

Albert Spaulding Called Traitor

Recall He Once Said 'Petrillo Is a Menace'

New York — Charging Albert Spaulding with treason, the American Guild of Musical Artists in its first public statement last week alleged that "at a public meeting last fall, Spaulding stated that James C. Petrillo was a menace and a blot on the American scene and urged all to resist Petrillo's type of leadership."

Probe Has Begun

The attack on Spaulding, a nationally famous violinist and concert artist, was prompted by AGMA executives after Spaulding quit their organization to sign up with Petrillo and the American Federation of Musicians. It was charged that Spaulding tried to induce others to resign and enter the AFM with him.



Tibbett

The wheels of a government investigation into the activities of Petrillo and the AFM started to turn in Washington this week. The AGMA believes that once the Department of Justice makes a thorough probe of the musicians' union, and how Petrillo directs it, action will be taken to limit both the power of the fiery AFM president and the union itself. Both the AFM and AGMA are allied with the AFL.

Mrs. Blanche Witherspoon, executive secretary of AGMA, said there had been "no serious de-

(Modulate to Page 2)

Slack Leaving Bradley, Will Form Own Unit

New York — The famous triple-threat combination of Will Bradley, Ray McKinley and Freddy Slack will come to an abrupt end this week in Chicago when Slack, pianist and featured soloist in the Bradley-McKinley band, leaves to form his own orchestra.

'Personal Differences' Cause Split
Slack will quit the band at the close of its Chicago Theater engagement and return to New York to start rehearsals. Noted for his fine boogie-woogie capers on the keyboard, Slack will feature "8-to-a-bar" pianologics in his new outfit just as he did with the Bradley band.

Slack quit, he said, because of personal differences with the two co-leaders. He was an original member of the band, having joined in the summer of 1939, quitting Jimmy Dorsey to do so.

Bob Holt Coming In

Also leaving the band are Joe Weidman, hot trumpeter, and Jo-Jo Huffman, alto sax and clarinet star. Maylon Clark of Dean Hudson's band is set to come in. Slack's chair will be taken over by young Bob Holt, said to be a "sensational" pianist from Worcester, Mass.

Freddy's best work is on the Bradley discs of *Beat Me Daddy, Walk Me Down the Road, South-paw Serenade* and *This Little Icky Went to Town*, all Columbia. His solos, and McKinley's singing, are generally agreed to have put the Bradley group in the "top 10" rankings among name bands.

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15 CENTS

Blocked Out!

New York—Why Martin Block had a sudden change in sponsors for his "Make Believe Ballroom" program on WNEW was explained last week. After a snappy spiel selling the product, Block played Harry James' record of *Hi, Hi*, traditional Jewish song. Phone calls began flooding the switchboard.

The sponsor, it was pointed out, manufactures a porkroll!

A Nazi Bomb Kills 'Snakehips'

Ken (Snake-Hips) Johnson and four members of his famous orchestra were killed last month when German bombs crashed through the roof of the swank Cafe de Paris night club in the heart of London. Johnson, 27 years old, was one of the most popular band leaders in England.

Ironically enough, the Cafe in which Johnson and his British sidemen met death, was in a basement, below the street level, and considered one of the "safest" spots to wait out an air raid. It is just off Leicester Square.

Johnson was born in British Guiana, son of a doctor. He studied violin and drums as a boy. But it was his dancing ability which put him in show business. Not a great musician, he loved the real jazz and when he organized his "West Indian" combination he was careful to choose England's best jazzmen as sidemen. About five years ago Johnson visited the United States (he had been here once before) and made a tour, as a dancer, with Fletcher Henderson's band. Back in England, Johnson bought dozens of American jazz arrangements, discovered many fine musicians, among them the trumpeter, David Wilkins.

Johnson was getting his first



'Snakehips' Johnson Killed by Nazi Bomb

big break as a leader, having gone into the Cafe de Paris only a few months ago. He recorded for British Decca and broadcast over BBC regularly.

He Played It

Washington — Figuring classical music to be the best bet to please the party of diplomats he was entertaining at the British embassy here last month, harmonist Larry Adler ran through a few thick things and, after finishing off a Strauss waltz, asked if there were any requests.

The distinguished Lady Halifax asked, "Can you play some of this music called boogie woogie?"

Fazola In, Out Of Thornhill Ork

New York—Irving Fazola was with Claude Thornhill's band only a few nights, although he did make four records with the group. Now he is rehearsing with Muggsy Spanier. "Faz" came out of New Orleans to limber up with Thornhill on New England one-nighters. Thornhill is now at Glen Island Casino, New Rochelle, N. Y.

A Trio of Thrilling Thrushes!



Busy chicks three, these gals represent the warble departments of the bands of Dick Stabile, Gordon Jenkins, and Frankie Masters, left to right, respectively. They are 19-year-old Edythe Harper, Little Rock, Arkansas, whose pop runs a print shop there; then Martha Tilton, who does the liltin' on that coast-to-coast NBC shot every Sunday, and who also has a Tuesday night NBC show with Jenkins; and at right is Marian Francis, pretty brunet who has shared the Masters band's unpicent holdover in the Hotel Taft's Grill Room, New York.

On the Cover

One of the hardest working young fem singers in the country, this one is lovely brunet Texan, Dale Evans, featured with Caesar Petrillo's band on a fistful of CBS programs emanating from Chicago. She's on the coast-to-coast Sunday morning "News and Rhythm" show for Dari-Rich. Dale has sung with Ligon Smith, Anson Weeks and Herman Waldman and has had solo spots at Chicago's Drake, Sherman and Edgewater Beach hotels. She has written a number of tunes, including *Will You Marry Me, Mr. Laramie?*; *For My Own Good*, and *Oh, For Heaven's Sake*, the last in collaboration with Bill Bunt and Larry Russell. Dale is a native of Uvalde, has a terrific Texas drawl and is married to Dale Butts, staff arranger at Chi's NBC studios.

Wisconsin to Get 25% of ASCAP 'Take'

by THE TIGER

Madison, Wis. — Under a law passed by the State legislature here two weeks ago, all ASCAP agents in the State will be required to get a license costing \$25, and 25 per cent of all ASCAP receipts in Wisconsin will be turned over as tax. On the basis of one senator's estimate of the total ASCAP "take" in the State, the revenue will amount to about \$100,000. In other words, according to this congressman, ASCAP has been collecting \$400,000 annually from Wisconsin music users.

An identical law had been adopted in 1937, but at that time the State's attorney general issued an opinion that the State had no authority to enforce it.

BG to Mary Hammond's Sister, Rumor

Chicago—At press time a rumor had spread like wildfire through the profession to the effect that Benny Goodman was about to marry "John Hammond's sister." Time prevented *Down Beat* from contacting Benny for verification.

Benny makes his fourth Carnegie Hall appearance April 29 with Paul Robeson, sponsored by the Russian-American Cultural Relations Committee. Goodman will use ten of his men and will play Prokofeff's tricky *Variations on Yiddish Themes*, which runs 25 minutes.

Paula Kelly In, Claire Out of G. Miller Band

New York—Paula Kelly was set to replace Dorothy Claire as vocalist with Glenn Miller April 2 in Hollywood, where Miller and band are making a picture with Sonja Henia.

Claire returns to Bobby Byrne's band. Miss Kelly, former Al Donahue thrush, is the wife of Hal Dickinson of the Modernaires vocal quartet, now featured with Miller. The switch came about after Byrne sued Miller for "stealing" Miss Claire. The ad agency named in the suit with Miller, Newell-Lamert, decided to let Miss Claire rather than be involved in the suit. Miller agreed. Miss Kelly recently became a mother. She'll be in the forthcoming Miller band.

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Spanier Band All Set; Deane Kincaide Helps

New York—The day that Muggsy Spanier hit town, he signed Deane Kincaide as "head man" in the arranging department. Kincaide, one of the finest arrangers in the business, is working on a schedule which will give Spanier three additions to the Muggsy books every week.

Muggsy already is rehearsing. But he won't be sure of his lineup until mid-April, he said. Nick Cazazza, tenor saxist, is helping mould the band and also doing some of the arranging. He quit Dick (Stinky) Rogers last week. Mel Powell is set on piano. He, too, is a talented arranger. His first score for Muggsy was *At the Jazz Band Ball*.

Ready to Record

With Tom Rockwell's General Amusement Corp., set as booker of the band, and with a Bluebird recording contract signed, sealed and delivered, Spanier is starting his baton-wielding career with a reported \$20,000 backing, an exceptional booking guarantee, and the opportunity to make records whenever he feels his band is ready. Never before in dance band history, possibly, has a leader been given the down beat with prospects of a successful career so assured.

George Wettling, who left his drum post with Whiteman a couple of weeks ago, appears set for Mugs' outfit.

Irving Fazola was set to join

Spanier, leaving Claude Thornhill after being with him a couple of weeks. Muggsy is rehearsing with two altos, two tenors, Fazola on clarinet, three trumpets, two trombones and three rhythm. A guitar may be added later. Louanne Hogan, former chirper with Terry Shand, is the brunet chanteuse who appears set as Muggsy's vocalist. She's a looker as well as talented musically.

Health Good Again

Muggsy says he is in no hurry. "We'll rehearse until the band sounds right and until we've got enough fine stuff in the books to be able to do a bang-up job on a date," he said. He intimated that by May 1 his band would be playing break-in one-nighters in the New York area.

George Koenig is on alto, Vernon Brown, trombone; Bob Casey, bass. But the others are not sure. Muggsy was recently ill on the coast but now is in good health and seems highly optimistic over prospects of leading his new group into the "Big 10" in the future.

Doubling on Dials, Alvino Saves Air Shot

by JACK EGAN

Englewood Cliffs, N. J.—Alvino Rey came through in an emergency last month when a blizzard threw a monkey wrench into his band's assignment to be ready for a one-hour standby call for Mutual from their Rustic Cabin stand. At a few minutes before broadcast time one afternoon, not only were six of the boys missing, but so was the engineer. Rey set up the mikes, plugged in the control board, and then, doubling between the board and his guitar, opened the airshot with a couple of tunes by the King sisters. The missing band boys had been stuck in a snow drift and began arriving a few minutes after the broadcast was under way. Finally the engineer turned up, too, took charge and for the remaining 45 minutes everything was pretty much routine. Rey is a licensed radio engineer, which explains his taking over with so little trouble.

Happy With Heidt



New York—When Horace Heidt returned to the Biltmore after a long stay on the coast, he brought along a gorgeous surprise in Mini Cabanne, above, who sings as well as she looks. The daughter of a U. S. army officer, Mimi has traveled all her life and knows her way around. She hit with Heidt after Ronnie Kemper, Heidt's male singer, persuaded her to make a home recording, which Kemper submitted to the pot o' gold leader. Mimi got the job. It is her first with a band and she says she's "very, very happy."

Himber Closes St. Francis in Another Week

by JERRY BUNDESEN

San Francisco—Contrary to contract rumors, Henry King will leave the Mark Hopkins Hotel long before his scheduled four months. The rumor factory has it that Leighton Noble will replace the King, to be followed by Griff Williams. The latter baton waver should really shoe-horn them in. It will be his first trip back in three years.

Opening of the month was the Glen Gray debut at the Palace Hotel. Following Reisman and Shaw, Gray has a tough job but everything looks okay dokey for the Casa Lomans, as their first weekend formally "did the business."

The St. Francis still features Richard Himber and his Champions. Taken for six weeks, Dick's option was picked up for six more and he will close there on April 6th. Following this should be a Hollywood spot and a pix.

Bandandies: Muggsy Spanier was in town last month. He is most enthusiastic about his new 14-piece crew, and hopes to have it in shape by May. . . . Has anyone remarked that Corky Cornelius with Glen Gray is left-handed? . . . Richard Himber's favorite companion these days is William Saroyan. . . . All the Glen Gray band are looking for apartments, and with 57 in the official family—it's really a problem.

Shaw 'Retires,' Will Hunt 'Native' Music

New York—Artie Shaw concluded his work on the Burns and Allen *Spam* radio show Monday night, March 24, and after releasing his musicians, said he would temporarily "retire" as a maestro again in order to find new music, rest, and be his own boss again.

Artie's plans are indefinite. He wants to remain in New York for a few weeks at least, browsing around and taking it easy, and then he hopes to return either to Mexico, where he went a year ago after breaking up his band, or possibly Louisiana, where he feels he can unearth native American and Latin music. First he will go to Los Angeles to pick up personal belongings and get organized for a trip. Ben Cole, his manager, will accompany Artie wherever he goes.

Well-Fixed Financially

Shaw has no plans for making another motion picture at the present, nor does he want to be tied down with the responsibilities of leading a band. Back in his head he feels that real, native, honest American music has never been brought to light. He thinks he can not only find it, but help popularize it. Well-fixed financially, at least for the remainder of this year, Artie isn't worrying about any-

thing. His idealistic philosophy hasn't been changed and he wants to be independent, strictly on his own.

Shaw says he is through with one-nighters, theaters, hotel and nitery location jobs, and any other work which cramps his independence. Radio and recording remain his chief interests, for through those mediums he can reach larger audiences and at the same time, not have to "punch a time clock" every night.

Artie's Men Scatter

Shaw's musicians have scattered. Billy Butterfield, Les Robinson and John Guarneri went to Benny Goodman; Jerry Jerome is jobbing around town; Vernon Brown went with Jan Savitt but may join Muggsy Spanier's new band; Nick Fatool, Lee Costaldo and Jack Jenney also are gigging. Within the next two weeks all of Shaw's sidemen should be well set with other bands or groups of their own.

No Musician



A plumber, if his vocation is to be determined by whether or not his "bazooka" is a musical instrument, Bob (Robin) Burns, the sage of Van Buren, Ark., was nevertheless taken into the Los Angeles local of the AFM two weeks ago. He was listed as a "guitarist-pianist" when the board decided that Burns' honking piece of kitchen plumbing could not be classified as a musical instrument. Burns' joining the union was a result of Jimmy Petrillo's current campaign to bring in all AGMA and other non-AFM performers.

Mildred Bailey Jumping Again

New York—Mildred Bailey is back on the run again, working nightly at Le Reuban Bleu, swank east side nitery, and recording for Decca under her new contract. Last week she made several sides with Jerry Jerome playing hot clarinet and the Delta Rhythm Boys assisting vocally. Her Decca discing of *When That Man Is Dead and Gone* is a best-seller in the juke-boxes at the moment.

Alec Fila Out Of BG Combo

New York—When Bill Butterfield joined Benny Goodman last month on trumpet, Alec Fila went out. He's looking around and wants to nick his own spot. Ray Noble's offer looks good to him but he wasn't set to join at press time.

Forced to Play to Garbage, Band Sues for \$50,000

South River, N. J.—Charlie Barrows, the band leader whose 8-piece outfit last summer was forced to play amidst the garbage and ashes in the basement of the Berkeley-Carteret hotel in Asbury Park, has filed suit against the hotel for \$50,000, charging public ridicule.

Arthur C. Steinbach, president of the hotel and also a defendant in the suit, contracted Barrows' band last summer, then decided it was unsatisfactory. He hired another band, Mace Irish's, and when Barrows demanded that his contract be kept, was relegated to play in the basement. The band determined to play the duration of the contract next to the boiler room and refrigeration plants, but after a few days Secy. Chester A. Arthur of Local 299 stepped in as conciliator and Barrows was able

to collect contract salary without playing the job . . . even in the cellar.

The suit, filed two weeks ago, will be heard in Supreme Court in New Brunswick.

Al Spalding's About Face . . .

(Jumped from Page 1)

tion" in the ranks of the AGMA by Spalding's leaving. Several others, including Efreim Zimbalist, Jose Iturbi, Egon Petri and Max Rosen, also quit the AGMA to go into the AFM as Petrillo demanded in his now-famous "jobs or else" edict. But Mrs. Witherpoon, speaking for the AGMA organization, was emphatic in making clear that only a "very small" percentage of the AGMA membership was signed with the AFM.

Tibbett in Washington

Meanwhile, AGMA was looking forward to the grand jury investigation of Petrillo and the AFM. It is expected to get under way this month. Lawrence Tibbett, AGMA president, has been in Washington and is said to be confident that the AFM will be "taken down a notch" when the Department of Justice completes its inquiry.

The battle came about recently when Petrillo told all concert violinists, pianists, and other instrumentalists, most of whom are AGMA members, to "join the AFM by March 1 or be boycotted by our entire membership." Only about 10 of AGMA's total membership of more than 150 have bowed to Petrillo's demands.

Court Lashes Lopez Saxist

New York—Charging a Vincent Lopez saxophonist as being "cruel and inhuman," Supreme Court Justice Rosenman last week granted a separation and \$100 monthly alimony to Fay Fogel, Essex House cigaret girl and wife of Wesley Fogel of the Lopez band.

She testified that Fogel made her sign a written promise that she'd let him obtain a divorce whenever he liked before he married her July 22, 1939, in Marion, Ark. They lived together only a few days. Custody of a son, Wesley, Jr., was awarded the mother. A year ago, Fogel obtained an Arkansas divorce but Justice Rosenman declared it illegal.

Rod Ogle Band Incorporates

Biloxi, Miss.—Rod Ogle, the ex-Krupa tram man who now has his own band, has filed corporation papers. The boys elected Rod leader and president; George Francis, vice president; Nickie Romano, 2nd vice president; Carl Wascher, secy., and Al Wolfe, treasurer.

Diana Gale, the band's vocalist, had some rough luck with her health and is currently recuperating from an operation at Touro infirmary in New Orleans.

Composer of 'Frenesi' Gets Sent



New York—Alberto Dominguez, composer of the Mexican tune, *Frenesi*, and Tom Linehan, Muriel Lane and Woody Herman, are shown between sets recently at Hotel New Yorker, where the Herman herd is playing a banner return date. Dominguez cried like a baby when Herman sang his tune, according to the band's press agent. Linehan is Herman's pianist; Miss Lane is vocalist.

Chicago, Engage vig, who Carol Ash with Jan 2 Donald announced Leonard C The world May. Feath the Beat. manager band, a fl photo was dy, the arr are on a p fessional's, a mess of chirping. Maln Debs With by Kansas C crew doing race Grill of here. Local given a brea fiddler in bei the band d Pinky Tonli the Grill to vaudeville in Joffe's Tow fore heading Jay McSh town to rep at the Casa Marjorie Pet player from Ernie William ard here. Benny S Two-We Stretche by Cincinnati- ing stronger- son Rathskell the 8th wee called for tw ber, WLW n brilliant pian one-niters bes . . . Ditto for same station. sell-out for with Glenn for the weel room only. FULL TONE All the b latent in th CONR The Brand of Made to L (Not a Lifes They Mu At your f 4 strengths re RIDGEFIELD



Long Finger of Sam Beckons Four Hall Men

by CHARLOT SLOTIN

Savannah, Ga.—The long beckoning finger of Uncle Sam has purged the George Hall band of a couple of boys, and a couple more expect momentarily to follow suit. Saxist Tony Bastien is at Fort Bragg in Fayetteville, N. C., and drummer Lyle Smith has gone to Fort Dix in N. J. Bassist Frenchy Cavette and pianist Van Smith are expecting. New drummer is "Screwy" Sillman.

Nick Azzolina, Blue Barron's lead alto and a reserve sergeant, has gone to camp in Jacksonville, Fla. Charlie Dale replaced him.

Engaged . . . Miss Carol Rogvig, who under the name of Carol Ash sang professionally with Jan Savitt, Ben Bernie, Al Donahue and other leaders, announced her engagement to Leonard G. Feather last week. The wedding will be held in May. Feather, a contributor to the Beat, also is a songwriter, manager of Bobby Burnet's band, a flack and a critic. This photo was taken by Jimmy Mundy, the arranger, whose pictures are on a par with many a professional's. Carol is 19 and plays a mess of piano in addition to chirping.

Malneck Lets Debs Yodel With the Band

by BOB LOCKE

Kansas City—Matty Malneck's crew doing a bangup job in Terrace Grill of the Hotel Muehlebach here. Local society chicks were given a break by the ex-Whiteman fiddler in being asked to sing with the band during its stay here. Pinky Tomlin's crew moved out of the Grill to take a week's stab at vaudeville in S. Bernard (Barney) Joffe's Tower Theater here before heading on for other parts. Jay McShann's ork moved into town to replace Laurence Keyes at the Casa Fiesta Club. . . . Marjorie Pettiford, septa alto sax player from Minneapolis, visited Ernie Williams and Harlan Leonard here.

Benny Strong's Two-Weeker Is Stretched Out

by BUD EBEL

Cincinnati—Benny Strong is going stronger than ever on his Gibson Rathskeller job that now is in the 8th week. Original contract called for two weeks. Burt Farber, WLW musical conductor and brilliant pianist, doing plenty of one-niters besides his studio work. . . . Ditto for Jimmy James of the same station. It was a complete sell-out for the Shubert Theatre with Glenn Miller and his band for the week of first. Standing room only.

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RIDGEFIELD PARK N.J.

PW Loses Clifton, Wettling, Shapiro

New York — George Wettling, drummer and skins columnist for Down Beat, and Artie Shapiro, bassist, quit Paul Whiteman's band in New Orleans two weeks ago and returned to New York. Wettling's spot was taken by a Cuban drummer, George said.

Bill Clifton, pianist with the PW crew, also left the band.

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Jack Meakin Quits Baton

New York—Jack Meakin, band leader for many years, has quit as a maestro and says he is through forever.

The husband of Patty Norman, singer who made *Ole Man Mose* a smash hit three years ago, Meakin now is affiliated with the National Broadcasting Co. as a producer of radio programs.

Jack and Patty became parents

of a child about two years ago. In recent years Meakin had found the going tough with his band.

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Casper Reardon, Jazz Harpist, Dies at 33

New York—Death reached out and brought to an abrupt end the colorful career of 33-year-old Casper Reardon, harpist, just as he was preparing to record a complete new album of his performances. Ill of a kidney disturbance only one week, Reardon died March 9 at Polyclinic Hospital.

Services were held at the Blessed Sacrament Church in Manhattan and burial was at his home in Little Falls, N. Y.

Recorded with Teagarden

Reardon was proficient on his instrument playing either classics or hot jazz. He made his professional debut as a harp soloist with Leopold Stokowski and the Philadelphia Orchestra. Shortly after he was graduated from the Curtis Institute in 1924, Reardon at 19 became first harpist for the Cincinnati Symphony, a chair he held five years. He also headed the harp department at the Cincy Conserva-

tory of Music. Well liked by jazz musicians as well as his "longhair" colleagues, Reardon is best remembered for his records, three of which were per-



CASPER REARDON 1908-1941

formed with a jump band which included Jack Teagarden's trombone. *Stars Fell on Alabama* and *Junk Man* were Reardon's greatest jazz bits on wax.

Used Fake Name at First

Using the name of "Arpeggio Glissando," Reardon broke into the jazz field on his harp as a soloist on radio station WLW in Cincy.

Nick Kenny's Reardon Tribute

There's a golden harp in Heaven That was mute for many years— A gifted hand was needed . . . To pluck forth its smiles and tears.

They auditioned every harpist Who could coax the strings to throb. The Great Maestro picked the winner Casper Reardon got the job.

Nick Kenny in the N. Y. Mirror

Twice he appeared as guest soloist with Paul Whiteman. Up until a week before he died, Reardon was featured at the swank Le Ruban Bleu nitery on East 56th street in New York City, where he had been a favorite for two seasons. In 1940 Reardon went to Chi-

Casper Reardon's Best Records

Had Casper Reardon remained a strictly classical harpist, he would have been just another good harp player. But he branched out five years ago into the jazz field and became famous. These records are considered by dance musicians to be his best:

Junk Man, Stars Fell on Alabama, Your Guess is as Good as Mine, Brunswick, with Jack Teagarden and others.

Ain't Misbehaving and In a Sentimental Mood, with his own band of swing musicians, Master. These are now the property of Columbia Records and may soon be reissued.

Young Man With a Harp, an album of modern classical music composed by Dana Suesse, Schirmir.

Reardon had been ill a week when he died.

cago, appearing as a jazz harpist at the Hotel Sherman and Ambassador Hotel, where he made many friends.

Dana Suesse, composer, wrote the music to *Young Man With a Harp* which Reardon recorded for Schirmir in album form. It was one of his greatest artistic achievements. He studied under Charles Salzedo at Curtis Institute.

Reardon's passing was so sudden that it shocked countless of his followers. He is survived by his mother and a sister, Mrs. Thomas Deveau, New York. Reardon had made two sides of a projected collection of classical recordings when the kidney ailment sent him to a hospital for a "check-up." He entered on a Monday night, physicians advised his staying a few days, then he suddenly became critically ill. Six days later he died.

McNeil's Hot Tenor Is With Armand Meerte

by WALKER and MCKINNON

Montreal—Joe McNeil, ex-Luigi Romanelli, has joined Armand Meerte at Club Esquire on hot tenor and flute. . . . Oscar Meerte has been replaced at Montreal's Russian nitery, the Samovar, by Jack Norton's 7-piece orch. He features a Kirby-esque style . . . having same instrumentation with addition of leader's fiddle. New lineup is as follows:

Jack Norton on fiddle and front; Walter Newman, trumpet; Stan Simons, alto and arrangements; Bob Barbieri, tenor; Bill Skinner, piano; Eddie Meerte, drums; and Bill Meerdie, bass and vocals.

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Stuff Seems to Be on the Stir In Hawaii

by ED SHEEHAN

Honolulu—The breakup of the Harry Owens band and the entrance of its leader into west coast radio work moves popular Giggie Royce and his Young Hotel bunch into the lush Royal Hawaiian as replacement. . . . Whether or not the fine takeoff of trumpet Hall Daniels and tram man Ray Simms will suffer as a result remains to be seen, but it is hoped not. . . . Another switch brings Art Rowley and his boys from Del Mar, Cal., to move into Lau Yee Chai in place of Ted Dawson, who returns to the mainland after a 15 month stay at the spot.

But the town's hot fans find their stuff at the Casino where a colored crew managed by Andy Blakeney bats out the real thing six nights a week. Cecil Carter and Leon Shadowen play buckets full of saxophone and the leader gets off a lot of Louis on horn.

Johnny Camarata Arranging for Jim Richardson

by RAY TREAT

Auburn, N. Y.—Earl "Father" Hines' new band, which Dave Dexter raved about in a recent *Beat*, will play here April 4, 5 and 6. It will be the only stand Hines will make in Central New York on his current tour.

Ray Krise, co-writer, with Jimmy Dorsey, of *John Silver*, is now with Eddie Williamson's band out of Syracuse. Krise formerly played with Dorsey.

Jimmy Richardson dropped one of his six brass and added a sax, making three reeds, for better balance. Arrangements are made by Johnny Camarata, younger brother of Jimmy Dorsey's "Toots."

Our sincerest regrets to Mr. and Mrs. Mike Signorelli, whose infant child passed away recently in Watertown, N. Y. Mike is an Auburn musician.

New Mayor May Force Blue Sunday

by ISABELL MILLS

Ottawa, Ont.—New one o'clock closing laws in province of Quebec threatens the prosperity of Hull night clubs which have flourished due to lack of any dance spots in Ottawa, save the Chateau. Newly elected mayor of Hull threatens to carry out his campaign promise to close the jive joints on Sunday. . . . Jimmy Garrett is back at his piano again after a prolonged sick leave from his orch which plays every night in the week at Standish Hall Hotel. New personable addition to the 9-piece band is brunet thrush Alison Edwards, who is doing alright.

Earl Bostic's Band

New York—Earl Bostic, Negro alto saxophonist, is leading a fine little jump crew at Small's Paradise Club in Harlem.

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Chuck Forsythe Rehearsing a Cleveland Band

by EUNICE KAY

Cleveland—Chuck Forsythe, trumpet formerly with Bobby Byrne, is rehearsing a tough little combo. Includes Sam Finger, clarinet; Lenny Ensign, piano; Morry Feld, drums; Dave McCade, tenor; and Marv Schmittman on bass. Without a doubt the cream of local musicians.

June Hart, torrid singer of the blues and around town for a long time, is reported to have joined Harry James. . . . Thinking of breaks, why doesn't anyone seem to care about that fine Willard band on WHK. A well rehearsed and plenty solid outfit. . . . And what about Freddie Sharpe, who plays a guitar that can cut any big name around? There's plenty of talent here waiting to be found.

'Streamline' Burrell New Hines Drummer

by WHITEY BAKER

Washington—Because a rumor was gaining momentum that the Sasha Lucas band at the Russian Troika Club was paying a kick-back, Local 161 officers have been investigating. Maybe nothing will come of it, and maybe plenty will.

Local boy "Streamline" Burrell is now drumming with Earl Hines. Want to apologize to Warren Ballard and Toby Walker for the erroneous item that got into this column about Toby's being on his deathbed. He's quite alive, doing a great job on piano at the Show Boat.

Sendoff Bash for Bangor Guardsmen

Bangor, Me.—When four local cats all got the call to entrain for National Guard Camp Blanding together, boys from a half dozen bands around town got together and gave them a sendoff party and feed of cold cuts and "refreshments." The four were Francis Shaw, leader of the 152nd regimental band; Ward Shaw, sergeant bugler; Paul Monaghan, top sergeant; and Barney Beech, sax man with Watie Akins' local unit and also with the regiment's band.

Sam Viner, Norm Lambert and Dick Palmer engineered the party and represented were boys from the bands of Pereley Reynolds, Sam Saliba, Monaghan, and the Maine Central Melodiers. All are members of Local 768 here.

Les Brown Joins Canuck Air Force

by THE DUKE

Toronto—He wanted to enter the U. S. Army Air Corps, but not having a college education prevented him, so Leslie Brown, 22 year old Hamilton, N. Y. band leader with 11 hours solo flying and three years aeronautical training to his credit, enlisted in the Royal Canadian Air Force recently.

Five Peaker Men Join Canuck Forces

by CHUCK BATTEN

Saskatoon, Sask.—Five members of Kenny Peaker's Hotel Beaubien band have left to join the forces, and one more was expected to leave at press time. Saxists Don Cowan and Doug Allen and drummer Charlie Griffiths are with the navy band in Esquimaux. Former drummer Bill Greenhalgh is in the R.C.A.F. Bassist Johnny Peaker expects to leave.

Louis Take

New York band, Louis rehearsing recent week road again guidance. Williams' Woods cont.

Louis' lat. Hupari Cole. land. Prince Hemphill, Gen. trumpets; Geu. Chambers, Nap. Russell, piano; Sidney Catlett, bass.

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New York Italian-born conductor, vaded staid longhairs, to his original That his p was a unann critics of t Cesana has tures, in th teacher. Bes Heaven con versal Sym lighted his forced to fo for the even band on the tried seven skilled enou Pic by Arty

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Louis Armstrong Revamps; Takes On New Fem Thrush

New York—With a revamped band, Louis Armstrong has been rehearsing and recording here in recent weeks before taking to the road again under Joe Glaser's guidance. Ann Brown took Midge Williams' singing spot; Sonny Woods continues as male vocalist.

Louis' latest lineup includes: Ruper Cole, Carl Frye, alto; Joe Garland, Prince Robinson, tenors; Shelton Humphill, Gene Prince and Frank Galbraith, trompets; George Washington, Henderson Chambers, Norman Green, trombones; Luis Russell, piano; Lawrence Lucie, guitar; Big Sidney Catlett, drums, and John Williams, bass.

Louis made news last week when

he recorded for Decca with a 7-piece band, a throwback to his 1927 "Hot Seven" style on Okeh records. Louis sat in the band as a sideman, playing as he did in the old days with only rhythm, clarinet and trombone behind him. Joe Garland is still directing the group and rehearsing it.

Pee Wee, Eddie Condon With McPartland Ork

New York—A week after he arrived in town after years spent jobbing around Chicago, Jimmy McPartland landed a job with his newly-formed orchestra. McPartland, cornetist noted for his work with Ben Pollack and the Wolverines, rounded up some of the best men in New York. His personnel:

Pee Wee Russell, clarinet; Frank Orchard, valve trombone; Eddie Condon, guitar; Frank Ray, bass; Mel Powell, piano, and Harry Jaeger, drums.

Jaeger, who recently left Benny Goodman, was just working temporarily. He is unable to hold a steady job until he gets his 802 card. Powell also may pop up in Muggsy Spanier's new band shortly. McPartland and his gutty band are at Nick's in the Village for an indefinite period. They followed Bobby Burnet's "mixed" group.

Possibility of Jimmy's band going on wax soon. The engagement at Nick's started March 16.

Lloyd Hundling's Horn and Vocals With Babe Russin

New York—He hasn't been at the Hickory House long, only a month in fact, but Babe Russin's jazz band already has made its mark on West 52nd street. Russin, who used to play hot tenor sax for Tommy Dorsey and other name bands, fronts the crew with his horn.

Tommy Mace plays fine jazz clarinet and alto and Allen Fields is Babe's "hot alto" discovery. Pianist is Sanford Gold. Lloyd Hundling is on trumpet, doubling vocals. Les Braun is the drummer and Sid Jacobs the bassist.

Russin came into the spot from Florida and is going great guns,

musically, at least. Babe says his band is set at the Hickory indefinitely. Only one thing is bothering him—that's his name. He insists it be spelled with a double "S" and not "Rusin" as many reporters for trade papers spell it.

Sanella Opens Spaghetti Spot

New York—You can stop wondering what happened to Andy Sanella, who a decade ago was one of the biggest names in radio and whose guitar and saxophone artistry was admired by thousands of younger musicians.

Sanella recently opened a spaghetti spot in Greenwich Village which he calls the "Waverly Grotto." A radio "ham," Andy has his own amateur radio station, short wave, installed in the penthouse atop his building. Sanella may be reached at 11 Waverly Place, New York City.

10-Piece Ork For Barefield

New York—Eddie Barefield, who made his name with Bennie Moten and later with Chick Webb and Ella Fitzgerald, is now leading his own band at the Savoy Ballroom in Harlem. It's a small group with Eddie's alto sax and clarinet prominently featured.

Barefield, a Des Moines boy who got his start in Kansas City, is using George Duvivier on bass, Bobby Wooland and George Paitt on trumpets, Larry Belton and Leslie Johnkin, altos; Fred Williams, tenor; Ed Morant, trombone; Hub Pettway, drums, and Font LeRoy, piano.

Barefield and his bass man Duvivier recently quit Coleman Hawkins after winding up an engagement at Kelly's Stable on West 52nd street. Eddie has the "relief band" job at the Savoy, where he opened March 11.

Small World

New York—In the "Where Is?" column of the Feb. 15 Beat was included an inquiry for the whereabouts of Bee Palmer, vocalist-dancer, whom some friend wanted to locate. While friends and Down Beat were looking for her, Miss Palmer was residing in the Wellington hotel in New York, in a suite on the next floor directly above the New York Down Beat office.

Ben Bernie Moves His N. Y. Office

New York—Ben Bernie, now at Strand Theater with his band, has moved his offices to 50 East 67th street, New York City. Eleanore Smith remains in charge. She's been with Bernie 10 years.

He Took Jazz To Town Hall



New York—This is Otto Cesana, Italian-born composer, arranger and conductor, who on March 13 invaded staid Town Hall, home of the longhairs, to put on a concert of his original jazz symphonic music. That his program was a success was a unanimous opinion among critics of the New York dailies. Cesana has worked in motion pictures, in theater pits, and as a teacher. Besides his famous Negro Heaven composition, his controversial Symphony of Swing highlighted his concert. Cesana was forced to form his own orchestra for the event because, he says, "no band on the scene today—and I tried seven of them in all—was skilled enough to play my music."

Kid Trumpeter In Krupa Ork; Set for Penn

New York—When Gene Krupa and band go into the Hotel Pennsylvania April 21, following Jimmy Dorsey's crew, a 19-year-old Canadian trumpet player will be holding down the chair formerly held by Rudy Novak.

The youngster is Graham Young, who recently joined Krupa. He, Norman Murphy, Shorty Cheroch and Torg Holten form the four-man trumpet choir. Pat Virgidamo, Babe Wagner and Jay Kelliker are on trombones. There are no changes in Gene's rhythm and sax sections, although Gene is fearful that Walter Bates, tenor star, may soon be drafted.

Krupa leaves the Meadowbrook April 8, tours a bit, then goes into the Penn on the first New York hotel assignment he's ever drawn. Making it tough is the fact that Jimmy Dorsey broke all records, including Glenn Miller's. Krupa is in for six weeks with options.

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Kemp Boys, Holden Buy Victor Hugo

by JACK EGAN

Alex Holden returns from Hollywood with the news that he's purchased the Victor Hugo in partnership with a few of the boys from the Kemp band . . . Claude Thornhill gets the Glen Island Casino chore between Charlie Spivak dates, while Chas. is on his spring tour . . . Sam Weiss and Bill Sexton of the Warner Bros. music group, drove east, returning by way of a Hot Springs bath . . . Jerry Colonna's brother, George, formerly identified with the original Famous Door in Nyork, now operating the Rhumboogie in Hollywood . . . The Spirits of Rhythm, successors to the King Cole Trio at the Vine St. Bowling Alleys in movieiland, are being scouted by no less than three major film companies . . . Wendell Merritt, former Westchester maestro and more recently a band manager, resting in Connecticut from a nervous breakdown.

Walsh Boys' Jam Sessions

Dick Todd quit the Showboat program, moved to New York on advice of his managers for better opportunities . . . The Frank DeVols (he's Horace Heidt's arranger) are expecting a little bundle. Ditto the Woody Hermans and the Dick (guitarist) Morgans . . . And the Dagwood Bumpsteads, of the "Blondie" comic strip, expect a playmate for Baby Dumppling in early April . . . The Torch Club, which went swing with Pete Brent's swinging string outfit last year, has been converted into the Bowery, with Smiling Jerry Baker . . . Mike Todd, the impresario, may jump to the coast to discuss a deal with the Palladium people about putting in a big show for that showplace.

Don and Artie Walsh, Providence, R. I. *Bulletin* reporters are staging those weekly swing

concerts at that city's Beachcomber. Artie caught the swing bug when he used to chase the Casa Loma band around the East while he was a collegiate track star . . . The boys in the Tommy Dorsey band have been playing a little muscle smashing game, "you smack me with your fist on the arm muscle, then I'll smack you." The other day Bassist Sid Weiss smacked Saxist Paul Mason but that's all. Paul came through unscathed but Sid sprained his wrist and had to spend two weeks on the sick list.

Stulce Romancing

Jacques Dallin, who scored "The Ramparts We Watched" and most of the Fox newsreels and March of Time pix, finally got his break and is now on the coast doing a scoring job for Paramount . . . Bob Crosby has Marie Wilson as the glamour distraction in his new fillum, "Rookies on Parade" . . . Frances McCoy, songbird at Chicago's Hi Hat, is getting orchids from an Eastern bandleader via Western Union . . . Buddy Cole, Alvino Rey pianist, has his own program with his own ork on NBC every Saturday dawning . . . Freddie Stulce, T. Dorsey's sax appealist, has bought a diamond for that Chicago terpsicorker . . . Bob Anthony, Frank Sinatra's pal, may join Teddy Powell's band as vocalist . . . Operators of the society cafes in Manhattan seem to be of the opinion that rumba and conga bands are on the way out. Stork Club has changed to pop local music exclusively.

Larry Clinton Into Meadowbrook

New York—Larry Clinton goes into Frank Dailey's Meadowbrook Club, Cedar Grove, N. J., April 29, following Raymond Scott's band.

Tucker Carves Bonnie in Movie



New York—Consensus of those in the trade who caught the Orrin Tucker-Bonnie Baker movie *You're the One*, is that the maestro showed up much stronger as a screen personality than did his wee vocalist, Bonnie Baker.

Bonnie, who was a blonde for the picture only, is shown above on a recent Columbia record date here. Tucker stands by. Like most other movies featuring bands, the story was weak and the budget low. Tucker, Bonnie and the band recently left the Biltmore and are now touring. Bonnie is no longer a blonde. Photo by Werner Wolff.

Harry James' Mother Dies

New York—Harry James was forced to leave his band here and fly to Texas two weeks ago when his mother died suddenly. The blow came only two weeks after Harry became a father. His wife, Louise Tobin, also is in Texas with the baby.

Ziggy Elman and others fronted Harry's band in the leader's absence.

Tripp, Maylen Now With Spivak

New York—Glenn Tripp is new in Charlie Spivak's trumpet section. And Kitty McLain, Charlie's singer, has been succeeded by Ginger Maylen. Spivak ork is now playing theaters.

Convict Coast Musician for Manslaughter

Los Angeles—Jack P. Baylor, non-union sax player charged with the "motor car murder" of Howard Perks, aircraft worker, during a drinking brawl on the night of Dec. 20, was convicted of manslaughter by a jury of four men and eight women, which deliberated the evidence for 24 hours.

Common Law Wife Involved

Superior Judge Arthur Crum withheld sentence pending the hearing on a motion for new trial filed by Baylor's attorney, Public Defender H. R. Thomas.

According to evidence presented by the state, the sax player quarrelled with the aircraft worker over the latter's attempts at intimacies with Baylor's common law wife, Anne Lorraine. In a fist fight on the street, which came after the three had had a few drinks, Baylor knocked Perks down. Then the state charged, Baylor backed his car over Perks, killing him.

She's State's Star Witness

Star witness for the state was Baylor's common law wife, whose testimony of the "car killing" supported the state's evidence. Said Baylor regarding her testimony: "She was so drunk she didn't know what was happening."

(Note: Baylor is not to be confused with Jack Bahler, L. A. trumpet player and member of Local 47, whose name is pronounced the same as "Baylor" and who is listed in the union directory as "Jack Baylor," with the notation: "See Jack Bahler." Bahler has been in New York for some time.)

Chi's Bali Bali Burns

Chicago—Sammy Yates and his Jam Combo, colored band, lost most of their instruments last month when a fire completely demolished the Bali-Bali cafe on the south side. The fire, of undetermined origin, was discovered after the last show, near closing time. Drummer Joe Marshall was able to save some of his instruments. Loss amounted to several thousand dollars.

Grand Hotel

Chicago—Hot vibes man Max Miller has lived at the Maple Manor Hotel here for several years. The manager and the desk clerks know him well. A couple of months ago Max took a date at Lindsay's Sky Bar in Cleveland. He was gone a month. When he came back to town and entered the hotel, the clerk looked up and said, "Hello, Max; where have you been the past two days? We've missed you."

Tremaine is Leading New Dance Crew

New York—Announcing that he was "through with dissipation and ready to go to work in earnest," Paul Tremaine, at one time one of America's most noted band leaders, came out of retirement last month and began working with a new orchestra which he believes will be even more of a success than his earlier one.

He's Nearly 40 Now

Tremaine, a Kansas City boy, is nearly 40 now and knows what he wants. Marvin Elliott, 21-year-old personal manager, revealed that Tremaine was forced to retire in 1936 to his home in Kaycee. After settling down, and writing music, Paul in early 1940 returned to New York, where he had been clubbing around with pickup bands. His sax and clarinet will be featured along with vocals by Phyllis Dell.

Tremaine's personnel:

Al Golub, Armand Anelli, trumpet; Bunny Evans, trombone doubling guitar; Arthur Auer, piano-celeste; Bert Ford, drums; Bert Coates, bass; Vincent Parone, Tony LaMar, Siddles; Jan Asher, accordion; Al Miller, Vincent Paul, Charlie Bell, Milt Ross, saxos.

Every man in the band doubles and most of the arrangements are by sax-man Miller, a former Johnny Green and Enoch Light man. At press time Tremaine's new crew was virtually set for a run at the Village Barn. Tremaine became famous for his interpretations of Negro spirituals and ensemble singing by the entire band. His best date was at Yoeng's Chinese-American Restaurant in New York in the late 20's and early 30's. Tremaine, according to Elliott, is sticking to beer and light wines and once his new outfit starts clicking, will be on records again. Tremaine's old Victors were at one time that company's most popular dance discs.

Rebuild Chi's Cafe De Lisa

Chicago—Mike De Lisa, owner of the popular south side Club De Lisa, recently gutted by a fire which took two lives, is planning to rebuild across the street from the site of the former spot. Red Saunders' prominent sepia band lost all their instruments in the fire. The De Lisa was one of the two biggest colored nighteries in Chicago, the other being the Grand Terrace cafe.

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Hackett Back 'Home' With Fine New Jazz Crew

Reveals Movie of Beiderbecke's Life Had to be Junked

by DANNY BAXTER

Boston—The young man who spent most of his life-time learning to play violin and guitar, only to become a figure of national importance as a cornetist, returned to his home bailiwick last month to lead his 10-piece band at the Versailles. Bobby Hackett got his start in Boston, and now, four years later, he is back with one of the finest bands this town's musicians have ever heard.

Brad Gowans is on valve trombone, Teddy Kirk sliding an orthodox trombone and Al Mitchell playing trumpet. Saxes are Jesse Rogers, Billy Wildes, Joe Pluro and Chet Nelson. Charles Boincodo is on bass, Billy Eastman's the drummer, and the piano chair is manned by Moe Solomon.

Does Own Arrangements
Hackett experimented with a larger band before opening at the Versailles, but found a smaller group more to his liking. He's still on cornet. "A trumpet is not as intimate," he says. Virtually all the arrangements his band is using have been penned by Hackett himself.

Having pretty well forgotten the eight months he spent triple-tonguing his horn for Horace Heidt, Bobby revealed that while he was on the coast playing background horn for Fred Astaire and Burgess Meredith in the film *Second Chorus*, he also played behind-the-scenes music for a film based on the life of Bix Beiderbecke. The picture was shelved, however, because it was impossible to film it without going too far into the sordid aspects of the great Iowa horn man's life.

Glad to Be "Home"
Hackett's horn is prominently showcased in his new group, of course, but Bobby also features much of Gowans' trombone and baritone sax solos by Joe Pluro. Hackett feels he has found real happiness here, away from the Broadway mob and the yells of jitterbugs throughout the Gopher-Meadowlark

circuit of the middle west. And Boston cats, at last, can hear good jazz again. Hackett's return home (he was born in Providence, R. I., actually) is the most welcome news that could emanate from a metropolis as dull and confining as Bean Town is and always will be.

'Stoky' Would Change Army Band Routines

Washington, D. C.—Leopold Stokowski, if he were in charge of military music and bands, would place greater emphasis on the saxophone and discard many of the instruments now being used by soldier-musicians, he said here last month.

"Stoky" declared he would send army bands into battle in tanks and armored cars, and that he would take bands off battleships "because there isn't any room for them." Chief of Staff Gen. George C. Marshall authorized Stokowski to experiment with an army band at Fort McArthur, Cal., to see if his ideas would be practical.

Army bandsmen who were told of the conductor's suggestions thought they were neither practical nor funny.

Madison, Wis.—Carl F. Bricken, head of the University of Wisconsin music school, in addressing the American Bandmasters' Association convention here last month, said that "Stokowski had better stick to his baton and motion pictures and leave the matter of bands and band music in the good hands which have taken care of them so well thus far." The convention adopted a stand in opposition to Stokowski's recommendations.

Weiss Injures Wrist

Baltimore—Sid Weiss, bass man with Tommy Dorsey, sprained his wrist last month and was out of the band a couple of weeks. Weiss was wrestling in the bus when he damaged his mitt.

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Feeling It up front at left is Les Brown, whose fine young band has been playing swell stuff at Michael Todd's Theatre-Cafe in Chicago. The section behind Les includes Eddie Scherr on soprano, Abe Most and Steve Madrick on alto, and Wolfe

Tayne (Tannenbaum) on tenor. Pianist Billy Rowland's head shows at lower right and the trombone man visible in the middle is Les' brother, Warren Brown. The band has been alternating with Joe Sanders' on the job. It's Ray Rising's pic.

Reynolds at Door

New York—Tommy Reynolds went into the Famous Door, replacing Joe Marsala, March 14. Set by CRA.

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Heidt to Use Benny Carter, Higgy on Hot Record Date

New York—Pulling one of the most sensational publicity stunts the trade has heard in years, Horace Heidt this week told *Down Beat* that at his next record date for Columbia, probably April 8, he would make one jazz side using Jay C. Higginbotham on trombone, Benny Carter on alto sax, and possibly Billy Butterfield on trumpet.

"I am anxious to see just what kind of a reaction our band would get by putting out a real jump side," Heidt said. "Higginbotham, Carter and Butterfield would be used only for the one side—a sort of experiment. With them, we would use Frankie Carle on piano, if he is well by that time; George Dessinger, tenor sax; Bernie Mattinson, drums, and a jazz arrangement by Frank DeVol, who with Buzz Adlam does all our arrangements now."

Heidt pointed out that the experiment would be "strictly for kicks" and that the remaining sides made on the date would be

Langone Into Dorsey Band

New York—Jimmy Dorsey has concluded auditions for saxophonists and a former Jan Savitt man, Frank Langone, is in Dorsey's third alto chair. Don Hammond of the Larry Clinton crew takes over on tenor.

Langone and Hammond succeed Sam Rubinwitch and Herbie Haymer, who left to join Woody Herman, replacing Herb Tompkins and Mickey Polus. Dorsey's saxes now include Langone and Hammond, Milt Yaner on first alto, and Charlie Frazier. The Dorsey band leaves the Penn late this month and goes into the Strand Theater on Broadway.

typically Heidt, pops and novelties. The three "imported jazzmen" would make only the single side. Heidt is the first leader, of his type, who has shown himself willing to cater to the jazz trade.

Hardman—O'Connell Killing 'Em at Syracuse Hotel

Syracuse, N. Y.—One of the cleverest teams in the music biz, the combo of Glenn Hardman and Alice O'Connell, are going great guns at the Syracuse Hotel here. Hardman, talented organist, is remembered for his Columbia records with Lester Young and others of the Basie band. His wife, professionally known as Alice O'Connell, also has been featured on the red Columbia label, solo. Her sister, three years younger, is Helen O'Connell, with Jimmy Dorsey's band.

They are set indefinitely here and are proving a smash success, mixing electric organ with songs.

Mannone Off to Sunny California

New York—Wingy Mannone, in town for a little while to make some records for Bluebird with a pickup band of his own choosing, says he soon will go to California. George Brunies, trombonist, also will head west with the one-armed trumpeter, Wingy said. Mannone declares he'll appear in a new picture with Bing Crosby late in the spring. He recently closed at the Brass Rail, Chicago, after a two-month run.

16-Year-Old Girl With Torre Band

New York—Tony Torre, who once drummed for Tony Pastor, has been rehearsing a new orchestra here. When it's ready to go it will feature the singing of 16-year-old Letty Barbour. Torre says General Amusement Corp. has signed his band.



"Jazz in Review" looks something like this when it emanates from WCFL, Chicago, every Thursday night at 7:30 CST. Main gun on the show is George Hoefer Jr., lower left, conductor of the *Beat's* "Hot Box" column. Digging Louis' West End Blues, the show's theme, over George's shoulder is Harry Lim. Other half of the live cast on the show is Bob Purcell, at right, who plies Hoefer with questions. Co-scriptwriter Maurice Granger is in center. Frank Winkler, whose job it is to drop the needle in the right groove on the show, was turning a pancake when Ray Rising snapped this shot.

Promoters to Decide Band For Ex-Boxer

New York—"If dance promoters want Henry Armstrong to have a band, and if there's a demand for the gallant little Negro fighter to lead a band, then you can bet that Armstrong will lead his own orchestra."

That's how Joe Glaser, nationally noted booker of bands, replied to reporters questioning him about the unit Armstrong has been leading. "It is only an experiment so far," Glaser said. "So far, Henry has done very well. If demands continue we'll build him one of the finest colored outfits that can be built."

Armstrong has been working with Don Redman. Redman took an already-organized outfit out to do theaters. Glaser intimated that Armstrong could develop into a top-flight maestro providing good musicians could be obtained for him. But right now, it isn't definitely set that capital will be raised, men hired, and rehearsals started for the former fighter who today remains a big draw at the box-office. Peculiarly enough, Glaser also manages and books Louis Armstrong.

Forget Her, Jack

Raleigh, N. C.—Jack Wardlaw, "Rolling Rhythm" maestro, sends out a press release telling about the jinx following his combo. His band's 13th year commenced last Dec. 13. After listing a number of rough breaks that have beset the band since Dec. 13, Jack takes us back to that date with the casual assertion that "On Friday, the 13th of December, we started on our Christmas tour and my girl singer disappeared. We haven't found her yet." Having covered which, Wardlaw anti-climaxes his release by concluding that his 13 men played 13 President's Balls before opening the Club Royal in Savannah, Ga. on Feb. 13.

Casa Loma's Film Gets New Title

New York—Manhattan office of Columbia Pictures last week said that the picture *Show Business*, featuring Glen Gray and the Casa Loma, had been changed to *Time Out for Rhythm*. Film is now in production on the coast. Also to be seen in the pic are Rudy Vallee, Ann Miller, Rosemary Lane, Allen Jenkins, Brenda and Cobina, Joan Merrill, Richard Lane, Six Hits and a Miss, Three Stooges and a rumba band led by Edward Durante.

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Selvin Probes Record Biz For Petrillo

New York—James C. Petrillo has asked Ben Selvin, veteran band leader now head man at Muzak, to make a complete investigation of the phonograph recording industry, with emphasis on the coin phonographs or "juke boxes."

Selvin's report will be completed so it can be used at the AFM convention in June. Petrillo emphasized that he was not seeking means of warring with the wax firms, but was vitally interested in ascertaining the present unemployment figures, and information as to how many AFM musicians make records, their pay, etc. Selvin is starting on the project immediately. He's famous for his knowledge of the record industry. It won't affect his Muzak work.

Mixed Reaction To Cesana's N.Y. Concert

New York—Before a well-filled house at Town Hall, ordinarily a gathering place for classical musicians and patrons, Otto Cesana presented his own orchestra in a concert of Cesana-composed and arranged dance music March 13. Ann Seaton, Howard Phillips and Jack Schwartz were soloists in place of Mildred Bailey, Larry Taylor and Walter Gross, all of whom had disagreements with Cesana and refused to appear.

Comment on the concert was mixed, most critics agreeing that the net results were less than those which might have resulted had an Ellington, Dorsey or Goodman presented a similar program. All music used is BMI property, Cesana having granted BMI performing rights before the concert. Cesana's plans for the future of his orchestra are not definite.

Al Brackman Weds, Off to Nassau

New York—Al Brackman, former *Down Beat* writer, now affiliated with Robbins Music Corp., married Miss Sylvia Linne of Brooklyn March 23 and wasted no time in hustling his bride on a boat for Nassau, where they now are enjoying a 2-week honeymoon. Mrs. Brackman is a non-professional. Al met her a year ago. Brackman's "H. E. P." byline was a *Beat* feature for several years before he joined the publishing firm.

Union Launches Job Campaign

New York—The American Federation of Musicians has launched a campaign to restore bands in theater pits throughout America. Following a meeting of AFM execs in Florida, spokesmen for the union said a 6-point platform was conceived which will be pushed by AFM locals throughout the nation. The same campaign is announced about every other year. New York's 802 already is hustling to get employment in theaters for hundreds of musicians now inactive.

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Post Card Photo



Double-barreled Artist is Chester Harris, trombonist with the Lawrence Welk band, who dabbles in palette-piddling on the side. This job happens to be a charcoal drawing of his boss, seated at left. Note the resemblance.

'Pagliacci' Pinches Himself as His Band Hits the Big Money

New York—He kicked around the United States as a third-rate band for a decade. Then, suddenly just a few weeks ago, things changed. Today smiling Joe Reichman is still pinching himself to learn if it isn't all a dream.

Reichman's first break came a few months ago when he went into the Essex House with his band, only an 11-piece outfit, but ideally suited for the spot. Then Leonard Joy of RCA-Victor happened in, liked Joe's stuff, and made four Reichman records. The records helped move Joe into an even more prominent place in the limelight and sales have been so good that Joy, who'll be in Chicago this week, will record six special Reichman piano solos for a forthcoming Victor album. Recording date is set for April 3.

Chi's State-Lake Theater, his third week there in less than a year. Grosses were 20 per cent better than his last time out. Wm. Morris agency bookers are getting calls for the band, at good money. Six months ago Reichman didn't mean a thing to ops who shell out good money for bands they know will make money for them on a one-nighter.

Reichman, a former lawyer, hails from St. Louis. He's still a witty, personable screwball as he plays his piano standing, without a stool. Strictly a hotel room group, a job like Kansas City's Muehlebach Hotel was top money for him until recently. Now, with his records in the boxes, and with operators yelling for dates on the road, Reichman can pick his jobs—and at twice and three times his old rate—and make money for everyone concerned.

It looks like a bumper year for Reichman. But he's not cocky, and he can't figure out why it took so long for "something to happen."

Swing to Live Always, Calloway Tells Studes

New York—Sharing the speaker's rostrum with Jose Iturbi, the internationally famous pianist, Cab Calloway last month told an audience at the Eastman Conservatory of Music, in Rochester, that future generations would "treasure" the swing music being recorded by today's dance musicians.

Calloway, speaking to Eastman students, pointed out that he thought the loud, blatant, formless "swing" of 1936-37 was already outmoded and that future jazz would be "soft but rhythmic and will take a definite form." "Swing music," said Calloway, "will live forever. It is one of the few original forms of American music."

Calloway, not once shouting a hi-de-ho, said that much of today's dance music embodies much of the symphonic, and that the development of swing was not complete yet. Scoring 100 per cent with both students and faculty, Calloway was invited back. He accepted the lecture invitation while his band was playing a theater.

Mob of Jazzmen Into Carnegie

New York—First night club to sponsor its own group of entertainers in Carnegie Hall is Cafe Society. Barney Josephson, manager, has announced that on April 23 musicians and acts from both uptown and downtown Cafe Society niteries will appear at Carnegie in a program devoted to jazz.

Red Allen's band, Eddie South's band, Pete Johnson, Albert Ammons, Meade Lux Lewis, Hazel Scott, Willie Bryant, Joe Turner, John Kirby and his music and other artists are slated for prominent places on the program, according to Josephson's plans.

Harold Oxley's Daughter is Dead

New York—Frances Oxley, daughter of Harold Oxley, personal manager of Jimmie Lunceford's band, died March 10 at Ithaca, where she was a student at the Cornell Conservatory of Music. Miss Oxley, 21 and an only child, succumbed to a prolonged siege of influenza. Services were held at Bolivar, N. Y.

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ton's band ought to be first, but it is anyway a progress that he was second.

HARRY NICOLAUSSEN

'PW Can Get Along Without Dex or Davis'

Las Vegas, Nev.

To the Editors: Concerning the Meyer Davis story in the March 1 issue written by Dave Dexter, Jr., there are so many statements that stink to a fellow who has to make a living in this music racket that I don't know which one to pick on first. For one thing I am sure that Paul Whiteman will get along very well without any help from either Mr. Dexter or Mr. Davis. He is smart enough to know that natural born musicians are not grown on trees and are entitled to a little more consideration than a servant. Musicians made all the money for Davis (that is, with his salesmanship). Making money, pleasing society, and making music are three entirely different items.

GENE GIDDINGS

On Duke Ellington And Rotten Eggs

Atlanta, Ga.

To the Editors: Regarding the "If That Stuff Ellington Plays Is Good, We'll Suck Rotten Eggs Club of America," whose president is Carl C. Fowler, "one of the best trumpet players in this section": I happen to know Fowler personally, and if there ever was a ham musician and cornfed ick, he's it. I just want to advise that the majority of musicians and others around here think that Duke Ellington has the finest band in this good old country.

FRANK MURPHY

P.S. Decatur, home of the ITSEPIGWSREC of A, is a suburb of Atlanta.

Rochester, N. Y.

We have formed the "If the Members of the 'If That Stuff Ellington Plays Is Good, We'll Suck Rotten Eggs Club of America' Aren't Downright Corny, We'll Suck Rotten Eggs Club of America."

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LESLIE G. PEARCE
ERIC R. STEPHENS

Minneapolis, Minn.

The Hot Clubs of Minneapolis, after reading the Discord in the March 1 issue of Down Beat, have decided to branch out in our activities to form the "We'll Furnish Those Rotten Eggs Club of America."

BOB DOWNS

Johnstown, Pa.

To combat the insidious subversive activity of W. M. Green's organization, we have formed the "American Society for the Suppression of the ITSEPIGWSREC of A."

WES ROHNER, JR.

Gaithersburg, Md.

I will buy the eggs, providing I may witness the suction.

ROBERT WALHER

'Why Doesn't Somebody Come to Hawk's Support

Los Angeles, Cal.

To the Editors: It gripes me to the core when I read the current slush about Coleman Hawkins not being what he once was . . . not in your mag, but in all the others. Why doesn't somebody come to the support of the great Hawk? He is so far above the other tenor men that it is pitiful. Time for "Bean" to hang up his hat? Hell, no!!!

DAVID E. CLARK

Even Includes One Too Low to Be of Much Use

Stockton, Cal.

To the Editors: I have developed a steel guitar tuning for players who are tired of the limitations imposed by tunings now in use. I can tune six strings to produce three inversions of the major, three inversions of the minor, four inversions of the 7th, the two most used inversions of the ninth, diminished and an augmented form which lies too low to be of much use. Eight strings can give you everything. I use ten and wish I had eleven. With this layout of chords in one bank of strings a man can harmonize

any melody in three or four parts. The eight string layout includes three inversions of a four part major sixth chord, too. Is there any way I can make some money

with this tuning? I could write an instruction book if I could find a publisher.

LEONARD HAWK

South African Drummer Wants to Trade Skin Talk

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To the Editors:

With your cooperation I would like to correspond with some American musicians, especially drummers. I realize Messrs. Krupa, Cole, Rich, etc., are busy men, but if any of them would like to write and tell me about how they play, I could write them all about the jungle tom toms, etc., in return.

DAVE DU PLESSIS

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Rare Guy; He's Still With Scott



New York—Raymond Scott has never, at one time, been satisfied with his band. That's why he has made so many changes. Five men have held down one trumpet chair, for example. One of the originals still left is Benny LaGasse, lead alto man and clarinetist. Benny and Scott are shown above. Benny once was a Dick Himber sideman. Scott and his "huckleberry music" go into the Meadowbrook April 8.

Marsala, Bloch Sign for Discs

New York—Joe Marsala's band has been signed to record for Decca and Ray Bloch's CBS studio group soon will debut on the Columbia label. Bloch, heard on the Philip Morris radio shows, also directs the band which accompanies Jack Leonard on Okeh discs.

CARROL Metcalf

Detroit Drummer Michigan Theatre

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Freeman Band Keeps Chi Loop on Jump

by TED TOLL

Chicago—The local jazz picture has taken a definite turn for the better during the past few weeks. A notable factor in the improvement is Bud Freeman's 5-piecer at the Brass Rail. Using local men, Bud is drawing musicians like flies despite the zero weather.



Freeman

Our own Brown Dewby opened just two weeks ago, with the King's Jesters coming over from the La Salle to handle the initial band spot. They'll do good. . . . The men around town are stopping in at Harry's New York Bar these nights to dig the Arne Barnett combo, one of the better small groups locally. Their stuff is a la Malneck, Kirby, etc., but good. . . . And Jerry Shelton's similarly typed unit is doing a good job at the Ivanhoe. Freeman pian-

Weeks' Arm Re-broken Four Times

Chicago — Anson Weeks, who sustained critical injuries in a bus crash a couple of months ago, expects to be active again in two or three weeks. Bones in his badly shattered arm had to be broken four times for proper re-setting.

Weeks secured his release from MCA when, some time prior to the accident, the office had allowed six weeks to elapse in 26 without providing dates for the band. Weeks is now handled by Art and Bob Weems and starts rehearsing a new band in a couple weeks.

ist Hynda worked with Shelton's combo at the Pump Room. . . .

Glaser Doing All Right

Max Miller, whose trio is at Benton's Grill on Lake St., was drafted into the Paul Jordan band for that concert of original Jordania yesterday afternoon (31st). Max worked on guitar. He was spotted on vibes with his own trio in the concert. Max regularly uses ex-Bob Chester guitarist Herb Larson in his own unit. Ed Mihelich's on bass.

Joe Glaser, without a local office (although Jack Lee is in town overseeing the accounts) getting along all right on the local scene, with Hampton at the Terrace, Les Brown at Mike Todd's, Glen Garr out at Oh Henry, and Roy Eldridge up in Milwaukee.

That guitar flash you hear with the Ted Fio Rito band is Ernie (Red) Varner, young Waco, Texas, boy who's never before been with a name outfit. He worked with a cowboy band in Dallas when Fio Rito found him.

The Weems brothers got 1,000 copies of Bernie Cummins' Ragtime Cowboy Joe discing on local jukes coincident with the band's Edgewater Beach hotel opening four days ago. The Beach, incidentally, is all set for months to come, with Little Jack Little following Cummins' six weeks, and Horace Heidt, Orrin Tucker, and one or two others booked to come.

A Stiff One

Chicago—The publicity men at WGN here couldn't resist gagging it when they learned that a bartender, Nick Boutos, would be one of the "experts" along with opera star Mary McCormic and two others on the "Your Music I. Q." show. Quipped the press release the next day: "Announcer Pierre Andre will pour out a few stiff questions for Nick to quaff."

When the Milt Britton band was through town with their perennial madhouse show, drummer Matt Stein got the call, and has gone to camp. Trumpet Dave Van Horn and trombone Tony Rafferty expect theirs any minute.

The boys were wondering who the piano man is with Gus Arnheim—the boy who played a lot of tasty stuff on that Fitch show. He's Eddie Davis, and not Bob Laine.

A real go combo is out at the Club Southtown at 63rd and Western. It's guitarist Dave Galarky's. He has Elmer Lowry playing the rhythm git, Johnny Lyle on vibes and drums, and Dan Rodman on bass. All do vocals.

Lil Armstrong has been playing the Circle Grill. That gal really has a following.

Jan Garber follows Eddy Duchin into the Palmer House on April 10. There's a fine date for any band.



Sellin' Out to customers of the Stevens Hotel Continental room in Chicago are Ray Heatherton and band, with Judy Clark, 18-year-old jibbug chirpie shown above with Ray. He plays piano and fiddle, has sung with Whiteman, Kostalanetz, Frank Black, Victor Young and Lennie Hayton. Began yodeling at 13 with the famous Paulist choristers. Del Courtney follows Ray in about a week.

Kaye Back to Work

Chicago—The Herbie Kaye band has vacationed for the past two weeks, Herbie and the missus motoring from Cincy to Miami Beach to New Orleans to here. They go to work for MCA again shortly.

"COMPACTO" Cymbal Floor Stand

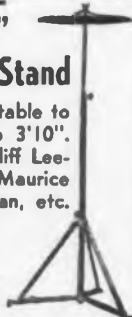
Sturdy, and adaptable to any height up to 3'10". Endorsed by—Cliff Lee-man, Buddy Rich, Maurice Purtill, Rollo Laylan, etc.

Nickel . . . \$3.50
Chromium . . . 5.00

Send for our Bargain List of Drum equipment.

White Way Musical Products

1587 Broadway New York, N.Y.



They Played a Concert of original music of their pianist-leader, Paul Jordan, in Chicago yesterday, March 31. A young composer who, Chi musicians believe, combines the best qualities of Ellington and Scott with a heavy influence of the classic modernists, Jordan's concert had been anticipated for months by local men. This is the band most of whose men work regularly with other outfits, but eagerly anticipate rehearsal with Jordan just to play his music. They have yet to play a single job—and don't care much if they ever do. Trumpets are Nick Craig, Carl Knauer and Mickey Traisci (who is working with Bud Freeman's 5-piece combo at the Brass Rail). Saxos are Vern Anderson, Bill Dohler (also with Freeman), Bub Hoover and John Bothwell, bottom to top. Not shown are trombones Ernie Kolstad, Lloyd Wilson and Bob McReynold; drummer John Heinek; bassist Ed Mihelich; guitarist Max Miller (who fronts his own trio on vibes at the Benton Grill), vocalist Marjie Harris, and Jordan.

Gordon Changes Men In 'Tic-Toc' Fluffoff

New York—Making good his threat to give Tic-Toc the brush-off, Gray Gordon has doubled the size of his brass section from three to six, has added a fourth sax and in addition, to put it in Gordon's own words, "it will soon be five, for I myself intend to once again play my sax!!!" Guitarist Bill North and piano Ray Mace are held over from Tic-Toc days, but Jack Fay on bass and Lee Harold on drums are new men.

New Gordon personnel includes: Tony Tomasco, Elick Gale, Johnny Johnson and Babe Frank, saxes; Gene Ferraro, Chet Bruce, Frank Lisala, trumpets; Bob Fishel, Bob Negro, Carl Carrell, trombones; North, Mace, Fay and Harold on rhythm and vocalists Meredith Blake and Art Perry.

Linala is making most of the new arrangements for the band.

Neighing Knights

News item from a Jerseyville, Ill., weekly newspaper:

"Mr. and Mrs. Lloyd McLane, Miss Winifred Close and George Petton went to hear Horse Heights orchestra at the Fox Theater in St. Louis Friday."

Not Badly Timed, Ray

Chicago — Two weeks ago Griff Williams threw a well planned cocktail party in honor of Ray Heatherton, whose band followed his own into the Stevens hotel. After everybody had congregated except the guest of honor, the desk clerk on the lobby floor was approached by a short, good looking young fellow who asked to see the manager. He wasn't in at the moment. Asked if the manager's secretary could help him, the little fellow said, "No, I can drop in later. Just tell him Mr. Heatherton was in."

"Heatherton?" asked the surprised clerk. "I think you'd better stick around. There's a little something going on here that you should be in on."

He had Heatherton ushered to the party, which was in full swing. To his surprise, Heatherton learned only then that he was the honored guest. His band had been on the road between New York and Chi; nobody had been able to contact him, and he had just pulled into town and up to the hotel a half hour after the party had begun.

Frankie Carle In Bad Shape

New York—Completely fatigued after completing work in the Heide Heidt movie pic *Pot O' Gold*, Frankie Carle, Heidt's pianist, collapsed while making records here two weeks ago and was rushed to a hospital.

Carle, composer of *Sunrise Serenade* and other hits, was said to have suffered a complete breakdown and it will be a couple of weeks before he rejoins Heidt at Hotel Biltmore. Ralph Flanagan, former Sammy Kaye pianist, now retired and studying aeronautics, has been subbing for Frankie at the Steinway.

The following eight pages are an advertisement for the Martin Band Instrument Company.

MANUSCRIPT PAPER
100 sheets \$1.35 Post paid
Two 12-stamp pages, 12" x 19"
Send stamp for sample
THE OLD COLONY PRESS
Norwood, Massachusetts

PENZEL-MUELLER

Hall of Fame

"BABE" RUSSIN, bandleader, uses a Penzel-Mueller Clarinet.

* "Babe" Russin and his band are featured now at the Hickory House in New York City.

FREE! Scientific Self-Analysis Mouth-piece chart. Send for it!

And write for descriptive literature.

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In a word:
PERFECTION!
Expert repairing all makes

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Climb Aboard

The Martin Bandwagon



PUBLISHED BY THE MARTIN BAND INSTRUMENT COMPANY, ELKHART, INDIANA

JOIN the GREAT GROUP of Big Name Artists

Who Play MARTINS!

**EIGHT FULL PAGES OF PICTURES
SUCCESS STORIES EVERY ONE—**



ARTIE SHAW
and his all-Martin brass section. Above, left to right: Jack Janney, Vernon Brown, Billy Butterfield, George Wandt and Jack Catherart. Artie Shaw has assembled one of the finest brass teams in the country for his new band, each man a star in own right. Listen to the solidity and precision of their Martin Committee Models on Artie's new Victor records of "Stardust," "Concerto for Clarinet," and "Froese."

You know these musicians! You know their reputations. Ask yourself the reason for this tremendous surge to one make instrument. If you are sincere in your desire to achieve fame and fortune, you'll decide today to play a Martin and join this Royal Family of Artists!



JACK TEAGARDEN
Ask any well-known hot trombone player who influences his style the most and also times out of ten he'll tell you that "Tea" did it. Jack's the poppy of "New Orleans" trombone—his taste is impeccable and his recorded solos are treasured by collectors from one end of the country to the other. Jack fronts his own great band with his Committee Martin, and how he can play those good old blues!

HERE IS THE GREATEST COLLECTION OF CELEBRITIES YOU'VE EVER SEEN!



LOU BREESE
One of the really big-time maestros, and his star crew of "Martinites." When a band can please the hyper-critical society crowd that frequents Chicago's Club Paradise month in and month out, you know they have what it takes. And that's precisely what Lou and the boys say about their Committee Model Martins... they have what it takes and then some! Up in the back, Lou seems plenty happy with his new Committee Martin, and so does Skip Morr with his trombone. Below, left to right: Lix Riley, Bill Haley, Ronald Garrett, Steve Bowers.



GORDON "TEX" BENEKE
Featured with Glenn Miller and one of the most sensational saxophonists this nation ever saw. Tex is one of those rare instrumentalists that all connoisseurs and critics agree on. His famous swing style is the delight of radio and record enthusiasts. He thinks his Committee Martin Tenor is tops, and says: "It has light action, no notes to bump and is easy to blow. It is a real pleasure to play it."



WOODY HERMAN HAS A FLOCK OF MARTIN PLAYERS IN HIS BAND
and as you know, it's one of the top outfits in the country, third ranking swing band in Down Beat's 1940 popularity poll. No less than six of the "Herman Hard" play Martins and when you "dig" the brilliance and sock of that Herman Brass section and hear Sazie Mansfield, one of the greatest tenor men ever to blow a sax, take off—you'll understand why. Left to right: Inset, Johnny Owens, trumpet; Neal Reid, Steady Nelson, Woody Herman, Cappy Lewis, Sazie Mansfield, Vic Hamann.



CHARLIE SPIVAK
Leading his own band, is the idol of first trumpet men from coast to coast. He's a one-man section all by himself. Range, attack, tone, phrasing—he's got them all to the nth degree. He has played the most difficult "books" in the country... and he swears by his Committee Martin.

All orchestra connections, locations and other information contained in this issue of THE MARTIN BANDWAGON are the latest reported at time of printing.

The Bandwagon is published as a tribute to MARTIN Players in MARTIN Dealers everywhere.

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AN OPEN LETTER TO ALL MUSICIANS FROM FRED HOLTZ

President of the Martin Band Instrument Company

It's a funny thing, but we hear about it every day. Somehow or other, maybe because we've always made it a policy to keep close to the ideas of you who are out playing, there has sprung up between Martin players a sort of indefinable bond of kinship. It makes us here at the Martin plant feel mighty good.

Just the other day, a letter came in from a musician out on the west coast. He said: "The other night I took a postman's holiday and went out to hear a band which I particularly admire. I noticed that the lead man in the brass section played a Martin."

"So, at intermission time, I went up and introduced myself. 'You play a Martin, don't you,' I said.

"Sure thing," he replied. "You, too?"

I told him that I did and the first thing you know we started to swap experiences and chat away like a couple of old friends. And that isn't the first time that happened to me, either."

Yes, we get letters like that all the time. And that's one of the main reasons for the Martin Bandwagon. It provides a meeting place where Martin players in both professional and amateur ranks can meet each other, exchange ideas, and perhaps get a few helpful tips from well-known teachers. It's a family paper, so to speak, and although space doesn't permit listing all those who play our instruments, believe me, we are proud of the loyalty of every one of you. And regardless of where you play, or how old or how young you are, we want you to know that we are sincerely interested in your activities and success.

We hope you get the same pleasure from reading this that we get from publishing it. If you have any ideas or experiences you think would be of interest to other Martin players, send them in to me here at the Martin Band Instrument Company, Elkhart, Indiana.

Here's a handshake to you all and the next time you're in our vicinity, drop in and say hello. We'd all be glad to see you and I'm sure you'd get a big kick out of seeing how carefully our instruments are built.

Sincerely,
FRED A. HOLTZ



Playing in the Fallies Bergere Orchestra on Treasure Island of the San Francisco World's Fair were these top-ranking Martin players. Left to right: Walt Ransom, leader; Harley Cook, Tom Brown, Victor Smith.



DON CRAWFORD
Skillful Columbus, Ohio, Baritone Saxophonist and head of his own popular recording orchestra, shown with Fritz Senger, his featured pianist.



GRACE ADAMS EAST, WORLD TOURING CONCERT ARTIST, THINKS GIRLS HAVE GREAT OPPORTUNITY

"I have never been able to understand why girls have been slow to advance in the concert and recital field. With a fine posture and thoughtful handling of the trumpet it can become most decidedly a feminine instrument. One does not expect a girl or woman to have the same tone that a boy or man has any more than a woman pianist can produce the tone a man produces on a piano. That is not saying it is less beautiful. Trumpet, properly played, does not mark the lips and if one truly is watchful of posture it will develop a fine figure—yes—and keep weight down. I aim to encourage any girl who is interested in the trumpet for it has meant so much to me. It has taken me on a magic carpet around the world. In fact, everything lovely that has come to me has come directly or indirectly through music."



MARTINS ARE ENGINEERED BY MUSICIANS . . . FOR MUSICIANS

DIX BROTHERS' SAXOPHONE QUARTET
Featured with Eddy Rudisill and his orchestra. Two of the four are twins. Said to be the only four-brother sax section in a name band today. Known throughout the country for their sweet style of playing which is really a treat to the ear. Left to right, Al Dix, Richard Dix, Sherman Dix, Robert Dix.



LAMAR SHEWELL
Plays alto with Blue Barron.



LLOYD TURNER
One of New York's best.



LES JENKINS
Here's a slide man you all know with Tommy Dorsey.



KLINE LOCHER
With Herbie Kay's Orchestra.



BOB ASHLEY
Won first rating for Southern California Junior High, Pasadena, Cal. Here's a boy with a big future.

WHEN YOU BUY A MARTIN YOU'RE BUYING THE BEST INSTRUMENT IN THE WORLD. SOLD ON QUALITY ONLY, NOT ON A LOT OF TRICK, UNTESTED IDEAS AND GADGETS



NYE MAYHEW
Heading his own popular band at the Beachcomber Club, Boston. Has played a Martin sax for nine years. A fine artist.



TITO RIVERO
A great saxophonist and Martin booster from Havana, Cuba.



MIFF MOLE
Famous originator of hot trombone, Miff has played with some of the greatest names in the country and is a stand-out among trombonists if there ever was one. Many trombonists with some bands study with him when playing New York City.



PAUL MASON
Well-known sax man with Tommy Dorsey.



"SHORTY" CHEROKE
Ace trumpet man with Gene Krupa. What he can do on that Martin Trumpet is amazing.



SAMMY LEVINE AND RAYMOND SCOTT
The famous maestro seems mighty pleased with Sammy Levine's new Committee Martin Trombone. Here's a story about this ace slip-horn man that will interest you: Two years ago Sammy was washing windows for a living. He used to drop in on his local Martin dealer during his lunch hour just to gratify his yen to play a horn. He developed an amazing reputation and pretty soon he had the "Jack Jennys" and the "Miff Mole" coming in to hear and cheer him. Sammy's one of the most in-demand trombone men in the business now. Get a load of his solid style on a Martin the next time you catch the Scott Band on the air.



LLEWELLYN HARTLEY (left)
Prominent Martin dealer in Yonkers, N. Y., with two outstanding local saxophonists, now playing with the Sherwood Club Orchestra. Peter Pyrch (center) and John Kolman (right).

THERE MUST BE A REASON FOR MARTIN'S OVERWHELMING POPULARITY



BERNARD HOCHBERGER
A very able player, and along with Eddie Kaufman, one of the best boosters the Committee Martin sax has in and around New York, Pa.



LARRY BRYNON
One of the most "in-demand" men in New York studio and radio circles.



EDDY DUDLEY
An excellent trombonist formerly with Jack Teagarden, then with Charlie Spivak, now with Stuart Allen's fast coming band.



MAX ADKINS
Prominent Pittsburgh teacher and soloist, conductor of Stanley Theatre Orchestra.



Three top brass men with Gray Gordon's Tic Tac Orchestra. Left to right: Chet Bruce, Carl Correll, Gene Ferrara.



DANA GARRETT
1st Trumpet, Capital Theatre, Washington, D. C. Member Martin Trumpet Committee.

WE'RE SORRY!

That we could not include all of the hundreds of pictures that came in for this issue of Bandwagon. Space limitation simply prevented it. So if your picture came in late or for some reason or other did not appear please forgive us.



CHARLIE MILLER
An artist of extraordinary skill, now with Herbie Kay's Orchestra. And how he "plays" for that Committee Martin Trombone.

NEED MORE POWER? MARTINS HAVE IT, AND HOW!



JIM...
1st Trumpet,
Studios, Hollywood



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JIMMY HEATON
1st Trumpet, 20th Century Fox Studios, Hollywood.



DON PURCELL'S MARTIN SAX SECTION
one of the south's most popular — and a group that would do credit to any band. Left to right: Samuel Mitchell, Walter Wilson, Leo Phillips, L. A. Smith.



STEVE MARKERT
1st Trumpet, Station W C A U, Philadelphia, under direction Joe Kerna.



EUGENE HOSTETTER
Saxophone soloist, U. S. Army Band.



RAFAEL MENDEZ
of Hollywood. It's hard to find an adjective that adequately describes the playing of this wonder artist. "Phenomenal" doesn't quite make it. Possessing one of the fastest tongues in the business in addition to a gorgeous tone, he plays trumpet faster and more accurately than most reed men play clarinet. Currently featured on "I Want a Divorce" program, Dave Rosa, conductor, he's a Martin man from "way back. Member of Martin Trumpet Committee.



MAX HERMAN
Star Trumpeter with Bob Crosby.



At the San Francisco World's Fair this group of well-known Martinites were featured at Billy Rosa's Aquacade on Treasure Island. Left to right: Wm. De Mello, R. J. Dailey, Vincent Travers, leader, A. Rosar, Everett Lewis, Guy McReynolds.

ROY ELDRIDGE

is the one-man phenomenon of the music business. Musicians hearing him for the first time invariably come away mumbling "It isn't true. You just can't do those things on trumpet." But he does. Roy is a lot more than just a "screamer." His is one of the most harmonic ears in the business. Some of the progressions he plays so spontaneously would do credit to a Debussy or a Stravinsky yet he can't tell you for the life of him where they come from. He just picks 'em out of the air, and will blink in surprise if you happen to retain one and sing it to him when he gets off the stand. "Did I play that?" he'll say. "Well, dawgon!"

Roy was born in Pittsburgh just about 29 years ago. He started kicking the brass around at an early age when a member of the family decided that there was a potential bugler in the Eldridge household and bought one for him. He immediately started amazing his constituents in the local drum and bugle corps by playing the regulation calls an octave higher. His brother finally got him an old beat-up trumpet and after fiddling with that for a few months he started his career by joining a local vaudeville troupe. The manager of the show blew town after a week or so and Roy was stranded. But he soon got a job with the Greater Showley Shows where he played trumpet and doubled on drums.

Roy played a lot of shows and vaudeville after that and eventually wound up with Fletcher and Horace Henderson where he started to get acquainted with this thing called "jazz." The rest is history. Roy has either played or sat in with most every worthwhile musician in the country. When he was at the Three Deuces in Chicago, he turned it into a celebrity night — every night. Paul Whiteman, Benny Goodman, Gene Krupa, Jimmy Dorsey they all came to listen and marvel. Roy got his biggest kicks from appearing at the early Jam Sessions at the Congress Hotel where he appeared with Fletcher, and also with Benny Goodman as guest soloist. It's a thrill for him to play before an audience that knows and understands that amazing music that comes out of the bell of his horn.

Roy will kid about everything under the sun — everything but his music. He's dead serious about that. To use his own words, "I know my range has increased since I started playing Martin. It has more volume in the low register and the tone quality is perfect. That horn has everything — for every style of playing."



MIFF SINES
Another of the big-name converts to Martin, now starring with Larry Clinton.



EARL HOFFMAN
If you haven't heard Earl play "The Flight of the Bumblebee" on his Committee Martin Trombone, you've missed a sensation. Featured soloist State-Lake Theatre, Chicago.



BILLY SCHAEFER
An enthusiastic Committee Martin booster and a splendid trombonist, with Ray Noble.



CHARLES TAMBURINO
One of Chicago's busiest trumpeters in radio and dance work.



CLAUDE LAKEY
1st saxophonist with Harry James.



MOZE ZUDEKOFF
With Johnny Green on the Philip Morris program, is engaged in the most exacting kind of orchestra work — the big radio shows that go into millions of homes. A "clinker" when one of these big shows go on



LOUIS HENDERSON
Of the Wayne King Orchestra, recently made a trip to Boy's Town, and here he is, with the leader of the Boy's Town Band, Mr. Kephahn. Louis never misses a chance to tell anyone how much more can be accomplished on a Martin.



RITA RIO



BETTY ELDER
Rita Rio, lovely leader of famous girls' band, and her 1st saxophonist, Betty Elder. Betty plays the Committee Model Martin... and how!



If this all-girl band, featured in the Universal Picture, "Argentine Nights," doesn't catch and hold your eye, nothing ever will. Due to the many Martins in the Studio orchestras and their excellence of tone, it was only natural that the Musical Director of the picture specified that Martins be used by this group.



ROY HENDERSON
Fine Bass player with Art Kessel.



STEVE SCIARTINO
with Don Bestor.



DON FALCO (left) and ANDY BAGN (right)
Both Martin players, with their famous leader, Vaughn Monroe. This orchestra is something to hear and certainly a convincing answer to anyone who thinks "there's nothing new in dance music."

A PROUD PARENT TELLS US WHAT A MARTIN-MADE CORNET DID FOR HIS BOY

"We're very happy over our youngest son's interest in music. Mr. Holtz," writes an appreciative parent. "Unlike my older boy, he didn't quite find himself either in school or socially. It's an amazing thing, but playing cornet seems to have taken that out of him. You see, he never was athletically inclined and he couldn't help feeling lost when the older boy spoke constantly of football and other sports. Now, he's got a hobby. Incidentally, he got along all right with his rented instrument, but it wasn't until he got his Indiana Cornet (made by Martin) that he really started to put on steam!"

PROTECT YOUR JOB AND YOUR FUTURE. PLAY A MARTIN MADE RIGHT HERE IN AMERICA BY THE WORLD'S FINEST CRAFTSMEN



JACK LACEY
Here is one of the most eagerly sought and finest trombonists in New York and he's on the "pick" of the programs.

IS IT FAIR— TO YOURSELF TO KEEP ON PLUGGING AWAY ON AN OLD HORN WHEN YOU COULD DO SO MUCH BETTER ON A NEW MARTIN?

Another indication of the interest Martin big-name players take in the encouragement and progress of younger students. Here you find Jack Teagarden and his famous all-Martin Brass Section sitting in with the Wurlitzer Music Makers in Cincinnati. This crack youth organization is under the direction of Prof. Seibert and what a thrill they're all getting!



Better Your Performance

with a fine
PEDLER
Clarinet

●Talk about swank! Glamour! Class! Say, these new clarinets by Pedler have more sparkling, dazzling beauty than the Diamond Horse Shoe of the Metropolitan Opera — and everything to back it up! Tone! Volume! Resonance from top to bottom! Just the "last word" in fine woodwind construction.

How about it? Is your talent being stymied by an out-of-date, inferior clarinet? Then, it's time you owned a new *Custombuilt* Pedler... built with matchless precision by the fourth generation of craftsmen who specialize in building woodwinds *only*... to help you better your performance and realize your fondest musical ambitions.

See your Pedler dealer and try one. Write for FREE FOLDER.

The Pedler Company, Elkhart, Ind., Dept. W

New! Transparent Mouthpiece!

Another Pedler advancement! Light weight, durable, crystal clear Clarinet mouthpiece with scientifically designed tone chamber for greater volume, brilliance and full, even tone. \$7.50. Order now.

Buy American!

THE PEDLER COMPANY
Custombuilt Woodwinds

NO OTHER INSTRUMENTS HAVE EVER MADE SUCH A HIT — AS THE FAMOUS COMMITTEE MODEL MARTIN SAXOPHONES, TROMBONE AND TRUMPET. AND IF YOU PLAY CORNET, BARTONE, BASS, OR FRENCH HORN — AND HAVEN'T TRIED A MARTIN, YOU'RE MISSING SOMETHING, TOO!



JOSEPH USIFER

1st saxophonist with Frank Black's N.B.C. Orchestra, New York. Also under name of Paul Laval, conductor of the very popular N.B.C. program, "Chamber Music Society of Lower Basin Street," heard over the Blue Network. As Usifer, as Laval, or as both, his success and prominence tell their own story.



ARTHUR RANDO
with Bob Crosby. A saxophonist with a sky-high reputation.



FRED BERMAN
Probably the busiest trumpet player and teacher in Boston. Member Martin Trumpet Committee.



ANDY RUSSO
Outstanding New York artist.



DON PURVIANCE
With Fred Waring's Pennsylvanians.



the one and only, with his four-man sax team, with right: George Olsen, Don Ellis, Eddie...



LUCH HIATT
N B C Staff, Chicago. A very fine trombonist.

WHEN YOU HIT 'EM WITH A MARTIN, THEY STAY HIT!

MARTINS ARE ENGINEERED BY MUSICIANS . . . FOR MUSICIANS

DEPEND ON YOUR MARTIN DEALER TO GIVE YOU THE BEST IN SERVICE AND ADVICE AT ALL TIMES. YOU'LL FIND HIM THE MOST PROGRESSIVE MUSIC DEALER IN ANY COMMUNITY.



EARLE PENNEY
Prominent West Coast trumpet artist now with Ray Noble. Formerly with Eddie Fitzpatrick.



MICHAEL NAKASH
Patterson, N. J. A talented musician heading his own popular band whose tuneful music is known from Maine to Miami.



HAROLD DINER
New York's loss—Hollywood's gain. Now featured various studio programs.



SHARKEY BONANO
New York and New Orleans will never forget him.

DON'T BLOW YOUR HEAD OFF. PLAY A MARTIN—TAKE IT EASY—AND GET BETTER RESULTS!



MAC MCGARITY
Yes, sir, he's that famous Georgia trombonist featured with Benny Goodman. If you happen to hear the band's recordings of "Hard to Get" and "Frontin'," listen particularly for the trombone solo passages. That will be McGarity. "Nuff sed."

SWING OR SWEET—MARTIN'S ON THE BEAT!



Tony Pastor (center), with... An outstanding leader of a... names rate the big lights...



ART KASER... and it's 100% Martin, of course! Left to right... John Engro, Ja...

JACK TEAGARDEN

speaks his mind on the selection of an instrument

"Bix Biederbecke was the idol of every musician who ever heard him. He once told me in all sincerity that he could no sooner do without a good instrument than he could do without his right arm. I've often had occasion to think about this remark—and to agree with what he said. The musician who tells you that a genius can perform capably on any instrument just doesn't know what he's talking about.

"Paderewski attached such importance to the value of his instrument that he spent thousands of dollars in transporting his own private piano around the country when he went on a concert tour. I believe it was Fritz Kreisler who cancelled one of his most important engagements, an engagement worth plenty of dollars to him, because his violin was damaged at the last moment. He refused to play on any other instrument.

"Every conscientious musician should exercise the greatest of caution in the selection of his instrument. Trumpets, trombones, saxophones, are built of cold, hard metal and it's precision—not gadgets—that counts most in their manufacture and performance. Consider what a sluggish slide can do to a trombonist's touch; how constant playing on a 'leaky' trumpet or an out-of-tune saxophone can ruin an instrumentalist's playing, sometimes permanently.

"Personally, I like to be on the safe side. That's why I play a Martin. The Martin Trombone Slide, for example, is the tightest fitting, yet smoothest 'slipping' piece of brass I've ever been able to find. It means a lot to me to know that I'm getting the most out of playing ability.

"Believe me, until I changed to the Martin Committee Model trombone. I didn't realize the thrill I had been missing. The tone quality is unequalled and the intonation is so true that the most critical ear can find absolutely no flaw. I'm really on the Martin Bandwagon in a big way."



CHARLIE STRICKFADEN
One of the best and most successful men in the profession—now at Paramount Studios, Hollywood.



TOBY TYLER
Recently with Woody Herman, now playing with the National Symphony Orchestra and dance engagements in Washington, D. C.



Trio of Martin players with Ranny Weeks' Orchestra. Left to right: George Gill, Silvio Scafati, Al Diehl.

NEED MORE POWER? MARTINS HAVE IT, AND HOW!



BOB NICHOLS
1st trumpet with Vaughn Monroe's Orchestra, Boston.



CECIL GOLLY
Popular leader, with Harry Green and Gene Eymen, two of his star performers playing Martins. Here is a trio of names that really make wherever good music is heard.



VIRO DAVIS
1st saxophonist with Fred Waring.



OLLIE THOMAS
Principal saxophonist with Henry Weber's W G M concert orchestra, Chicago.



IRVING SONTAG
CBS Staff, New York City.



JOHNNIE CATALINA
One of the South's best, and manager of musical instrument department of E. E. Farbes & Sons, Birmingham, Ala.

NEW MARTIN VALVE AND SLIDE OIL

For maximum performance from your trumpet, cornet or trombone, use this tested lubricant regularly. It's tops and helps keep valves and slides working like greased lightning.

Only 25¢ a bottle.

Specify when ordering whether you want Valve or Slide Oil or both.

MARTIN BAND INSTRUMENT CO.
Dept. BW-2 Elkhart, Indiana



THE ELKHART MUNICIPAL BAND
You'd probably expect a lot from the Elkhart Municipal Band, but you wouldn't be disappointed. The band is known throughout the world as one of the top organizations of its kind. Its repertoire that includes symphonies and marches is renowned. The organization has obtained a very high degree of musical excellence. The drum major is John Endicott; band president, Russell. The drum major is the second of the five sons of Fred Holtz, and formerly tuba of the University of Notre Dame.



J. LeRoy Fryer, Director, and the famous Student... teacher of brass in The House of Music studies, but... to teaching about 70 students a week—still keeps... the profession by... Fryer and The House... very excellent work with such a fine group of... students.
Reading left to right, first row: Lewis Turner, Charles... Wright Powell, Bob... McCoy, Allen Brewington, Chas. Akley, Donald... Tomlinson.
Second row: Robert Durvich, Earl Powell, Correll... Connors, Billy Mounce, Leo Turner.
Third row: Gerard Hake, Leonard Niehoff, Arthur... Neimoller, Raymond Bustamonte, Lawrence Vogel... Fourth row: Arthur Post, Robert Burnside, Mr. Fryer... Lenahan.

MARTIN BAND INSTRUMENT CO.



Four-man sax team, which he features. Left to right, Eddie G. ...



... with ... and Ray Noonan (right), leader of a ... and two trombonists whose ...



KASSEL'S SAX SECTION
Left to right: ... John Engro, James Hefti, Frank Felmar.



ELKHART MUNICIPAL BAND
from the ... of the band instrument center of the ... Municipal Band, made up of expert ... is known throughout the middle west ... of its repertoire that includes everything from ... of Milburn A. McKay, conductor, ... a very high level of musical excellence. The assistant conductor, ... The drum major, Bob Melts, is the ... and formerly tube soloist and drum major ...



... from The House of Music, St. Louis, Mo. Mr. Fryer is ... several well-known orchestras and today, in addition ... the profession by playing with various local bands. The ... Fryer and The House of Music are to be commended on their ... of prominent ... Mr. Fryer, ... Bobby Kilpatrick, Bobby Lee Fryer, Roger ... Donald ... James Hawkins, Larry Terranova, Ben Greschner, Robt. ... McCracken, Russel Herrel, Pete Bommarito, Robert ... Raymond Gofton, Robert Ruhland, Lee Alberts, Tom ...



BETTY CORRELL
Few women brass players in the country can equal the record of this trombonist. Solo trombone of her High School Band in Elkhart, Indiana, national champ and many times a contest winner, she jumped right from High School to New York where she remained with Phil Spitznagel's All-Girl Orchestra for eighteen months. Then, to continue her education and study of music, she entered the University of Michigan where she is enrolled as a Freshman in the School of Music, at the same time playing in the famous Michigan U. Concert Band. Betty is a sure rebuttal to the worn-out theory that women can't play brass instruments. A university education among other things, is the reward of her efforts and she is a charming and most inspiring example of the opportunities open to all girl musicians. Betty, of course, plays the Committee Martin Trombone.



ALLEN STROMAN
Now the Martin dealer in Springfield, Mass., where he plays saxophone and also heads his own band at Kimball Hotel. Previously played with Paul Whitman, Richard Nimber, Jan Garber. Has remarkable background.



BILL SIMS
Toledo, Ohio, teacher and leader of Billy Sims and his Admirals Orchestra, now in their second year at the Kentucky Club. Formerly with big name bands but has been leading his own outfit in recent years at the same time helping beginners get off to a good start teaching in the store of Martin dealer Jack Spratt.



CLARENCE NELSON
Featured with George Olson and an able trumpeter if there ever was one. Played with Orville Knapp previously, also at Warner Bros. Radio Station K F W B, and in several Los Angeles Theatres.



JOE CONNIE
Lead Trombone with Vaughn Monroe's Orchestra, now at the Hotel Statler, Boston.



CHARLES GRIFFARD
1st Trumpet with Joe Reichman's Orchestra.



GEORGE VRBA
Prominent Chicago trumpet man now playing at Club So Ho.



YOU CAN GO RIGHT DOWN THE LINE SAXOPHONE, TRUMPET, TROMBONE, CORNET, BARITONE, BASS, MELLOPHONE, FRENCH HORN AND YOU'LL NEVER FIND ANYTHING TO EQUAL A MARTIN

BUNNY BERIGAN
A lot has been said about Bunny's hot playing. But not many realize that he's also one of the best lead men playing jazz. Bunny is one of those standouts who can inspire and lead a section with his tremendous drive and power. When he leads the brass, man, it goes! As you would expect, he plays and endorses the Committee Martin Trumpet.



JAY CARUSO
Able Chicago player.



REN SCHILKE
1st Trumpet with Chicago Symphony Orchestra. A highly skilled artist and chairman of the Martin Trumpet Committee.

WHO IS IT—
that can tell you more about your instrument than anyone else save, perhaps, the manufacturer himself. The dealer, the salesman, the musician? No sir—it's the repair man; the craftsman who sits at his bench year after year doing every conceivable type of work on every conceivable type of instrument. He knows brass like no one else. That's why we got such a kick out of hearing from Mr. Stevens of the Anderson-Stevens Music Co., in Minneapolis, when he left his bench and started selling as a dealer. "I chose the Martin line," he explained, "because of my observation during these years that Martin Instruments are far superior to all others in construction and performance. Not only that, but most professional players show a preference for them, too."



RONNIE CHASE
Featured with Les Brown and a grand artist.



EDDIE KAUFFMAN
A York, Pa., saxophonist with a great reputation.



ADA LEONARD'S ALL-MARTIN SAX SECTION
Left to right: Mildred Cobb, Brownie Slade, Bernice Little, Midge Goodrich.



AD MUELLER'S ALL-MARTIN SAX SECTION
These boys really give. They're an important cog in one of the best college bands in the mid-west. From Oberlin, Ohio, left to right: Al Klingler, Chuck Ensign, Dick Marvin.



M. THOMAS COUSINS
National Symphony Orchestra, Washington, D. C. A real artist, member Martin Trumpet Committee.



OTTS WHITEMAN
State-Lake Theatre, Chicago. A long-time Martin enthusiast.



FRED HARTMAN
with Russ Morgan.



FRANK BRUNO
Formerly with Isham Jones, Red Norvo and Abe Lyman. NOW with Frankie Masters.



BILL HAMMOND
Tenor Sax with Blue Baron's Band.

THESE COMMENTS FROM RECENT MARTIN PURCHASERS TELL THEIR OWN STORY

★

"This trumpet has a beautiful tone and easy valve action. The horn is light and nice to march with."

★

"After trying about 4 different makes of saxes. I find that the Martin Sax is really the 'horn of my dreams.' I will always praise it."

★

"It's the perfect horn for the modern dance band. It's obvious why Teagarden, Jenney and Mole all use this fine horn."

★

"The horn is a honey."

★

"I think that the Martin Trumpet plays swell and the valve action is as fast as anyone could want it to be."

★

"The best and sweetest tenor I've ever had—plays itself!"

★

"It is easy to play, has good tone, and valves work wonderfully."

★

"It is the best looking cornet I have ever seen, and plays equally as well."

★

"I am proud to be the owner of such a fine instrument. It almost plays itself."

★

"Still have old 'Dasant' model which gave excellent service, but think the 'Committee' is the finest yet, best action, easiest blowing I've found—in tune throughout."

★

"The tone and power I get from my Martin actually amazes me. For lead sax work in a dance band, it's a Martin for me."



CHARLIE SPIVAK

frequently makes personal appearances, as his time permits, in the stores of Martin Dealers. And what an inspiration he is to younger players! In this picture, he must have hit a high one or something, for the boy at the right certainly seems overcome. It looks like the student is playing a Martin, too!



PHIL SILVERMAN (right), with RAY KINNEY and the ALOHA MAIDS

Photo taken at Royal Hawaiian Hotel, Waikiki Beach, Honolulu.



BILL SAWYER (center)

leader of University of Michigan's favorite orchestra, and two of the men that keep the band "clicking" Franklin Tinker (left) and Dick Buller (right). They all play Martins!



DON WATT (left), and MARTIN BULLMAN (right), with their ever-popular leader, VINCENT LOPEZ.



ANDY BAGNI, with Vaughn Monroe

This man is really tops. In Boston and all New England, to mention just a few spots, he is really looked up to as a finished artist, and is NEVER too busy to take the time to drop an encouraging word of advice to some aspiring young player trying to start up the ladder. The short article below reviews some of the fundamentals which every saxophonist should bear in mind, and for it, thank Andy. If you have any further questions, write to the editor of MARTIN BANDWAGON, Elkhart, Indiana.

The procedure of tone production can be divided into three steps: breathing, embouchure and control.

1. Breathing—Cultivate "diaphragm" breathing, which is used by all good singers and wind instrumentalists. Normally, the lungs are not filled to capacity, but when playing, they should be. It is necessary to relax completely with no tension in the body whatsoever, then breathe deeply through the mouth; taking care not to tighten throat; filling lungs to capacity, at the same time pulling in stomach. Do not raise shoulders during breathing. Try this at first, standing at ease, with legs slightly apart.

2. Embouchure—Cover the bottom teeth with the bottom lip, thrusting the chin slightly forward and downward. Keep this position firm, but not strained. Tighten corners of the mouth and place mouthpiece in mouth, taking in enough mouthpiece so that the reed can vibrate freely from the point where the reed leaves the table of the mouthpiece to its tip. Rest the mouthpiece on the bottom lip at the point where reed leaves the table of the mouthpiece. Rest the top teeth on the mouthpiece. Draw the top lip lightly down to the mouthpiece completing a flexible yet firm circle around the mouthpiece. Then draw the tightened corners of your mouth inward towards the mouthpiece. (Do not draw the lips to a smiling position.)

3. Control—Control of air column. The next thing to think about is bringing the air column up to start the reed in motion. Do not try to imitate a gust of forced wind. The air must reach the reed in a rapid and even flow. This flow of air must be warm. Experiment on the back of your hand. Try first to blow a forced column of air through tight lips against the back of your hand. You will notice that the air is cold; this must be avoided. Now try blowing a strong yet not forced column of air through relaxed lips against the back of your hand, keeping in mind the syllable "Huh" and you will notice the air is warm. Try to perfect this so that you blow warm air with plenty of strength yet not forced, resulting in a full, resonant tone. Good intonation is always of great importance, so listen for it.

Tone conception: Picture in your mind just how you would like your tone to sound, then strive to attain it. Try picking out a recording or radio saxophone player who has your idea of a perfect tone. Then, keeping his tone in mind, practise to attain it. A change in mouthpiece or reed might make a difference, but it's most important to listen to your own tone. The three fundamentals discussed above, incidentally, do not change regardless of the type of tone you want.

If you will bear all these points in mind in your daily practise, you should get the free resonant full tone every saxophone player strives for. I purchased my Committee Martin Alto Saxophone about two years ago and really have enjoyed this horn. It's the best on the market and I've tried them all.



ROSE M. CORSA

Proficient young saxophonist from Rochester, N. Y.



MORRIE YOUNGMAN

Buffalo, N. Y., alto player who has been featured with a number of fine bands.



GRAHAM YOUNG

now with Gene Krupa.



JOE GILLESPIE

What he doesn't know about saxophones isn't worth knowing. One of New York's most successful reed artists.



JACK TEAGARDEN AND HIS ALL-MARTIN BRASS SECTION

JACK TEAGARDEN'S BRASS SECTION

is just what you'd expect one of the greatest in the land. And, of course, it's 100% Martin. Left to right: Tom Gonsolin, Sidney Feller, John Faltsch, Jack Teagarden, Semour Goldfinger, Jose Gutierrez, Joe Farrell.



MERLE HOWARD

Featured tenor saxophonist with Claude Nelson's Orchestra, Oakland, Cal. Formerly headed own band, well-known all up and down the West Coast, and he certainly makes a saxophone sing.



CARL BARNEY

is Secretary of the Martin Band Instrument Co. He calls on dealers, musicians and band directors through northern Indiana, southern Michigan and surrounding territory. He is an accomplished musician, an old time "minstrel man" and an authority on music and musicians of the past. His knowledge is based upon personal acquaintances with many of the "old-timers" and a wealth of interesting information gleaned in his travels.



ALEX ARCH, JR.

ALEX, SR.

South Bend, Ind. The name of Alex Arch probably doesn't mean much to the current crop of young musicians playing in the nation's dance bands, but he's well-known to the thousands of musicians who played in the army bands during the first world war. Alex, Sr., is the ex-artillery sergeant who fired the first American shot in the war. He's pictured here as he looks today with his son who recently purchased a new Imperial Martin Trumpet.



A. F. DURLAUF

MARTIN DEALER IN LOUISVILLE, KY., and his son, Dick. At age of 15, Dick organized his own dance orchestra. He plays sax; his dad plays drums; and what a combination!



OTTO KURT SCHMEISSER

Formerly with Boston and Detroit Symphony Orchestras, now teaching in Detroit. Member Martin Trumpet Committee.



CHARLES "BABE" FRESH

with Gray Gordon and his Tic Toc Rhythm Orchestra.



JOHN SHAW

No question about the ability of this trumpet player. He's with Art Kessel and plenty good.

JACK GOLDIE

Well-known saxophonist from Detroit, Mich.



TOPE MARLOWE,

his Golden Saxophone (it's a Martin), and his Martin Sax Section. From Buffalo, N. Y., Tone's Orchestra has played at leading country clubs and hotels all over the country. They're in constant demand because they have developed a smooth-flowing style that is distinctive and exceptionally pleasing. Left to right: Harold Vincent, John Rich, Michael Piccolo, Tone Marlowe.



AL PHILBURN

His success as a leading New York radio trombonist is well-known.



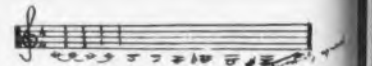
JIMMY NEILSON

Band Director and Instrumental Instructor, Oklahoma City University. An outstanding Trumpet and Cornet artist. Member of Committee which designed the Committee Model Martin Trumpet. Thanks to him for the helpful suggestions below!

This article is written for that great army of my young colleagues who have already demonstrated some success—that formidable array of young players who need just that polishing touch that makes the great artist. Don't blame your band instructor or private teacher for your failings. Realize that you have failed because you have not applied yourself to first principles.

As you know brass instruments are technically known as overblowing instruments. That is, you are able to produce successively higher tones with the same combination of valves. What, then, is the means by which tones, using the same combination of valves, are produced in the various registers? The answer must be by muscular control. We have two sets of muscles—the muscles that form the embouchure and the muscles that control the function of breathing, or the diaphragm.

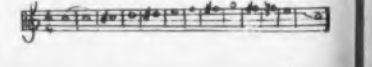
We exercise these two important sets of muscles by playing sustained tones. We must take care, however, to put no undue strain upon these muscles. The wise cornetist will first begin to exercise by playing sustained tones in the following manner, starting in the low register of his instrument and playing from middle "C" down to low "F#," and back up holding each note for 16 slow counts.



Play the preceding group of notes twice and then proceed to the next group.



Hold each note for eight slow counts. After playing this group twice, play the following group of notes, holding each note for eight slow counts.



The advanced player will then continue and play the following, holding each note for four slow counts.



Do not stop playing sustained tones here but descend from group to group in a like manner until you are again playing the notes in the lower register.

(Editor's note: Due to lack of space we regret we are unable to reproduce the remainder of Mr. Neilson's very interesting article which covers tonguing and flexibility of tone and execution. Copies of the complete article may be obtained free by writing to Martin Band Instrument Company, Elkhart, Ind.)

IF YOU WANT TO STEP UP YOUR PERFORMANCE
—Use this Coupon

Yes, I'm interested in buying a new Martin and I'd like to try one.

I now play a Make Instrument Model

Please send me latest literature—name of my nearest Martin Dealer.

Name _____

Musical Connection _____

Address _____



JACK JENNEY
His New Method for Trombone

When Jack Jenney, 27, and E's, he says he was born. That's his own mouthpiece. He says you can't buy an embouchure. He says it's "off-center" and it feels right. And with the trombone. You can't buy a trombone. You can't buy a trombone. You can't buy a trombone.



AL ADAMS
Now playing New Purchase." New



CHUCK PETERS
With Tommy De

YOU'LL NEVER FIND ANYTHING TO EQUIVOCATE WITH MARTIN



TONY ARONSON
Allied Chicago solo



BETTE GLENN
Consistent contest winner and one of the best saxophonists ever to play in the Interm. Kansas High School Band.

MARTIN



BUCK JENNEY OFFERS HIS NEW MOUTHPIECE FOR TROMBONE

When Jack Jenney goes for those high E's and E's, he wants to be sure they're "in the mouthpiece" as well as in the horn. That's why he designed his own mouthpiece—the sweetest of brass you ever tacked on to your embouchure. You'll never get that "off-center" feeling once you get it. It feels right... and it plays right. And with the Martin Committee trombone, you have the perfect combination!

Weight, 8 oz.; length, 3 1/4 in.; outside diameter, 1 3/8 in.; inside diameter, 1 1/4 in.; run width, 1/2 in.; mouth of bowl, 1 1/4 in.

\$6.00

When you desire or, if he can't supply you, order direct from Martin Band, Elkhart, Ind.



ALEC FILA
Plays trumpet with Benny Goodman. Need we say more!



CARL SCHREIBER (center)
well-known Chicago maestro, with two of his Martin trumpet men, Larry Wiseman (left) and Marlan Pomeroy (right).



GLENN MILLER
admiring Tex Beneke's new Committee Martin sax.



LES SAUNDERS
Prominent Director of the High School Band, Lebanon, Pa., and also trombonist in the Hershey Theatre Orchestra, Hershey, Pa., and the Harrisburg Symphony Orchestra. A fine leader and musician who, by his own experience, fully appreciates the many advantages of getting students off to a flying start on a quality instrument. Martin has a big representation in his High School Band, which, by the way, is composed of 116 pieces and is one of the best-trained, best-playing school organizations in the country.



From Vancouver, B. C., Fred Hollingsworth, popular band leader writes: "Our sax section, composed entirely of Martin instruments, is the foundation of our band." From left to right: John Brady, Fred Hollingsworth, Jack Ingram. This group has made a great name for itself, especially at Horseshoe Bay, one of Vancouver's most popular summer resorts.



REGGIE RICHMAN, his vocalist, Belle Dean, and his all-Martin Sax Section: Lloyd Engle, Fidelis Weiler, Add Gregory, Borwyn, Maryland.



AL ANGEOTIA
Now playing the show "Louisiana Purchase," New York City.



CHUCK PETERSON
With Tommy Dorsey

YOU'LL NEVER FIND ANYTHING TO EQUAL A MARTIN



TONY ARMOUR
Illust. Chicago soloist and teacher.



PETER WATT
Staff trombonist with the Canadian Broadcasting Corp., station CBR, Vancouver, B. C. Also plays with Trevor Page's Orchestra and teaches.



WAYNE REGER
Popular High School Band Director, Zanesville, Ohio. A top-ranking artist, plays both Martin Cornet and Trumpet.



PHILLIPS CRUSADER'S SAXOPHONE QUINTET
and they're all Martins! One of the greatest organizations for boys in the country and what a record they have made. Sponsored by the Blue-Note Music Company, Santa Ana, Calif. Left to right: Jack Phillips (17), Raymond Booth (14), Howard Pomplin (14), Lionel Holly (13), Bobby Fogg (11) seated.



SAN QUENTIN BAND
Here is a good example of what a really sincere and far-sighted prison administration can do in the way of supplying worthwhile recreation and training. It's a band to be proud of.

TO THE WINNERS

of the last Martin Bandwagon Prize Contest—Congratulations! Many thanks to every entrant for your interest and the many fine things you all said about your Martins. We're only sorry every one couldn't win—but that's how contests go. And to those who missed the prize awards, better luck next time. See pictures of winners below. Paul K. Fisher, in the U. S. Navy—with U. S. S. Mississippi Band, awarded fourth prize of \$25; Bob Gustafson, Moline, Illinois, and Alfred Shapiro, New York City, are other prize winners whose pictures were not available.



CARL VAN DAM
Sacramento, Calif.
Winner of \$200 1st prize in Martin Bandwagon Contest. Plays with K F B K Radio Orchestra and Sacramento Symphony. Says his Martin Sax enabled him to secure and keep job. Congratulations to a grand artist.



ANTHONY LA ROSA
15-year-old, Woodside, N. Y., student, winner of \$100 second prize in Bandwagon Contest. Won New York Philharmonic scholarship and says, "It was my Martin that brought me success." Certainly every one will agree that this young artist is off to a brilliant start.

"BEV" COOKE
1st Trumpet with Gus Hedson and his Royal Ambassadors, Vancouver, B. C., and winner of \$50 third prize in contest.



BILLY KNITTLE
Prominent contest winner. Now with Larry Funk's Orchestra. One of the most enthusiastic Martin men in the country and a truly sensational trombonist.



LOUIS HENDERSON
1st trumpet with Wayne King. One of the ablest and most conscientious men in the profession. Also one of the contest winners.



SAMUEL S. ROSS
A contest winner and fine saxophonist, in the U. S. Navy, U. S. S. California Band.



MELVIN LAFFERTY
Troy, N. Y.
Twelve years old, a contest winner, and a very promising young saxophonist.



A. E. BURTON
Still another contest winner well-known saxophonist from Hagerstown, Maryland.



ROSEMARY BEARSE
A contest winner, Tucson, Arizona, High School Girls' Band and leader of her own Girls' Swing Band.



OLLIE BROWNELL
12-year-old Troy, N. Y., saxophonist, who studies under Toby Middlebrook, Cluett and Sons School of Music. Has appeared as a soloist with many big bands, played over radio, and has ambition to be a recitalist. Keep going, Ollie, you're well on your way. Here is one of the finest young players we have ever known!

THERE'S ONE BIG REASON FOR MARTIN'S CONTINUED LEADERSHIP

And that's because first of all, we have always felt the need of and have enjoyed keeping "close" to you men who play. We're musicians ourselves, sympathetic to your problems and suggestions, and that, more than anything else, perhaps, accounts for the phenomenal success of the Committee Model Martin Saxophone, Trombone and Trumpet. Never have any instruments been received with such enthusiastic acclaim. We appreciate all the help and inspiration these Committees have given us; we've thoroughly enjoyed working with every one; and whether you happen to be a member of a Committee or not, please know that always, your ideas on instrument construction and performance will be received here at Martin most gratefully. Keeping faith with so many fine musicians who look to us for the best in Band Instruments at all times, you can rest assured that whenever any worthwhile improvements are desirable and of genuine advantage to you, Martin will continue to have them FIRST!



NETTE GLENN
Consistent contest winner and one of the finest saxophonists ever to play in the Lawrence, Kansas, High School Band.

It has often come to our attention—

that players, interested in buying Martins, have been quoted excessive allowances or given almost unbelievable concessions by dealers handling other makes, in order to induce them to buy. In a surprising number of cases, where this method of selling has temporarily succeeded, the players themselves have told us they quickly regretted the purchase and wished they hadn't been so gullible. After all, no one can conduct an honest business in a quality product and practically give merchandise away. You'll find a Martin is always worth the difference. And sooner or later, in justice to yourself, you're bound to try and we hope own one.



Here is the famous EVERYBODY'S TABERNACLE BAND, Detroit, organized and conducted by Bob Overman, and in it you'll find a lot of Martins.

MARTIN BAND INSTRUMENT COMPANY
ELKHART, INDIANA, U. S. A.



EDDIE KORESKY

You've heard about him and maybe heard him in person, too. You know he's good, and he's with Ruby Newman's orchestra.



THE WASHINGTON BAND OF ANNVILLE, PA.

95% of the Brass Play Martins!

Three years before the start of the Civil War, eight young men met in a warehouse in Anville, Pennsylvania, to discuss plans for the formation of a brass band. A few days later they were joined by seven more. They decided to call their organization The Washington Band of Anville, Pa., following a popular custom of the decade to name organizations after Mr. G. W.

Eighty-three years have passed and the Washington Band is still going strong. They maintain a social club of some 300 members; the value of their equipment including a large truck for transportation is well in excess of \$15,000; and they have a complete percussion section including chimes, bells, marimba, tympani and vibraphone.

For 32 consecutive years now the present director, Joseph Carmany, has worked to bring a BIG band to a SMALL community. Mr. Carmany has a right to be proud of his achievement. And he's proud of the fact that 95% of his brass play Martins. He wrote and told us so!



JOE DONATI
Popular head of the Donati Music Company, Martin dealer in New Castle, Pa., Joe is an exceptional trumpet player and teacher, and has built up a great following in this section. The Donati store is one of the most modern, up-to-date music establishments in the country.



JESSE VANCE
One of Chicago's finest trombonists.



WILLARD RUSH
Plays 1st trombone (Yes, it's a Martin) at the Orpheum Theatre, Los Angeles, under the direction of Al Lyons. He worked on leading studio and radio programs and says: "The Committee Martin is the most marvelous trombone I ever played." An artist of the first rank.



RAY STILLWELL
A fine trombonist, heading his own band, and featured in prominent west coast spots. At present, Roanoke Roof, Los Angeles.



REG BYLETH
N B C Staff, Chicago



RUSSEL GOUCHER
Director of Central High School Band and Orchestra, Columbia, Ind., and doing a great job. A splendid musician and one of Martin's most sincere supporters. He has always used Martin Trumpets and likes their tone because it is "smooth and flexible."



BERT TRAXLER
A most capable saxophonist, with Ted Fio Rino.

WHEN YOU HIT 'EM WITH A MARTIN, THEY STAY HIT!

HOW TO CLEAN TRUMPET VALVES

If there's anything that bothers a trumpet or cornet player more than "lip trouble"—it's "sticking valves." The desire to buy a chicken farm has come to more than one soloist when, in the middle of a performance, one of the valves refuses to function.

The instrument is usually blamed when a pump won't work properly, but the player himself is oftentimes responsible because of his failure to keep the valves clean. Martin pumps are fitted with the utmost precision so that they will be lightning fast, dependable and air-tight, but with so little tolerance between pump and casing, the valves must receive some care and attention.

The pump itself is cleaned by merely wiping it off with cheesecloth (Fig. 1). If a cleaning agent is necessary, use alcohol.

After cleaning all three pumps, place them aside and remove the bottom valve caps of your instrument. Take a piece of cheesecloth and make a swab with it and the rod cleaner which came with your horn. Figures 2 and 3 illustrate the proper method for preparing the swab. Then give the cloth a couple of turns around the rod and clean the casings as illustrated in Figure 4. If the valves are very dirty, it might be necessary to repeat the operation with a clean piece of cloth. After cleaning, apply a bit of light weight, high grade oil such as Martin Valve Oil. (See page 4).

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MARVIN CHRIST

Plays a Martin Baritone in the Cushing, Okla., High School Band. Won top ratings at District, State and National contests. Says he likes the Martin especially because it is so easy to blow and has such nice clear tone. Take a hint, students, and go Martin!



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With Mal Hallett.



JACK TARE

With Senda Williams—long featured at Hotel Astor, N. Y.



GRADY WATTS

A grand 2nd, with Casa Loma.



LEONARD MACH

1st Trumpet with Mannie Strand's Orchestra, featured at Earl Carroll's Restaurant, Los Angeles, Cal. Has played with many fine bands. Bought his Committee Martin Trumpet in a competitive test with various leading makes.



GEORGE KING

W J E Staff, Detroit, Mich. One of the most exacting and finished musicians you've ever heard. A true artist in all respects.



ARLO MITCHELL

Supervisor of Music, Jetmore High School, Jetmore, Kansas, Director of Municipal Band. Has played Martin saxophones for eight years and now has the Committee Model Tenor. He says, "There is none better than the Committee Model Martin, and I heartily endorse it for my students." Here is an extremely capable artist whose High School Band features a saxophone quartet. His sincerity and ability have played an important part in the development of many fine young players in Jetmore. More power to you, Mr. Mitchell, you are to be congratulated on your record!

MONK KAUFFMAN
From York, Pa., and one of the best trumpet men in this section.



You never outgrow a Martin. Johnny Doney, aged 70, now living in Grass Valley, Cal., recently bought a new Martin Baritone. He says it helps his health and he likes it. He played a Martin trombone for years and recently gave it to his grandson, Jack Nettie, age 13, of San Mateo, Cal., who "grandpa" says, "is a good student and some day should be a fine player." Congratulations to a long-time Martin booster, and best wishes to his aspiring grandson.



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Seriously Ill, Jelly Roll Fights an Unfriendly World

by CHARLIE EMGE

Los Angeles—Seriously ill in a little cottage just off Central Ave. lies an ageing Negro musician who probably did more than any other one man to perpetuate one of America's most valuable native musical forms—the "blues," from which stemmed such developments as "boogie woogie," jazz, so-called "modern swing," etc.

Faces Suspension

Yes, it's the original, one and only Jelly Roll Morton, who learned the authentic Negro blues songs as a "can rusher" in the dives of old New Orleans, grew up pounding pianos in those dives, and in his time fabricated thousands of interesting variations on the plaintive folk themes of a race that has never stopped pouring its sadness and joy into song.

Jelly Roll has other worries, too. At the end of March he faced suspension from the AFM unless he paid off a \$45 claim allowed against him in favor of two musicians he employed in a band working out of Local 802. Jelly Roll is very displeased with AFMoguls on that one. He claims that the musicians quit him, without the required notice, while the band was on the road. He says he owes them nothing and will pay them nothing. Jelly's old friend, Paul Howard, now secretary of Local 767 here, is unhappy about the matter, too. Paul will be forced to carry out the AFM order.

Pump Letting Him Down

Morton came to Los Angeles several months ago. He planned to start a song publishing business with his old team-mate, "Reb" Spikes (with whom he wrote the hit song *Some Day Sweetheart*) as partner. But the plan just didn't work out, and now Jelly's old pump, after some 40 years or so of throbbing over honky tonk pi-

anos, is beginning to act up ominously.

But Jelly Roll, 56 years old, sick and in financial trouble, is more angry than despairing. He's angry at the AFM, angry at ASCAP, angry at BMI, angry at the old pump for letting him down when he had so much to do. He's just angry enough to fight back like all hell—and maybe win.

Los Angeles Band Briefs

BY CHARLIE EMGE

Looks like GAC has the inside edge on future bookings at the Palladium. The Rockwell office has Richard Himber (with the Merry Macs) lined up to follow Russ Morgan April 3. Glenn Miller will open May 5. Jimmy Dorsey, Woody Herman, and one other GAC band have been signed for early appearances. Incidentally, the insiders say Miller will draw something in the neighborhood of five grand or more for his Palladium stint.

Kay Kyser headed into the Pacific Northwest for a series of one-nighters latter part of March and early April. . . . Billy Mills, who batons the Fibber McGee airshow, returned to the dance business under the MCA banner. First date was the Pacific States Ballroom in San Diego. Billy is using his radio ork for the dance dates. . . . Freddy Martin's long hold-over at Ambassador's Cocoanut Grove has given rise to the rumor that he has been signed as "house band" at the spot and will do some

nine or ten months out of each year here. Hotel management would not confirm the report.

Chuck Foster "set" at the Biltmore until the end of May—maybe longer—proving that a local band can still make good in its own home town. . . . Bob Mohr, rapidly building a rep as the movie



The Hangover, on Vine just south of Sunset in L. A., is the spot where these joes play. It's a favorite hangout of musicians. At lower left is pianist Bob Laine, the former Pollack man; Reuel Lynch is on clarinet and Jim Lynch on bass. Not in the shot although he was in the session is drummer Johnny Freedland. Pic courtesy J. S. Carroll.

colony's favorite band leader, knocked off another choice one-nighter by playing for the March 10 party tossed by Motion Picture Mothers, Inc., which was attended by more than 500 top names from the picture brigade. How would you like to have Mickey Rooney sitting in your band on drums and Judy Garland doing the vocals? That's what Bob had on that evening.

Barney McDevitt, the praiser who did much to put the Casa Manana back on the entertainment map (it had been darker than a haunted house for years as the old Cotton Club) moved over to the Palladium, replacing Irving Parker, who went to Warner Bros. movie mill. Barney's first release stated that the nightly La Conga line at the Palladium is now averaging a mile in length, which beat

Parker's best release on the same subject by several hundred yards. . . . Skinnay Ennis was signed to take his radio ork into the Wilshire Bowl April 3 or thereabouts, following Phil Harris, who is leaving on his regular summer tour—but much earlier than usual.

Joe Meyer (trumpet), heading an okay jam combo at the Hollywood Cafe, which hopes to lure back some of the business attracted by Davy Forester's sessions at the "It" Cafe (Plaza Hotel).

Bob Burns New AFM Member

Los Angeles—One of the more ludicrous aspects of the Jimmy Petrillo edict that all instrumentalists of the ACMA join the AFM, popped up last month when Bob Burns, bawooka-playing comedian on Bing Crosby's radio show, was forced to join Local 47.

Spike Wallace, '47 prexy, met with Burns, who denied his bawooka was a musical instrument. Wallace looked it over, heard Burns "play" it, and decided it was not an instrument. But Wallace signed Burns in '47 because Bob plays guitar and piano occasionally on the program.

Burns paid a \$52.50 fee, and asked, "What do I get out of this?" He was told the union would bury him when he dies, if he pays his dues regularly, or if he didn't need burying by the union, his estate would be given \$1,000. And so the AFM added another member.

Clingerman Dies

Los Angeles—Jack Clingerman (violin), member of Local 47 and active for many years as a dance band leader in the jobbing field, died at a local hospital a month ago. Exact cause of death was still something of a mystery pending an autopsy. The violinist died suddenly after suffering severe headaches marked by extremely high blood pressure. He is survived by a wife and three children.

New Tenney Bill Affects Musicians

Los Angeles—Jack B. Tenney, former president of Local 47 and now a member of the California Assembly, is sponsoring a bill under which a labor union which entertains charges to fine, suspend or expel a member, must give that member a hearing on the charges within 10 days from the time they are filed.

Paradoxically, Tenney's defeat as president of Local 47 last year was due largely to the arbitrary manner in which he expelled L. Clair Case, a political opponent, and Miriam Moore, an asserted communist. The psychological mistake in both cases was that he had them expelled immediately after they had aided materially in the defeat of a new constitution proposed by Tenney, which contained provisions which many members thought would have given undue power to union officials.

The L. Clair Case incident was closed for good only last January when the International Board sustained Case's appeal. Case was readmitted to Local 47 under a "stay of execution" following Tenney's defeat.

As far as is known here, Miriam Moore, at that time employed as a cellist with a WPA orchestra, never contested her expulsion.

Stuart Weds 'Meet The People' Lovely

Los Angeles—Dave Stuart, proprietor of the Jazz Man Record Shop, hangout for hot musicologists, took the wedding vows recently with Marili Marden, writer and actress who had a prominent part in the widely heralded "Meet the People" stage production here. Couple scrambled to Reno for the ceremony, broke the news to friends on their return.

A Pair of Drum Kings . . .

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Slingerland is the originator of the Tunable Tom-Tom. Get the genuine—and try those sturdy snappy "Radio King" drumheads, the choice of professionals.

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12 Great Negro Bands in New Jazz Anthology Album

by DAVE DEXTER, JR.

DECCA TAKES THE LEAD this week in the issuance of recordings of interest to musicians and hot fans. Under the title of "An Anthology of Colored Jazz," No. 182 comprising 12 slick sides, there is enough forthright gutbucket to please even the label collectors. Mark Brodie has done his usual incomparable job of de-

signing the album, moreover, making it a 100 per cent bang-up job in all.

Better Than 'White Anthology'
Paired together are *Save It Pretty Mama*, Louis Armstrong; *Ain't Misbehavin'*, Duke Ellington; *Rosetta*, Earl Hines; *Moten Swing*, Andy Kirk; *John's Idea*, Count Basie; *Hotter Than 'Ell*; Fletcher Henderson; *Wild Man Blues*, the late Johnny Dodds; *Bump It*, Jimmy Noone; *Meditation*, Coleman Hawkins; *My Blue Heaven*, Jimmie Lunceford; *Viper Mad*, Sidney Bechet, and *Early Mornin' Blues*, Albert Ammons. An impressive conclave of



Hawkins

men—and bands—who have earned their reputations on worse discs than these. All are re-issues, the earliest dating back to 1933, and all are first rate capsule examples of the featured names. Only the Bechet and Noone sides are weak.

As a running mate to Decca's recent "Anthology of White Jazz" this collection easily surpasses the ofay package, not only from the angle of historical importance, but also musically. It's hard to go wrong on this at \$2.60 for the batch.

Lips Page's Trio

On Bluebird's race label is a dandy double by Oran Page's 3-man blues gang. Teddy Bunn, guitar, and Ernest Hill on bass make for the righteous on *Do It If You Wanna* and *Evil Man's Blues*, latter with a foxy Bunn vocal. For too long Page has been a deserving, exceptionally talented trumpeter—yet overlooked by the Boston-New York "critic" crowd. BBird 8634 should do much to correct such short-sightedness. This man with a horn knows blues, and gets it on wax.

Donald Lambert

Another absolute unknown, a Negro boy named Donald Lambert who makes his debut on biscuits with *Elegie* and *Anitra's Dance*, shows that he, too, can play classics a la jump in the manner of Hazel Scott. Flashy pianologics, but without feeling. No vocals. BBird 11053.

Woody Herman

Clever voicing of three clarinets with Cappy Lewis playing lead trumpet, on the first chorus, make *Oh, Look at Me Now*, a pleasantly scored and performed pop on Decca 3630, backed with a follow-up to *Frenesi* titled *Sorrento*, mostly Herman vocal and at draggy tempo. Better bets are *Blue Flame*, the band's new theme which sounds too much like Herman's great *Cashah*

Blues, and its mate, *Fur Trapper's Ball*, a steal from *Woodchopper's Ball*, which was a steal from *One O'Clock Jump*. Nice Neal Reid growl trombone on the last side, however, and all four have a good beat. Tab *Flame* as best of the group, on Decca 3643.

Jack Teagarden

Tea made his first platter for Decca top drawer—both sides. His own *Blues to the Lonely*, with two superb garden tram choruses and a really fine 12-bar vocal (the lyrics were composed as Jack finished making a playback a few minutes before the final "master" was made) is coupled with *Prelude in C-Sharp Minor*, a dog tune by now and despite Allen Courtney's opinion, vastly inferior in every way to the blues side. The band sounds good; note Danny Polo's clarinet in the section. Decca 3642.

Jimmy Dorsey

This band's sensational rise, via records, hasn't affected Joe Lippman's jazz leanings. On Joe's *Turn Right* and *Turn Left* are some pretty Nate Kazebier trumpet bits, generous portions of the leader's alto and clary, and spots (*Turn Right*) where Herbie Haymer's tenor sounds as it did in the old Norvo days. Above all is a fine beat—and outstanding section work by Charlie Frazier and Milt Yaner (on lead alto) in the reed group. More commercial, but because of Toots Camarata, interesting never-

Spare That Tree!

New York—Woody Herman named his small band the "Woodchoppers." When he cut it down to four men he called them the "Chips."
Now, when he does a duet with Frankie Carlson, the drummer, Woody calls the act the "Sawdust Boys." Somewhere along the line he forgot the "Shavings."

Charlie Christian on guitar, Israel Crosby on bass and the leader, with stick, play *Celestial Express*, *Profoundly Blue*, *Edmond Hall Blues* and *Jamming in Four*, the second title sounding best to these ears despite annoying overtones from the celeste.

Perhaps 10-inch sides would have been more palatable with this unusual combination. At least the performances are pure and not contaminated by commercial, trite individual exhibitions and ensembles by those taking part. The address is 10 West 47th street, New York City.

Eddie Durham

The former Bennie Moten-Lunceford-Basie trombonist and guitarist, whose talent as an arranger excels his instrumental talents, makes his bow as a leader on Decca 8529, *Fare Thee Honey Fare Thee Well* and *Magic Carpet*, first with a Lemuel Johnson vocal. He's Eddie's tenor man. Buster Smith's alto also is excellent. Tightly arranged, both feature the Durham electric guitar—but the pertinent part of it all is how he plays it in the ensemble. It's only a 7-piece band but the stuff shapes up nicely.

Joe Brown

Another unknown, Brown is a bassist whose best man is Don Stovall, on alto. On Decca 8521, Brown's 6-piece band gets a tremendously relaxed beat on *Red Bank Romp* and *Beaumont Street Blues*. It's an out and out carbon copy of the Basie band in its Reno Club days in Kaycee. Sharp sides for the turntable.

Short Shots

Benny Goodman's great *It Had to Be You* and *My Honey's Lovin' Arms* are coupled as a Bluebird (11056) reissue. Two superb Beegie waxings showing the Elmer Griffin-James trump trio when it was the best in the business. . . . The Four King Sisters get top billing, with accompy by Alvin Rey's "Rhythm Reys," on *Miss Otis Regrets* and *Whatcha Know, Joe*, on Bluebird 11055. Not much to recommend here except the arrangements, which showcase the girls neatly. . . . Andy Kirk goes 'way commercial as Henry Wells croons *A Dream Dropped In* and *Is It a Sin?* on Decca 3619; pleasant enough, but far from what this band is capable of doing in its own idiom. . . . One of Jan Savitt's last couplings for Decca (3640) pairs *The Young Prince* with *My Heart at Thy Sweet Voice*, Gabe Gelinas' alto, a remarkable rhythm section and no vocals making them both above the Savitt par. . . . Two oldies, *Margie* and *Bye Bye Blues* (recall that as Bert Lown's old theme?) are chiefly all vocals by Kenneth Sargent. Hardly worth buying when there are so many really good engravings to choose from. On Decca 3639.

Israel Crosby Hears His Playback



New York—Israel Crosby, the young bass player whose work was the rage three years ago when John Hammond "discovered" him and put him on records, is in New York waiting out his time for an 802 card. Here he is shown (right) with Alfred Lion hearing playbacks of records he made last month with Edmond Hall's celeste quartet. Lion, head of Blue Note, recorded Crosby with Meade Lux Lewis on celeste. Hall on clary and Charlie Christian on guitar. Crosby was a member of the Horace Henderson band which folded here a few months back. His home is in Denver. Pic by Francis Wolfe.

Rex Stewart

When a better small band comes along, playing blues, it will be time for the little king of the cornet to step down from the Duke's bandstand and forsake his art. For Rex shows his greatest form on *Mobile Bay*, which he and the Duke dreamed up. Better yet, the coupling is no dog, for Stewart's gang cuts the corny *Linger Awhile* melody as it has never been cut before with Ben Webster blowing his heart out on tenor. Swell stuff; probably the best Bluebird of the week. BBird 11057.

Crosby's 'Small Fry'

Album of Bing Crosby reissues places 10 of Bing's best "kid" tunes between two covers, designed by William Steig; in Decca pop album 202. One of the sides is *Shoe Shine Boy* with Jimmy Dorsey's 1936 band backing; the others are not as

theless to musicians, are Dorsey's *Amapola* and *Donna Maria*, ingeniously scored. *Amapola* is "different" enough to be the band's greatest success on wax to date. Both discs Decca.

Art Tatum-Joe Turner

Last month Big Joe Turner combined efforts with Willie Smith in making two extraordinary blues records. This time, Joe gets the call with Art Tatum to do *Wee Baby Blues*. For the first time, Tatum shows a genuine capacity for blues, massaging the Steinway with a sympathy and good taste he's never before shown. And Turner sings his usual intriguing choruses as only Turner can. Plattermate is an instrumental called *Battery Bounce*. The band, a pick-up group, includes Edmond Hall's bouncy clarinet, John Collins' guitar, Eddie Dougherty's traps, Joe Thomas' trumpet and Billy Taylor's bull-fiddle. Decca 8526.

Edmond Hall's Quartet

Although by no means among the best of the biscuits Blue Note has devoted to hot jazz, four 12-inch sides by clarinetist Edmond Hall's quartet contain enough of interest to warrant a hearing. Meade Lux Lewis is at the celeste,

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2—Last Tim
3—1 Hear a
4—High on
5—Frenesi
6—San An
7—Amapola
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Most Popular Records in the Coin Machines

SONG	FIRST CHOICE	SECOND CHOICE
1—Oh Look at Me Now	Tommy Dorsey, Victor	Woody Herman, Decca
2—Last Time I Saw Paris	Hildegard, Decca	Dick Jurgens, Okeh
3—I Hear a Rhapsody	Jimmy Dorsey, Decca	Charlie Barnet, BBird
4—High on a Windy Hill	Jimmy Dorsey, Decca	Gene Krupa, Okeh
5—Frenesi	Artie Shaw, Victor	Woody Herman, Decca
6—San Antonio Rose	Bing Crosby, Decca	Dick Jurgens, Okeh
7—Amapola	Jimmy Dorsey, Decca	Sammy Kaye, Victor
8—The Avil Chorus	Glenn Miller, BBird	Les Brown, Okeh
9—Perfidia	Benny Goodman, Col.	Jimmy Dorsey, Decca
10—Yes My Darling Daughter	Dinah Shore, BBird	Andrews Sisters, Decca
11—Bounce Me, Brother	Andrews Sisters, Decca	Woody Herman, Decca
12—Chapel in the Valley	Glenn Miller, BBird	Al Donahue, Okeh

Moving Fast: "Chapel in the Valley," "Amapola" and "San Antonio Rose" are just beginning to soar. Operators should stock up. Fastest climber since March 15: "Amapola," by Jimmy Dorsey's band. Above compilations are obtained from DOWN BEAT representatives who every week check the

major distributors and operators selected at random in New York, Chicago and Los Angeles as well as three other scattered cities, latter three being changed regularly in order to get an accurate, cross-section picture of which discs are really getting the play in coin-operated phonographs throughout the United States.

"SLEEPERS"

(Destined to Be Big Hits in the Coin Machines)

Records listed in this classification are unusual—either the tune or the form of treatment, and are proving surprises or "sleepers" in many locations throughout the country, according to information from operators received by DOWN BEAT.

Any one of these records may break into the "favorites" class above. Operators are invited to hear the following sides with an eye toward discovering a smash hit and a nickel-slobber:

ART KASSEL: The "hell's bells" leader has a winner in *Alexander the Swoose*, which is going big in the Chicago area—big enough a few weeks ago to make the "hits" class above. Novelty tune with clever vocal. Bluebird. Best for bar locations.

MILDRED BAILEY: *When That Man is Dead* and *Gone* is Bailey's first side under her new Decca contract. Accompanied by a vocal group, it's socko for locations of every type—and unlike anything else's ever done before. Tab it.

JIMMY DORSEY: Hotter right now than at any other time in his career, Dorsey has two strong "sleepers" in *I Understand*, a lovely ballad he wrote himself, and a follow-up to his sensational *Amapola* titled *Green Eyes*, with Bob Eberly and Helen O'Connell dividing vocal chores again. Can't miss. Decca.

GLENN MILLER: On the other side of *Chapel in the Valley*, Glenn has a potential click in *Song of the*

Volga Boatmen, but the latest Miller side to watch closely, in those boxes, is his stylized treatment of *A Little Old Church in England*, also on BBird.

HARRY JAMES: For the first time, the young trumpeter has two definite hits at the same time. *Eli, Eli*, the Jewish chant, reverently done by Harry with a string background, and *Music Makers*, a jazz tune commercial enough in makeup to attract nickels from non-swing fans, *Eli, Eli*, is dynamite on Hebraic locations, ops report. Columbia.

WOODY HERMAN: Paired on the back of *Oh, Look at Me Now* is a Sid Robbin tune, or rather Sid's adaptation of an old Italian song, called *Sorrento*. Good idea is to put this side up in the boxes as well as *Oh Look at Me Now*. Woody treats it as he treated *Frenesi*. Decca.

ARTIE SHAW: *Dancing in the Dark*, by the same band that made Shaw's *Stardust* a clicker, looks almost as good in the few weeks it has been issued. Victor.

ART TATUM: For Negro locations, and musicians' hangouts, flop this on the pile and watch the nickels flow in. Tatum does *Wee Baby Blues* and lets Joe Turner shout the lyrics. It's the greatest record Tatum ever made with a band and Turner's vocal is exciting enough to sell anyone. Decca.

Men Behind the Bands

★ Roger Segure ★

BY LEONARD G. FEATHER

If you're ever around Lunceford's band and you see someone rolling his own cigarets, that's Roger Segure.

This jazz is a topsy-turvy profession. All the white bands run to colored arrangers to improve their books, and now one of the two biggest colored bands in the country has an ofay doing most of its arrangements. Not that Roger Segure doesn't rate this exceptional spot; on the contrary, his colorful and varied background should have prepared him for anything.

Been in the Orient

From the first statistics you wouldn't suspect much about this background. Born, Brooklyn, 1905; in Newport, R. I., 1906-1916; then

piano, in China, Japan, the Philippines, Honolulu. In 1933 he got together with a colored quartet—three boys and Midge Williams—and, as manager and arranger, took them to work at the Canadrome in Shanghai and all over Japan, where Midge made her often-mentioned but seldom-heard records sung in Japanese.

Back in San Francisco in 1934, the quartet broke up, and Roger hung around for a while, almost starving to death. He'd never studied arranging, but got a job the following year in Los Angeles writing for a white band, Claude Sweeten's, and stayed in L. A. until early '36, when he took a bus to New York to try his luck.

Wrote for Kirk

Things went better; Midge had a short tour with Fats Waller, appeared on the Vallee show, and had a year and a half of sustainers at NBC. She made a gang of records for Variety and Vocalion, including Segure's own blues, *Love Is Like Whiskey*. Then when she joined Louis Armstrong's band early in 1938 and went on the road with Louis, Roger stayed in town and started to work for Andy Kirk, making most of the vocal numbers for Pha Terrell and later a few for June Richmond, one of the best of which was the recorded *Please Don't Talk About Me When I'm Gone*. Other Segure works among Kirk's Decca output include an original, *Little Miss*, and *Now I Lay Me Down to Dream*.

Writing Midge's stuff for the Armstrong band led to a few jobs direct with Louis, one of them being *Brother Bill*, which Roger says is the worst arrangement he ever made. It took him just ninety minutes, whereas he worked a whole week on *Blue Prelude* for Lunceford recently.

Various other odd jobs came up, mostly vocal; a few for Judy Ellington; some tunes of Mary Lou (Modulate to Page 23)



Rolls His Own

... Roger Segure, young Jimmie Lunceford arranging flash, rolls his own smokes, is one of the few white boys writing for a sepia band. He's Brooklyn-born and has pounded piano in joints in China, Japan, the Philippines and Hawaii. He arranged Trummy Young's *Whatcha Know, Joe?* and countless others. Read Leonard Feather's accompanying story about him.

to Berkeley, Cal.; studied at Univ. of Nevada, Univ. of California; stayed at college on and off from 1923 right through to 1932, practicing piano four hours a day. (A few years later, he studied at Juilliard for exactly one day!)

But it's after this point that the story becomes more interesting. Segure went to Mexico and the Orient, working all kinds of jobs on boats and in joints, playing

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Shepard-Decca Suit Quashed

New York—Ollie Shepard's lawsuit against Jack Kapp of Decca Records, Inc., was thrown out of court here last month by Justice Samuel I. Rosenman, who issued a scathing statement at Shepard, Negro blues singer, charging him with submitting a "mixed-up and incoherent" claim for an accounting of royalties on records he made for the Decca race label. After paying costs, Shepard was allowed 10 days in which to file a new complaint. Ollie claims that he waxed 50 songs which sold 500,000 discs at 35 cents each and was paid nothing. He said he was supposed to have received 25 per cent of the selling price (35 cents) of each platter.

Count Basie Jump In Record Album

New York—Decca late this month will reissue a batch of the Count Basie band's early jazz platters in an album entitled "Jump Rhythm" and featuring Basie's record of *One O'Clock Jump*. Basie has been recording for the Okeh label since early 1939.

Six 'Specials' For Machines By J. Dorsey

New York—Six new sides made by Jimmy Dorsey and band at Decca two weeks ago, soon to be issued, include Toots Camarata's arrangements of *A Rose and a Prayer*, *Green Eyes*, *Rosita*, *Au Reet*, *Man That's Groovey* and *Once and For All*, with vocals by Bob Eberly and Helen O'Connell. It was the last date for Herbie Haymer and Sam Rubinwitch, who joined Woody Hermans' herd a few days later. Jimmy's Deccadisc of *Amapola* is Decca's best seller at the moment.

Gaters Change Labels

New York—Golden Gate quartet, four Negro rhythm singers, have been signed to a 2-year recording contract by Columbia. Manie Sacks swung the deal. Gates were formerly on Bluebird.

Drummers' Clambake Out This Week

New York—An album of drum solos with records by Gene Krupa, Frankie Carlson, Orm Downes, Ray Bauduc, Benny Pollack, Zutty Singleton and others famed for their tub-beating will be issued by Decca in mid-April. The clambake contains 10 sides, slanted at young drummers and others interested in the percussion art.

Down Beat carries up to date recording news as it affects the bands of the nation.

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Swing Piano Styles

Claxton, Eldridge's 88 Man, Gaining Recognition

by Sharon A. Pease

A recent topic of conversation among Chicago musicians has been the excellent piano work of Rozelle Claxton, a comparative newcomer to local jazz circles. Claxton is pianist and arranger with the Roy Eldridge Orchestra which recently closed a highly successful engagement at the Capitol Cocktail Lounge, after-hour hangout of many local and visiting musicians.

During his stay in Chicago, Claxton took part in a half-dozen of the Sunday afternoon jam sessions which are sponsored regularly by Harry Lim at the Olde Towne Room in the Hotel Sherman. Here, too, his sparkling keyboard artistry added to his fast growing host of admirers.

Started Studying at 11

Rozelle, which is pronounced Razhelle, was born in Memphis, Tenn., 28 years ago, the fifth of a family of eight children. Both his parents played piano by ear and were determined that their children should have the best musical education they could give them. Rozelle's talents were evident at an early age when he began picking out the piano exercises of the older children. At eleven he was started on a course of standard piano study which continued for six years. During this period he had three teachers and was under the guidance of the third when his interest in dance music

came at the age of fourteen. The teacher helped and with the aid of Fats Waller and Earl Hines records, Claxton soon developed a good dance style. He had been playing at church regularly and at high school functions and at seventeen did his first professional dance work with a local band. The group stuck together and during the next year worked quite steadily around Memphis and the surrounding territory. In the meantime Rozelle was doing a daily solo broadcast from the studios of station WNRB.

Then W. C. Handy made a visit to Memphis, heard the group and made a deal to take the band over. They continued to work around Memphis and a real friendship developed between Handy and the boys. "Roz" recalls, "Handy took our entire band on a trip to Chicago in 1932. We were there two days and went to the Grand Terrace both nights. Mr. Handy paid all the expenses and it was a big thrill for all of us, especially to see Hines work."

Around K. C. Seven Years

A short time later Handy left Memphis for New York and Rozelle replaced him as leader. The band worked their way out to Kansas City where things didn't go so well and they soon broke up. Claxton caught on with Tha-

Rozelle Claxton's Chorus on His Own 'Inspiration'

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mon Hayes' band, which was later taken over by Harlan Leonard. Claxton was around Kaycee for seven years and learned a great deal through association with many of the musicians who have since become big names in the music business. It was during this period that he first became interested in arranging. He hadn't studied arranging but with a good background in harmony and some help from Eddie Durham and Buster Smith, he caught on readily. He has since made arrangements for Red Norvo, Earl Hines, Bob Strong, Andy Kirk, and others.

Rozelle left Kaycee in 1939 to

join Ernie Fields' ork in Tulsa just before they made a swing through the East stopping in New York for a week at the Apollo Theater and a recording session for Vocalion.

While in New York he took a few days off to sub for Count Basie when the Count was taken ill during an engagement at the Brooklyn Roseland. "It was a real kick working with that band," says Rozelle. "I wasn't familiar with the arrangements and on one occasion kept right on going when the rest of the band had stopped. Jo Jones was in there with me before two beats had passed—we ended together after eight bars and no one but the boys in the band knew it hadn't been arranged that way."

Plays All Styles Well

Rozelle's next job was with Eddie South, just before he came to Chicago last fall. His first Chicago jobs were at Elmer's and the Koo Koo Club, where he accom-

panied singers and played solo. Then came a short hitch with Walter Fuller's band at the Grand Terrace before he joined Eldridge. Though Waller and Hines were the greatest influence on Rozelle's style during its formative stages, he has more recently been influenced by Teddy Wilson and Art Tatum. He plays all styles well, but is at his best on such tunes as I Surrender and Body and Soul, where his talents for creating interesting harmonic progressions and treble figures show to the best advantage.

The accompanying example of Rozelle's style is demonstrated in Inspiration, one of his originals—a jump tune which was recorded by Earl Hines on Vocalion 3500.

Throughout the first 16 measures he features the use of blue notes. Plenty of interesting dissonance will also be found throughout the bridge, but of the sweetest type, spread wide apart, quite in contrast to that prevailing in the first 16. In the last eight measures are some of his favorite licks which reach the bell chords used on several occasions in the treble and omit the bottom note. There are also several tough stretches in the bass which may require simplifying.

Mail for Sharon Pease should be sent direct to his teaching studios, Room 614, Lyon and Healy Bldg., Chicago, Ill.

Advertisement for Jimmy Felton, Percussion Prince with Al Donahue, featuring a photo of him playing drums and contact information for WFL Drum Co.

Advertisement for Press Clippings, LUCE'S BUREAU, 157 Chambers St., New York City.

Advertisement for Hot Choruses Music Arranging, featuring swing choruses for various instruments and contact information for Bergen Music Service.

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Small Band

by EDDIE... Many, many... that have w... on this new... pose has be... nique. There have been... suggestions offer... small band situ... nique of all seen... y decreasing an... good dough, an... nisms that are... nger. Keep Yo... It seems to r... etter bands wil... into the bookin... of the u... will be forced t... w inferior o... ntry, and a... would come a-r... etter goods. Th... and graduate in... ny bracket and... you should defin... ant you can g... maybe the prop... ble and respec... ment that mus... small band. Another thing... y, the local

Advertisement for Rickenbacker, featuring 'Rickenbacker Put P...' and 'Electro'.

Guitars and Guitarists

Why a Minor 7th And a Major 6th?

by Charles Amberger



Question: D. C. of Chicago writes, "I have recently noticed in many of the orchestrations guitar parts where a minor 7th chord is formed the same as a major sixth. What I want to know is why does the arranger give this chord two different names when the notes in the chords are the same?"

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See if you can guess what popular chorus can be played against this melody, and write me c/o of Down Beat, 608 S. Dearborn St., Chicago.

Doubling in Brass

John Continues Along In the Same Groove

by John O'Donnell



Because of the many letters requesting me to continue with our 'fireside chat,' I will continue along in the same groove.

'Automatic Blow-cheeks'

There are so many things, so much confusion. Take, for instance, the blow-cheeks. You are told that that is wrong yet every fine performer, the world over, has an automatic condition of blow-cheeks.

I mention blow cheeks, and am I a skunk!! But just the same Down Beat readers I'd look into this little matter if I were you.

Don't Buzz Lips

Then we have the much talked about question, "What to do about the tongue?" The answer is simple. First you use the tongue to wet the lips.

all competition. The leader of the band can always ask if anyone else is going to audition and turn it down until a private hearing can be arranged.

the bottom of upper teeth to up as high as where gums and teeth meet. In case you have a faulty embouchure, you have to use your tongue as a helper; in that case tongue would have to remain lower even to the point of tonguing a little between teeth but never at any time should you snap tongue off of lower lip.

So many ask me, "Should I practice buzzing my lips?" My answer is "No." Buzzing or vibrating lips

is a waste of time and is very harmful to 99 out of 100 pupils that might try it. In fact they screw their lips all out of shape for no good reason at all.

In closing, take this tip from me: Pick up that old barking iron and play it your way, the way you would like to feel, no matter how wrong you might think it is.

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Small Band Banter

by EDDIE CHARLES

Many, many thanks to all the writers that have written in commenting on this new column. The re-creating has been colossal, magnificent.

There have been some very good suggestions offered to improve the small band situation. The biggest gripe of all seems to be the steady decreasing amount of jobs with good dough, and the many new bands that are paying off from singer.

Keep Your Price Up

It seems to me that if all the water bands will stick to a higher rate the booking offices and the names of the upholstered saloons will be forced to use some of the new inferior outfits around the country, and after a while they would come a-runnin' to pay for better goods.

Another thing, all over the country, the local scale for cocktail

units in the smaller towns is sometimes as low as \$18 per week. This fact is often brought up by bookers who, to make the prize look juicier, will tell you that local scale is only 18 bucks or so.

Avoid Mass Auditions

Another deluxe gripe of the pee-wee bands are the mass auditions in the larger cities. The booking offices feel justified in this practice of submitting two or three bands to a client, as it is their job to keep the account against any and

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

by **GEORGE HOEFER, JR.** (2 East Banks, Chicago)

Dewey Jackson's Peacock Orchestra rolled down the Mississippi on the S.S. *Capitol* in the Fall of 1925. Its personnel included several members of the disbanded Charlie Creath St. Louis band.

They played the winter season on excursions out of New Orleans. By the spring of 1926 they were back in St. Louis making records for Vocalion. They cut four sides as follows: Voc. 1039, *Goin' To Town* and *What Do You Want?* and Voc. 1040, *Capital Blues* and *She's Cryin' For Me*. The day they recorded there was a gal fresh from the country in the studio making her first record and her style knocked out the Jackson boys. It was Victoria Spivey making her first *Black Snake Blues*. The Peacocks lined up as follows: Dewey Jackson, trumpet—a fast technician; Albert Snare, second trumpet; W. Luper, trombone; Willie Humphrey, tenor sax; Thornton Blue, clarinet and alto; Cliff Cochran, alto; Floyd Campbell, drums; Burroughs Lovin'good, piano; "Banjo Pete" Robinson, banjo; Pop Foster, string bass, and Cecil White, tuba.

Sullivan's 1927 Panic

Leader Jackson was a hard taskmaster and in the Fall of 1926 the boys ousted him. Fate Marable then took over the band. Floyd Campbell gave the above personnel. Early in Joe Sullivan's career he played a panic with the band pictured on this page. They went into the Cinderella Ballroom on Chicago's far south side. Down the street was the famous Quodbach Granada Cafe and one afternoon the band went over to have the above picture made in the big time surroundings of the Granada. This was around 1927, and at the end of two weeks of their engagement,

according to the boys, the leader scooted to California with all the folding money for the band payroll. Bud Jacobson remembers that after the leader went the band played intentionally sad to hasten the termination of their contract with the ballroom manager. It worked within a couple of days.

Collectors' Catalogue—Everett Mock, 37 Harrison St., Oak Park, Ill. Originally from Indiana. Mr. Mock collects Ellington, McKinney's Cotton Pickers, and all the recent Blue Note releases. Like Art Fehrer of Cleveland, Mock is connected with the Railway Mail Car Service of the Postoffice. Once made a big haul in Louisville, BS (before Sales).

David Piesman, 940 Simpson St., Bronx, New York City. Specializes in Frankie Trumbauer recordings, and has Louis' to trade.

G. Robert Osgood, Jr., 126 Dexter St., Malden, Mass. Interested in receiving lists of duplicates.

Oncoming Drivel—The Vocalion issue of Ellington's Jubilee Stamp is from a different master than the Brunswick. . . . Sounds like Teagarden on Cameo 9022 *I'll Get By* (3518) under the title of Broadway Broadcasters. . . . The band that played the show "Dixie on Parade" around 1928 at the Garrick Theater in Chicago had such names as Cassino Simpson, piano; Guy Kelly, trpt; Keg Johnson, trb; Jimmy Strong, clar; Bill Winston, drums; Scoops Carey, alto sax, and his brother Ed on guitar. . . . Dealer-Collector Bob Sales is sending out self-portrait post cards advising all he is "Beat to the Socks." . . . John Steiner would like to know the personnel of the accompaniment on Ethel Waters' *Shoo Shoo Boogie Boo*. Thinks possibility of Ed Lang and Red McKenzie.

Solo of the Month—The fine horn accompanying Ma Rainey's Paramount on *Bad Luck Blues*—Joe Smith?

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Joe Sullivan Was in This Old Chicago Band

Before Guy Lombardo began his epochal run at Al Quodbach's south side Granada Cafe in Chicago some dozen odd years ago, the band that held sway at the Cinderella ballroom down the street was this one, Frank Doyle Junior's (standing in front) and in it were Joe Sullivan on piano, Freddy Goodman on trumpet and Bud Jacobson on clarinet and sax. Their date was eventless, except that when it was over the boys in the band didn't get paid off, for some reason or other, the band broke up after the Lom-

bardo band opened, to start its world beating climb to the top, and these Doyle boys all went their way. Shown in the picture are, left to right, Shorty Lester (Sullivan, Bob Mueller and Jacobson, Doyle (who was the drummer), the bass man whose name seems to have slipped by all the rest of the boys, then there is Goodman, banjoist Bernie Rold behind the drums and Frank Spyscko on trombone. The photographer is Bud Jacobson's.

Orchestration Reviews

★ by **TOM HERRICK** ★

Trombone Gets Play on Mason's Boas

Boas Noite
Published by Miller, arr. by Jack Mason
The movie tune from the Ameche-Faye pix, "That Night in Rio." This ballad arrangement gives the trombone quite a play, doubling the lead in half of the first chorus with a solo in the special. Clarinet figures and muted brass organ, incidentally, back up the slip horn in the special. A full cut chorus takes it out.

You Stepped out of a Dream
Published by Faust, arr. by Jack Mason
The nice thing about most of Mason's arrangements is that he invariably puts as much effort into his brass choruses as he does into the rest of the arrangement. For example in *You Stepped* he gives the lead in the first chorus to two tenors and two clarinets in unison with organ brass in straight mutes. Trombone starts out the special at C with clarinet figures and ensemble completes the job.

Somewhere
Published by Robbins, arr. by Vic Schoen
After the usual repeat choruses broken up between reeds and brass, Vic Schoen gives the lead in his special to the brass section in

straight mutes, with some delicate sax figures in the background. Tenor sax also gets part of this chorus. Schoen usually does a good job with last choruses and his nicely phrased 16-bar finale is no exception.

Memphis Blues
Published by Handy Brothers, arr. by Fred Norman
It's a hard enough job getting that real blues mood into a special, let alone a stock—but Norman does it. Nothing pretentious about this arrangement. It's arranged simply and easily executed. Saxs get the first of the two brace choruses while second trumpet takes over No. 2 in the absence of a vocal. Saxs and brass work together at H in the alternate strain, while the reed section once more takes over at C for a nicely phrased section chorus. The ensemble at E characterized by solid phrasing, minus the loud, screamie stuff, takes it out.

These Things You Left Me
Published by Regent Music, arr. by Jack Matthews
A sweet ballad—one of those pops that Joe Musician actually gets a kick out of playing. The brass in hat alternately backs up unison sax and takes over the melody in the first chorus, since parts of the tune aren't adaptable to brass ensemble work. The sax section in harmony takes the sec-

ond chorus and then changes clarinet for the special at D. Solo brass figures back up unison once more on the last chorus.

Jive at Five
Published by BVC, arr. by Charlie Hathorn
Here's one of BVC's best Basie arrangements, originally written by Harry Edison and the Count. Brass in straight mutes have the first chorus with typical Basie figures in the background. After a 2-bar interlude, tenor sax takes the chorus at C, then after an 8-bar interlude, second trumpet takes a 16-bar go, an 8-bar rest, and remaining eight of the chorus. The last chorus at J is a repetition of the first with a whisper finish.

Thank You America
Published by Remick, arr. by Jack Mason
Another patriot song that we probably get farther than any since *God Bless America*. Mason's arrangement is expertly done, usual, minus the jive, of course.

All I Need
Published by Knickerbocker, arr. by John Sterling
Glen Gray's new publishing company is putting a lot of steam behind *All I Need*. It's a prot ballad tune and Sterling's arrangement is sweet and full. Unison saxs share the lead with brass in the first chorus. While the last two are well orchestrated, particularly the last, which rocks nicely.

The Ghost of Ol' Man Mose
Published by Televisa, arr. by Zilner Randolph
This is strictly a one-man job by the talented Chicago musician Zilner Randolph, who wrote the words and music as well as the orchestration. This is somewhat of a novelty, but Zilner has turned out a Henderson style arrangement which is a worthwhile addition any swing library. Ensemble playing is featured throughout and the last chorus is strictly big time stuff.

Good Queen Best
Published by American Academy, arr. by Dave Matthews
Good Queen was originally Johnny Hodges' *Deicers*, but was changed with the addition of lyric Dave Matthews, who did most of Harry James' work. He written this in a typical Duke Ellington vein—it's barrelhouse throughout and a nice swinging

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Union Head Lashes At Westbrook Pegler

by DON LANG
Minneapolis—Westbrook Pegler's comments and criticisms on the AFM took a verbal flying last month in a radio address by George Murk, president of local 73, over WLOL.

Score—Peg's 'Anti' Attitude
A recent Pegler column in which the \$20,000 salary of Jimmy Petrillo plus the salary paid to Joe Weber was compared and contrasted to what Pegler thought was a typical sideman musician salary, was covered by Murk in this radio address. He criticized the \$60,000 annual salary of this columnist; Pegler's well-known hatred for organized labor; his close association with captains of industry and others who would exploit musicians and labor if they could, and his general attitude of "I am against."

The salaries of Jimmy Petrillo and Weber, Murk disclosed, are much less than the average of the business leaders who the AFM leaders have been and are successfully matching.
Gross exaggeration, in which the lowest-paid musician working in what Pegler described as a "joint" and paying a terrific union tax for the privilege of working at all, as compared with the executives of Pegler's columns, according to Murk. "Rather than picking out a typical musician with a fair salary and average working conditions, he would rather let a few million readers become unfairly prejudiced against the AFM by giving the case of the roving gypsy type of music maker, playing a "joint" and griping about the world in general."

'Read Jack Alexander'
Many of Pegler's comments were

not only gross exaggerations, but straight lies, Murk said. The \$4.00 per month union dues (Pegler) were cited as one of these. The Minneapolis local dues are 67 cents per month with no extra "assessments."
In closing, Murk urged his listeners to read Jack Alexander's story in a recent *Saturday Evening Post* where Pegler's bias and unfairness could be more easily understood. Also quoted was the first lady of the land, Eleanor Roosevelt, "I frequently read him (Pegler) because it entertains me to see how things may be twisted according to your own bias and lack of knowledge and understanding."

Long Dates for Bands in Mound City Choppery

by LEE KELLIHER
St. Louis—Sepia swingers lose a lush one-night stand in Casa Loma Ballroom's new policy of playing only white bands. Managers Harold Burian and Arthur Kawell say the new glittering stomp spa, replacing the old one which burned down several months ago, is drawing "safe society" type of customers now, where it didn't formerly.
More important is the tentative plan for next season of importing name bands for two or three months. No "tenor" bands will be acceptable, however. The kids like to hear and feel the beat, something that was missing during the tenure of three recent outfits, with a resultant inactivity at the cashier's office. The impresarios want plenty of meat in the brass and a well-populated crew which can produce volume. That's why Gus Arnheim's 15-man crew is pulling in its current return engagement.
A lot of white folks are drifting down to La Conga these nights where Dewey Jackson's 4-piece combo is playing a bushel of bounce, while Saxman Dewey is preaching a powerful galloping gospel all by himself. The Harlemites declare Jackson is slated to furnish the tempos on the luxurious excursion river boat "Admiral" this summer.

Vic Lourie Organizes

New York—Vic Lourie, a number of whose tunes are on the market, has organized an 8-piece combo, including vocalist Caryl Burke. Robert Mandel is managing the outfit.

The First Lady Greet's B G



Washington, D. C.—This pic is a little late, because it was rushed to Chicago by dog sled through the recent blizzard on the Atlantic seaboard, but it shows Mrs. Franklin D. Roosevelt with Sterling Hayden, Constance Moore and Benny Goodman at a recent White House party which featured music by Goodman's band. Al Spiedock shot this one. Miss Moore and Hayden are promising flicker juveniles. The First Lady particularly enjoyed Cootie Williams' vocal on *Don't Let the Doorknob Hitcha*, she said.

Charles' Small Band Banter ...

(Jumped from Page 17)
law—no more early auditions. They really stink.
A couple of suggestions: Marty Bloom of the Sherman Hotel, Chicago, an experienced showman and buyer of bands of all types, told me the following some time ago. After auditioning for him with what he and I agreed was a very sharp four-piece band, with modern vocal arrangements and instrumental effects to satisfy the blackest heart, Marty turned to me and expostulated, "Eddie, why don't you guys keep half of that modern stuff—it's good—but instead of sending yourselves all the time, play some of the stuff the ever-loving public understands—at least half of the time. Get yourselves some red jackets, wear snowshoes, cowboy outfits, anything you can think of but for — sake (explosive censored) wear something different, do something different and you're a cinch to work good jobs all the time."
Deliberate Corn Pays Off
News on hand: Dick McPartland's tenor man, Floyd Towne, suffered a serious leg injury which will knock him out for a while. Harry Shook replaced Floyd. The band is at the Bar O Music, Chicago . . . Kenny Thompson, who has had three men at the Villa Moderne, Chicago, this winter, will add four men and probably stay all summer. Kenny has a large following on Chicago's North Shore.
A number of small combos have cashed in on commercialized corn. The first Freddie Fisher hand, the Schnicklefritz band which originated at Midway Gardens, St. Paul, made a flock of dough, including a movie. Most of the musicians in outfits of this kind struck upon the idea after trying like mad to please the public with modern music only to find that the customers go for corn no end. Of course it has to be done cleverly and the gates in these bands usually are good musicians and pepper their corn with plenty of comedy. An example of a very popular and clever small corn band is Fiddle Bow Bell and his Dew Valley Acorns now at the Midway Gardens in St. Paul. Also Pa Tresler's Screwballs, slated to go into Chicago's Blackhawk or the Magic Bar, Minneapolis. If the outfit isn't too corny and can actually read music, radio offers unlimited opportunities for clever combos of this kind.
Again many thanks to all the gates that have written. Keep writing all the news and suggestions that may pop up. Adios!

Riley Held Over

Newark—Mike Riley has drawn a holdover ticket for another nine weeks at the Hour Glass Cafe in Newark. Riley is using nine pieces and has already been at the spot 19 straight weeks.

Georgie Auld Gets Visa Okay

New York—Georgie Auld flew to Cuba and reentered the United States last month in order to please federal officials who charged his visa had expired. A Canadian citizen, Auld's tenor sax is a bulwark of the new Benny Goodman sax section. Auld's status now is okay and he can stay here another year without trouble.

Note-Ables in Zebra Room

Los Angeles—The Niesen Note-Ables, versatile young St. Louis combo whom Gertrude Niesen is sponsoring, are now in the Zebra Room of the Town House here for two and half months more. They came from the Buttery of the Ambassador West in Chi.

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A Cancelled Theater Date Panics Rapp

Minneapolis—Barney Rapp's band took a panic dive here last month, coming to the Princess Theater for a job that had been cancelled.
The Zukor office had been unable to inform Rapp in time that the Princess had backed out of a contract because a flop the preceding week with a Stepin Fetchit ordeal had snowed them under.
Bad management, bad show arrangement (hours of the stage show in regard to the pic), and late newspaper ads, were the chief reason for the first flop. The Princess is a neighborhood house, but has a couple of ambitious young managers trying to put it out in front.

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Merrill Hammond Lectures on Jazz

Fitchburg, Mass.—Merrill Hammond, Jr., musician, jazz enthusiast and writer of Boylston, Mass., last Tuesday gave an open lecture titled "What About Jazz Music?" at the Fitchburg Art Center here. An enthusiastic audience of art patrons heard him point out that an historical jazz composition and a Beethoven quartet belong in the same musical category.

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'Beat Me, Dmitri' Fails to Mete Neat Beat—Dmitri

by DON LANG

Minneapolis—Dmitri Mitropoulos, Minneapolis Symphony conductor, definitely gets no kicks from boogie woogie—anyway so he claimed after *Beat Me, Dmitri*, a boog tune written in his honor, was played before students and cats (including Dmitri) at the first U of M Boogie club session last month.

The boog stuff, Dmitri claims, is OK as far as it goes, but nothing happens then. It just goes on and on.

The Boogie club and band was

organized under the direction of Bob and Sid Smith and Kenny Green. Rook Ganz, fine colored trumpet man, is dishing out about the best jazz of the lot.

The publicity these boys get on this boog kick is marvelous. All the Twin City papers played it up, even the Sunday rotos. The Coffman Memorial Union, where the session was played, looked like a photographer's paradise. Dmitri and his shining pate, sitting on the floor waiting for kicks that never did come, was the object of most of the flash bulbs.

Balto Cats Getting 25% More Work

by GEORGE S. EVERLY

Baltimore—Edgar W. Hunt, president of the Local, told *Down Beat* here last month that there was 25 per cent more work for musicians this February than there was in Feb. '40. Which the boys around town don't mind a bit.

John Varney and his quintet have completed a year at WCAO and have been signed for their second. . . . Local chick Shirley Dewlow ought to be picked up by some good band. She's really got the stuff. . . . The Embassy Boys from Rio De Janeiro are now at the Lord Baltimore Cocktail Lounge, singing in five languages. . . . Charley Degeles' band at the New Broadway Hotel is a fine little swing combo, has Helen Norris on piano. Her 18-year-old son thinks his mom is just about the best kitten who ever cut a hot lick on the 88.

9-Piece Band For Bechet

New York—Sidney Bechet is leading the largest band of his career at Bill Robinson's Mimo Club in Harlem.

Sharing top billing with Edna (Yack) Taylor, blues chanter, Bechet fronts his new Mimo crew with his clary and aporano saxophone. With him are Henry Goodwin and Leonard (Ham) Davis, trumpets; Joe Hyman, alto; Frank Powell, baritone; Lemuel Johnson, tenor; Cliff Jackson and Lloyd Phillips, pianos; Gene Moore, drums; Wellman Braud, bass. Jackson pianos only for the floor shows. Bechet still records for Victor, but with a smaller combination.

Ozzie's Latest

Worcester, Mass.—A few months ago Ozzie Nelson tickled the trade with his original opus, *I'm Looking for a Guy Who Plays Alto and Baritone and Doubles on the Clarinet and Wears a Size 37 Suit*.

At his Plymouth Theater date here recently, Ozzie came on with his latest zany-titled tune, *I've Got Those Oh What an Easy Job You've Got, All You Have to Do Is Wave the Stick Blues*.

More Work in Line in CKWX Expansion

by DON McKIM

Vancouver, B. C.—Radio station CKWX in midst of a huge expansion program which should mean more work for local musicians. Outlet is building finest studios in Western Canada. New addition to the CKWX schedule is the "Down Beat Club"—original, what?

New cabaret abuilding in ideal spot. Right next to liquor store. . . . Gordie Edwards, one of Canada's best arrangers, doing smart scoring for Dal Richards' Hotel Vancouver crew. . . . Bob Gimby, who can do sensational things with a trumpet at times, doing radio work all over town and adding considerably to his income with the DeSantis Palomar band.

We've been having a rash of name bands up here. The town that wouldn't stand for American bands less than two years ago is now boasting appearances of Andy Kirk, Ellington and Kyser and looking forward to Jimmie Lunceford next month.

Messner at McAlpin

New York—Johnny Messner replaced Isham Jones at the Hotel McAlpin here March 22. Jeanne D'Arcy and the Three Jacks are featured Messner singers.

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'Give 'em Back to the Chinamen!' hollered former ricky-Tic-Toc purveyor Gray Gordon to his drummer, Lee Harold, the other day, telling him to lose those jazzy temple blocks (encircled) and all other effects that go to make for mickey mouse mush, which Gordon formally disinherited in an announcement in the March 15 *Down Beat*. So Harold and a couple of pert chicks assume one final corn pose in memoriam to Tic-Toc and all other forms of silo jam. "From now on we jump!" says Gordon with zest.

Slap Fine of \$35,750 on ASCAP, Heads

by SIG HELLER

Milwaukee—Found guilty on charges of misdemeanors in accusations of 10 specific violations of the antitrust law, ASCAP, its officers and directors were fined a total of \$35,750 by Federal Judge F. Ryan Duffy here three weeks ago. ASCAP had pleaded nolo contendere (I do not wish to contend).

20 Defendants on Hand

ASCAP itself was fined \$5,000; Eugene Buck, president; E. C. Mills, chairman, and John G. Paine, \$1,500 each. Twenty-six other directors were fined \$500 each, and 19 corporation members \$750 each.

Among 20 defendants present at the trial were Buck, Jack Mills, Deems Taylor, Oscar Hammerstein II, Irving Caesar, Otto A. Harbach, George W. Meyer, Gustave Schirmer, J. J. Bergman, Fred A. Ahlert, Saul Bornstein, Max Dreyfus, Walter Fischer, Edgar Leslie, Herman Starr, John O'Connor, Will von Tilzer, E. C. Mills and John G. Paine. Many were absent but represented.

Chief of ASCAP counsel, Charles Pelotti, commenting after the trial, stated, "Now we want to return to our offices to continue to enrich the musical culture of America." He voiced the willingness of the ASCAP heads to get together with BMI chiefs to effect some peace between them.

Bill Moore Heads Old Poulin Band

by JOHN M. GLADE

South Bend, Ind.—Bill Moore, after four years with Harry Poulin's band at Dixie Grove on U. S. 31, took over the band recently when Harry threw in the towel in favor of defense work. This right-of-defense combo now has Moore on trumpet, Dick Smith on piano, Jack Davies on reeds, and Kenny Sugonis on drums. And the mention of Davies reminds us to correct a statement of a year ago which we made in the *Beat*. When Jack first came to town we said he was a "former Max Miller tenor ace." Miller objected for some reason, so we had to get out the research department. It developed that back in 1929, after gouging a flock of records for the Gennett label, Davies brought a band into the Iris ballroom in Benton Harbor. Miller played guitar in the band. So we correct the statement of a year ago to read, "Max Miller, former Jack Davies guitar ace." And if Max objects to that, we give up.

When Carl Gilao and Eddie Jerozewski, out of Marty Ross' band, went on the road with Carl Horvath recently, Marty brought in Wes Henchel on trumpet and Bunny Barnhart on sax. Carl Miller is still on reeds with the band, with one eye on the rack and the other on Uncle Sam's beckoning finger.

Fem Horn Player Dies in New York

New York—Lucy Snyder, former trumpet player with the colored "Sweethearts of Rhythm" orchestra, died in New York last month after a short illness. She was buried at Mount Olive, Miss.

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Six Band Bash Nets Red Cross Neat \$1,300

by GEORGE BEATTIE
 Winning, Man.—Local 190 went over the top here for the Red Cross recently, donating \$1,300 netted from a monster affair at the aud. Lending their efforts were 72 musicians who composed six bands, seven vocalists, a floor show, and 1,200 corsages donated by an eastern Canadian florist.

Shrednik's KOA Band Is Talk Of the Rockies

by CHALK HILLMAN
 Denver.—Fast becoming the most talked about orchestra in the Rocky Mountain region, Milton Shrednik's KOA band is in its second long series of Chamberlain's lotion programs. The lineup of this fine crew includes:
 Johnny Kremer, Nick Roman, Lou Morgan, George Yaden, sax; Lenny Johnson, Paul Sackett, Paul Milstein, trumpets; Johnny Roberts, trombone; Merle Mahoney, piano and vibes; Clyde Camello, piano; Joe Marcus, guitar; David Wilkinson, bass; Charlie Schreiman, Dave Eisenberg, Eddie, and Virginia Knudsen on cello; Andre Lacy handles vocals.
 Morgan on clarinet, Yaden on tenor, and Milstein on trumpet have proved their superiority as go men and play a big part in the band's richly deserved success.

Bob Holt to Replace Slack With Bradley

by MERRILL HAMMOND, JR.
 Worcester, Mass.—Bob Holt, pianist-leader of the best band in this neck of the woods, is almost certainly to take Freddy Slack's place with Will Bradley band when Fred leaves this month to organize his own band.
 Holt, whose 7-piecer has been in the new Club Latin Quarter of the Hotel Mayfair here just a short time, is really fine. A youngster who came up not too fast, Holt went to New York about a year ago to try to crack the town, but he wound up as a sideman in Jersey, so he came back here and started building his present combo. Getting slapped down has helped Bob as his playing is much more fluid than it was six months ago. Holt is one of those "discoveries in the sticks," and if hard work and talent combined are any assurance of success, this cat will have it. Association with Art Hodes has given Bob a decided Chicago manner on the board, and his work on the 8-to-a-bar jazz is very personal and not mechanical.

My Band's Got Everything: Fisher

by GENE TELPNER
 Omaha.—After one of the most successful dates any band ever had at the Music Box here, Buddy Fisher pulled out to be followed by Eddie Rogers, fresh from the east. Fisher's novelty stuff went over big. The reason, to quote Fisher, "My band's got everything; that's what makes people go for us."
 Local boys tell this one of Ziggy Elman: When the T. Dorsey band was here last, a sweet young thing stepped up to Zig and cooed, "Oh, Mr. Elman, I enjoy your saxophone playing so much. I wouldn't miss one of those 'Matinee-at-Madonbrook' programs etc. etc." Replied Elman, according to the legend, "My dear young lady, you must be thinking of Gene Krupa; I play the violin."

Don Carlos, maestro at the Marlborough Grill, was the driving power behind the affair; through his work everything was donated, even the freight on the flowers, and he says he sweat blood for fear it wouldn't go over. The bands were under the batons of Claude Turner, Don Wright, Don Carlos, Irvin Plumm, Marsh Phimister, and Harold Green (for the floor show). 4,000 jammed the place at half-buck per. Vocals were by Gwen Bradshaw, Jeri Kay, Betty Cormack, Tiny Trimbell, Herb Brittain, Harold Hunter, Ralph Gerry.
 Even the Lieutenant-Governor showed up.

Double Trouble?
 Worcester, Mass.—Jack MeAusland, whose work with Tommy Tucker's ork has made Tucker's band one of the best known in this section, came up with a brainstorm last week which he thinks will prove a box-office sensation.
 His idea is to organize a band made up entirely of twins. There would be seven sets of 'em forming the band and two beautiful twin chicks to handle the songs. Jack is already busy organizing them.

Klaer Donates A Library to Memphis Local

by HERB DAVIS
 Memphis.—When Local 71 moved into its new headquarters in the Gayoso Hotel the members were given a large library consisting of both popular and symphonic orchestras. Jimmy Klaer, staff pianist at WHBQ donated the valuable library, which he accumulated over a period of years at the station.
 Johnny Long has given up his seat at the drums for the baton. Johnny Byrd is at the skins. Long's band also using Rita Wright as chirpie. This outfit doing the cream jobs around town. Vernon Baty has been inducted into the staff band of WMC. Baty plays trumpet and sings.
 Fory Brown is rehearsing a new band for jobbing work in this territory—Brown is using part of Richard Leon old band—Leon having gone with the draft.

Alabaster with Chester

New York.—New road manager of the Bob Chester band, replacing Kelly Kaplan, is Ted Alabaster. Ted was manager of the Buddy Rogers band until it broke up last August.

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"Admiral" Fio Rito they call him now. The "Stratosphere Maestro," whose power-diving trombone theme is heard over WGN from the Blackhawk in Chicago, was recently made an "Admiral of the Flagship Fleet" of American Airlines. Presenting Ted with his "commission" here is Bud Merrill of the Cincinnati division of A. A.

Beck Has Well Populated Muncie Band

by B. C. A.
 Muncie, Ind.—Local leader Chet Beck, who has been snagging the larger portion of the Ball State College dance work, has enlarged his outfit by a girl's trio, The Three G's. This brings Beck's vocal department to five strong and the entire organization looks like a mob scene, with 20 people on the stand at the same time.
 All the cats have been flocking to Johnny Campbell's Oasis where Mike George and his small combo have been packing them in. Mike plays fine trumpet and growls solid Pastor-like vocals that knock everyone out.
 Of much interest to local musicians is the new outfit that Hod "Shorty" Williamson is bringing to the Hotel Roberts Tap Room. "Shorty" Williamson is an old time friend of Glenn Burrs and Joe Sullivan and years ago played piano with Sig Myers' ork out at White City along with Muggsy, Floyd Towne, Marvin Saxby, Wetling, De Faut, and the McPartlands. Advance plugs handed out by the hotel have it styled as a "String Ensemble." The lineup consists of Ralph Seibel, violin; Johnny Winn, guitar; Hank Hudson, string bass, and Hod at the 88. Caught the lads at a rehearsal and Johnny Winn is one lad that doesn't have to take a back seat for Georgie Barnes, Christian, Ryerson or any of the other big-name git-men.

Fisk's Mo. U. Orchestra Is a Coming Combo

by BOB LOCKE
 Columbia, Mo.—Swinging out on a "Harry James kick" is Charlie Fisk's dance band at Gaebler's Cafe here. Charlie's is a Missouri U. unit. He recently took his crew up to the Pla-Mor Ballroom in Kaycee and broke all house records for an unknown band. There's a story behind the engagement.
 Fisk's father, Charles L. Fisk of Butler, Mo., is an old-time minstrel band leader and a friend of Will Wittig, manager of the Pla-Mor Ballroom. When Fisk took over his present band in 1939 (it was then led by Carl Stepp, who is now a staff pianist at radio station KFRU), he was told by Wittig that he could have a trial engagement at the Pla-Mor whenever he was "ready."
 Last month, Fisk felt his band was good enough to take the step. They moved into the swank Kaycee temp temple for a one-night engagement and the rest was history.
 Line-up of the Fisk crew is as follows: Charlie Fisk, leader and trumpet soloist;

Sam Michaels, 1st trumpet; Tracy Lancaster, 2nd trumpet; Kenny Early, 1st trombone; Bob David-on, 2nd trombone; Calvin Weiss, 1st alto; Bill Cockrell, 2nd alto; Harris Carter, 1st tenor; Bill Narkenhof, 2nd tenor; John Whales, piano; Charlie Pittney, drums; and Ray Norman, bass. Early and Weiss are from Kaycee.

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Bandleaders may list their bookings free of charge, merely by writing Down Beat by the 1st and 15th of each month.

- List of bands and venues including: Alabama, Paul (Homeless Club) West, Fla.; Adams, Bill (Columbia) Chicago; Adams, Bill (Columbia) Chicago; Adams, Bill (Columbia) Chicago; Adams, Bill (Columbia) Chicago...

Roger ... (Jumped) Williams who leads music ... (Arranged) The girls we with Jimmie ... (Ellington, Red) Roger says of that vocal ... (In Pennyslv) CHAS. ORC ... (HOTEL) ... (Conventio - Econ) ... (ATTRACTIV) PROFESSIONAL ... (M CH) ... (They're) FOR ... (Send fo) Ray p ... (9th St., We) Spacious stu ... (Shower, radi) ... (We have) for mus ... (the stati) ... (Visit)

Roger Segure ...

(Jumped from Page 15)

Williams which he re-scored for Leeds Music and for Louis' and other bands; and that unique arrangement of Thomas Griselle's *Vocturne* for John Kirby's group, which Kirby used as his closing theme on the air (before BMI). Then Joe Glaser, through whom he'd done his jobs for Louis and Kirk, got him a connection with the Dandridge Sisters.

Arranged "Watcha Know Joe?"

The girls were going on the road with Jimmie Lunceford. Segure wrote the vocal and instrumental arrangements for their numbers, which you've probably heard on wax—*Red Wagon*, *Ain't Gonna Study War No More*, and a couple of others. Lunceford, impressed, tried him out on a band number, Morton Gould's *Pavanne*, and liked it enough to record it promptly, and asked Roger for more.

As William Moore Jr. drifted away from the Lunceford band, Segure became more firmly entrenched and right now he's doing the majority of Jimmie's new material. His biggest hit to date is *Watcha Know Joe*. Thousands of Jimmie's fans know this is Trummy Young's tune, but few realize that it was Segure's fine arrangement that helped to get the number started.

Trummy has a new one which Segure made up, *24 Robbers*. Other Segure works in the Lunceford books include *Chocolate*; Red Allen's *Siesta at the Fiesta*, *Frenesi*, *Sweet Lorraine*, *We Three*, *Call Me Darling*, *Crosstown*, *Sister Kate*, *Sugar*, and an original *Back Door Stuff*. Another, which is his own personal favorite, is *Blue Afterglow*.

Ellington, Redman, His Favorites

Roger says he's glad to be out of that vocal groove, writing real band stuff after so many years of harmony trios with backgrounds. Recently he wrote the score for a rolled revue, *Tan Manhattan*. But Lunceford is his main job and his big kick now. "I've never known any other band where I found such perfect interpretation, such organization and discipline, and such an agreeable bunch of men," he says.

Segure likes Lunceford's read set-up of three altos, tenor and

baritone. He likes to voice open and follows closely the style of his predecessor, William Moore, of whom he's a great admirer and personal friend. Ellington and Redman are his favorite arrangers, but "they'd both better look out for Moore!"

As his other preferences he lists Bing Crosby and Connie Boswell for singers; Louis as top instrumentalist, followed by Tatum and Higginbotham; Johnny Temple for blues singer; Pete Brown and Harold Baker as most underrated musicians; and as pet aversion, "Will Bradley and all brands of synthetic boogie-woogie; and all trumpet players who try too hard to copy Louis."

Unmarried, Segure is a quiet guy who, as you get to know him, turns out to be a much better musician and more affable personality than you'd expect. It's good to know that in his present spot he's getting the recognition he deserves.

Fires His Jump Band For a Schmaltz Crew

by EDDIE GUY

Wilkes-Barre, Pa.—Members of the Milt Wiener band were all fired a few weeks ago. It was a surprise to the sidemen as the band was doing fine and regarded in this section as one of the finest swing bands. Milt states that the band was too big to make any real money. At present he is rounding up a 7-piece combo on the schmaltzy side. He claims he can get just as much work with this new outfit and pay much more to his sidemen by getting most of the better jobs in the territory. His new lineup wasn't revealed but his contemporaries are a little worried that he's going to make a raid on their bands to complete his lineup.



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A Kissin' Bee, in which everybody looks as if he really means it, took place at the Grand Central station in New York the other day when the four Modernaires entrained for the west. The female enthusiasts in the orgy, however, were the boys' wives, believe it or not. Left to right, the kissers are the Chuck Goldsteins, Ralph Brewsters, Hal Dickensions, and the Bill Conways.



Tete-a-tete with Saxophone here finds Bob Chester moving his tenor in on a hand-holding session with lovely Frances Langford and actor Jon Hall. The scene was backstage at a recent date at the Michigan theater in Detroit, when Langford, Hall, and the Chester band were on the bill together. Ted Alubaster recently took over road management of Bob's band.



Have You Yet Met that pet of the hep set, Yvette? If not, this is she with a great big smile as Ray Noble, the suave English arranger-maestro, helps her listen to a vest pocket radio in pursuit of the great god, publicity. Yvette, sometimes known as Elsa Harris, is the doll with that terrific French vocal style. Noble, looking pretty sharp here, records for Columbia.



How to Do't is demonstrated by Evelyn Hyllun to her sisters, Kate, left, and Margo. Meaning how to put on the old allure to best advantage before the three of them chortle one of the ditties they feature in theater dates. This shot was snapped backstage at the State Lake theater in Hartford, Conn. recently. The gals may go with the new Olsen-Johnson show, "Crazy House."



Rooney and Pagliacci of the piano, Joe Reichman, tossed off a little bash together recently when their paths crossed on one of Joe's dates. The Rooney behind the mike is Mickey, of course, while Joe encourages him at the right. The band is experiencing a terrific rise in popularity as witnessed by the fine gates it's grabbing off on the current theater tour.



Hot Jazz Trust gathers around a table between sets at a Harry Lim session in Chicago. Left to you-know-where are Bud Freeman, Jew Stacy, road manager Art Eisendrath keeping his eye on his charge, Muggny Spanier, seated in center. At Mugg's left is Chi businessman C. W. Kraft, one of the Spanier band backers. Brother Bill Spanier is at right, with part of bassist Bob Casey's head visible. Bob White's the lens-hawk.

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