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15 CENTS

Ex-Leader, Famed Harpist, Slain in His L. A. Office

Los Angeles—Murder so swift and silent that two eye-witnesses were caught flat-footed struck down Louis Chicco, 36-year-old harp player and former band leader, at his office here Sept. 30. Chicco's throat was slashed by a young Negro whom Chicco had discharged as a porter a few days before.

Teacher of Harpo Marx

Chicco, prominent throughout the United States for his talent, was still active as a teacher of harp at the time of his death. One of his best known pupils was Harpo Marx, the comedian. Located by Charlie Emge of *Down Beat* on the MGM lot, Marx was stricken by the tragic death of his good friend.

"Louis' death comes as a horrible shock," said Marx. "It was a terrible thing. We had been together almost nightly for the past

two months; he helped me play swing music and I helped him with classical music. He was a fine fellow. His loss is a severe blow to me and an unfortunate one for music."

Formerly With Fio Rito

Chicco was a member of Los Angeles AFM Local 47. He came here with Ted Fio Rito several years ago from Chicago. Recently, he gave up leading a band and confined himself to teaching. On the side he operated a fluorescent lamp concern. Two people were in Chicco's office when the Negro, said to be Robert Wright, 26, suddenly produced a large knife. In a flash he had cut Chicco's throat. He had worked for Chicco a month before he was fired.

Chicco was married. There were no children.

Murdered



Los Angeles—Louis Chicco, former band leader, was murdered Sept. 30 by a crazed Negro who sliced Chicco's throat with a razor. Chicco formerly played with Ted Fio Rito and was known all over the nation for his harp playing ability. Pic courtesy of MCA.

Japs Can't Hear Jazz; All Ballrooms Dark

Almost simultaneously with the announcement made late last month that the Japanese government had entered into an alliance with Germany and Italy, an official decree, made by the Japanese government, was sent out informing the Jap public that all dance halls would be closed October 1.

Few Americans There

Of even more far-reaching importance was an official edict that the manufacture and sale of American and European jazz records would be banned as of the same date. Spurred to action by the New Japan Music Society, whose staff for over a year has been urging the government to destroy western jazz music, high officials have hopes that the Japanese people will forsake dance music for native "shaku-hatchi," "samisen," and "koto" studies. The latter three words mean bamboo flute, and two types of Jap string instruments.

Just Like Hitler!

Closing the dance halls won't throw many American musicians out of work for the simple reason that few—less than a dozen—have been playing jobs in Japan the last year. Nor will American recording firms suffer much. Sale of wax platters to the Japanese has never been a fertile field. The new ruling almost duplicates Adolf Hitler's stand on jazz music. Since his rise as fuhrer Hitler has fought jazz music, even banned it as much as possible, and refused to allow radio stations to broad-

cast it. In other European nations, however, jazz still flourishes. The number of hot fans is amazing and in several large cities, despite the war, hot clubs continue to be active.

Barnet Backs New Auld Ork

New York—Georgie Auld is rehearsing again, this time with a band which is being backed financially by Charlie Barnet. Also helping are Larry Clinton and Milt Pickman, Clinton's manager. Barnet, whose suit against CRA is soon due to come up in court, is booking himself. Ford Leary and Conn Humphries are new men with Barnet's band.

Barnet is booked up through December on his own. He isn't worrying, although some persons point out it will be a "long and cold winter." Other agencies are laying off booking him because of CRA's threat. CRA claims its contract with Barnet is valid for another 9 years. With Leary in, Barnet now has eight brass.

Leaders Ask Help of Petrillo

New York—A demand by several of the nation's top band leaders and a roomful of sidemen that James C. Petrillo step into the ASCAP-BMI fight and protect the interests of musicians was voiced in no uncertain terms a fortnight ago when leaders and musicians, in two separate meetings, met with officials of ASCAP and BMI and discussed the battle.

"Have radio stations the right to tell us what to play on the radio?" asked Eddy Duchin.

BG Begins Rehearsals

New York—Although he is experimenting with sidemen, Benny Goodman finally began getting his new band in shape last week. Chris Griffin probably will return to play lead trumpet. Sammy Donahue is set as hot tenor man and the rhythm section will include Dave Tough, Charlie Christian and Art Bernstein. Teddy Wilson will join in about a month, it is believed.

Goodman is virtually set for a radio commercial. Once he lands it, he'll concentrate on radio and records. Several one-nighters are booked starting Oct. 18 at Washington & Lee University. Goodman has no plans to use strings, he said, although he indicated he might toy with them "sometime later." Benny has been playing a lot, often at Cafe Society with Teddy Wilson, and those close to him say he has never played better. But he probably won't accept a location job until December.

Higginbotham May Join Count Basie

New York—When Count Basie returns to New York Oct. 18 to open at the Apollo Theater, J. C. Higginbotham, trombonist now with Louis Armstrong, probably will be in the band. Negotiations have been going on for Higgy's joining and it is expected he'll take Vic Dickerson's chair. Basie's trombones then will include besides Higgy, Dickie Wells and Dan (Slamfoot) Minor.

Basie's opening show at the Apollo the 18th will feature a terrific jam session with every name hot leader in New York taking part.

Byrne to Texas

New York—Bobby Byrne, the leader, takes a 3-week layoff this month after his band winds up the engagement at the Strand Theater. His appendix has been giving him trouble again and he will have it taken out in Fort Worth, Tex.

radio which we have written ourselves?" Benny Goodman shot at an ASCAP leader.

Agree With D.B. Editorial

These and dozens of other questions were mullied over, not only by Duchin and Goodman, but by Russ Morgan, Ben Cutler and many other noted maestros. The discussion, both with ASCAP and BMI representatives, reached its high point when musicians agreed that Petrillo, as president of the AFM, should step in and see that the differences were adjusted so as not to hurt musicians.

As was pointed out in *Down Beat's* frank editorial in the Oct. 1 *Down Beat*, most leaders present for the meetings agreed that "all we are getting out of this dispute is spit on by the radio interests and the owners of certain music."

"Goldie" Gets Applause

The bass man with Mitchell Ayres, Goldie Goldmark, hit the nail on the head when he stood before the crowd at the ASCAP meeting and declared:

"There can be no ASCAP or BMI without us; I propose soliciting Petrillo to step in and tell them to settle their difficulties." He got a terrific outburst of applause.

Petrillo said he was "willing and anxious" to act as mediator, but that neither ASCAP nor BMI had approached him. He said he was aware that musicians and leaders

(Modulate to Page 22)

Blitzkrieg in Pastor Band

New York—Tony Pastor's band underwent a blitzkrieg before its Lincoln Hotel opening. New faces in the lineup include Paul Fredericks, trumpet; Billy Abel, Russ Brown, trombones; John McAfee, first alto; Bob Taylor, Hank Freeman, tenors; Johnny Morris, drums; and a vocal quartet, "3 Boys and a Girl," comprising Jack Carlton, John Farrow, Dorsey Anderson and Kay Little.

Gets Married



Marion Hutton, blonde jibbug vocalist with Glenn Miller's band, was married to Jack Philbin, Johnny Long's personal manager, two weeks ago in Washington, D. C. Philbin is a former song-plugger. Hutton will remain with Miller's band, according to plans. Pic by Ray Ring.



Manny Prager: 'Conscription Will Ruin My Band'

BY COLONEL MANNY PRAGER

While I have only had my own band for about six months, I believe that we are probably a typical example of the average young "style" band and definitely feel that the AFM should make every effort to protect my boys, myself and the hundreds of others in the same position from the irreparable damage that conscription of just one or two members would inflict.

Our entire business income, present employment and expectations for the future are based on our reputation and popularity with the public. I believe we have achieved a saleable product, whatever name I may have has been made valuable by our ability to produce within a given number of men in a varied and original form of entertainment, and an intricately styled type of popular dance music. This style is based on the very special talent of a group of particular young men that must function to a fraction-of-a-second accuracy under a multitude of adverse, confused and widely variable circumstances.

Have to Rewrite Library

A loss of as many as two of these men would force me to rewrite my entire library and recreate and redirect an entirely new approach to vocal and novelty entertainment. The necessity for doing this work would immediately paralyze my present operation. Such a reversal would probably result in my having to fire several other men who would not be capable.

(Modulate to Page 23)

"We Hope He'll Outgrow It"



Ozzie Nelson wrote his own caption for this photo of his oldest son, David Nelson. Says Ozzie: "David is shown giving his impression of Howard Bruno, the drummer in the Nelson band. As you can see by the picture he bears a resemblance to his father, but we have hopes he will outgrow it." Ozzie and band are now touring theaters. A few months ago Harriet Hilliard, Nelson's wife, gave birth to a second son.

Landmark

New York—Lou Martin, the band leader at Loos & Eddie's on West 52nd street, had his 66th consecutive option picked up a couple of weeks back. Which means he'll stay on his present job with his band for at least another 10 weeks. Martin has held the job seven years now.

Billie Takes A 'Holiday' At Opening

New York—Billie Holiday, whose temperament troubles have been the talk of the trade for years, was all set to open the new downtown Café Society show October 1. Came the opening night; Art Tatum, Sister Rosetta Tharpe and Joe Sullivan's new all-colored group made it a successful opening—but no Holiday. Billie failed to show up and manager Barney Josephson immediately decided to cancel her contract, declaring he could get along without her very well.

Teddy Wilson, denying that anything definite had been set with Benny Goodman, was ready to open with his small band at the uptown Café Society last week. "I spoke with Benny again," said Teddy, "and nothing was decided about whether I'd come back or on what terms. It's still quite possible that I'll be with him, but I'm keeping my own band together for the present." Plans are for him to work maybe another month with his band, then join Goodman for sure, it was learned.

Must These Men be Drafted?



Musicians such as these, in Manny Prager's band, may be among the thousands of young American citizens who will have to drop their jobs and serve a year of military training. Registration is tomorrow, Oct. 16. Shown are, left to right, Prager, tenor; Grady Mullins, Earl Pledger, Doug Broyles, alto, and Pat Hill, tenor. Prager's story regarding conscription is at left.

Ammons Plays Boogie As Couple Weds in Nitery

New York—It was the kind of wedding many a musician has always wanted. Albert Ammons leat out fast blues and boogie woogie on a battered upright piano, down in Greenwich Village at Cafe Society, while Miss Lynn Hedelman and Ray Weinstein took vows the afternoon of September 22.

Miss Hedelman is secretary to John Hammond at Columbia records here. It was at Hammond's suggestion, in fact, that the wedding was held at the nitery. Hammond also obtained Rabbi Edgar Siskin, of New Haven, to officiate at the ceremony. The Rabbi is noted throughout the east as a hot jazz follower and has been known to follow Count Basie's band around for a week at a time on the road.

So Ammons played the blues, in lively tempo, while members of the family, the Rabbi and Hammond looked on approvingly. After the ceremony was concluded Ammons played a short concert while the newly-married couple and the families celebrated.

Art St. John to Train Airmen

New York—Art St. John, prominent saxophonist who has been with Jack Teagarden's band for the last year, has quit the band business. He has a lieutenant's commission and next week will become a government air pilot. His task will be teaching young fliers. Butch Stone of Van Alexander's band takes his chair. Frankie Trumbauer also recently took a job with the government to train pilots, junking his sax for good.

Joe Bishop Falls Victim to T. B.



New York—The worst blow the Woody Herman band has ever suffered came two weeks ago when a physician pronounced Joe Bishop, shown above, ill with tuberculosis. Bishop, who plays flugelhorn and who arranges, also is a noted songwriter. He composed *Blue Prelude*, *Blue Evening*, *Blues Upstairs* and dozens of others featured by the Herman herd.

Bishop already has left the band. He cannot blow his horn until his health improves. He intends to compose and arrange, however. Joe is married, lives on Long Island and is an original member of the band. He switched to flugelhorn after playing tuba many years. Friends who wish to write Joe may reach him at Saranac, N. Y.

Jesse Ralph is substituting for Bishop but Woody says it's just temporary. The Herman band currently is at the Strand Theater, New York.

Tibbett III; Cancels Tour

New York—The court fight between James C. Petrillo of the AFM and Lawrence Tibbett's American Guild of Musical Artists still was stymied last week.

The court was reviewing the case. Meanwhile Petrillo could do nothing toward making members of the AGMA—including such names as Hoffman, Heifetz, Swarthout and others—become members of the AFM.

Tibbett, leader of the AGMA, was forced to cancel his entire fall concert and opera tour because of a throat ailment. More than 25 engagements were involved. Petrillo has hired Samuel Seabury, famous attorney, to represent the AFM in the battle.



Tibbett

Mrs. Kramer Appeals to AFM Board

New York—Fighting back at New York's AFM Local 802 and denying she is guilty of "grabbing pieces of bands in exchange for radio time" at her Lincoln and Edison Hotels, Mrs. Maria Kramer last week appealed a decision of the union which found her guilty of a "kickback" involving Gustavus Clementi's band.

Puts \$3,078 on Deposit

The union demanded that Mrs. Kramer refund \$3,078 to Clementi or else be placed on the unfair list. Both the Edison and Lincoln Hotels here are using music; Gray Gordon at the Edison and Tony Pastor at the Lincoln. Mrs. Kramer, who has steadfastly denied the charges, posted the money to be held in escrow by the union while her attorneys sought a new hearing on the case. The case will be heard the next time the executive board of the AFM meets.

Denies Other Charges

Local 802, meanwhile, cannot take action against Mrs. Kramer or her spots until the AFM body hears the case reviewed. Their decision will be final. The local union claims Mrs. Kramer received \$3,078 from Clementi over a period from Dec., 1937, through April, 1939. Clementi's situation was used as a test case. It has also been reported that several famous dance bands which have played the Lincoln and Edison in the last two years were "bought out" by the hotels' owner. This Mrs. Kramer denies.

Jam Sessions Held Every Sunday in Chi

(Picture of Lim on Page 12)

Chicago—A series of Sunday afternoon jam sessions, to be held every week starting at 3 o'clock got under way at the Old Town Room of Hotel Sherman last Sunday (6) with Harry Lim in charge. Lim, who is visiting here, is internationally known as a jazz critic. His home is in Batavia, Dutch East Indies.

Members of Duke Ellington's band, Earl Hines, Boyce Brown and others took part in the initial program. Lim will change the participants every week. Frank Merzino was the opening intermission pianist. Assisting Lim with the presentation weekly are Ernie Byfield, Jean Enzinger, and members of *Down Beat's* staff. Admission is \$1 and patrons need not spend another dime after entering the room. Each session lasts three hours. They'll continue every Sunday through November, Lim says.

Abe Lyman's On the Spot

New York—Abe Lyman and band, who opened the New Yorker Hotel Oct. 10, are being watched by the trade and the hotel's management. As a matter of fact Abe is on the spot. He followed Woody Herman's band, which upped business 25 per cent and was so exceptionally successful the hotel is bringing the Herman herd back for another engagement starting next January.

Van Alexander Junks Band

New York—Van Alexander decided last week to junk his band and return to full-time arranging. Group was reduced in size a few months ago but was still having difficulty in getting bookings. His last important job was at Sea Club Inn, N. J. Van's real name is Feldman.

But He'll Still Call it 'Slide Music'



Just when Will Osborne abandoned his "slide music" and decided to concentrate on straight swing, Ed John of Salem, O., hopped up with slide saxophones to complement Will's slide trombones and trumpets. They are really saxes, with slides, but they don't sound like saxes. Shown, left to right, are Stanley Aronson, Frank Sato, Karl Kates, John Bashark and John, the inventor. Osborne digs it from the floor!

Chicago. Wa... The... No one i... explain wh... -want to... a band... Sammy K... After... months of... thoning... pants in hi... You Wan... Lead a E... stant, whic... introduced... winter on... broadcasts... New York's... tal Commo... and which... in various... Sammy tur... The maj... wanted to... thought it... make a lot... Fifteen... night life... Twelve v... because th... handlender... Another... traveling a... Ten wan... and film w... Six liked... in public... print, and... Five wer... who believ... they could... reasons we... One fell... All B... Men... H. He... Chicago... every man... has man a... ago, then... H. Hende... Horace He... been makin... peering th... area. Dew... to be the... west of Ka... stay of the... Others who... in Omaha w... Whitby, lea... Lee Pope, ... baritone; N... Harold Jo... Archie Be... Berry and... John H... records flew... out for re... here claim... "second onl... Tony M... Postpo... BY... Milwaukee... tract suit... tin by the... a while be... heard on... Bob Zurke... poned until... gets back in... Martin had... disputed ar... Red Cross... nixed the p... Tony was... leity... Taylor... New Yo... Charlie B... the Fiesta... tured spot... tated Hou...

Want to Lead a Band? The Kids Tell Why!

No one is in a better position to explain why boys—and even girls—want to lead a band than Sammy Kaye. After five months of questioning participants in his "So You Want to Lead a Band" stunt, which he introduced last winter on his broadcasts from New York's Hotel Commodore, and which he has been presenting in various parts of the country, Sammy turns up with these reasons:



Kaye

The majority, 58 to be exact, wanted to lead a band because they thought it was the easiest way to make a lot of money. Fifteen liked the excitement of night life. Twelve wanted to lead a band because their girl friends idolized band leaders. Another 12 liked the idea of traveling around the country. Ten wanted to get to Hollywood and film work. Six liked the idea of appearing in public, seeing their names in print, and being mobbed by fans. Five were amateur songwriters who believed that, with a band, they could popularize their own songs. . . . Among the more unusual reasons were these: One fellow wanted to become

a bandleader so that he might put his unemployed drum-playing brother-in-law to work. . . . A middle-aged married man confessed that it would give him a good excuse to get out at night. . . . Three lotharios wanted to become society bandleaders so that they could meet debutantes. . . . Twenty girls declared most bands needed dressing up—and they were suitable for that. One New England lad named Russell wanted to lead a band because he had already coined a catchy slogan: "Rustle Your Bustle with Russell."



Ted Weems' Hot Five, which made its debut in Chicago recently, brought to an end Weems' long anti-jazz stand. In the group are Orm Downes, drums; Country Washburne, bass; Rex Kelly, guitar; Ralph Blank, piano, and (not shown) Roxy McHargue, clarinet. Weems uses the group as an act and comment has been most favorable. Photo by Ray Rising.

5 to 4
Chicago—Marie Dickerson tells the story of the Four Ink Spots, currently at the Blackhawk, and how they arrived in Chicago several weeks ago with five valets. The extra valet, the Spots said, acted as valet for the other four valets.

Joe Sudy Teaches Dancers to Stop
Milwaukee—Joe Sudy, fiddling maestro playing the Empire Room of the Schroeder hotel here, conducts dancing classes between regular dance sets on the floor. Stunt is helping business tremendously.

All But Two Men Fired by H. Henderson

Chicago—Horace Henderson fired every man in his band except a bass man and trumpeter two weeks ago, then rushed to Omaha and began building a new band which he will take into New York sometime next month. Israel Crosby, sensational young bassist, and Emmett Berry, hot trumpeter, are the only holdovers from the Henderson band which has been making Okeh records and appearing throughout the Chicago area. Dewitt (Debo) Mills, said to be the "best colored drummer west of Kansas City," is the mainstay of the new Henderson crew. Others who have been rehearsing in Omaha with Horace are Francis Whitty, lead alto; Bob Dorsey and Leo Pope, tenors; Big Eye Talley, baritone; Nat Bates, lead trumpet; Harold Johnson, 2nd trumpet; Archie Brown, trombone, and Berry and Crosby.

John Hammond of Columbia records flew to Omaha to be present for rehearsals and returned here claiming the new crew was "second only to Basie."

Tony Martin Suit Postponed a While

BY SIG HELLER
Milwaukee—The breach of contract suit filed against Tony Martin by the State Fair, Inc. here a while back, when Martin appeared on the job late fronting Bob Zurke's band, has been postponed until such time as Martin gets back in this vicinity. Although Martin had offered to donate the disputed amount of money to the Red Cross, the Fair management nixed the proposition, saying that Tony was only looking for publicity.

Taylor Leaves Barnet
New York—Larry Taylor left Charlie Barnet's orchestra at the end of the Fiests booking to take a featured spot on the Carnation Contested Hour.

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Joe Duren, lead alto and 2nd tenor respectively, play New KING SPECIAL ZEPHYR SAXOPHONES. Somerville collaborated with Tommy Tucker in Tommy's sprightly hit, "The Man Who Comes Around."



Kerwin Somerville and Joe Duren, lead alto and 2nd tenor respectively, play New KING SPECIAL ZEPHYR SAXOPHONES. Somerville collaborated with Tommy Tucker in Tommy's sprightly hit, "The Man Who Comes Around." September 26, 1940

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Red Norvo Hits Comeback Trail with Fine New Band

BY DAVE DEXTER, JR.

This is a short, short story. Reading time is approximately three minutes, even if you're out on the road bumping along in the back seat of a bus on a 300-mile jump to a tank town. The story concerns Red Norvo, who right now probably is also bumping along the highway on an overnight hop somewhere in the Middle West.

Red has a new band. It's not seven months old yet. Aside from Pete Peterson, bass, and Pete Mondello, tenor, not one of the kids in the Norvo band is prominent.

As far as Music Corp. of America is concerned, Norvo himself isn't prominent. He and his men spent seven consecutive idle days last month in Chicago rehearsing five hours every day. And the band—unlike a dozen others MCA has had no trouble booking in the Chicago area—needs little rehearsing. The saxes phrase marvelously, the brass bites with hard-hitting precision, and the rhythm section grooves along. There are only 10 men, plus Red and Linda Keene, who sings as few others today are capable, without corny affectations—and in tune—but it's a long, rough fight. Norvo knows it.

'My Best Band'—Red

Red says it is his best band. Better than the big band which he and Mildred Bailey almost hit the jack pot with two years ago. His lead trumpet is a kid named Conrad Gazzo, 18-year-old son of a music professor, who has been blowing since he was 4. Red claims Gazzo's a better musician than any lead trumpet he's ever had, and that includes several of today's best known first chair men.

The other trumpet—Red uses only two—is manned by Rusty Dedrick, also a moppet, who blows as Berigan used to blow. He's an arranger, too, in the Sauter tradi-

Norvo On the Cover

Pictured on *Down Beat's* front cover this issue are Red Norvo, who is making a great comeback with a new 10-piece band, and his vocalist, fresh out of the south, Linda Keene, who once chirped for Jack Teagarden and Bobby Hackett. Is the ladder symbolic of their rise up to the top again? Photo by Ray Rising.

tion. Allen Hanlon remains Red's guitarist, arranging on the side. Bill Cavanaugh is a kid drummer with wonderful ideas and a potent beat. Except for Peterson and Mondello, the boys are all under 25. Three are under 22.

Small Band is Adaptable

Norvo still uses many of Sauter's early arrangements. But his new ones, you can bet, are almost as good. The band is small enough to take a stock, tear it apart, save only the chords, and wind up with a "special" in that swish style which only a man named Norvo can get.

That's all to this story. A man. And a band. Not too many jobs. And the ones they get don't bring many clams. MCA could be missing a bet by not trying hard to develop the group to make it a profitable source of income for the office. The record companies, even more so, are to be blamed for being



so blind to an outfit with tremendous possibilities. Red has a mighty following. Once his new crew gets around, and people start hearing it kick out jazz and pop tunes in that "subtle" but gutty manner which only Norvo has been able to achieve consistently, there should be a valuable market for sale of discs.

But the pictures can tell the rest.

Red Allen Quits Louie

New York—Henry (Red) Allen, Jr., quit Louis Armstrong's band Sept. 28. His leaving brought to an end a partnership between the two which had been solid for several years.

Allen, who came up from Algiers, La., and first attracted attention with Fletcher Henderson, indicated he would like to form a small band of his own. He had often been criticized by his followers for playing with Armstrong's band—which of course features the leader's horn—instead of with another outfit where his tremendous talents could be used to advantage. Allen and Satchmo parted friends, however.

Pease Named Prexy Of Boogie Group

Stockton, Cal.—Sharon A. Pease, writer of *Down Beat's* "swing piano styles," has been appointed national president of the Boogie Woogie Club, recently organized here by Dick Mills. Purpose of the group is to stimulate interest in the boogie style of piano playing. More than 150 members, in all parts of America, are taking an active part in the organization.

Red Norvo's New band is made up chiefly of young musicians, from the east. Above at left are Pete Skinner, trombone; Conrad Gazzo, 18-year-old lead trumpeter; Rusty Dedrick, hot trumpeter (he blows like Berigan used to, according to Dave Dexter) and Bill Cavanaugh, drums. At right above are Allen Hanlon, guitarist, and Norvo, whose xylophone-marimba technique has never sounded better. Below at left are the saxes, Pete Mondello, tenor; Ray Anderson, lead alto, and Ted Goddard, bar alto. Not shown are Pete Peterson, bass, and Lionel Prouting, pianist. Norvo's crew of today has many of the qualities of the old Norvo-Bailey big band. Red swears his new group is even better. For a picture of Red's vocalist, see page 12. *Down Beat Photos by Ray Rising.*

Little Man Who Wasn't There?

Chicago—Band leader Tommy Tucker gave the Oriental theater audience the usual introductory hokum introducing vocalist Don Brown. Tommy was in better than ordinary fettle and spared no praise of his yodeler. With a prideful, "and now I give you—Don Brown!" Tucker gestured back to where Brown usually sat in the brass section. The chair was empty. Tucker, agast, frantically motioned to pianist Gene Steinbach to diddle anything. Gene diddled. Suddenly inspired, Tucker shout-whispered "Stardust" to the band, motioned trumpeter Al Knapp to come up front and do the vocal. Knapp scurried down and sang it, the audience convinced they were listening to the much built-up Don Brown.

After the show the boys found Brown, in the dressing room, peacefully pounding his ear.

Minovich Better Than Joe Venuti?

Washington, D. C.—Whenever hot fiddle is mentioned around this town, a union rave goes up for 28-year-old Jack Minovich, who has been concertmeister of the fine Morgan Baer outfit on WRC here for two years. Minovich is king to anybody who has ever heard him, and musicians around here feel he is the Heifetz of hot jazz. All D. C. men feel he plays finer hot fiddle than Venuti, Grapelly or South; that he plays more modern hot.

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(Available About December First)

Jarrett Ork Opens at Wrong Spot

BY TED TOLL

Chicago—It's been used in jokes a thousand times before, but probably the first time it ever actually happened was two weeks ago when Art Jarrett, leading his 2-months-old dance band, came into Chicago all set to open for a week at the State-Lake Theater. Upon arriving the boys went to the theater and were told the Jarrett band had not been booked. Looking across the street, at the Chicago Theater, Jarrett and his men saw in huge electric letters "Next Week: Art Jarrett and His Famous Band." The boys slunk across to the right house.

Here's the Jarrett Lineup

Jarrett, a swell guy who has a mess of friends in Chicago, blamed the mixup on his manager, with whom he has been having a lot of trouble, he says. Dave Mann, his pianist, was forced to go without sleep two days and two nights penning new arrangements for the Chicago Theater date. Incidentally there's a bunch of fine guys in the band, including:

Don McCook, Ben Harrod, Ray Hopfner, Ed Yasley and Frank Gallardo, sax; Howard Kima, Ted Cain, Red Barland, trumpet; Sam Comuso, trombone; Jack Sills, guitar; Clyde Newcomb, bass; Murray Sokolow, drums, and Dave Mann on piano.

Raymond Scott's somewhat renovated crew should draw the right kind of ears into the Blackhawk again for the next two months. With Harry James offering plenty of stiff opposition down Randolph street at the Sherman, the loop will probably be teeming with young fans and football crowds, particularly weekends, for the next several weeks. And Little Jazz Eldridge, who is king in his own right in this town, will drag plenty of customers from both spots to where he's being exhibited, the Capitol Cocktail Lounge across the alley from the Chicago theater.

Kaiser Takes Straight's Dates

Understand that Fabian Andre, who has been spending the past few months getting himself together at his home up in Green Bay, has gone to New York where he will arrange for Xavier Cugat. Fabo will be all right if they don't try to make him lead a band.

Charley Straight's sudden death last month started a lot of reminiscing in the trade about Charley's fine outfits of years back, especially that one of seven years ago that he got out of Purdue U. Elmer Kaiser has taken over piano for Charley on all the dates he had booked for the next two-three months.

Ran into Bud Jacobson (Jimmy McPartland clarinetist on Decca's Chicago album sides) at the union hall on the last day of the third quarter. He hadn't worked in four weeks, has a wife and four kids, and was trying frantically to scrape up four bucks to pay his union dues or be expelled. It was the last day of grace. Reinstatement fee is \$20.

McPartland Out at Sherman

Little Harry Lim should be able to pick up some plenty tough local talent for his Sunday afternoon jam sessions at the Hotel Sherman. There's Harry Hynda, Jerry Shelton's piano man, for some really fine keyboard; LeRoy Smythe for some wonderful low jazz clarinet; Frank Melrose, whose blues on piano the musicians of the town swear by, and what about Mickey Traisci's fine waiting-to-be-discovered trumpet?

What was the real reason for replacing Jimmy McPartland's fine outfit with the Lou Diamond jazz in the Saturday afternoon Panther room sessions?

Rick Adkins, the vet Iaham Jones, Roy Bargy and other bands' trumpeter, has a new trumpet mouthpiece idea which may help some of the Joes around town. Adkins' gadget can be used on any mouthpiece. Rick is known also for his work in theater pits.



Bending Elbows between sets at Frank Dailey's Meadowbrook one night recently were these luminaries of the game. Cork O'Keefe, at left, is taking an earful of Casa Loma trombonist Billy Rauch's gab. At the right end, camera-shy Joe Venuti, whose band did a bangup job in the spot, looks at the birdie. Kenny Sargent is the good-looking guy with the smile, and in the middle, partly hidden, is Casa Loma arranger Red Bone. The Glen Gray men pulled in a grand gate for Dailey and left the kids constantly clamoring for more.

Mood Music!

Chicago — Asked what had given him the biggest kick since he arrived in Chicago to look over the town's jazz output, Harry Lim thought a few minutes and said, "the Savoy Ballroom."

"On the nights when there are prize fights," Lim said, "Tiny Parham plays the organ between bouts. Every time a fighter is knocked out Tiny starts swinging *When It's Sleepy Time Down South*."



The Real Thing!

It might look a little staged, but Yvonne, the youngest of the four King Sisters, and Buddy Cole, Los Angeles pianist, aren't foolin' in the romance department. They were married in New York last month. The gals have been making a bunch of transcriptions lately.

C.C. Band Gigs

Chicago — The perennial Northwestern U. band, the Colonial Club, started a series of Saturday night gigs at Chicago's Lake Shore Club on Oct. 12. They'll continue through the winter season.



Typical of the outstanding high school and college musicians and contest winners who play Olds are (lower left to upper right): Warren Abel, Portland; Thomas Tuttle, Iowa State College; Bobby Smith, Denver; Thornton Weymouth, Fresno; John Weaver, Illinois State Champion; and the 100% Olds brass section, Fau Clair Senior High School Band.

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Here's One for All Girl Singers ---

Bea Wain Reveals All; How to Dress, Make Up

BY BEA WAIN

One of the things every aspiring girl singer needs is some darn good photos. If you want to get ahead in the business (and I assume you do, else you'd hie yourself to a nice quiet glue factory), you want to go about it thoroughly. The publicity man for the band, or the manager, must have photos to give to the newspapers in the town the band is booked for, and



Bea Wain

the photos must be good or they won't be used.

Most urgent need is for head shots. Three different heads are sufficient, and a full-length, while desirable, is not extremely necessary. Make your appointment with a reputable photographer a few days in advance, and then adjust your schedule so that you get sufficient sleep the night before the photos are taken. Remember that while your photographer is an artist, he's not a miracle-man. He can't put stars into eyes that are heavy with sleep.

Match Clothes with Voice
The clothes you bring should re-

The Wrong Way



This is Better



fect your personality (i.e., your singing style). If you're aiming for a sophisticated build-up and specializing in torchy ballads, bring sophisticated clothes: low cut, voluptuous material, furs. If your style is jitterbug and rhythm numbers, wear cute clothes and wear your hair loose, rather than in stiff curls. In either case, it's better to have your hair done the day before your photo date, so that the appearance is soft and natural.

Most photo studios have a make-up man on hand, and if you can afford it, by all means let him make you up. If your budget can't stand the strain though, here are a few suggestions I've worked out with Nick Bruno (Bruno of Hollywood), who's a pretty good make-up man himself.

Brown is Good 'Eyeshadow'

Before you start to apply photographic makeup, be sure your face is absolutely clean and free of grease, so you've got a good dry foundation to build on. Select a medium (yellow-tan) color pancake-grease foundation, and apply evenly to skin on face, blending it in at the throat. If your skin is smooth and fine-grained, you'll apply less than if it's a heavy, coarse skin, in which case apply enough to fill in the pores and give a smooth effect. It doesn't matter much what color eyeshadow is used for a black and white photo—a straight brown will do as well as any other.

Apply powder (same color as base) with a large nonabsorbent puff and pat into skin. This is a very important step, so watch it. A little too much elbow grease and you'll make blotches. Remove the excess powder with a powder brush and let set for a minute or so. Then splash cold water on your face and blot dry. This does away with that mat-like finish and leaves a natural looking shine.

If you're thinking of wearing

A Midget Will Do

New York—Sammy Kaye, who recently hired Louise Lorraine as girl singer after many years of working without feminine help, let Miss Lorraine go a couple of weeks ago. "She sang fine," Sammy was quoted, "but she was taller than I am."

Down Beat Rep Has Throat Cut

Cleveland—When Eunice Kay, *Down Beat* correspondent here, had her tonsils out last month, the operating surgeon was the father of George Quittner, who plays some of the finest jazz piano in town. "All the time Dr. Quittner was cutting my throat," Eunice says, "we were arguing the merits of Meade Lux, Zurke and Teddy Wilson. The Doctor more than held up his end of the conversation. But he did have me at a disadvantage."

false eyelashes, forget it. It's outmoded. The results are too harsh and "overmade-up" appearing. Use a mascara with a water base, and use it intelligently. Curl your lashes only if they're extremely straight. Apply lipstick with a brush, and follow your natural lip line. If you think your lips are too thin, build up only enough to make them appealing—following the natural contour. Don't make your upper lip into two half-moons a la Joan Crawford circa 1937. Even Crawford dropped it after one picture.

How to Create 'Illusion'

Now here are some suggestions to create illusion: for a thin, long face, strive for width. Wear something with a roundish neckline, rather than a "V." Get the arch of your brows toward the temples, and apply shadow more heavily from the center of the lids outward, and ditto with mascara. Don't wear a cluster of curls on top of your head; keep the top comparatively smooth and fluff out the sides. A flower at the side, for instance, will soften and widen the outline.

For a short round face, it works in reverse. A "V" neckline will help bring about a vertical illusion. Sink the shadow in more fully towards the nose and use more mascara from the center of the eye inward. Wear fat curls or a pompadour effect on top of your head, keeping the sides flat. Make your upper lip up with the hills closer together.

These suggestions, plus the magic a photographer can work with ingenious shadows, ought to start you off right. Just remember to ask for light sharp prints.

Three Bands Tops, Poll Reveals

BY JACK EGAN

A small reporter at large peering along some observations made in gabbing with ballroom promoters during a coast-to-coast jaunt. And, I might add, without favoritism, for there are plenty of band leaders who are very good friends of mine, men to whom I'd like to give a fine plug in this little article. But these are the reports of the operators, not the reporter.

The territory covered included quite a bit of New England, the northern part of the east, scattered parts of the Middle West and a little of the Rocky Mountains area. . . . The boys seem unanimous in naming the three top name bands—in their interests, anyway. They all pick three, and in all places it was the same three—Kay Kyer, Glenn Miller and Tommy Dorsey, not in the order named. Not in any order in fact, just the top three.

They're all anxiously awaiting Kay's eastward jaunt and subsequent ballroom tour; Glenn has been touring for quite a spell now and doing his share of record chattering, and Tommy has just completed a tour to the coast in which he showed a good account of himself by breaking several all-time records in leading ballrooms.

Jimmy Dorsey, as reported in a recent *Down Beat*, has been a skyrocket this season, and done better than ever before for most of the boys with whom I talked. Ozzie Nelson had just toured New England before I was there and he, too, made his promoters very happy. All of the operators seemed to pick the same favorites among the up and coming outfits, outstanding among them being Gene Krupa, Harry James and Bob Chester. Gene has won a load of friends, particularly among the youngsters, by his pleasing personality. Any number of them remarked about this.

They also gave quite a bit of mention to a "newcomer," Vaughn Monroe. Alvino Rey also rates among climbers, particularly in the middle-west. Of course, out farther, he's a favorite, having been a west coast name for more than a year.

There have been disappointments, amazingly so among bands, that have been money makers for years. These have been scattered, big in some places, not so good in others, but their names go unmentioned. We're not doing this piece to tear anyone down, and it's nothing new for even the best bands to have their bad territories. A few among them will never play repeats in some of these spots however. Fluffing off the customers doesn't go—with the promoters or with the fans. . . . Some of the other boys who've been coming up in recent months have been accused of "going Broadway" by the promoters—not to the public, but to the promoters who know them when. It's just a personal little bite, and they just don't like being bitten. Can't blame them, can you? Lack of cooperation on tie-ins seems to be the main complaint. The ops don't squawk about the maestro who has to take a long jump to make the date or has other good excuses, but when he's just sitting around twiddling his thumbs when he could help out with a simple radio interview for 15 minutes.

(Modulate to Page 19)

GUTBUCKET DRIPPINGS

A Serious Discussion Relative to the Annual Poll

BY TED TOLL

It won't be long before we start gnashing our brains to pick the right guys to vote for in the next *Down Beat* poll. In a recent letter to us, Karl Kortum of Petaluma, Cal., takes a few righteous diges about the annual poll. Among Mr. Kortum's observations are that (1) the poll results "nullify" the published writings of the staff over the previous year; that (2) the poll results "disagree with all established critics in the business"; that (3) the records that win the top honors are the ones that top reviewers all over the country condemn, and that (4) "beginning kazoo players, occarina artists and barn dance sitters-in" are the persons who decide the winners in our polls.

To eliminate these evils (in the first three of which, it seems, come under the single heading of difference of opinion between the "critics" and the mass) Kortum recommends that the voter be allowed to cast a ballot only for his choice on the instrument he himself plays—no others.

It Just Wouldn't Work

We might point out to Kortum that there is no reason why a person who happens to own a tenor sax and has taken a half dozen lessons on it should have any more right to a vote for the top tenor than a trumpet man who has been playing in back of reed sections and fine soloists for several years in good bands. Mr. Kortum knows as well as we do that many tenor players can no more blow their noses on their instrument than many a first class occarina artist. If Mr. Kortum were right—if only a trombone player could recognize a good trombone solo—this jazz of ours would be in a sad state. The boys in each instrumental clique would be plodding along in their own narrow groove, nobody in any one group knowing what the score was in any of the others. And how would there be any coordination in bands, any cooperation between sections, if only a drummer knew what were good drums and if it didn't matter to the brass section if the piano man were playing in four different keys?

The annual *Down Beat* poll presents the consensus of the musicians of the country. It might be said that for eleven months out of the year *Down Beat* staff and feature writers crusade and preach the gospel of what they think is the best in jazz, and that then we run the poll to see what our preaching has accomplished in the way of education. If as Mr. Kortum says, the poll proceeds to "nullify the writings" (which, incidentally, is a bum way to express what he means) then all we on *Down Beat* can do is shrug our shoulders in resignation, dig into some hole with our typewriters and peck stoically away for another year. While shouting our convictions in big black type, hope will spring anew in our breasts that, come next *Down Beat* poll, our efforts will bear more fruit than heretofore.

The reason that our poll "nullifies" our writings is obviously be-

cause our missionary job hasn't been finished. And it won't be until one day one of our polls will be tabulated and to our amazement every reader and musician in the country will have voted as you, Mr. Kortum, and as we think is the right way to vote. Even then, for the sake of a balance and a sufficient difference of opinion to keep life from becoming stagnant, it might be better if we do fail to beat a few into line.

Here—Why a Poll?

The *Down Beat* staff admits that in many cases the poll's choices have not had the unqualified endorsement of the editors. And we know that our ballots attract many looks, squares and assorted "barn dance sitters-in." But rather than try to blow them off, isn't it to the advantage of jazz and everybody who plays it to handle the jerks with tolerance while we educate them toward a proper comprehension of this music of ours?

And we might suggest that Mr. Kortum look at it this way: Let's imagine a *Down Beat* poll of 1933 (it wasn't until the following year that the *Beat* sprang into existence). In 1933 jazz was jazz, even as it is today, but we don't have to tell you that Wayne King would have got all the votes for hot alto in those days, when Johnny Hodges, Benny Carter, Jimmy Dorsey and Boyce Brown were playing practically as much as they are today. But in 1933 how many musicians in this country, not to mention the general public, had heard of Hodges or Carter or Dorsey or Brown? *Down Beat* takes no little pride in feeling that it has helped to bring not only the mass of the musicians, but a good share of the general public around to a more proper appreciation of good jazz music and competent jazz musicians.

We can't very well ask each voter for recorded proof of his instrumental virtuosity before he submits his vote. Nor can we ask him to prove by affidavit that his taste in jazz is beyond reproach. And besides, if there existed such a utopian state of hot jazz appreciation as Mr. Kortum visualizes, the purpose of the poll, of editorial prating, of *Down Beat's* writers or of *Down Beat* itself would have been achieved and we could skip it all, bury *Down Beat* in a time capsule and knock ourselves out with righteousness until the end of time.

Goodman to Carnegie

New York—Benny Goodman will appear at Carnegie Hall Dec. 12 and 13 as the guest of John Barbirolli, who will be conducting the New York Philharmonic orchestra. Details were completed last week.

Hailed as the "greatest achievement of any popular soloist in the history of music," Benny will play Mozart and Debussy works for clarinet.

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Men Behind the Bands

★ Jiggs Noble ★

BY LEONARD G. FEATHER

If you were to walk in on one of Woody Herman's rehearsals, you might find a pile of neatly written score sheets lying around on a table. On each one you would find carefully penned the words: "Arranger: James (Jiggs) Noble."

Jiggs doesn't remember how long he's had that nickname or where he got it, but maybe he's satisfied that at least the boys don't call him Fats. At least, only some of them. For Jiggs' poundage is almost as big as his achievements in the arranging field. Born in Albion, near Madison, Wis., in 1907, Jiggs was the son of a former town band leader and a non-pro singer. Starting on piano at the University of Wisconsin and playing, inevitably, in the school band, he moved in 1928 to Davenport, Iowa.

Knew Bix' Brother Well

"I met Bix there several times," recalls Jiggs in his memories of the Beiderbecke home town. "And his brother, who ran the record department in a store there, used to come up and see me often at WOC, where I worked as pianist and did some of my first arranging."

After two years on this job, Jiggs attracted the attention of Isham Jones when the vet maestro came through Davenport. Joining him in February, 1930, Jiggs spent four years as pianist and arranger, retiring from the 88 in 1934 to become full-time penman for the band. On the side he didn't lose many opportunities, writing a gang of stuff for Benny Goodman when B.G. was doing the *Let's Dance* program. He also did a couple for Casa Loma and all the arrangements for the Kay Thompson record date in December, '35, on Brunswick. During that time, too, Jiggs began building up the big connection for stock arrangements, as a result of which today he is probably better known for his no less important specials.

When Isham Jones' group broke up in Memphis, Jiggs joined Benny Meroff there, remaining with him about a year before coming back with the ex-Jones men who were now slowly beginning to make headway under Woody Herman's direction. He's been one of Woody's ace arrangers ever since, sharing the job with Joe Bishop, with whom he collaborated, by the way, on a number of scores used by the Herman gang to hack Mary Martin's recordings. Jiggs lives the regular kind of life that seems



Jiggs Noble does most of the arrangements of pop tunes for Woody Herman. Leonard Feather tells how Jiggs operates in his "Men Behind the Bands" story at left. Noble is a native of Wisconsin.

to be a part of most arrangers' stories: married to a non-pro, no children, stays out in Jackson Heights; likes to go home in the summer to see his folks in Wisconsin and take in a little golf and fishing. He gets up at 9:30, starts work before noon, and reckons on seven or eight hours' work to complete an average score.

Turns Out Three a Week

He hasn't very much to say about the mechanical details of his work except that he tries to make everything sound original instead of conforming rigidly to convention. Asked the inevitable question about what he does with Joe Bishop's flugelhorn, he says: "I treat it as part of the trombone section; but often Joe plays cornet and I write him a fourth trumpet part. And I like to use the two trombones, flugelhorn and tenor sax in four-part stuff."

Unlike so many of the present-day arrangers, Jiggs doesn't go in very heavily for baritone sax work in the reed section, but confesses a weakness for all kinds of clarinet combinations. An effect he wants you to catch is to be heard in the arrangement of *I Wouldn't Take a Million*, in which Cappy Lewis, playing with a stuffed mute, works with three clarinets, producing an unusual tone color.

Listing Jiggs' work for Woody

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Next Time They'll Look for a Pipe

BY AL LINDBERG

Gary, Ind.—The next time the boys of colored local 622 here start a fire in the headquarters stove to warm up a jam session, they'll look to see if there's a stove pipe on it. One chilly night late last month, a few of the guys built a little fire in the stove to help their horns heat the place. But they forgot that when they had the roof fixed last summer, they took down the stove pipe. And instead of putting it back up when the job was done, they simply put a patch over the hole in the ceiling and let it go at that. Consequently the fire just spread from the stove through the stove pipe hole and all over the place. By the time the boys got out of the groove sufficiently to notice that the fire wasn't confined to the stove, about \$200 damage was done before they could check the flames.

would be a monumental task, but to cite some of the best out of the hundreds he's done, catch *Chautnut Street*, *Your Feet's Too Big*, *It's a Wonderful World*, *Trade Winds*, *Nobody's Baby*, *Music by the Moon*, *It's a Blue World* and *Starlit Hour*. And keep on catching the new ones from now on—Jiggs is still turning them out three a week!



Driver of the Fitch Bandwagon is Tobe Reed, who was born in Seattle Christmas day, 1912, and who attended the University of Washington, worked as a bank clerk and newspaper reporter before landing in radio. Tobe made his bow as driver of the wagon last Sunday night. He's red-headed, almost a jitterbug and windy. Band leaders will see a lot of him for the next eight months on the NBC show which features name bands every week.

Two Boston Men Join Hampton

Boston—Two of this town's finest hot men, Irving Ashby on guitar and Ray Perry on fiddle, left town and went to Los Angeles to start rehearsing with the new Lionel Hampton band. Young Perry is the finest thing this side of Eddie South, and Ashby plays wonderful blues.

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That's Felix Bonifazi of Dubuque. But we get the same story. With trimmings, from the fine old house of Schirmer in New York—where first line bands like Lou Martin's are learning the Air-Flow gospel. We get it from a little western music house, which never before stocked more than one cornet, but now must order six at a time to keep up with demand.

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Wingy Declares: 'Musicians Today Are Just Kidding'

BY MARVIN FREEDMAN

Some day, when they write the complete history of jazz (they'll never write its obituary), they're going to leave out the names of a lot of good men who took a sensible fielder's choice and decided to make money instead. But at the top of the list of white men who gave the public better than it deserved they're going to put the name of Wingy Manone.

If Wingy wasn't as good and as sincere as he is you might think he is conceited. Personally, give me the good conceited man instead of the mediocre modest one. Chalk up his talk to a youthful enthusiasm that he'll never outgrow, and say along with all the Dixieland men: "Wingy's my boy."

He Started Jazz Revival

He's done a lot for jazz. He discovered Big T in Albuquerque in 1925. He persuaded Krupa to go to New York in 1926. He took Bud Freeman and Frank Teschemacher out of school, and got them jobs, after hearing them play at a Jewish picnic of a Sunday afternoon. Everyone knows how many good New Orleans men he's taken out of that gold mine to play for the rest of the country. A lot of people think that it was Wingy's 4-piece combination in New York in 1933 (with Goodman, Shaw, Berigan, Norvo, Mildred Bailey dropping in all the time and getting inspired on the subject) that started jazz on the upgrade in that year, after five lean years. Even Wingy's claim that he made "jive talk" popular with the public is not far wrong.

Wingy is one of the great leaders of white music. He knows how good Louis Armstrong is. "Nobody will catch Louis for 50,000 years, when Louis shoots a curve in no

one gets close. Maybe Bix was as good, but I'd rather listen to Louis." But he claims that colored musicians aren't born any better than white men.

He first saw Bix when Wingy was lead man in a riverboat band that had Emmet Hardy on hot corner. The boat went as far as St. Paul. Bix introduced himself as a piano player and played good piano when he sat in. But he used to listen to Hardy, and decided to work on the cornet, and play like Hardy. Hardy's style was very similar to the one we now associate with Bix.

Close Friend of Pinetop Smith

Wingy has the best memory in the business, and he knows a lot of history. When he was a child he used to listen to King Oliver in New Orleans. "Oliver used to play with a handkerchief over the keys, so Armstrong wouldn't learn how to do it. Oliver started the idea of solo choruses, but he himself played ensemble choruses, growing out of the ensemble and ending back in it." Wingy was a close friend of the great boogie woogie piano man, Pinetop Smith. "Pinetop used to be called the Santa Fe Boy. His style wasn't called boogie woogie at first. They used to call his stuff the Santa Fe Blues, because he got ideas from the whistle that the Santa Fe blew when it went through Memphis." Wingy claims that the name "boogie woogie" comes from the slang word of "Jigaboo" for Negro. A Negro was killed in a spectacular shooting in Memphis. The papers in playing it up got mixed up in its slang and said that the victim's nickname was "Boo." Somebody played some music about "Boo's" death, and the rest of the name "boogie woogie" was added for musical reasons.

Wingy can tell you whom to listen to if you go to New Orleans. He puts Kid Rena at the top of all Dixieland men. Bechet, he thinks, is the best all around musician living. "Man, he can even fake

Back in the Days When 'Wingy' and 'Jackson Tea' Played Together



Wingy Manone and Jackson Teagarden were sidekicks in 1927 when they played together in Doc Ross' band at the Del Norte Hotel in El Paso, Tex. Left to right are Bob McCracken, clarinet and tenor; Floyd Husley, alto; Wilbur Stump, piano; Jack McPhee, alto, clarinet and accordion; Buddy Thilman, banjo and guitar; Pap Maples, bass; Cliff Ramey, 1st trumpet; Manone, 2nd trumpet; Teagarden, trombone, and Ross, who beat the drums and led the crew. Photo submitted by Bob McCracken, who later played with Frankie Trumbauer.

"Look at Duke Ellington"

Wingy looks for more popularity for Dixieland music. Ensemble is best because you can improvise more on ensemble, "when you get an idea you can straighten it out. Arrangements tie you up so you can't get loose. Look at Duke Ellington." Lately all the boys have forgotten "how to rock that swing. They just follow time. But a good Dixieland man swings from then on out. A good Dixieland knows where the beat is. The rest of them don't, except a couple like Lionel Hampton. Benny had to depend on Lionel to give him the beat. And all the bands quit just when they should keep on going. It's the last stretch, like them race horses. No one understands that. They all like to play solos and talk about their 'style.' But most of them don't have a style; they're just kidding themselves."

There are a lot of good young men coming up, though. He thinks Jimmy Dorsey's band is tops. He considers Peck Kelley better than Earl Hines. He still likes Benny Goodman ("he learned how to play from Rappolo"), even if he does have to get the beat from someone else. The best tenor in the world is a white man named Andy Kelley, "because he has that drop." One of the best guitar men is an unknown named George Barnes, discovered, according to Wingy, by Carl Cons. Artie Shaw is all right, "but he's out of his father-grabbin' mind if he thinks he can ever mix jazz with fancy classical ideas."

Wingy thinks the band of the future will be a 13-man band, playing Dixieland; good old improvised ensemble. It sounds fishy, but Wingy had a band like that in

Monroe Wants the 'First Good Band in New England'

"I want a band that New England can really be proud of."



Monroe

That's what Vaughn Monroe declared when he fired the entire personnel of a profitable society band he was fronting last April and set out to organize a band of swingsters. His new band is currently broadcasting several times weekly over an NBC wire from Seiler's Ten Acres in Wayland, Mass.

"New England has never turned out a band with outstanding musical quality," says Vaughn. "It has developed some popular orchestras such as Eddy Duchin, Ruby Newman, Jack Marshard and many others in the sweet vein, but never a real high-powered swing band. I hope that mine will be the first musical band developed and made in New England."

Vaughn formerly played trumpet and sang with Austin Wiley,

New England in 1937, and they say it was all right. The band was broken up by Wingy suddenly because he got discouraged when an audience in a New England town demanded that he cut out the jazz and give them some sweet music. But he's going to come back with another band like that. He's going to drop the 4th sax, the 3rd trumpet, and the 2nd trombone, as being "a pain in the penazzi."

Wingy's in Hollywood now. They won't like his music there, because Hollywood doesn't like music. They didn't even appreciate it when an inebriated movie gal asked Wingy what instrument he played, and he answered "I play 3rd straw in Shop Fields' bubble section." But the rest of the country likes that good old Wingy music and that good old Wingy.

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Larry Funk, Jack Marshard and others, and gained a big reputation as an NBC soloist. He fronted a Marshard unit for two winters at the Dempsey Vanderbilt Hotel in Miami Beach. Monroe is managed by Willard Alexander and booked by the Wm. Morris Agency. Johnny Watson is doing the bulk of the arranging.

'White Hawk' Pops Up in New York

New York—It had to happen. Now there's a "white Coleman Hawkins." His name is Herb Fields and he really plays a gang of tenor, even including *Body and Soul*. Fields, only 21, is a New Jersey lad whose work at George's in Greenwich Village has caused much comment among local pepsters during the past 12 months. Previously he was with Bobby Day.

He's now rehearsing a big band of his own, leading on tenor and clarinet. Arrangements are by the pianist, George Hendleman, who also shares the vocal chorus with bassist Bob Norman.

Sonny Burke Is Married

Detroit—Sonny Burke, the band leader, was married Sept. 30 here to Dorothy Gillis of Detroit. Immediately after the ceremony they left for New York, where Burke's band will play a location this winter. A few days after they arrived Burke and his crew, most of them Detroit youngsters, cut four sides for Okeh with John Hammond supervising. Benny Goodman and Willard Alexander were present for the session.

Boston Boy Plays Like Joe Sullivan

BY INGALLS AND BARRY
Boston—Some of the best jazz here is to be found in Ort's Grill. A small jam band is sparked by Bill Whitcraft on piano. Bill plays as close to the Joe Sullivan style as anyone we ever have heard, a solid throbbing bass underneath delicate and imaginative improvisations. Why this youngster isn't putting guts into one of the western sister rhythm sections we've heard lately is one of the life's great mysteries.

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FAMOUS CONCERT

VIOLINIST and MASTER GUITARIST HAVE USED BLACK DIAMOND SINCE THEIR FIRST LESSON

William Adler, former first violinist of the Cincinnati Symphony Orchestra, is at present the featured attraction at many of New York's favorite spots—including the Hotel Ambassador, Rainbow room and The Promenade at Radio City. Since his teacher, the great master Ysaye, introduced him to BLACK DIAMOND STRINGS over twenty years ago, Mr. Adler says he has never found another string so suitable for concert work.

Anthony Antone, well-known player, composer and guitar editor of "Metronome," strung his first instrument with BLACK DIAMOND STRINGS fifteen years ago, and has used and recommended them ever since. "Guitarists will especially like the new Black Diamond Flat Wire Wound Strings," says Mr. Antone, they give fretted instrument artists a new ease for their fingertips which helps them give their best while performing."

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Chicago, October 15, 1946

Two Sign
Los Angeles sweeping month when them non-union use union Dollar They values an a year for a drama, a but about \$16.0 Negotiations were tar, assistants Wallace.

Picked At Bo For Fi
Los Angeles higher scale Angeles b here by L casualty — date.
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Two Theaters Sign With 47

Los Angeles—Local 47 won a sweeping victory here early this month when two theaters—both of them non-union for years—signed to use union musicians. The Million Dollar Theater, a vaude house, involves an outlay of some \$30,000 a year for musicians. The Hippodrome, a burlesque spot, will spend about \$16,000.

Negotiations with the two theaters were made by Carl Von Ritter, assistant to President Spike Wallace.

Pickets Placed At Ballroom For First Time

Los Angeles—Establishment of higher scales at a number of Los Angeles ballrooms was effected here by Local 47 with only one casualty—and a minor one—to date.

The management of the Mesa Ballroom, small spot on south side of town, which had been operating for years on the lowest concession granted by the union, turned down a jump of \$1 per night per man (spot operates three nights per week) and, refusing to arbitrate, installed a non-union outfit the latter part of September.

The act resulted in the prompt appearance of a Local 47 picket line in front of the ballroom's entrance, an incident which is believed to mark the first time musicians have picketed a ballroom in this city. After two weeks of picketing both sides were standing firm.

The picketing campaign was undertaken at a time when business at the spot normally takes the usual fall season jump as beach spots close. Important results were not expected immediately, according to Bob Dunham, union contact on the case, who said, "We'll maintain this picket line for years, if necessary."

Wingy Manone's jam band opened Sept. 26 at Cafe La Muz. The opening was marked by Manone's valiant struggle to produce a rumba at the request of a Latin-minded patron. The Crosby office is handling Wingy out here.



Chick Leader Really Jumps!

Los Angeles—Sally Banning, gal ork leader, has set the local Harlem on its ear with a gal band that can really kick out gut. The band, which rehearses under arrangers Lloyd Reese, Buddy Harper and Richard Bates, features more than its share of woe tenors, gut trumpet, boogie piano and solid sock rhythm. With Sally on tenor and clary, the band has Donna Phillips fronting with vocals, Shirley Silverstone on tenor, Doris Pressler on trumpet, Kay O'Grady on piano, Peggy Russel on drums and Antoinette Maggio on string bass.

Marshall Bows

Dave Marshall, radio singer, heading new, locally organized combo at Florentine Gardens. Marshall followed Daryl Harpa. . . Al Heath-Buddy LaRouz combo moved over to Pasadena's "El Modena" after a long run at Hollywood's Jade.

Los Angeles Band Briefs

BY CHARLES EMGE

Hal Kemp (MCA) succeeds Clyde Lucas at Ambassador's Coconut Grove Oct. 22.

Malcolm Beelby (MCA), in town for a few days after long stint at Honolulu's Royal Hawaiian Hotel, left with his unit for Dallas and other Southern spots via Fageol motor bus which he purchased here.

Phil Harris (MCA) back on old stand at Wilshire Bowl Oct. 1, replacing Freddie Nagel, now touring.

George Hamilton (MCA) headed for Memphis' Peabody Hotel following late summer stay at Del Mar Beach Club. Gus Arnheim (MCA) took to the road again, with first date at Houston's Plantation. . . Henry Busse (Wm. Morris) into Casa Manana Sept. 26. Henry busy welcoming many an old friend here, including Local 47's President Spike Wallace, a band-mate of Henry's (bass) in Paul Whiteman's old band at the

Alexandria Hotel. Basil Fomeen (GAC) opening at Ciro's postponed from Oct. 4 to Oct. 10.

Carl Hoff, well known to radio audiences, will maintain intact the 13-piece combo he organized for the L. A. County Fair here. Plans to re-enter the dance field he deserted for radio several years ago.

Johnny Richards (GAC) still strong at Biltmore Hotel's Bowl. Other hold-fasts: Max Fidler (Pirate's Den); Dick Winslow (Bar of Music); Maurice Menge (Biltmore Rendezvous — a permanent for Maury); Manny Strand (Earl Carroll's—set 'til at least 1941); Von Maggard (Grand View Gardens); Matty Malneck (Victor Hugo); Davy Forster (Hollywood Cafe—the Monday night jam session spot); Al Graham (It Cafe—also a Monday night session spot); Joe Serpico (Miramar Hotel); Bill Roberts (Marcus Daly); Bill Wirth (Maxime's); Chuck Henry (Paris Inn); John Scott (Slapsie House); Lew Sailee (Somerset House); Marvin Dale (Topsy's); Bob Keith (Town House).

Don Rudolph drew band spot at the San Fernando Valley's new dance-dine and drink emporium, "The Emerald Lodge."

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And try the sturdiest, most responsive drumhead you ever clamped on your snare — SLINGERLAND "Radio King" DRUMHEADS.

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Phoney Patriotism Can Be a Dangerous Thing

Several bands are getting on a phoney "patriotism" kick which is beginning to smell bad. Mercenary opportunism is sprouting like stinkweed from certain band leaders who are grabbing up and commercializing to a sickening degree any tune which has the vaguest suggestion of Americanism, Democracy, patriotism or anti-warism. What these leaders don't realize is that rather than contributing anything constructive toward national unity, all they're actually doing is giving genuine patriotism a black eye.

Patriotic music in times of stress serves a useful and constructive purpose in bolstering public morale. But band leaders are tying in patriotism with banal lyrics, insipid martial dialogue and the leaders' cheap "patriotic" speeches prefacing their recordings, and by it all they are kicking honest-to-God patriotism in the teeth. If it keeps up we'll have to start looking for another word to use when we want to express what the word "patriotism" used to mean.

One misguided "tie-tock" band leader in particular is one of the chief offenders. He's distributing lapel buttons plugging one of his records on the pretext of spreading patriotism. He has his picture taken saluting the American flag for no other purpose than to plug this same tune and his band, and he works his press agents overtime thinking up stunts for him like presenting flags to National Guard regiments.

One of the most unwise stunts was the recent offer of a prominent New York band's girl singer to marry "any patriotic young American who would spring to the defense of his country by enlisting in the Army or Navy." How the girl could possibly have hoped to avoid being branded as phoney and cheap by such an obviously fake offer we fail to see. And the band leader, whether he allowed or induced her to go through with the stunt, should take at least part of the rap.

A prominent midwestern band recently recorded a lot of sentimental gush inspired solely by the growing "cash value" of anything expressing a neutrality or anti-war theme. The lyrics to this one are supposed to lull to sleep an adoring mother who, it is assumed, is torn with anguish by the impending loss of her son on a foreign battlefield. Utter tripe, the obvious purpose of which is to make as much dough as possible on a set of maudlin lyrics. Then there's the name leader with a radio commercial who spels off pseudo-patriotic speeches at the opening of his records, works in cute "tramp tramps" as vocal ensemble background to the band while soloists sing inane lyrics, all done to cash in on the precarious position of world peace today.

Another Leader Makes Speeches

It's quite possible that these and other band leaders exploiting patriotism feel conscientiously that they're doing their bit toward maintaining a high level of American spirit. But their exhibitionistic methods are defeating this aim. Sincere musicians know this practice "stinks" without having to stop to figure out why, just as they know that crass commercialism in any other form "stinks." But the reason this particular form smells so very bad is because of the importance, the seriousness of the subject being exploited.

It's bad enough that so-called "patriotic" songs are being turned out by the gross by tin pan alley (one of the most publicized having been written by an advertising man who admittedly can't hum, whistle or imagine a note of music.) But *Down Beat* is against musicians giving these "assembly line anthems" big buildups and trying by every cheap method they can dream up to cash in on them!

T. T.

The Networks Get Hep

Two weeks ago *Down Beat*, on this page, pointed out how dance band leaders and their sidemen were being made "goats" by the BMI-ASCAP battle. *Down Beat* suggested those in the profession write or call the presidents of their AFM Locals to petition James C. Petrillo to act in order to preserve the interests of musicians during the dispute.

Last week the National Broadcasting Co., the Columbia Broadcasting System and the Mutual Broadcasting System decided to start extra-heavy, intensive publicity build-ups to all bands broadcasting sustaining programs on their nets. Not only publicity, but additional emphasis on the bands' qualities, featured stars, etc., will be made by announcers, starting immediately.

The change of attitude marks the first time in the history of dance band sustainers that the networks have gone far out of their way to shower leaders with voluntary exploitation and promotion assistance.

Immortals of Jazz

Leon Joseph Rappolo was born March 16, 1902, into a large Sicilian family in Lutheran, La., where his dad was a prominent musician. Almost his entire family was musical. A grandfather, in fact, at one time was the most famous clarinetist in Sicily. Leon started on fiddle, then drums, and finally clarinet. His parents sent him to legit teachers and encouraged his study. At 14, however, he ran away from home and joined Bee Palmer's troupe, where he worked with Emmet Hardy and others famous in their day. Then he returned to New Orleans, later joining the New Orleans Rhythm Kings, in which band he gained fame. But he lost his health, too, and when he returned home again in the early 1920's it was necessary for his family and friends to care for him. Some of his solo clarinet still is preserved on wax, fortunately, and men like the Brunies brothers, Spanier, Pollack and others claim there'll never be as great a stick man as Leon. Today, Rappolo plays in a band in a Louisiana sanitarium. Some say his ability hasn't suffered; others claim he no longer is the master of the instrument as he once was. Regardless, *Down Beat* nominates Leon Rappolo for its "Immortals" column in recognition of his outstanding musical talent and the pioneer work he accomplished in making jazz music universally popular. His records will preserve his greatness permanently.



24 D. E. D.

Musicians Off the Record



Jerry Wald, the prominent New England band leader, looked like this when he was 11 years old and doing all right as a soprano sax soloist on WOR, Newark.



Earle Roberts was snapped being dragged on a surf board behind a speed boat on Lake Michigan a couple weeks ago. He joined the Three Melody Maids in Chicago recently on vibes, reeds and all the strings. He's an ex-NBC staff man.

RAG-TIME MARCHES ON...

TIED NOTES

WHITE-PETERS—Robert G. White of the *Down Beat* editorial staff, and Maryanne Peters of Highland Park, Ill., in Trinity Church there Oct. 5.

WHITE-STEWART—Carl V. White, singer with the Alex Bartha band, and Louise Stewart, in Atlantic City a month ago.

WORTHINGTON-HOLLENBECK—George Worthington, drums in the Red Johns band, and Shirley Hollenbeck of Hilldale, N. J., a month ago.

BARNETT-HOVERER—Arne Barnett, band leader at Harry's New Yorker, Chicago, and Audrey Hoveler, dancer, at the bride's home in Chicago Sept. 29.

ENGLAND-PATTERSON—Bob England, drummer with Billy Kent's Columbus, Ga., ork., and Pat Patterson, in Decatur, Ala., Sept. 16.

LANCE-ANDERSON—Bob Lance, *Down Beat's* Atlanta, Ga., correspondent, and Mary Anna Anderson of Jacksonville, Fla., there last month.

BENSON-DAUDA—Eugene Benson, saxist with Benny Strong's band, and Mary Dauda, in Birmingham, Ala., last month.

SOELLNER-HUNTER—J. Edward Soellner, saxist with Bob Heinemann's Palace theater pit band in South Bend, Ind., and Lorraine Hunter in that city recently.

MANN-FREEMAN—Dave Mann, piano with the Art Jarrett band, and Bobby Freeman, Lou Levy's "girl Friday," a month ago.

WILSON-DANDRIDGE—Gerald Wilson, trumpet with Jimmie Lunceford, and the youngest of the Dandridge Sisters vocal trio, in New York recently.

PRATT-SCHWAIER—Ernest E. Pratt, with Bill Benson's ork, and Ruth Schwaiger, Sept. 29, in Kenosha, Wis.

PERRY-STINSON—Dell Perry, pianist with station KROW, Oakland, Calif., and Warren Stinson, in Reno Sept. 15.

NEW NUMBERS

WINNICK—A daughter, born to Mrs.

CHORDS and DISCORDS

Maybe Dan Was From Hunger!

To the Editors:
 Just what does your Barrelogue Dan mean by saying Dick Jurgens' *Good Night Mother* record being an excellent one for sailing out the window? That's the best record ever recorded; better than Glenn Miller records—any of them. Harry Cool's voice is grand to listen to.

Gary, Ind.
 C. M. MORRIS

'I'm Just a Dead Beat With You'

To the Editors:
 I offer you my own parody on Berigan's (my idol) *I Can't Get Started*:
 My trumpet playing ranks up with James
 And Berigan's just one of my names.
 My hair is neatly parted, but I can't get
 Started with you.
 My tenor sax is better than most
 And though I never was one to boast
 I taught Barret his licks, but I still get
 My licks around you.
 You're so sublime, can't get my fill of you
 I'm lost in the thrill of you.
 Time seems to stand still for you,
 But what good does it do,
 I play the alto like Jimmy D.
 On clarinet I'm Shaw to a "T"
 But though I follow *Down Beat*, still I'm
 Just a dead beat with you.

Bronx, N. Y.
 VINCENT STEELE

Neighbors Makes Us Feel Good

To the Editors:
 As a subscriber I want to extend my compliments to you and associates for a splendid musicians' magazine, and tell you what a swell job Charlie Emge is doing out here. Continued success always.

Los Angeles
 PAUL NEIGHBORS

Red Saliers Pops Up In Ohio Town

To the Editors:
 In your Sept. 1 issue the article and picture on Paul Specht and his "Jass" of 1922 gave me quite a kick. But I wondered why I was the only one whose name was misspelled.

Fostoria, O.

I haven't talked or heard from any of that original Specht gang except Russ Morgan in more than eight years, and if you can give this letter the space perhaps I could find out if Paul is in the game still, whether Johnny O'Donnell and Russell Deppe are still in Philly, whether Francis Smith and Don Lindley are still tops in Rochester, and perhaps something from Artie Schutt, Chauncey Morehouse, Frank Guarante or Joe Tarto. Who knows, one of them

Bill Winnick in New Haven Sept. 1. Dad is trombonist with New Perry's ork.
EPPERSON—William Edward, born to Mrs. Royal Epperson at St. Anthony's hospital, Effingham, Ill., recently. Dad is guitarist in Gene McCormick's ork.

TORRES—A daughter, born to Mrs. Albino Torres last month in Houston, Tex. Dad has the band on the Rio Hotel road.
LESZAK—Richard, born to Mrs. Leszak in Pittsburgh recently. Dad is pianist with station WCAE there.
HANNA—Lynne, born to Mrs. Phil Hanna in San Francisco Sept. 18. Dad is a vocalist with NBC there.

FINAL BAR

SWEET—Grace, accordionist and wife of Al Sweet, former Ringling Bros. Circus band leader, Sept. 29 in Chicago of tuberculosis.

INGLIS—Horace (Inky), 36, prominent Denver musician, recently in Oklahoma City of a heart attack. His brother, Charles, is chief sports announcer at KYW there.

MELLER—Frank W., 45, official of the Portland, Ore., local, of a heart attack at his home in that city a month ago. He was flute and saxist on the KGW-KXII staff there.

ROGERS—Alice Naab, 49, pianist, born 16, at her home in Burlington, Vt.

HUBBARD—Leonard, 80, pianist and organist, in University hospital, Ann Arbor, Mich., last month, five days after being stricken with infantile paralysis.

CAPUTO—Mrs. Mildred Caputo, of mother of Chi band leader Tony Caputo and former vice president of the Italian Women's Civic League in Cleveland, died in Huron Road hospital there Sept. 6.

WIDOWER—Joseph O. Caputo, is a trombonist in the Palace Theater pit, Cleveland.
SCHROEN—Wilson W., 26, Detroit baseball, Sept. 20, in an auto accident near there.

FINK—Charles, 79, violinist who has been active in Milwaukee Local circles for many years, of a heart attack there Sept. 1.

Wants Kay Kyser For 'Immortals'

Walla Walla, Wash.
 To the Editors:
 I can contain myself no longer. Just by what pontifical prerogative do you smug people think you have the right to pick all your so-called "Immortals of Jazz"? It wouldn't be so bad if your choices weren't so horrible. You leave out practically all of the really great men who ever played an instrument or led a band, such grand fellows as Kay Kyser, Blue Barron, Horace Heidt and the one and only Lombardo. You stomp me, honestly you do. I don't know for certain but I have a very strong suspicion that the answer is that Red Nichols, Coleman Hawkins, Frank Teachmaker, Benny Goodman and all the rest you favor thusly have nice fat slices of stock in *Down Beat*.
 Foody on you and on all your stockholders.

ANNETTE RYERSON

Guitarist Asks: 'What's the Use?'

Allston, Mass.
 To the Editors:
 A salute to Harold Leaming of Chicago (Chords & Discords, Sept. 15 *Down Beat*, EDS.). I work with a quartet consisting of piano, electric steel guitar, Spanish guitar and bass. The electric steel guitar man is trying to legitimize his instrument, which means that we don't play *Blue Hawaii*, *Song of the Islands* or *Aloha* unless we absolutely have to. But surer than hell some gazabe will tool up to the stand and brightly remark that the instrument sounds good when we play Hawaiian style with one of those constipated vibrato effects. What's the use?

JOHN L. FIELD

Plea for Guitar Solos in Stocks

Baltimore, Md.
 To the Editors:
 There wouldn't be such a dearth of good guitarists if the music publishers made their arrangers cue in the melody and write out guitar solos along with the chord symbols on the guitar parts. I wonder if other guitarists don't agree with me.

ALBERT A. SWITSON

A Smash Hit

AT THE NEW YORK

WORLD'S FAIR!



Capt. Eugene LaBarre, who organized and directed the World's Fair Concert Band, which created such a sensation this year.



Some Conn users of the cornet section: Victor Welte, 12-A Coprion cornet; Henry Foss, 22-B trumpet; Del Staigers, 12-A Coprion cornet; Robert Denti, Conn cornet; Captain LaBarre.



Some other Conn users, left to right: Fred Pfaff, 80-J bass tuba; John Perfetto, Conn euphonium; Dave Boyd, 44-H Conqueror trombone; King Ross, 6-H trombone; Captain LaBarre.



Del Staigers (left), principal cornet soloist and assistant director, playing 12-A Coprion cornet.



Some of the Conn brass men: Left to right—Top: Fred Pfaff, bass tuba; Dave Boyd, 44-H; King Ross, 6-H; John Perfetto, euphonium. Left to right—lower: Edward LaMonte, 12-M; Bernard Ladd, 10-M; Victor Welte, 12-A; Capt. LaBarre; Henry Foss, 22-B; Robert Denti, Conn cornet; Del Staigers, 12-A.



2 Saxophones: Edward Lamonte, 12-M baritone sax; Bernard Ladd, 10-M tenor sax.

VISITORS at the New York Fair who wanted a musical treat and a "lift" for their tired bodies made it a point to listen to Capt. "Gene" LaBarre's World Fair Concert Band. Capt. LaBarre literally bowled over his listening audience with sparkling novelties not expected from a concert band. He played currently popular numbers, got the crowd singing with the band, and with masterful showmanship, played right into the hearts of his audiences! The classics weren't forgotten, but they took their place as part of a musical treat that appealed to all.

Undoubtedly, Capt. LaBarre's captivating style has opened a new and promising future to all good concert bands. Acclaim by World Fair crowds proves that he offered them a brand of entertainment they wanted and thoroughly enjoyed.

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BAND INSTRUMENTS

Personalities Figuring in the News of the Band World This Month



Lovely to Look at, as always, is Ina Ray Hutton. This shows her as she appears today, a "brownette" rather than a blonde, and with freckles apparent on her nose. La Hutton's male band, now playing theaters, is the best she's ever had. And she knows how to front it.

Unusual photo, taken in New York, shows Bud Freeman, Johnny Hodges and Leon (Chu) Berry tangling in a private session, all playing at the same time. Harry Lim, Batavian jazz authority, got the boys together. Freeman now is jobbing around New York, Hodges is with the Ellington crew in Chicago, and Berry remains with Cab Calloway. All three are outstanding jazz sax exponents.

Woodshedding his new band in New York, Benny Goodman runs over a new Fletcher Henderson score arranged for four rhythm, three saxes, and four brass. Chris Griffin returns to blow trumpet for Goodman, whose health is much improved. Benny looks much better and within another month should be back in the game full strength.

Beat in more ways than one, Lawrence Welk and Dick Jurgens are revived by Jane Walton, Welk's singer, at the Edgewater Beach courts in Chicago. Jurgens is at Chicago's Aragon Ballroom; Welk is at Trianon. Both are clicks. Pic by Seymour Rudolph.



One of the Greatest Bashes ever held in New York included this gang of ace jazzmen, and others not shown. Reading from left to right are J. C. Higginbotham, trombone; Clyde Newcomb, bass; Rex Stewart, cornet; Billie Holiday, vocalist; Harry Lim, critic and hot fan; Eddie Condon, guitar; Max Kaminsky, cornet; Oran (Hot Lips) Page, trumpet, and Cosy Cole, beating his sticks on the snares.

Young Lim, who conducted a notable series of jam sessions in New York early this year, now is in Chicago. Every Sunday at the Old Town Room of Hotel Sherman he brings seven or eight prominent jazz musicians together for sessions similar to the one pictured here. He plans to continue his sessions for 12 weeks, featuring musicians passing through the city and ones working local jobs in the Windy City. He charges a dollar admission for three hours of bashing. Candid photos of Lim's enterprises will appear in the next *Down Beat*, dated Nov. 1.



Scoring a new one for the Jimmy Dorsey band, which this week is playing the Chicago Theater, Chicago, is Joe Lippman, Dorsey's pianist-arranger. The boys call him "three-time Joe" and he first became known for his 88 work with Bunny Berigan.



You Blow Through Here. Patty Andrews, says Lou Breese, exponent of "breezy rhythm," and a trumpeter-banjoist of wide renown. Shot was made at the Meadowbrook in Jersey recently when Breese and band proved unexpectedly popular with the jitbug mob. Patty is one of the Andrews Sisters, a bit on the knocked-out side here but hep nonetheless to what's good and what's bad in the band field.



Caught Backstage while Don Raye (right) celebrated his new membership in ASCAP, after a long wait, Allen DeWitt shares a smoke with his partner Raye. DeWitt is the young singer who first attracted attention with Tommy Dorsey, and later with Jan Savitt. Raye is a songwriter and hep cat who sings a duet with Will Bradley on the new Columbia record of *Walk Me Down the Road*.



Equally Lovely to look at is Linda Keene, Florida-born songstress now featured with Red Norvo's fine new 10-piece band currently one-nighting it through the Middle West. Linda was snapped here in a Dallas pool getting away from that Texas heat.



Sports Authority Bernie Cummins, who has been knocking around with a band a good many seasons now, talks over the World's Series with Parke Carroll, sports editor of the *Kansas City Journal*. Carroll can cut a dazzling figure on a dance floor if the music jumps.

Chicago. Here About Conscr of the an business, coupling surance band that they will ing for t back. "More cians wi members or prof "It's a ye and the discourag married, a our band, trumpet, a age limit, a we both There are band, and who are n and mysel Army "On top need a lot bands in there has musicians army of the draft be very hands on cause thos "But tha make the good busin are passed aren't brok there ough to en bands wor little over, Cutter-inn eliminated, thing is o back will t return to. "Member like ours, C man, Bob get a brea their divid army. in month. As all get mo musician a dance bari ral or serg And a lot musicians are eight Full Boos Collar AF DRESS We always esurment slight impar fact. You c virtually se much as 80 \$1.39 SUPRI 1693 Broc

Here's How Leaders Feel About the Army Draft

Conscription will cure many of the current ills of the band business, declares Lou Breese, coupling his opinion with assurance to members of his band that, if they are drafted, they will find their jobs waiting for them when they get back.

"More dance band musicians will be drafted than members of any other trade or profession," Lou states. "It's a young man's business, and the very nature of it discourages settling down, getting married, and raising children. In our band, only Ronnie Garrett, trumpet, and myself are over the age limit, and we're just over, but we both have families anyway. There are seven single boys in the band, and only two of the boys who are married, besides Ronnie and myself, have any children.

Army to Need Musicians

"On top of that, they're going to need a lot of musicians for army bands in an army of 1,400,000; there has been a big shortage of musicians for the bands in an army of one-tenth that size. So the draft boards aren't going to be very lenient when they lay hands on a trumpet player, because those bugles have to blow.

"But that very thing is going to make the band business a very good business for the boys who are passed over and the bands that aren't broken up. In the first place, there will be fewer bands, which ought to end the spectacle of name bands working for scale or very little over, in order to get wires. Cutter-inners and chiselers can be eliminated, and when the whole thing is over, the boys who come back will find a better business to return to.

"Members of cooperative bands like ours, Casa Loma, Woody Herman, Bob Crosby and others will get a break, because they'll have their dividends while they're in the army, in addition to that \$21 a month. As a matter of fact, they'll get more than that, because any musician out of one of the top dance bands ought to be a corporal or sergeant in very short order. And a lot of them won't go in as musicians at all; in our band there are eight college graduates, most

of them with R.O.T.C. training, and they'll be a cinch to be officers, because officers are going to be scarce, too.

Byrne's Kid- Too Young!

"Then again, that many men under arms and drawing regular money, even if it isn't much, is going to be a terrific stimulant to the entertainment business, all the way up and down the line. In our three days at Meadowbrook recently, I spotted at least one party each night with a young officer, his girl, his mother and father, and her mother and father. I don't have to tell you that those parties drink champagne, particularly if this develops into actual war. The last war gave birth to the dance band business, and this one, if it comes, should give it a terrific boom. It's what'll happen after it's all over, when all those men are demobilized, that worries me. But if it just keeps on on a preparedness basis, which it may for the next generation, with more draftees being called up as others are mustered out, it can't help but help the band business."

The picture for other bands in the east, particularly where the leaders are within the draft age, and aren't married, isn't so bright. Bobby Byrne, now playing the Strand, is only 22, but he's married, as are about half of the men in his band. But although the oldest man in the band, Joe Gibbons, the guitarist, is only 27, the draft won't hit them very hard because so many of the boys aren't 21 yet!

Ben Cutler, at the Rainbow Room, has fears for his saxophone section, which he has built up at great trouble and expense to lick, for probably the first time, the acoustic problems of the room. Cutler has also guaranteed the jobs of the men in his band, when they return after their year's service. Cutler himself is married.

Duke Daly, now going into his fourth month at the Providence Biltmore, the exemptions in his band will run about average; Duke himself is married to Fred Stone's daughter Paula, but they have no children, and there again there's a case of a wife very well able to keep going on her own, the kind of gal the draft boards think very highly of.

It Won't Hurt J. Dorsey

Jimmy Dorsey, in the middle of a 13-week theater blitzkrieg in which he's rolling up records right

and left, is 36 (on last Leap Year's Day), married, and has a daughter, Julie Lou, so the J. Dorsey band is pretty sure to continue. Milt Yaner, one of the last single boys in the band, figures to step off into matrimony about the time the band opens at Meadowbrook in November, but they say that those last-minute marriages don't count! With the draft board, that is.

Don Huston, ex-Lou Breese vocalist and guitarist, now organizing a 12-piece band in Chicago, is cannily selecting boys who are married, have children, and own their own homes. Two reasons, he says: they'll not only be immune to the draft, but they'll be steadier for his purposes.

Jack Teagarden, now doing one-nighters, would like to take his whole band intact into the army, since he's got a personal grudge against Hitler. Every time he has been settled with a wire the last year, Adolf has pulled a blitzkrieg and knocked him off the air.

Norvo is Worried

Vincent Lopez has also already guaranteed his men reemployment if they're drafted. There's one leader at the Fair with an unfurrowed brow, and that's Capt. Eugene LaBarre, conductor of the 56-piece World's Fair Band. He was a cornetist in the Philippines during the Spanish-American War, and a leader during the World War. He knows what's going to happen to him. They won't draft him, but if there's a war, he's in!

Red Norvo is worried, but plenty. Only two of his men are over 25—the remainder are just youngsters, several of them under the draft age. He doesn't know what he'd do if he loses those who may be called. Same goes for Glenn Miller, whose sidemen are all in the age limit. But most of them are married and they're hoping that will help!

Walker a Click In Arizona

Tucson, Ariz.—Johnny Walker's band, which recently finished a 16-week run at the Riverside Park in Phoenix, are in their sixteenth week at the Blue Moon Ballroom here. Johnny has just signed a contract to remain until June 1, 1941.

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Her Husband is Safe in Holland



—Photo by Ray Rising

Chicago—Ivie Anderson, singer with Duke Ellington's band, was in a gay mood during the band's Sherman Hotel engagement here. After waiting in vain for news of her husband, Louis Bacon, the trumpet player, she received two letters from him in which he said all was well and that he was ready to return to the United States.

Bacon, a former horn artist with Ellington, Chick Webb, Louis Armstrong and Benny Carter, left Carter's band in July of 1939 and went to Europe, where he played with Willie Lewis' band in Holland. According to Ivie, Louis worked up until May 10 of this year, when the Nazis invaded the Netherlands in a brutal blitzkrieg which destroyed Rotterdam and damaged other cities. Then for months Ivie had no word from her husband until two weeks ago. His letters were dated July 19 and August 10.

"Louis wants to come home,"

said Ivie, "but he can't find a way to get here. He says he has only worked two or three days since the Nazis took over Holland. His letters were mailed from The Hague." Ivie and Bacon were married in 1934 shortly after he joined the Ellington band. She has been sending him money since the invasion and believes he will get transportation home before Thanksgiving.

Mannie Sacks With Columbia

New York—Mannie Sacks took over Sept. 30 as "head man" of the popular music division of Columbia Records, moving in ahead of Joe Higgins, who formerly was in charge of selection of talent and tunes for the Columbia and Okeh labels.

Sacks, a native of Philly, quit a fat job with MCA to accept the new post. Higgins remains with Columbia but will work under Sacks, who not only was in charge of recording MCA bands during his 5-year stretch with the agency, but who also did location booking. Sacks now is in complete charge of all popular records, exclusive of race discs and hill-billy sides, for the two labels manufactured by CRC.

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Columbia Releases Four Albums of Jazz

Armstrong, Bessie Smith, Bix and Henderson Featured

BY BARRELHOUSE DAN

Columbia's long-awaited release of four sensational albums of early American jazz, all of it neatly packaged and labeled, finally was issued October 4 right on the tail of Decca's "New Orleans jazz" collection. Louis Armstrong, Bix Beiderbecke, Bessie Smith and Fletcher Henderson are all excellently represented and in several instances some of the discs are issued for the first time. In other cases, different masters have been used.

In all, Columbia's achievement is a record-buyer's field day. For in addition to the four superb packages, the same company on the same day released an additional 15 single records, all of them great as reissues go. The latter will be reviewed in future *Down Beats*. But brief sketches of the contents of the albums follow:

Louis Armstrong

"Heebie Jeebies," "Potato Head Blues," "S. O. L. Blues," "Swanee Me," "Save It, Pretty Mama," "No One Else But You," "12th Street Rag" & "Knockin' a Jug," in Columbia album C-28.

Some of Louis' greatest vocal and horn work is included here, most of it made with his Hot Five and Hot Seven, and featuring Earl Hines, Zutty Singleton and others. *Knockin' a Jug* is the best, featuring Jack Teagarden, Eddie Lang, Joe Sullivan and Happy Caldwell as well as Satchmo' himself. But all of the sides are good examples of the early Louis. *S. O. L.* and *12th Street* have never before been issued. Credit for all this output must go first to Columbia's officials, and secondly, to John Hammond and George M. Avakian, who supervised the issuing of platters, checked personnels, and prepared the finished sides. The Armstrong album is the best of the four and should be heard by everyone interested in jazz.

Fletcher Henderson

"Sugar Foot Stomp," "What-De-Call-Em Blues," "Money Blues," "Stomp," "Hop Off," "Sag It," "Can You Take It" & "New King Porter Stomp," in Columbia album C-29.

Hop Off has never before been issued. Ragged though the band sounds on ensembles, the soloists

have a lot to say—and it shouldn't be missed. Men like Coleman Hawkins, Benny Carter, the late Jimmy Harrison, Charlie Green, little Joe Smith and countless others—including Tommy Ladnier, whose fine horn shines on *Snag It*—are all in this collection of Hendersonia. The earliest side goes back to 1927; the latest dates from 1933. Excellent cross-section stuff of the parade of greats in Smack's bands. Not a single side is dull.

Bix Beiderbecke

"Royal Garden Blues," "Goose Pimples," "Thou Swell," "Louisiana," "Oh! Man River," "Wa-Da-Da," "For No Reason at All in C" & "Sweet Sue," in Columbia album C-29.

Bix with an Adrian Rollini contingent fresh out of the Goldkette band, Bix with his now-historic "gang," and Bix with Paul Whiteman. Almost every phase of Bix' brilliant career is covered by these eight sides. Judged by today's standards, the music is off-the-cop stuff. But not the Beiderbecke horn! Bix plays piano on *For No Reason*. Interesting sidelight: *Sweet Sue* was a 12-inch record, by the Whiteman band. In order to include Bix' wonderful passage in 10 inches, Columbia cut out the windy Whiteman introduction for this issue. It was a fine move. Followers of Beiderbecke will get all the jazz they can use for the \$2.50 it takes to buy this set.

Bessie Smith

"Cold in Hand Blues," "You've Been a Good Ole Wagon," "Cake Walking Babies," "Young Woman's Blues," "Lost Your Head Blues," "Baby Doll," "Empty Bed Blues," in two parts, all in Columbia album C-31.

Musically, this is the poorest album of the four. Accompaniment is pretty well dated. But Bessie is Bessie, and that's all you need. No one has replaced her since her death just three years ago. Her best here is *Empty Bed Blues* and *Young Woman's Blues*, two wonderful vehicles for her lusty, righteously shouting. *Cake Walking Babies* has been unissued up until now. Some of the old-time greats appear with her, as accompanists, but they rightfully are subordinated to the "empress of the blues" and her regal style of lettin' the

blues pour forth. Columbia has done an excellent job with the release of these albums; their willingness to produce them merits the response of every musician and hot fan. The more they sell, the more they'll issue later.

Woody Herman

"Bessie's Blues" & "Made By the Moon," Decca 3380.

Joe Bishop, the former tuba man who switched to flugelhorn because there were no flugelhornists in other bands, wrote the blues side with Woody's help. It's strictly a Herman type number—singing by Woody and Steady Nelson, piano intro by Tom Linehan, the brass setting the riff, the leader's solo stick (except this time in a duet with Hy White's guitar) and Bishop soloing on flugelhorn. Good stuff, and a good beat. The pop side, also written by Bishop, is straightforward; well done. The band has been using the tune as a signature from the New Yorker Hotel.

Larry Clinton

"My Buddy" & "Dig Me Honey," Bbird 10068.

Musically, *My Buddy* is destined to go down as the finest jazz platter the Dippy-Doodler man has made. The arrangement is free, well conceived with an eye toward soloists' improvisations, and the rhythm section pounds a mighty beat. Steve Benor's alto and clarinet are best bets of both sides. For contrast, play *Dig Me Honey*, which finds Larry back in that repetitious, riff-on-riff, monotonous groove for which he has been criticized so often. The more you play it, the better *My Buddy* sounds.

Lil Green

"What Have I Done?" & "Romance in the Dark," Bbird 8524.

A distinctive, coon-shouting fem voice is impressive and so is the accompaniment. But only on the first side. Reverse is a screwy half-blues, half-pop tune sparked by Lil's unbelievably high yelling. Devotees of good blues may get kicks from the first, however.

The 'Rabbit' Runs a Scale



Johnny Hodges, bulwark of Duke Ellington's reed section, was caught by Ray Rising last week at Chicago's Hotel Sherman running a fast scale on *Warm Valley*, Duke's latest composition, which features Johnny's alto. Saxophonists come and go, but little Johnny—quiet and softspoken now as he was a decade ago—remains the favorite of nearly every musician. *Warm Valley* will be released on Victor sometime next month. Seldom has Johnny played better. The boys in the band call Johnny "Rabbit."

Basie Piano Solos

"Oh, Red," "The Blues," "Red Wagon," "Boogie Woogie," "How Long Blues," "Fare Thee Honey Fare, Thee Well," "When the Sun Goes Down," "Hey Lady Mama," "The Dirty Dozens," & "Dupree Blues," all piano solos by Count Basie in Decca album 152.

Pleasant piano exhibitions, these. Jo Jones, drums; Freddie Green, guitar, and Walter Page, bass, accompany the Count on all 10 sides, playing tastefully and unobtrusively while their leader lightly gives with keyboard capers which aren't often displayed with his band. All are reissues, neatly collected and offered in an attractive album replete with candid photos of Basie and his accompanists. Basie has often been accused of being a "one-handed pianist," but his work here, especially *How Long Blues*, *Boogie Woogie* and *The Dirty Dozens*, refutes such criticism. Decca has been doing a masterful job in recent months of producing albums of interest to musicians and hot fans and is to be commended for its efforts.

Cab Calloway

"Papa's in Bed With His Bitchies On" & "Calling All Stars," Okoh 5731.

Says Ted Toll of the first side: "junk."
Says Bob White: "adequate only."

Says Dave Dexter, Jr.: "competently played novelty which isn't worth hearing a second time."

Of *Calling All Stars*, composed by Leonard Feather:

Toll: "pleasing stuff. Unorthodox intervals distinguish this from the average riff tune."
White: "typical riff tune with below average solos and a poor trumpet."

Dexter: "clever Benny Carter arrangement, disappointing Chu Berry tenor, good Dizzy Gillespie trumpet and a fairly strong beat. The band isn't as bad as most musicians make it out to be."

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Coleman Hawkins

"Honeysuckle Rose" & "Jamaica Blues," Decca 3353.

Stanley Black, although unbilled, is the pianist who accompanies Hawkins' solo on *Honeysuckle*. It was recorded in London back in '36 and because of weak background, doesn't show the man with the shiny horn at his best. Far more interesting is *Jamaica*, written by Horace Henderson, which was cut in November, 1933, just before he sailed for Europe. Not listed, but playing here, are J. C. Higginbotham, Hilton Jefferson, H. Henderson, John Kirby, Red Allen, Bernard Addison, and Walter Johnson. Allen's trumpet is especially potent, but Hawk rides rough-shod over all, playing magnificently. For those who take their jazz in the raw, here's one of the greatest buys of the year at 35 cents.



Earl Hines

"Topsy-Turvy" & "Ann," Bbird 10070.
Both commercials, neither is up to Hines' usual standard. Brief flashes of piano are the highspots. *Ann* is dedicated to the chick Earl will marry shortly. Walter Fuller sings the "A" side, but it doesn't help.

Charlie Barnet

"Ring Dem Bells" & "The Sergeant Wa Shy," Bbird 10062.

After hearing Lyman, Chester, Hampton and a dozen other below-stuff orchestras—several of whom are too unimportant to waste *Down Beat's* valuable space—it is more than a pleasure to bellow the praises of this band. Both sides are superlative; arrangements and performance. Both of course are Ellington compositions, but Barnet's individual sax work, and the solos of his men, are unique enough to discredit any claims that these are out and out imitations of the Duke's earlier records of these tunes. Tempos are bright. And one is no better than the other, although Charlie's "chase" chorus with trumpet on *Bells* is possibly the best kick on the 20 inches. Barnet plays just a flash of soprano on *Shy*, sticking to a specially pitched tenor the rest of the time. Plenty of guts all the way, ensembles and solos, and Cliff Leeman handles his tubs the way they should be handled.

Eddie South Solos

"Pardon, Madame," "A Pretty Girl is Like a Melody," "Melodie in A," "Zigzag," "Para Vira Me Voy," "La Campanella," "Hajra Kuli" & "Psalms and Allegro," all violin solos by Eddie South in Columbia album C-27.

The classical background of Eddie South, coupled with his work as a jazz fiddler both abroad and in his native United States, has produced a versatility which few of his contemporary violinists possess. South plays passionately, with a gypsy-like interpretation, and except for occasional lapses proves himself a complete master of his instrument. Musicians should enjoy this collection. The material was selected with an eye toward both the jazzmen and the long-hairs. And it is faithfully recorded.

Bob Chester

"Of the Record" & "We Three," Bbird 10065.

First side is standard big band jazz, not bad at all and made better than average by good trumpet and tenor sax solos. Nor are the saxes voiced a la Miller. Reverse is a pop tune—no worse than most—with Chester reverting to his Miller imitation again, on the initial chorus. Dolores O'Neill sings B (she sounds like she's drinking a coke as she goes along). Dynamics are like Miller's. Saxes are identically the same as Miller uses his. Brass is exactly like the Miller band's. But maybe a good earbore is better than a mediocre original. Chester certainly doesn't think otherwise.

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"How Far You Go," Victor

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Feet

"Chicago Mill Decca 7785.

Here is righteous a Herb Jeffric might get a

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New Type String Inst Phonograph Lights for Quality Equ New What is Y Scientific

Victor, Decca Issue Gems; Both Classics

An attempt to bring down classical music from its elevated plane has been the intention of the various recording companies the past year. Small outlet houses have issued inexpensive recordings. The leading companies have lowered their prices. Now, this month, Victor comes to the fore with a digest of symphonic music, *The Heart of the Symphony*—eight movements of eight famous symphonies for those who wish to learn the easy way. One might quibble with the choices (two of Tchaikowsky, for instance, seems somewhat out of line). But the renditions are adequate and the price (\$3.50) is more than suited to the average pocketbook.

Decca releases this month one of their sporadic classic albums, this time the *William Tell* Overture played by the Detroit Symphony. Rossini's overtures are showy and even the merits of this one can be questioned, but for those who want a familiar piece of music this is a buy. The andante is outstanding.

Sidney Bechet

"Blue For You, Johnny" & "Ain't No Misbehavin'," Victor 26746.

A marvelous personnel—Earl Hines, Rex Stewart, John Lindsey and Warren (Baby) Dodds. But the "A" side is a catastrophe despite the lineup. For some unknown reason—which had better be left unknown and forgotten—Herbie Jeffries sings the vocal to *Blue For You, Johnny*, which was written as a blues in memory of the late Johnny Dodds. Jeffries, billed as the "bronze buckaroo" and ordinarily singer with the Ellington band, is from hunger on blues. He has no feeling; his improvising talent rates with Lanny Ross or Barry Wood. And his vocal, stiff and insincere, makes poor Sidney and the others sound bad. Reverse really jumps, though, especially when Rex and Hines play tag on a cleverly-designed "chase" chorus. Bechet's soprano on the last chorus is white-hot—never has he played better. Lindsey is competent on bass. Dodds, with his shimmying, fails on wax. He has to be seen to be appreciated.

But that Jeffries vocal. . .

Abe Lyman

"He'll Be Comin' 'Round the Mountain" & "Send Me Down My Walkin' Cane," BBIRD 10669.

Lyman gets real clever here, playing most of each tune very cornily and then showing how he can really "swing 'em" as the band goes out. But there's just one thing wrong—and that's when Abe starts to "swing 'em." The band is as bad playing straight as it is when it makes fun of decent hill-billy groups. Yep, there's an accordion. All in all, a horrible mess unfit for human consumption.

Fats Waller

"Fats Waller's Original E-Flas Blues" & "Swing-Dilla Street," BBIRD 10654.

Here's that preacher's son in his best form, playin' and singin' the blues, which he does all too rarely on records. His jam band stays right with him. *Street* shows Fats at the Hammond organ. It blends poorly with his hand; the balance is downright bad. Eugene Sedric's always dependable tenor fares okay, fortunately. But Fats is far more effective on piano, as on the blues side.

Pettie Wheatstraw

"Chicago Hill Blues" & "Sultane Blues," Decca 7785.

Here is the blues in its most righteous and untainted form. If Herb Jeffries could hear Pettie he might get an inkling of what true



Hits Wax . . . Maurice Rocco, pianist and vocalist currently at Chicago's Capitol Cocktail Lounge, cut six sides for Decca two weeks ago in New York. It marked his first shot at records, although he has long been a favorite of barflies around the Windy City. Decca will release them in November.

Cut Wax for Kaycee Album

New York—The last of the three "jazz style" albums to be issued by Decca was expected to get under way this week with two sides to be made by Andy Kirk's band, in addition to two by Mary Lou Williams and her Fly Cats, small band taken from the Kirk group. They will be in the "Kansas City Jazz" album.



Kirk

Several old Bennie Moten tunes will be revived, including his famous *Moten Swing*, *Vine Street Drag* and *Moten Stomp*. Also slated for record dates in the next fortnight here are Pete Johnson, Joe Turner, Lips Page, Eddie Durham, Buster Smith, Eddie Barefield, Clyde Hart and others who got their start in Kaycee. Two Count Basie sides, by his full band, also will be in the finished album.

blues is. Cornet and drums accompany. Pettie is known as the "devil's son-in-law."

Lionel Hampton

"Charlie Was a Sailor" & "Martin On Every Block," Vic. 26759.

Hampton has made many wonderful biscuits, many so-so ones, and not a few poor ones. But of all he's cut, in Victor's studios in New York, Chicago and L. A., these sides are quite easily the most pitiful. His vibes are dull—he keeps repeating old trite figures he used years ago in the Goodman quartet and the ideas which once flowed forth are all missing. Granted that the tunes here are poor, Hampton nevertheless, a while back, was talented enough to improvise lovely figures and also to use musicians capable of playing more than background in his pounding. A few bars of Teddy Bunn's guitar keep these off the "stinko" list.

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BY GEORGE HOEFER, JR.

(2 East Bank Street, Chicago)

Wild Bill Davison's recording memory is slowly returning and divulging examples of his hot cornet. While working with Benny Meroff's orchestra, Bill took several solos on that band's Brunswick sessions. Particularly noteworthy is Brunswick 4709, *Talk of the Town*. Bill took two solos, one before and one after a bad vocal. The other side, *Happy Days Are Here Again*, has little of interest.

Steiner Finds Rare Side

Davison recalls they made two masters of *Talk of the Town*, one with vocal and one without, the latter being for English consumption. On the non-vocal side, Wild Bill says he took a terrific chorus in the place of the vocal. This side, however, was not issued in the U. S., and a search for it is now under way. John Steiner finally located the Chubb-Steinberg Gennett 3058 made in July, 1925, when Davison was with the band. The sides are *Mandy Make Up Your Mind* (12230) and *Steppin' In Society* (12231). There is little of interest to hot collectors on these sides, however.

The Guy Play-Biziah Stuff

The Gennett masters appearing on such labels as Claxtonola and Buddy caused the Hot Box to pick up *Riverboat Shuffle* by Richard Hitter's Cabineers on Everybody's 1063, backed by the same band's *Breakin' the Leg*. We wondered, could it be the Wolverines' *Riverboat*? No, it wasn't, but the Hitter cornet man certainly listened to Bix's chorus on the Gennett over and over, and his attempt to copy that masterpiece is really a kick. Different Masters on Ellington's "Ten Black Berries" Session:

- 9319-1: *St. James Infirmary*, Perfect 15272
- 9319-2: *St. James Infirmary*, Banner 0594
- 9320-1: *When You're Smiling*, Cameo 0207

- Home 1218
- 9320-3: *When You're Smiling*, Perfect 15272
- 9321-1: *Rent Party Blues*, Banner 0594
- 9321-3: *Rent Party Blues*, Eng. Vo. C-0006
- 9322-1: *Jungle Blues*, Es 0598, In 3854, Or 1854, Bu 1215
- 9322-2: *Jungle Blues*, Eng. Vo. C-0006

Collector's Catalogue: Harry Linn, Room 1072, Sherman Hotel, Chicago. Internationally known hot collector from Batavia, Dutch East Indies. Linn avers "any righteous jazz is for me." Has 8,000 records scattered over the world. He edits the *Batavian* mag. "Swing" is a representative of the Batavian Rhythm Club and the Batavian radio station. He's currently promoting jam sessions in Chicago's Panther Room. . . . John M. Phillips, 601 South Fourth St., St. Louis, Mo. Armstrong, Dodds, Ellington and Henderson constitute his main wants. Has located some virgin wax in St. Louis for trading. . . . Lyle Younger, 4047 Sheridan, Minneapolis, Minn. Main interests are Buster Bailey, Pops Bechet and Teschemacher.

Drivellings from the Box: Boyd Atkins, composer of the famed *Heebie Jeebies*, leads his Mellow Jivers at Dave's Cafe in Chicago. . . . Maynard Baird, who recorded *Postage Stamp* on Voc. 1516 (see *Hot Box* Sept. 1) had an ork 10 years ago around Knoxville, Tenn. and still lives there. . . . Charles (Cow Cow) Davenport's *Atlanta Rag* appears on Supertone 9517 backed by his *Struttin' the Blues*. . . . Frank Melrose (Kansas City

Frank) has a rare Davenport item on Gennett 6829 recorded in June 1929, *Givin' It Away*, with Cow Cow singing and playing with a guitarist. Backing is Ivy Smith's *Shadow Blues*.



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Swing Piano Styles

Presenting the Man Who Swings the Teagarden Band

By Sharon A. Pease

Born in the United States, reared in Canada, worked in England, and while there won the heart of an Irish lassie, Jule McCarty, who was born in Kansas City, sums up a few chapters in the life of Dave Bowman.

Dave is the husky young man who is now dishing out solid piano as a member of Jack Teagarden's ork.

Born in Buffalo in 1915

Dave's parents were Canadian but lived in Buffalo when he was born, 25 years ago. A short time later they returned to Hamilton, Ontario, where Dave spent his childhood and started pecking around on the piano. That was when he was 4 and during the next few years he displayed a remarkable ability at playing tunes by ear. Serious musical training started when he was 9, and continued throughout the next six years. Then he became interested in dance music, and during the next three years worked hard to



Dave Bowman, whose solid 88 style is lauded on this page. Bowman plays with Jack Teagarden's band and is a native of Buffalo.

develop a style with the aid of phonograph records and radio. He hooked his first steady job with Ken Steele, a local band leader, and in the three years which followed he learned a great deal about routine dance work.

Next came a short hitch with Morgan Thomas which terminated when Dave received a cablegram from a friend, Billy Bissett, advising there was a job waiting for him in the Savoy Hotel ork in London. "It looked like a great opportunity," says Bowman, "and I caught the next boat. It was okay while it lasted, but that was only three weeks. Then came a two-month period during which 'rigid economy' became necessary."

Then with Jack Hylton Jack Hylton had just returned from his successful engagement in the States and was reorganizing his band. Bowman won the audition marathon and joined the Hylton crew in a 6-month tour of continental capitals, which included (Modulate to Page 23)

Dave Bowman Plays 'Squirmin' at the Sherman'

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Sanders Exonerated By Coroner's Jury

Chicago—Joe Sanders, the "ole left-hander" band leader, was exonerated by a jury at a coroner's inquest last week of negligence or criminal liability in connection with the death of a woman who was struck by Sanders' motor car last month. The woman stepped out from behind a pole on a highway and was struck before Sanders had a chance to swerve.



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He Just Can't Get That Wax Cut!

BY SIG HELLER

Milwaukee—Bad luck has really got the finger on Gene Peiran, swell boogie pianist of this town. Gene had a contract to cut four sides for Ben Lincoln, local wax impresario, but was taken ill on the scheduled day. So another date was arranged. The recorder broke down. The third attempt found Ben suddenly called out of town on business. When last seen Peiran was crying in his beer.

In the next Down Beat read what Red Norvo, Adrian Rollini, Rex Stewart, Bob Zurke and Johnny Long think about bringing concert artists into the AFM. They all give their opinions to the "inquiring reporter."

Sharon A. Pease

Down Beat's piano columnist and style analyst announces the opening of his new

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Guitars and Guitarists

Don't Go to the Factory To Buy Instruments

By Charles Amberger

A young guitarist from Paterson, N. J., wants to know if he can purchase a guitar direct from the manufacturer. "Do you think they will sell to me if I write them?" he asks.

I am sure it is difficult to buy directly from manufacturers. If I were purchasing a guitar I'd go to my local dealer. Try there first and you will have the opportunity to try out a few guitars and see which you like best.

Below is a standard jam chorus, 16 bars, of an improvised original melody, phrased and to be played against the chord harmony indicated above the music and in controversy with one of the most popular standard hits.

Musical notation for a 16-bar jam chorus with chord symbols (F, D7, G7, Bm1) and fingerings.

The last 16 bars of this chorus will follow, in my next column. Write me care of Down Beat, 608 S. Dearborn, Chicago, for information you desire pertaining to the guitar. Personal replies will be sent those who enclose self-addressed, stamped envelopes.

Rudy's Band a Terrific Click!

BY BUD EBEL

Cincinnati—Rudy (Curly) Rudisill, bald pated former Jan Garber pianist, and his band playing the Gibson Rathskeller, are doing what every local musician thought they would not do... CLICK! The band is a la Garber with four saxes played by the Four Dix brothers, two of them, Robert and Richard, being twins. The brass section, headed by Jimmy Van Osdell, a former Garber trumpet, has three in the section, and there are three rhythm. Band is strewn with vocalists headed by the loveliest thing to hit this man's town, Jean Gordon, a beautiful blue eyed babe with a deep throaty voice which is plenty good enough for any band.

World Series Dribblings: Gard-

ner Benedict, who has just signed a five year contract with Gus Edwards, getting the nod of approval from Judge Landis and Ford Frick out on the floor... Joan Bennett strutting her stuff through the Netherland Plaza lobby... Tony Martin, the Lookout House record breaker, telling some ball players he never saw anything like it... Joe E. Brown knocking out some of the Cincy Reds with a baseball story about Elmer the Great... Don Ameche talking it over with some of baseball's oldsters, including Eddie Roubal, Rube Bressler and Freddy Lindstrom... Jean Gordon, aforementioned blue eyed lovely, taking in her first world series with a N. Y. jewelry salesman and thrilled no end.

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Amy Arnell, chirpee with Tommy Tucker, rates Tucker's band as her favorite, although Jimmy Dorsey and Kay Kyser also are pleasing. She's from Roanoke, Va., admires Judy Garland and Bea Wain, and has been with Tucker for four years. Hear her on the Okeh record of Papa's in Bed by Tucker's band.

30 Records Buried Until Year 2,000

Hollywood—Kay Kyser with vocalist Ginny Sims, Orrin Tucker and Bonnie Baker, Bob Crosby, Artie Shaw and Frances Langford were on hand at Hollywood's new Million-Dollar Palladium Sept. 25 to lower a time capsule, containing 30 of the most popular dance recordings of American music, under the bandstand of the nearing-new completion construction.

"Sing, Sing, Sing," "Stompin' at the Savoy," "Marie," "I'll Never



The Band Box

Dick Lists a Flock Of Fan Club Prezies

By Dick Jacobs

A heavy mail this month causes us to dispense with the usual formalities, so into the business of the day with a promise that next month we'll have all that dope for you guys and gals who want to know how to start a fan club and how to run it.

Here They Are, Fans

Here are all the club listings for the month. Jack Teagarden Club, Joe Mason, 87 East Street, Whitinsville, Mass. . . Frankie Masters Club, Norman Johansen, 3059—49th St., Astoria, L. I. . . Count Basie Club, Miss Pat McCarthy, 524 Garfield Ave., Jersey City, N. J. . . Ray Heatherton, Jimmy Farrell Baritone Club; Jerry Cooper, Frank Parker Harmony Club, all taken care of by Annette J. Shreier, 45 Barclay St., Worcester, Mass. To all of you who want to join certain clubs, just keep watching the "Band Box" for listings and pretty soon you'll discover the club that interests you.

L. G. of Denver, Colo, wants to use titles and composers of popular songs for profit and desires some info as to how to get the necessary permission. Neither ASCAP nor MPPA can issue this permission. You must write to each individual publisher. I'm trying to locate somebody who supplies pictures of the name bands for John Casey of Philly and many others. As soon as I get it, I'll shoot it right to you. . . And now to a pile of Short Shots.

Facts About 'Em

Chris Griffin is now playing at the Columbia Broadcasting Station in New York City. . . Paul Webster is Lunceford's high note man. . . Ted Lewis' approximate age is about 55, though he might not admit it. . . Woody Herman's trumpet soloists are Cappy Lewis and Steady Nelson. . . Erskine and

Smile Again," "Three Little Fishes," "My Reverie," "Tuxedo Junction," "In the Mood," "Begin the Beguine" and many other records, specially treated against weather conditions, were placed in the capsule to be dug up in the year 2,000. (Picture on Page 9)

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of Down Beat published twice monthly at Chicago, Illinois for October 1, 1940. State of Illinois) ss. County of Cook) ss. Before me, a Notary Public in and for the State and county aforesaid, personally appeared Carl Cons, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of the Down Beat and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc. of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

- 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Name of Publisher: Down Beat Publishing Co., 608 S. Dearborn Street, Chicago, Illinois. Editor: Glenn Burra, 1400 Lake Shore Drive, Chicago, Illinois. Managing Editor: Carl Cons, 2214 E. 70th Place, Chicago, Illinois. Business Managers: Carl Cons, 2214 E. 70th Place, Chicago, Illinois. 2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock; if not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Owned by Down Beat Publishing Co., Inc., 608 S. Dearborn St., Chicago, Ill. Sole stock holders each holding 50% of the stock are: Carl Cons, 2214 E. 70th Place, Chicago, Ill.; Glenn Burra, 1400 Lake Shore Drive, Chicago, Ill. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) There are none. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Carl Cons (Signed) Sworn to and subscribed before me this 23 day of Sept., 1940. W. S. Payne (Signed) (My commission expires 2-27-1944)

Coleman Hawkins are not related in any way. Neither are Jimmie Young and Snookie Young. . . By White plays guitar with Herman. . . Mitchell Ayres plays fiddle with his own band. However, Aaron Goldmark is the regular violinist in the outfit. . . Sandy Williams, the trombone man, is now with Coleman Hawkins' band. . . The top bands in 1936 were Goodman, Casa Loma, Noble, Whiteman, and Kemp. . . Alec Fila, the Bob Chester lead trumpet man, is a Juilliard student. . . In the days of 1900-1920 jazz bands most certainly did play for funerals. King Oliver's band did most of this work. In the band was a fellow named Louis Armstrong. . . Which closes shop for the month. Don't forget that self-addressed stamped envelope if you want a personal reply. See you all next month.

Advertisement for Selmer Magni-Tone saxophone mouthpiece, featuring a photo of the mouthpiece and the text 'TREMENDOUS POWER' and 'THE NEW Magni-Tone SAXOPHONE MOUTHPIECE'.

Orchestration Reviews

BY TOM HERRICK

Helmy Kresa Clicks on New Pop

Looking for Yesterday*

Published by Berlin, arr. by Helmy Kresa
 Here's a sure hit by Eddie De Lang and Jimmy Van Heusen. An unusually good 6-bar intro leads into the usual repeat chorus which is broken up between brass and saxes. Helmy cuts his special chorus to only 16 bars, giving a 4-way chorus to muted first trumpet on top of two altos and a tenor for a pretty piece of work. There's just enough sock in the last chorus to make it interesting.

Complainin'

Published by BVC, arr. by Bob Haggart
 If you have a good pianist, and you like Jess Stacy's work—this is it. Bassist Haggart's stock is almost identical with his Crosby arrangement and it's a honey even though little more than an accompaniment for the lengthy piano solo. Slow blues is the tempo—and don't, for your piano player's sake, try to read it off on the job!

Our Love Affair*

Published by Folat, arr. by Jack Mason
 Another potential hit from the Paul Whiteman-Mickey Rooney Metro pix, *Our Love Affair*. After tossing a few sixteenth notes to the sax section in his intro, Mason goes into his usually well voiced repeat chorus. Unison clarinets get the special backed up by muted brass for a nice effect and the special jumps. Good "comoinal" arrangement.



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- Blueberry Hill (Chappell)
- I'll Never Smile Again (Sam)
- God Bless America (Berlin)
- When the Swallows Come Back (Witmark)
- Sierra Sue (Shapiro, Bernstein)
- Maybe (Robbins)
- I'm Nobody's Baby (Folst)
- Only Forever (E. B. Marks)
- Call of the Canyon (Shapiro-Bernstein)
- Practice Makes Perfect (BMI)

SONGS MOST PLAYED ON THE AIR

- Practice Makes Perfect (BMI)
- Maybe (Robbins)
- Our Love Affair (Folst)
- That's For Me (Famous)
- There I Go (BMI)
- Trade Winds (Harms)
- Name Old Story (BMI)
- When the Swallows Come Back (Witmark)
- Blueberry Hill (Chappell)
- Call of the Canyon (Shapiro-Bernstein)

Green Eyes

Published by Southern, arr. by Joe Farver
 Number one of Southern's new rumba series, *Green Eyes* is a beautiful old tune, one of the prettiest of the Cuban air, and Farver manages to catch the real rumba spirit with his unusual figurations. Of course, we have to have the staid old repeat chorus formula but after that there's some tricky stuff. The special chorus gives the lead to staccato muted brass with a unison clarinet obbligato that listens good. If we must have rumbas 'twould be nice to have a few more as melodious as this.

I Hear Music*

Published by Famous, arr. by Jiggs Noble
 Woody Herman's Jiggs Noble turns in a nice effort on a tune that isn't too rugged. Jiggs brings in some litting sax figures behind the first brass chorus and takes the trouble to break up the first chorus to make it a little more interesting. Tenor splits the lead with the entire section at the special and then Noble lets the alto men look at four sharps in the last chorus.

Beat Me Daddy, Eight to the Bar

Published by Loda, arr. by Vic Schoon
 If you like boogie this will really put you out. It's that real low down gut bucket—you can almost hear the ribs sizzling! *Beat Me Daddy* needs interpretation more than anything else. Synchronizing a tough left hand part for Joe Piano Man and fairly fast eighth-note figures for string bass is a feat in itself. This baby sort of romps—you've heard Woody Herman play a lot of arrangements like it. The two altos stay on clarinet all the way and play a lot of

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Solid Solovox artistry is being displayed by Buddy Clarke, the maestro at New York's Hotel Park Central, to a bevy of lovely Sally Rand showgirls. The girls have since left, but the Solovox and Clarke linger on. Clarke is not related to the vocalist heard on Wayne King's radio show, although their mail is mixed almost daily. The girls here are Lucy Stearns, Evelyn Rainey, Betty Lee Graham and Madylene Cole.

boogie stuff in unison with the tenors while the brass beats it out on solid sustained figures. Piano and second trumpet have brief go choruses but for the most part the swing is left up to sectional work. A fine special.

Bugle Call Rag

Published by Mills, arr. by Charlie Hathaway
 This is one of those fast screamers in the style originated by Casa Loma. It's Glenn Miller's and strictly for the jitterbugs. The idea is to play it as fast as your drummer can beat two to a bar. Give him about eight choruses like Miller does in his original arrangement, have your reed section stand up on the last chorus and wave their clarys as they screech out the high ones backed up by plunger brass, and the jitterers will go crazy—and we hope they do.

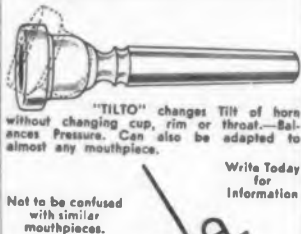
Yesterthoughts*

Published by Witmark, arr. by Jack Mason
 An old Victor Herbert tune with a new set of lyrics by Stan Adams. There's a well orchestrated first with muted brass on the lead and low register clarinet figures. Second chorus, of course, is vocal. The special and last chorus are combined starting out with trombone lead over saxes and ending up ensemble.

Harlem's Poppin'

Published by Pinkard, arr. by Ken Macomber
 A fast two-step with a 64-bar chorus. Only two and one half choruses to this arrangement. Brass takes the first with some excellent sax figures which can also be used to back up a vocal. Unison saxes take most of the next with brass figures behind. 16-bar ensemble takes it out.

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Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

Two weeks ago Broadcast Music, Inc. acquired the performing rights to the catalogues of the E. C. Schirmer Music Co., bringing some 4,000 new copyrights to BMI. The Schirmer music includes a wide variety of religious music, operettas (Gilbert & Sullivan, Douglas Moore and others), popular copyright editions of Beethoven, Brahms, Schubert, Mozart, Wagner, Rubenstein, Tchaikowsky, Handel, Dvorak, Palestrina and Moussorgsky, as well as music of the type of Auld Lang Syne, Believe Me if All Those Endearing Young Charms, Home Sweet Home, Flow Gently Sweet Aston, Frere Jacques, Three Blind Mice, and Oh, How Lovely Is the Evening.

Shannon and Dabney Hit
 The Selmer Music Library Manual, written by Melvin L. Balliett and now available, tells how to organize the music library of a large or small band, orchestra, chorus or ensemble; tells what equipment is needed, how to classify the music, how to inventory and file, how to issue, recall, refile and everything else that goes with running a big library. Richard Shannon and Dabney Carr, two Houston, Texas, musicians, have played their tune, *Walking On Air*, with BMI. Hoagy Carmichael recently com-

S. R. O.
 New York—Teddy Powell reopened the Famous Door on West 52nd street a couple of weeks ago with his own band on the stand. The crowd was so large hundreds weren't able to be seated. Powell recently took a lease on the spot and will try to operate it as a den for musicians and hot fans.
 The band, said wags, could be heard over at Leon & Eddie's across the street. But everyone seemed to like it.

Terrific Romance in Texas Band

BY GEORGE A. KING
 Beaumont, Tex.—Hark ye now to the Nuptial Rhythms of Bill Merrill and his Romancers! And you gates who prize your bachelorhood, beware of the south. It's true what they say about Dixie. Your correspondent, who handles the slide and arrangements for the outfit, was the first to tread the Lohengrin measure, last August 8. On the very next night, the remote broadcast of the band's nightly airshots via KRIC from the shell at Club Neptune brought an addition to the Newlyweds Club in the person of announcer A. B. Carroll. Just four weeks later our lead tenor, Rudy Goetzman slipped the ring on the finger of the sweetest li'l girl, Then drummer Sam Bird, not to be outdone, jumped aboard the benedict's bandwagon Sept. 16. The podium these days emanates an overpowering scent of orange blossoms.



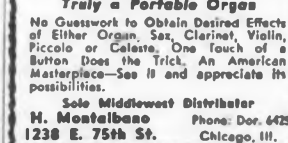
Jerry Lester, billed as a comedian and famed for his clever Bob Hope imitations, checks script with Tom Dorsey before a broadcast. Al Spiedock snapped this before Tommy's plans to open the Palladium in L. A. were postponed. Date now is set for Oct. 31.

pleted the score for "Road Show," the Hal Roach-United Artists picture to be released early next month. The picture features Alop Menjou, Carole Landis, John Hubbard, Charles Butterworth and Patsy Kelly. A choral group, the Charioteers, sing Hoagy's tunes, which include, *I Should Have Known You Years Ago*, *Slav Annie*, *Yum, Yum* and *Caliope Jane*. They're all under the Bregman, Vocco and Conn label.

Roy Kaiser Hits, Too
 Individual "hot licks" booklets selling for a half buck apiece and put out by BV & C give the student his choice of 50 hot licks of Goodman (clarinet), Eddie Miller (tenor sax), Ziggy Elman (trumpet), Benny Carter (alto sax), or 150 of Ray Baudec's progressive drum rhythms.
 After three years of struggling, Roy F. Kaiser of Milwaukee has placed his *Now That I Know* with Rialto in New York.
 Ascot in New York is introducing Norman Lee Connard's patriotic popular *That Good Old American Way*.
 With the release of the forthcoming Errol Flynn, Olivia de Havilland, Raymond Massey picture, "Santa Fe Trail," Harms is putting out a new edition of *Along the Santa Fe Trail*.
Mills Shoving 'Oh Mother'
 Vic Lourie who introduces himself as "a 22-year-old foreigner from Youngstown, Ohio," announces with pride the placing of his first tune, *Gimme Time to Dream*, with Kanner Music. Kanner and Goldsmith are collaborators.

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Cleveland's Best Golfer



Cleveland—This is Tony Carlone, prominent Cleveland band leader, who recently won the title "best golfer in the Cleveland AFM union." Carlone defeated Al Mann, former title holder, in the championship match by shooting four birdies. Jon Beljon was chairman of Local 4's golf committee this past season.

Prager's Men Hop on Their Former Boss

BY BUD EBEL

Cincinnati—It looked like a sure thing for a bunch of Manny Prager's boys to collect some \$2600 from Gene Austin, straight-toned balladeer here last week when the boys got their heads together and had Austin's Old Vienna salary tied up through the help of Robert Moore, local attorney. It seems that a long time ago Austin picked up the boys with an offer of fine dough to be his band on a tour. It became the same old story when things seemed to blow up down in Texas for no apparent reason. The boys were pleasantly surprised while playing Lookout House with Manny Prager to learn that their old boss, Austin, was right in town with them. Austin was noticed to be holding his head the other night.

Cincinnati—There are two sides to every story. Interviewed by Down Beat here last week, Gene Austin said the claim of the Jimmy Hooper bandmen (now working with Manny Prager here) against him is only \$1600, not \$2600. Austin refutes the boys' charge that he got into them for salaries, claiming that after being propositioned into fronting the band, he advanced Hooper \$500 as a starter for the band. From then on the boys constantly kept ahead of him on the salary deal, he said, and when the blowoff finally came, they were in him for a total of \$679. Hooper put in a claim with the International office, but Austin says the claim was thrown out. At press time the case was pending with the Local board here.

Carter Opens Harlem Theater

New York—Harlem's reviving theatrical scene staged another big opening October 4 when the West End Theater on 125th started a new stage show policy presenting Benny Carter's ork in a revue, *Across the Border*, produced by Charlie Davis. Amateur nights are being staged every Tuesday and a number of big name bands are being lined up for future shows. Carter's band now includes Anna Robinson, a personality singer who replaces Lee Lester. Everett Barksdale replaced Ulysses Livingston on guitar and other new men with Carter are Fred Webster and Bob Williams, trumpets; Madison Vaughn, George Irish and George James.

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Musicians 'Swapped' In Indiana

BY JOHN GLADE

South Bend, Ind.—Some plain and fancy swapping came to light when Harlan Hogan, musical director of WSBT-WFAM drafted three members of Marty Ross' band, including Granpa Ross himself, for a station sustainer. Known as the Harlan Hogan Quartet, the outfit has Harl on piano organ; Charlie Dickerhoff, trumpet; Ted Boles, bass, and Rosa grabbing boys of righteous guitar. Meanwhile Hogan stays on 88 with Marty Ross in his second season at Charlie Stubbs' Avalon Club, Barron Lake, Mich. Lindy Linderman succumbed to the lure of Ross' four man sax section and left the Al Kollat combo at the Club Lido. Lindy is alongside Carl Miller, Tony Dopkowitz, and Benny Bendit in the section. Bendit is a new man who replaced Pete Peterson when Pete fluffed the business for a day job. Junie Farrell, tenor ace with Rudy Bundy, was slated to fill Lindy's shoes with Kollat. Surrounding Kollat's trumpet are Foster Malone, piano; Bill Swihart, reeds, and Don Newman on drums. Remainder of the Charlie Stubbs' outfit includes Dickerhoff and Glen Gilso, trumpets; Barney O'Reilly, trombone; Fran Showers, drums; Ted Boles, bass; Karol Kaye on vocals and Hogan.

Chief of the holdovers for the fall season is Clem Harrington's band, starting their fifth consecutive year at the Indiana Cafe. With Clem on trombone, band includes Eddie Calloway, reeds; Don Marshall, trumpet; Lou Pike, piano, and one John Glade on drums and vibes.

Tommy D. and Ziggy Trade Horns; Both Solid

BY BILL HUGGINS

Rochester, N. Y.—The citizens got their kicks right when Tommy Dorsey traded places and instruments with Ziggy Elman on the band's one nighter here recently. Tommy played fine jazz trumpet sitting back in the section while Elman fronted with Tommy's sliphorn and poured out some real gut from it. Dorsey played clarinet on the band's jazzy rendition of *Friendship* behind the Pied Pipers' vocal.

About 450 persons had jammed the Levis Music Store when Tommy, Frank Sinatra and Connie Haines were interviewed over WSAJ from the balcony of the store. Tommy and the gang were met at the station by a sheriff escort and rushed up late to be officially greeted by Mayor Samuel Dicker. The band had been up all night making records in New York.

The number one local band here, the Rhythm Ramblers, finally joined the union. Their Sunday afternoon bashes at the Madison Ballroom were steamers. . . While Bob Heming's slowly convalescing, Leonard Kahn has taken over his job as WHAM staff pianist.



The Diplomettes include these four chicks, Maxine Scott, bass; Bonnie Bergstrom, piano-accordion; Alice Raleigh, drums, and Loraine Keyton, trumpet, who recently concluded a 4-week job at the Foeste Hotel, Sheboygan, Wis. They carry with them three Japanese waltzing mice which spin around all night and sleep all day—in the right company!



Chuck Foster's vocal stars are Dorothy Brandon and Jimmy Castle, now at Melody Mill Ballroom in Chicago. It's a 12-piece band from California and soon will be heard on Okeh phono records. Dal Danford is Chuck's new trumpeter. Pic by Seymour Rudolph.

Kaliko Kat Rebuilt at \$33,000 Cost

BY IRMA WASSALL

Wichita, Kas.—Manager Joe Protheroe is spending \$33,000 rebuilding his Kaliko Kat, which burned in July, and reopening is scheduled for Oct. 20. Since the Kat burned, the weekly jam sessions formerly held there have been held at the Heidelberg every Monday night. Earl (Shorty) Coburn's band plays there. Frank Waterhouse will return to the Kaliko Kat stand using Tommy Rumsey, Floyd LePorin, Harold Moore, George Hughes, saxes; Virgil Chambers, Don Ayres trumpets; Bob Layne, trombone; Roger Williams, piano; Eddie Wade, bass and guitar; Loren Anderson, drums, and Waterhouse fronting on trumpet.

The new Canyons Club, quite a swank joint with murals, etc., is using Verne Neidegger's band, including Carlos Pease, Max Sanford, saxes; Lloyd Davis, Clifton Sproul, trumpets; Marshall Gill, trombone; Johnny Lynch, piano; Bob Carnahan, drums; Gerald Hyter, bass; Jean Wiley, vocals, and Neidegger fronting on sax.

Sunday Sessions In Washington Big Success

BY WHITEY BAKER

Washington, D. C.—Sunday jam sessions at the Republic Cafe (colored) have been terrific lately. Among ofays sitting in have been trumpeter Tris Hauer, Ralph Hawkins on drums, and Sam Seymour, who has become one of the best tenor men in town. Hauer is providing plenty of hot horn for Morgan Baer's NBC studio band. Changes in the band find Lee Mason on lead trumpet and Jimmy Abato in the first alto chair, with more switches on the fire.

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How to Celebrate a Wedding in the band is demonstrated by Ben Pollack and the boys down in Henderson, Ky., where they played the Trocadero recently. Ben himself is the "kicker" in the picture, and all the rest of the boys are worked up about the marriage of Bobby Clark, trumpet with the band, and its lovely chirpie, Armide Whipple. The nuptials were performed in Henderson.

Minneapolis Tavern Gets Solid Music

BY DON LANG
Minneapolis—For the first time in half a decade a Minneapolis tavern, the Turf Club, has thrown over the novelty and instrumental freak musicians and bands to hire a real solid 10-piece band, a cheering sign for the hundreds of unemployed Twin City musicians. The band is headed by Cec Hurst, long-time Marigold Ballroom favorite and purveyor of the best dance hall music here.

Minneapolis union officials, now that the Turf Club owners have started the ball rolling, are working on other tavern owners to throw out their juke boxes and put in or add to the 3 or 4-piece bands already playing. Gordy Bowen, according to BMI, has a possible hit in an original tune he just sent in. Bowen is now playing a 3-piece deal at Snyder's Cafe. . . Schnickelritz now in their 17th week at the Happy Hour. . . Earl Murtaugh, Joe Billo trombonist, is awaiting the call from Tiny Hill. His vocals will be featured. . . Bonny Day (Lorraine Willis) was picked up by the Paul Pendarvis band because of her fine work with the Knights of Note in the St. Paul hotel.

Yea, But It's Too 'Long'

New York—Gotham maestro Johnny Long, discovering that there are two other Johnny Long bands, one in Chicago and one in Memphis, says he plans to use this billing in future: "There is only one Johnny Long who plays left-handed violin—accept no substitutes!"

Here's a Short But True Tale

BY SIG HELLER
Milwaukee—Walter Klinko became interested in the stock market 14 years ago when he played clarinet and sax with Paul Whiteman. Klinko became so interested, in fact, that he left the band to play the market in earnest. It wasn't long before Klinko's original stake of 3,000 bucks had multiplied to 270 G's. But it was all lost in the crash of '29. Now after many years absence from music, Klinko is back on clarinet, this time with the Wisconsin Symphony here.

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Melton Resumes His Sabbath Concerts

BY EDDIE GUY
Wilkes Barre, Pa.—Adding ex-Junior Maguire sideman Mike Morgan to his band, Jack Melton resumes his Sunday aft. swing concerts via WBAX. . . Frank Lombardo, booked solid for the next few months with one-nighters, is considered a best attraction by promoters out this way. . . Klem Kerpet, ex-house director at WBRE, has joined Brunon Kryger's combo as featured soloist after disbanding his own band. . . When Chas. Masters' nephew, George Cook, lured many of Masters' men into his own band, Masters in turn raised the Danny Phillips outfit to fill out his ranks, and Phillips' combo ceased to exist. . . Gomer Hopkins, ex-Whiteman arranger, is turning out most of this section's better arrangers and takeoff men.

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Canadian Leader 'Knocked Out' by Dorsey's 'Room'

BY DUKE DELORY
Toronto—When Jimmy Dorsey, while playing the Canadian National Expo here, invited maestro Bert Niosi up to his "room" at the Royal York for dinner one night, imagine Bert's surprise when the "room" turned out to be the entire Chinese Suite of the hotel. Tommy Dorsey ran away with the field in attendance drawn to the fair, with brother Jimmy and Eddy Duchin tying for second place. Duke Ellington rated third.

Houston, drums; Stan Willson, guitar; Tory Jack, piano; Hymie Goodman, fiddle, and Cliff on clarinet and alto. One of the top programs to emanate out of any Canuck radio station is the Tuesday nite commercial labeled "Chamber Music in Jazz," which goes out via the CFRB studios and features Jimmy Namaro's groove group, presenting the classics with a modern beat.

Thanks to Cliff McKay's third seven, Casa Loma (the nitery) closed the end of September with a 40 per cent increase in biz over last year. Cliff, now working at the CBC studios, will be forced to break up his fine little crew unless he gets a decent offer for it somewhere. McKay himself, in addition to working under the batons of different maestri on radio shows, has two commercials with an ensemble of his own composed of Guerney Titmarsh, bass; Harry

Union Ups Balto Scale
BY BILL WILLSE
Baltimore, Md.—Edgar Hunt, president of the Local, announced a \$4 per week increase for musicians playing in the lower scaled taverns. This raises the minimum to \$25 a week, effective the 15th of this month, and means a lot to the men who have been working for peanuts. . . Balto bands stand to benefit by being carried farther out into the world when WBAL completes its new 50,000 watt transmitter, to cost more than \$200,000. . . Albert Fox, manager of the Belvedere, says he has chosen Ray Keating's band for the Hotel's Charles Room. Band carries ten men, leader, and from what Fox says, a female spatsie who will kill 'em; she's Esther Pryor. . . Michael Green's band, favorite of the town, is snowed under with deb dates. . . Martha Lee tells us she may go back into the Club Bar, but by request.

Mike Riley May Augment Band To 14 Pieces

BY RAY TREAT
Auburn, N. Y.—Local boys get slighted for the moment while we report that upon digging Mike Riley's 8-piecer down at the N. Y. Fair the other night, Mike gave with the possibility of his enlarging to about 14 men. . . In the rounds of our tour we came upon Bob Chester's "Children" celebrating their first anniversary at the Adams theater in Newark. . . Larry Festa's quintet, in their seventh month at Casa Mana in Teaneck, N. J., features Bob Hauser (ex-Whiteman) on trumpet and vocals. Paul Fearenzi's smart quintet, finishing off at Deauville, Auburn, should go a long way. They include Paul on accordion, Angie Pronti, tenor and clarinet; Chuck Wells, piano; Bob Giles, vibes and drums, and "Pops" Parsell on bass. . . Eddie Beyer (with Johnny Hamp) is back in Auburn for a spell. . . Herbie La Hood is also back home. Outfit he was in (Three Bad Habits) came to a parting of the ways. . . Moch Lewis (Louie Mucci) who had a fine band at Manlius this past summer, has gone into New York City by himself to crash 802. Louie has been with Norvo and Miller.

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Beertown Cats Don't Have To Fake Shows Any More

BY SIC HELLER

Milwaukee—The local boys are heartily in accord with the Local's recent ruling that all acts and sundry entertainers wanting accompaniment shall provide the music for each man they want to play. Musicians formerly suffered a figurative black eye when acts handed the leader nothing but a lead sheet for the entire band to fake off, half the time requiring transposition as well.

Merle (Shorty) Hardtke dropped out of Johnny Seat Davis' band here a few days before its County Fair dates, organized his own combo featuring five saxes and his wife, Eileen, on vocals, and copped off the Eagles Ballroom for the fall season. . . Johnny Krocka, saxist-bowler, is organizing a bowling team to represent Local 8 in

the Federated Trades League here this fall and winter. . . Monny Drake, who took third place in the Atlantic City beauty contest, is a Milwaukee spatsie, even though she entered the lists as Miss Michigan. She's singing with Don Pablo in Detroit.

Bogue Abandons His Swing Band For 'Sugar Job'

BY DANNY BURKE

Peoria, Ill.—Verle Bogue and his "music in Vogue," once a swing band, chucked it all to cinch the Inglaterra Ballroom for three nites a week with a complete personnel change and radical style switch. From a drivin' outfit of 12 men to a 9-piece tenor ork, even doubling fiddles. Fourteen year old Margie Burling sells swell on the jump tunes with the band. . . Leftovers from a couple of bands were salvaged by Jack Davis to make an "awfully soft" 8-man pretty unit with which he closed the Peoria Room in the Pere Marquette. The room set to reopen about now, and although the Cartwright brothers are supposed to be bringing in the band, the brothers broke up the band not long ago when the men didn't like the idea of switching to a hotel style.

On the want list for musicians for this territory you can include trumpet and piano men. Both are scarce down here in the valley.

Bob Bann Joins Ozzie Nelson

BY THE TIGER

Madison, Wis.—Bob Bann, tenor and clarinet until recently held down a steady chair in Jimmy Fay's band at the Top Hat here, is now with Ozzie Nelson. Bann was roused in the middle of the night a little while back by a wire from his old buddy, Buff Estes, ex-Goodman reed man now of the Nelson sax section. Buff had Bann hop a flyer down to Texas to join the band.



Hitting the Big Town Again after a terrific cross country tour that knocked local yokelry on its ears, the Count Basie band opens a date at the Apollo theater Friday, Oct. 18. Some of the Basie boys, shown "ready" here are, left to right in front, saxists Buddy Tate, tenor; Earl Warren, lead alto; Jack Washington, alto and bary, and tenor whizz Lee Young. In back are guitarist Fred Green and bassist Walter Page. At press time arrangements were under way to bring in Jay C. Higginbotham on trombone in place of Vic Dickerson.

Ken Craig Reorganizes Small Unit

BY BLAKE BROWN

Roanoke, Va.—Ken Craig, who has been out of the game for a few years, has organized a small combo and is back in the swim. . . Jimmy St. Clair, another of the better piano men of this territory, is rehearsing a small outfit, too. . . Dick Rutan has taken the reins of the Roanoke College band, and he'll

need some mighty dextrous maneuvering to guide those saxes out of their four-way rut. . . When the local guard is called out, the Commodores might find it tough going. Four of the band are enlisted in the 116th Infantry.

A new radio station, WSLs, was set to go on the air on or about Oct. 1, but at press time nobody seemed to know much about the music setup. . . John Rice, who beat some fine tubs in bands of Chicago as well as Charlotte, N. C., is in town here working, but as a clothing store salesman. . . Buddy Phelps, Roanoke Theater pit drummer, has shown remarkable improvement in the past few months.

Ziggy Rogers Fronts Harl Smith's Crew

BY PAUL SMITH

Toledo, O.—Ziggy Rogers is again fronting the Harl Smith band in the El Dorado Room of the Commodore Perry hotel. The band is doing a stint here between Harl's seasons out in Sun Valley, Idaho. . . Paul Spors' band (formerly at the Villa) replaced Harle Bracht's outfit at the Willard Grill. Chuck Poffenbaugh fills the lulls on the novachord.

Louie Prange left Paul Brown and the music game to take an office job. Gene Hunt replaced him on piano. The band's at Woodland Beach Spot. . . With nifty Bettie Wells wooing the male customers, Bob Bader's combo are going into their fifth year at Jim Coleman's Granada Gardens. . . Nate Lawton, who had a band at the Recreation Nitery, broke up his outfit to go to work for a soap manufacturer. Chuck Truckee and ork replaced him on the job. . . Billy Simms, after a 4-week date in St. Louis, comes back to finish up the fall and winter season at the Kentucky Klub soon. . . Wanda and her Escorts slated to return to the Willard Hotel grill about now.

Texas Band Doesn't Ape Glenn Miller

BY JACK DALY

Houston, Tex.—With a new piano in the Southern Dinner Club and an advance view of his plan appearing on the cover of the *Beat Me Daddy* sheet music, Peck Kelley smiles broadly these days. . . The already rebuilt Plantation drew around 2000 folks when Gus Arnheim opened it last month. The band sounded good and, believe it or not, the five saxes don't try to sound like Miller's. . . Arch Haley and his "Sweetest Music in Dixie" are in the Aragon Club, with Jamie Lee Landry, ex-Kelley spatsie.

Some jerk dropped in on a private dance here a short time back saying he was Buddy Rich and offering several of the boys jobs. Rollo Reed, whose crew was playing the job, asked "Buddy" to sit in. They soon found out the guy was a jerk.

Get your thinking caps on. *Down Beat's* annual band poll starts next month!

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Band Leaders Want Petrillo's Help—

(From Page 1)

have much at stake in the battle and promised leaders he would continue studying the argument as that when the time comes, he will be fully aware of its details and can fight to protect AFM members.

Maybe a New Organization?

Also at the meetings were Isham Jones, Ted Fio Rito, Cecil Golly, Mike Riley, Nat Shilkret, Van Alexander, Leo Reisman, Joe Bonina, Stuff Smith, Eddie LeBaron, Johnny Long, Johnny Johnson, Gray Gordon, Al Kavelin, Ray Kinney, Tony Pastor, Arnold Johnson, Lang Thompson, Ben Cutler, Gus Steck, Barry Winton, Meyer Davis, Zinn Arthur, Pancho, Sleepy Hall and others.

Cutler, who became prominent as leader of the band at the Rainbow Room, proposed that leaders organize. Such a club, he said, might help protect musicians and leaders. Effective January 1, 1941, no ASCAP music will be played on any of the three major networks. Such a rule, naturally, will keep off the airlines much music written by the leaders and musicians themselves.

Ryan to Donahue

Cleveland — Red Ryan, who worked with Vince Pattie here and studied at the Cleveland Institute for a long time, took a doghouse into the Al Donahue band a short while back.

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Leaves Noble . . .

Pretty Janalee Moore, 20, left Ray Noble's band last week to return to her home in Los Angeles to undergo a tonsillectomy. She was originally a dancer, but at 13 started singing. She has worked with Al Lyons and understudied Ella Logan. Replacing her with Noble at Chi's Palmer House in Edythe Harper, of Chi's CBS studios. She's a blonde.



That's Not For Him!

Chicago—Nearly two years ago Bob Strong, the leader, composed a jump tune which he titled *That's For Me*. He used it with his band and it became fairly popular.

Recently Bing Crosby's picture *Rhythm On the River* was released. One of its best tunes is *That's For Me*, which is not all similar to Strong's but which— with publisher's money behind it—rapidly climbed high on the sheet. It didn't worry Strong. He changed the title of his tune to *That's NOT For Me*.

Six New Faces In Philly Ork

The Philadelphia Orchestra will have six new faces this season. Newcomers include Bernard Portnoy, clarinet soloist William Torello, double bass; Harold Bennett and Albert Tipton, flutes; Sam Singer, viola, and William Gibson, trombone. It is, of course, a classical combo.

'Draft Will Rain My Band'

(From Page 2)

able of giving satisfaction under other requirements. *Types of music and musicians are not interchangeable!*

From an instrumental and vocal standpoint, each of the men handles not only the conventional instrument for his position but also "doubles" on one or two essential extras. For example, the piano man is also the featured trombonist, the second trumpet man is one of the featured vocalists, and the guitar man plays fourth sax, steel guitar, violin, and sings as well. This is true throughout the group and these men have been exploited to the full extent of their many talents in the arrangements and publicity. Their loss here means an immediate stopping of public appearances until new arrangements featuring the abilities of substitutes can be written and rehearsed. Also the style, which is based on a great variety of instruments, would be completely lost.

'Ruin of My Band'

Reemployment of my boys at the end of a year's service would be virtually impossible, and my choice or obligation would be of no consideration, since only a complete disregard for the quality of performance would allow me to re-instate them. Inferior music or a change of style caused by this would mean the termination of my saleability and consequently the ruin of my band. Playing satisfactorily on two or more instruments requires from one to three hours per day plus the average five hours per day performance. Neither time nor conditions would allow a musician to maintain even passable proficiency in a training camp. Furthermore, during the absence of conscripted men, a complete new library designed for other talent would have to be writ-

Dave Bowman's Piano Style —

(Jumped from Page 16)

Vienna, Berlin, Budapest, and Amsterdam. Then they returned to the Palladium in London. Shortly thereafter, Julie McCarty, singer with the band, became Mrs. Bowman and three months later they left England for New York.

Dave's first Gotham job was with Sharkey Bananas at Nick's. When Bobby Hackett moved into the spot as leader a month later, Dave stayed on and was with Hackett throughout the next two years. During this time he was associated with some of the country's top hot men, including (beside Hackett) Dave Tough, Pee Wee Russell, Max Kaminsky, Brad Gowans, Eddie Condon, Bud Freeman, and others.

Before joining Teagarden, Bowman was with Bud Freeman's Summa Cum Laude outfit at Nick's in New York and the Sherman in Chicago. During the latter engagement he composed the accompanying example which he has dubbed "Squirmin'" at the Sherman. Therein will be found some excellent ideas for playing the blues, including numerous harmonic changes from the usual routine. Note especially the use of A seventh and its chromatic B flat sev-

enth used to replace the customary tonic C major in measures seven and eight. This leads into the fifth lower, D seventh, which is used prominently in measures nine and 10 to replace the dominant, G seventh, which doesn't come in until the last two beats of measure ten. Getting back to measure seven, note the structure of the chromatic used in the treble against the A seventh in the first two beats. The notes are minor fifth, fifth, augmented fifth and sixth.

Influenced by Stacy, Waller While Dave's style has been influenced by many of the good men with whom he has been associated, the Stacy-Waller influence is the most evident. Bowman has worked on many recording dates around New York. Some of his best work was done on a recent session with Bud Freeman, Max Kaminsky, Pee Wee Russell, Jack Teagarden, Mort Stuhlmaker, Eddie Condon and Dave Tough. The sides will be released in an album by Columbia shortly.

Mail to Sharon Pease will reach him at his new teaching studio, Room 815, Lyon & Healy Bldg., Chicago. Readers are invited to suggest other prominent pianists to be featured in Pease's column. If you need advice, or if Pease can assist you with some problem, enclose a stamped, self-addressed envelope for a personal reply.—EDS.

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ten and the talent of the original members of the band would be useless when they returned.

If I record, play over coast-to-coast networks, or appear in person, I have in effect said, "This is my product. This is my stock-in-trade." I have done everything in my power to impress the names of these features on the public. If I am forced to discard these men, I must try to find and promote new entertainers until they have become recognized as assets to my band. Public fancy, recognition and demand will make it impossible for me to return to the original men once the change has been made. Since my boys and myself are heart and soul in the music business, and since music has always been given credit for stimulating the public morale, is it not possible for the musicians, through the

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AFM, to get some sort of an exemption for us and others like us, so that the tremendous amount of time, money, ambition and work will not be thrown in the ash can?

Sincere Thanks to Fred Williamson of Gordon & Williamson and to all others in the trade who so generously contributed to the cause. Ed. Flynn

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Straight Fired Bix in a Hurry!

BY CHARLEY STRAIGHT

(Who Died Sept. 21, 1940, in Chicago)

Wayne King begged me for a chance to join my band on several occasions but I didn't want him. Not on account of his musical ability, but for the fact that I didn't want to disrupt my sax section.

Fired Bix Beiderbecke!

About the time Bix Beiderbecke was being talked about by musicians as the greatest trumpet player in the world, I put him in my band. At that time he couldn't even read the arrangements we had in our books. He could take a chorus on Dinah, Sweet Sue, etc., but that was all. He only lasted

WLIB. We got our inspiration from you and your style of playing." Guy was not known then and really wanted to leave after being in Chicago just four weeks. But Al Quodbach had faith in the band and made him stay.

He Invented Singing Titles!

Kay Kyser and myself with our bands were playing Cleveland

Dorsey, and all the rest, I say more power to you, but with my little 10-piece band I swung along and had the name of being THE band of U. S. in 1924. You swing kings are playing the same stuff I played only you have three trombones, four and three trumpets, etc. I only had 10 men at the time but swing was there and you were only little boys trying to get along in the world. I was playing swing 13 years ago.

Hacker Best Clarinetist

There's a clarinet player whom I had the pleasure of hearing and playing with in my band about three years ago—name was Johnnie Hacker. He can play more clarinet in one minute than Goodman can in an hour. He was play-



Charley Straight, who died last month.

four weeks in my band. He later was tutored by Frank Trumbauer who was responsible for his final success. Did you ever hear Bix play piano? Not bad.

I have a telegram on file from Red Nichols asking to join my band.

At Guy Lombardo's opening at Granada Cafe in Chicago, where he was made by Al Quodbach and WBBM, I went out and paid my respects as all the boys did. I had never met Guy, and after we were introduced he said, "Me and the boys always tuned you in, Charley, up in Canada over WJJD and

about nine years ago. Nobody had ever heard of Kay. I went out to see him on one of my intermissions and I will say he had a great band then. He has never admitted it, but I was the originator of the Singing Titles. I never used them in cafes or hotels or on the air but you can check my Brunswick records during the years of 1928-29-30 and you will hear Frank Sylvano singing the titles just as Kyser is now. Hear my *Persian Rug*, Bruns. 3899-A, and *Sentimental Baby*, 3900-B.

To you swingers today, like Benny Goodman, Tom and Jimmy

Straight Wrote His Own Obituary

Killed instantly when a motor car ran him down the night of Sept. 21, in Chicago, Charley Straight's sudden passing left countless musicians in the Chicago area without one of their best friends—a veteran leader who always was available to help the "up and coming" boys around town.

But ironically enough, shortly before his death, Straight himself wrote the story of his career especially for *Dawn Beat*. It was scheduled for this issue. The article is herewith printed just as Charley expected to see it. No editing was made on his copy.

Straight was buried in Holy Sepulchre cemetery, Chicago.

ing with Lou Breeze last I heard but Breeze didn't know what to do with him.

I was born in Chicago Jan. 16, 1891, and at 6 I could fool around a piano and pick out (one-fingered) the melodies of the day.

I remember when I headlined a bill on the Orpheum circuit, Gene Greene and I. Al Jolson was on the bill and you could hardly see his name on the billing. Still he is a big star in show business today.

Just Two Name Bands

Maxine Sullivan is supposed to have been the first swing singer to swing a classic. I wrote *Mocking Bird Rag* in 1912.

My personal opinion is that Roy Bargey is the greatest commercial pianist in America today.

When my band was playing the Rendezvous Cafe in Chicago at Clark and Diversey there were only two name bands there—mine and Isham Jones'. Personally I think these two bands played as much swing as any of the bands playing on the air today.

LEADERS HIT BACK AT SONG MEN

See
Story on
Page 1

DOWN BEAT

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SYMPHONY · THEATRE



VOL. 2, No. 20

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up in Canada over WJJD and

To you swingsters today, like
Benny Goodman, Tom and Jimmy

much swing as any of the bands
playing on the air today.

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