in town. The record operators heard her latest Decca and threw 200 of them around town. . . . Will Bradley and Ray McKinley did a good business at Gwynn Oak. Notable was Ray's cymbal work. . . . The most terrific jam hounds hereabouts are Jack Bryson and his boys.

Benny Sneaks Out Of Mayo's for Prowl

Minnesota City, Minn.—The boys in Bob Kettner's band playing at the Oaka nitery here got no little surprise one night a few weeks ago when Benny Goodman, who had apparently sneaked out of the custody of the Mayo clinic sentries, walked into the joint while taking a little prowling around the neighborhood. Benny seemed in pretty fair shape, stayed quite a while, although he left early.

SHEET MUSIC BEST SELLERS

- Make Believe Island (Miller)
- I'll Never Smile Again (Sunn)
- Sierra Sue (Shapiro, Bernstein)
- Playmates (Nantely, Joy, Selost)
- God Bless America (Berlin)
- The Breeze and I (Marks)
- Foote Rush In (Brogman, Vocco, Conn)
- Imagination (ABC)
- When The Swallows Come Back (Witmark)
- The Woodpecker Song (Robbins)

SONGS MOST PLAYED ON THE AIR

- I'll Never Smile Again (Sunn)
- I'm Nobody's Baby (Falst)
- Sierra Sue (Shapiro, Bernstein)
- Foote Rush In (Brogman, Vocco, Conn)
- Nearness of You (Famous)
- All This and Heaven Too (Remick)
- When The Swallows Come Back (Witmark)
- I'm Stepping Out With A Memory (Robbins)
- Tonight (Robbins)
- The Breeze and I (Marks)
- Madama La Zonga (Brogman, Vocco, Conn)

RECORD BEST SELLERS

- I'll Never Smile Again (Tommy Dorsey)
- The Breeze and I (Jimmy Murray)
- Foote Rush In (Glenn Miller)
- The Nearness of You (Glenn Miller)
- Sierra Sue (Bing Crosby)
- When The Swallows Come Back (Jack Spota)

Orchestra Personnels

Johnny Camerato

Angelo Marzaglia, Frank Labriola, Chick Klatt, saxos; Mario Valerio, Earl Johnson, trumpets; Phil Redner, trombone; Nate Oraker, piano; Bert Oraker, bass; Frank Palmer, drums; Viclan Regen, clarinet, and Johnny Camerato, front.

Ray Alexander

Bob Williams, Bill Vanderlith, Vig Johnson, saxos; Don Simmons, Irv Robbins, trumpets; Earl Cangelhoff, trombone; Carl Foot, bass; Eddie Charles, piano and arranger; Kenny McNamara, drums, and Ray Alexander, trumpet and front.

Glenn Richard

John Ferrara, Ed Sitch, Danny Deane, Al Watschlar, saxos; Glenn Richard, Jack Lord, Frank Musiano, trumpets; Benny Gault, trombone; Dick Morris, bass; Chas. Johnson, piano, and Bob Lynn, drums.

Ray Cirino

Kurt Stevens, Ed Galina, Al Cirino, Fred Beckel, saxos; Pat Martino, guitar; Ed Stern, drums; Tony Donches, bass; Betty Barton, vocalist, and Ray Cirino, leader, arranger and cornet.

Tony Catalano

Maurice Bruchmann, Vernon Siefert, Don Brink, saxists; Jimmie Allen, Dick Bolt, trumpets; Harold Altkouss, piano; Dale Myers, guitar; Leonard Bruchmann, string bass; Francis Paul, brass bass; Kenneth Clark, drums, Willy Fisher, trombone, and Tony Catalano, leader and trumpet.

Walter Larkin

Eddie Vinson, Frank Damagnum, Ernest Archib, Arnold Cobbs, saxos; Eddie Rutshine, Colvin Linder, Louis Patterson, trumpets; Henry Sloan, Richard Waters, Nelson Bolding, trombones; Henry Mills, drums; Lawrence Cato, bass; Cedric Howard, piano; George Layne, vocals, and Milton Larkin, leader and trumpet.

Buddy Howe

Richard Ferreris, Russel Goory, Thomas Wigfall, Louis O'Neil, saxos; William Cooney, Charles Melville, trumpets; Paul Kirkbride, trombone; Robert Masters, piano; Walter Foston, bass; Anthony Glenn, guitar; Harold Champion, drums, and Buddy Howe, front.

Cincy Cat Inherits \$125,000

BY BUD EBEL

Cincinnati, Ohio—The grapevine has it that Ray Kleemeyer of the strolling trio at Beverly Hills is heir to \$125,000, which isn't salt! . . . Mel Snyder, packin' them in at the Gibson Rathskeller has his original 4-week contract extended to ten. . . . It's a baby girl at the George Rogers, he of the WLW Rogers. . . . It's vacation time for a great guy who needs one badly—Prez Oscar Hild, who is California bound. . . . At this writing every job in Cincinnati has a Cincy ork.

Men Behind the Bands

★ Fred Norman ★

BY LEONARD FEATHER

Gene Krupa's band has been shooting pretty high in the popularity contests lately. Sure, Gene deserves plenty of credit. But there's a lot due, too, to a heavy-set, spectacled Floridian who's little more than a name to most of Gene's fans.

Fred Norman is the guy who has been turning out a gang of manuscripts for the Krupa combo these past 12 months. Thirty years old,



Norman

he started playing trombone at 16, but there was very little study of harmony and orchestration included in his education at Fessenden Academy, in Dunbar High school in Washington or at Howard University. Like so many successful arrangers, Fred owes most of his ability to the faculty of "picking up" the art of arranging by accident rather than design.

Joined Hopkins in '33

"My first arrangement," Fred recalls, "was one I made on *Penthouse Serenade* when I was playing with Elmer Calloway's band—Cab's youngest brother. I passed it out on the job, didn't know what to expect, and surprised myself! Then I spent one summer arranging for the house band at WSJV in Washington—not swing, just straight work. I was working in cabarets in Atlantic City when I made my first arrangements for Claude Hopkins and sent them to the band in New York. Then I came here and joined Claude on trombone in 1933."

In the Hopkins band Fred turned out many waxed works which older fans will remember: *Minor Mania*, *Monkey Business*, *King Porter Stomp*, *June Night* and *Church Street Sobbin' Blues* are among the best.

Fred's experience as an arranger gave him plenty of variety; he scribbled for Rubinoff, Isham Jones, and an early Charlie Barnet band. Early in 1938, when Hopkins was out of work, he finally decided to give up playing in favor of free-lance writing. For a while he was turning out three a week for Ben Bernie; then he switched to Merle Pitt's WNEW combo. A little work for Glenn Miller came through about this time and Glenn introduced him to Benny Goodman. Fred took Benny his original instrumental, *Smoke-house*, and the result was a gang of work for B. G. and for Harry James' first recording band, for whom he made *Lullaby In Rhythm*

and Out of Nowhere.

Lined Up With Gene in '39

Last summer, when Teddy Powell was organizing his new bunch, Fred turned out several scores for him, including *Jamaica Jam*, the title celebrating Fred's move from Harlem to Jamaica, L. I., where he now lives with Mrs. Norman, a prominent social worker.

The Krupa-Norman alliance began in August, 1939, since when he's been turning them out by the dozen, many of them strictly commercial numbers. Among his best work for Gene he cites *Boog It*, *Marcheta*, *A Lover's Lullaby*, *Say Si Si* and *The Rumba Jumps*. His few instrumentals include the fast blues opus, *He's Gone*.

Jump music is not really Fred's style, though; he leans towards the prettier side, says he's "tired of corny old chord changes," and likes to favor as much woodwind coloring as possible, especially behind the vocals where he tries to get unusual effects from clarinets and saxes.

To Help Hampton Band

Fred can turn out a pop arrangement in four hours, working without a piano. He admits he hasn't an idea in his head when he starts the job, and works out the ideas as he goes along instead of having the whole thing planned from the start.

Lately he's been helping out Lionel Hampton by taking the solos off several old Hampton records and voicing them for sectional and ensemble passages to be featured in Lionel's new big band. When you hear them, you'll hear something different—another example of the Norman originality.

Fred Williamson Ups and Does It

New York—Fred Williamson, former Frederick Bros. booking mogul who two weeks ago stepped out on his own to form Gordon-Williamson, Inc., a personal management firm, upped and married Frances Flanders Aug. 10 in a surprise merger.

Mias Flanders is a former actress, popular in South America, where she performed two years. Williamson is a Kansas City product who now handles Manny Prager, Gus Steck and the Stardusters.



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226 S. Wabash Chicago, Ill.

'Radio Has Advanced Music Appreciation 200 Years'

BY HAROLD JOVIE

"Since its inception, radio has advanced the appreciation of music two centuries." That's the claim of Leith Stevens, currently batoning the CBS Ford program. In support of his statement on increased music appreciation Stevens goes on to say: "The general public has been educated to an amazing extent by the broadcasts of the Philharmonic, concert presentations, the opera and the numerous dance band airings.

"We only enjoy that which we know. You remember the stories of how Wagner and Beethoven were laughed off the stages when they introduced new kinds of music — just because no one had ever heard of anything like it before. Their compositions were kept alive by small groups of music-lovers, until finally the world was won over. But today Debussy, Stravinsky, Ravel, Ellington and Berlin have been accepted in a comparatively short space of time. If it had not been for radio, which made their compositions familiar to the public, the works of these chaps would have taken at least 200 years to reach widespread popularity."



Stevens

Salter Debunks Strad's Value
If you've got a Stradivarius stowed away in your attic against that "rainy day," you might just as well forget it and start saving your cash instead. The Strad won't bring as much in pawn as you think it will!

Harry Salter, ork leader on the NBC "What's My Name?" program, points out that Stradivarius lived to be a nonagenarian and that in the course of his 93 years on earth he made about 1,500 instruments, including guitars, cellos and violas

as well as violins. "Of these 1,500 instruments," Salter says, "950 were violins of which approximately 425 or 450 are still in existence. This debunks the idea that Strads are rare in number. The average Strad price is \$30,000, but many fine Stradivarius violins can be bought for much less."

Howard Smith Joins CBS Staff
Howard Smith, former keyboard ace with the once top notch Isham Jones band, has been added to the CBS-New York house band. He will handle sustaining work formerly held down by Walter Gross, who has been placed in a staff conductor position. . . The NBC "Chamber Music Society of Lower Basin Street," aired Sunday afternoons, vows by the three "B's" of music, namely 'barrelhouse,' 'boogie-woogie' and the 'blues' and coincidentally enough the show emanates from NBC's studio "3-B."

. . . Pert NBC songstress, Dorothy Rochelle, is a direct descendant of Jenny Lind, the "Swedish Nightingale."

Singer Jack Fulton, trying to complete his record collection, would have been willing to pay almost any price for a certain disc he made with Paul Whiteman's orchestra. The price he finally had to pay was five cents—he found it on a Salvation Army old record counter. . . Dave Bacal, CBS organist, is the Chicago City Library's chief borrower in the music department. Dave borrows the music of famous composers, rehearses it for a month and then returns it.

Todd Wields a Heavy Fist
Gals, if you want a slim waistline, play a trumpet! That's the advice of the ladies of the brass section in Phil Spitalny's Hour of Charm orchestra. They point out that regular tooting develops muscles to keep the diaphragm hard and flat. . . Not all crooners are cream-puffs by a long shot. The boxing instructor of one Chicago gym was ready to testify that this week. Tossing gloves with Dick Todd, torch-topped singer on the Show Boat, he dropped his guard for a moment and caught one on the button that kept his helpers busy with cold water and smelling salts for the next 10 minutes. . .



A Quintet of Queens align themselves for Beat readers once-over. At left is blond eye-fol, Bobbie Todd, who came from New York to take over the voice job with Dirk Courtenay's ork in Michigan. Center are the Andrews sisters, Maxene, Patty and



LaVerne, on a South American kick in their movie "Argentine Nights." At right is 18 year old Betty Day, St. Louis deb who replaced chirpie Penny Caldwell in the Ace Brigade band. Bobbie Todd shot by Seymour Rudolph.

like it. Complete personnel of the band, Members of Local 512, Lawrence, Kas., is as follows:
Bob Carle, 1st alto; Russ Chambers, 3rd alto (band manager); Clyde Bysom, 1st tenor; Browder (Hook) Richmond, 2nd tenor are the four saxes with Arranger-director Ken Markey clarinet and alto on lead with five saxes. Rhythm: Bob Glotzbach, piano; Bill Langworthy, bass; Rex Cowan, drums and vocals. Brass: Ralph Lee, 1st trumpet; Johnny Pope, 2nd trumpet; Harold (Kit) Shroff, 3rd trumpet, and Vincent (Sluggo) Thorp, trombone.



'X-Ray' Foto of a scene at the Detroit musicians' union soiree held at the Belle Isle shell on the occasion of the Local's 50th birthday. Left to right are tenor Thomas L. Thomas, soprano Marguerite Guam, Local 5 prexy, Jack Ferentz, and director Gus Haenschen. Ray Glotzka pic.

Armstrong Is KDKA Music Head; Succeeds Spitalny

BY MILTON KARLE

Pittsburgh — KDKA has finally chosen a musical director to replace Maurice Spitalny. He is Bernie Armstrong, long the station organist and one of the best liked men at the KDKA studios. He will have as his assistant director saxman Buddy Murphy, who has been with the station for 12 years.

Meakin Does Commendable Job
The El Chico club has opened at last. Likeable Joe Sala, who is managing the former Plaza cafe spot now done up with a Spanish motif, imported a rumba outfit from New York City for the opening. According to reports Sala is being backed by a couple of Smokeville's biggest steelmen.

The Riviera management brought in Jack Meakin's new crew on the heels of a swell run by Max Adkins' band. Meakin stayed two weeks and did a most commend-

able job. Band has five reed, four brass, three rhythm with Jack featured on the novachord.

Hunt Breaks Record at Ruggles
Another local loy who has done well under the FBMC banner is Earl Mellen, who finished a fortnite stand at Kenywood Park recently. . . Word has it that Brad Hunt's crew up at Ruggles' Beach are breaking all season records for the spot. . . Bandleader Johnny Long, now at the Roseland Ballroom in Gotham, reports of the swell job Cy Woistman is doing in the sax section. . . Frank Natale's Cosmopolitans have just completed 21 months at the Union Grill here and are still going strong.

Band Answers An Ad to Play For Nothing

BY EDDIE GUY

Scranton, Pa.—It seems that musicians have lost their dignity and have no right to charge for their services any more. At least that's what some people think, according to this ad run recently in a Wilkes-Barre paper: "Musicians wanted to play at lake resort in return for vacation." You've guessed it—a band did apply and is playing for nothing.

Around town: A shake-up in the Chas. Masters band resulted in Frank Walker replacing Geo. Cook on tenor and Gene Stevens replacing Bunny Ratchford on electric guitar. Masters states that the changes are for the betterment of the band. . . Johnny Parette in his sixth month at the Omar Roof of the Hotel Jermyn and still going strong. . . Danny Phillips of Pittsburg organizing a new band of young musicians. . . Teddy Doms is plugging his new saxless band over the new radio station, WARM.

Glen Stone in Crash, Suffers Broken Ribs

BY JOHN GLADE

South Bend, Ind.—After crashing into an unoccupied, unlighted car left in the road, Glen Stone, band leader at Baldoni's Cafe, Mishawaka, Ind., was rushed to Epworth Hospital suffering several broken ribs and numerous cuts and bruises. Fortunately, Stone was alone in the coupe, which rolled over and down a steep embankment.

Don Marshall, trumpeter with Clem Harrington's band at the Indiana Cafe who has been confined to St. Joseph Hospital for the past three weeks with arthritis, is reported to be gaining slowly after having the condition complicated with an infected ankle.

New Regime May Increase Kaycee Jobs

BY BOB LOCKE

Kansas City, Mo.—Politicians and musicians may make strange bedfellows, but it looks like politics may give unemployed tooters a break here soon. A reform party which has kept the town closed tighter than a drum was defeated in a recent primary election here, and a clique headed by Lawrence McDaniel, St. Louis candidate for governor, bids fair to walk in at the forthcoming November election.

McDaniel, insiders say, will make things easier in Kaycee for night club operators and other amusement men who have been on the spot. This will in turn open up more jobs for talent.

Girl Band Jells Jump—Juice Joint

BY LOU CRAMPTON

Graying, Mich.—Spike McNeBbins, genial proprietor of the Keg O' Nails here, impressed with the success of a 6-piece all-girl combo at a nearby bistro, has imported six musical honeys—the Dixie Debs—to lend a gentle touch of femininity to his rustic jump and juice joint.

Asked what he thought about two-fem musicians in such a small town, Spike said there was always room for more pretty girls in Graying—"Way up North where men are men, and women play not too worse music."

Lanny's Tough Piano Falls On Deaf Ears

BY EUNICE KAY

Cleveland — Lanny Scott, Cleveland pianist, is one of the most underrated musicians in these parts. Born in Louisville, he has spent most of his life in Cleveland, although cats in Detroit know his playing well.

His style is a cross between Tatum and Wilson, with enough originality to make it interesting. His own compositions are likewise terrific.

Although he receives little or no compensation for his work, George Quittner of this city has made some records of Lanny's stuff which may help to bring about some attention to this fine musician.

Petrillo's Park Board Job Renewed

Chicago—Mayor Edward J. Kelly two weeks ago reappointed AFM prexy James C. Petrillo as one of the four commissioners of the city's Park Board. Appointment is for four years. The nationally famous Grant Park free summer concerts here were an outstanding achievement of Petrillo's first tenure in the same office.

Bysom Band Takes Over Tank Town

BY TIM GAYLE

Cheboygan, Mich.—This is a small tanker that on rare occasions hears a decent band. That's about all. But right now, here in the sticks, is an aggregation strictly in the groove to bigger things. Previously mentioned in *Down Beat*, the outfit is Clyde Bysom's, composed mostly of Kansas University musicians. Jane Churchill, erstwhile Charlie Barnet thrush, is warbling with the crew; Ken Markey (nee Joe McAnaney) plays a truly jive clarinet, arranges in an out of the world fashion, yet has a commercial enough touch to set the tempos off.

The Bysom orch has done this. It has made the resort section swing conscious again and they

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Eddie Chase, Wax Disc Maestro, Is a Very Busy Man These Days



Here's Eddie Chase, chalk-stripe and all, ready to go to work in a "Make-Believe Ballroom" broadcast. Above, left, is Eddie, pointing to his stock in trade, a sound table which not only plays the record but dubs in the applause and the background noise as well. Center, Eddie clears his throat and beams prior to taking his emcee duties. His experience at such work is not limited to radio, for he has been for a long

time in demand at various Chicago theaters, night clubs and ballrooms. Over on the right he's selecting the numbers for the next broadcast from the WGN record library of more than 40,000 records. Eddie features four "name-bands" each week and has need for a plenty big pile of discs. When Chase started his whirling disc bandstand several years ago, it was on station WCFL in Chi.



Although the program is called "Make-Believe Ballroom" Eddie's knowledge of bands and bandleaders is far from make-believe. Here he is left, with bandleader Freddie Martin, longtime Chicago-lan favorite. The Crosby Bob-Cats, center, are likewise among his closest musical friends. Grouped around drummer Ray Bauduc are Bob Haggart, Eddie,

Crosby, Billy Butterfield, Warren Smith, Nippy LaMare and Fazola. Floyd O'Brien has since replaced Smith on slyphorn. And it's Paul Whiteman himself with whom Eddie is passing the time of day (or should we say night?) in the pic on the right. Interested gent in the center is Down Beat managing editor Carl Cons.

Eddie Chase's Ballroom To Station WGN

High point of radio's wee small hours and dull moments during the day are programs of "canned music" in which pop records are played between dull advertising plugs, duller gags. To radio station WGN (Chicago Tribune) last week went one such program, Eddie Chase's "Make Believe Ballroom" which without commercials and with smart running patter had been a steady favorite among the nation's listeners until today it is rated by many as U. S.'s Number 1 recording dance program.

Background Applause Realistic

Since April, 1939, Eddie Chase has conducted his "four revolving bandstands" (four different recording orks) twice a day over the airwaves of WAAF. Its drawing power comes for the most part from the fact that the listeners select the programs. Each day's program airs four bands, one of which is featured all week and by popular vote of the radio audience is known as the "Band of the Week."

Special feature of the program is the background work carrying the applause and noise of a real ballroom plus Eddie's clever tie-ins as emcee which create an illusion so real that he is constantly asked where tickets to the ballroom can be secured. Several times bookers have written, wanting to act as agents.

In the Biz Ten Years

Perhaps the best barometer in the country for measuring the popularity of various bands and songs, Eddie's program draws as many as 15 to 20 thousand letters a month. In March, a year ago, Eddie offered a free copy of Down Beat to any of his listeners who would write in—and got six thousand requests.

Eddie Chase is only thirty, started in Los Angeles, has been in the biz for ten years, remembers when he had to change records, needles, make announcements and handle telephone requests at the same time.

Today, with that behind him, and with a reputation as a great program announcer, Eddie is looking ahead for new worlds to conquer.

Nixes la Conga; Fears Patrons May Do Vanishing Act

BY SIG HELLER

Milwaukee, Wis. — Milwaukee diners and dancers missed out on a lot of fun when the manager of the Schroeder Hotel Empire Room turned thumbs down on Joe Reichman's "la Conga" stunt. Other cities have gone for the "1-2-3-tick" parade in a big way with Reichman leading the way around the dance floor, into the lobby to the street and back again but apparently the hotel officials couldn't see it. Guess they were afraid the customers would pull a "vanishing American" once the snake dance reached the street, without paying their checks.

Bill Davison, whose torrid trumpet is known from coast to coast, has junked his jazz band and organized a strolling unit. At present the outfit is playing for capacity crowds at Schmitt's Cafe. Line-up includes Davison on trumpet; Walter Ross, bull fiddle; Ted May, accordion; Jose Mayol, violin, and luscious Lee Leighton on vocals. Several large offices are already interested in this unit which is steadily gaining in popularity.

The loud gripes emanating from this region are coming principally from members of Rollie Ische's

dixieland crew. Band has slipped into a tango and rhumba groove while the jive numbers collect dust. Ische can hardly be blamed for going a bit commercial but such swing talent playing latin-american music, tch, tch.

Jimmy Dorsey And Mary Ann McCall to Wed

New York—Mary Ann McCall, late of the Charlie Barnet vocal department and currently free lancing, last week tipped Down Beat that she would be married to Jimmy Dorsey in about two months. Dorsey is not the one we know, but a Philadelphia aviator whom Mary Ann met some time ago and whose acquaintance she renewed while she was singing with the Herby Woods band at Wildwood, N. J., recently.

Hampton's New Band Will Be Glaser-managed

New York — Lionel Hampton's new band will not, after all, be managed by the William Morris office. He remains with MCA but Joe Glaser will be his personal manager, according to negotiations nearly completed at press time.

Lionel was set to record in New York last week using four of the Spirits of Rhythm—Teddy Bunn, the Daniels brothers and Marlo—with veteran Kaiser Marshall on drums. Bunn and the Daniels also accompanied him in his guest shot on the first of the new Monday evening Basin Street series. The show is now aired Mondays, 9 to 9:30.

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Mel Smith, Band Leader, A Suicide

Lincoln, Neb. — Mel Smith, 40 year old dance band promoter and nitery operator, who occasionally fronted his own outfit hanged himself in his basement here last month. Financial difficulties led to his suicide, it was said.

NEW SAXOPHONES BY BUESCHER! SEE PAGE 9

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Chords and Discords

(Jumped from Page 10)

serve as a link among all jazz lovers. Our first intent will be the spreading of real jazz music. We intend to get in touch with similar clubs in other parts of the world. As *Down Beat* is a specialized revue whose prestige has now reached every country in the world, we couldn't neglect informing you about the foundation of a club formed by South American jazz enthusiasts.

JAZZ CLUB OF BRAZIL
Caixa Postal 410

straight from his heart. On *I've Got It* you can find more horn, tenor and all-too-brief trombone. I think Dan had better spin these over again and listen closely this time.

How about giving Paul Webster, Lunceford's first horn man, a little credit too. Ditto for Jimmy Young, that solid trombonist.

More power to Lunceford!
HERB VETTER

They Stay, Whether It's the Weather Or Not

Nisswa, Minn.

To The Editors:
In the August 1 issue of *Down Beat* there appeared an article by Don Lang that we had been given our notice July 1 (and not because of the weather!).

We would like to inform the above mentioned columnist that we're still at Moran's cafe, Nisswa, Minn., that according to the management, gross receipts have totaled over 50% more than other summers, and that we're going to finish the season. And that's not because of the weather!!!

RED ANDERSON AND BAND
P. S. We're waiting for an apology from Mr. Lang.

Stanley Jabs at Cab

New York City

To The Editors:
You should have sent one of your New York photographers up to the Paramount to get a shot of Chu Berry playing gourds in some number for Calloway. At least Ted Lewis never made Muggsy play gourds.

STANLEY HYMAN

Rag-Time Marches On . . .

(Jumped from Page 10)

MURPHY—A daughter, Patricia, born to Mrs. John C. Murphy, Aug. 15, at Burrus Memorial Hospital, High Point, North Carolina. Dad is arranger for Johnny Leno's orchestra.

HELENBAH—Andrew, 27, former Ace Brigade and Duke Moffett drummer, of a heart attack at his home in Cincinnati recently.

FINAL BAR

PARKER—Richard F., 48, for 15 years conductor of the Parker Dance Pavilion north of Seattle, in Lake City, Wash. Age 3 of heart disease.

BAUDIC—Jules, brother of Ray Baudic, drummer with the Bob Crosby orchestra, in Houston, Texas last month.

SWAN—Elmer, 37, composer and arranger, last month in Greenwood Lake, New Jersey. Originally a saxophonist with Dorsey, Lopez, he later turned to arranging, composing, was currently working for Raymond Paige and his Westinghouse Symphony Orchestra.

Leader Turns Booker

Middletown, Va.—Ork leader Bobby Evans is retiring from the business to open his own bookie office. It will be known as Bobby Evans Enterprises.

Fine Horn Man Fluffs Job for Bicycle Ride

BY DON LANG

Minneapolis—Red Maddock, maddest drummer ever to knock out Minneapolis novelty fans, will probably be back playing at Sloppy Joe's this fall. Patrons have constantly asked for the red-haired skin-beater since he left there several months ago. . . Big time band leaders have definitely muffed a bet in missing the fine voices of both the Joe Billo vocalists at the Excelsior Amusement Park ballroom. Jean Arland and Earl Murlough are the monickers. . . Ferrol Wilson, wonderful non-reading trumpet man with the Red Dougherty Dixie band, is leaving his \$35 per week job to bicycle to Florida. . . Kay Green, local magician, starting out on the road in September with his "Illusions of 1941," has definitely decided on an all-Minneapolis band for his tour. Green will be the first leader to wave a wand instead of a baton.

Swing Bands in Park Concerts

Pueblo, Colo.—Rather than see the beautiful Mineral Palace Park WPA project bandshell remain dark throughout the season for lack of municipal support, the members of Local 69 have agreed to donate Sunday night concerts, featuring 10-piece swing combinations, which will go over a mammoth 4-mike public address system.

Flint Fetes Son Billy Mills



Flint, Mich.—Last month native son Billy Mills (left), musical conductor of the Fibber McGee show, returned to his old home town for his first visit in years. He had climbed a long climb from the choir of the small town church—from his first pair of long pants and his first job playing piano in Lloyd Cappin's pit band—to the job he holds today.

So at the Flint Local's "Billy Mills night" last month, Local proxy Raymond Cook (right in pic), on behalf of the membership, heaped tokens of respect upon Billy, gave him a life membership in the Local in recognition of his 30 years as a dues-paying member, gave him presidency of a specially-formed "Billy Mills Club," over which he must preside once a year, and gave him a fiber circus hat autographed by 50-odd vet members of the Local.

Al Donahue—

(Jumped from Page 4)

the bandstand and look up at us with the attention deserving of a Spaulding recital. When my boat and location bands requisition music, there is always a big demand for plenty of "hot" tunes: In fact, it has increased in the past year.

The Hotter the Better

If you ask me, all this talk about swing bands being passé is just propaganda. Of course, you have to use judgment in the selection of tunes for the spot, crowd and acoustics. Swing can be good and not too loud in a hotel room, but in a big room like the Steel Pier, in Atlantic City, the louder and hotter the better. The trend has been to a well balanced choice of music, but in each category there has to be sincerity and authenticity in performance. Being identified with a hit tune is important and we were fortunate to introduce the popular *With the Wind and the Rain in Her Hair*. According to the reaction to *Route 24*, this might be the tune that will mean as much to my band as *In the Mood* meant to Glenn Miller with the resultant good will. No matter what happens, let me tell you that I am having as good a time as those kids down front—and they're grinning from ear to ear.

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Si Doing All Right

Okemo, Mich.—Si Jenkins' popular combo, which opened at the Pla-Fair Inn here a few weeks back, is set for a solid four months at the spot.

Things their own mothers never knew about them will be exposed in the Sept. 15 *Down Beat* when Glenn Miller's boys are dissected, their biographies exposed, their unique manner of presenting modern music revealed, and everything you ever wanted to know about the Miller band is told. Don't miss it!

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Serenade to Yvette . . . the cozy little pose at the left finds crooner Eddy Howard strumming his gitbox whilst he knocks out a few bars of his latest tune to comely Yvette, the 18 year old lovely featured on the NBC "Have You Met Yvette" show each Sunday afternoon. The cake of ice she's perched on is to keep her from succumbing to Eddy's charms. Eddy's theater debut at the Oriental, Chi, did terrific biz, drew a holdover ending a week ago.



Hobby Horse Brigade of the Johnny Bruce (U. of Illinois) band includes chirpie Virginia Denton and Johnny himself, having fun at the end of the pier at Woodlawn Bay, Delavan Lake, Wis., where the band is finishing up a 12 weeks' date. The spot is a popular summer retreat for Chicagoans, and several danceries offer fertile summer booking grounds for midwestern bands.

'Swap You for a Swig' says ace jazz trumpeter Mannie Klein to a cute Hawaiian native the minute he hops off the *Clipper* at Pearl Harbor in Hawaii. Of course the wig is only plain unadulterated pineapple juice, but that hula-girl is awful cute. Mannie takes off a few weeks every other summer for a jaunt to Hawaii. His hot trumpet has been a feature of the better coast band- for the past several years.



Jerks on a Jive Jaunt . . . These are guys in Len Hopkins' Canuck band, held over for the summer at Chateau Laurier in Ottawa, Canada. Shot was taken in a radio studio there, and includes, practically from left to right, Doug Gall, Sam Adaire, Jimmy Gowers, Len Weekes, Clifford Tripp, Don Cockburn, Hopkins, Bill Newton and Herbie McDonald. They're perfectly normal. At the right, Chicago maestro Leonard Keller, perennial Bismarck hotel band leader, enchants a couple of chorines from the line of the Walnut room show. Although catering to a quiet crowd, the band frequently gets off on a Dixie kick that

Tom Dorsey Fires Bunny Berigan

See
Story on
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DOWN BEAT

RADIO · BALLROOM · CAFE



SYMPHONY · THEATRE



"Major Maestro" Bob Pooley heads his musical "landing force" against a very charming "objective," chirpie Kay Doyle, at Hampton Beach, N. H.

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