

'Bandsmen Should Be Paid for Traveling'

New York—A court decision which may affect the entire band industry, from the baggage boy to a band's personal manager, was recently handed down in N. Y. Supreme Court when Justice Samuel Rosenbaum ruled that a dance band is engaged in interstate commerce and therefore comes under the Federal wages and hours law.

Sammy Kaye was ordered to pay Norman E. Reck, who now drives a truck for a bakery, \$1,447 in "overtime" salaries Reck claimed Kaye owed him. Reck, who said he was once Kaye's press agent, started to work for Kaye at \$35 a week, Kaye taking him off a job because he was "sorry" for Reck, who was at the time earning \$12 a week. "Reck was never my press agent," Sammy says. "David O. Alber has always handled my press relations. Reck was a sort of handy man. He handled transportation and the like. He started to work for me July 22, 1939, and left Dec. 28 of the same year."

Kaye appealed the decision, which will be heard again in the appellate division of the N. Y. Supreme Court next October. The decision against Kaye means that the court rules that musicians and baggage boys should be paid all the time they are traveling in addition to the time they are actually blowing their horns on the stand. If the appellate court upholds this view, untold thousands of musicians could sue for salaries due them while traveling from one job to another on the road. Musicians and others in the trade feel that Justice Rosenbaum's decision was unfair and would be reversed when the case is heard again.

Linda Keene Divorced



Chicago—Linda Keene, vocalist with Muggsy Spanier's band, was granted a divorce here June 10 on grounds of desertion, from Spurgeon Suttle, whom she married in Hattiesburg, Miss., in 1932. Suttle is also a singer. The couple had been separated since April of 1937. The divorce, granted by Judge Joseph McSath, was issued to Florence McCrory Suttle, Linda's real name. She was represented by attorney Philip L. Howard.

Lopez to Taft; Masters Leaves

New York—After more than a solid year at Hotel Taft, working a job all musicians enjoy because they get off at 9:30 every night, Frankie Masters exited and Vincent Lopez entered the spot's grill room. Lopez, with Anne Barrett and Sonny Skyler getting big billing as vocalists, is set for the entire summer. Masters took his crew out on tour. They'll go as far west as Chicago.

Bradley's "Six Texas Hot Dogs"



New York—Here are the "Six Texas Hot Dogs," Will Bradley's jump band within a jump band. That's Dog Goldberg on bass, Bradley on tram, Peanuts Hucko, tenor; Lee Castaldo, trumpet; Malon Clark, clarinet; Ray McKinley, drums, and Bob Holt at the Steinway. Bradley and his gang go into the Hotel Astor on Times Square in mid-July following Tommy Dorsey. Meantime, they are on tour. The band is one of the few with a radio commercial. William Morris office books it.

Barnet, Wife To California With His Band

New York—Charlie Barnet and his bride of last November, Harriet Clark, are back together again, thus spiking rumors of marital discord between the two. Miss Clark, who sang with Sonny Dunham's band a couple of weeks in June, quit Dunham and on July 11 will travel with Barnet to California. Barnet's band is set for a long engagement at the Casa Manana in Culver City.

While on the coast Miss Clark may make a motion picture. She left Dunham after pic execs offered her treats.

Barnet's band is on tour after playing a month at the Madison Square Garden "dance carnival" here. Charlie and Harriet were married in Cuba last fall, but separated shortly afterward. The reconciliation came a few weeks ago and now both are anxious to go to the coast together.

G-Men Give Jurgens Men A Scare

by SIG HELLER

Milwaukee—Dick Jurgens brought his band to the Riverside theater and did a tremendous business at every show. Vocalist Harry Cool gave out with a story that's really good. It started with a couple of usherette fans in Indianapolis. Dick, Harry and Buddy Moreno classed them as ordinary music bugs at Indianapolis, signed autographs and promptly forgot them.

The band moved to St. Louis, and Harry was sleeping when a knock at the door introduced the boys from J. Edgar Hoover's FBI. The cops searched all the luggage, reading letters, and saying nothing. When Cool protested, he was taken to the local bastille, where he finally was given the lowdown.

The two gals from Indianapolis had run away from home, and left a note saying that they were being taken to St. Louis by Jurgens, Cool and Moreno. Once Harry learned the score, it was easy to prove to the FBI that he was innocent, and all was forgiven.

Squires, Hurley, Huffman with Freddy Slack

Los Angeles—Freddy Slack has snagged some of the best men in the game to staff his unusual outfit, which was scheduled to hit wax for the first time at the Decca studios here latter part of June and has already been signed for a shorty at Universal.

Here's the line-up, which does its own talking:

Clyde Hurley, trumpet; Bruce Squires, trombone; Spike Jones, drums, Joe Cascales, bass; Willie Martinez, clarinet & baritone; Chuck Butler, tenor & clarinet; Jo-Jo Huffman, tenor & clarinet, and Freddy at the 88.

Gal vocalist is Lillian Roth, heralded as a real "discovery" here.

Bog Stabler is at the throttle in the major steam-up campaign launched by the Rockwell office to push Freddy into the big name class.

Charlie Featherstone Forms a Band

East Durham, N. Y.—Charlie Featherstone, the trumpeter, has his own band at the Hay Press Club here, in the Catskills. Jack (Longjohn) Ibach is on trombone, Al Gorta, tenor; Al Pepitone, alto; Bob Kelly, piano, and Stan Morris, drums. Featherstone, who once worked under Bobby Hackett, plays in a semi-Hackett style. They opened June 20.



Noble Gesture

New York—The truth is out, and although Artie Bernstein is out in Los Angeles seeking work after a 2-year stretch with Benny Goodman on bass, friends of his are proud to tell this story:

Recently when Teddy Wilson returned to uptown Cafe Society with his band, his bass man, young Israel Crosby, was forced to go to Chicago, where a few days later he was inducted into the army. Teddy was left without a bassist. Bernstein, instead of going straight to the coast as he planned, stayed over an extra week, played bass for Wilson until Teddy hired a new man, and then turned his whole week's salary over to Crosby.

Generosity like that doesn't happen often in this business.

Krupa on Road With Raskin in Piano Chair

New York—Gene Krupa made several important changes in his band when he took to the road last month after his Hotel Penn engagement. Clint Neagley, who left Krupa to go with Benny Goodman, hasn't been replaced as yet. Gene using subs until the right man, on alto, is found. Bob Kirtan, who also quit Krupa, was replaced by Milton Raskin. Raskin was Krupa's pianist once before.

Eddie Mihelich, former Max Miller bassist, is the replacement for Biddy Bastien. Krupa is now touring through New England under Sy Shribman's guidance.

ASCAP Sues Nets For 20 Million

New York—Board of directors of ASCAP last week authorized attorneys for the Society to file suit for treble damages under the Sherman anti-trust act against NBC, CBS, the National Association of Broadcasters, BMI and their officers and directors charging "conspiracy in restraint of trade."

The action was taken because ASCAP is convinced that both NBC and CBS are "stalling" in refusing to complete negotiations which will put ASCAP-controlled music back on the two networks. The amount of damages asked is reported to be close to \$20,000,000—an almost unheard-of figure in the radio industry.

"More than 1,000,000 musical numbers controlled by ASCAP have been banned from the major networks since Jan. 1," an ASCAP press release said. Filing of the suit was expected about July 2. Many observers believed the threat to sue was purely a "trial balloon" which would hasten a settlement of the long-standing feud between ASCAP and the two major webs. Mutual signed with ASCAP last May.

ASCAP apparently means business, as the suit actually has been filed, in Federal Court here.

Louise Tobin in New York; Denies Joining Bradley

New York—Louise Tobin denies she's joining Will Bradley's band as vocalist. The brunet Texas songstress, wife of Harry James, established residence in New York a few weeks ago with her 5-month-old son. Reports that she would sing again, with the Bradley band, were branded as false. A previous contract prohibits her signing another with Bradley or any other band.

Reports also are that she is filing suit for divorce from James, according to gossip columnists around town.

Velox and Yolanda, shown here with accordionist Jerry Shelton, have just concluded one of the most successful dance tours ever made. Musical director for their own accompanying orchestra was Shelton, Chicagoan who recently had his own band in the Pump Room. The dancers are the parents of a baby just a few months old. Their dog, Flash, a Dalmatian, whippers a few things to Frank Velox. Shelton is now preparing new music for the team.

Dorsey, Herman Await Ether

New York—Two of America's most popular band leaders will soon take layoffs in order to undergo operations. Tommy Dorsey, whose band has broken all records this season at the Hotel Astor road, will undergo the knife to rid himself of a bad appendix. The band closes at the Astor July 14 (Will Bradley follows) and the operation is expected to be performed shortly after.

Woody Herman, now heading toward California for a stretch at the Palladium, also will have an operation, for hernia, after his California engagement is ended August 6. He and Tommy expect to take at least three weeks off for the operations.

Crosby Band on Long Vacation

New York—Bob Crosby and his band take a 3-week vacation starting July 6, after a cross-country tour which Crosby says was the most successful the band has ever had. Several of the boys will go to New Orleans for a rest. Other will scatter.

Catlett Drums on New BG Records

New York—The last record Benny Goodman and his band made for Columbia before taking to the road last week include *La Rosita*, *Down, Down, Down*, *Soft as Spring* and *Tuesday at 10*. Big Sid Catlett drummed on the date.

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Strike Ends; Long Doing Big Biz With 3 Trumpets

New York — Johnny Long's orchestra carries on at Hotel New Yorker, which was reopened June 10 after a 2-month period of darkness caused by a strike in the electricians' union. Long augmented his band to three trumpets for the job.



Long

Easily the most important assignment the youthful fiddle-playing maestro has received, Long was an immediate click in the Terrace Room, aided by a strong floor show. Johnny's lineup at the spot now includes Kirby Campbell, Zeke Walker, Cy Woistman, Paul Harmon, reeds; Swede Nielson, H. L. Shockey and Willie Farr, trumpets; Walter Benson, Ed Butner, trombones; Gregory

Pearce, piano; Oogie Davies, guitar; Ray Crouch, bass; Floyd Sullivan, drums, and Helen Young and Bob Harmon, vocals.

Called in off the road at the eleventh hour to take the New Yorker job, the Long band had one of the most festive openings in months, and business the first two weeks was adjudged so brisk that the band has been held over indefinitely. General Amusement booked the job. The strike was settled when the hotel's management agreed to use union electricians in handling lights for the floor show. Already the New Yorker is giving the Astor and Pennsylvania, its chief rivals, plenty of competition.



For Five Years Sam Lutz, right, will manage the band of Lou Breese. Lutz recently took over the personal managership and here Lou is signing the contract. The band has been at the Roosevelt Hotel, New Orleans, and returns to Chicago's Chez Paree the latter part of August. Mickey Goldsen pic.

Plans Longhair Concerts, Too

New York — Benny Goodman may lay his band off for at least two weeks this fall so he can go out and make a tour playing strictly classical music with famous string quartets and other longhair groups.

Benny has had so many offers to perform in the classical groove that bookings would be easy, at nice pay. Goodman is meeting this week with MCA officials to discuss the plan. The "longhair tour" if it goes through would take place probably in October.

Complete AFM convention coverage will be found on pages 4, 8, 9, and 10 of this issue.

Cops NAACC Honor Award

New York — A young fiddle player, Arthur Kreutz, who played in a small-time theater pit crew with Bunny Berigan in Wisconsin a decade ago, on June 15 was awarded the National Association of American Composers and Conductors' award for his composition *Winter of the Blue Snow*.

Kreutz played his way through the University of Wisconsin fiddling in jazz bands and later turned to serious composition in Europe. Last year he won the \$4,000 Prix de Rome award for his "Music for Symphony Orchestra." *Winter of the Blue Snow* is part of Kreutz' "Paul Bunyan Suite" based on the legends about the famous logger of the Northwest. His first big job was in Emil Flindt's band. Flindt is now prominent as a leader in Chicago.

Ina Ray Hutton Tour a Winner

New York — Back in the public eye after a series of ups and downs with a band which most critics declare is the finest she's ever fronted, Ina Ray Hutton has been boasting box-office receipts in almost every spot she's played the last two months.

The Hutton personnel, with Al Colley acting as road manager, includes Clarence Willard, Eddie Zandy, MacRae Adams, trumpets; Bud Smith, Jack Andrews, Leonard Ray, trombones; Sol Kane, Martin Berman, Danny Cappi, George Paxton, saxes; Ray Allen, piano; Jack Purcello, guitar; Ralph Collier, drums, and Pat Ruggles, bass.

Hutton is now a redhead, and she's singing more than she used to when she swept into prominence as the "blonde bombshell" under Irving Mills' management.

New TD Saxist



Chapel Hill, N. C. — The world was full of Dorseys for U. of North Carolina band leader Bruce Snyder three weeks ago. As Jimmy D's crew were playing one of the semester's final dances on the campus, Tommy Dorsey's manager, Leonard Vannerson, phoned Bruce long distance from New York, offering him a job on sax with the band at \$100 a week. Snyder thought it was a long until he talked with Tommy himself. He joined the TD reed section three weeks ago. Jimmy D., at left, is congratulating Bruce, but warned him, "Keep on your toes with that outfit; that brother of mine can holler louder than anybody I ever knew." Snyder is a singer, too. Down Beat pic by Hugh Morton.

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Recording Musicians Earn \$3,000,000 Annually

Ben Selvin Argues Against Curtailment of Recording

by EDDIE BEAUMONTE

Seattle—"We musicians have been swept along on a tidal wave of phonograph recordings, talking pictures with canned music and electrical transcriptions," said Ben Selvin in his report on recorded music to the Convention.

Selvin was authorized by James Petrillo to present his study and conclusions about mechanized music to the Convention. With the aid of various record and transcription companies and the cooperation of the accountants of the Federation, Selvin compiled his report.

Waxing Revenue Increases Tenfold

He presented a chart showing how the record and transcription companies are spending several million dollars a year which goes into the pockets of the musicians who are members of the Federation. The amount has increased from \$300,000 in 1935 to more than \$3,000,000 in 1941. Therefore Selvin deemed it unwise, if at all possible to curtail industries where in such large amounts are spent for musicians. "But," states Selvin, "it is necessary for us to evolve a plan for the possible discontinuance of records on radio stations. The unrestricted use of records for stations and juke boxes is the greatest evil."

The importation of 'masters' was another important point that Mr. Selvin brought up, but the war conditions have prohibited further importation of masters on any large scale. Says Selvin, "It is my belief that when the war is over, there will be another influx of masters' records. Now when resistance is low is the time to bring such practices to an end."

Transcriptions Have Replaced 'Live' Music

Selvin believes that the Supreme Court decision permitting radio stations to use phonograph records of all kinds without any restrictions, has been one of the outstanding reasons why the employment of musicians in radio stations as well as musicians making transcriptions has been so greatly cut down, for since this verdict was handed down, the use of phonograph records on radio stations has been greatly increased.

In brief, Selvin's statements on electrical transcriptions were to the effect that since the advent of electrical transcriptions in radio 12 years ago, they have rapidly replaced live music in all types of

programs ranging in length from 15 minutes to one hour.

Selvin turned to the juke box situation with the statement that although many local and name bands have been made famous and successful by the juke boxes, still, it is true that comparatively few of the musicians are making any money out of the mechanized field.

'Mechanization Here to Stay'

Selvin summed up his report by saying, "We cannot call the mechanization of music definitely a bad thing or positively a good thing as there have been advantages as well as disadvantages to musicians, but with proper guidance and a real show of cooperation there is no reason why something cannot be done by the AFM to keep live music alive. Mechanization is here and will remain—so are musicians. There is a place and a need for both."

For more news of the AFM convention, turn to pages 8, 9, and 10.

Cugat Settles Suit for \$3,500

New York—Xavier Cugat's suit against Houghton-Mifflin regarding the novel "Mr. and Mrs. Cugat," written by Elizabeth Scott Rorick, was settled out of court last week for approximately \$3,500. The band leader objected to the title and certain portions of the book which he felt many readers would take for granted as involving him. Actually, the book was fiction. Paramount recently purchased screen rights for the book.

Moe Gale Signs Golden Gate 4

New York—Moe Gale still is expanding his managerial enterprises, with the Golden Gate Quartet being his latest acquisition. Gale also handles Ella Fitzgerald, Ink Spots, Erskine Hawkins' band and the Sister Tharpe-Lucky Miller ork.



Fifty-Three Percent of all musical programs broadcast over independent stations emanates from electrical transcriptions. Ben Selvin, president Petrillo's appointee to investigate the recording "problem," clarifies his report by pointing to a chart. "It is necessary for us to evolve a plan for

the possible discontinuance of the use of records on radio stations," said Selvin. "Unrestricted use of records on radio and in juke boxes is the greatest evil." Surrounding Selvin are Frank Dailey, "Spike" Wallace, International Secy. Fred Birnbach, and on Selvin's left, Harry Steeper and Eddie Love. Photo by Fran.



Connie Boswell played her first instrumental solo on the air last month, on a cello with the John Scott Trotter band in the Bing Crosby show. But before she could do it, the boys at Local 47 took Connie into their brood as a member of the AFM. Here the New Orleans songstress is shown with Dick Paull, center, radio representative of Local 47, and John teGroen, vice president of the Local. Connie is "favorite people" with all musicians who know her.

Hardman, O'Connell Are in New York

New York—The team of Glenn Hardman and Alice O'Connell moved into the ultra-pashy Cafe Rouge of Hotel Pennsylvania a couple of weeks ago, alternating with Bobby Byrne's ork. Hardman, who plays Hammond organ, celeste and piano, accompanies his wife's vocals.

Glenn is noted for his Columbia discs on which he used jazzmen like Lester Young, Lee Costaldo and others. Alice, two years older than her sister Helen, with Jimmy Dorsey, also has been a Columbia wax star. The team is breaking it up here, alternating in the cocktail lounge, after a smash engagement at Hotel Syracuse in Syracuse.



Exchanging tips of the trade, Johnny Long, Ginny Wilson and Roly Rogers (left to right) are caught by a Down Beat photographer in Boston, shortly before Johnny's band returned to New York to open the New Yorker Hotel, which had been closed because of a strike. Miss Wilson is a Beantown socialite who gets her kicks—and pin money—chirping with Rogers' fine Glenn Miller-styled orchestra.

Fretters Convene

Niagara Falls, N. Y.—The 40th anniversary of the American Guild of Banjoists, Mandolinists and Guitarists will be celebrated here when the organization holds its annual convention July 7 through 10. Officers of the group include C. W. Gould, Minneapolis, president; Emma Murr, White Plains, N. Y., vice president; Joseph F. Oizizola, Holyoke, Mass., secretary; Dale L. Cady, Geneseo, Ill., proficiency director, and Hank Karch, Cincinnati, publicity director.

Gene Dennis Ork On Wingdale Job

Wingdale, N. Y.—Another "summer resort" band which is set for an all-summer run at Berkshire Country Club here is Gene Dennis' crew, which stacks up with Joe Slavert, Blade Craft, Sid Seigel, and Dennis on saxes; Duke Raskind, Mickey Elman, Joe Pilato, brass; Saul Goldstein, piano; Jack Lesberg, bass, and Saul Gilbert, drums. Arranger for Dennis is Harold Shapiro, 1941 winner of the \$1,000 Academy of Rome award for original composition. It's Dennis' second season here and the dancers like him.

Neil Bondshu Into Ciro's in August

Los Angeles—Neil Bondshu, currently at the Sir Francis Drake in San Francisco, is set to follow Henry King at Ciro's early in August. Bondshu, now under the Wm. Morris office banner, is figured as one of the Coast's coming outfits. In catching Ciro's he halos the spot which is now the favorite nitery with the Hollywood movie gang, who now hang out at Ciro's as they used to at the defunct Trocadero. Also marks another victory for Wm. Morris agency in its current scrap to knock MCA out of its foothold on the choice Coast locations.



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Directs WGN's Dance Orchestra



Chicago—Bob Trendler, shown above with his wife, Annette, has been playing piano, arranging, directing and writing music for several network shows for the past seven years. Two weeks ago he became conductor of the WGN dance orchestra formerly headed by Harold Stokes, who will devote his time to other radio commitments. Trendler is considered one of the nation's leading experts on musical montage, the art of blending background music with the spoken script in dramatic shows. He's 29, married two years to the former Annette Bretzlaff, one of the WGN girl vocal trio, the Three Graces.

Vic Moore Seriously Injured

Michigan City, Ind.—Vic Moore, who was the drummer in the Wolverines orchestra when Bix Beiderbecke was a member of that famous unit, is in St. Anthony's hospital here with a crushed chest and other grave injuries sustained when his car crashed into another on the highway outside of town a fortnight ago.

Moore's condition at press time was reported to be serious. His wife was at his side.

He was driving to Detroit and as he was taking a curved hill he came upon a car making a U-turn in the middle of the highway. He was unable to stop and crashed into it at full speed.

A biographical sketch of Moore appeared in George Hoefler's "Hot Box" column of *Down Beat*, May 15.

Change of Heart



New York — Dolores (Dodie) O'Neill, former Bob Chester band vocalist and more recently featured on NBC's "Chamber Music Society" sustainer, was married recently to Alec Fila, 20-year-old trumpeter of the Will Bradley band. When *Down Beat* a few months ago reported the engagement of the two, Dodie wrote (Chords and Discords" column) "I am not engaged to marry Alec Fila, 'Benny Goodman's young trumpeter,' or anybody else's young trumpeter." Fila was with the Goodman brass section at the time. *Murray Korman* pic.

Enoch Light Ball Team Whips McGee's

Virginia Beach, Va.—The baseball team which Enoch Light has organized in his band has been winning most of its encounters with rival orks. Highlight of the season to date was its victory over Johnny McGee's team, 8 to 7. Light's lineup includes George Vaughn, 2B; Alden Muller, C; Junie Mays, 3B; Charles Blake, LF; Howard Brockway, P; Mike Rosatti, SS; Fowler Hayes, 1B; Jerry Zachler, SF; Maurice Campbell, CF, and Light himself out in right field. Pierce Earl, Kay Allen and Herbie Dell are utility men.

Margret West With Ralph Stuart's Band

Buzzard's Bay, Mass.—Margret West of Boston has joined the Ralph Stuart band as vocalist at Novak's Cape Cod Terrace here. The band, an 8-piecer, is on the date for 10 weeks.

Pier Bands Set

Atlantic City, N. J.—The lineup for bands playing the Steel Pier this season is as follows: Sammy Kaye, July 4-5; Jimmy Dorsey, July 5-6; Charlie Barnet, July 7 to 11; Benny Goodman, July 12-13; Harry James, August 17 to 23, and Glenn Miller, August 30-31. Alex Bartha is house band.

Vocal Groups New Band Style Trend

New York—A trend in dance band "stylization" which appears to be gaining momentum among virtually all the top dance bands is the hiring of vocal groups—usually quartets featuring a girl—by name leaders. Although Tommy Dorsey with his "Pied Pipers" was first to make definite

headway with such a group, over a year ago, other groups with similar styles have since come up and attracted as much attention with rival aggregations.

Bob Crosby's Bob-o-Links, Sammy Kaye's Kaydets and Glenn Miller's Modernaires all reflect the growing popularity of vocal groups. Each of the leaders has added them within the last 12 months. Even Charlie Barnet, with his Negro-like outfit which is at its best in a deep jazz groove, recently astounded his followers by taking on the Quintones, four men and a girl. Horace Heidt features Donna and her Don Juans.

Charlie Spivak recently joined the parade with the signing of the Debs, three girls. Frankie Masters has a similar group, although it's made up of men in his band and Phyllis Myles.

But the payoff is this: one of the most revered of all jazzmen, and a Negro at that, is on the same "vocal group" bandwagon. He is Earl Hines, who teams Madeline Green with three of his sidemen to form one of the most weird and unique vocal quartets of them all. It's only fair to add that Hines, since introducing the quartet, has skyrocketed in popularity, at the box-office as well as on records.

Cutler is New Clinton Beater

New York—Irving Cutler has been hired as drummer by Larry Clinton. A former Van Alexander percussion ace, Cutler succeeds Charlie Carroll.

George Mazza, trombonist, has returned to Clinton's lineup. Mazza is in the chair left vacant by Jimmy Curry, who plans to go out on his own as a comic act. Ralph Tessler, Clinton's hard-hitting first trumpeter, was drafted last week and Larry has been searching for a replacement. Clinton, after finishing four weeks at the Madison Square Dance Carnival, now is in New England on one-nighters.

Utility Man

New York — Lloyd Hundling, of the singing Quintones vocal group with Charlie Barnet, is a handy guy to have around. Before taking up full-time vocal chores with Barnet's band he played hot trumpet with Babe Russin and other leaders.

In the last few weeks Hundling has been called on at the last minute to pinch-hit for three of Barnet's regular trumpet men Lyman Vunk, Bob Price and Bobby Burnet. Now Hundling wants to know why the fourth trumpeter, Bernie Pravin, is holding out on him!

Azpiazu Forms 'Authentic' Ork

New York — Agreeing 100 per cent with *Down Beat's* June 1 news story from Havana, Cuba, which described the resentment native Cubans hold against "phony" American conga-rhumba bands, Don Azpiazu last week started rehearsals of a new band which he believes will be the first comprised strictly of real Cuban musicians.

Azpiazu, who made *The Peanut Vendor* a smash hit in 1930, plans 16 pieces, all of them Cuban-born. Don has had many previous bands and recently ended an engagement at the Sevilla-Biltmore Hotel in Havana. His is famous throughout Cuba as a maestro and hopes to become equally noted in the States.

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'Gorgeous Young Nurses Baby Us'—TB'er Feige

Lutheran Sanitarium
Wheatridge, Colo.

To the Editors:

The item in a recent issue of *Down Beat* in reference to my illness resulted in an avalanche of mail descending upon me. The letters were most welcome and I enjoyed them thoroughly, many coming from old friends whom I had lost

far from true. Why, man, we have gorgeous young nurses here who take excellent care of us and actually baby us. We do not have to raise a finger. They bathe us, rub us down, feed us, and treat us like new-born babes in every respect. It's an easy life. We have a lot of laughs here and I find life definitely worth living. I have also gained a new perspective on the worth-while things in this world and hope to get more out of life in the future.

Interesting but Unprintable

Venables mentioned a couple of recordings I was on that he had in his collection. He seemed to know all about me and knew the correct lineup on each record (something I had forgotten years ago). He wanted to know if I could recall any human interest stories about Teschemacher, Wettling and some of the other boys that I recorded with. I am afraid he is out of luck since the only anecdotes I can recall just now on those polecats are unprintable.

It certainly was surprising to me how *Down Beat* gets around, and the attention a small article like that drew.

I would like to correct the erroneous impression the average letter conveyed. It appears that most people think it must be hell to be confined in a sanitarium. This is

'Exposure to Wolf Elements'

The nurses are darn good scouts; they have been kidding about the numerous female leg shots that appear in *Down Beat* and want to know if you fellows ever print up a wench without the extremities exposed to the elements—the wolf elements.

A month ago the musicians at CBS, Chicago (WBBM), presented me with an elaborate and expensive radio. It is an eleven-tube affair with five wave-bands and I can pull in stations from all over the world. I put in two years at WBBM myself, years ago, so I guess they figure I rated a gift. I have come to the conclusion that it just about pays to be laid up. Everybody has been so darn nice it hurts.

I just received a letter from



'Treated Like a Babe'

... Trumpeter Dick Feige, confined to a bed in Lutheran Sanitarium, Colorado, with tuberculosis, tells in his letter at left what it's like to be laid up. Feige recorded with Teach, Wettling, and other "Chicago school" men.

Beryl Gaylord. As you probably know, Charlie is now a side man with Griff Williams. They are in Frisco, at the Mark Hopkins; coming to Denver this month and I am looking forward to seeing them and Bob Kirk and the rest of the Chicago boys in the band. In fact, I expect to see quite a number of the boys this summer, as I did last year. The two amusement centers (Lakeside and Elitch's Gardens) are only two miles from the sanitarium, which makes it convenient for the boys to drop out to see me. Ted Weems is due here this month also, and since I know some of the boys in the band, I hope they'll drop out too. My alma mater, Bill Carlson's band, is also due back here, so I am eagerly anticipating lots of company this summer.

Another Year—with Luck

I am feeling okay but am still confined strictly to bed. Don't know when I will get out of here, but if luck is with me I should be able to leave here in another year. Convalescing from this particular disease is an awfully slow process, and I don't know when I'll get out of here, but if luck is with me I should be able to leave in another year. The average stay here is from two to three years.

My warmest regards to the whole gang, and let me hear from you.

DICK FEIGE

Kenny Clarke Into Sid Catlett's Slot

New York—Louis Armstrong hired Kenny Clarke, best known for his drumming with Stuff Smith's old sextet, to fill the vacancy in Louie's rhythm section brought about by Sidney Catlett's leaving to go with Benny Goodman. "That's all the changes right now," Armstrong said. He has been on tour in recent weeks.

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The Imagination of a Musician— Artie Shaw Tales: the 'Bingle,' The 'Snark,' and the 'Snorf'

One of the most widely read columnists in the country is Ed Sullivan of the *New York Daily News*. Sullivan, in addition to airing his witticisms and observations on the daily scene via his column, "Little Old New York," is co-starrer with the Will Bradley band on the CBS Sunday night variety show, "Silver Theater."

Because musicians will get a jab out of it, we are reprinting here about half of Sullivan's column which appeared in the *News* of May 29.

by ED SULLIVAN

On the late watch, the other A. M., a bunch of the boys were whooping it up in a Stem saloon, and the conversation turned to musicians. . . . It was George Evans' conviction, seconded and passed by a quorum, that the greatest and

maddest characters in show business were to be found in the band field. . . . Evans recalled, for instance, when he was managing the Roger Wolfe Kahn band, which included Max Farley, the arranger, and Artie Shaw. . . . Between 'em, they dreamed up legends and stories that were of the Saroyan pattern.

Shaw and Farley, according to Evans, used to sit for hours and make up stories about insects and birds, and tell of their exploits. . . . Exposed to the terrors of a totalitarian world, these little creatures came to grief, which happened to the lovable little "bingle bug." . . . This little fellow's destiny, as Farley and Shaw told it, was to be born in first editions of books. . . . There he'd be as a book came off the press, and he'd open his little eyes, stretch his tired little legs, and then get to work. . . . His job? He would start with the first letter on the first page, and use that as a springboard. . . . If the second letter on the page was a "U," the bingle bug would use it as a giant slide. . . . He'd start at the top, slip down the incline and come up on the other end of "U" at such speed that he'd leap to the next letter.

This would continue until he reached the letter "O," which represented frustration. . . . Getting on "O" was easy enough, but getting off was another job. . . . Round and round would go the bingle bug, and no opportunity would present itself to get off, so finally, his little legs exhausted, he'd fall in and never would be heard from again. . . . It was Artie Shaw's explanation that since all

NBC Cringes Under Sammy Kaye's Tongue

New York—Making no attempt to be tactful, Sammy Kaye figuratively told representatives of NBC to get to hell when that web, at the request of Chuck Foster, semi-name leader in Los Angeles, demanded that Kaye abolish his "singing titles."

Kaye's behavior was applauded by the trade in New York, for Sammy has been using the "singing titles" six years. Kaye, broadcasting from the Essex House over NBC, said he could see no reason why he should drop his style of introducing songs just because a "small-time coast leader" demanded it. NBC accepted Sammy's decision without taking action against him, winking on its threat to jerk the Essex House sustaining wires. At press time both Sammy and NBC had called a truce and were palsy again. Kaye has since left the hotel and is touring.

bingle bugs met their end in this way, they had no method of warning other generations—and that is why, to this day, the bingle bugs remain the most illiterate insects in the world, because they never read more than a few words.

In their menagerie, Shaw and



Silver Theater Stars

... Ed Sullivan, left, Broadway columnist for the *New York Daily News*, and Will Bradley, the young man with a sliphony, share top billing on the CBS Sunday night "Silver Theater" variety show. Bradley and his band, with Ray McKinley on drums, go into New York's Hotel Astor roof late this month, following Tommy Dorsey. The band records for Columbia. For a taste of Sullivan's sharp writing, read the "Artie Shaw Tales" story on this page.

Farley numbered hundreds of odd little creatures who roamed the world on odder missions. . . . Their "little snark" was a collector. . . . His mission was to collect and index unusual smells, but he finally died from the aroma of a referee's decision at Madison Square Garden. . . . Then there was the "snorf," a small bird with a long, purple beard who had teeth in his seat. . . . His only purpose in life was to sit unnoticed in taxicabs and trains and bite the buttons of the upholstery.

Muggsy Band One-Nights It Out of Boston

Boston—After three nights at Summit Beach, Akron, Ohio, Muggsy Spanier and the band rolled up here 12 days ago to play a flock of one-nighters around here on the Cy Shribman circuit. Band will be headquartering in Boston until the middle of this month, at which time plans are to take it to New York for its first Decca wax date.

George Koenig on alto and clarinet has been replaced by Billy Woods, the young ex-Ben Pollack clarinetist, who hails from Glendale, Cal.

Kramish Heads Unit

Thermopolis, Wyo.—Art Kramish, who once played tenor sax with Orville Knapp and until recently was on first tenor with Eddie Young's ork, now has a combination of his own playing Hiawatha Park here.

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Why Hoff Quit His Air Show for a Dance Band— 'Commercials Are Poison Unless Band Is Featured'

by CARL HOFF

If Don Quixote were alive today and tried his tricks on a windmill again, he would be considered saner than a guy forming a dance band. At least that is the impression I got when I announced that I was relinquishing my post as musical director of the Camel cigaret program to form a dance band. And when I let slip the word that I would draw exclusively on Local 802, a group of the boys around town rushed to get estimates on straight jackets.

Say He Had a Cinch

Here's the argument my well-meaning friends offered. They pointed out that my radio commercial paid well and enabled me to purchase a swell cruiser and a ranch in Hollywood. It offered security. It eliminated trying one-nighters with their long hops and doubtful outcome and income. A radio commercial called for no more than a half hour of actual broadcasting plus about a full day of rehearsal. A dance band never stops rehearsing, plays all night and must wonder about dates and dough. The dough is set at least for a time, on a commercial. One nighters, depending on the whims of the townfolk and other breaks, are always in doubt. Well, on and on they went and any excuse you can think of for not forming a band was forwarded by these people.



Hoff

So, I listened to their advice, carefully weighed every point, and then quit the Camel Show and formed my present band. I'm not a bit sorry for the move! Now don't get me wrong. A commercial is a wonderful thing and no respectable band should be without one. Of course, as I go on with this yarn, I'll get into a lot of the technicalities of this business—so excuse me and please believe that I'm not trying to offer a panacea for any of the ills of bandleading.

Work Was a Bum Kick

Yes, a commercial is great for a bandleader, but I think the only ones which are perfect from a musical viewpoint are those sponsored series which feature the band mainly and not merely as an adjunct to the rest of the program. That's poison to a guy who is an honest musician. I may not be the most ethereal-minded bandleader in the business but I still have plenty of respect for music and its tradition. Dough is one thing—but it isn't healthy to let it mean everything, and that goes for every business. As far as money was concerned I was doing well enough, but all the joy was taken out of that security when I went to rehearsals and broadcasts. I would have a number planned to what I felt was perfection and we would rehearse it that way. Then a few lines would have to be cut out of the comedy situations and that would call for a new bridge or many times a new song. We would continue these rehearsals and the cuts would continue, and you know that new stuff needs more than a few minutes of polishing up. It would appear that the clock on the wall would inform us that we were over time. The music was the easiest thing to cut—in the eyes of the program director. My program was, in the main, a comedy session, and they had a perfect right to concentrate on that end of the proceedings. You see, I have no complaint with that program. It had to conform with certain lines and I understood the situation perfectly.

I explained this situation to my friends when I told them I was thinking of leaving the show to form a dance band and they offered this argument: "But Carl, you're getting good dough and a swell billing on the show. Doesn't that mean anything?" Yes, it meant

it's a different story. The dancers really speak their minds and their views prove invaluable to any bandleader who listens to them.

We're at the Blue Gardens in Armonk for the summer and then come those one nighters I was warned about. They're nothing new to me. I've had them before and they're great. All right, let's assume you have to do a lot of traveling, get little sleep, etc. What of it? No success came without hard work. That's why I gave up that commercial—it was too easy. I was getting into a rut and I wasn't making any progress because of it. I feel that you have to go after success—it won't come to you. If

plenty—and that helped me reach my decision. I was billed as the leader of the band. Then I began to figure, "What do those kids at the other end of the loudspeaker think of my work? My musical reputation isn't gaining any strength with them. They don't want to know about technicalities. All they know is that the music comes to their ears and that is what they judge. And, I figured, suppose I keep that up and then some day want to take a band out on the road. What chance will I have at the box office? None, I concluded. I think you will agree with me—if you, too, are looking at this matter from a music angle.

Learning Plenty Through Kids

At any rate, I have my band and I'm a happy fellow. Today I'm meeting those kids I spoke about and they share my views. I'm surprised at the knowledge these youngsters have about music and I'm learning plenty through conversations with them. It's not like being in a studio. There's time to chat at tables and on the bandstand. Their smiles and unrehearsed applause help me judge what's clicking and I pace myself accordingly. Personal contact is important. Everybody listening to a program hasn't the time or inclination to express their views on your efforts. But when you're in the same room with them all evening—

2 Changes In Monroe Combo

New York—When Vaughn Monroe moved into Frank Dailey's Meadowbrook in Jersey last month, taking over where Bobby Byrne left off, Monroe's band had two new men. Al Diehl replaced Rudy Michaud on trombone and Charlie Haggerty, drummer, gave way to Irv Rosenthal.

Both are Boston boys, which means that Monroe's personnel is still 100 per cent Beantown. Al sings jazz vocals a la Teagarden. Monroe, whose records are best sellers on the Bluebird lists, takes his band into the Commodore Hotel here in the fall for his most important engagement to date.

Hardy Memorial Is Hazel's Goal

New Orleans—Arthur (Monk) Hazel, whose cornet and drumming artistry has long been a source of kicks for local and visiting musicians, revealed to *Down Beat* last week that he has been campaigning here for the erection of a memorial in Hook and Ladder cemetery, Gretna, to the late Emmet Hardy.

Hardy, who died at 25, was considered by many in the south to be the greatest jazz musician ever developed. Hazel, his dearest friend, hopes to convince city officials of Gretna that Hardy was that town's most famous citizen. Gretna is a suburb of New Orleans.

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that sounds corny—let it stay that way. That's the picture as I see it.

Planned Band Two Years

Oh yes, I was warned about those men from 802, as I mentioned. They're supposed to be hard to get along with, temperamental, and all that. You can't prove it by me. Geography, I have learned means nothing. You'll find good men in New York and you'll find bad ones here, too. And the same goes for every other section of the country. I suppose I've been pretty fortunate in securing a crew of clean-cut, talented men. You may check that to the breaks but, on the other hand, I didn't go about making my selections haphazardly. It took patience and I learned that the good virtues of my men are the result. Too, I had every detail of my band planned for a long time. I didn't just decide to form a band and then do it ten minutes later. I've been working on it for more than two years, getting a sizeable book prepared. Now you might say I'm on trial. I'll try my best to deliver.



Junks Hoofing . . .

She studied to be a great dancer, but Anne Barrett, now singing for Vincent Lopez at Hotel Taft in New York, was sidetracked and ended up as a singer with Layton Bailey in Louisiana. Lopez found her there and brought her to Broadway, where her singing has been scoring ever since. In the south Anne is famous as the "Dixie Jitterbug." Pic by Maurice Seymour.



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Democracy Issue Brings Charge 'We're All Stooges!' from Delegate

Seattle—Oscar Widstrand, Hibbing, Minn., fomented a hotbed of debate with his resolution to appoint a committee to work out a satisfactory plan whereby the international officers of the AFM be elected by referendum vote of all the members of the organization. Also any changes in the constitution and by-laws.

"Election by delegation," contended Widstrand, "represents only a small part of the membership. The philosophy of true democracy," said Widstrand, "can only be saved by referendum vote."

The Good and Welfare Committee reported "unfavorable" to this resolution.

'Delegate System Most Democratic'
Irving Rosenberg, Yonkers, N. Y., was of the opinion that "It would not be feasible for 130,000 members to vote on all the issues of legislation. We would have no opportunity to hear debate on both sides of the question. The system we have today," he concluded, "is the most democratic form that would be feasible under our set-up."

It was found in debate that the rank-and-file members opposed vote by delegation because they felt that delegation was controlled by the representation of the large locals, yet it was pointed out by Joseph Weber, Honorary Advisor, that, "Under referendum, issues could still be controlled by a minority of large locals in the form of a bloc-vote."

Delegate Charges 'Nothing Accomplished'
Harry King of San Francisco, stated that nothing has been accomplished here through delegation that will be popular with the rank-and-file of his local. King also said that he would be unfavorably received at home when he returned with reports of legislation only

favorable to the officers (\$5,000 increase in salaries of Birnbach and Brenton) and to the delegates themselves (increase from \$15.00 to \$22.50 per diem).

"We're all stooges!" bombarded Tomei jumping to his feet, "and that includes myself."

Petrillo rapped for order. Weber rose in defense of the increase in salary by stating, "You complain about being afraid to go

Nothing to It

When the resolution came up to raise the delegates' per diem (that's high jive for how much they get a day) from \$15.00 to \$22.50, Harry Brenton, who had just received an increase of \$5,000 a year, asked, "The Federation can pay it okay, but do you think you're worth \$23,000 more for one week than you were last year?" They laughed and passed it (snap) that quick.

home with the reports of the increase in salaries. The men that were raised have earned it. For years the work that these men have done has been far in excess of their salary. Isn't that democratic?"

Weber Argues Against Referendum
He returned to the referendum question by explaining that the rank-and-file would have to vote for men they didn't know. "Delegates are the essence of democracy," he said. "They have a chance to compare notes whereas the rank-and-file would have no way to know the propositions."

Regarding large locals trying to control under referendum, Weber pointed out that it was New York itself that suggested they have only ten delegates. "Referendum is too slow," he said. "We must have immediate action that we can't have under referendum."

Petrillo called for the question and the unfavorable report of the committee was adopted, the resolution tossed out.



James C. Petrillo, AFM Prexy, relaxes after his fiery opening address in which he attacked Thurman Arnold, anti-trust chief for the department of justice. "Arnold is a menace," flayed Petrillo, "and is maliciously opposed to our organization." Roosevelt and Jackson are okay so far as Petrillo is concerned, but not Arnold. Jackson is Attorney General Jackson of the Department of Justice. Photo by Fran.

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Between Sessions at the Convention, Frank Dailey (center), of the Meadowbrook Frank Daileys, is shown getting his stabs with delegate Verge Anderson of Brainerd, Minn., from an Eddie Beaumont cartoon. Eddie is at the right. More than 600 copies of *Down Beat* were distributed to the delegates. Photo by Fran.

Calls Bookers 'Blood Suckers of Our Trade'

by EDDIE BEAUMONTE

Seattle—The heat was really turned on when J. W. Gillette of the law committee read the resolution that, on all steady hotel and ballroom engagements, local unions shall have the right to insist that local orchestras must be employed not less than four months within each year.

Eddie Love, one of the co-signers of this resolution, explained that this would be the proper control

Inverse Ratio

Delegates were astonished at the dance given by Local 76 when only approximately 200 people attended and a band of only four pieces entertained them. Just two nights earlier nearly 600 persons congregated at the hall where Local 493, the colored local, knocked everyone out with a fine 8-piece combo. The surprise of it was that Local 76 has 929 members and Local 493 has only 40!

of an unfair practice. He observed that traveling bands are squeezing out the local bands by playing the better spots in almost steady sequence. "I am not opposed to traveling bands," Love said, "but I firmly believe this practice is an evil." Love cited that of the hundred and forty thousand AFMers, ninety thousand worked in their home locale while only fifty thousand were traveling bands. The law committee's report on this resolution was unfavorable and Love said, "If you vote in favor of the

Petrillo's Policies Get AFM Okay

Seattle—In a display of confidence all 570 delegates arose and applauded after unanimously adopting a resolution commending President Petrillo and concurring in all decisions he has made in behalf of the Federation since the last convention.

Honorary President Joseph Weber stated that it was a defiant gesture to those subversive interests who have spread malicious rumors, inside the Federation and out, that the AFM's unity was crumbling and that the rank and file members and officers of the Federation were not in complete sympathy with the blitzlike actions of Petrillo.

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committee's report on this resolution you will be legislating for the minority and not the majority."

Dailey Against Resolution

Frank Dailey, nationally-known ballroom operator and delegate from Dover, N. J., cited that it was not a case for the National Federation but that it should be handled by the local as it is in his district. "Although I use name bands fifty-two weeks of the year," Dailey said, "I manage to find employment for local musicians equivalent to nearly four months of each year. And I believe this could be (Modulate to Page 10)

Thurman Arnold Feels Sting of Petrillo Lash

Seattle—"Thurman Arnold is a menace," shouted James C. Petrillo, AFM prexy, in an opening-address attack on the Department of Justice's anti-trust chief. Petrillo pointed this blast at Arnold's actions against him and the Federation for alleged monopolistic practices.

Roosevelt, Jackson Okay

"Until now I have said nothing," explained Petrillo, "as I felt it would be better to save it for this convention so that there would be no misunderstanding." Petrillo stated that he was in perfect accord with the Roosevelt administration and that Attorney General Jackson was one of the best men ever in that position but, that Arnold, his assistant, "was maliciously opposed to our organization."

Petrillo told that at a meeting of the broadcasters in Washington last year, Arnold threatened the network nabobs that if they signed an agreement with the AFM he would indict every one of them and see that they got a year in jail. "He threatened me too," quipped Petrillo, "with five years."

'Ride of My Life'

"He's been giving me the ride of my life but I'll pull out the chain orks everytime a station is struck. We're not going to feed union music into any struck station."

Sometimes or other Arnold must have depicted Petrillo as a dictator for Petrillo said, waxing indignant, "I hope when the time comes that I'm what he called me, you'll throw me out in the alley because that's where I'll belong."

Re-elect All AFM Officers

Seattle—The 46th Convention of AFM's balloting retained all its principal incumbents. The four top executives were unanimously voted in.

The only change on the whole ballot was the victory of Vincent Castronovo over Edward Canavan for delegate to the National Convention of the AFL which will be held in Seattle in August.

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AFM to Hire Union Band

At Cincione of Columbus, Ohio, got up and sang, "H. h. the g's all here," to show that music is the keynote of an AFM Convo. The whole delegation came in on the "what the hell do we care?" led by Joe Weber. After such total discord, they passed a bill to provide a band or ork to play two one-hour sessions daily next year. They are to be paid scale by the Federation.

Birnbach and Brenton Voted 50% Pay Hikes

Chairman of the law committee, J. W. Gillette recommended that the salaries of Harry Brenton and Fred Birnbach be raised \$5,000 a year. Brenton, Financial Secretary, and Birnbach, Recording Secretary, each receive \$10,000 a year now. Gillette said that the delegates may think he was going a little out of his way in recommending these increases. But, said Gillette, the salaries now paid these men "is an injustice." There were some objections but the recommendation was passed by a majority.

Scribblers Must Get Basic Scale

The Law Committee reported favorably and a bill was passed that arrangers and copyists with traveling orks must deposit their transfers and receive not less than basic scale for the engagement.

It's 2c Per Mile Per Man In Private Cars

Seattle—Some of the new laws that were passed at the Seattle AFM convention:

All locals of the AFM shall be required to furnish indemnity and forgery insurance bond to guarantee the total safety of all the monies handled by their officers.

AFM members are prohibited from making personal appearances at radio stations or other places, while playing a traveling or location engagement, until permission from the local in which the appearance occurs has been obtained.

They upped the private automobile transportation charges to not less than two cents per mile per man with a minimum charge of five cents per mile per car.

Traveling bands and orks playing state or second class district fairs are restricted to their show engagements only.

They passed a law that the officers and executive board of the AFM investigate the future possibility of obtaining unemployment benefits for traveling musicians who play subsequent steady engagements in different states.

The Good and Welfare committee offered an unfavorable report on a resolution to seek the crystallization of 'Music as Peace Insurance' into a movement to be climaxed with the organization of a great band, ork and chorus, to play and sing the music which shall soften human hearts, insure unification of brotherhood and inaugurate the promised era of fraternity and goodwill everywhere. Chauncey Weaver's legendary loquacity got this one passed over the committee's unfavorable report. Man, how he silver-tongued the stuff.

Lookout, all you guys with phony names, the AFM is on tab as resolved, that the official membership and dues card shall carry not only the member's legal name but also his professional name.

These Drew Snickers at the Convention

by EDDIE BEAUMONTE

Frank Dailey told this one. He was settling his score at the cashier's cage when a cutie fluffed past and said, "Hello, Mister Frank Dailey's Meadowbrook." He acknowledged and turned back to the cashier who asked, "What's Frank Dailey's Meadowbrook?" Surprised he said, "Haven't you heard of Matinee at Meadowbrook?" "I'm sorry, but No," she answered. "You see, I've only been in Seattle two years."

"I had such a hard time getting a job as a musician that I finally went into politics," quipped Lieut. Gov. Vic Meyers in his welcoming address.

Seattle, as you are probably unaware, is under strict State liquor

control and has no cocktail bars. Seattle Labor Council president Claude O'Reilly got off a killer on the after-hour bistros when he told the convention, "I'm offering you the key to the city even though I can't say anything about the night life; but you're musicians—you'll find it for yourselves."

Frances Westphal, DB's photog, was voted the most attractive scene in Washington by Henry Bayliss of Troy and Jake Rosenberg of youknowwhere. But they couldn't get her away from yours truly. Say Henry, if those movies come out sharp, send me a reel.

Prexy Petrillo, while reading his attorney's report of an interview between Thurman Arnold and the

attorney, got off this swiftly. In the report, Arnold was said to have some animus toward Petrillo. While reading this, the Prexy turned to the Convention, "Animus—I'm learning big words now. Animus—get that."

They told this one about Eddie Love of the San Frans. Seems he stepped into a five and dime and asked to see a hair brush. The girl showed him one and he approved. She took his quarter and left to wrap up the brush. "Wait," he exclaimed, "don't wrap it up." "Why," she asked, "don't you want to take it with you?" "No," he answered, "I'll just come in and use it when I need to."

Petrillo, while observing that

he refused to allow the teamsters union to force the AFMers to hire them to tote guys' horns etcetera into their joints, blurted, "They put a picket in front of my office," he said, "and after I got inside there was a call from Jack Rosenberg. 'Hey, Jimmy,' he said, 'there's a picket in front of my office.' 'Mine too,' chuckled Petrillo, 'so when your picket gets tired send him over to relieve mine and I'll send mine over to relieve yours.'"

Harry H. King, San Francisco delegate, in a hot debate on the referendum resolution said "I can see the handwriting on the wall." Judge Ernest Curto of Niagara Falls, who has a dry sense of humor, jumped, looking at the wall, and said, "Where? I can't see it."

San Franciscan Eddie Love campaigned, unsuccessfully though, with pamphlets in the shape of a record label and a slogan that read, "Wreck the Records with Love."

Decorations inspired by the Matson Line

FROM A U. S. ARMY CAMP IN HAWAII
COMES THIS UNSOLICITED TESTIMONIAL

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OFFICE OF THE POST BAND
MARINE BARRACKS
PEARL HARBOR, T. H.

F. E. Olds & Son
1914 Raymond Avenue
Los Angeles, California

March 4, 1941

Dear Sirs:

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The picture is no work of art, but we are sending it in the hope that it will at least interest you.

Although fair instruments are provided by our quartermaster, our trombonists think so much of the OLDS that they have each equipped themselves with one--at their own expense.

Left to right are: Pfc Earl C. Cheek, Pvt. Glenn A. Roehlk, Pvt. Robert H. Culwell and Pfc Frank M. Streit.

Yours truly,
Frederick A. Lock
Frederick A. Lock
Sgt., U.S.M.C.

P.S. The instruments were purchased from the Metronome Music Company in Hawaii.

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Without music, life would be a mistake. —Nietzsche

'Juke Problem' Unsolved: 'Abolition of Recordings Can't Remedy Evil' - Weber

by EDDIE BEAUMONTE

Seattle—There were five resolutions regarding the juke box situation with enough wordage to overflow a volume. They proposed, variously . . . to discontinue the making of all phonograph recordings until an understanding is reached with the recording companies, distributors and music box operators . . . that the recording musicians secure performing rights of recordings and have sole authority as to how they may be used . . . that a committee be set up to devise ways to eventually get control over the distribution of records . . . to discontinue the making of all electrical transcriptions for library services unless the entire commercial program with announcements, music and continuity are made at the same time . . . that all licensed manufacturers of recordings issue special labels for recordings used on commercial phonographs or other music vending machines for public performance, and that the price of these recordings be raised accordingly.

Richard Demands Action

Jerry Richard of San Francisco's Local 6 asked that he be allowed a word before these important resolutions be referred to the executive board. This was granted and Richard said, "The first crossroad of the AFM was the sound pix," and from there he inferred that the Federation when confronted with this matter took a course of lengthy consideration and short

action. Then striking on the juke question, Richard warned that, "We are now met with the biggest crossroad of our entire life. As Petrillo said," he continued, "let us not scab on each other even on transcriptions or records. Let's have some action on this in a difference with the lack of action we had under our former executive on the sound pix."

Weber Defends Self

An excited buzz filled the crowded convention room as Joseph Weber, who for forty years had been president preceding Petrillo, slowly rose and took the stand. "There has never been a lack of action by your former president," said Weber, his voice hoarse with emotion. "I have even been radical in my actions. But I have one failing—I abide under the theory of reason." In a breathless silence Weber asserted that it is unreasonable to ask that the abolition of records be tried as a remedy to the situation. "It can't be done," he shouted, pounding the speakers' table. "How long do you think we would last if we tried to monopolize recordings. Why, the government would step in quicker than you could write your name."

The Law Committee urged the Executive Board to make every endeavor to bring about the desired results at the earliest possible moment.

Bookers Called 'Blood Suckers' . . .

(Jumped from Page 8)

accomplished in other locales." **Small Locals Too Small**
Joe Weber, the leveler of turbulences and calmer of the ruffled, upheld Dailey's contention that this is not an issue for the Federation. "It has nothing to do with working conditions, hours, wages, etcetera, but with the staggering of employment," explained Weber. He observed that traveling bands pay approximately \$300,000 to the Federation under the 10% surcharge and that this, in a large part, supported the Federation. "To work any time, any place," spoke Weber, "is the right of man."

A. A. Tomei of Philly, sided with the signers of the resolution and with Eduard Werner of Detroit, who felt that it was more in the interests of the big guys if this bill was defeated. "The bookers are the blood-suckers of our trade," thundered Tomei. "They get it from both sides—the musicians and the ballroom operators and they are the ones who are protected by the rejection of this resolution."

National Secretary Fred Birnbach then explained that it was due to the wide scope and the unfeasibility in certain locations that the committee reported this resolution unfavorable. "Under some conditions," Birnbach said, "smaller locals could not furnish the operators sufficient musicians other than traveling bands, and in other cases," he said, "the bands furnished by some small locals would be of such a low caliber that it would force the operator to close. This would leave our employment troubles in a worse state than ever, so I ask you to adopt the report of the committee."

Petrillo cited several actual cases wherein small locals were forced to employ traveling bands. "They could not fill them themselves," he said, "due to insufficiency in number."

Petrillo called for the question and the convention voted in favor of the committee's report. The resolution was lost but it was plenty hot while it lasted.

Musicians Off the Record



Newlyweds . . . The sprite of romance bit deep into the hide of Mickey Cherap a few weeks ago—on Mother's Day, as a matter of fact—and he married lovely Frances Sonn of Miami Beach, with whom he is shown here. Mickey is the Beat's Miami correspondent. He was recently reelected to the executive board of the Miami Local. Congrats, Mick!



Spivak's Debs . . . Here is the first picture of the Debs, new singing trio recently hired by Charlie Spivak at Glen Island Casino. Left to right, they are Betty Lee Ambler, Betty Jane Gilbert and Alma Jean Wilson. They organized nine months ago. Spivak found them at the "Blue Mirror" in Baltimore. Pic by Arsene.

Immortals of Jazz

He didn't touch a keyboard until he was 18, but once he started practicing he "carved" every pianist in his home town. Pete Johnson, born in Kansas City, Mo., in 1904, now is generally recognized as the most inventive and potent of all Negro boogie woogie pianists, and his records are collected by thousands, yet as a boy he shined shoes to get pennies to take drum lessons. And just as Count Basie failed as a drummer, Johnson, too, gave up the study of percussion to become famous as a Steinway stroker. Teamed with Joe Turner, a blues shouter, Johnson swept into prominence on Christmas eve, 1938, when he appeared in Carnegie Hall with fellow boogie-men Albert Ammons and Meade Lux Lewis. Since that time Johnson has clicked on his own in night clubs and on wax, his vocalism, Decca and Solo Art—solo all winning unanimous praise from critics and musicians. Unlike his colleagues, Johnson's talents are not limited to boogie figures; as a straight 4-4 blues pianist he has few equals. *Down Beat* names Pete Johnson for its "Immortals" column in tribute to his musicianship, his genial, kindly personality, and his high character. His career should be inspiring to many unknown Negro musicians now "buried" in small towns throughout the nation seeking recognition.



D. E. D.

Chords and Discords

'Hooray for Hoefler And His Hot Box'

Norwood, Ohio

To the Editors:
Hooray for Hoefler and his *Hot Box*. Wouldn't it be swell if he had a two-page spread of pictures and dope on hot-collecting. With the *HRS Society Rag* and *J. I.* both on suspended publication, maybe there's enough collectors' money anxious to buy two pages on collecting. I know that *Down Beat* is the playing musicians' dish, but a little more space on old-time jazz and hot records might not make them mad . . . and collectors would appreciate such material.

F. S. HANNAFORD

Just 'To Ignorant To Recognize It'

Columbus, O.

To the Editors:
Why don't you guys give Jan Savitt a break? You punks blow off about lousy bands like Red Nichols and don't give the good bands the break. Savitt's new recordings are swell. You guys are just to ignorant to recognize good music.

JACK CLOVER

'Naturals' Have Not Broken Up

Minneapolis, Minn.

To the Editors:
In the June 1 *Beat* you stated that the Four Naturals had broken up. It is true, our fiddle man left us, but that does not constitute a break up. We have a trombone man, Wally Wilber, who has taken the fiddle man's place and the outfit sounds better now than it ever has.

"THE FOUR NATURALS"

Forgive us for hollowing up the story. "Naturals." At least we said of your combo, "the finest string-reed-singing combo to originate in the Twin Cities." —EDS.

Whew!

Los Angeles

To the Editors:
The Horace Heidt article was elegant . . . in our wildest dreams we never thought it would be as good as it really was. . . Dave Dexter couldn't have written it better if he had been a CRUSADER, and that's the finest praise we can give. . . All the fans rose up in

mighty tribute to him . . . everyone praised heaven for his existence. . . We'll mention him in the next edition of the *Heidt Trumpeter*, and see that he gets a copy. . . The name of Dexter will be remembered with the fragrance of flowers in this club.

HELEN H. HEMPHILL
National Founder—President
The Horace Heidt Crusaders

Ernie Fields Band 'Turned the Trick'

Alva, Okla.

To the Editors:
Until recently I had been in the dance band business for many years and it isn't every day that I do this. But a band came through here last week which certainly turned the trick in this college town. It was Ernie Fields, playing the opening summer school dance at Northwestern State.

Fields is signed to William Morris, who don't seem to be doing the band too much good, although the Negro leader wouldn't say so. They're missing a good bet with this band. It carries six brass, four reeds, four rhythm, girl and boys singers, and the leader on trombone, probably the only Negro trombonist in the country leading a big fine band.

These boys could certainly use a good break and undoubtedly would prove their worth if they got one, and if you could print something about them it would be a favor to me as well as to Fields and the boys. They don't know I am writing this.

Keep up the good work. The old DB is getting better every two weeks and the musicians and ex-musicians in this community swear by it.

HAPPY BROOKS

Applauds DB Stand Against 'Tax on Tools'

New York

To the Editors:
I was very much impressed with Carl Cons' editorial on musical instruments that might be taxed 10 per cent for defense. The campaign that he and *Down Beat* are working on will long be remembered as a vitally important stand in helping everybody and anybody directly and indirectly affiliated with the music industry. We music-

(Jumped to Page 18)

RAGTIME MARCHES ON . . .

TIED NOTES

FILA-O'NEILL—Alec Fila, 20-year-old trumpeter with Will Bradley, to Dolores (Dodie) O'Neill last month. Bride is the former Bob Chester chirp, later featured on NBC's "Chamber Music Society" sustainer.

GORDON-CARTER—Gray Gordon, band leader, to Miss Noel Carter, dancer and singer, in Long Island June 9.

NASH-BELMAN—Joel Nash, pianist with Del Casino's orchestra, to Miss Denise Belman, of the St. Louis Opera Co., last week in Baltimore.

THIES-BUSILLO—Rudy Thies, bassist with Al Donahue's band, and Florence Busillo, in Hollywood, Cal. June 2.

HERBERT-CONNELL—Jean Herbert, songwriter and publisher, and Rita Connell, Earl Carroll showgirl, in New York June 23.

RUSSON-BRODEL—Richard Russon, composer, and Mary Brodel, film player, in Los Angeles in May.

KESSLER-BERTIN—Hazel Kessler, vocalist, and Morton A. Bertin, nonpro, recently at the Essex House, N. Y.

NELSON-KINOWSKI—Richard N. Nelson, trumpet with Edgar Drake's band, and Esther Kinowski, May 14 in Milwaukee.

LENER-LEVKOWITZ—Al Lerner, piano with Harry James, and Ruth Levkowitz, nonpro, at the Allerton Hotel, Cleveland, June 15.

CALLOWAY-RANKIN—Eddie Calloway, saxist with Clem Harrington's band, and Mary Rankin, in South Bend, Ind., May 30.

NEW NUMBERS

SMITH—A daughter, Karen Sue, 7 lbs. 4 oz., born to Mrs. Rufus Smith at Billings Memorial hospital, Chicago, June 8. Dad is bassist-arranger with Art Jarrett's band.

DE HAVEN—A daughter, Mary Elizabeth, 9 lbs. 8 1/2 oz., born to Mrs. Bob De Haven in Minneapolis June 3. Dad is program director of WTCN there.

AMOROSI—A daughter Shelly, born recently to Mrs. Frank Amorosi in Washington, D. C. Dad was drummer with a Meyer Davis band there until his death of a heart attack six weeks ago.

MCGOWAN—A son, born to Mrs. Jack (Phoebe Harris) McGowan, last month in Camden, N. J. Dad is drummer-leader.

LOST HARMONY

KEENE—Linda Keene (Florence McCrory Suttle), vocalist with the Muggsy Spanier band, from Spurgeon Suttle, a singer, in Judge Joseph Sabath's court, Chicago, June 10, on grounds of desertion. Married in 1932, separated in '37.

DOWNEY—Morton Downey, the Irish tenor, from Barbara Bennett, film actress, in Bridgeport, Conn. June 4.

JACOB—Virginia Barne Jacob, 27, from Andrew Jacob, 30, member of the Debs Moffett band, in Cincinnati June 6.

FINAL BAR

WALKER—Louis (Toby) Walker, outstanding Negro jazz pianist of Washington, D. C., in that city June 4. He had been suffering with a serious illness since last winter.

AMOROSI—Frank, 37, a drummer with a Meyer Davis band in Washington, D. C. for many years, died of a heart attack at the Army and Navy Country Club in Arlington, Va. May 21.

KENNY—Eighty-four-year-old mother of Nick Kenny, songwriter and radio editor of the *New York Daily Mirror*, died June 4 at her summer home on Lake Umbagog, Monroe, N. Y. after a two months illness.

LAVIN—Father of Jack Lavin, Paul Whiteman's personal manager, died in his home in St. Louis June 9.

MILLER—Walter H., 71, who helped Thomas Edison develop the phonograph, died a month ago at his home in South Orange, N. J., of a heart attack.

NIQUETTE—Eugene J., 25, drummer of Northampton, Mass., killed instantly recently when the car he was driving left the road and hit a telephone pole.

OLDEN—F. Milton, 42, musician, died of pneumonia May 31 at his home in Camden, N. J.

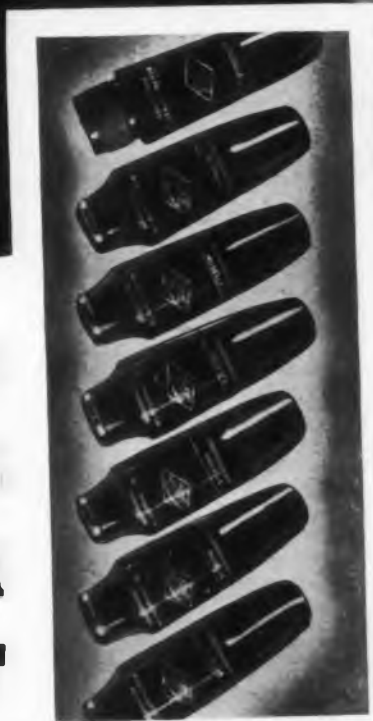
WAGNER—Robert, 38, violin and guitarist Caesar Petrillo's WBBM-CBS band, Chicago, died of a heart attack in his apartment June 3.

GHAMARDAS—Charles (Demot), 24, former band leader and trombonist, died in St. Vincent's hospital, Erie, Pa., of injuries sustained in an auto accident.

EUGNER—Wells K. (Bill), 47, alto saxist with Wayne King, died June 5 of cerebral hemorrhage, at Presbyterian hospital, New York.



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Ravings at Reveille

by "SARJ"



All the band press agents in the business probably will trample each other down in the rush when they read this. Don Rose, the ex-Congress hotel (Chicago) press agent, drops us a note containing this very surprising revelation about one of the biggest camps in the country, Camp Forrest at Tullahoma, Tenn.

To put it in Don's own words, "We have just acquired a juke box down here and all we are looking for is something to play on the damn thing." They haven't a single record for it!

With all the bands in this country that are trying to get themselves and their records heard, and with one lone recordless juke box in this camp of thousands of trainees, it offers a terrific opportunity to create plenty of good will, and a swell publicity tie-in, to the smart boys handling promotion for bands by shooting down a batch of the ork's discs.

Our Atlanta reporter for Down Beat, Bill Coggin, shoots in the interesting item that only one local musician has been drafted. Bill didn't figure the guy was im-

portant enough to be named. Jack Dawson, the ex-Tiny Hill second trumpet, is reported to be doing a bangup job of heading the little jump combo at Camp Grant Rockford. They have several weekly air shots via the Mutual outlet, WROK.

Trumpeter Fritz Mueller was the first Russ Morgan bandsman to be caught in the draft. Fritz hails from Covington, Ky. and had been with Morgan since last October. Uncle Sam gave him the business just a few hours before the band was to go on the stand at their Edgewater Beach hotel opening in Chicago.

Howard Richmond, publicity man for Gene Krupa at the time of his induction, is in the 56th Signal Battalion, Headquarters Company, Fort Jackson, S. Carolina. Howie

is as well known on the coast as he is in N. Y. Says he "doesn't mind" if some of his old pals write him.

Israel Crosby, young Chicago Negro, was jerked right off the job at Cafe Society, N. Y., where he was playing bass for Teddy Wilson. Seems that his Chicago draft board "had business" with him. Now Crosby is wearing khaki. Johnny Williams took his place with Wilson. Crosby is the lad who at the age of 16 created sensational news by beating out some terrific doghouse on Blues of Israel with a small Gene Krupa combo, originally released only on British Parlophone, but recently included in Decca's "Gems of Jazz" album.

Larry Clinton's first trumpet man, Ralph Kessler, is one of the latest of the lads to shed the mufti.

Bill Shine, the ex-TD sideman, is now a proud member of the 105th Infantry band at Ft. McClellan, Ala. . . . Joe Rubel, the New York composer-pianist, is another of the soldiers there.

The War Department shelled out a neat piece of change last month when they bought up 555 Hammond electric organs to be used in post chapels throughout this country and territories. . . . There's also a Hammond in the chapel of the U.S.S. North Carolina. This one is the gift of Mrs. George Velleen of New York.

Jimmy Valentine, the ex-Wallace vocal, now at Camp Bradley, near Houston, Texas, is the featured yodeler on a radio show that service men have on a local radio station. Jimmy says it's swell being able to keep his pipes in practice.

Artie Beecher, who was Lee Emerich's drummer up in Madison, Wisconsin, didn't mind the drafting, but having just slapped down a clean 600 potatoes for a new set of tubs is what got him.

Guitarist-arranger-leader Hal Breeze of Jersey is now private L. J. Luzzi of Ft. Jackson, S. C. He tells us the 34th Infantry down there doesn't have an orchestra, so he spends his time composing

tunes, latest of which is *Dream Girl*, which has been played several times on the "Fort Jackson Marches On" program via WCOS.

A deadline dispatch comes from Lynn Hutchinson of Trenton, N.J., telling us all about that swell Fort Dix band of Herbie Fields'. Lynn also sent in a batch of pictures, including the one of trombonist Don Matteson which appears on this page. We're holding a sharp shot of Jack Leonard in uniform, which will probably run in the July 15 *Down Beat*. Here's the lineup of the Fields crew:

John Avanzino, Jack Landerman (both ex-Gerry Morton men) on alto; Sam Lovenson (Bob Chester) and Marty Bakum (Roland Evans) on tenors; George Johnson (Bunny Berigan, Will Osborne), Sid Macy (Al Donahue, Buddy Rogers, George Hall), and Jimmy Morreale (Paul Whitman, Jimmy Dorsey, Teddy Powell) on trumpets; Lou Counihan (Boston symphony) and Matteson (Jimmy Dorsey) trombones; Mort Kahn (Gerry Morton and own band), piano; John Fiorante (Meyer Davis), bass; Sid Adoff (Meyer Davis),



Don Matteson, the ex-Jimmy Dorsey trombonist, is a big shot in the entertainment department at Ft. Dix, N. J. He also slips one of the trams with the fine Herbie Fields combo at the camp. Lynn Hutchinson snapped this 'un.

drums; Jack Leonard (Tommy Dorsey) vocals, and Fields (ex-Raymond Scott) fronts on tenor and clarinet.

This bunch plays for about an hour every Sunday afternoon and evening, and we don't have to tell you they pack 'em in like sardines.

Marvin Rees of Alta, Iowa, dropped us a note as he was on his way to camp, and shoots along a little swell philosophy on jazz and the army. Marvin feels that since there is no commercial consideration linked with playing jazz in the army camps, the situation is very likely to give rise to a new generation of Bixes, Noones, Jimmy Harrison, Teaches, King Olivers, and so on—guys who will develop themselves in sessions purely out of the desire to play good jazz. The best hot musicians of all time have been those who played primarily for the love of playing.

We're building up a terrific acquaintance of soldiers around the country through this column, and want to urge all of you to shoot in a line about your unit. And if any of the guys around the place have cameras, snap a couple for the Beat and send 'em in to Sarj.

Gordon Yates, down at Camp



On Furlough . . . Here's a shot of the ex-Bob Chester and Red Nichols vocalist, Bill Darnell, taken at Madison Square Garden last month. Bill was on furlough from Eustis and came into New York to dig the Goodman, Barnet, and Clinton bands playing the Garden. At left is Clinton bassist Hank Wayland. Next to him is Butch Stone. Clinton sax and vocalist, and the interested onlooker is Harry James. Pic by J. C. Rusty.

Forrest, Tenn., writes in commenting that no mention has been made in this column yet about the bandsmen down there. That ain't our fault, Gordon; nobody at Forrest has bothered to tell us what goes on here's the lineup of the 181st F. A. combo:

Dutch McMillan, Bob Larsen, Buddy Robinson, John Galt, sax; Morris Rales, Doodle Minton, Walter Pryor, Jack Henry, brass; Bud Taylor, Charlton Smith and Yates in the rhythm section.

Pete Pumiglio, Art Ryerson Rejoin Scott

New York—When Raymond Scott's band reassembles after a 2-week vacation next week, Pete Pumiglio will rejoin Scott on alto sax and clarinet. At the same time Artie Ryerson, famed for his single-string guitar exhibitions, also will rejoin the band. A third change finds Sanford Gold on piano instead of Junie Mays.

Pumiglio was an original member of Scott's Quintet. When Scott dropped it and formed a large band, just a year ago last June 10, he went into the radio studios. Ryerson quit Scott three months ago, but his differences with the band's manager later were ironed out and he is back in the gig slot, and heavily featured. Gold was Babe Russin's pianist until recently.

Frank Amorosi Dies on the Job

Washington, D. C. — Stricken with a heart attack while playing a dance number, Frank Amorosi, drummer with Meyer Davis for many years, died at the Army and Navy Country Club, Arlington, Va., six weeks ago. He is survived by his widow, Helena, and a six weeks old daughter, Shelly.

Louis "Toby" Walker, sensational colored pianist who had been suffering from a serious illness since last winter, died here June 4.

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This One will be remembered as clarinetist Carl Erikson of Captain Eugene F. LaBarre's World's Fair Band of last summer. Carl is now Sergeant Erikson of the 102nd Engineers' Band, stationed at Ft. McClellan, Ala. Carl also worked with George F. Briegel's famous bands. Pic by Sgt. J. Losh.

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Joe Thomas, Joe Thomas, and Joe Thomas . . .

Left to right or from the inside out, that's the name of these three cats, gathered at a recent session at Cafe Society downtown, New York. The J. T. at left is the Lunceford tenor man, composer of *Battle Ax*, which the Jimmie band recorded. Joe Thomas in the center is the trumpeter on recent Art Tatum Decca records. He wrote *Swingtime Up in Harlem*, the Tommy Dorsey hit. And at right is Joe Thomas, tenor and arranger with the Dave Martin band at the St. George Hotel in Brooklyn. He wrote *Swingin' on the Moon* for Claude Thornhill.

Musical Horoscopes

Benny Goodman

by KENNETH ROGERS

Benny Goodman, idol of the shagging youngsters, was born with the Sun and two other planets in the dexterous, versatile sign Gemini.

The Moon in Libra supplies him with an innate sense of rhythm and harmony. With the exception of this, it is interesting to note that the rest of his chart shows little or no real musical ability. In fact he is a very reserved, self-controlled person, contrary to the general belief that a musician is emotionally capricious. He is self-made, a living example to all those who would like to play an instrument but who doubt their ability. He is a keen, alert and intelligent person, and could have done well in other fields. The real basis of his success is his ability to concentrate on a specific idea, persevering until he has achieved his aims. This is his driving force, the effect of Saturn in the sign of Aries. Critical of himself and of his work, with little sense of humor, nothing is allowed to stand in the way of his career.



Benny

'He Should Have Hobbies'
Gemini rules the hands and fingers, so that his success is due to manual dexterity and a high degree of technical proficiency, backed by sustained hard work under the urge of Saturn. However, some variety in life is absolutely necessary for Gemini people, Benny should have hobbies or interests entirely apart from music for relief, or sustained concentration could have a disturbing effect upon his nervous and physical well-being.

Jupiter in Virgo makes him cautious with money, especially in small amounts. Apt to lack judgment in handling large sums; and other aspects indicate he may be led against his will to make business mistakes, or to be forced to carry burdensome business or other responsibilities. He is probably annoyed by detail, yet at the same time wanting to oversee every item of his band's complicated activities. It is said that Benny has aspirations of becoming a great classical clarinetist. It is interesting to note that his chart indicates little or no imagination, enthusiasm or originality, qualities which are probably necessary for the proper interpretation of the masters. Lacking inspiration, he would have to rely on technique and skillful proficiency. These have been more than sufficient to hold his tremendous public following, but it is a question whether they would be enough to fulfill the possibilities

About the Author

Kenneth F. Rogers, who is writing a series of "musical horoscopes" on noted band leaders for *Down Beat*, is one of New York's most prominent astrologers and writers. He is author of "The Value of Astrology" and "Vocational Astrology," and in addition, is a regular contributor to several astrology magazines.

In his series for *Down Beat*, his writings are exceptionally interesting inasmuch as he doesn't know the leaders personally. All he has to work with are the leader's birthdates. The Benny Goodman column is the second in this series.

inherent in a complete orchestral score of a symphony, or to please the higher requirements of trained critics. It is, however, a most estimable aim and one he may well cultivate; as a group of malefic aspects to his natal Moon show that his present popularity is not necessarily lasting.

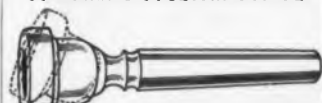
Could Write or Teach

If he cannot reach the goal he wants, there are excellent possibilities in writing or teaching for him.

The last half of 1941 and the first half of 1942 bring some constructive transitory influences which are likely to aid Benny even further along the road of his success. Later in 1942 into 1943 he runs into some fairly serious personal, business and financial difficulties. Extensive change, with possibilities of unusual opportunities in new fields, comes in 1944 and the following years. This is the time he should set for the fulfillment of his classical aspirations. But it is doubtful whether Benny would be happy among the classics. He needs the roar of the crowd to make him play his best.

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Wald Boosts Band for His Ohio Booking

New York—The augmented band which Jerry Wald, clarinetist, took out to Yankee Lake, Youngstown, Ohio, for an all-summer engagement includes Dave Hudkins, former Artie Shaw drummer and handyman, on tubs.

Others in the Wald outfit are Norm Stern, Howard Lease, Pat Nizza and Paul Brooks, reeds; Al Stearns, Marty Zwerling, Merl Severy, trumpets; Irving Dinkin, Donald Burr, trombones; Andy Acquarolo, piano; Bill Bauer, guitar; Lenny Weinberg, bass; Lucille Richards, Dick Merrick, vocals.

Gordon-Williamson, Inc., is managing Wald.

Hecklers to be Welcomed at Jam Session of 'Critics'

New York—A jam session at which all professional musicians would be invited, with the stipulation that they not bring eggs and old fruit, is being discussed these days by writers and critics of the musicians' trade papers. The idea hinges around a "super-bash" at which all the writers, who criticize bands and individual musicians, would play the instruments they originally studied.

After he moved to Philadelphia the plan was dropped. Recently it has been revived. A recording of the session would be made if all the "experts" could be brought together.

Eligible to play in the "critics' bash" would be young Mike Levin, jazz "authority" for United Features, a pianist; George Frazier, clarinet, and Ted Locke, clarinet, both of Boston; Dave Dexter, alto sax, of *Down Beat*, and George Simon, drums, of *Metronome*, both New York; M. H. Orodener, violin, Philly; Charlie Emge, Los Angeles, alto sax; Bob White, of *Music and Rhythm*, drums, Chicago; Ted Toll, drums, of *Down Beat* in Chi as well as Carl Cona, piano, and Glenn Burrs, tenor, of the same office. Leonard Feather, now press agenting Charlie Barnet, also is a critic. He plays piano. John Hammond and George Avakian are viola and clarinet "virtuosos," according to material which has been dug up from dusty files.

Such an event would give all professional musicians entertainment as they've never had before, it is believed, and the only restriction would be that they throw nothing. Such a clambake would attract hundreds of hecklers, all victims of the writers' venomous typewriters.

Willie the Lion Forms New Trio

Newark—Willie (the Lion) Smith, pianist, took a new trio into the Piccadilly Club, Newark, and Benny Carter's wife, Inez Lester, is singing with the little unit. Job started June 16. Joe Watts is on bass and Ernie Perfidio is the alto saxist-clary man.

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Two Armstrong Albums Pace New Records

Columbia and Decca Reissue Louis Sides; Victor Putting Out an Album Every Week

by DAVE DEXTER, JR.

TWO EXCELLENT ALBUMS of Louis Armstrong classics made a simultaneous appearance two weeks ago, making Louis the most important personage on wax at the moment. Columbia C-57 contains eight old "Hot Five" pressings, made in 1925 and '26 in Chicago when Louis was first making his reputation on the toddlin' town's south side. Decca 233 comprises 10 Armstrong sides of the 1935-39 period, recorded when Louis was using such jazzmen as J. C. Higginbotham, Charlie Holmes and Pop Foster as accompanists.

Fans Should Enjoy Both

All the engravings in both collections are reissues. The Columbia product, conceived by George Avakian and John Hammond, is dated and poorly transcribed, but each side has really sensational samples of the Louis horn. His accompaniment is 100 per cent golden bantam, with Kid Ory, Lil Hardin, Johnny St. Cyr and Johnny Dodds sounding feeble behind his gut-filled horn.

The tunes are *Gutbucket Blues*, *Oriental Strut*, *Cornet Chop Suey*, *Muskrat Ramble*, *My Heart, You're Next*, *Yes I'm in the Barrel* and *Skit-Dat-De-Dat*. Decca's batch are *Mahogany Hall Stomp*, *West End Blues*, *On the Sunny Side of the Street*, *Satchel Mouth Swing*, *Struttin' with Some Barbecue*, *Confessin'*, *Dipper Mouth*, *I'm in the Mood for Love*, *I Can't Give You Anything But Love* and *Ain't Misbehavin'*. Decca's is a quarter cheaper and both are bound in attractive albums with superb pictures of Louis on the cover. Armstrong is Armstrong, no matter what the period, and his legion of followers will find kicks in both. Both Decca and Columbia are to be commended for issuing jazz of this calibre.

Reichman's Piano Solos Out

Victor's entrance into the popular album field, on the basis of a weekly album issue, finds three entries. Ozzie Nelson's band is featured in one, titled *Prom Date*, and filled with eight college songs which hold no interest for musicians. Joe Reichman's album of piano solos is stronger, despite



Louis

Joe's limitations on the ivories. At least the zany leader, using a rhythm section for backing, chose some really mellow old show tunes which deserve space on almost any collector's shelf. The third album by Victor is a set of rumbas by Xavier Cugat, not a single one of which contains anything exciting or even interesting from a strict musical standpoint. Each album sells for \$2.50, eight sides in every one.

Back in the good graces of the cats after his superb discing of *The Spirit Is Willing*, Glenn Miller keeps pace with its sequel this week, an instrumental called *Boulder Buff* (BBird 11163) which is paired with *The Boogie Woogie Piggy*. *Piggy* doesn't mean much except for a few brief bars of Chummy MacGregor's solid piano, but *Buff* shows the Miller men in their punching, with eight brass, five saxes and four rhythm pushing out a potent brand of 1941 "big band" syncopation. It's a simple riff, with okay muted trumpet and neat Al Klink tenoring, but not up to *Spirit*.

Echo Hurts Basic Sides

Erskine Hawkins hadn't been heard from in some time. Comes now his modern version of a 1927 favorite, *Tonight You Belong to Me*, hitched on BBird 11161 with an Avery (Pianist) Parrish original, *Rifftime*. Pleasant jazz, this, but Gabriel could pay more attention to intonation, his own horn as well as the full band, notably the reeds.

The Leiderkranz echo doesn't help Count Basie's *You Betcha My Life* and *Down, Down, Down* on Okeh 6221, although saxist Earl Warren does a fair vocal on the first, composed by columnist Jimmie Fidler. Latter side is a novelty which is weakened by an absence of a vocal. The band is clean and shows punch. But that echo definitely doesn't help.

Pecora's Stuff a Sleeper

Four fine reissues by Columbia get an "A" rating from this scrivener, with Santo Pecora's previously unissued *Magnolia Blues* and *I Never Knew What a Gal*

Could Do proving the "sleeper" of the lot. Shorty Cherock's nifty Dixie cornet—unlike his Eldridge-inspired style of today—shows well, and so does "Peck's" trombone. Strictly New Orleans all the way. Bix Beiderbecke's *Jazz Me Blues* and *At the Jazz Band Ball* show Bix at his best, and Don Murray on clarinet stays with him, but Adrian Rollini's bass sax is the damper. One of the greatest blues discs ever cut is Red Norvo's *Blues in E-Flat*, coupled now with *Bughouse*, with Teddy Wilson, Chu Berry (especially Chu) and Johnny Mince and Bunny Berigan making for the real righteous stuff. Two history-making sides and don't lose 'em. Finally, Columbia reissues Ellington's old *Mississippi Moan* along with *That Rhythm Man*, never before issued, for a pair of Duke goodies made in '29 and still mellow today. All Columbia and each a buy at four-bits.

Helen Ward With Malneck

Helen Ward guest-vocals with Matty Malneck on *I Take To You*, a dog tune paired with *Green Eyes*. Brightspot of both is the piano of Mark McIntyre, who could hold down a chair in any jazz aggregation. Col. 36174. A bouncy Jimmy Lytell clarinet and Bill Graham's trumpet make Erskine Butterfield's *You Might Have Belonged* and *Because of You* worth spinning, on Decca 8551. But this talented pianist would show better were he handed stronger material.

Earl Hines' *Jersey Bounce* jumps heftily. And the tenor is Franz Jackson's—Bud Johnson was ill when this 'un was cut. BBird 11126. Jimmie Lunceford's boogie woogie instrumental, *Chocolate*, is unimpressive on Decca 3807. *Battle Axe*, the flipover, shows the band in its better and more typical groove.

Buster Bailey's "Legit" clarinet blends with the New Friends of Rhythm on *Coo, Dinny, Coo* (Vic. 27412) although he's missing on the backer, *Sweet Sue*. A gang of longhairs messin' with something they don't know much about. That's how Fats Waller described this music.

A New Boogie Collection

As a follow-up to its first album of boogie-woogie piano demonstrations, Decca (Album 235) last week issued another which offers sterling performances by Pete Johnson, Dot Rice, Meade Lux Lewis, Charlie Segar, Tommy Linehan, Turner Parrish, and Kenneth Kersey. Johnson's *Death Ray Boogie* is not only the fastest 8-to-a-bar solo ever made, but it is one of the most exciting. One of the sides is the previously unissued Lux Lewis *Mr. Freddie Blues*. Turner Parrish's *Trenches* is from an old Champion master. All in



New Chicago Band

which opened a week ago at the Wilshire, north side summer night spot, is Tony Cabot's 12-piece. Tony is a Cleveland tenor man who has been fronting a small combination around town for the past few years. In his present lineup are some of breezietown's best men. In the "hot above, Tony is in the white shirt. Pianist-arranger Louis Math is standing next to him, and the bass man is Homer Bennett, who just left Red Nichol. Brass section, left to right, are Bob McReynolds, Danny Gay (2nd trumpet), Bud Walen (first), and Art Priebe (third). Saxes are Jack Gayle, Ray Johnson, Don Wilson, and John Cameron. Jackie Sachs is on drums. Cabot, Wilson and Bennett double fiddles. Band is in for 10 weeks. Jerry Shelton pic.

all, a meritorious collection for all who have any interest in the boogie subject.

Chick Ape's Helen Forrest

And on that subject, Teddy Powell has something to say on Bluebird 11176. It's his performance of Bob Mersey's arrangement of Pete Johnson's own *Boogin' on the Down Beat* and like it or no, one must concede that Powell's boogieisms are infinitely more authentic than Will Bradley's. Tenor sax, trumpet and piano take the honors and Ted's rhythm team shows strongly. Reverse is a window for Ruthie Gaylor's pipes as she sings *Time on My Hands*, pulling a sharp carbon of Helen Forrest as she chirps.

All Others Out of Tune?

It's quite possible that Bechet's critics are in error when they cite his bad intonation. Don't they realize that the piano and the other musicians might all be out of tune, and not Bechet? Intonation be damned, Sidney has a couple of fetching sides in *I Ain't Gonna Give Nobody None of My Jellyroll* and *When It's Sleepy Time Down South*, on Vic. 27447. "Bash" is on soprano on both, and gets off some wild improvisations with Sandy Williams' tram, Lem Johnson's tenor and Gus Aiken's cornet assisting nobly. Wilson Myers' brief string bass solo may not be technically as interesting as Jimmy Blanton's work which our good teacher Edward Gottlieb praises so generously, but it's a hell of a lot more listenable and humorous and one doesn't have to thump a bull-fiddle to comment on it. Kicks is kicks, ain't it?

Merrill Arrangements Sad

Pretty, unjazzy piano by Fats Waller on *I Understand*, BBird 11175, and more of it on *Pantin' in the Panther Room*, this time abetted by some deeply mellow Honeybear Sedic tenor. For all his elephantine proportions, Fats shows a nimble agility on the "B" side by suddenly abandoning piano for a pipe organ. And dig that ending! And skipping over Sammy Kaye's *The Reluctant Dragon*, it's Joan Merrill singing *Daddy and Intermezzo*, latter being done in 1927 Helen Morgan style. Pretty sad stuff for a chick with Joan's rep. Her *Daddy* isn't a piece of art, either, but her weakness is more in her arrangements than her chanting. Mebbe she's one of those purty kids you have to see to appreciate. Must be, for she's

got no business on records when there are people like Bailey, Holiday, Fitzgerald and Forrest around. Or Marie Greene. There's a blonde who's ripe.

Grows by John Austin

Larry Clinton's use of strings for his adaptation of Bizet's *Fandango* (Larry calls it *Town Tattler*) is a bangup success. That growl trumpet is by Johnny Austin—first time he's ever played that way on a biscuit. Flipover, *Tempus Fugit*, is a riff conglomeration competently done by Clinton's gang. Miff Simes' trombone, a good tenor and Austin again stand out. Vic. 27446.

Eldridge Sings a Vocal

Yes Indeed, a spiritual jazzed up by Sy Oliver, emanates from the Victor (27421) waxworks under T. Dorsey's name, and it's worthy all the way with Jo Stafford of the P. Pipers and Oliver himself sharing vocal duties. Other side is a really clever pop tune, well done by Connie Haines despite her babykins' complex, titled (Modulate to Next Page)

Four Jazz Discs Cut by Sam Price

New York—Sam Price, Texas boogie pianist, put in four new sides for Decca's sepia series last week using Chester Boone, trumpet; Don Stovall, alto; Skippy Williams, tenor; Floyd (Stump) Brady, trombone; Herb Cowans, drums; Ernest Hill, bass, and himself at the 88. Titles cut were *Boogie Woogie Moan*, *Do You Dig My Jive?*, *Valetta* and *I Know How to Do It*. Price is working as a solo act at Cafe Society downtown.

Here's Joe Brown's Last Disc Lineup

New York—On Joe Brown's last date for Decca, June 12, he used a pickup colored band comprised of Don Stovall, alto; Lem Johnson, tenor; Courtney Williams, trumpet; Hank Duncan, piano; Wilbur Kirk of Noble Sissle's band, drums, and Duke Jones, bass. Vocalist was Jewel Paige, formerly of Benny Carter's ork. Brown is himself a trumpeter.

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Most Popular Records in the Coin Machines

SONG FIRST CHOICE SECOND CHOICE

1—The Hut Sut Song	Freddy Martin, Bluebird	Merry Macs, Decca
2—Aurora	Andrews Sisters, Decca	Jimmy Dorsey, Decca
3—Maria Elena	Jimmy Dorsey, Decca	Lawrence Welk, Okeh
4—Daddy	Sammy Kaye, Victor	Andrews Sisters, Decca
5—Green Eyes	Jimmy Dorsey, Decca	Tony Pastor, Bluebird
6—Intermezzo	Benny Goodman, Columbia	Marie Greene, Columbia
7—Apple Blossom Time	Andrews Sisters, Decca	Wayne King, Victor
8—Yes Indeed	Crosby-Boaswell, Decca	Tommy Dorsey, Victor
9—Amapola	Jimmy Dorsey, Decca	Sammy Kaye, Victor
10—Music Makers	Andrews Sisters, Decca	Harry James, Columbia
11—I Understand	Jimmy Dorsey, Decca	Charlie Spivak, Okeh
12—Let's Get Away from It All	Woody Herman, Decca	Tommy Dorsey, Victor

WATCH OUT for "Yes Indeed," the surprise of last month, for it is moving up briskly via the Bing Crosby-Connie Boswell (Decca) and Tommy Dorsey (Victor) versions. "Hut Sut," "Daddy" and "Aurora," all novelty songs, look good for another couple of weeks as champion nickel-grabbers on all types of locations.

"G'Bye Now" and "Alexander the Swoose" are dropping fast, although they barely missed the "big 12" listings above. Records of "Do I Worry," "The Band Played On," "Dolores," "Look at Me Now," "My Sister and I" and "Everything Happens to Me" have all shot their wads and are fading fast, operators report.

"SLEEPERS"

(Records Destined to be Big Hits in the Coin Machines)

HORACE HEIDT—*Goodbye Dear, I'll Be Back in a Year* is the lengthy title of a new Heidt Columbia platter which is getting a good play in many boxes. Ronnie Kemper's vocal sells the tune and the "draft" angle is timely. A potential hit.

PETE JOHNSON—As a follow-up to his very successful #27 *Stomp*, Johnson has a tune he calls *Pete's Mixture*, Decca, which may be even more successful. Flipover side, a pretty ballad without any boogie woogie for which Johnson is famous, is called *Just For You* and also is worth trying.

SAMMY KAYE—*The Reluctant Dragon*, from the new Walt Disney cartoon, is an inane a song as has ever been recorded. But it's one of those silly, musically-poor novelties which the public may go for. Sammy Kaye has the most commercial version on Victor.

TOMMY DORSEY—*Will You Still Be Mine?* That's Tommy's latest waxing, slanted at the machines, and because the lyrics are surefire—and Connie Haines does a masterful selling job—this side, on Victor, looms as a big winner. Superb stuff for every location—sure to be a real sleeper.

ELLA FITZGERALD—Due for a nice buildup in

motion pix, Ella is hot right now. And for operators, her *No Nothing*, a ballad sung by La Fitzgerald, also looks hot. Decca.

MILDRED BAILEY—Mildred herself believes her new record of *Sometimes I'm Happy*, Decca, is the greatest thing she's put on grooves in years. Really mellow backgrounds help make it socko. Perfect music for a drinking or dancing atmosphere.

JAY McSHANN—*Confessin' the Blues* is the title of a blues number which young McShann, a pianist, put on wax for Decca's sepia series. Here is a natural for colored locations and locations where college students, jitterbugs and musicians hang out. Strong vocal and McShann's brilliant pianologics sell this with a sock.

JIMMY DORSEY—The greatest vocal Helen O'Connell has yet put on grooves is her *Embraceable You*, taken at slow, pashy tempo, stacking up as a sensational coin machine item. Watch, also, for such J. Dorsey nickel-grabbers as *Be Fair*, a lovely new ballad composed by the team which wrote *I Understand*, and similar to that song, and another ballad, *Ile of Pines*, which looms as a money-maker for operators everywhere. Bob Eberly sells the wordage to both *Be Fair* and *Ile of Pines*. Can't miss. All Decca.

Pianist Who Fled Europe on Bailey Records



Herman Chittison

New York—Back in New York after a tour which took him nearly around the world, Herman Chittison, Negro jazz pianist whose records, mostly on European labels, are collector's items, is telling friends of his narrow escape when war broke out abroad.

"I was working all the top spots," Chittison says, "the Chez Florence in Paris, and private concerts in Ostend, Amsterdam, Vienna, Berne and Zurich. From there, when Hitler started on his rampage, I escaped to Egypt, where I was fortunate enough to play the reception for the young sister of King Farouk when she married the crown prince of Iran. But the war's steely hand even then was moving toward the land of the pyramids and the Egyptian government warned me, as an American citizen, to leave while the leaving was good."

Only two weeks ago Chittison accompanied Mildred Bailey on four Decca discs, *Lover Come Back to Me*, *Too Soon Now*, *It All Depends on You* and *It's Peaceful in the Country*. Chittison, who was born 30 years ago in Flemingsburg, Ky., attended Walden and Kentucky State Colleges, worked in Zach White's old band and later with Willie Lewis' orchestra in Europe. Recently he has been appearing as a solo act at La Reuban Blau, swank N. Y. nitery.

Quintones Wax With Barnet

New York—The Quintones, Charlie Barnet's four-men-and-a-girl who have clicked solidly with the band, and are now definitely set to go to the Coast with Barnet next month, cut their first Bluebird sides with Charlie the other day.

They sang without words, using their voices as an instrumental section of the band, in Barnet's own arrangement of an original, *Lois*. Bill Moore's arrangement of *Wasn't It You* and Conn Humphries' of *I'll Never Let a Day Pass By* also featured the Quintones.

Three other Moore arrangements were cut at the same session: *Be Fair*, *When the Sun Comes Up*, and Moore's groovy version of the *Habanera* from "Carmen."

Hawk, Carter Albums Coming

New York—Decca on July 31 will issue an album of Coleman Hawkins' classics, all of them recorded in Europe. And the following week the same firm will issue another collection featuring Benny Carter on alto and trumpet, also recorded abroad. Leonard Feather did the job for Decca.

Decca also this month is issuing a collection of clarinet performances and another featuring various tenor saxophonists. They'll come out in separate albums.

Helena Horne to Cut Victor Sides

New York—Helena Horne, former Charlie Barnet chirp now doing a solo singing act at Cafe

Society downtown, has been signed to record for Victor. Her first sides will be for a "Birth of the Blues" album with Henry Levine's NBC band accompanying.

The album will tie in with the Bing Crosby-Jack Teagarden movie of the same title.

Record Reviews . . .

(Jumped from Page 14)

Will You Still Be Mine? Worth digging. So are Alec Templeton's piano solos of *A Pretty Girl is Like a Melody* and *Tea For Two* (Col. 36164) if for no other reason than to serve as an example as to how NOT to play jazz. Gardenia stuff, this, crossed with pansies and tulips. Much more preferable is Roy Eldridge's impeccable and inspired trumpeting on *Let Me Off Uptown*, which also catches "Leather Lips" singing duet style with Anita O'Day. On Okeh 6210, but lose that *Flamingo* malarkey on the reverse.

Leadbelly Still Shouting

Again poor accompaniment hinders Billie Holiday, this time on her Okeh 6214 of *All of Me* and *Romance in the Dark*. Piano stands out but the ensemble backgrounds are from Dixie and reveal lack of woodshedding before the date. Billie's terrific on *All of Me*, though, and for 35 pennies it's a buy. For 15 additional centavos one may take home John Kirby's pairing of *I Love You Truly* and *Cuttin' the Campus*, Col. 36165. The same old gang (since fired by Columbia and signed by Victor) jump lightly with Procope, Bailey, Shavers and Kyle doing the heavy. But not heavy enough for this disc-spinner. Two swell race records this

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Preview of Miller in the Movies



Los Angeles—Here is a preview of how Glenn Miller will look on the screen when the 20th Century-Fox picture *Sun Valley Serenade* is released in September. With Miller are Sonja Henie and John Payne, who also are seen in the film. Miller and his band have a good part in the production and this is the first photo the studio has released of how the trombonist-arranger will appear as a star. Glenn and crew are now on the road, heading toward New York, and broadcasting three times a week for Chesterfield ciggies.

Larry Stewart to Abe Lyman Ork

New York—Larry Stewart, former vocalist with the Ray Noble orchestra, now is singing with Abe Lyman's band. Lyman has been touring his way across the nation to California.

Walter Davis (with piano) chanting *Soon Forgotten* and *I Hate to Say Goodbye* and Leadbelly Ledbetter bellowing *Roberta* and *Red Cross Store Blues*. Both BBird. That Leadbelly man pecks a nasty gitbox and his lungs are more potent than Joe Turner's. But he's a hoot to those who feel him out.

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Swing Piano Styles Avery Parrish 'Graduated' Into Erskine Hawkins' Band

by Sharon A. Pease

Eleven of the present members of Erskine Hawkins' orchestra were schoolmates of the 20th Century Gabriel, when he was fronting the Bama State Collegians down in Birmingham a few years ago. Included in this group is twenty-four year old Avery Parrish, talented pianist and arranger.

Birmingham is Avery's hometown. There he was raised on music, for his mother and older brother played piano, and his father guitar. "My mother was my first teacher," Avery says. "She taught me to read and took me through a regular course of standard study." From the first it was evident that Avery was destined to be a swing pianist, for he always played two versions of the exercises his mother gave him, one in the orthodox fashion and the other "with a beat." He acted as accompanist for the junior choir at church for a while, but eventually was replaced when the preacher decided the "out" choruses he played on the hymns were too much on the solid side. He didn't mind the congregation awaying a bit, but when they got to stomping, that was too much.

Hines, Duke His Favorites

Avery's efforts were more appreciated over at the high school where he played each noon while his schoolmates danced, and at the many house parties where he entertained. He was constantly improving his dance style by listening to recordings, his favorites being Earl Hines and Duke Ellington.

Avery worked with small local bands throughout high school and secured his first regular job shortly after he was graduated at fifteen. It was with a traveling band which eventually ran into a panic in Miami. Avery had to communicate with his parents and carfare arrived in time so he could get back home and enter Alabama State College that fall.

Alabama State boasted the best dance band in the South. They used the "farm" system which has been so successful in the develop-

ment of big league baseball teams. The first band was composed of upper classmen while the second band was made up of the younger musicians, and used as a means of developing their talent. As men left the senior group by graduation, they were replaced by those chosen from the junior group. Up-



Birminghamian Avery Parrish is the 24-year-old piano and arranging ace with the Erskine Hawkins band. The "what, where, when and how" about Parrish fills the accompanying Sharon Pease column. Read about Avery's being ousted as accompanist for the Junior Choir of the church because his piano was "too much on the solid side."

on entering college Parrish became pianist and leader of the junior group. After three months he was drafted into the first band by leader Erskine Hawkins to replace the regular pianist who had suffered a severe accident. Parrish made good from the first and he and Hawkins and most of the group have been together since. "We worked jobs almost every night," Avery recalls, "and always took our text books along so we

Avery Parrish's Digit Work on His 'After Hours'

Slow Blues

Tr *Sea lower* *loco*

Rubato

Sea lower *loco*

loco *Sea l* *loco*

could study between sets." **Broke Savoy Record** The following summer the boys made a tour of the North, which included a date at the Savoy Ball-

room in Chicago, where they played to a record breaking crowd of 7,000 people.

They returned to school the following fall, and the next summer went into New York where they played a theater date at the Harlem Opera House. They found work so plentiful in New York that they decided not to go back to school. The band has been busy since, playing the Ubangi Club, Harlem Uproar, Roseland Ballroom, and the Loew's State, Oriental and Apollo Theaters, with so many runs at the Savoy Ballroom in Harlem that it seems like home to the boys. While most of their work has been in the east, the band has made several tours of theaters and one-night stands throughout the middlewest.

The Hawkins band is now definitely established and the work of Parrish as an arranger and featured soloist has contributed a great deal toward this success.

Quiet and soft-spoken, he is nevertheless a good showman, and his work has clicked with theater and ballroom audiences just as it has on the numerous Bluebird records on which he has been featured with the band.

Gets Ideas In the Rain

Avery says he gets his best ideas on rainy days. Apparently there must have been a cloudburst the day he and Hawkins cooked up the idea for *After Hours*, recorded on

Bluebird No. 10879. The record, spotting Avery's piano backed by the band, has been one of their best sellers and has made many new friends for all concerned.

The accompanying example of Avery's style, which he plays in a languid mood, was taken from that record. The twelve-bar section marked "A" is the first recorded chorus and the "B" section is the eight-bar interlude preceding the out chorus. His piano work throughout much of the record is in tempo *Rubato*. Note the form of notation used in the last three beats of measure five and the first three beats of measure six in the A chorus. At this point, as in many others in the record, he has intentionally lost the time element in the treble by repeating a series of notes in *gruppettos* moving the figure and accent slightly ahead each time it is repeated. Accurate interpretation of such passages can be acquired only by listening to the record. This form of notation, wherein the bass notes are placed at the approximate points where they fall with the treble, has been used for years in notating similar passages in classical music. Before the advent of the phonograph record, the actual interpretation was handed down by tradition.

In playing this example, note particularly the good taste shown in the use of grace notes and the effectiveness of the treble bell chords throughout the last eight.

Mail for Sharon Pease should be sent directly to his teaching studio, Suite 212, Lyon & Hoely Bldg., Chicago.

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Steamboat Bill had nothing on King Perdeau, especially when it came to playing a steam calliope. Perdeau leads the band on the Mississippi riverboat, Idlewild, and gets his kicks beating beeps out of the boat's calliope. Dig that steam floating around King. Jack Hackethorne got the pic on the river at Alton, Ill.—and joined the army two weeks ago.

• Doubling in Brass •

'Lip Trill, Tongue Trill, Throat Trill All Phonies'

by John O'Donnell



You asked me about the trill. You say so-and-so said he trills with his tongue. Still another tells me that he was told the throat trill is correct. Another is told it's the belly trill or vibrato. Last but not least, the biggest joke of them all is the so-called lip trill.

Why do teachers and writers beat around the bush when answering a question? My guess is that they don't know the answer, so they keep talking or writing, telling about what so-and-so does. They never come out and say yes or no. They are very careful not to put themselves on the spot and, believe it or not, 75% of you guys swallow it, hook, line and sinker.

'Ain't No Such Animals'

What burns me up is the smarty pants that talk a lot and never say anything, and you will always find this bird picking on some poor goof who can't talk back, can't even jabber the same nonsense. Tongue trill, throat trill, belly trill, lip trill, there *AINT* no such animals.

First let's analyze the tongue trill. If so and so trills with his tongue that's nothing but a tongue flutter. But if he is naturally using the jaw trill, the tongue which is lying in the bottom of mouth is being trilled down and up. It is sitting there quietly as the jaw is automatically trilling down and up. In other words, it is taken for a ride by the trilling jaw. Calling this a tongue trill is just pure ignorance on the part of Mister So-and-so.

Secondly, we have the throat trill. It is an impression formed by a brassman who is struggling to produce or perfect the trill. In doing so he is slowly but surely choking his lips, which in turn is choking the air column, causing it to back-fire to throat, just like when you shut off the nozzle of a hose the water bulges in back of the hose. Panicky, it would be natural for the struggling brassman to think in terms of his throat. In reality, the trill is coming from the jaw, and the cry for help from the throat. That, my friends, is why they call it the throat trill.

'Blowing His Guts Out'

Thirdly, the belly trill. That is nothing but a suffering brassman blowing his guts out as he strives to produce a trill.

Last, but not least, we have the biggest joke of them all—the so-called lip trill. If you would move your lower lip down and up as in trilling, holding lower jaw still, you could not blow your nose, let alone expect to trill. Here's the dope: There are only two kinds of

or hand which in turn shakes the jaw back and forth. This backward and forward movement won't harm your embouchure, whereas the down and up movement of the jaw trill when practiced intentionally disturbs your lower lip and lower rim of mouthpiece.

Might Ruin Embouchure

While trilling with my eyes closed I can readily excuse a man for calling a trill a lip or tongue trill, because the tongue, lower chop (meaning teeth, gum, and jaw) and lower lip, feel like and are like one. Consequently, it would be easy to name it either side of its base, which would be either tongue or lip rather than calling it by its correct name or base, which is the jaw. The folly of it all is that if a pupil thinks of it as a lip trill he might ruin a perfectly good embouchure by trying to move his lower lip separate of his jaw. Trying to move his tongue would not bother him. Rather, it might teach him to flutter tongue. Anyone who would even mention the throat or belly trill or vibrato as being the correct thing should get wise to himself. In case you don't know what the valve trill is, it is the trilling down and up of the valve with the finger.

Small Band Banter

by EDDIE CHARLES

There's a great improvement in the small bands of today compared with the lackadaisical makeshift combinations of the past. Remember when we used to slap a trio or quartet together, brushed up on the old tunes, learned a few new ones, and dashed out to our saloon job sliding over the beer soaked floors from table to table picking up the long green?

So many magnificent "theatre-bars" and "stage-bars" have sprung up, practically eliminating strolling, that the lads and lasses definitely must be actors as well as musicians. Now the bands that work all the time, and for good dough are those that point towards the idea of presenting a twenty- or twenty-five minute stage show, each session they play, something that will sell out in any theatre. It might not be a bad idea to borrow some of the burlesque "bits"—the short scenes that used to kill 'em sometimes in vaudeville. You might even include scenery props with your novelties. All this stuff of course comes under the heading of good showmanship.

Old Ducks Support Bars

A small minority of self-styled "hot" men frown on the idea of small entertaining units *actually* entertaining Joe Public (instead of playing a "jam session" all night for the benefit of the hub caps). These jazz artists would find it plenty tough to send a completely sober early evening audience, starting up at them, daring the gates to make 'em laugh. Don't get me wrong, satchels, I like to hear and play good jazz, or at least what I think is hep. But too much is too much, ad nauseam. We've all learned that it's the old ducks who tip the best and support the bars. And at the end of the evening the bars support the ducks. (Bad gag, but it got a laugh in Toledo, and you know Toledo).

My reports are that tips are increasing in the strolling spots, after a long no-tipping lull. Probably because a greater majority of all the people are a little more lush. Speaking of strolling combos, it's a terrific laugh to watch the technique of some of the lads in milking the customers. I used to know Freddie Stulce, a player who could snatch a tip on the down-bow and never miss a stroke. Some of the approaches used in strolling are from vaudeville. From past experience, a tip is more likely to materialize if you guys ask the party if they want to be entertained—don't wander up to a table and start blaring

—some of 'em want to be alone. Lots of guys have the happy faculty of lightly jibing a customer, something like "Oh we know that tune, but it's a ten dollar number" or some such drivel, but don't anybody try it unless you're sure you'll get away with it or have a paid up accident policy.

Can't Mention 'Em All

We've had quite a few requests for information about small band arrangers and I mentioned in the column that I would try and find some specialists in this line. After thinking the deal over, we believe it would be unfair to print the names of two or three arrangers in this column, when there are many more good men who specialize in this field whose names we would have to omit due to lack of space. I think the fair thing to do is ask any small combo arrangers who care to exploit their talents in this field, to insert an ad in *Down Beat* under the classified department.

The ole debbil, the drinking problem, is serious with the pee-wee bands on account so many offers to have drinks pour your way. Of course complete abstinence is a quick and easy solution. Moderate quaffing of the mug of joy won't hurt you or the job much but sometimes a customer really respects the gate who can turn down a drink firmly but tactfully. The reputation of all of us will improve if we use our heads with this problem.

We'll take care of the mail in our next issue. Goombye now.

Freddie Stulce Weds in Dallas

Dallas—Freddie Stulce, the only original member of Tommy Dorsey's band still with Tommy, took time off from the band's Astor Hotel date in New York to come here June 8 and marry Mary Helen Bein at St. Patrick's Catholic Church.

Mr. and Mrs. Stulce later returned to New York, where Freddie is back in Tommy's reed section. Stulce made history a year ago when he arranged *I'll Never Smile Again* for Dorsey. Stulce's home is in Texas.

Skippy Williams Forms New Unit

New York—Skippy Williams, tenor saxist, took a Negro jump unit into the Red Barn nitery, the Bronx, June 23 for an indef engagement. Bob Warren, drummer, is the brother of Earl Warren, Basie alto saxist.

Others in the group are Shad Collins, trumpet; Abe Baker, bass; Howard Johnson, clarinet & alto; Clyde Hart, piano.

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A COLUMN FOR RECORD COLLECTORS

by GEORGE HOEFER, JR. (2 East Bank, Chicago)

Most recent private label to issue new sides has been Bob Thiele's Signature with the Chicago session by Bud Jacobson's Jungle Kings. These four tunes, *Clarinet Marmalade*, *Laughing At You*, *Opus No. 1 Sans Melody*, *I Can't Believe*, on S106 and S103 respectively, are of considerable interest to hot collectors and students of Chicago jazz for the personnel alone. Bud's kings® this disc is the tune's debut. The leader also is credited with *I Can't Believe* and *Opus*. On both of these works George Avakian joins Dave Dexter and John Reid as honorary composers. (For additional data on Bud Jacobson see *Hot Box* Apr. 1, '41.)

Bud Jacobson, along with Rod Cless, has been called a clarinetist in the Techemacher tradition. He has been playing both clarinet and piano in various north side taverns since the Chicago hey-days. Bud composed *Laughing At You* with Eddie Condon way back when and

Keycee Frank on Piano
Kansas City Frank Melrose plays piano for Bud's gang and although at one time did prolific record work (See *Box* Aug. 15, '40) hasn't been heard in the last decade. Most of his work during the twenties was buried under phony titles inasmuch as he was a member of the publishing firm owning the tunes he waxed.

On bass sax and clarinet we have Joe Rushton, who, outside of a period with Ted Weems, has been around for all Chi jam sessions and innumerable jam bands. Our tenor man is Bud Hunter, who is a newcomer on the way up. Plays nice clarinet on *Clarinet Marmalade*, the arrangement having three clarinet solos in succession by Jacobson, Hunter and Rushton. Carl Rinker is a cornetist who has been associated with Bud in various bands including Snyder's at the once infamous Subway Cafe where a butter and egg man's dose of knock-out drops was fatal as he reached the front door. As there was no doubt where he got them the Subway was relegated to its present status, that of a deserted cellar. Last man we must list is a drummer who has been through the entire saga of jazz, from the river boats to Chicago's Golden Age to recording for private labels. Earl Wiley now has his own group at the Liberty Inn where he has placidly and faithfully kept the beat for many years.

On these Signatures you will hear jazz ensemble and solo that will hark you back to the hectic days when jamming was for pleasure and the "speak" patrons expected the music to be loud and fast.

Collector's Catalogue—Bill Whitney—1033 Carmelo St., Monterey, Calif. All-time favorite is Duke Ellington; also interested in Bechet and Armstrong. Desires copy of Panassié's book. Indicates West Coast has been picked clean of collector's items. Works for Pacific Gas & Electric Co.

Claude J. Dugay—Route No. 1, East Sumner, Maine. Professional guitar player who collects records by Ed Lang, Carl Kress, Dick McDonough, George Barnes, Hy White and many others as well as banjo records by Harry Reser, Roy Smeck, and Eddie Peabody.

George Harold Falkener—508 Columbus Ave., Boston, Mass. With headquarters in Cleveland, Harold's business takes him from the Kentucky Derby to Indianapolis Auto Races to Boston Common. He is a waiter in the best hotels and during his spare time looks for jazz records. Has known many of the jazz greats past and present. Drive!—You Can Say That Again. Walter "Waldo" Esslinger, one-



Frank Snyder's Rhythm (despite spelling on the banners) Kings played the Subway cafe, Chicago, back in the early thirties. Out of this combo, shown above, trumpeter Carl Rinker (second from left) and clarinetist Bud Jacobson (third) are featured on the four recorded sides put out on Bob (Sticks) Thiele's "Signature" label. George Hoefler's accompanying *Hot Box* goes into details of the interesting "Chicago" session. Frank Snyder, shown standing, was the original drummer with the New Orleans Rhythm Kings, is currently working with Mel Stitzel's combo at Chicago's Green Mill ballroom. Pianist "Tut" Soper (left) is gigging around Chi, Rinker has a day job and gigs occasionally, and trombonist George Lugg is believed to be working in New York. Pic courtesy George Hoefler Jr.

time California-Chicago jazz commuter, has heard the call. Write him c/o Signal Corps, Hoff General Hospital, Santa Barbara, Calif. Walt's nimble turntable fingers now operate the switchboard and teletype at this Army Hospital. His pal and partner in argument, Everett Hepp, has married and is living with wife and records at 724 West 8th St., Oakland, Calif.

Boyce Brown has finally left the Liberty Inn and with his alto leads his own band at the Club Silhouette up Howard St. across from stolid Evanston.

Chicago bookies are using the blind of "Record Store" outside. So you collectors be warned there is a net being set for those nickels and dimes for Gennetts and Okehs. Ask C. Mitchell; he checks them all.

Alderson Fry of Nashville in town to hear the Hawk brought to my attention that I'd never mentioned the fact that Henderson's Victor of *Sugar Foot Stomp* appeared on Bluebird 5904 under the band title of Ray Nichols and His Four Towers Orchestra.

Pete Stern of Highland Park and Bill King of Highwood have been exposed as one and the same record collector after two months' research by the *Box*. The data on that C. C. Lofton is *You Done Tore Your Playhouse Down* (c 1075 A) on Conqueror 8758.

Gene Williams writes from R. F. D. No. 1, c/o R. Burke, Mt. Kisco, N. Y., that there will be one more final and special issue of *Jazz Information* at an early date.

Solo time—Coleman Hawkins on *My Buddy* English Vocal.

More Chords and Discords . . .

(Jumped from Page 10)

icians are more than grateful that there is one source of immediate help that is looking out for our interests when it is needed most, and I speak not only for myself, but for the other hundreds of thousands of musicians throughout the country. Following is a duplicate copy of my letter just sent to New York's Congressman Thomas H. Cullen.

"Dear Congressman Cullen:

"The bill already placed before Congress singling out a musical instrument as a 'luxury' is very perplexing to this writer, who always has made a living for his family from the vocation of music as composer, instrumentalist, and teacher. Such a tax on the musician and the entire music trade is identical to that of taxing a laborer's tools. Musical instruments which we use are vitally important everyday working tools. As is true of all tools, they wear out through usage, therefore it is always necessary for us to keep buying and changing to new models. Manufacturers of musical instruments constantly strive to develop practical ideas which will help to further the progress of music and the musician.

"The passing of this new excise tax bill also will greatly hamper the advancement of the struggling young musician. . . To impose an additional 10 per cent to the present high prices on instruments will surely be a burden that will dangerously imperil the professional and student's advancement.

"I believe that such a measure,

if passed, will be a great injustice to this country's musical activities. We know only too well the very important part that music and its makers play in counteracting tension and anxiety from today's world conditions.

"I feel that I voice the opinion of all musicians whether they be professionals, students, or amateurs, in asking you to seriously weigh all the arguments against as well as those in favor of this bill.

"CHARLES COLIN"

'Fearless (Hurricane In a Sewer) Frazier Is No Longer Amusing'

Boston, Mass.

To the Editors:

I have what George Frazier would probably call "bad taste." I am as unimpressed by his *Down Beat* article on Bechet and Steve Smith as by Lee Wiley's singing. However, I do consider Sidney Bechet an exciting musician and have high regard for Steve Smith and others whom Frazier has smeared with his usual amount of gusto.

There was a time when we regarded "Fearless Frazier" as amusing, but no more. If George likes to sprinkle his vellums with fatulent gags that remind one of a curious mixture of John O'Hara and the Old Howard Burlesque in Boston's unsavory Scollay Square (to which Frazier has a life pass) that's his headache. But a guy who has done virtually nothing to help jazz is in no position to pointlessly gripe at the boys who have.

Frazier has often been classified as a critic. But real critics do more than eulogize records for pert young things. They either have direct musical experience (and even Frazier keeps his clarinet playing undercover) or make some

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SELMER and BACH
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Beat • Complete Line of Reeds
and Accessories
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positive and constructive contribution to the field.

Compare George's "accomplishments" with that of such talents as William Russell, whose articles on boogie woogie and Armstrong have proved invaluable. Or Roger Dodge, Charles Edward Smith, Fred Ramsey, Panassié, Hammond, Hobson, and even such lesser known authorities as Walter Sidney and Jim Higgins. Whatever your opinion of these men, it cannot be denied that they have helped either by directing recording sessions or by research and useful analysis.

Contrast the records of Frazier and Steve Smith, whose HRS helped pave the way for the Columbia re-issues. When Steve recorded (on his own label, the N. O. Deccas, and the Jelly Roll Bluebirds) James P. Johnson, Zutty, Happy Caldwell, Albert Nicholas, Jimmy Noone, Johnny Dodds, Max Kaminsky, Preston Jackson—mention but a few, it was the first time these men had been put on wax in years. Add to this his aid in writing "Jazz Men." Whether Frazier likes it or not, Steve Smith has turned out some damn fine jazz records.

Using George's own quiz method, why doesn't he qualify as a critic? The answer is that not only has he never done anything for jazz, but that he is incapable of it, and therefore is reduced to bellicose yammerings.

Frazier's whole point is that \$1.50 is an exorbitant price for a Muggsy-Bechet twelve inch record. Evidently the price of Boston Scotch has blinded him to the costs and difficulties of a private company issuing records of this sort for a necessarily limited market.

I recall the time five or so years back when the UHCA re-issued three 10-inch Techemacher records. The price was \$1.50 each, and the dubbing job was such that you had to cup your ears to tell Tech from the surface noise. Nevertheless these were pretty important discs to the collectors. They were good as well as rare, and no one sang their merits louder than George. Who cared about the price? This was jazz coming back! Or so he had been told.

All this is changed now. Frazier is apparently now working for Consumers Research if one read his last article, which to my way of thinking was childish, uncalled for, badly written, and pretty small potatoes.

Frazier, I'm afraid, will always remain an adolescent John Dos Passos who creates hurricanes in sewers, and will continue to sneer at the Boston Irish while the real critics are helping to make jazz more understandable to a constantly growing audience.

GROVER SALES, JR.

'Despite Editorials, I Will Fight for What Is Right,' John Hammond

New York

To the Editors:

The fortunate thing about the editorial in the June 15th issue of *Down Beat* is that it is so easy to answer.

In the first place, Harry Bridges is one of the greatest labor organizers in American history. He organized the West Coast under difficulties that were almost insuperable. He is not only honest, he is incorruptible, and there was no way in which the big business interests could stop him. As a result of the clamor which groups like the shipping interests and the Associated Farmers of California put up, Bridges received a detailed and extended trial two years ago under the fairest of all possible examiners, Dean James Landis of the Harvard Law School. Landis went through the evidence with enormous thoroughness, and decided not only that Bridges was not guilty, but that the Government had not in any way proved that he was connected in any manner with the Communist Party, or with any group trying to overthrow our form of government.

To most Americans, Landis' decision was conclusive, but the Hearst press and the reactionary groups on the West Coast still were after Bridges' scalp, and for one plain and simple reason: he is an effective labor organizer. That and the fact that in the last elec-

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tion he followed John L. Lewis in attacking President Roosevelt's failure to extend the reforms of the New Deal, was the reason for this new trial. From what I have been reading in the newspapers, it seems that the Government has no new witnesses or testimony that either truthfully or effectively brands Bridges as subversive in any way.

Despite what you say in your editorial, Phillip Murray, head of the CIO has come out strongly against the new trial of Bridges, and has asked that every national union of the CIO put itself on record as supporting Harry Bridges. I think it can be safely said that the CIO is on record as supporting Harry Bridges unconditionally in this trial.

To my way of thinking, the attack on Bridges is an attack on the whole of organized American labor, and despite all the editorials in the world, I will continue to fight for what I believe to be right and just. There is one thing I am happy about in your editorial, and that is that musicians now know there is such a person as Harry Bridges. Those who find out about him will discover that his only crime has been to raise wage standards and improve conditions for working people on the West Coast.

JOHN HAMMOND

To the Point

Texarkana, Ark.
To the Editors:
Re the D. Leon Wolff article, June 1 *Down Beat*:
NUTS!

GERTRUDE HARRELL

'Mouse Band Leaders Are Rats to Jazz'

Philadelphia, Pa.
To the Editors:
As long as the world exists there will be one or two crazy asses like me to weep and mourn every time he hears a recording of the Great Beiderbecke. Yet Whiteman featured Busse more. How much has Busse contributed to music? We Americans should be chastised beyond compute. We were given the privilege and honor of creating a truly great and new musical idiom, hot jazz, and ever since, most of us have been laboring to tear it down and murder it. . . . As long as I live I will personally decry commercialism. I hate shallowness, mockery, insincerity, hypocrisy, and downright orneriness. . . . I have read the *Beat* for almost seven years. Hundreds of times I have said "thank the Lord for *Down Beat*." But if you are going to start flaunting before our eyes the wallets stuffed with filthy dough of mouse band leaders who are rats to jazz, you better figure on losing another reader.

ARTHUR BORSHY

Three Cheers and a Jeer for D. Leon Wolff

Cincinnati
To the Editors:
God bless Mr. D. Leon Wolff! It's about time someone with enough guts told these big shot critics a thing or two. . . . I'll take one of Duke Ellington's new Victor releases or one of Benny Goodman's sextet numbers in preference to all the Bix, Tesch, and Dodds records ever pressed.

EUGENE F. PERRY

Weston, Mass.

To the Editors:
Just finished reading the swell article by Mr. Wolff and all I've got to say is that it's about time someone writing in your rag gave Eldridge, Cootie, Chu Berry and the rest of the "new" crop some credit for knowing what the story is. . . . I imagine that the Wolff article will excite plenty of wind, especially from those long-winded crap artists known as critics, who have "2,006 scratchy records" and sit around brooding over them so much they can't hear any of the real jazz the modern group is playing.

EDWARD HITCHCOCK

Johnstown, Pa.

To the Editors:
I want to hand Leon Wolff a pat on the back. It's about time some of these "critics" take a listen to some of the boys around today with an open mind instead of dismissing them by saying that they

couldn't possibly be as good as some jerk who has been dead since 1900 or past his prime since 1920.

ED ERICKSON

Stanford U., Cal.

To the Editors:
Some guys attract attention by sitting on tops of hotel roofs and thumbing their noses at the cops for 24 hours before jumping. Others yell, "I hope Hitler annihilates the British," and then wait to see what the person next to them will say. Then there are such squares as D. Leon Wolff who drum up a lot of sensational crap about how much Tesch and Bix stink and then wait to see if Frazier, et al, will call for a bottle of Lydia Pinkham's or eat their victrola needles. . . . Anyone with the slightest knowledge of jazz can tell that Goodman was busting his suspenders in '28 trying to play a la Tesch. And since Wolff has so smugly dedicated "Tesch's seven flattest notes" on *China Boy* to Mr. Quinlisk, let me in turn dedicate to D. Leon some of the flattest notes I ever heard, on *Wolverine Blues*. They were made on Vocalion 15656, and Benny Goodman is the boy. They come on just before McPartland's trumpet in a tragicomic attempt at a Teschmacherian break that is just too, too, too. And if that isn't enough for Wolff, then let him listen to the last few bars of the all-in chorus. Goodman is flatter than the Garber reed-section.

ACE BAILLIE

This Rainbird Plays Hot Tenor



New York—He ain't kiddin'. Meet Sid Robin, the Jewish Nelson Eddy, who often tours theaters with Woody Herman's band as fifth saxist. Robin is famed for his comical songs. The above photo was snapped by drummer Frank Carlson while Robin sang a "rain" medley. Sid is the hot tenor man who dreamed up *Sorrento*, one of Herman's biggest hits. But he believes his latest, a Hebraic melody which he has streamlined into a pop called *What to Do*, will be even bigger. Joe Bishop has arranged it—the first arranging Joe has done since he became ill last fall.

SHEET MUSIC BEST SELLERS

- Internazze (Schubert)
- My Sister and I (BMI)
- Marie Elena (Southern)
- The Things I Love (Campbell)
- The Hut Sut Song (Schumann)
- Amazola (E. B. Marks)
- Do I Worry? (Melody Lane)
- I'll Be With You In Apple Blossom Time (Broadway)
- No. 10 Lullaby Lane (BMI)
- Dalores (Paramount)

SONGS MOST PLAYED ON THE AIR

- Internazze (Schubert)
- Amazola (E. B. Marks)
- Do I Worry? (Melody Lane)
- Marie Elena (Southern)
- Things I Love (Campbell)
- Hut Sut Song (Schumann)
- My Sister and I (BMI)
- Oh! Look At Me Now (Embassy)
- Two Hearts That Pass In The Night (E. B. Marks)
- Walking By The River (BMI)

How About PRESS CLIPPINGS

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Three Big 'Uns . . . At left is Jack Marshard, the Boston booker and personal manager of Vaughn Monroe, the leader, shown at right. Center is Willard Alexander of the Wm. Morris agency, who books Monroe. After finishing up its Meadowbrook date the crew is slated to run all fall at the Commodore Hotel in New York. M. Smith photo.



Garden Dance Carnival Struggles to Get Even

New York—Despite reports that Monte Proser's gigantic Madison Square "dance carnival" would fold, the enterprise has carried on. Hope for its chances to survive was hyped a few nights ago when Proser persuaded the Garden's management to cut down the rental fee from about \$12,000 to \$4,500.

Crowds have been good on weeknights, but weeknights have gone into the red with three bands, Charlie Barnet, Larry Clinton and Ben Bernie, playing for dancing. Milton Pickman, Clinton's manager, who also is serving as general manager of Proser's undertaking, has had complete charge of the event in recent weeks with Proser, a former press agent, mov-

Everything's Mellow; Rogers Suit Ends

New York—A whack who falsely sent to *Down Beat* in Chicago an inaccurate story on the lawsuit concerning Buddy Rogers and his ex-personal managers, Jim Peppe and Art Michaud, caused the N. Y. office of the *Beat* headaches two weeks ago. The truth of the story is that Peppe and Michaud settled the fued out of court for an unannounced sum last May, and the whole litigation is now past history. Rogers, who once led a band, is free to be managed by whoever he prefers anytime he wants to reorganize. Peppe and Michaud originally asked \$150,000 charging Rogers violated his contract with them. But it's all settled now and everyone's happy.

13 More Weeks For K. Kyser

New York—Kay Kyser's *Kollege of Musical Knowledge* has been extended for another 13 weeks, effective July 2, Lord & Thomas ad agency announced last week. The show is heard over 115 stations of the NBC red net. Kyser and his band are in their fourth year on the program, still sponsored by Lucky Strike cigs.

New Commercial For Lombardo

New York—Guy Lombardo and his ork take on a new radio commercial July 5 on CBS for Colgate-Palmolive-Peet. Program will be a 30-minute shot with a repeat broadcast for the west coast. Lombardo closes his "Lady Esther" series this month.

Ferrier to Thornhill

New York—New saxophonist in Claude Thornhill's band is Jack Ferrier, former Bob Crosbyite, who on June 17 took over Art Ralston's chair. Thornhill is on tour and will return to Glen Island Casino next month.

See
WOODSTOCK
TYPEWRITERS

May Rejoins Russ Morgan after 3 Months in Hospital

Chicago—After three months in a hospital bed in Shipley, La., with both legs broken as the result of a band accident, Johnny May, the Cincinnati drummer, rejoined the Russ Morgan band opening night of its Edgewater Beach hotel date here two weeks ago.

The crackup occurred late last February when the driver of the band's truck fell asleep and ran it off the road. The truck rolled over and tossed May through the roof.

George Marvin, who had subbed for Johnny, returned to Beaumont, Texas.

W. Grant Still Gets Honorary Degree

Washington, D. C.—William Grant Still, versatile Negro composer and arranging ace, was presented with an honorary degree of Doctor of Music at the commencement exercises of Howard University here two weeks ago.

A classical composer of note, Still's symphonies have been played by the leading orchestras of the country, including Stokowski's. And he is the composer of *Lenox Avenue Suite*, from which Artie Shaw's recent recording of *Blues* was taken.

Meet Another . . .

SLINGERLAND DRUM STAR . . . BUNNY SHAWKER with CHARLIE SPIVAK



A VIRILE, versatile and volatile percussionist is Charlie Spivak's drummer, Benny Shawker. The Spivak band, incidentally is coming up with a rush these days acclaimed by critic and public alike. So another new band and another new drummer hit the spotlight and, as usual, with SLINGERLAND "Radio Kings!"

The finest sheepskin men in the country play Slingerlands—men like Gene Krupa, Ray McKinley with Will Bradley, Buddy Rich with Tommy Dorsey and Maurice Purtill with Glenn Miller. A set of "Radio Kings" can do something for your playing too. Step down to your dealers today and have him let you try the finest drums on the market. They cost no more.

THREE MUSTS:

1. For a crisp snappy beat, try a "Radio King" drumhead.
2. Get an 8x10 inch action photo of your favorite Slingerland drummer at your dealer. 10c each.
3. Send in for your FREE copy of the 1941 Slingerland Drum Catalog.

SLINGERLAND DRUM CO.
1327 Belden Avenue Chicago, Ill.



Beyond the Draft . . . Uncle Sam's "come hither" look is a constant threat to the band leaders of the nation. The picture above is just a gag, but it goes to illustrate what a band would look like if a name leader—Ozzie Nelson, for instance—carried out an idea to make his organization immune to

the beck of the fighting forces. The aged cats are all in their fifties and are bit players in the forthcoming movie, "Sweetheart of the Campus." The pic features Nelson, Harriett Hilliard, the Spirits of Rhythm and Ruby Keeler. The band's been doing a bangup job of its Palace Hotel date in Frisco.

Saga of a Stormy Night In a Traffic Judge's Cups

by DON LANG

Minneapolis—Unkind policemen (2 of them) cut across the Sloppy Joe dance floor June 12 to take Cliff Brenna from the Bev Robey bandstand and haul him in for delinquent traffic tags. Manager Frank Wines picked up all the available money from the cash register and bailed Brenna out in time for the evening broadcast at 10:15.

For the first time in his life Brenna had to arise at 9 a.m. the next day to be in court for his fine, but his case and others were held over because the Judge was "ill."

Still madder than hell the same evening in the local's clubroom, Brenna was telling other local musicians what a "no good, drunken

bum, etc." the Judge was, when a high sign from a listener warned him of danger. The same Judge was standing behind Brenna taking in the conversation, but too far in his cups to realize what it was all about. The Judge's "illness" was a continued one from the night before. His honor was a fiddle player and a local 73 member some years ago, but now staggers to the bench several mornings a week to sentence drunks like himself to good stiff fines or jail sentences, much to the disgust of those who have seen this jurist at his worst.

Stuff Is Dull In Madison

by THE TIGER

Madison, Wis.—These summer months may be welcomed by many musicians, but these Madison cats just don't have no especial love for this particular season. We can appreciate the chance to partake of the rod and reel, to get a swell coat of tan at the many beaches in this fourlake city of ours, but where is the cash to buy cookin' with. Jobs are scarce around here since the University of Wisconsin regular term has ended. Those frat and sorority jobs did provide the local bands with quite a few jobs, but now the boys will have to be content with poker sessions and occasional sit-ins for their small stipend.

Denny Beckner and his band have been going over with local dancers at the Club Chanticleer and as a result he has been held over for another four-week period. Denny took advantage of the local drive for aluminum sponsored by the Office of Production Management by getting some swell publicity. He had the band's instrument truck loaded with aluminum gathered from neighboring Middleton in the local parade which was photographed by Life magazine and the news reels.

Mamie Mitka has been chosen to take Art Beecher's spot behind the drums in the Lee Emmerich outfit. Mitka pounds out a fine rhythm and should fit in with this gang. Jordan Paust, who as Ross Jordan did the vocals for zany Leo Reichman, has been in Uncle Sam's army teaching ROTC here at the U. Some of his cadets say the Paust yells his orders ala Bong style.

It Sure Is

We're indebted to N. P. Gentieu, of Philadelphia, for this rare item, culled from a recent Harry Martin column in the Memphis Commercial Appeal. Note interesting coincidence in the name of the paper and in the item quoted:

"There's a musician by the name of Roy Shaffer in the beguiling Cecil Golly orchestra . . . who offers a night club novelty the like of which these weary old eyes have never witnessed. Mr. Shaffer play a trumpet . . . but that's not the point, good hornswogglers being nigh onto a dime a dozen these days. The remarkable factor is that he presents a dancing Pinocchio atop the instrument while he breathes beautiful notes through its melodious brass. Now this, we submit, is something unique."

Sawyer Chirps for Geo. Sterney Band

New York—Jean Sawyer, chirpie, left town a few days ago to work a 6-week engagement at the Van Cleve Hotel in Dayton with George Sterney's ork. Sterney fronts the band from his keyboard.

Ruth Gaylor Back With Ted Powell

New York—When Teddy Powell and band go into the Rustic Cabin July 2, just outside town, Ruth Gaylor will be back as vocalist. Recently married, Miss Gaylor left the band for about a month. She'll be featured again on Powell's Bluebird discings.

Taft Radio Shots To South America

New York—Broadcasts to South America every Monday night from the grillroom of Hotel Taft, where Vincent Lopez and band are currently holding forth, started June 16. They'll continue indefinitely.

BumLip?

THEN THIS IS FOR YOU!

Thousands of brass men having every advantage and who use the advantage wisely, fail to develop embouchure strength—WHY? Having every opportunity to succeed they fail—WHY? Are our fine teachers, methods and advantages all wrong? Oh No! But something is all wrong—WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for Embouchure Information.

Harry L. Jacobs, 790 Washington Blvd., Chicago • Phone: Nev. 1057 Teaching Trumpet-Cornet Embouchure Help

Wheelburg Leaders Run Taverns on the Side

by LOU SCHURRER

Detroit—Bells of a high (cash) register seem to have hit a responsive chord with many of Detroit's leading baton wavers. At least six Motor City music men have gone into serving the public in a different fashion—over the bar. While some still maintain bands, others have given music biz the brush to arrange back of the log.

Mike Falk, the booker and bandman, is manager of Westwood Gardens with a new policy of local attractions through the summer. The band to open is Lowry Clark's. Mr. Clark in turn and on the side,

bought into the Stage Door Bar. The Par-Four Club is being managed by Les Backen of Radio Note, and one of WXWZ's former leaders, Don Marion, is the prop of Marion's Bar. Carl Bonner shelved his jive to operate Pontiac's Country Club, and the Bowen Bar, if you haven't guessed, is the haymaker of Dick Bowen.

Which all may go to prove as far as Detroit is concerned, that band-leading eventually leads to drink.

Bob Grant is now at the D.A.C., Artie Wayne went into Lansing's Dells, and James and Joe Baker, the twins, left Art Mooney in Bordawick, New York, to open the Ocean Beach Pier at Jackson, Mich. with their own new ork. . . . Frohsine Stewart is lonely since her mate, Jimmie Harris, got the call. He did the second trumpet spot with the Ink Spot's Sunset Royal Band. Dick Davis, tenor of the same unit also went. . . . Eddie Allen took the former band of Jack Rosevear to the exclusive Harbor Club in upper Michigan.

Mersey-Lyman Deal Sour

New York—Because he felt he could not do his best work with Abe Lyman, young Bob Mersey broke off his 1-year arranging contract last week and motorcycled into New York from California, where he had been vacationing. Mersey rejoined Teddy Powell's band as chief arranger, throwing overboard his \$100 a week writing binder with Lyman.

Powell also was signed to do a stretch at Rustic Cabin, long a hangout for Alvino Rey. Mersey will rejoin Powell there this month.

Peter Kara Set For Summer Run

New York—Peter Kara has an 8-piece combo at Lido Country Club, Long Beach, which is clicking with patrons at the resort. Lineup has Kara on accordion, Joe Rizzo, guitar; Jack Favaro, bass; Mike Laring, drums; Buddy McGuinness, trumpet; Herbie True, Sid Katz and Karl Karol, reeds doubling fiddles, and Eddy Jacobs, piano, trombone and cornet. True chirps and arrangements are by Karol, True and Jacobs. Band is set for the summer at the spot.

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Danforth, Who Played for Kings, Now Has 4-Piecer

by CHARLOT SLOTIN

Savannah, Ga.—Danny Danforth and his trio were playing in Berlin two years ago until things got so hot they had to leave. The girl went back to her home in England, and Danny and Herby Ward went to Copenhagen. There they tried to get work, but everyone preferred to hire their own people; so being unable to get food tickets and seeing the long lines waiting to get food, they wasted no time in getting to the steamer on which they worked their way home. They had been booked to play in Warsaw, but things started popping there. In Bucharest, Rumania, they played a club which Mme. Lupescu frequented, and were asked to give a command performance. King Carol liked the act so well he presented the leader with a gold cigarette case. In Paris they played to the Duke and Duchess of Windsor.

Six years ago Danny took an American 10-piece band to Shanghai, where they played with great success for 3½ years. War has followed Danforth all over the world, and now he's in America. . . . Ward is now touring the U. S. showing movies they took in Bali, Greece, France, Germany, China, etc., and lecturing on their ways of life; he's in Seattle, Washington, at present. Danny has an outfit now composed of Tony Stevens on novachord, Mary Ann Furr on vibes, piano, and accordion, and Betty Lynn, vocalist. Danny plays sax, clarinet, piano, flute, guitar, and sings.

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New \$25,000 Ballroom for Kansas City

by BOB LOCKE

Kansas City—Biggest news of the month is the opening of the new \$25,000 Starlite Ballroom by the Fogel Brothers, owners and operators of the Pla-Mor. Will Wittig is manager of the new temple, first outdoor dance palace to be opened here since the Fairland Park ballroom was constructed in 1925.

The McConkey Music Corporation has acquired management of Harlan Leonard and is also doing bookings for Jay McShann, Pat Sheridan, formerly with Jenkins Music Company, is now road manager of the latter crew.

Howell in Auto Accident

Raymond Howell, drummer for Harlan Leonard and his Rockets, was injured recently in an auto tangle and Ernie Williams, band's front man, has been handling the tubs. Ernie formerly played traps with Edith Griffin and Julia Lee here.

Jesse Price, the "Mad Drummer," broke up with Leonard and under the financial help and guidance of Eddie Spitz, manager of the College Inn, started his own band. Price hails from Memphis and was homesick for his home town style of jazz. However, now it looks like his career as a leader may be brief as he has received an offer from Ella Fitzgerald, whose band played a race from here June 2 for Bill Shaw, prexy of local 627. Also Jesse is headed for wedding bells.

Laurence Keyes' crew is showing sharp improvement at the Casa Fiesta. . . . Walter Wood's band opened the ballroom season at the swanky Sky-Hy Roof of the Hotel Continental here. . . . Bus Moten and his band moved from the White Horse Inn to the Tower Tavern on Kaycee's South Side.

Moore for Conrad in Mary's

Gene Moore, Hammond organ stylist, organized a combo which he has taken into Mary's, replacing Judy Conrad. . . . Bobby Pope returned to Tootie's Mayfair club.

Herbie Six' band at the Tower theater is shaping up as one of the finest show bands in this area. Maestro's solid piano and slihorn solos of Don Richmond highlight the outfit's work. . . . Julia Lee is now in her eighth year at Milton's Tap Room where she shares honors with Harold Gadsen, trapman. . . . Charles Ray's band is currently dishing out rumbas at Southern Mansions.

Familiar Faces In 'Old 7th' Musical Show

by CHARLOT SLOTIN

Savannah, Ga.—The 207th Regiment, the ritzy New York outfit known as the "Old 7th," put on an original musical comedy to amuse their fellow soldiers at Camp Stewart for a week, but entertained most of Savannah for three weeks. Included in the band is a lot of professional talent, amongst whom are: Roy Whitlock (from Enoch Light), Johnnie McKeever (George Hall, Dick Messner, Jerry Blaine), Lt. Carron (own band and Mal Hallett), Stu Billhart (Horace Heidt), Don McCook and Eddie Alcock (Charlie Barnet), Bill King (Eddie Duchin and Shep Fields), Art Peterson (Red Norvo), Paul Voltaire (Reggie Childs), Joe Parsons (used to jam at Nick's with Hackett and the boys), Sam Lake (Hamilton College band-leader), and Otto Monnard (long-hair from the symphony under Goldman). Otto leads.

Play was written by Jack F. Noble, director from Hollywood, and Wells Lewis, son of Sinclair Lewis. If the fellows can get together with the union and are able to transport the scenery, they plan on putting the show on in New York and Fort Monroe, Va.

When Shep Fields played here he ran into soldier boy Bill King, who bass-fiddled for him a few years back. For old-time's sake Bill "stood" in for a set, uniform and all, to the extreme pleasure of

Name Ballroom for 'Down Beat'



Tulsa, Okla.—A recently opened sepiu ballroom in Tulsa was launched under the aegis of *Down Beat*. In the pic above, the take-off on the *Beat's* front cover title is seen above the band stand, with Ella Fitzgerald taking a chorus at the mike. Her band played a recent one-nighter at the spot. Ella arrived in Hollywood yesterday (30) to begin work in the new Abbott and Costello movie, "Ride 'Em Cowboy," in which she has a part. *Down Beat* pic by Cal Buckalew.

Spots of Rhythm At 'Beat' Stomper

Tulsa, Okla.—The house band of the new Down Beat ball room here is comprised of nine men, all of whom have made reputations for themselves as members of well known colored bands. Eddie Nicholson, drummer and manager, was formerly with the Charlie Christian unit before Christian joined

Goodman. Name of the combo is the Spots of Rhythm. The rest of the lineup includes:

Harold Singer (ex-Barley Toots), alto; Alonzo "Stack" Walton and George Neely (ex-Lionel Hampton); tenor; Vernon "Cosbie" Smith (formerly headed his own group); Thomas Ross (ex-Ernie Fields) and Amos Woodruff (also ex-Fields), trumpets; Robert Banks (ex-Fields), piano, and Grant Williams (ex-Noble Sisco) on guitar.



Newlyweds . . . Looking fit and happier than hell after their surprise elopement to Ensenada, Mexico, via chartered plane last month, Alice Faye and band leader Phil Harris posed for this sweet shot. Alice is recently divorced from singer Tony Martin. Phil is ex-hubby of Marcia Ralston.

the audience. Bill is at Camp Stewart. Fields and band were three hours late for an engagement at L.S.U., when their bus broke down, due to the flooded roads. Students were appeased, however, when they played three hours overtime. Chuck Parsons will soon join the other draftees.

Van Alexander On Tour Again

New York—After finishing a short date at Hamid's Million-Dollar Pier in Atlantic City, Van Alexander and his band moved north to Enna Jettick Park in Auburn, N. Y., for a week's run over the fourth of July holidays. Alexander's 1941 aggregation includes such anchor-men as Charlie Garble, 18-year-old vibraphonist; Charlie Russo and Julie Jacobs, saxes; Andy Russo on trombone, and Joe Springer, piano.

Alexander is working one-nighters with his crew throughout the East, with CRA setting the dates. On the side he has been teaching arranging to youthful students in the New York area, in addition to penning scores for Larry Clinton and other names.

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Jones Bros. Set To Team with Duke Ellington

by BILL INGALLS

Boston—The three Jones Brothers are all set to give up their fine jam band and rejoin Duke Ellington when he comes to the Ritz Roof later in the summer. A fixture at the Savoy all winter, the boys recently opened at the 400 Club in North Easton where they're giving out with their usual fine brand of jazz.

Roscoe McCrea, the much discussed tenor man, seems to be having more good nights than bad and is now blowing some amazing horn. It's well worth the trip out there just to get a load of this man's stuff.

The Fenton Brothers, Joe and George, have pulled a "Dorsey" and have gone separate ways. George is now being booked by Harold Oxley and is doing one-nighters around New England—'Tis rumored that Bobbie Hackett will front an all-star jam band at the Providence Beachcomber in the near future returning the little man with the horn to his old home town.

Who's the terrific girl piano player that Sam Saxe, well known teacher, has been raving about? From what we hear, she's really too much!! The gal plays in the Hines tradition and under Sam's tutelage can cut about anybody around.

Tommy DiCarlo is fronting a band that should go places (and we don't mean in buses, either). Included in the personnel are: Mayo Duca, Buzzie Druten, Pete Terry, Louis Colombo, Leo Garber, Johnnie Bettine, and Jimmy Johnson. The band is being booked around New England at all the well known dance halls.

Girl band-leader Frances Claire is receiving many compliments for her first recording date as guest singer on the new Sam Donahue records. Currently at the Popeye on the Nantasket Road, Frances is making a name for herself as one of the best girl chirpers to show up for a long time. Keep your eye on her. She's due to go places.

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Zurke Head Man on His Minny Date

by DON LANG

Minneapolis—Matty Miltich, who last year took over the Freddie Rick outfit and made a real band out of it, is playing Breezy Point Lodge for the second consecutive summer. Drummer Bob Wadsworth is lost to the Miltich gang, now working for the United Press in Columbus, Ohio.

Within a day after Cec Hurst had gotten his notice at the Turf, he had booked Bar Harbor resort in the north woods of Minnesota for the summer. The Turf will close altogether because of road construction that will block it off from the highway. Pianist Tommy Randall latest member of the Hurst band.

Dick Clausen pounding the finest piano at the late 309 Club, with the Chet Lewis band, Chet on trumpet, and Hy Ackerman on drums.

Sterling Young Boys Favorites

Midwestern and eastern musicians are going to get some kicks from a fine bunch of guys, the Sterling Young band, when they hit other neighborhoods. Playing the Nicolle hotel here, the men were more consistent local 73 favorites than any other band that has ever played the Twin Cities, and kicked out with some commercial music that delighted most of the local men.

"Charge of The Light Brigade" is one show arrangement that really took insuikers out here. Abe Benike and Dick Dunn together brought out some solid trumpet stuff for only a three man brass section. Drummer Don Tanner and brother Slim Tanner, recently from the Segar Ellis band, gave the rhythm section a fine lift.

Zurke Goes Over Big

Bob Zurke did land office business for a three week holdover at Mitch's tavern while Red Dougherty and his Dixie band played the pre-season work at Bar Harbor as sort of a postman's holiday from their regular job at Mitch's.

Rumored that Mitch was doing a \$1,000 a night during the Zurke jamboree (beer only), a new high for a small local tavern. With Zurke was the fine Dick Pendleton tenor and Toby Michalson trumpet, a fine jump outfit if there

ever was one. Zurke had pretty much of his own way on the Mitch job, fluffing off customers and boss alike, depending on his mood.

Minneapolis' illegal after hour spots (1 to 5 a.m.) running like mad now before new Mayor Kline comes in to probably put a stop to them. Red Maddock, once drummer with Larry Hanson at the Cooks and Waiters club, has replaced Larry with a band of his own.

'Faz' Makes with The Blue Notes



New York—Claude Thornhill's band is one of the fastest rising aggregations in the nation today, and Irving (Fazola) Prestopnik, shown, is one of the reasons. The former Bob Crosby clarinet ace is featured plenty by Thornhill, who will soon go back into Glen Island Casino. The band records for Okeh.

Bob Dade Gets New Band, Name

New York—Bob Dade, California band leader whose mixed band on the coast was a failure last year, is in New York rehearsing a new band. Dade has changed his name to "Bob Astor."

Billy Shaw of MCA is assisting Dade with his new outfit and will break the combo in with its first bookings in the East. Personnel not yet set.

Alvin, Schroeder In New Jazz Trio

Brooklyn—Bill Reinhart, clarinetist, is leading a foxy 4-piece jazz combo at the Crystal Cafe in Brooklyn. Gene Schroeder, pianist; Danny Alvin, drummer, and George Stacey, cornetist, make up the group.

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5 Changes in Dunham Band

Toledo, O.—On its Sylvania Park date here two weeks ago, the Sonny Dunham band was using four new sidemen and Thelma Mitchell of Chicago on vocals, preparatory to the outfit's opening at Meadowbrook in Jersey three nights ago (28).

Harriet Clark, Charlie Barnett's wife, who had been singing with Dunham for a couple of weeks, received a 20-Century movie contract and left to go to Hollywood. Thelma Mitchell came in from the "Ding" Bell combo working the Graemere Hotel in Chicago.

Fred Otis took George Williams' place on piano, Williams will arrange exclusively. Bunny Dunin is out on bass and Bob (Iggy) Shevak is in. Seventeen-year-old Pete Condoni of South Bend, Ind., took Paul Cohen's place on trumpet, and George Faye of Los Angeles is in Dave Hallett's trombone chair.

Hallett Boys In Crackup

by BILL COGGIN

Atlanta, Ga.—Dick Wise, trombonist with Mal Hallett, received two broken ribs three weeks ago when the band's beach-wagon, which drummer Ernie Heidenreich was driving, hopped off the road and crashed to a stop in a culvert. Luckily Heidenreich was unhurt. All the instruments came through undamaged except the bass fiddle, which was completely wrecked.

Wise was taken to an Atlanta hospital where his injuries were treated.

The accident occurred about 110 miles from here as the boys were on their way to play a series of Georgia Tech commencement dances. The band had played Highpoint, N. C., the night before.

Len Feather Weds Carol Ash, Singer

New York—Back on the job after his Friday the thirteenth marriage to Carol Ash, who once sang under the name of Carol Ash, Leonard G. Feather has returned to Manhattan after a short honeymoon trip. The British jazz writer, now doing publicity work, was wed by Justice Jonah Goldstein. Mr. and Mrs. Feather, both of whom were born on Friday the thirteenth, are at home in their 71st street apartment.

Russ Winslow Is Hot in Rockford

by BOB FOSSUM

Rockford, Ill.—Russ Winslow, who was Muggsy Spanier's first drummer, has his own quartet working the Spanish Room of the Lafayette Hotel here. Merle Heuerman is on trumpet, Lucier Rimmele on piano, and Ford Keeler doubles among reeds and blues vocals.



Gene Tierney, luscious Hollywood morsel, graced the side of band leader Rues Morgan for this pic just a few days before she up and married Count Oleg Cassini, the former Washington society columnist. On the way to its Chicago Edge-water Beach hotel date, the Morgan band broke three records on one nighters: Jerry Jones' Rendevu in Salt Lake City, Springlake Casino at Oklahoma City, and Lakeside Park, Denver, on opening night of the season.

Spiedock Joins His Ball and Chain in Chi

by WHITEY BAKER

Washington—Due to the heat wave Paul Young's Romany room closed until this fall when he again will present Washington's best after-dark entertainment. Al Spiedock will again lead the band on this job in the fall but he plans to rejoin his "ball and chain," Helen Forrest, in Chicago and will travel with the Goodman tour before coming back.

Bunny Berigan and his orchestra drew nice crowds during their six day stay on the S. S. Potomac. Jimmy Dorsey played the Capitol Theater week of June 13th. Ork has large following in this town and good publicity tieup with Six Radio Stations here helped to draw bigger crowd than brother Tommy, who played same house last month. (Sure missed Herbie Haymer.)

Erskine Hawkins drew big crowd to his one nighter at the Lincoln (colored) Colonade, Paul Bascomb, thrilling tenor man with Hawk, has a sure fire hit tune in *Good Night Soldier*—a "pretty" draft song with a solid story. Lyric was written by Cy Merriman (1-A) who also writes with Teddy McRae of the Ella Fitzgerald Ork.

Sam Jack Kaufman has a terrific band at the Capitol Theater. The crowds all enjoy the fine solo work of Tobey Tyler, trombone, Jack Schaefer, trumpet, and Lee Hardesty on clarinet.

Fourteen hundred cash customers (250 white) enjoyed the swell music of Woody Herman's Ork, Sunday, June 8th, at Turner's Arena but were brought down because they had been led to believe (newspaper ads and posters) that Count Basie was also scheduled to appear. *Down Beat's* rep had one of his stooges contact Basie who was playing a date that afternoon at nearby Sparrows (colored) Beach and asked him what time he would arrive that evening the Count replied "I would like to battle Herman, he has a great band, but we are not booked for the date." This isn't the first time these same promoters have advertised "Battles of Swing" and have only one band show up. Patrons trying to get their money back were stalled with the explanation that the Count was delayed.

Benny Goodman Makes Changes

(Jumped from Page 1)

With Cootie Williams playing trumpet regularly in the brass section, Goodman now has three colored stars in his full-band lineup. Christian, Catlett and Williams have all been playing but whether they'll "stay put" or be relieved by ofay sidemen is a question only Benny can answer. And he chooses not to. In all probability, however, all three, Catlett included, will be featured in small band arrangements, once they break into Goodman's routines.

Pete Mondello was on notice. Gene Krupa heard about it and offered the ex-Norvo tenor saxist a job. Bryan joined Will Bradley upon leaving Goodman.

Andrews Sisters Share Bill

On his new summer radio program, Benny will share the entertainment bill of fare with the Andrews Sisters and Don McNeill, NBC emcee. While in Chi, Goodman's band will play the Panther room of Hotel Sherman. Upon returning East late in August, the band will go into Meadowbrook and also resume its Old Gold cigaret program on NBC, slated to be heard on a national hookup this fall and winter. The program last spring was heard only in New York City.

Chicago and other cities which see Goodman on his current tour will find a "different" Benny, a man now 31 whose big tortoiseshell glasses and flashy striped suits look as incongruous as his recently-acquired extra poundage. Friends claim that he has added at least 35 pounds since leaving Mayo Clinic not quite a year ago after an operation.

By the time Goodman opens in Chicago at least two new men, in addition to those hired this month, will be in the band. Benny, however, isn't revealing what changes are due. "When we find the men we want we'll announce 'em," he said. Clint Neagley is playing third alto, having recently replaced Jimmy Horvath, who joined Woody Herman. Neagley quit Gene Krupa to take the Goodman job.



In a Dilemma . . . Duke Daly, who has his band at Playland Casino, Rye Beach, N. Y., for the summer season, sent out a call for fem chirpers a couple of weeks ago, was stuck in a quandary when the two brunets flanking him showed up together to audition. They're the Barton sisters, Virginia, left, and Vera. Daly could use only one girl, and since both Bartons are fine, he stewed a while, finally chose Vera.

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Boyce Brown Has a Band

Chicago—Boyce Brown, billed as "The Musicians' Favorite Saxophone Player," has his own 4-piece in the Silhouette, hot spot on Howard street, the border between Chi and Evanston. Boyce is using Red Millard, ex-*Down Beat* correspondent from St. Louis, on hot mellophone and trumpet; Howard Snyder on drums and Bob Justice on piano. Until he took the job, Brown had been working with Earl Wiley's little band at McGovern's Liberty Inn here for the past two or three years.

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Stuart Allen in N.Y. Radio Studio

New York—Stuart Allen now is being regularly featured on radio station WMCA here. Before going into radio, he had his own band for a while. Allen is best known, however, for his singing with the old Richard Himer orchestra.

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Libsohn-Ehrenberg pic.

Doctor Hot Lips they call him. An all 'round master of the horn, Henry Levine has the distinction of having played in as widely divergent types of musical combos as is possible. A member of the Original Dixieland band, Levine has also played with Toscanini, and is featured on the NBC "Chamber Music Society of Lower Basin St." show.



Arcene pic.

'Ickie' to His Intimates, Dick Morgan is guitarist with Alvino Rey's band and featured in comedy tunes along with Skeets Herfurt. Morgan was the git man in the original Ben Pollack band, that included Goodman, Teagarden, Glenn Miller, McPartland, and Bauduc. Dick and Benny started an "Icky Club" years ago, making faces.



Interested Onlooker over on the right above is a fellow who plays more or less a potful of drums—Dave Tough. This pic was taken several weeks ago while he was still with Goodman. The BG and Will Bradley bands crossed paths in Cleveland, and here Ray McKinley is sitting in for Dave. Bassist is Artie Bernstein, who has left Benny.



Libsohn-Ehrenberg pic.

'Death Ray' Session . . . When Teddy Wilson's band came into Cafe Society uptown in New York recently, all the cats for miles around took advantage of the setup to gather and sit in. Jiving on fiddle behind Teddy (seated at the piano) is rhumba potentate Xavier Cugat. "Dark Angel" Eddie South is at far left. Fourth from the left is Red Norvo. John Kirby is plucking his bull fiddle, and the animated fellow on drums is Krupis.



Ray Rising pic.

The Quintones are the vocal group featured with the Charlie Barnet band. The fellows on the ends in the pic above are the Deutsch twins—in case you thought they look alike. They're Murray and Irving. The lass in the combo is Patty Morgan. Remaining males in the shot are Lloyd Hundling on Patty's right, and Al Lane on her left. This outfit has made Warner shorts, been in television, and on more commercial air shows than they can remember.



Oriental Jazz in varied forms is purveyed out in Frisco by a line of pert slant-eyed chicks and the band of Sammy Wong in the Chinese Sky Room, Chinatown hot spot. The mandarin of the sliplorn on the left is Prince Cass Low, who hanks out some gummy Dixie. Wong is at the right.



'Con Expression' . . . Lieutenant Clarence Byrn, left, ex-Army band leader and now head of the music department at Cass Tech High school, Detroit, exhorts son Bobby, the band leader, to slip it smoothly on that long 'bone. Looking on in amusement at center is another Detroit Byrn (Bobby spells it Byrme), son and brother Don, who plays tenor in Bob's band. Both Byrn boys are musical products of their dad's tutoring. Band's currently playing the roof of the Hotel Pennsylvania in New York. Don Redman is full-time arranger.

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GEORGE HALL QUILTS AFTER 21 YEARS

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