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CHICAGO, AUGUST 1, 1941

15 CENTS

Bradley Purges Reeds For Astor Opening

New York City—Will Bradley pulled a major surprise a couple weeks ago by "purging" his entire reed section and bringing in four new sax men to open with his band at the Hotel Astor Roof.

Still more changes were in the wind as the Bradley band followed Tommy Dorsey into New York's top summer location spot but Bradley spiked all rumors of a change in style by stating, "we'll still play boogie, only now we'll play it with more drive!"

Les Robinson In

Bradley signed 3 ex-Goodman reed men, including lead man Les Robinson, and expanded his section to a 6-man team by adding Larry Molinelli, former Muggsy Spanier alto and clarinet man, on baritone.

Robinson quit Goodman only recently. Other newcomers to the Bradley fold are tenor man Arthur Rollini, a BG fixture during the Krupa-James-Elman heyday, and Pete Mondello, another Goodman alumnus and brother of alto man, Toots.

Mondello and Rollini will share the ride tenor work. Malon Clark, 18-year-old clarinetist, remains with the band, filling the 2nd alto chair. "Peanuts" Hucko, Artie Mendelsohn and Johnny Hayes, recent addition from the Shep Fields band, were the replaced Bradleyites. Mendelsohn will join the Bob Crosby organization in mid-August.

With two new faces in the rhythm section and trumpeter Ir-

ving Goodman, who replaced Alec Fila, on two weeks' notice, the Bradley band opened its important New York engagement with only 5 members remaining from the (Modulate to Page 21)

On the Cover

In a tough spot is Sammy Kaye as he tries to knock himself out from behind the ordinarily little and white pill, which seems to have been darkened and insidiously retouched by the finger of fate. Note the eight, Gate. Stogie-munching wary lad at left with more clubs than anybody could possibly do with, is Ben, the old bogey-man, Bernie. Beat me, caddy, I'm eight under par!



Ada Leonard until she took up band leading was one of the more gifted theater artists. For the past few months she's been fronting an all-fem Chicago band. Lithe brunet Ada sings an occasional vocal and dances. Band, originally Bernice Little's, is a 16-piecer. At Border book-the combo.

NAMM Convention Convenes

New York—Nearly 4,000 music dealers, exhibitors, traveling men and trade paper representatives are gathered here for the Music Trade Show, a feature of the 40th annual convention of the National Association of Music Merchants. Held in the Hotel New Yorker, this year's show attracted a larger attendance than any previous show. The convention closes today after four days of exhibiting and comparing notes on what is probably the most complete line of merchandise ever assembled at one point. Down Beat was represented by Glenn Burrs and Tom Herrick of the Chicago office and Dave Dexter and Ed Flynn of the New York office.

What Will War Do To The Music Business?

by CARL CONS

Maybe you've heard the story of the *Message to Garcia*. It's about a man who did the impossible. Of course he achieved the impossible because he refused to admit it.

Every Man Should Read This Editorial

Today there are many things in the music business that seem impossible!

The war has already caused hardship to some of us, and proved serious handicaps to others. I'll mention a few. A

War Makes More Jobs For Musicians

great many people made a good living importing musical instruments from Czechoslovakia, harmonicas from central Europe and accordions from Italy. The war stopped that. With no instruments to sell, some have given up and gone in other businesses. Some have closed down, waiting and praying for the war to end.

That's sad and we wish it weren't true. But we remember the day our Dad's business burned down without any insurance. (Modulate to Page 10)

'Jelly Roll' Rests His Case

by GEORGE HOEFER, JR.

"Man, I invented Jazz" said Jelly Roll Morton on "We, the People" back in 1939. Musicians and students of jazz chuckled as Jelly's boast came over a nation-wide hook up, yet when they stopped and thought of the tunes credited to Morton and the multitude of well known jazz musicians who developed under Morton's direction, they wondered but what the Dizzy Dean of music didn't have a substantial stake on his claim.

During the early 1900's Morton was "boss of the stomps" in the brothels on the Basin Street line of pleasure palaces down in New Orleans from whence jazz spread fanwise to the north. One of the first missionaries to go up the river to preach jazz with a piano was "Mr. Jelly Lord." To Kansas City, Chicago, the west coast and finally to Manhattan went Morton with his stomps, joys and blues. Just last summer in Harlem Jelly asked "Lips" Page what kind of a band he was rehearsing. When Page answered, "Kansas City Style," Jelly Roll shouted, "New Orleans Style! Chicago Style! Kansas City Style! It's all Jelly Roll Style!"

As a composer Morton has credit for innumerable tunes some of which are evergreens still used in the books of every band interested in playing good jazz. Following is a partial list of Morton compositions:
Wolverine Blues, King Porter Stomp, Milenberg Joys, Mr. Jelly Lord, Seattle Hunch, London Blues, Dead Man Blues, Red Hot Pepper, Big Foot Ham, Jelly Roll Blues, The Pearls, Grandpa's Spells, Shreveport Stomp, Black Bottom Stomp, Shoe Shiner's Drag and Pretty Lil.
 Others are *Steamboat Stomp, Boogaboo Blues, Tom Cat Blues, Kansas City Stomp, Georgia Swing, Sidewalk Blues, Deep Creek Blues, New Orleans Bump, Fiddle Fay Creep, Mamamita, Blue Blood Blues, New Orleans Joys, Froggie Moore, Burnin' The Iceberg, and Jungle Blues.*
 There are many more originals

in addition to the many arrangements Jelly made of classics, traditionals and popular tunes. Jelly stated if he had gotten what was due him for his tunes he would be (Modulate to Page 4)

Gray Gordon Suspended

New York—Bandleader Gray Gordon, member of 802 was automatically suspended from this local today for non payment of debts, claims which had been fled with the American Federation of Musicians were being pressed.

Secretary of 802 informed his bookers, Consolidated Radio Artists, that they were no longer to book Gordon on dates until he had fulfilled his obligations and was reinstated in the Local. This cancels his one night dates on which he is currently appearing.

Gordon was in Atlantic City when the suspension was invoked and he couldn't be reached, and his manager Art Pine was not available.

Paul Whiteman's Son, Richard, Dies

Trenton, N. J.—Paul Whiteman's three-year-old son, Robert, died at Mercer hospital here July 3 of a kidney ailment which had bothered the child for two years. Mrs. Whiteman, the former movie star, Margaret Livingston, was at Robert's side when he died. Whiteman had flown here from Chicago but arrived too late. The Whitemans have a daughter, Margo, 10, and Paul's son, Paul Jr., has just been graduated from Black-Foxe Military Institute, Los Angeles.

Horace Henderson Now Daily Arranger

New York—Horace Henderson, who recently split with Charley Barnet due to a disagreement, has been signed to a year's arranging contract by Duke Daley. Horace will handle the scoring along with Roger Moore; his end will be two arrangements a week. The Daley band is at the Playland Casino at Rye Beach, N.Y.

'More Concerts This Fall,' Says Goodman

by LEONARD G. FEATHER

New York—Benny Goodman will expand his concert activities considerably in the fall as a result of the sensational attendance figures registered at his two recent appearances at Robin Hood Dell and Lewisohn Stadium.

Though a couple of longhair critics found flaws in Benny's handling of Mozart, the great majority of opinion was in favor of both parts of the shows, classical and swing.

Goodman had 12,000 assorted lengths of hair standing on end when the jammed stadium rocked to *One O'Clock Jump* and *Sing Sing Sing*. The Sextet was not featured, as Charlie Christian is still out and will not return for several months. He was moved recently from Bellevue to Seaview hospital and will appreciate a line

from friends who wish to write him there. Goodman has been experimenting with several other small groups from the band.

An amusing incident at the Robin Hood Dell concert was the chorus of boos which greeted the mention of Jose Iturbi's name when it was announced that Iturbi, who had refused to appear with B.G., would take part in a forthcoming concert there.

'Armide' Has Baby Girl

Monterey Park, Cal.—"Armide", lovely blonde chirper with the Ben Pollack band who became the bride of Pollack trumpeter Bobby Clark a year ago, gave birth to a six pound five ounce daughter a few weeks ago here. The mother in daughter of a Chicago radio show producer, James Whipple. The baby was named Kim.

"Jelly Roll" Morton Dies



Ferdinand "Jelly Roll" Morton 1885-1941

One of the most colorful jazz personalities of all time, "Jelly Roll" Morton was part of the New Orleans heritage of the music behind modern swing music. Born September 20, 1885, Morton's first occupation was as an apprentice in an uncle's barber shop. His first instrument was the guitar, but he junked it after attending an opera which brought the piano and its potentialities to his attention. Morton was nominated an "Immortal of Jazz" in the April 15, 1940 *Down Beat*.

15c CANADA AND FOREIGN 25c

the Glass Hat in New York after getting out of college, and she was signed by jazz standards, Roy Rising pic.

FRANKLIN J. EDWARDS STS. 1122 BUFFALO, N. Y.

—SHANKER

Simmons, with B. G. Another Negro, Bassist

by TED TOLL

Chicago—With the obivous approval of the most successful hotel supper room boss in town, Ernest Byfield of the Sherman, a history making date is being played in the Panther Room by a mixed band, Benny Goodman's.

Never before in Chicago has a band of Negroes and whites provided the regular dance music. Six years ago at the Congress Goodman used Teddy Wilson, but only as featured pianist with the quartet.

John Simmons on Bass

Not only are "Big Sid" Catlett and Cootie Williams regulars in the rhythm and brass sections, but Goodman has taken on John Simmons, talented bassist who was a member of the Roy Eldridge combo until Roy joined Krupa.

French bass man Walter Iosco, who followed Art Bernstein with Goodman, is out, as is white drummer Don Carter, who had worked several road dates with the band on the way to Chicago.

Twenty-four-year-old Avon, N. Y. trumpeter Al "Slim" Davis is in the brass section alongside Cootie, Butterfield, Maxwell, and trombonists Lew McGarity and "Cutty" Cutshall. Davis was jamming in Andy's Cafe, Buffalo, N. Y., when Vido Musso heard him. Vido brought him into the BG band. "Slim" had been working for Har-

Phil Moore Arranging For 'Mr. T'

St. Louis—Jack Teagarden and band, who play the Meadowbrook country club here from Aug. 15 through Labor Day, come in with replacements for bassist Arnold Fishkin, bass trombonist Seymour Goldfinger and Johnny Falstich. Newcomers were Portland, Ore. boys Myron Shysler on bass and Joe Ferrell on trombone, and "T" was to pick up a trumpet man in Dallas.

New arranger with the band is Phil Moore, young Portland, Oregon, Negro who has been writing for L. A. studios. The band's recent *St. James Infirmary* Decca is his arrangement, as is the reverse, *Black and Blue*. Moore writes a lot of original stuff for the band.

Before leaving the coast, where Teagarden worked in the Bing Crosby movie, the band cut 20 tunes for Standard transcriptions, and made two sessions for Decca. Columbia is releasing under the Okeh label four Teagarden band tunes which were made for Brunswick almost two years ago. Titles are *Octoroon*, *I've Got a Right to Sing the Blues*, *The Sheik of Araby*, and *United We Swing*.



Mal Hallett's Chirp is Kay Marie Baird, 110 pound five-foot-three-inch dark eyed package from Pittsburgh. She's been with the band only about five months, worked previously on KDKA in Pitt. Kay's younger sis, Eugenia, is vocalist with Tony Pastor. Pic courtesy Bill Coggia.

old Austin in Buffalo.

George Berg, tenor, has left Muggsy Spanier's band to join Goodman on their opening week at the Sherman.

Rest of the reed section includes Musso, Clint Neagley, Skip Martin and Charlie Gentry.

Mel Powell is still on piano, Tom Morganelli on guitar, and Helen Forrest doing the chirping, Tommy Taylor the male vocals.

Goodman is getting speaking lines along with Merle Oberon, Joan Bennett, Adolph Menjou and

Holiday, Russin at The Door

New York—Babe Russin, shelving his plans for the big band he started to line up after leaving the Hickory House a few weeks ago, opened in mid-July at the Famous Door with a small combination consisting of himself and a rhythm section.

Babe has brother Jackie Russin on piano, Barney Galbraith on guitar, bassist Sid Jacobs and drummer Hal Beriman. His swing group forms part of a new policy at the Door, in which Irving Alexander, formerly one of the Kelly's Stable owners, has acquired an interest. Alexander himself is a former tenor man.

Billie Holiday, who worked several long stints for Alexander at Kelly's, opened at the Famous Door with Russin's group.

Glenn Miller Worried Over Draft

by DON LANG

Minneapolis — Glenn Miller gloomed plenty over the draft while here at The Prom one nighter (3,000 turned away) last month.

Miller said his entire outfit is lined up for the army, and he is mulling over what new men are available. He asked about several Minny musikers, specifically about Dick Pendleton, top young tenor man of the Twin Cities.

He first heard Pendleton play when his old band, with such fine men as Fazola and Jerry Jerome in the reeds, played the Nicolet hotel here about five years ago.

Zurke Jumped in

Still sold on the Twin Cities as the place to get his best musical kicks, Bob Zurke jumped into Curly's cafe after a short time at the Muehlebach in Kansas City. It was rumored at one time that he

(Modulate to Page 23)

Kirby Elopes

New York—John Kirby, whose band is working here at Fefe Ferry's Monte Carlo off Park Avenue, surprised friends here the other day by eloping to Elkton, Md. with Margaret Cloud, a local beauty with whom he had been seen around town lately.

Kirby only recently was divorced from Maxine Sullivan, who is currently touring the south with Benny Carter's orchestra. The Kirby band will remain in its present location until at least mid-September, when it resumes the "Duffy's Tavern" commercial over CBS.

Other stars on the Holland Furnace Thursday night NBC show. Although the Smoothies vocal trio worked the opening and third Holland shows, the King's Jesters the second and fourth (next Thursday), the Andrews sisters will have the vocal spot on the last three shows of the series.

Barnet, Harriet Washed Up

Culver City, L. A.—Charlie Barnet wants to make two emphatic statements about stories recently circulated concerning himself and the band.

First is that C. B. and the fourth Mrs. Barnet are not reconciled; on the contrary, he and Harriet Clark are definitely and finally through, declared Leonard G. Feather, Charlie's press agent.

Second, no deal has been consummated for Jonah Jones to join the band. Although Barnet and Jonah had discussed the latter's joining the band, it was decided at the last minute to abandon the plan, at least temporarily. Bobby Burnet and Bernie Privin will continue to do the hot work with the band.

The 7-man "band within a band" has been tagged "The Cherokees." Group includes, besides the rhythm section, Ray Hopfner on clarinet (he joined the band when Leo White had to stay in New York on doctor's orders), Barnet on clarinet, and Burnet on trumpet.

Cy Baker, former J. Dorsey horn man, was expected to replace Lyman Vunk in the brass section. Vunk joined the Bob Crosby band.

Nothing Serious; They're Just Feeling It



When the maestri get up in front of their boys on a ballroom or night club bandstand, in a radio or recording studio, they really run the gamut funny faces. If you think the longhair wand wavers have exclusive rights to weird expressions, dig a few of our dance band leaders as they contort their pans in appreciation of the cats' efforts. At left is Bob Treadler, the WGN—Chicago, dance ork leader. He didn't use a lemon, either. Appearing as though he were whispering nothings at some luscious Latin morsel, Eddie LeBaron is second. Lawrence Welk, third, has just noticed somebody in the champagne section sluff a bubble note. And finally, over at right, is Orrin Tucker, absolutely out of this hemisphere digging a hot Bonnie Baker lyric.

Barney Rapp Bankrupt

by RAY TREAT

Auburn, N. Y.—Almost simultaneously with the interviewing here of Barney Rapp concerning the law suit brought against him by Tommy Dorsey, came the announcement from Cincinnati that Rapp and his wife, the former Rapp band vocalist, Ruby Wright, had filed voluntary bankruptcy petitions in District Court there.

Rapp told this reporter that neither he nor Mrs. Rapp owe Dorsey the \$2,000 Tommy claims, but that Dorsey "invested" the money in the Rapp nitery, the Sign of the Drum. According to Rapp, Dorsey about a year and a half ago invested the two grand with the idea of making the spot a second Meadowbrook.

In the bankruptcy petition Mrs. Rapp listed indebtedness totalling \$22,319.37, and assets valued at \$305. Rapp listed the same indebtedness, claimed he owed creditors \$23,255.82, and listed no assets.



Mac's Set for Movie Buildup

Los Angeles — Universal studio heads are convinced that the Merry Macs, who recently completed their first pic for Uni, *Moonlight in Hawaii*, warrant top billing and are planning a major build-up for the harmony-rhythm combo.

The Merry Macs' second picture at Uni, *San Antonio Rose*, has been rushed to completion for summer release; their first will be held for the fall showings.

Combo left here on a 10-weeks' tour, going north to San Francisco and then east via Chicago.

Matthews for Fresco

New York—Dave Matthews who has been arranging for Harry James replaces Johnny Fresco on tenor.

One Year Old this month is the Charlie Spivak band and the boys make the most of the "one year," swelling the squat sax-horn man in a diaper and baby bonnet to give him the yearling business to the full. Charlie came out of the west (Minnesota) a year ago, an already prominent agent in the trade for his terrific prowess as a lead horn man in many of the nation's top bands. He gathered together a bunch of fine lads, including arranger Sonny Burke, grabbed off a long Glen Island Casino stretch and an Okeh record contract, now is considered one of the most musical of the new bands around. Check the crew's recent *Charlie Horse* and *When the Sun Comes Out* on Okeh. Arsene pic.

Erwin Will Front His Own Band

by LEONARD G. FEATHER

New York—Next sideman to step out of the obscurity of radio house work will be George "Pee Wee" Erwin, who gave in his two months' notice at CBS on July 1st, and will be ready by September 1st to go into rehearsals with a sweet-swing combo of his own.

The former trumpet star with Joe Haymes, Ray Noble, Benny Goodman and Tommy Dorsey, who for the past two years has been working with Johnny Green and others on Columbia commercials, plans to front a five-brass, four-reed, four-rhythm group under the personal management of Bobby Burns of the Cork O'Keefe office, which will book the band.

"Bobby and I have had this idea at the back of our minds for years," said Erwin, "and now we think the right time has come to try it out. I won't have any personnel details set for several weeks yet; all I know is that Red Bone will be writing most of the arrangements."

According to Burns the band will be broken in gently on out-of-town jobs and will not hit the main stem until late in the fall.

Chester On Reed Switch

New York—The Bob Chester band has a new sax section with the exception of Harry Schuchman. Skippy De Soir replaced Manny Leishman who went with Tommy Dorsey. Mark Pierce replaced Mario Moriano and Eddie Seals came in for Max Katz.

They are getting four airshots a week over the red network from the Chatterbox where they will be for another four weeks. This is their first location job after eight months of one-nighting.

Hot Flash!

Is it true that Shirley Temple, allegedly washed up in movies, is forming a band to do one-nighters?

'Public is Sick of Loud Brass,' Satterfield Says

New York—"People are sick and tired of hearing seven and eight brass screaming in their ears while they try to dance or eat," Dick Satterfield asserted the other night between sets at the recently-reopened Hurricane nitery on Broadway. "That's why my new band is featuring three fiddles and a single trumpet. We are hired to make people dance—and have them enjoy dancing."

Satterfield, a former emcee and musical comedy singer, came out of nowhere a few weeks ago and landed the Hurricane job single-handed. Young and personable,

with a good pair of pipes, Dick has hired a colored arranger, Buster Toliver, whose scores are used for the jump tunes. The pianist, Bill Foster, also is doing a lot of arranging, chiefly converting classics into dance tunes.

Tony Martin, Harry Pakala, Sam Zimmerman, violins; Bill Hyland, trumpet; Dick Mulliner, Roy Underwood, Morris Tuck, Armand Comgrove, sax; Kenneth Broadhurst, guitar; Gus Van Camp, bass; Bill Foster, piano; Harry Jagger, drums.

Camgroves rehearses the band and his hot tenor is featured. "But we play softly," Satterfield says. "The day of screeching brass is gone. People want romantic, danceable music."

All But White Back On Job with Ennis

Chicago—All of the Skinny Ennis men who were hurt in the band's Gary, Ind. bus accident last month were back on the job at the Palmer House at press time except bassist George White, who will be in Michael Reese hospital here for some time. White suffered a broken leg and hip when the bus crashed into a steel street railway pole in Gary after the band had played a one-nighter there. He will recover.

Trumpeter Louis Mitchell, whose shoulder was broken, is back in the brass section, wearing a big plaster cast that makes him look like Frankenstein's pet.

Trombonist Babe Bowman, whose two front teeth were knocked out and nose broken, was the last to rejoin the band. He has a bridge in his chops. All the other boys hurt, Ralph Liscom, Clayton Cash, Jack Crowley, Arling Martyn, Fred Peters, Ken Olson and Carl Maus, are back in good shape.

Ray Siegel, who played with last year's Leopold Stokowski Youth orchestra, is on bass in the band in White's place. Kenny LaBahn, ex-Kemp saxist now in the CBS studios here, subbed on alto in the band. Local trumpet men Bill Keyes, Charlie Tamborini, and Mickey Traisci worked with the

band while the cripples were out, as did trombonist Harry Kite.



Out of the Picture was trombonist George Brunis when the July 21st issue of *Time* mag ran a photo of the Jimmy MacPartland band. Of course the purpose was to show the old "Chicago school" men who had come back to Chicago. And Brunis doesn't belong in that picture; no, he merely played aliphorn in the New Orleans Rhythm Kings (Leon Rappolo, Paul Mares, Frank Snyder, Elmer Schoebel, Jack Pettis, and Steve Brown) at Friars Inn in downtown Chicago when the Austin High kids were still wet behind the ears. So here is Brunis, very much a part of the band today, surrounded by Jimmy, Eddie Condon, "Pee Wee" Russell, Joe Sullivan and drummer Hank Isaacs. *Art Banning* pic.

Ginny Sims to Get Pic Lead

Los Angeles—David Butler, RKO producer-director, is lining up cast and specialties for the next Kay Kyser picture, tentatively titled *Playmates*. Looks like Ginny Sims, Kyser's featured vocalist, may draw the feminine lead in the pic. RKO is throwing a heavy budget on the film, with such names as John Barrymore, May Robson, Lupe Velez, Dennis O'Keefe and Patsy Kelly already on the roster.

Crash Kills Musician

Northampton, Mass.—Eugene J. Niquette, 25-year-old musician, was killed here recently when the car he was driving left the highway and crashed into an electric light pole. Authorities said the youth had apparently fallen asleep while driving. He was alone in the car.

Cleo Brown Now Working Frisco

San Francisco—Cleo Brown, boogie woogie pianist and singer, was released from the sanitarium in which she underwent treatment for a nervous breakdown, is now back in good health and working in little spots around town here. Cleo was in a "san" out here for several months.

Fragrant

Hollywood—The Sunset & Vine gang mouth an allegedly picturesque wise crack used to express contempt for a band: "That band stinks so bad the kids will push it over on Halloween night!"

D'Amico out as Crosby Band Lands Ale Show

Chicago—The re-vitalized, re-Dixied Bob Crosby band will start a new network commercial on Friday, Sept. 12 if network time can be set for the spot.

Sponsor is Ballantine's Ale. Movie and stage comedian Milton Berle will be co-starred with English movie actor Charles Laughton.

Mutual to Carry Show

Unless other networks kiss and makeup with ASCAP, Mutual will carry the show, emanating from the coast, produced by the J. Walter Thompson advertising agency.

who just left the Will Bradley crew, has been brought in to split the first alto book with Doc Rando. The band is currently on a tour of 17 one-nighters through the south and west taking it to the coast and its Catalina Island opening August 9. Liz Tilton stays on to do the fem vocals.

Tommy Takes Martin Block's Band Poll

New York—Tommy Dorsey, Glenn Miller, and Jimmy Dorsey finished in that order in the final tabulation in Martin Block's semi-annual band popularity poll, conducted through WNEW, it was announced last week.

A total of 219,000 votes was cast, divided into ballots for 175 bands. Tommy won the race by more than 3,000 votes. Finishing from fourth to tenth in the balloting were Vaughn Monroe, Benny Goodman, Sammy Kaye, Artie Shaw, Harry James, Gene Krupa, and Alvino Rey.

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'Jelly Would Flash that G-Note, Laugh in Your Face'

by ONAH SPENCER

"Jelly Roll" Morton borrowed the "Jelly Roll" part of his name from the original "Jelly Roll" who was a hot piano player from Atlanta, Georgia. He traveled down to New Orleans, and because this original "Jelly Roll," a typical stomp keyboard man, was so popular with the women of the district, Morton latched onto his statements. Jelly was a really swell fellow against whose sincerity nobody could truthfully say one word. He had a heart of gold and would readily give you anything he had if he thought it would do you some good.

According to Richard Jones, Jelly always had 15 or 20 topcoats and overcoats (in his more affluent days, of course) but would often shoot crap and lose them all. He had a big diamond in his front tooth.

Flashed a G-Note

I talked to Joe Garland (with the Louie Armstrong band) just a couple days after Jelly died. Joe says "When I worked with him as a kid back in 1928, 'Jelly Roll' wore a big diamond stick pin and always carried a \$1,000 bill around on him. If you accused Jelly of being broke, he would flash that G-note and laugh in your face. 'Morton was a time man,' says Garland. 'He was always on time and was a stickler for discipline. During the nine months I was with him I never saw him drink or smoke. He was an egotist, but he could deliver and back up most of

his statements. Jelly was a really swell fellow against whose sincerity nobody could truthfully say one word. He had a heart of gold and would readily give you anything he had if he thought it would do you some good.

Jones Started Him Out

"The first time I ever saw Jelly," says Jones, "was at Hannah Rogers' Cabaret at Gravier and Liberty streets in New Orleans. This was many years ago when I was just starting out. I was doing pretty well and when I realized Jelly's ability I bought him a suit and got him a job at Tom Anderson's, the biggest cabaret in New Orleans, where Tony Jackson had formerly played. There was no salary, but Jelly became so popular he made 15 and 20 dollars a night in tips.

"I taught him to read music,

A 'Spike' Off The Old Block



New York—This sharp little gentleman celebrated his second birthday anniversary July 10. He is "Spike" Page, a native New Yorker and son of Oran (Lips) Page, the trumpet-playing band leader whose recent engagement at Kelly's Stables established him as one of the best box-office acts in Manhattan. "Spike" is learning to shout the blues under his peppy's guidance. *Down Beat* Pic.

too," said Jones. Then I talked with Lester Melrose, who with his brother, Walter, published so much of Jelly's work. "When we first met 'Jelly Roll,'" said Lester, "he walked into our music store—it was in 1928—wearing a cowboy hat and a big

bandanna round his neck. He announced: 'I am Jelly Roll Morton.' He talked constantly for two hours and we didn't get a word in edgewise. All of the monologue concerned how good he was and damned if he didn't prove it, as he helped a great deal in pulling us out of the red."

Complete Melrose Folio

The Melrose boys put out a complete folio for piano of "Jelly Roll Morton's Blues and Stomps." One evening last January Allen Lomax, custodian of folk lore at the Library of Congress, Washington, D. C., told me:

"Spencer, I recorded Jelly Roll Morton last week for purely folk musical purposes for the Library of Congress archives and it was the damndest thing you ever heard. One hour and a half of continuous monologue and musical flashes. He would shout 'I am the great Jelly Roll Morton' (then he'd play a bit of piano music); then he would shout again 'I am the great Jelly Roll' (and intersperse a little more music); then he would holler 'I invented jazz, yes I did, I did that,' and that record is really something to hear."

The world has truly lost a character and a great personality in Ferdinand Morton.

Jelly Roll—1885-1941

(Jumped from Page 1)

worth several millions. Just last year he had an imposing suit against a well known publishing company, but the suit was rejected for lack of evidence. Morton believed if he was his own lawyer he could "whip 'em to pieces."

Down through the years Jelly had many ups and downs, very similar to a gamblers; "coffee and cakes" this week, the Waldorf next week. He retired from music many times and got into various business enterprises to always wind up back at the keyboard. Back in '37 Jelly had a half interest in a Washington nitery where the barrels were opened by Morton, bad actors bounced by Morton, show emceed by Morton, and the piano thumped by Morton.

During the summer of 1940 Jelly Roll guested on the famed "Lower Basin Street" radio show. His spot was to play one of his own compositions on the piano. Jelly didn't finish his rendition in the time allotted to him so in spite of the frantic waving of producers, announcers and the cast, he went ahead and finished it out anyway, necessitating complete cancellation of Dinah Shore's song of the week. Comes July 1941 and the Grand

Old Man of Jazz, Ferdinand Morton, has gone to join other contemporary pioneers. Jelly Roll Morton is back with Joe Oliver (cornet), Freddie Keppard (cornet), Buddy Bolden (cornet), Tony Jackson (piano), Johnny Dodson (clarinet), and all the other New Orleans jazzmen who have served their time.

Fortunately, during the last two years Jelly Roll recorded some fine historical as well as musical work. The Jelly Roll Morton *New Orleans Memories* General Album consists of piano solos and rare Jelly vocalisms dating back thirty years to Jelly's "sportin' house" days. He depicts a rare bit of Americana in his interpretations of the blues, rags and ditties he used to do when he was known as "Whinin' Boy" Morton. Jelly was also commissioned by the Victor Company to gather a group to record his own arrangements of several traditional early New Orleans music. The result proved to be the only preservation of such tunes as *Oh, Didn't He Ramble*, *I Thought I Heard Buddy Bolden Say*, and *Whinin' Boy Blues* that we have.

Ferdinand "Jelly Roll" Morton has left the above evidence along with a raft of records now become choicest collector's items to prove his oft repeated claim that he is "Originator of Jazz." Always thinking in terms of his lawyer complex, "Jelly" rests his case.



Started it All . . . When Jimmy Blanton, Duke Ellington's ace bassist shown above, played his solos on Duke's Victor discs of *Body and Soul* and *Mr. J. B. Blues*, reviewer Dave Dexter, Jr. called the sides "quite possibly the most sickening, unmusical and thoroughly disgusting sides the Duke ever needed." In a huff, reader and bass teacher Edward Gottlieb of Canton, O., took Dexter to task, praised the Blanton pluckings, and suggested that Dex "take a few lessons on a string bass." Dave took up the challenge, started taking string bass lessons from both Sid Weiss, Tommy Dorsey's bass man, and from Artie Bernstein, before he left Goodman to return to the coast. Says Dex, "I aim to substantiate my criticisms, even if I have to cut my fingers to shreds doing it."

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'Platterbrains' is the name of what many musicians think is the best recorded program emanating from New York. It's Bob Bach's, on WMCA once a week. Show is a quizzer and brings in guest "experts," generally name band leaders and prominent side men, to answer emcee Bach's queries. In the pic here are Milt Gabler; guest-announcer Andre Baruch; his wife, Bea Wain; Leonard Feather, guest "expert," and Tommy Dorsey. It's strictly a jazz show. Pic by Harold Stein.

Alec Fogarty To Write for Barnet

New York—Songwriter Alec Fogarty left for the Coast last week to write ballads for Charlie Barnet. Fogarty, a 29-year-old New Yorker, was playing cocktail-hour piano at a 52nd street spot, Tony's Trouville, a few weeks ago, but quit when his draft induction was imminent. At the last minute he was deferred when the new age limitations were put into effect, and the deal with Barnet followed. He'll write twelve songs a year for Charlie's Indigo Music Inc. Fogarty's first success with Barnet was *Haunted Town*, one of the band's best-selling Bluebird waxings.

Miss Brown Is Now Mrs. Brown

Brandon, Man.—The local citizenry thought it was a gag last month when the Brown-Brown marriage was announced. But it was up-and-up, strictly. Tommy Brown, saxist with the Roy Brown band playing Riding Mountain National Park, Man., and Evelyn Brown of Brandon, were married here, in a colorful (brown?) ceremony.

Wilber's Socktette At Homestead Spot

New York—Making a carbon copy of a quartet he had at Old Vienna in Cincinnati, R. D. Wilber now directs his "socktette" at the Homestead Hotel, Kew Gardens, L. I. Wilber is on clarinet, Bob Sattler, also of Cincy plays bass; Harry Wyatt, accordion; and Tom Frank, guitar.

'Dee Ain't Done Right by Us,' Al Donahue and Boys

Boston—The boys in Al Donahue's band, and Donahue himself, are still "burned" about the walk-out of their girl vocalist recently on the coast. Traveling completely across the nation on one-nighters hasn't dimmed the fury of the men who were left holding the bag when Dee Keating gave one-day's notice and left.

Miss Keating got the job with Donahue over a year ago when she went to Al's home and convinced him she could do a good job as vocalist. Donahue had special arrangements made, employed George Evans as publicist to give Dee a build-up, and within three weeks Miss Keating was being featured on records with the band.

Then, in New Orleans recently, she eloped and married Hank Maddlena, a trumpet player. A few

days later, according to Donahue, both were seeking a divorce. Then Maddlena was drafted. Miss Keating straightaway gave notice one night and left the next day, making it impossible for the band to play many numbers in their book which featured Dee's singing on several network broadcasts.

Miss Keating is now "at liberty" seeking another connection. Her husband is in the army for a year. Donahue is looking for a girl vocalist.



Les Brown & Co.

COOK UP A DISH FOR HEP CATS

Les discusses the brass arrangement with his brother, Warren (left), and Conn-trumpeter Bob Thorne.

(Above) Les takes a chorus on his Conn 6-M Alto Sax, with the complete orchestra... vocalist Betty Bonney standing by. Les also uses a Conn 444-N Clarinet.

Les (seated) lays plans for a hot chorus with his Conn-trumpetist-brother and Betty Bonney.

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BAND INSTRUMENTS

WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

'Fats' Makes It a Gassa From Manassa for Seattle

by PAT WARD

Seattle—Local swing stock got a solid shot in the arm Sunday night two weeks ago, when the world's only Fats Waller, paying his first visit to this jumn-forsaken country, was presented by Seattle's young blazer of swing trails, Norm Bobrow, in the third of his series of "swing concerts."

Mob Braves Mercury

More than 1500 braved a 95 point mercury to dig Waller's jive in the no-air-conditioned Moore Theatre, and before Fats was through turning it on, all the Northwest kittens were transformed into big-city cats.

Fats jumped from the Steinway to the Hammond while his small group augmented by half a dozen other 802 men rocked in the background.

The inexhaustible "Slick" Jones, working always steady on the boom-booms and flashing his Dr.

Lyons treated teeth was second in audience appeal only to the Great One who was directing things from the black and whites. Jimmy Powell's alto made a mellow *Stardust* solo; Eugene Sedric sent everybody out with his tenor and clarinet on blues, and in turn everybody sent Sedric out for three five-minute encores; and Albert the mighty Casey struck out on guitar making plenty of joy in this former Mudville of swing.

Twain Shall Meet

Fats was lovely on piano, beautiful on the organ, and imitable on the personality. When he played his own *Honeysuckle* in the manner of the Bach, the Beethoven, and the Brahms, no one could go on doubting that short hair can grow long, and long cut short, and they all knew that the twain shall ever meet anytime Waller wants it so. Or in Fats' own words, "Gimme a Rhubaddis on the Raffskaffa and I'll make it a Gassa from Manassa every time!"

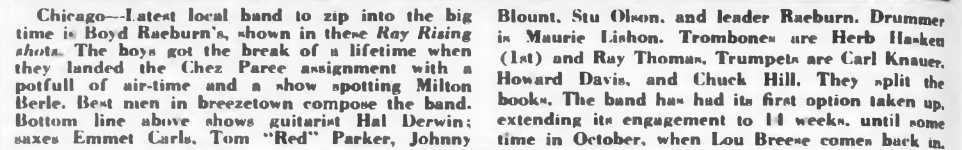
Horns, Horns Everywhere, but None for a Limey to Toot

Chicago—A musician in England can't buy a new instrument no matter how badly he may want one—and no matter how much money he has. Yet the musical instrument production in Britain is at an all time peak.

Ralph Hawkes, managing director of Boosey and Hawkes, the largest manufacturer of instruments in England and the biggest publisher of band music in the world, told a *Down Beat* reporter in Chicago last month that his firm and all other horn making companies in England are under "all-out" production for the armed forces of the Empire, and that a new sax or trumpet is simply "unavailable" to the dance musician or layman.

Hawkes, also a director of ASCAP in England, stated that the Radio-ASCAP war has played havoc with ASCAP members across the water, cutting down on their income drastically.

Boosey and Hawkes provide 90 per cent of the instruments used in the service bands of the Empire forces throughout the world, from Canada and Australia through



Chicago—Latest local band to zip into the big time is Boyd Raeburn's, shown in these *Ray Rising* shots. The boys got the break of a lifetime when they landed the Chez Paree assignment with a potfull of air-time and a show spotting Milton Berle. Best men in breezietown compose the band. Bottom line above shows guitarist Hal Derwin; saxes Emmet Carls, Tom "Red" Parker, Johnny

Blount, Stu Olson, and leader Raeburn. Drummer is Maurie Lishon. Trombone are Herb Hasken (1st) and Ray Thomas. Trumpets are Carl Knauer, Howard Davis, and Chuck Hill. They split the book. The band has had its first option taken up, extending its engagement to 14 weeks, until some time in October, when Lou Breese comes back in.

Freeman Jobbing Around Chi

Chicago—Bud Freeman, with whose recently rumored 10-piece band "nothing happens," has been working swank north shore country club dates with a 6-man combo for the past couple months since leaving the Brass Rail. With Bud are:

Marty Greenberg (ex-Muggsy Spanier), drums; George Finley, piano; Paul Liddell, bass; Bill Doler, alto, and Bob McCracken, alto and clarinet.

All are Chicago men. Bud plans to stick around town as long as the work holds out.

Iraq and India. Hawkes said that their shipping losses have been surprisingly low considering the general toll of the war at sea.

His main purpose in visiting the States was to set up a deal with an American instrument manufacturer to handle Boosey and Hawkes woodwinds, since French instruments are no longer available.

Down Beat had noticed that musicians in London are able to be in active service and still hold down jobs in West End clubs. Hawkes pointed out that this is possible when the musicians are able to get into so-called "Guard" regiments, which are permanently stationed in London. The traditional duty of these outfits is to guard the royal palaces. Members must be the finest physical specimens, at least six feet tall. When these fellows are not on active duty in the city, they are free to work their band jobs.

With typical British casualness Hawkes mentioned that the front of one of the two London stores of the company was blasted out in mid-April by a nazi bomb.

Asked if he had flown here from England, he answered, "the water is good enough to carry our products; it's good enough for me." He crossed in a Dutch freighter.

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Tommy McCan To 'Mouse' Powell Levine Combo To Star on New Dixieland Show

by CHARLOT SLOTIN

Savannah Beach, Ga. — Solly Gold and Tommy McCan, drummer and trumpeter, will join Walter "Mousie" Powell's band very shortly, replacing Doc Parnell and Zip Profetti. Tommy is an ex-Hal Kemp and Kay Kyser man. "Mousie" is running a miniature Atlantic City pier here.

Last winter Suzanne, Jack Denny's singer, made her debut as a vocalist in Father Nigen's Astor Hotel here; Jack heard her and hired her. It was in 1922 in this same place that Jack Denny made his own first appearance.

Ray Canavaro, leader of a 3-sax, 3-rhythm band, had to work his way down in the world. Starting out as a wealthy boy who lost it all, he became a racer, a mailman, a truck driver, and now a musician. Ray's bass player, brother Don Canavaro, has gone to Fort Bragg, replaced by Joseph Genuso. Pianist Harold Lanis has been drafted also, and is replaced by Tabby Haverfield, ex-Duke Daly man. Ray's Westchester County group includes Eddie Karpee, Edgar Canavaro, Wes Thilo, saxes; Tabby Haverfield, piano; Joseph Genuso, bass; Ray Canavaro, guitar and baton, and Charlene, vocalist. Edgar does the arranging and singing.

Maltby Replaces Haas In Strong Band

Chicago—Dick Haas, former Mal Hallett and Joe Sanders trumpet player, is replacing Dick Maltby of the Bob Strong's College Humor and Uncle Walter's Dog House band. Maltby is scheduled to remain with the band as arranger.

Levine Combo To Star on New Dixieland Show

New York—Henry Levine, whose trumpet leads the Dixieland Octet on the NBC "Basin Street" show, is lined up to star along with his band on a new series of Dixieland jazz programs over NBC, along with Negro songstress Helena Horne. Series will be tagged "Strictly from Dixie." Date of program's inauguration had not been set at press time, but the new Levine show was to augment rather than replace his "Basin Street" shots.

'Wild Bill' in N. Y. for Card

New York—Bill Davison, Chicago trumpeter who for several years has attracted much attention jobbing in Milwaukee, is in New York waiting out his time for an 802 card. "Wild Bill" came here with his wife, Diane Davison. He'll have to live in N. Y. three months before he can work a job as an 802 man.

Chicago Musical Team Tops the League

Chicago—Chicago Musical's softball team, with a record of nine straight victories without a defeat, leads the Chicago Central Loop Softball League, and are favorites to win this year's title. The last game of the season finds the team in fine fettle for the test and Chicago Musical needs to win this game to win the title. (Ed. note: As we go to press, word is received that the CMI boys won their last game and are now league champs.)

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GEORGE Wetling Popular drummer with "Muggsy" Spanier



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... author of Down Beat's drum instruction column—sets pace for Muggsy Spanier's great band. A fine, steady tempo with lots of shading and color is George's specialty. "Bill" Ludwig's WFL drums have been O.K. for him for five years now.

CHARLIE Carroll "Ace Rhythm Man" for Larry Cliston



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by "SARJ"



Your old Sarj smells like a rose. Since we were here last, a gang of the most beautifully tinted and scented notes have piled in leaving us reeling in flowery fragrance. We were brought down some when we found they weren't for us. The cuties behind these lovely letterings were interested in one thing and just one thing. Where is the former Tommy Dorsey clarinet, Johnny Mince? Well, girls, Johnny is at Camp Upton on Long Island. You can reach him at 1208 Station Complement, Camp Upton, L.I., N. Y.

Fes Fairley, our Canadian spy, drops a line from up Edmonton way telling that he's in the RCAF's initial training school. Fes says he can't tell us the name of a former Ozzie Nelson and BeeGee tenor man that was featured on a recent CBC show by the Royal Canadian Air Force. Seems he can't list any RCAF personnel.

Don Canavarro, bassist and brother of leader Ray Canavarro, was drafted to Ft. Bragg. He was replaced in the band, in Savannah, by Joe Genuso. Pianist Harold Lanis, also of Ray's band, was grabbed and has been replaced by Tabby Haverfield, ex-Duke Daly man.

A letter from Danny Burke down in Camp Wallace, Texas, tells of a band at his post that has a vocalist, the former Will Bradley-Ray McKinley singer, Jimmie Valentine.

The 128th Infantry at Camp Livingston has a twelve piece combo in rehearsal. Sergeant Hugh McConaghy writes that the boys are playing from the skull due to the shortage of scores.

Jackie Keller, former singer and emcee at the Willows in Pittsburgh is down here at Camp Croft in South Carolina, says George Everly. George, himself a newcomer at Croft, having recently been transferred, adds that Tony Zimmers, ex-Tee Dorsey sax, is fronting a

solid jump crew there. Stuart Stevens, young CBS-WBBM Chicago staff vocalist who was inducted last month, has been appointed choir-master at Camp Grant.

Now the Navy cracks old Sarj's pillar. Eddie Cohen, one of the top reed men in Richmond, Va., has just completed his training course at the Norfolk Station and is now at the U. S. Naval School of Music in Washington, D.C.

Sid Feller, Jack Teagarden's ace arranger and trumpeter, is now Sgt. Feller at Ft. Knox, Ky. Sid is kept busy but finds "five" now and then to score a few for Jackson.

Former Tommy Reynolds drummer, Dick Silver, has had his tubs sent down to Camp Devens, Mass. Says there's a sharp little combo in view there.

Jimmy Kelly, of Philly, says he's been diggin' the bands of Ft. Knox and Indiantown Gap and that Sgt. Bob Pennington's Indiantown Gap gang gets the nod as the most solid. Jimmy suggests a swing battle between camps.

Chicago men Al Schaffer, piano; Al Greenburg, drums; Bernie Sabber, former Jerry Shelton reed; Bert Tobias, trumpet out of the Charlie Agnew outfit, and Eddy Benjamin, trumpet, keep the barracks bouncing out at Camp Forrest, Tenn.

Bob Dugan, Ft. Lewis, and Joe Kaye, Ft. Casey, Washington, shoot us the news from the northwest that Bob is switching from trumpet to cornet while doing his one-year hitch, and that Joe is working from his trumpet to a tenor. Joe

First Contributors to the Aluminum Drive



Madison, Wis.—When the Office of Production Management ran its test scrap-aluminum collection drive here recently, one of the most active groups helping the round-up was the band of Denny Beckner, playing the Club Chanticleer. Beckner made four 15-mile trips with the band's 1 1/2-ton truck loaded with aluminum from a suburb of Madison to the big "dump" arranged in front of the State Capitol. Girls shown here are the Merry Maids with the band. Inset: Carlsson, Jeanne Elander, and Helen Tebbel, State Capitol building is shown in the background. Regional OPM director R. G. King praised the band roundly.

Ellas, Ortalano Join Hutton Band

New York—Ray Allen, Ina Ray Hutton's ivory masseur, got his draft call, and Tony Ellas, former Teddy Powell piano, comes into the Hutton hive in Allen's place. Another change in the Ina Ray band finds Joe Ortalano, ex-Powell trombone, in the slip section. The band opened July 16 at the Astor Roof, alternating with the renovated Will Bradley outfit. (See personnel overhauling story on Bradley band in separate story this issue.)

Jack Hess writes that Wheeling, W. Va., felt the draft when saxmen Ernie Mauro and Hick Niehaus were called to do their year's worth. Ernie was with the Steelmakers and has been replaced by Paul Patton. Ike Robinson grabbed Hick's chair in the Niles Corp band.

Pvt. Jack Cathcart, ex-Sanders trumpet and arranger, is working his one-year date at Camp Roberts, California.

Keep Sarj in the know on what goes at your camp. Write c/o Down Beat, 608 S. Dearborn St., Chicago.

Skolnick with Hoff

Armonk, N. Y.—Sammy Skolnick, late of the Charlie Barnet brass section, has joined the Carl Hoff band at Blue Gardens here.

Alpert Adds Beat to Ft. Harrison Band

Indianapolis—Art Berry left the Washington Hotel after a two-month engagement. The management is bringing in a rhumba band which makes two for a burg that is distinctly allergic to them... induction of "Trigger" Alpert, former Glenn Miller bass man, into the army here at Fort Harrison really helped round out that fine jam crew at the Fort. The band broadcasts once a week over WIBC.

Chuck Smith, one of the better non-union bands around here, took the big step last month and went union. Chuck plans to enter Indiana university and take over the territory that has been vacated by Warpy Waterfall. Dick Pierce is still going over strong on his Clear Lake summer job and Earl Breech just opened last week in the Moon River dance boat.

"Candy" Candido and Ayars La Marr got together again for a little jamming at the opening of La Marr's new club, the Southern Mansion. "Candy" used to play drums years ago in La Marr's band

down in New Orleans. Bill Lee Innis is the editor of a new mag here modeled after the Beat called the Musician. The first issue was only national stuff, no local news.

Selmer Outfit To Build Pianos

Elkhart, Ind.—In a deal just completed, H. & A. Selmer Inc., is taking over the manufacture of Jesse French & Sons pianos. Selmer will build the pianos in the large and well equipped French plant at Newcastle, Indiana.

H. Edgar French, president of the Jesse French Corporation, will be affiliated with the new Selmer piano manufacturing division. According to George M. Bundy, Selmer president, extensive plans are in the making for increased production and more active merchandising effort.

Bechet's Six Pieces at Camp Unity

Wingdale, N. Y.—New Orleans Sidney "Pops" Bechet now heads his own 6-piece at Camp Unity, summer resort here. Working with "Pops" are Henry Goodwin on trumpet, Vic Dickenson on trombone, Don Donaldson on piano, Wellman Braud on bass, and Manzie Johnson on drums.

Marimba and Xylophone Players Send for your first copies of these two brilliant compositions arranged by the well-known instructor, A. Zippertstein. Cossack Revels by Ivan Tchaikoff. Hejra Kati by J. Hubay (with piano accompaniment). Price, \$1.05 each; postage paid Zipp Drum & Xylophone Studios, Publisher Lyon & Healy Bldg. • 243 S. Wabash, Chicago

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Adjusts itself to the particular jaw formation of the player. A personal, "fitted" mouthpiece. There are vital differences in mouths. It is an illogical to expect players to use the same rigid mouthpiece as to wear the same size hat or shoes. Fittall produces amazing results in improved tone and added range. No more sore lips or muscle strain. Why handicap yourself with a rigid mouthpiece? Fittall used and recommended by professionals and teachers. Students should start right with Fittall. For cornet, trumpet, baritone, trombone. Dealers or direct. Send for circular. FITZALL MOUTHPIECE MFG. CO. 264 Ball Park Blvd., Grand Rapids, Mich.

'Jazz Is Hollywood's Worst Enemy'- Lovette

Detroit, Mich.

To the Editors:

After reading John Henry Aegis' recent article in *Down Beat* entitled "Hollywood Is Jazz' Worst Enemy," it began to dawn on me that this subject needs a lot of cleaning up. It shouldn't, though, because to me it's all as plain as the nose on a film producer's face.

Hollywood isn't jazz' worst enemy. It's jazz that is Hollywood's worst enemy and Hollywood realizes this more than the dumb critics who either don't know the truth or are afraid to print it.

'Pictures Are Slipping'

Do you suppose it's just an accident that all of our band leaders and musicians who go to Hollywood and get bad stories and phony

is fed up on their phony, old-timey trash entertainment and it shows at the box office. Boy, how they burn when the Miller, Shaw and Dorsey guys who can do something start replacing their Gables and Taylors in the public eye. What do they do about that? They lure 'em out to Hollywood with huge sums of money and make jackasses out of 'em in front of their followers.

'Musicians Being Appreciated'

Of course musicians can't act. No more than Fred Astaire can play trumpet or Mickey Rooney can write symphonies and conduct them. But what they can do is being appreciated more and more by intelligent American audiences who want to be entertained and are willing to give credit where credit is due. And it is being appreciated without the help of the picture industry.

Oh yes, we have our own little Hitlers in this country who would have things seen the way they alone want them to be seen. But you can't remedy this by printing full page pictures of Dorothy Lamour or anapshots of Judy Garland in your magazine.

You're the only link, *Down Beat*. Don't let them buy you out. They've bought out all the others.

JERRY LOVETT

Don Kaye Jumps Across the Bay

by DAVE HOUSER

Oakland, Cal.—Latest of the localities to be grabbed by a Frisco spot is Don Kaye, whose band has departed from the Hotel Claremont in Berkeley and is currently making the music at the Hotel St. Francis. Don had been at the Claremont three years, breaking all records at the Berkeley hostelry. He started his musical career at the University of Michigan several years ago, and toured Europe with his band for two years.

Round The Square . . . If anyone has missed this stuff (which I doubt) let me make excuses—it seems I've been in Los Angeles for a while. However, I'm back in civilization now, and raring to go. . . Remember when all the East-bay bands were trying to capture Jack Frediani, the young tenor? Well, Uncle Sam grabbed first, and now ex-Reservist Frediani is in the Navy. . . Don Fraga, fine trumpet man, is now with Gus Kearns, at the Cafe Algiers in San Leandro. Fraga was formerly a member of the terrific Paul Tone bunch, which broke up recently after getting some of the worst breaks any band could have. . . Jack Terry is making people sit up and take plenty of notice with his eight-piece combo, with Jack himself doing some top-notch arranging, and playing brilliant trumpet.

GEORGE BARNES—guitar star of NBC's "Plantation Party" says:

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Smart Leader

of a smart combo is Eddie White, who from the piano heads his band playing the Balinese Room of the Blackstone hotel in Chicago. This shot was taken by the late millionaire sportsman, Phil Plant, while White was his guest down at Belleair, Florida. Dig the relaxation.

Ella Gets More Play in Movie

Los Angeles—Ella Fitzgerald is getting a great kick out of her first experience as a screen actress, at Universal studios. It turned out that Ella had a surprising flair for comedy and her spot, originally figured as just one or two vocal numbers, has been worked up into plenty of footage. Ella plays the role of a colored maid in the picture, titled "Ride 'Em Cowboy" and starring Abbott and Costello, the radio comedy team.

"Hoosier Hot Shots," noted—and justly so—as one of the corniest musicombos in radio, are also set for work in "Ride 'Em Cowboy."

Ella Fitzgerald's band will not work or appear with her in the picture.

'Only One Side of Story Told,' Norm Reck Answers

Englewood, N. J.

To the Editors:

Regarding the news article in the July 1 *Down Beat* headlined "Bandsmen Should Be Paid for Traveling," it is an obvious fact to me, though perhaps not quite apparent to most of your readers, that your reporter received a one-sided story from Sammy Kaye.

I should consider it only fair if your magazine would grant me the opportunity to express myself and clear up some points.

To begin with, the decision of Justice Samuel I. Rosenman in N. Y. Supreme Court was misinterpreted in your article which declared 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." As was testified in court, the time I spent traveling was not included in my overtime hours. Likewise the time was not included in my claim for overtime wages.

The court, in awarding me the claim, set up the hours as only those worked when not traveling in the bus.

My employment on radio programs broadcast by Kaye, "clearing," charting, listing, program numbers and other duties associated with radio broadcasts; answering mail daily to states about the country, sending of photographs, placing publicity material in newspapers which are mailed interstate, the performance on records and mailing of same to points in various states, loading buses and trains in one state and unloading same in another—all are acts or duties placing the band and myself in interstate commerce.

To dispute Kaye's claim that he gave me the job because I was earning only \$12 a week at that time and he was "sorry" for me, I'd like to state that prior to joining the Kaye band I was associ-

ated with the orchestra of Dick Barrie. I worked for Barrie for one year, during which time I handled his publicity and received a salary of \$25 a week, as my Social Security checks will show. Kaye's statement that "Reck was never my press agent" does not reason with testimony he gave in N. Y. Supreme Court, when he admitted that I handled his publicity. Dave Alber handled his press relations in New York while I handled all road publicity. Kaye gave the date I started to work for him as July 22, 1939, which is not true. I started with the Kaye band on July 5, 1939—BUT did not receive my first pay until the week of July 22, working the first two weeks without compensation. The fact that I am now a route salesman for a large bakery is an honor. As such I receive better pay than Kaye ever offered; I have Sundays and holidays off, work an eight hour day—and have nobody holding a whip over me as does a slave-driver.

I'm the one to be "sorry" that Kaye ever offered me the job with his band.

(Signed) NORMAN E. RECK



Hot Tenor

saxist Jerry Lovett of Detroit, pictured above, comes through with a significant thought on the "jazz and Hollywood" situation. Where, a few months ago, John Henry Aegis wrote in *Down Beat* that "Hollywood is Jazz' Worst Enemy," Miss Lovett feels that the true picture is just vice versa and that the movie-going public is beginning to realize that the bands and their instrumentalist-leaders offer much more in entertainment value as movie actors than do the glamor boys. Dig her letter on this page.

ography usually wind up seated behind somebody's bull fiddle with Mickey Rooney "directing" and doing an "off to Buffalo" at the same time? Of course it's not accidental. Do you suppose the motion picture people want the public to leave their boring double-bill to go and listen to the nearest jazz band? Pictures are slipping all right and the producers know it. The public

Jack Gardner Band at Nick's

New York—"Jumbo Jack" Gardner, the 88ster, took his own band into Nick's in the Village a couple weeks ago.

With Jack himself jumping on the piano, he has "Rip" Thornton on trumpet, Milt Fields on tenor, Billy Exner beating drums, Marty Blitz plucking bass, and the relief piano man is Jonh Guarneri, the ex-Goodman and Shaw lad.

Greetings to the Convention

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What Will the War Do To the Musicians?

(Jumped from Page 1)

ance. When the firemen got through he found six good bricks left with which to lay a new foundation.

Some of our folks have forgotten that good American heritage.

They've forgotten that their customers are still here in America—healthy, happy and with the same money to spend for musical instruments.

They've forgotten that although war is a tragedy, it also has its optimistic side.

America has been awakened. The tempo of preparedness has stimulated business. More people are working and spending their money.

New Jobs For Musicians Every Day

There is excitement and optimism and self-respect in regular pay checks. And a hunger for amusement and fun, that's been repressed too long by unemployment and hard times.

Every extra nickel dropped in a juke-box, every extra record that's bought, every extra dance that's attended, makes more jobs for musicians.

Since January this year in Chicago alone, fifteen new night clubs have opened successfully. Every one of them has made new jobs for musicians, and eleven of them are doing a sensational business.

People Turn To Music—Fed up with War

With prosperity around the country, there's another tremendous influence working in favor of the music and entertainment business.

In times of world distress or national emergency, the people always turn to two things. Religion for consolation, and the amusement world for diversion and fun.

Bookers here report such a demand for name bands, that most are booked weeks and months in advance.

Shortage of Big-Name Bands

Spots in Texas and the Southwest, unable to get Big Name Bands when they want them, have started clamoring for more acts and entertainers to make up for the shortage.

All these things point to the greatest upsurge the music business has ever experienced. Even the government is turning more and more to the music industry as a great morale builder, both for the people and the soldiers.

With such great opportunity ahead, with thousands of new jobs for musicians, with nobody supplying England, Canada, and South America with musical instruments, our music industry should be busy as hell trying to manufacture and sell all the instruments that will be in demand. There's no time left to feel depressed about the European sources of supply. We must find ways in our own country to fill these needs.

Greatest Era of Success Ahead!

I do not know all the resourceful people in our profession, but no one suffered a greater set-back than Selmer when the Nazis cut off their main source of supply. Yet, they are going forward with new ideas and new products.

The Nazis Seized Selmer Sax Factory

That's the American way of solving problems. It's why we Yankees lead the world in self-reliance. And it always spells success.

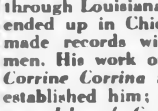
The Conn company's experimental laboratory of 15 chemists has already found amazing and highly satisfactory substitutes for manufacturing instruments. Others have already successfully used plastics.

Don't forget the market is still there. The opportunities are even greater. The musicians must have instruments to keep their jobs. Don't forget that a little coal, air and water make silk stockings today.

Yesterday it was impossible. Let's go forward with America. She has always richly rewarded those who had courage to persevere and pioneer. It's the greatest era for music, and it's on our threshold now.

Immortals of Jazz

Dubbed by most musicians as "the whackiest guy in the business," Joseph (Wingy) Mannone nevertheless has a record behind him which speaks for itself—and makes it pretty obvious that Wingy has done more for jazz than most other white musicians. Born in New Orleans in 1904, Mannone was struck by a trolley car in 1912 and lost his right arm. The accident didn't hamper his ambition to become a noted musician. Blowing his cornet through Louisiana and Texas, he ended up in Chicago, where he made records with many jazzmen. His work on Red Nichols' *Corrine Corrina* and *Bug-a-Boo* established him; years later his own *Isle of Capri* made him famous with the public as well. Wingy can't read a note, but his hoarse-voiced vocals and Dixie horn have that spark of inventiveness which stamps him as a unique. Wingy has been kicking around the United States now for 15 years with his own band, recording on the side and more recently, appearing with Bing Crosby in films. Eccentric, blessed with an inability to remember anything, Mannone makes *Down Beat's* "Immortals" column in commemoration of his many years of honest, forthright work to make jazz popular with the masses. He isn't through trying.



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D.E.D.

Musicians Off the Record



Raeburn is shown here letting loose some sax figures, flanked by pianist Ken Thompson and bassist Mike Rubin. Boyd started in the business while a student at the U. of Chicago, has been struggling ever since, now is definitely on the way.

WHERE IS?

- FRANCIS HARRIS, trumpet, last known to be with an orchestra in the East?
- FREDDIE CLARKE, drummer, formerly with Mel Cook at Hot Springs, Ark.?
- GLEN ROLFING, trumpet?
- LES TAYLOR, pianist, formerly with Muzzy Marceline?
- EDDIE SCALZI, saxophonist, please send address.
- BIDDY JOHNSON, pianist, formerly at The Place in New York City?
- HIRAM "MACK" AUBURN, trumpet, last heard of around Shreveport, La.?
- PAT or FRANK CASEY, formerly sang with Freddy Martin?
- MIKE SLOWITSKY or MIKE EDWARDS, music writer?
- ROSALIND MARQUIS, vocalist, formerly with Clyde McCoy?
- Mrs. DALLAS WILSON, vocalist, please send address.
- KEITH RODGERS, or CLARK, tenor saxophonist, formerly of Wash., DC?
- ARTHUR WRIGHT, vocalist, formerly with Kay Kyser?
- BOB LEITNER, saxophonist?

WE FOUND!

- WILLIAM "SULLY" SULLIVAN, can be reached at 2635 S.W. 9th Street, Miami, Fla.
- LOUIS BACON is with WILLIE LEWIS' orchestra and can be reached c/o American Consulate, Zurich, Switzerland.
- TONY D'AMORE'S address is 212 N. Main St., Memphis, Tenn.

RAGTIME MARCHES ON . . .

TIED NOTES

SCHNEIDER-LEISING—Louise Schneider, music librarian with WBNY, Buffalo, N.Y., and Herman Leising, June 21 at Buffalo.

CODDY-ELDER—Floyd Godby, saxist with Johnny "Seat" Davis' band, and Bette Elder, saxist formerly with Rita Rio, June 30 at Leavenworth, Kas.

JOHNSON-JOHNSON—Gilbert "Pinochio" Johnson, singer and dancer formerly with Les Hite, Floyd Ray and others, and Patricia Johnson, at Seattle, Wash. recently.

BROWN-BROWN—Tommy Brown, saxist with Roy Brown's ork, and Evelyn Brown of Brandon, Manitoba, recently at Brandon.

BATHKE-LADEWIG—Orville Bathke, band leader, and Shirley Ladewig, vocalist with his band, recently at Sheboygan, Wis.

WARSTON-COOPER—Sunny Warston, singer at Manoa (Pa.) Inn, and Carl Cooper of Philadelphia, June 17 at Millbourne, Pa.

GILBERT-CASE—Jerry Gilbert, band leader, and June Case, June 21 at Pascagoula, Miss.

GROUNDY-MILLS—Russell Adair Groundy, drummer formerly with Bill Winters' ork, and Isabel Mills, *Down Beat* correspondent from Ottawa, Ont., July 11 at Clear Lake, Man.

YARWOOD-SAVAGE—Frank Yarwood, saxist with Bill Winters' ork, now in the R.C.A.F., and Jean Savage of Regina, at Hull, Que. recently.

HOTCHKISS-PETERSON—Russell Hotchkiss, member of Stan Stanford's ork, and Dorothy Peterson, June 16 at Munising, Mich.

BATES-O'CONNELL—Beverly Bates, vocalist formerly with Bridgeport, Conn. orks, and Daniel O'Connell, June 23 at Bridgeport.

SCHAEZKE-HOLMES—Wallace Schaezke, trumpet with Steve Swedish's ork, and Keo Holmes, June 28 at West Allis, Wis.

NEW NUMBERS

CLARK—A daughter, Kim, 6 pounds 5 os., born to Mrs. Bobby Clark at Monterey Park, Cal. June 21. Mother is the former Ben Pollack vocalist, Armide (Whipple). Dad is the Pollack trumpet man.

RUTT—A son, Joey, Jr., born to Mrs. Joe Rutt at Lowell, Mass. recently. Mother is vocalist. Dad is guitarist formerly with Bert Lown and now staff guitar and arranger with WLLH, Lowell.

PAUL—A daughter, born at New York June 18 to Mrs. Les Paul. Dad is the guitarist featured on the Fred Waring programs.

DE VOL—A daughter, born in Passavant hospital, Chicago, June 23 to Mrs. Frank De Vol. Dad is saxist-arranger with Horace Heidt.

BIBBECK—A daughter, born in Abington Memorial hospital, Philadelphia, June 17 to Mrs. Carl Bibbeck. Dad is head of the Orchestra Agency in Philly.

WAXMAN—A son, born June 18 in St. Luke's hospital, Philadelphia, to Mrs. Carl Waxman. Dad is reed man with the KYW studio ork in Philly.

FERGUSON—A daughter, Terry Harmon, born to Mrs. Harmon Ferguson recently in Dowagiac, Mich. Dad is drummer with Rex Smith band.

LA FOYE—A son, Daniel James, born to Mrs. Larry La Foye, June 16. Dad is guitarist and leader at "Belmont Boat," at Bridgeport, Conn.

HONIGBERG—A daughter, Myra Allan, born to Mrs. Sam Honigberg June 23 in Grant hospital, Chicago. Dad is of the Chicago staff of *The Billboard*.

KENNEDY—A daughter, born June 18 to Mrs. Paul Kennedy at Cincinnati. Dad is columnist (frequently music) on the *Cincy Post*.

LOST HARMONY

RUSSELL—Elliott Russell, musician, from Nancy Atkins Russell, June 30 at Atlantic City.

ECKSTROM—Marion Talley Eckstrom, singer, from Adolph Eckstrom, July 1 in Los Angeles.

FINAL BAR

WHITEMAN—Richard, 8, son of band leader Paul Whiteman and the former movie actress, Margaret Livingston Whiteman, in Mercer hospital, Trenton, N. J., July 8 of kidney trouble.

KOMROFSKY—Henry, 68, former Detroit theater drummer, June 26 at his home there.

BARROW—Robert L., 78, former clarinetist in Youngstown, O. theater orks, died June 26 of heart trouble.

LINK—Arthur C., 52, for several years supervisor of WPA music projects in the Rochester, N. Y. area, died June 27 at his home there.

GAMBLE—Harry Barnett, 67, former band leader, June 15 in St. Joseph's hospital, Philadelphia, after a long illness.

MILLER—Hiram H., 76, composer of more than 300 numbers, June 29 at the home of his son in Paoli, Pa.

SMITH—Wallace P., 50, cornetist-leader of the Bronson, Mich. Municipal band June 18 of a heart attack in his home in Bronson.

BECK—Francis M., 81, pianist of Phoenix, Ariz., drowned June 15 near Bakersfield, Cal.

BILLEN—Richard S., 76, former cornetist, June 20 at the home of his daughter at Shillington, Pa.

CALLINGHAM—Howard, 58, flutist, June 19 in his home at Haddon Heights, N. J., of a heart attack. He was a member of the Philadelphia Orchestra for 20 years.

CLARK—Seth, 77, musician, composer, conductor, June 19 at Buffalo, N. Y. after two years' illness.

FOSTER—Haastings L. (Al), 33, pianist formerly with Kate Smith, Polly Moran, Rita Ghould, etc. June 23 at Providence, R. I.

GLYNN—Thomas V., former Scranton, Pa. vocalist, at Newark, N. J. June 21.

GRENET—Emil, Cuban pianist, composer and conductor, recently in a Havana hospital following an appendectomy. He was the brother of Elisio Grenet, author of *The Peanut Vendor* and other songs.

Chords and Discords

What Kind of a Mag Is This, a Gossip Column?

Nampa, Idaho

To the Editors:
Do you advertise bands for the good of a cause or don't you? Ernie Fields played three dances in Boise over the Fourth and the crowd went wild. A good many famous bands have been there before, such as Jimmie Lunceford and Duke Ellington. "Fats" Waller is scheduled to play there July 16th. None of these bands is anything in comparison with Ernie Fields' band, i.e. if you know anything about music at all. Ernie Fields' band needs a darn good break, and it's guys like you that will not give them a chance.

If you are this way with all the bands that have not been discovered yet, what kind of a magazine is this? A gossip column?

DICK LAVON MARTIN

55-Year-Old Grandma 'Really Knows the Beat'

Detroit, Mich.

To the Editors:
Please renew the subscription of Mrs. Lorena Sweeney for one year. Incidentally, just in case you'd like to know, this subscription is for my grandmother, who is 55 years old, and is strictly a "sharpie" when it comes to good jazz. She can recognize most of the guys on the air by their tones and style, and is a strict two-beat "cat." Her fave soloist is Eddie Miller. She really knows the beat. She has been reading *Down Beat* for the last five years.

JERRY ROWE

More Music and Less Virtuosity in Past

Pullman, Wash.

To the Editors:
Enough is enough. I am gettin' just a little tired of hearing that Bechet is lousy, Dodds had no ear

and Teaschmacher played out of tune. If our dear swing friends so desire, I can bring out some very lousy Goodman, but that is not the point. Everyone slips up occasionally.

I have yet to meet D. L. Wolff's conception of a jazz critic, although I have seen some pretty rabid ones, for such a creature doesn't escape from the asylum very often. Sure these critics like Tesch and Bix, but they appreciate the modern stuff too. The thing which causes them to retreat more into the past is the fact that there they can find more music and less virtuosity. Skill is fine when used to produce something, but the ability to play a fifth above anybody else is worthless by itself. Now wait—I'm not saying all modern musicians are exhibitionists, but they seem a little more so than the old masters.

We all have prejudices so let's be a little more tolerant of the other fellow's views. Then maybe we can all get together and go listen to the guy everybody likes—Muggsy.

BILL MACFADDEN

Glenn Miller's Attempts To 'Ape' Lunceford

Portland, Maine

To the Editors:
As I read your feature article in a recent issue on the trend of bands toward the Lunceford "kick," I was disturbed to note that Glenn Miller was entirely neglected in the coverage. Could it be that *Down Beat* eds haven't noticed Glenn's recent attempts to ape Lunceford. Admitted, Glenn's imitations are more subtle than Donahue's or Dunham's or Jimmy Dorsey's, but they are solid, and perfect reproductions of the ceiling trumpet, moaning sax style of Lunceford.

What's Your Story Morning Glory on Bluebird last summer began the trend by Miller. This was followed somewhat later by *Ida*, also waxed. His latest, just issued, *Sweeter than the Sweetest* features

Chicago Billy I the ent stuff. I think I seepeing arrankg the onl imitatec
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without silences almost a
Not to be with i mouth
Webster

What Goes on the Coast:

How Fishman Does It

by HAL HOLLY

Hollywood—When Ed Fishman of the Wm. Morris office moved in on the Coast a while back, the insiders said that it was because WM's Eastern office just wasn't big enough to hold Big Ed (something over 300 lbs.) and little but mighty Willard Alexander. A better guess—and with no slight to our friend Willard intended—would be that WM decided to send the one man here who might crash a tough territory for the office. Willard is a top salesman but essentially a band builder and developer. Ed is just a salesman—but one who will go down in legend.

How He Works

I'll never forget one night out at the old Cotton Club (now the Casa Manana). I was sitting in the office with Frank Sebastian, who was losing the tail of his shirt on some band Fishman had sold him. Except for the band, which wasn't playing, and the waiters, who were standing around like statues, the place was like Grant's Tomb at midnight. In walks Ed. Without giving Sebastian a chance to toss a punch he lights into him with—"Frank, you're just a sap and a sucker. You don't know anything about this nite club business and you never did. Now, look here. I can't let one of my bands die in this joint just because you don't know what it's all about. Now, let's have dinner (on Sebastian) and I'll tell you how to get this place out of cold storage." Before they left the table Fishman had sold Sebastian two more bands, sight unseen and sound unheard.

Ed's War Dance

Well, all this success story is just a lead-up to a news item. As you may have noticed, Big Ed has been knocking over some nice accounts out here. He lifted the first part of MCA's season at Cata-

lina with Ray Noble (after which Noble got mad at him and quit the office), grabbed another account from the MCA roster in Ciro's (where he has Neil Bondshu set to follow Henry King), took a week at Rio Nido, the deluxe summer resort which MCA has been booking exclusively for 10 years, with Will Osborne (opening July 23)—and now, just to show that he really hasn't anything against MCA in particular, Big Ed has romped into GAC territory by signing Carl Ravazza to replace Chuck Foster at the Biltmore Bowl Aug. 28. Between times he signed Duke Ellington to another three-year pact and took over exclusive Coast bookings for Abe Lyman, setting the latter practically solid during his stay in this territory after closing at the Palladium, which will be well into the latter part of August or later. He also has Osborne going into the Palace, San Francisco, for a term starting Aug. 21, and has taken over one of L. A.'s most promising newcomers in Dave Marshall at the Florentine Gardens. Not bad, Ed, not bad.

Notings Today:

Al Jarvis has resumed his "Syn-copated Summer School" Saturday afternoon series over KFWB, one of the best musical quiz shows. . . . Peter Lind Hayes, who leads his band at his mother's nitery out in the Valley (Grace Hayes Lodge) has been signed to play the role of Kay Kyser's manager in his next picture at RKO, "Playmates." . . . Al Graham has been signed by 20th Century to teach Jane Withers to play drums for a role in her next picture. . . . Johnny ("Scat") Davis was set to follow Ella Fitzgerald at the Trianon (formerly Topsy's) July 22. . . . Wilshire Bowl apparently lined up backing to finance a new policy emphasizing floor shows, which will be staged in the grand manner by John Murray Anderson. Neither opening date nor band deal set at writing. . . . Daryl Harpa finally signed for the new Copa Cabana (formerly La Conga) which promised its long delayed opening for around Aug. 1. . . . Band Battle of the Month: Charlie Barnet vs.

Woody Herman. They play practically concurrent engagements at the Casa Manana and Palladium respectively, Herman opening July 18, Barnet July 22. . . .

Settling:

Stan Kenton, whose new band is hitting a swell pace at Balboa, welcomed a baby gal July 1. . . . Will Osborne's three-week hold-over at the Paramount theater was

a house record. . . . Al Lyons celebrating his fourth anniversary as bandleader at the Orpheum theater. . . . Willie Stahl, concertmaster for Meredith Willson's radio orchestra, honored with one-man art show of his water colors at Wilshire Art Gallery. . . . The Berg-Allenberg Agency is peddling a screen play entitled "Root of All Evil" by Richard Himber (yes, the b. l.) and Mel Ronson.

pearance of other celluloid close-ups of hot music and its makers. Paramount's "The Birth of the Blues," which features Jack Teagarden and purports to tell of how the "first white" band to play the blues was pushed around, is nearing the cutting room. Warner Brothers' "New Orleans Blues," the story of the struggles of a little band that didn't want to play commercial music and whose leader gets waylaid by a society gal, is well into production. Three well known Hollywood musicians were engaged to coach the actors so that they would not look too awkward with the instruments they are supposed to play. The coaches are Joe Cascales (bass), Jean Plummer (piano), Joe Catalano (clarinet).

Sound Track Shorts

Columbia, which lost interest in musical pictures after hectic times with Grace Moore, is back to musical pictures again in a big way. Morris Stoloff's music dept. now maintains the largest staff in its history. Biggest job at the moment is scoring of "You'll Never Get Rich," which has songs by Cole Porter. Leo Arnaud was wrangled from MGM to handle some of the arranging. Also ready to go on Columbia is "Go West Young Lady," which will feature Bob Wills and his "Texas Playboys," perpetrators of that juke box nightmare "San Antonio Rose." . . . Kay Kyser, Ginny Sims and the boys have checked in at RKO and have started work on *Playmates*. . . . For a picture of unusual musical interest watch for Alexander Korda's *Lydia*, starring Merle Oberon and Henry Jaray. Jaray plays the role of a blind musician, a pianist. Musical sequences are really fine. Jaray can't play a note but he spent hours "practicing" his piano sequences under coaching of Miklos Rozsa, Korda's music chief. Result is perfect synchronization and an effect of reality that will please the most music-wise customer. The two numbers Jaray "plays" in the picture were composed especially by Rozsa, who also recorded the sequences. . . . Universal's "Jail House Blues" is the story of a tough mugg (Nat Pendleton) who likes to put on prison musical shows so much that he refuses to leave the hoosegow when his time is up.



Earl Hines forsakes the keyboard to pose for a *Dimen Beat* photo with his fellow rhythm section members. Truck Parham on bass, Ruby Traylor on drums and Hurley Ramey on guitar. The Father has a men of hits on Bluebird wax now and he's due to hit California this month for a run at the Paramount Theater in Los Angeles and a string of one-nighters. Wm. Morris is booking the band with Charlie Carpenter serving as personal mgr. Pic by Allen-Pinney.

Music in Movies — Leith Stevens Directs Music In 'The Band Played On'

by HAL HOLLY

Los Angeles—With other Hollywood investigations of the private life of jazz admittedly slipping into conventional movie channels, interest now centers on William Dieterle's next RKO production, "The Band Played On." Since work on the picture has not actually started no one has been able to ruin it. (Chorus from critics: "Just give 'em time"). "The Band Played On," as your scribbler has dutifully reported several times, is to be THE AUTHENTIC picturization of the "development and significance of jazz music."

Stevens Draws Music Spot

There will be moaning among the faithful at the news that the musical direction of "The Band Played On" has been entrusted to a commercially successful radio musical director, Leith Stevens, who has been busy during the past season with the musical backgrounds for the CBS "Big Town" series (Rinso soap). After a brief conversation with Leith we can truthfully report that there is no immediate cause for mass harakiri among the faithful.

Like many another successful radio musician, Leith knows more about jazz than its prophets suspect. He is new to the picture busi-

ness and will not be weighed down by years of working according to Hollywood formula. Most Hollywood musicians are so hardened to the musical stupidities of the movie business that they have stopped trying to overcome them.

Estor O'Hara

"The Band Played On" is now going through a familiar process. The original story (an unproduced play by Valentine Davies) is now being "worked over" into a screen play. This job has been assigned to John O'Hara, a novelist whom we readily identify with one of the many fine books we have never read, "Appointment in Samarra." We recall vaguely that John O'Hara is supposed to be something of an authority on jazz. (Anyone who owns a record by Bix is an authority on jazz). Mr. O'Hara's work on "The Band Played On" will not necessarily be destructive.

Other Entries Awaited

Meantime, with something short of bated breath, we await the ap-

Superbash for Slack Tossed By L. A. Cats

Los Angeles—As one of the major events in connection with the 1st Anniversary celebration of the founding of Music City, Glenn Wallich's music center at Sunset & Vine, Hughie Claudin, staged the most notable jam session Hollywood has seen.

Session was rendered as a reception to Freddie Slack and was marked by attendance of a batch of top notch musicians and even such good guys from among the notables as Bing Crosby, Connie Boswell, Dave Rose, Judy Garland, and many others.

List of prominent musicians too numerous to mention attended and took part in the session, with one of the highlights a good-natured (or was it?) "cutting" contest between Manny Klein and Wingy Manone.

Dave Dexter of *Down Beat's* New York office arrived in town just in time to catch the bash, which started late on the night of July 17 and lasted well into the following morning.

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Bury Jelly Roll Morton On Coast

Los Angeles — A solemn, high requiem mass, performed at St. Patrick's Church with the full dignity of the Roman Catholic ritual, followed by burial at Calvary Cemetery was the world's parting gesture to Ferdinand "Jelly Roll" Morton, who died here at Los Angeles County hospital July 10 of heart trouble and asthma.

One white man was among the approximately 150 people who attended the church service and accompanied the funeral procession to the cemetery — Dave Stuart of the Jazz Man Record Shop.

The Conspicuously Absent
Notably absent from the funeral of the man who did much to bring jazz out of the honky tonks and dives of New Orleans were two of the most successful Negro bandleaders of the day, Duke Ellington and Jimmie Lunceford. Ellington is appearing at the Mayan Theatre here in a stage revue and Lunceford is at the Casa Manana.

Among those present were the members of what was probably the first Negro jazz band to make phonograph recordings—Kid Ory's band of the Sunshine record period of 1921. There they were—all of them—pioneers of jazz music saying goodbye to one of their valiant little gang—musicians who played from the heart because they never learned any other way to play. Kid Ory, trombone; Papa Mutt Carey, cornet; Dink Johnson (Jelly's brother-in-law), clarinet; Ed Garland, bass; Fred Washington, piano, and Ben Borders, drums.

Four Are Pall Bearers
Four of that famous old band were among Jelly's pall bearers: Ory, Papa Mutt, Washington and Garland. The other pall bearers were Paul Howard, secretary of Local 767; Spencer Johnson and Frank Withers, all old friends of Jelly who had worked with him in bygone years.

There were flowers aplenty, ranging from simple little sprays to a big, music-lyre design sent by the membership of Local 767. Observers noted that Mrs. Morton, who was accompanied by Jelly's sisters, seemed to take it pretty hard, especially at the cemetery.

Reb Spikes, Jelly's old song-writing partner, didn't have a car and almost didn't get to the cemetery. Dave Stuart saw that Reb was about to get left behind and took him out in his car. "Sure appreciate that," said Reb. "Wanted to go as far as I could with Jelly."

Somebody mentioned it would have been a nice thing to have a street band there to march back from the cemetery swinging hell out of Jelly's old songs the way they used to do in New Orleans. The "boys" in Ory's old band decided that was a swell idea and that they would do it next time.

Finger Broken By a Hot One; Still Plays Hot

Los Angeles—Joe Thomas, Jimmie Lunceford's tenor man, is playing nightly with the little finger of his right hand in a doctor's cast. Joe suffered a bad fracture of the digit when he caught a fast ball on it during a baseball game. Finger will have to remain in the cast for a month or more. Meantime, although he finds it awkward and painful to use the finger, Joe will continue on the job. Band has been at the Casa Manana for past several weeks, closed July 21 and headed for dates in other parts of this territory.

Grier 'Forgets' To Turn in Tax Money

Los Angeles—Bandleader Jimmie Grier, who held the music spot on the Jack Benny program prior to Phil Harris, faces a bit of a headache here when he gets back to town from a tour of the northwest with his band.

Deputy City Attorney Donald N. Redwine will be waiting for Jimmie to explain his failure to report on an asserted \$4,000 worth of social security and state unemployment insurance tax he is said to have collected on the salaries of members of his band.

Redwine said that six former members of Jimmie's band checked up on their accounts and learned that, although the tax money had been collected by Grier, it had not been credited to their accounts.

Odd part of the Grier case is that if he pays the tax he will be acting contrary to policy of the AFM, which holds that a bandleader is not an employer and therefore not responsible for the collection of the tax.

City attorney's office pointed out that Grier might have put the tax money in escrow pending outcome of the bandleader-employer issue but if so he should have notified authorities. Redwine also made it clear he did not regard it as a criminal case, but a matter of carelessness on Grier's part.

Two Local 47 Officers Resign

Los Angeles—Two Local 47 officers have turned in their resignations due to the fact that their activities as audio recording musicians made it impossible for them to devote sufficient time to their official duties. They are D. H. McKenney (clarinet) and Harold ("Hal") Mitchell (trumpet). McKenney was a trustee, Mitchell a director, each position carrying a seat on the board.

The vacancies have been filled by appointment by the board but the appointments were subject to ratification at the general meeting of July 28. Board appointed Jack S. Taylor and Maurice Paul as trustee and director respectively.

Stearns with Dorsey

New York—"Squeak" Stearns, the ex-Raymond Scott trumpeter, joined Tommy Dorsey at the Hotel Astor, replacing Shorty Cheroch, who left last month to join Scott. Stearns hails from Westerly, R. I.



Gene Fields is the Georgia guitar man whom fiddler Eddie South has been featuring at Cafe Society uptown in New York. Fields, also a vocalist, has worked with Fletcher Henderson, Benny Carter, Fats Waller, and Coleman Hawkins. And before you waste time writing to point out our "mistake," this shot isn't reversed; Fields is one of the few southpaw git men in captivity.

5 Hours Daily Practice No Crime—Judge

Los Angeles—Robert Brockus, 15-year-old Alhambra youngster who was actually jailed here because he annoyed neighbors by practicing on cornet and drums, is a free boy again and the right of kid musicians to practice as long and loud as they want has now been established in court.

Young Brockus was arrested in his class room at high school and lodged in the hoose-gow until his father, James Brockus dug up \$25 bail. The charge of disturbing the peace was filed by the Brockus' next-door-neighbor, E. C. Sturges, who contended that the kid had filled the air with "outandish, nerve-wracking, frightful noises" an average of around five hours a day for the past year and a half.

The youngster was tried in Juvenile Court before Commissioner Dora Shaw Heffner, who ruled that practicing, even though it meant only "noise" to neighbors, was no crime, indicating that Mr. Sturges had the privilege of moving if he couldn't stand it.

At least 20 witnesses appeared and gave testimony in the unusual case. About half of them sided with the complainant. Young Brockus went back to his practicing and cut loose in earnest with the remark—"A guy has got to work hard if he wants to be a great musician like Gene Krupa or Bunny Berigan!"

Duke Relegated to Pit Band in New Revue

Los Angeles—Jump for Joy, the American Revue Theatre's first stage production, which features Duke Ellington's orchestra—but not as it should—got off to a big opening marked by attendance of some of moviedom's biggest names, but faltered thereafter as it became evident that the show, while possessing most of the elements of a fine, all-Negro revue, lacked those indefinable qualities that make a real stage hit. That's what some people are saying. Others are saying that it lacks everything essential to a good stage production. The producers and their advisors—of which there may be a few too many—were working hard to re-vamp it at writing and the box-office will tell the final story.

A bring-down for Ellington fans is the fact that the band does not appear on the stage but is crowded into the Mayan theater's small pit, with the rhythm section scattered through the ork a la vaudeville. This sad state of affairs is due to union rule calling for \$30 per man extra if band works both pit and stage.

Billy Rose May Handle Wilshire Bowl Show

Los Angeles—Billy Rose is mulling a proposition submitted to him by management of the Wilshire Bowl to bring in a "diamond horse-shoe" set-up and floor show similar to that Rose has in New York.

The Wilshire Bowl, known as the winter home of Phil Harris and well plugged as such on the Jello air show, has recently featured the bands of Skinnay Ennis and Daryl Harpa but is now closed pending outcome of the Rose negotiations.

Official Peeved Over Slow Action On Booking Case

Los Angeles—At least one Local 47 official is plenty irked because evidence to the effect that MCA booked several travelling engagements in this territory, which was submitted to the AFM's International Board in April, has as yet received no action.

The evidence on the questionable dates was gathered here and forwarded to the board with a resolution by Local 47's board that MCA be "caused to submit reasons why their Federation booking license should not be revoked by the AFM."

The much-irked Local 47 field worker mentioned above reports that to date the only action by the International Board has been the request for "additional information."

C. L. Bagley, vice president of the AFM, a member of Local 47, said when questioned concerning the matter that he knew nothing about it and that the case would be handled as a "just a case" by the AFM board, of which he is a member. Local 47 members had hoped for action during the AFM board's meeting held prior to the convention at Seattle.

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Avs., N.Y.C.

Teddy Wilson Reissues Showcase Billie Holiday's Vocals

And Raymond Scott's New 'Subway' Record Easily Rates as Screwiest of His Career . . .

by DAVE DEXTER, JR.

WITH ALL THE companies frantically issuing albums ranging from Cugat rumbas to Wayne King waltzes, Columbia's collection of Teddy Wilson-Billie Holiday classics looms conspicuously in a month when platters, generally speaking, are dull.

There are eight superb sides in the Wilson-Holiday book, C-61, including *Miss Brown to You*, *I Wished On the Moon*, *What a Little Moonlight Can Do*, *If You Were Mine*, *I Must Have That Man*, *Footin' Myself*, *Easy Living* and *When You're Smiling*, all from the old Brunswick catalog of 1936-37 which had Wilson using pickup groups for each record date. *Moonlight* five years after it was made (with Goodman on clarinet and Eldridge on horn) stands as equal to anything being cut now, and the others are almost as good. Guys like Buck Clayton, Ben Webster, Cozy Cole, John Kirby, Art Bernstein, Jonah Jones and Les Young are all heard with Teddy's sparkling 88 stylings and La Holiday's chanting pacing their contributions. Tab this album as a gem at \$2.50. Somehow jazz of this caliber isn't being put on wax today.

Scott's Screwiest Disc

Ray Scott has composed more fantastic music than any contemporary composer, but even he outdoes himself with a song originally penned for a Saroyan CBS radio play. It's called *In a Subway Far From Ireland* (Col. 36211) and in a subtle sort of way slaps at Sammy Kaye's "Daddy" style. The guys in the band must have blown their top shouting whacky lyrics into the mike, while the piano and clarinet cob it up with solos when the gang isn't shouting ensemble style. Jack Hall's swell trumpet is an added boot. *Mexican Jumping Bean*, on the reverse, is typical Warnow jazz in the huckleberry groove for which he is noted. The band is sharp in its attack, and clean in execution.

Ellington on Gallop

The Duke can't stay down. Not often, but occasionally, he muffs a side. But for every miff he gives with a half-dozen winners. Duke's *The Giddubug Gallop* (Vic. 27502) and *Bakiff* are in the latter group. First is a Duke original at up tempo with rich ensembles and excellent solos sticking out every-

where. *Bakiff* is a Juan Tizol tune, on the exotic side, with those weird Duke harmonies making for prize listening. The rhythm section, too, jells swell with that Greer man in there. Stop.

Shaw Swings Georgia

Artie Shaw takes his fling at *Georgia On My Mind*, coupling it with a Cole Porter *Why Shouldn't I?* effort. It's probably the last disc made by Arthur in L. A. last winter and shows the strings, clary and brief solo bits by Butterfield, Jenney, et al, neatly. Vic. 27499. . . . Shep Fields has some interesting voicing to showcase with his 9 saxes on *Habanera* and *You're Blase*, BBird 11206. But brass is needed for guts and every new Fields release proves it all the more. Arrangers can find much of interest in the way Shep handles his reed platoon here, however.

Four Okay Goodman Sides

Benny Goodman's efforts to shape his band into a unit which appears strongest on wax are revealed on four late sides, *Down, Down, Down* and *Soft as Spring* (Col. 36219) and *Something New* and *When the Sun Comes Out* (Col. 36209) with Helen Forrest piping the lyrics on *Sun and Spring*. Ben's ever-wonderful stick, brief bits by Lou McGarity, trombone, and Georgie Auld, especially, call for a "recommended" tag all the way. That Sauter man can sho' get some screwy chording in the manuscripts he turns out.

Avery Parrish of the Erskine Hawkins' stable shows that Sharon Pease wasn't kidding when Pease devoted his piano page to Parrish's peckings in a recent *Beat*. Catch the boy's ivory technique on *Blackout* (BBird 11192) with Gabriel's gang. Everything swell but that trite, bromide coda. . . . Jan Savitt's *Topper* is a go tune by pianist Jack Pleis, and fine, on Vic. 27477. Savitt's band also is impressive on *Sugar Foot Strut* (Vic. 27464) despite that 1936 habit of shuffling the rhythm section. Backers of both *Strut* and *Topper* are pops competently performed.

Two Hot Ones for Ozzie

Ozzie Nelson has been buried on the coast for so long that his current discs of *Swingin' On the*

Jimmy Wins Recorded Band Battle



Salt Lake City—One of the most popular record programs in the Rocky Mountain country is Bill Baldwin's on station KDYL. It's a midnight shot on Saturdays and comes to a climax every month with a contest for listeners to select their choice of the best band featured during the preceding month. Last chosen was Jimmie Lunsford, so when Jimmie and the band were in town playing a *Rainbow Rodeau* date, Baldwin presented the leader with a gold loving cup. Lunsford and Baldwin are shown above.

Golden Gate and Jersey Jive (BBird 11180) pop us as welcome surprises, welcome because both are on the jazz side and nicely played. Charlie Bubeck's big-toned baritone sax is a boot as is Bo Ashford's open-belled trumpet. Well worth spinning. . . . Una Mae Carlisle has John Kirby's band to accompany her on *I See a Million People* and *Boogie Woogie Piggy*, BBird 11181, but the only kicks are her banter with Charlie Shavers' trumpet. This is the date which Kirby sneaked without Columbia's knowledge, therefore losing him a contract. Well, Victor is planning to push John and his men now that Joy's outfit has him packed.

Miller on Duke Kick

It's smart these days to leer at the Dorseys and Glenn Millers, hang a "they stink" brand on their platters, and then hide away in a dark corner and play *Tesch* and *Bessie Smith* biscuits. But only an idiot could be prejudiced enough not to find jazz of real merit on Glenn Miller's *Take the "A" Train*, which the Duke cut for Victor not long ago. Sounds like a Billy May arrangement. Miller admittedly idolizes the Ellington brand and with this release goes after it, applying his own ideas to Duke's song. Swell stuff, this, and better have Miller influenced by The Man than some third-rater or schmaltz king. BBird 11187, and watch for May's growl horn and Benek's feeling-out tenor work. . . . Honeybear Sedric's tenor is the Thing on *Fats Waller's Headlines In the News* and *I Repent*, BBird 11188. That Waller vocal jive is getting

more dull all the time.

Barnet Bats it Out

Two Horace Henderson originals, also arranged by Little Smack, show a batch of Charlie Barnet tenoring, Bernie Priven trumpeting and even a swell Bus Etri guitar passage. They are *Ponce de Leon* and *Little Dip*, BBird 11194. Eight brass and five saxes make for a powerful ensemble, worthy of Ringling Brothers' bandstand under the big top. . . . Two out of four Dinah Shore sides are worthy, *Jim and Honey-suckle Rose*. On BBird 11204 and 11191, respectively. First is a torcher in the *My Bill* groove a la Helen Morgan. Paul Wetstein's arrangements and directing showcase the chick's pipes advantageously.

Who's the Boogie Man?

Someone's virile, two-fisted boogie piano pops up behind Jean Brady's blues shouting of *Knockin' Myself Out* and *My Mellow Man*, especially *Man*, on Okeh 06254. Sharp stuff, and Jeanie's style isn't half bad. . . . Fine piano, too, on Slim Gaillard's *Looking For a Place to Park* and *Hit That Mess*, Okeh 6260. Note Slim's foxy hex-pecking, too. He feels it. . . . Ray Noble spots clarinetist Don Bonnee singing and blowing on a flexible, smartly-scored version of *Swing Low*, *Sweet Chariot* on Col. 36212. Flipover, on the *Alamo*, doesn't measure up. Recording is very good, meaning that Columbia's *Liederkranz* studios weren't used for the date.

Big Smack Debut: With Band

Recorded two months ago, Fletcher (Smack) Henderson's first two sides with his comparatively new outfit bring back memories of the Goodman band of about 1935-36. With ofay Alec Fila on lead trumpet, and Helen (Johnny Long chirp) Young singing, Henderson's cuttings of *I Like My Sugar Sweet* and *Let's Go Home* are impressive. Col. 36214. Smack even plays a little solo piano, but a little, for the hell of it. Sure sounds like Goodman's old band at any rate. More of this will be okay for this turntable-spinner.

McShann Debut Exciting

Out in the Middlewest, the talk in musicians' circles these days is centered about the sterling pianofolios of one Jay McShann, a youthful Oklahoma ivory-stroker, who also happens to be a particular favorite of Count Basie and Pete Johnson. McShann's first record, out this week on Decca 8559, justifies the popularity of Jay and

his band with audiences in the Kansas City area. *Confessin' the Blues* is a highly original composition with some excellent Walter Brown shouting in the J. Turner tradition, while *Hootie's Blues* (Hootie is McShann's nickname) is more rough, but nonetheless interesting from a listening standpoint. The rhythm section is first rate, with Gus Johnson on drums and Gene Ramey beating a potent bull-fiddle. An auspicious debut for a deserving band.

Dorsey's Screwy Coda

Jimmy Dorsey's latest are pops, but well done, with emphasis on vocals. H. O'Connell and Bob Eberly share the vocal chores on *Time Was* and Bob takes over for a pretty ballad, *Isle of Pines*, both with the inimitable Tuddie Carna rata scoring. Jimmy's alto is great on *Time*; the ending is one of the screwiest the man has ever recorded. . . . Perry Botkin's sinu-string guitar shines on Connie Boswell's *A Gay Ranchero* (Decca 3858) and so does the trumpet by Andy Secrist. But *The Clock Song* is sad.

Ships Lewd Discs, Is Fined \$500

Los Angeles—Dwain Esper, independent film producer and inventor of "Pic-a-Tune," a gadget designed to permit the coupling of 16 mm. films with the conventional coin machine phonograph, was fined \$500 and given three years probation in Federal court here on conviction of charges of shipping lewd phonograph records via Railroad Express.

A corporation capitalized at \$1,000,000 has been formed to market the "Pic-a-Tune" device which, the makers say, will sell for around \$250. It is claimed the 16 mm. film subjects will be selective and will be synchronized to ordinary phonograph records.

Basie Wax 'Diggin' for Dex'

Virginia Beach, Va.—Count Basie opened the ultraswank Surf Beach Club here yesterday, coming from the exclusive Ritz-Carlton Roof Gardens in Boston.

Before opening at the Ritz, Basie and his boys waxed four new sides for the Okeh label at the Columbia studios in New York. Tunes disc'd included *Fancy Meeting in You* from the pen of Richard Kollmar, radio actor and husband of columnist Dorothy Kilgallen; *Basie Boogie Woogie* by manager Milt Ebbins; *Diggin' For Dex*, dedicated to *Down Beat's* Dave Dexter, and *One, Two, Three, O'Leary*, warbled by Jimmy Rushing.

The Count opens at the Regal theater in Chicago for the week of August 15.

Spitalny's Gals Making Records

New York—Phil Spitalny and his all-femme ork were set to record for Columbia last week. It marks the first time his girl crew has been heard on records.

Columbia plans to issue an "Hour of Charm" album featuring standard pop tunes as played by Spitalny's outfit with vocals by the "Three Little Words."

Bad Back 'Saves' Irving Goodman

New York—Irving Goodman, about to be drafted, decided to enlist. He quit his post as trumpeter in brother Benny's band and was shipped off to Camp Upton, L. I. On his arrival, army medics found Irving's back to be weak and he was told to "go back home."



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Chicago. m 1-Dad 2-Aus 3-Yes 4-Hus 5-Sle 6-Wil 7-Gre 8-Ma 9-Eas 10-Blu 11-Int 12-U WATC Be Min Hut Sut above a careful ALL I tremendous and Teddy song-selling of location CONFES awing locat out the na so far, by be outstan The Walt BE FAIL compos Gannon. T best treatr singing. CH BAR BA number is Sonny Dun are both e right now sections of JIM—Di in this tor Bill' groov Dinah's cha EVERY got this ol bird cing it over for jineys in t however. F Bailey sing pianoing bo Tramp Charlie New Yo ago, Tony Shorty All he's in the Charlie Ba tion; and h Faso, wh merman, r Russin's b Lloyd Hun up his ho Barnet's v ling recom for the job viously in Fields ban Isabel Ottawa, has been L pondent f even deep business on married to Goundry, s ters' Hot The couple Lake, Man Bu THEN T To-seeds o vantage and fall to devel Having ever fail—WHY? and advanc something i That's exas If you REA send a post books in Harry L Blvd., C Teac

Most Popular Records in the Coin Machines

SONG FIRST CHOICE SECOND CHOICE

1—Daddy	Sammy Kaye, Victor	Andrew Sisters, Decca
2—Aurora	Jimmy Dorsey, Decca	Andrew Sisters, Decca
3—Yes Indeed	Crosby-Boswell, Decca	Tommy Dorsey, Victor
4—Hut Sut Song	Freddy Martin, Bluebird	Merry Macs, Decca
5—Sleepy Serenade	Claude Thornhill, Okeh	Woody Herman, Decca
6—Will You Still Be Mine?	Tommy Dorsey, Victor	Frankie Masters, Okeh
7—Green Eyes	Jimmy Dorsey, Decca	Tony Pastor, BBird
8—Maria Elena	Jimmy Dorsey, Decca	Lawrence Welk, Okeh
9—Easy Street	Martha Tilton, Decca	Sonny Dunham, BBird
10—Blue Champagne	Jimmy Dorsey	(No Competition)
11—Intermezzo	Benny Goodman, Columbia	Marie Greene, Col.
12—I Understand	Jimmy Dorsey, Decca	Charlie Spivak, Okeh

WATCH OUT for *Easy Street*, *Blue Champagne*, *Sleepy Serenade* and *Will You Still Be Mine?* all of which are climbing still via the versions mentioned in the box above. *Hut Sut*, *Aurora* and *Daddy* are beginning to lose ground. Remaining five of the "Big 12" above also are losing their potency. Operators should check the "Sleepers" list below carefully for replacements as summer nears its end.

"SLEEPERS"

(Looming as Smash Hits in the Coin Machines of America)

ALL I NEED—A lovely new ballad destined for tremendous popularity via Claude Thornhill's Okeh and Teddy Powell's Bluebird records. Both have outstanding vocals. Tab as a "must" for all types of locations.

CONFESSIN' THE BLUES—Ideal for colored and swing locations, this blues song is going big throughout the nation, ops report. There's only one version so far, by Jay McShann on Decca, but his seems to be outstanding enough that no others are needed. The Walt Brown vocal "makes" the disc a winner.

BE FAIR—Another soft, romantic ballad by the composers of *I Understand*, Mabel Wayne and Kim Gannon. This one is called *Be Fair* and is given best treatment by Jimmy Dorsey with Bob Eberly singing. Charlie Barnet has second choice.

BAR BABBLE—An instrumental, this unusual number is commercial enough for all locations. Sonny Dunham's Bluebird and Jimmy Dorsey's Decca are both excellent treatments. Very hot in the East right now and worth spotting on machines in other sections of the nation.

JIM—Dinah Shore may have her biggest hit yet in this torchy ballad in the old Helen Morgan "My Bill" groove. Softly sentimental, with strings behind Dinah's chanting. Bluebird.

EVERYTHING DEPENDS ON YOU—Earl Hines got this old tune started again with his new Bluebird discing, and now Mildred (Decca) Bailey takes it over for a thrilling performance which will pull jiteys in the boxes for sure. Both versions strong, however. Hines employs a vocal four-some while Bailey sings solo with some fancy Herm Chittison pianoing behind her.

DOWN, DOWN, DOWN—This tune started fast via Count Basie's Okeh and the Mills Brothers' Decca platters, then slumped. Now it is coming up fast again with Benny Goodman's Columbia waxing helping. Charioteers on Okeh also have a popular arrangement. Worth trying, for it's "different" enough to catch.

IN A SUBWAY FAR FROM IRELAND—Raymond Scott's latest record is crazy enough and corny enough to pull nickels fast and furiously. On Columbia. The whole band sings the vocal. Dig.

TUNE TOWN SHUFFLE—Another Count Basie classic, this one has Milton Ebbins as composer and should click on locations where swing-loving youngsters or musicians hang out. Okeh.

FAN IT—Woody Herman makes his bid here with his Woodchoppers. Vocal at fast tempo by the leader blends neatly with some fast, jazzy horn playing. A "sleeper," many ops tell us. On Decca.

DEATH RAY BOOGIE—Pete Johnson has another 627 *Stomp* in this item, on Decca, with a rhythm section helping him beat the fastest piano recorded in years. Going great in the South already and no reason why its popularity can't repeat elsewhere.

EMBRACEABLE YOU—Final item for the month is this old Gershwin goodie appearing in sleek new dress by the machine king, Jimmy Dorsey. Helen O'Connell's singing is plain dynamite, in pashy, show tempo. Dorsey, hot as a red wagon now on wax, also is set to reap big monies with *Isle of Pines*, sung by Bob Eberly. All Decca. Hard to miss with this band at the moment and these are better than par.

shall left for the U. of Michigan. Jack Landick took over the reeds and Wes Hencel trumpet.

Out at Dixie Grove on U. S. 31 Kenny Sugonis took over the former Bill Moore band and set the personnel definitely with Kenny, drums; Marge Collier, piano; Norm Fleming, reeds, and Red McKay, trumpet.

Musical Horoscopes

—Woody Herman—

by KENNETH ROGERS (Noted Writer and Astrologer)

When Woody Herman selected music as a career it was no mere happy accident. He was responding to the powerful forces surging within him through being born in the vital sign Taurus. His emotions are dominant, more especially as they are raised to an even higher pitch by the presence of the vigorous planet Mars in Leo.



Woody

These forces must have an outlet, so that his choice of music has been particularly apt, his occupation directly in tune with his temperament. Music is an enjoyment. His work is his pleasure, resulting in a subtly persuasive sincerity which should be appreciated by those who dance to his rhythmic music.

Woody Appealing to Sympathy

His emphasis on the minor and blues chords

shows that his nature responds to the tragic undertone resulting from the conjunction of the dark planet Saturn to his emotional ruler, Venus. Woody, perhaps unconsciously, is appealing to the sympathies which exist in the heart of man, but which are often buried under the routine of everyday existence. But Woody is not appealing on his own account. His Taurus-Leo supply him with plenty of strength with which to meet the responsibilities of his band. Three planets in the sign Aquarius turn his interests outward. He has a feeling of kinship with all people, more especially those who are burdened in any way.

The two powerful planets Uranus and Jupiter in conjunction with the Moon, ruler of the public, shows that sooner or later he was destined to leap into the spotlight, no matter what medium he may have chosen. He will always do his best work, and be most successful, as long as he maintains himself out in the forefront of public attention.

Woody's appeal is to youth, and the youthful spirit. No matter how famous, or proficient he may become, he should not turn to the

classics, unless he utilizes his Aquarian qualities to present them in a new and modern interpretation. **He'd Better Beware**

Success, fame and profit have come to him at an early age, but from now on he had better beware. He is entering a period of radically outstanding transitory aspects commencing early in 1941 and lasting through most of 1942. The Sun, which governs his personality and character, Mercury governing his intellect and judgment, Jupiter his business and financial interests, the Moon his popularity, all are being dominated by malefic influences which are sufficiently powerful to bring the danger of a major turn in his life and fortunes.

From now on, he would be wise to take absolutely no risks whatever with his reputation, his music, his responsibilities in connection with his band, or with his money. He will need to apply the maximum of cautious good judgment to every element of his life, being prepared to meet a period of erratic uncertainty. A discordant note creeps into the harmony of his successful career.

It is a time when Woody Herman will be tested in the fires of experience. Let us hope that from these events he will achieve strength and understanding which will enable him to produce even better music in the future.

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Trumpeter, 19, In Charlie Barnet Ork

New York—Only a year or so ago, Tony Faso was playing in Shorty Allen's juvenile band. Now he's in the big time, playing with Charlie Barnet's 8-piece brass section; and he will be 19 August 27.

Faso, who replaces Charlie Zimmerman, recently worked in Babe Russin's band, where he replaced Lloyd Hundling after Lloyd gave up his horn to become one of Barnet's vocal Quintones. Hundling recommended him to Barnet for the job. Faso also worked previously in the short-lived Herbie Fields band.

Isabel Mills Weds

Ottawa, Ont.—Isabel Mills, who has been *Down Beat's* local correspondent for the past year, got even deeper involved in the music business on July 11 when she was married to drummer Russell Adair Gundry, formerly with Bill Winters' Hotel Saskatchewan band. The couple were married at Clear Lake, Man.

Bum Lip?

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First Change in 5 Years for Clem

South Bend, Ind.—The first change in personnel in nearly five years occurred in the Clem Harrington band at the Indiana Cafe recently when the Army took Eddie Calloway, saxist, and Don Mar-

shall left for the U. of Michigan. Jack Landick took over the reeds and Wes Hencel trumpet. Out at Dixie Grove on U. S. 31 Kenny Sugonis took over the former Bill Moore band and set the personnel definitely with Kenny, drums; Marge Collier, piano; Norm Fleming, reeds, and Red McKay, trumpet.

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Swing Piano Styles

Yancey's Been Rolling Infields With His Boogie

by Sharon A. Pease

"Roll it, Jimmy," has two separate and vastly different meanings to Jim Yancey. "If I hear these words in the daytime, it usually means that the foreman wants me to roll the infield out at Comiskey Park, the home of the White Sox, where I have been a grounds-keeper for the past 21 years," says Jimmy. "But at night it means the boys want me to roll out some boogie on the piano."

Jimmy has been rolling boogie longer than infields by about ten years. He started picking up piano by ear in his early teens while on

Never Took a Lesson He had graduated to the Orpheum Circuit from the old Pekin theater on Chicago's south State street, where his father played



"Rollin' for the boys."

tour throughout the States and Europe as a singer and tap dancer. In Europe he worked in many of the capitals and while in London performed for the late King



"Rollin' for the Sox."

guitar in the pit orchestra. Here Jimmy made his first stage appearance which led to the discovery of his unusual ability by talent scouts. In show business he was constantly associated with music and thus his desire to learn an instrument was quite natural. "I never had any lessons on the piano," says Jimmy, "just picked it

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Yancey's Five O'clock Blues

Slow Blues

up by myself and practiced every-time I got a chance."

Jimmy retired from vaudeville when he was 17 and returned to his native Chicago. By this time he was quite adept as a pianist and word of his talent soon spread through the south side. He was in great demand for house parties and frequently worked as soloist at various prohibition era speakeasies. Of course the youngsters heard of him and among those who sought his counsel regarding piano playing were Meade Lux Lewis and Albert Ammons. Jimmy helped and encouraged them and undoubtedly his help was a vital factor in the formation of their boogie styles. Lewis and Ammons picked up other ideas including the benefits

of a short association with "Pine-top" Smith who came into Chicago later. They worked with bands, snared some record dates and kept active in the music business. In the meantime, Yancey had landed the job at Comiskey Park and the piano became a secondary issue, although he continued to play whenever he could throughout these years.

Inspired 'Yancey Special'

With the current revival of interest in the boogie style, Lewis and Ammons along with Pete Johnson of Kansas City, were the first of its exponents to be swept into the national limelight. One of Lewis' numbers which became a favorite among boogie enthusiasts, was titled *Yancey Special*. When it became known that Meade had named this number for his early teacher, William H. Russell, a young jazz student and writer, made an effort to locate Yancey. With the aid of Lewis, Russell found him living at 3525 S. Dearborn, a short distance from the Sox Park.

Largely through Russell's efforts, Jimmy now enjoys a place in the limelight along with his former students. During the last two

years, he has made 16 sides spotlighting his keyboard work.

Bluebird—*Death Letter Blues*, and *Crying In My Sleep*.

Vocalion—*East St. Louis Blues*, *I Received a Letter*, *Old Quaker Blues*, and *Bear Trap Blues*.

Solo Art—*Jimmy's Stuff*, and *The Fives*.

Victor—*Yancey's Bugle Call*, *35th and Dearborn*, *State Street Special*, *Yancey Stomp*, *Five O'Clock Blues*, *Tell 'Em About Me*, *Mellow Blues*, and *Slow and Easy*.

The last six sides form an album with which is included a descriptive pamphlet written by William Russell.

Because of the years Jimmy spent in show business and at Comiskey Park, it is easy to understand why people should think of him as being an old man. Actually he is just past 43. His slow easy going manner and friendly grin have made him a favorite of the White Sox as well as the members of visiting teams.

Example Not Record

As an example of Jimmy's style we have chosen two choruses from his *Five O'Clock Blues*. This example was copied off as Jimmy played it in person, hence there are discrepancies between what appears here and the way Yancey plays it on the Victor record.

A tenth style bass can be used on a jump tune as well as on a sweet tune. The difference lies in the tempo and the treble treatment. Jimmy does the same thing with boogie. In many of the recordings mentioned above, he sets the bass at a fast tempo against treble figures with a lift. However, in *Five O'Clock* he goes melancholy in the treble while using a bass figure in Habanera rhythm such as is used in some Spanish music.

Mail for Sharon Pease should be sent direct to his teaching studio, Room 815, Lyon and Healy Bldg., Chicago, Ill.



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The sug the gravy combos br me that a Latin ent blood can' ber of excel their South music, man having been Of course i study of the to give out but bands Don Orlan many other good jazz, b sic, if the d these band criterion.

Have a le 51 Woodlaw who would ments with who use th tation: tru bass, piano be substitut ures Kirby Mr. Ritte

We're ge the campai comedy into small band: I noticed a Discords" li about this vile gospel writer was ally urged : once in a w spoon, Jr., l that most of know witho money band in and year to the Nth you guys et from a hep Mr. R., the air able to p jazz. Most of the stuff th owing ten y way, and g a little vera tion has im I like to hee s where b reputations, food paying room, and : public if an request a po

JITTE

FELLOWS. THEE... WAYS' RACES... "HUBB" LETS... FROM SOME MUSICA





Jump by the Ton is barreled out of this fast quartet. Calling themselves the Four Tons of Rhythm, the boys are headed by guitarist-arranger "Daddy" Walker shown at left. Filling out the tonnage, from "Daddy" over to the starboard, are saxist B. C. Kynard, tenor git-man Boyd Kelley, and bassist Clint Weaver. They've been together four years, and are great successes wherever they work. When last heard from, they were in Kaycee.

Small Band Banter

by EDDIE CHARLES

The suggestion in my last column that somebody get in on the gravy and organize some authentic rhumba and tango combos brought quite a little comment. It was pointed out to me that a great many spots insist on natives playing their Latin entertainment, that gates without a touch of Latin blood can't get that rhumba lift. This is refuted by any number of excellent bands famous for their South American and Cuban music, many of the boys never having been south of Declancy St. Of course it takes a good deal of study of the actual dances in order to give out with the right rhythms, but bands like Eddie Le Baron, Don Orlando, Hal Munroe and many others can not only play good jazz, but authentic Latin music, if the dancers who rave about these bands can be used as a criterion.

Have a letter from Ted Auletta, 51 Woodlawn Ave., Yonkers, N. Y., who would like to trade arrangements with other 6-piece combos who use the following instrumentation: trumpet, clarinet, tenor, bass, piano and drums. Alto may be substituted for tenor. Ted features Kirbysque arrangements.

Mr. Ritterpooon's Experience

We're getting good results on the campaign to inject a little comedy into the repertoires of the small bands around the country. I noticed a letter in "Chords and Discords" last month complaining about this column spreading the vile gospel of commercialism—the writer was surprised that I actually urged you guys to get funny once in a while. If Mr. B. Ritterpooon, Jr., has had the experience that most of us have had he would know without question that a real money band, one that works year in and year out, must be versatile to the Nth degree. Have any of you guys ever made any big tips from a hep cat? Let me remind Mr. R., the top small bands must be able to play anything, not only jazz. Most of the best units played the stuff that passes as modern swing ten years ago, or five anyway, and got nowhere fast. With a little versatility, the whole situation has improved. I repeat again I like to hear good jive but I can't see where bands can live on past reputations, play so loud it drives good paying customers out of the room, and generally fluff off the public if anyone should happen to request a popular tune that is con-



• Doubling in Brass • 'Correct Breathing Won't Cure Bad Embouchure'

by John O'Donnell

First of all, suffering brassmen and beginners, beware of the guy who tells you to tie a string on your trumpet, and, as it is hanging from the ceiling, walk up to it with your hands behind your back and play it. It's the old non-pressure sales trick. It would not disturb a good performer, and besides a good performer would not fall for such bunk. It's you fellows who are on a merry-go-round who fall for these little sale tricks. Thinking that non-pressure might be the answer to your prayer, you try anything once.

'Can't Be too Skeptical'

I agree you cannot be too skeptical, but I am warning you that this is one trick that will take away whatever natural chop pressure you have left, and without this pressure or base you are sunk.

Second, beware of the guy who tells you that "correct" breathing will cure your faulty embouchure. Yes, I know that you are playing a wind instrument and it takes wind to blow it, but just let me tell you of the lesson I taught a pupil of mine, then let your conscience be your guide. This pupil came to me for lessons. He insisted that what he needed to become a fine performer was correct breathing. I told him that correct breathing would not correct his bad embouchure, and that if he would practice his embouchure lesson for a week I would talk to him about correct breathing the next week. This he agreed to do. I saw right away that this fellow needed convincing, so I planned to give him the works.

I called up a pupil of mine who had a wonderful natural voice. This fellow could sing from the lowest to the highest note with the greatest of ease, and I swear he could hold a tone forever. He agreed to the time change, so I put him on just before the doubting Thomas, as the latter waited in the waiting room for his lesson. I asked the fellow with the fine voice to sing something that would show off his voice and breath control. After he finished I spoke to the lad in the waiting room and said:

'Trumpet Playing Was Stinko'

"I bet you could really play trumpet if you had control over your breathing like this fellow."

ing travelling bands paying three taxes, i.e. initiation fees and dues in a local after staying six months, territorial tax, and home local dues, I know many musicians who believe it is profitable to belong to three or more locals. The AFM is strictly looking out for the benefit of the men, and if you have any gripe about anything at all, your home local will listen and possibly inform their delegate to the National convention to bring up your suggestion.

We note an extreme scarcity of good seven piece bands all over the country. Get with it gates. Very few name seven 7-combos, so you'll say howinell do we get a name? Make some auditions or records and send them in to your favorite booking office. Results are sure to follow if you've got the stuff. Goonbye now. Keep writing.



19-Year-Old Star . . .

This is Teddy Martin, only 19, who plays hot tenor sax with Froilan Maya's band at the Havana-Madrid nitery in N. Y. Teddy started studying music at 7. Now, beside playing tenor, he arranges, sings and plays good clarinet, flute and fiddle. Young Martin is shown in action above. Maya's band comprises nine pieces.



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Orchestration Reviews

★ by TOM HERRICK ★

Norman's 'Boulder Buff' Is Solid

Boulder Buff

Published by Mutual, Arr. by Fred Norman

This is that Glenn Miller arrangement straight from his Bluebird Record and one of the new series of Mutual manuscripts dedicated to colleges. There is an unusual 12-bar intro, starting off with four bars of piano and rhythm and picked up at the 5th and 7th, respectively, by saxes and brass. Saxes take the first 12-bar phrase on the blues sequence and then take a different figure with brass out in front. Second trumpet takes over at C and continues through D. Tenor sax gets a couple of choruses later on and a solid typically Miller finale takes it out.

What Word Is Sweeter Than Sweetheart

Published by Reiz & Taylor, Arr. by Will Hudson

Here's a new tune that the big boys are beginning to get with. Kaye, Monroe, Byrne, Spivak, Todd, and Smith have already recorded it. Saxes in the upper register lead off in the intro with the brass picking it up into the first of the two brace choruses. Saxes get the second chorus with a split

and tenor and first trumpet share the lead, or most of it in the special. Follows a phrased last chorus. Nice tune.

It's So Peaceful In The Country

Published by Regent, Arr. by Bud Livingston

Alec Wilder of Octette fame penned this lovely and unusual ballad. After a 4-bar introduction Livingston gives the lead on a half chorus to tenor, backed up by some very pleasing and full ensemble figures. This leads into the repeat choruses for brass and saxes. Brass takes over on the last chorus, backed up by the reed section, who get off on some more choice fill-in stuff.

Don't Take Your Love From Me

Published by Witmark, Arr. by Jack Mason

Dig this tricky little intro which Mason uses to give the arrangement a good send-off. First and third altos play a duet a la Tommy Dorsey on clarinets for two bars which is echoed in the 3rd and 4th bars by tenor a third apart. Cup muted brass and saxes share the first cut chorus, followed by the repeats which go to deep brass. A little rehearsing will bring out some fine phrasing in the last chorus, which gives a brief 4-bar solo to second trumpet.

Nice Dreamin' Baby

Published by London, Arr. by Paul Weirick

It took this tune a little time to get there, but it's doing very well now. After a hep intro come the repeat choruses. It might be worthy of editorial comment here to note that the vocalists who sing to the accompaniment of Friend Weirick's stocks probably love him like a brother. Most of his recent arrangements are so orchestrated that either a male vocalist in the first chorus or a girl singer in the special can sing with an independent background without having to contend with a straight lead which limits phrasing. Paul follows this formula in *Dreamin' Baby*. After the special, which is shared by saxes and solo trumpet, the last chorus kicks.

If It's You

Published by Leo Feist, Arr. by Jack Mason

Artie Shaw had a hand in the authoring of this tune, which is from the Marx Bros. new Metro pic, *The Big Store*. Six bars of intro show off a 2-tenor-2-clarinet duo figure, backed up by brass in solo tone mutes. The brass remaining in mutes take the lead over in the first chorus at A, backed up by reed figures. Reeds take the last part of the cut chorus and the first of the repeat choruses. She rocks on the last chorus.

Astor Woodsheds New Band



New York—Bob Astor, left, is shown with three of his mainstays. Formerly known as Bob Dade on the Pacific coast, Bob has changed his name and is now leading his new crew at the Wigwam Ballroom at Budd Lake, N. Y. Others with him at a recent woodshedding session are Joe Cornelius, alto; Shelly Manne, drums, and Marty Wisotzky, trumpet. Music Corp. is handling Astor's outfit. Pic by Mickey Goldsen.

There Goes That Song Again

Published by ABC, Arr. by Helmy Kraus

Allie Wrubel, who did a little bit of all right on *Music Maestro Please* a few years ago, comes up with a new ballad tune. Four bars of get-ready-for-the-chorus take it into the opening repeat chorus, which goes to brass backed up by some very lovely sax counterpoint and figure. In the special, solo trombone shares the lead with some prettily voiced reed stuff. A swingily phrased last chorus finishes up a well orchestrated stock.

The Son of the Wooden Soldier

Published by Belwin, Arr. by Jack Mason

A light march novelty in a bright tempo and a pretty cute little melody at that. The toy soldier vein continues throughout.

My Favorite Blues

Published by Leeds, Arr. by Benny Carter

Carter's manuscript, one of the most recent additions to the Leeds original manuscript series for four saxes and six brass, is one of the best to date. After an 8-bar unison brass intro, the saxes take a unison lead with plunger brass figure T. Saxes continue on the lead at the second 12-bar chorus while the brass get a little louder and higher on their accompanying figures. Follows two trumpet and two trombone choruses, a tasty sax chorus and a brief written-out third trumpet solo, which sounds like something Benny might have played. High brass and echoing saxes take out a very nifty bit or arranging.

Dog-House Polka

Published by Roy, Arr. by Jack Mason

It's a Polka all right, but it doesn't clank—it swings. First alto on clarinet gets on top of two tenors and an alto in unison for the intro and then continues through the first cut chorus on the melody with some solid brass figures backing it up. Mason splits it up in the repeat choruses and takes it out with a lift chorus at the end. A worthwhile novelty and a good arrangement.

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Harbor of Dreams

Published by Millar, Arr. by Nick Kenny

Nick Kenny's latest tune. Another deal where unison reeds with a clarinet on top open up in the intro—only this time with an accompanying figure which backs up muted brass in the first cut chorus. After the brace choruses a full sweet ensemble takes it out.

You're More Amorous

Published by Reo-Krippens, arr. by Jack Mason

Here's a new bounce tune from a new pub that's getting an impressive number of plugs lately. After an eight bar jump into the first cut chorus splits the lead between unison saxes and brass ensemble. The repeat brace chorus boasts some nicely phrased independent sax figures for backing up a vocal. The last is for ensemble with a bit of hot 2nd trumpet thrown in for good measure.

Also Recommended—

You Started Something, published by Robbins, arr. by Jack Mason.
As If You Didn't Know, published by Mills, arr. by Will Hudson.

Incertidumbre, published by Marks, arr. by George Cole.

The Boogie Woogie Piggy, published by Mutual, arr. by Vic Schoen.

I Dream I Duelt in Harlem, published by Fowler, arr. by Frank Marks.

SHEET MUSIC BEST SELLERS

- The Hut Sut Song (Schumann)
- Intermezzo (Schubert)
- Things I Love (Campbell)
- Maria Elena (Southern)
- My Sister and I (BMI)
- I'll Be With You in Apple Blossom Time (Broadway)
- Just a Little Bit South of North Carolina (Porgie, Dehn & Friedman)
- Amapola (E. B. Marks)
- Maria Elena (Southern)
- Do I Worry? (Melody Lane)
- You Are My Sunshine (Southern)

SONGS MOST PLAYED ON THE AIR

- Intermezzo (Schubert)
- My Sister and I (BMI)
- Amapola (E. B. Marks)
- Hut Sut Song (Schumann)
- Maria Elena (Southern)
- Things I Love (Campbell)
- Just a Little Bit South of North Carolina (Porgie, Dehn & Friedman)
- Do I Worry? (Melody Lane)
- Daddy (Republic)
- Everything Happens to Me (Embassy)

Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

The tune team of Al Lewis, Larry Stock and Vincent Rose, daddies of *Umbrella Man*, *Blueberry Hill* and such, have penned a ditty touting our good neighbor policy. Seems they vacationed in Canada and, upon returning tough and tanned, wrote *Under Blue Canadian Skies* as their tribute to the nifty north. Leo Feist Inc. published it and predicts a sellout.

Mark—Hear—America

Following in the campaign for music with patriotic appeal, Mark Music Corporation have released *I Hear America Singing*. This vision of America was composed by young George Kleinsinger, former jazz pianist, who was inspired in this effort by the earthy poems of Walt Whitman. It gained popularity and Victor scratched an album featuring the ILGWU Radio Chorus and the Victor Symphony Orchestra. John Charles Thomas is the vocalist.

Bobby (Number Ten Lullaby Lane) Warren has just completed another ballad titled *City Called Heaven*. Jane Froman gave it its airbow and it's on wax by Barry Wood, Sammy Kaye and Shep Fields.

Double Talk to Haircut

How's this for novelty? *Hut Sut Song* author cuts his own hair. Jack Owens, one-third author of the *Hut Sut Song*, and Matty Kemp, formerly with the Sam Coslow Music Co., have formed a new publishing firm in Los Angeles under the name of O-K Music Company. The first numbers released will be a ballad, *You'll Never Remember*, and a novelty, *The Boy Who Cuts His Own Hair*.

Count Basic cut some sides recently in New York. One was *Two Three O'Lairry* by Don Reid and Max Chamitov. Max, pianist with the Ray Noble band, left to take a fling at songwriting. The new Don Reid-Murray Singer Music Publishing Co. is marketing the song.

For the guys that want to brush up on string ensembles in combination with piano accompaniment, Harms has just published *Harms String Americana* in two volumes. Also a set of two volumes for solo strings and piano.

Hitler Gets the Point

Thousands of record enthusiasts throughout the country are shooting their old needles to Barry Wood, CBS and Victor artist, for forwarding to Great Britain. The *Tunesmith*, songwriters' mag, sponsored a contest for a slogan on this stunt. Sara Sande of Madison, N. J. won with, "Save needles for the British Isles to silence all the Hitler 'heils'!"

Dave Gordon, eight years Pacific coast manager for Shapiro, Bernstein and Co., has launched a new publishing house in Los Angeles with Gene Autry, fave of the horse set. It will be known as Western Music Publishing Co. and is pushing as its top tune, *Be Honest With Me*. It's on wax by Autry, Bing Crosby, Dick Robertson and Al Donahue.

Gomez Score—Four

Torero, *Romance De Amor*, *Groom Moon* and *Chi Qui Chi* from the picture "Blood and Sand" will be published by Pampa Music Publishing Co., with lyrics in English by Abe Tuvim. Vincente Gomez, guitarist, composed most of the score and can be seen in the file along with Ty Power, Linda Darnell, Rita Hayworth and Tony Quinn.

War does daffy things to the music biz. General Wavell's Australian troops have adopted *Waltzing Matilda* as its marching song. It's an old Australian tune that the boys brought with them. It spread from Tobruk to England and now Carl Fischer Inc. is importing it to this country. It's sure getting around.

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Eigh Spo Plan

Plattsburg town is not in the past. With live music town is and herco Pine. Gert is really g this territor heads a sm Tarmarck. Down Beat group are S pet, Raleigh Mohr on pis shouts the The class Fife & Drum Chuck Palm angle are h tion with t combo. At M excellent j the 15th an Rainbow Ge for an indef 88 and fea alto. Perry Will Hudso turned to th couldn't get Harold M band are a where they eight month ord shop w out in Pl Mayo has i local 'white went the k weeks and Frances Orr absence.

Iowa Ops E

Arnolds E te original room opera transformed ballroom Op a meeting h Iowa, last n states were 10 ballroom The Iowa n operation ears. It ha that a nation set up. bu final action men was t states group the coast w the middlew The opera the present near Lake, lly of Oelw lary Geor ary-treasure States rep at the m Minnesota, ota, Wiscon tansas, Nel Wyoming.

Resum Concer

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Eight Live Spots in Plattsburg

by BRAD MCCUEN

Plattsburg, N. Y.—This army town is not as quiet as it has been in the past. There are eight spots with live music. The best jazz in town is furnished by Gert Long and her colored trio at the All Pine. Gert plays a KC piano that is really going unappreciated in this territory. Earl McGee, bass, heads a small combination at the Tamarack. Earl has written for *Down Beat* in the past. In his group are Smiley Walker on trumpet, Raleigh Mason on alto, Ruth Mohr on piano, and Naomi Martin shouts the vocals.

The class spot in town is the Fife & Drum of Hotel Witherrall. Chuck Palmer and his Swing Triangle are holding down the location with the 3 boys and a girl combo. At Meron's, Sonny Keefer's excellent jive bunch gave notice the 15th and are heading for the Rainbow Gardens in Troy, N. Y., for an indefinite stay. Sonny plays 88 and features Romy Perry on alto. Perry played a month with Will Hudson this winter but returned to the Keefer crew when he couldn't get his 802 card.

Harold Mayo and His 5-piece band are at the Knight Tavern, where they have been for the last eight months. Mayo runs the record shop where musicians hang out in Plattsburg. Incidentally Mayo has just gotten out of the local 'white house' where he underwent the knife. He was out 11 weeks and his vocalist-pianist Frances Orr took over during his absence.

Iowa Ballroom Ops Expand

by OTTO WEBER

Arnolds Park, Ia.—Outgrowing its original setup, the Iowa ballroom operators association was transformed into the Mid-West Ballroom Operators Association at a meeting held at Arnolds Park, Ia., last month at which eleven states were represented with some 70 ballroom operators.

The Iowa association has been in operation for the last three years. It had been felt by some that a national organization should be set up, but general feeling and local action of the Iowa organization was to expand into a central-states group because problems on the coast were different from in the middlewest.

The operators voted to continue the present officers, Carl Fox of Clear Lake, president; Vearl Sibley of Oelwein, vice president, and Harry Geer of Fort Dodge, secretary-treasurer.

States represented with operators at the meeting included Iowa, Minnesota, North and South Dakota, Wisconsin, Illinois, Missouri, Kansas, Nebraska, Colorado and Wyoming.

Resume Chi Concert Series

Chicago—The annual series of summer concerts presented in Grant Park jointly by the Chicago Park board and Local 10 of the I. O. O. F. was opened 3 weeks ago after several months of doubt as to whether the concerts would be resumed at all.

Whereas \$80,000 was required in previous years to present a full season of nightly band and symphony concerts, the allotment this year totals only \$42,400, which will provide 36 concerts. A campaign is under way to raise the additional \$37,600 from public donations to last out the season.

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Prostituting their unquestioned talents deliberately for corn chicks one day, this group of ace L. A. studio men were overheard by a studio executive as they knocked themselves out playing foul rickety-tick schmaltz. The exec, bringing his uncanny sense of the commercial into play, figured here was something the public would buy by the silo-full, and now these fine gates, working under "Spike" Jones, drummer with John Scott Trotter and Billy Mills, play foul jazz under the name of the "City Slickers" on the Point Sublime show on an NBC west coast hookup. Cliff Arquette, shown at the drums, is starred on the show. Others in the pic, left to right, are Dave Wade, Del Porter, King Jackson, Perry Botkin, Hank Stern, Charley LaVere, and Jones.

Band Personnels

Art Kassel

Jim Haft, John Engro, Don Geraman, Frank Folmar, saxos; John Shaw, Barney Woods, trumpets; Mackie Newton, Cub Higgins, trombones; Ed Burbach, piano; Roy Henderson, bass; Harvey Crawford, drums and vocals; Marion Home, chirp, and Kassel front.

Eddie Young

Art Kramlich, Les Bowen, Nate Siden, saxos; Walt Kirkedahl, Ben Keeler, cornets; Dale Harle, trombone; Eddie Fluo, bass; George Leung, drums; Tony Muro, piano; Herb Schumann, arranger; Florence Davis, vocals, and Young fronts.

Frank Hudson

Joe Hudson, Boomi Richman, Dick Simonds, Dick Roushberg, saxos; Johnny Leono, Ray Marshall, George Schwartz, trumpets; Joe Gault, Ed Bertolatus, trombones; Cal Connors, bass; Buster Mondello, guitar; Sid Clarke, drums; Duke Herdall, piano; Esther Dunham, chirp, and Hudson, drums and front.

Warp Waterfall

Elmer Fall, Davie Holmes, John Call, Nate Miller, saxos; Dino Focosi, Ollie Houston, Max Green, trumpets; Carly Salder, trombone; Bruno Zabinsky, piano; Paul DeVine, bass; Tommy Cathcart, drums; Nancy Hull, Blackie Ehrenman, vocals, and Waterfall, clarinet and front.

Louis Jordan

Edward Roane, trumpet; Arnold Thomas, piano; Dallas Bartley, bass; Walter Martin, drums, and Louis Jordan, tenor, alto sax, clarinet, vocals, front.

Val Olman

Joe LeRoy, Lou Lewis, Alan Ritchie, saxos; Henry Cowen, trumpet; Milton Cohen, piano; Lester Bruch, bass; Bob Roth, drums, and Olman, violin, front.

Marvin Dale

Wayne Wise, Bob Glenn, Don Tuttle, saxos; Ernie Mathias, George Evenson, trumpets; Don Skoup, Rene Egli, trombones; Harold Kassebaum, piano; Jimmie Sexton, bass; Art Deaver, drums; Russ Brown, vocals, and Dale, violin, sax, guitar, vocals, front.

Little Jack Little

Harry Walser, Bob Martin, John Mule, Al Hecker, saxos; Dan Ryan, Red Borlind, trumpets; Eddy Dudley, trombone; Ralph Procter, piano; Lionel Knight, drums; Al Holtz, bass; Kathleen Quinn, Kirk Wood, vocals, and Little on piano, vocals and front.

Tiny Hill

Bob Kramer, "Nook" Schreier, Bob Walter, Norm Maxwell, saxos; Dick Coffeen, Ralph Richards, trumpets; John Noroull, Chuck Smith, Russ Phillips, trombones; Lloyd McCahn, piano; Pat Patterson, bass; Monte Montjoy, drums, and Bob Freeman, vocals, and Hill, vocals and front.

Johany Satterfield

Frank Justice, Willie Hargrave, Rowland Kennedy, Mark Altavator, saxos; Bob Saunders, Wade Denning, Bill Gunn, Beacie Morrow, trumpets; Bub Montgomery, Jimmy Hancock, trombones; M. Fattoli, bass; Bunny Hatch, drums, and Satterfield, front and piano.

Wes Lang

Bob Stenert, Herb Widmer, and Ralph Howlett, saxos; Larry Harrison, Joe Ingram, Bob Sigafos and Dick Irwin, brass; Walt Belknap, drums; Jack Owen, piano; Jim Mallicott, bass; Helen Devich, vocals, and Dick Boyce, front by proxy.

Jimmy Fuller

Earl Brach, John Lawson, Fred Wilkinson, saxos; Harry Moore, Howard Basile, Charlie Paris, brass; Frank Bennett, drums; John Facette, piano; Max Bryant, bass; Jimmy Fuller, front and tenor, and Ed Easter, vocals.

Ted Ross

Milt Kantrowitz, Dwight Price, Freddy Gillman, Boston Lackey, saxos; Elwood Pierce, Jimmy Rhodes, Steve Morton, Tom Woodson, brass; the Carpenter, piano; Dave Kounce, bass; Tiny Hutton, drums; Ann Russell, vocals, and Ted Ross, front and alto.

Vincent Bragale

Frank Malender, trumpet; Francisco Isla, piano; Manuel Gomez Higgins, bass; Johnny Landron, drums; Jacob Frelich, accordion, and Bragale, violin, front.

Billy Bisset

Roy Noble, Wally Ruth, Byron Dalrymple, saxos; Art Lombardi, trumpet; Carl La Nuzza, Seb Marcuro, Leonard Saltz, violins; Maury Paul, piano and accordion; Alice Mann, chirps, and Bisset, front.

Don Kaye

Con Smith, Roland Lindert, Larry Hansen, saxos; Art Atwell, Bob Hansen, trumpets; Ben Adams, trombone and vocals; Beverly Blake, violin and electric guitar; Kingston Esher, piano; Jack Noto, bass; Bob LeMar, drums; Audrey Bruwalter, chirp, and Kaye, piano and front.

Walton Morgan

James Stroeter, Forrest Lemme, Wendell Turner, saxos; Raymond "Cheney" Henderson, Orrvall Duke, Russell Embrey, trumpets; Roy Durlay, piano and electric guitar; Elmer Jones, bass; Sam Williams, drums, and Morgan, sax and front.

Herbert Gupton

Artie Alexander, Carl Helms, Bob Postress, saxos; Bill Campbell, Bill Ashworth, trumpets; Woody Haynes, piano; Ed Wirtley, guitar; Frank King, drums, and Gupton, trombone and front.

NBC to Air Bob Chester's Shots

New York—When Bob Chester's band went into the Chatterbox last month for an indefinite run, that spot, located in Mountainside, N. J., will switch to NBC after carrying Mutual wires two years.

Spot also is being enlarged for Chester's engagement. The tenor sax playing leader has been on the road for nearly a year and this will be his most important eastern location since he organized.



Hughie Prince With Powell

New York—Hughie Prince, songwriter who teamed with Don Raye to compose *Beat Me Daddy, Rhumbaogie* and other hits, has joined Teddy Powell's band at Rustic Cabin in Jersey to write special material for the Powell organization. Bob Mersey also is back as chief arranger. He and Prince are collaborating on several original numbers which Powell will introduce shortly.

Howard Gaffney is playing most of the first on trumpet now. Mickey Folus, tenor saxist, left the band last week and Powell was looking for a replacement. Dick Judge, 197-pound singer, also is a recent addition to the Powell aggregation. Joe Ortolano has taken Bill Westfall's trombone chair.

BILL Hitz ALTO SAX STAR WITH ISHAM JONES

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

These Arcadian Serenaders Okeh sides seem to have an over-abundance of personnels. They were recorded in St. Louis in 1926 when the band was playing the Arcadia Ballroom. From the master numbers it can be deducted definitely that there were two separate recording sessions. The waxing of *San Sue Strut* (8775) and *Bobbed Haired Bobby* (8777) on Okeh 40378, and *Who Can Your Regular Be Blues* (8776) on Okeh 40440 constitute the first date. Later, *Angry* (9414) and *You Gotta Know How* (9409) on Okeh 40517, *Back Home in Illinois* (9408) and *Carry It Down* (9410) on Okeh 40588, *Original Dixieland* (9412) and *Yes Sir Boss* (9411) on Okeh 40562 all were made at a second sitting.

Jazz Information published in May, 1940, Wingie Mannone's personnel for the entire series as follows: Wingie (trpt.), Avery (trb.), Cliff Holman (clar.), John Riddick (piano), Slim Hill (banjo), and Felix Guarino (drums).

Bose's Personnel
Last December Sterling Bose came along and told the H.R.S. Rag that the following men made all the sides with the exception of *Fidgety Feet* (the side Hot Disc lists without a master number) on which Wingie played. Bose's personnel: Bose (cornet), Avery Lopeper (trb.), Cliff Holman (clar.), Johnny Riddick (piano), Bob Marvin (banjo) and Felix Guarino (drums). This group also made the *Crescent City Jazzers* discs, according to Bose.

The question now is what is the number of *Fidgety Feet* and when was it recorded. Dr. Simms of St. Louis has obtained an additional and quite different personnel from Dr. Rathert, also of St. Louis, who played banjo with Wingie in the Arcadian band. Here is Rathert's lineup: Wingie Mannone (trpt.), Gus Avery (trb.), Pee Wee Russell (clar.), Dave Silverman (piano), Norman Rathert (banjo), and Paul Sporleder (drums). Checking with Pee Wee Russell we find that he remembers



As an Added Feature along with George Hoefler, Junior's "Hot Box" column on this page this month, the *Beat* presents a rare old picture of a group of cats who started the hot jazz up around London, Ontario, Canada, back in the dear dead days of the early '20s. These are the Lombardo boys, Carmen, 13; Guy, 14, and Lebert, 11, who were inspired to creating the "Lombardo style" by listening to stories of how Northwest Mounted Police never fail to "get their men."

Rathert but says the latter is in error about their playing at the Arcadia in the same band. Pee Wee played across the hall with Bix in Trumbauer's band and is sure he never recorded on any Arcadian Serenaders discs.

Any collector who has the *Fidgety Feet* side is invited to write in to the Box with complete details. Any of the above musicians who might have information to offer are also invited to write in.

learned from two former Charles Pierce musicians that Muggsy and Tesch did not make the Paramount Pierce record of *Sister Kate* and *Jazz Me Blues*.

Charlie Altieri, a fine but unknown Chicago cornetist, is the man who has been mistaken for Muggsy. Morry Bercov played clarinet on the date. Avakian got this information from Altieri and Ralph Rudder, tenor sax man who recorded with Pierce. Both were very positive on the point, and Avakian adds that the clarinet work on these titles strongly resembles that of Bercov on the rare Danny Altieri Vocalion of *My Gal Sal* and *I'm Sorry Sally*. The Hot Box checked this information via

Marsh studios.

Lanigan, who has been named as bass man on the Pierce Paramounts, doesn't remember making them and doubts that he did. Ray Siegel, who has also been credited with playing bass on the Pierces, states that he was only twelve years old at the time they were made! Lanigan expressed the opinion that, since string bass is used more often than tuba on the Pierces, Johnny Mueller was a good possibility. There weren't many other string bass men then (fall of 1927).

The stable personnel for the Pierce Paramounts seems to be Pierce on alto, Rudder on tenor, Lipscomb on piano, Stuart Branch playing banjo, and Paul Kettler, drums. Jack Reid (trombone) was added for *Nobody's Sweetheart* only.

This is a tough break for Muggsy-Tesch collectors; as a result, Pierce *Sister Kate—Jazz Me Blues* Paramounts have taken a nose-dive in value.

New Jazz Record Book on Way

Smith & Durrell, publishers of David Hall's best-selling treatise on classical music, *The Record Book*, have announced for fall publication *The Jazz Record Book*. It will be author'd by Charles Edward Smith, with Frederic Ramsey, Jr., Charles Payne Rogers, and William Russell, all well known to hot music fans.

The Jazz Record Book will comprise a selective list of more than 1000 jazz records from jazz' earliest beginnings in New Orleans' Perdido Street and Storyville right through to the big-name bands of New York and Hollywood.

Canuck Boogie Boy A Knockout

by FES FAIRLEY

Regina, Sask.—A 15-year old boogie woogie artist is knocking 'em out at the Silver Dell, one of the night spots here. The new pocket edition of Count Basie, who plays with an eight-to-the-bar-beat is young Chris Geisinger. The youngster is a local boy and is making good in a big way. There have been no complaints from the union as yet or from public authorities who will probably kick up a fuss when the news gets around. Music comes natural to Chris. Two of his older brothers are playing with Howard Russell's Tri-tone band here. Gerry Geisinger plays sax and alternates on trumpet while Tony handles the vocal. Next month Tony will take over first trumpet duties.

Young Chris has already made a number of recordings with Russell's band. The boys specialize in arrangements and music by Ross MacRae, local radio announcer and musician. MacRae's latest is a jumpy tune called *The Moose Jaw Jump*. Moose Jaw happens to be the third largest city in the province, just 40 miles from Regina.

Down Beat Scribe Writes a Novel

Hartford, Conn.—George Malcolm-Smith, who has occasionally contributed to the *Beat*, is the author of a novel. It's titled "Slightly Perfect" and is a humorous story concerning an insurance actuary who becomes tangled with a traveling carnival. George is a lover of the righteous stuff and can be found haunting the record shops around Hartford.

While the Mud Cats Had the Outs



Auburn, N. Y.—The Johnny Messner band was playing Enns Jettick Park last month, and having one of the better band ball teams in the country, the boys found time to take on some of the local diamond talent. Still in ball togs, Messner Mud Cats Charlie Hoffman, trumpet, and Eddie Ross, drums, listen to some of Bob Roy's fine record collection at the band's Owasco Lake cottage. Roy formerly played trumpeted with Paul Fren's band, now at Deauville.

Messner Cats Pound out Three Homers to Win

by RAY TREAT

Auburn, N. Y.—Johnny Messner followed Red Norvo into E. J. Park for seven nights. Band and Jeanne D'Arcy won hearts of dancers and listeners alike. During their stay the Messner Mud Cats journeyed a few miles out of Auburn to Port Byron and there defeated the Central School faculty softball team 14 to 4. The Cats rapped out three homers. Prior to the game, Messner and Professor Koleslau (Paul Kuhlthau) staged a swing recital for the students in the school aud. And for the third time the Mess-

nerites challenge Tommy Dorsey's team.

George Hall and Dolly Dawn did a week's stint next. It seems that Hall has done much better in the past. The rumor is persistent in this section that maestro Hall will soon step out of the picture and leave the band to through Dolly Dawn.

Bunny's Up on the Beat

Bunny Berigan's grand outfit was next to hit Enns Jettick. What a beat this band has! Arrangements are good with the majority being turned out by Andy Fitzgerald and Frank Crolene. Vocalist Danny Richards very popular. Bunny, himself, seems on the up beat and with this fine bunch of men behind him, he can't go wrong.

Mal Hallett succeeded the "Miracle Man of Music" but the orchestra does not seem to be up to Hallett standards. Mal's novelties though, are still among the best. Buddy Welcome's vocals and arranging are grand stuff.

From Firenze to Frens

Paul Firenze, Deauville maestro, has shortened his monicker. It's now Paul Frens. Trumpet man Bob Roy has left. Replacement is Tommy Di Carlos, a former Glenn Miller and Gene Krupa tootler.

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Special—Discovery

One of the most astonishing and disheartening discoveries in the field of personnel-hunting turned up two weeks ago when George Avakian, while visiting in Chicago,

telephone with Danny Lipscomb, Pierce pianist, who was certain that Altieri and Bercov made one date with Pierce, probably *Jazz Me Blues*.

It seems likely that Muggsy and Tesch are on the other three Pierce titles, *Bull Frog Blues*, *China Boy*, and *Nobody's Sweetheart*. Several years ago, Marshall Stearns expressed doubt that the *Jazz Me Blues* and *Sister Kate* cornetist was Muggsy Spanier, and in reply to a letter from Avakian, Muggsy wrote that he had made all the Pierce titles. However, Lipscomb and Rudder declare that they were on all the Pierce sessions, and that Altieri made one and Dick Feige played trumpet on another (an early test date on which a straight version of *Loose Ankles* was made—all arrangement, vocal, and only short solos by Feige and Rudder).

When called upon to verify or supplement this information, bass player Jim Lanigan declared he knew nothing about it and that the only date with Muggsy and Tesch he remembers making was the *Jungle Kings Friar's Point Shuffle* and *Darktown Strutters Ball*, which were cut at the Marsh transcription laboratories. Apparently all Chicago dates for Paramount were made at Marsh, one of the early electrical recording outfits. The Pierce musicians declare that their sessions were all held at the

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Bradley Reed S (Jum original baggie woogie Hotel Bilt mas. (Ra trumpet ite, was E section at mors float horn man follow). The Bra most drast band this wholesale Goodman r recently. Thr In his a vitality to Bradley a arrangers to supple regular a Sampson, i who wrote tribute hot books alon (writer of night) wh will be cor named Ru ard Whitn as chief a and pop st "I'm not thing too t Bradley, " tic change eral month hear that Maxted, g fastest left bar none. him a lot the Boogie ing to gi more to do be ready comment l

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Bob Barfield Blows For 'Frisco's HMS

by FRED MERRELL

San Francisco—Hot Music Society of San Francisco announces plenty of goings-on: At the Dawn Club last Monday night, starting at 9 p.m. and lasting—'til, was the 19th Session of the Club.

Bob Barfield and His Balls of Fire performed. Barfield plays a mean tenor. His alto man is Melvin Parks and George Fleming is on the trumpet. Saunders King strums the guitar, Joe Holder the bass and Jack Boone furnishes the background on the piano. Another highlight performer of the outfit is Bernard Peters on the drums.

Andrews Sister Wouldn't Sing
Verne Andrews of the sisters of the same name, stopped in the Dawn Club tuther night but wouldn't sing. She just watched enthusiastically.

Lu Waters' potent troupe, forever a popular treat to San Franciscans, gives out with a regular session every Friday night at the Dawn Club.

Bogeying at the Alabam'
Wilbert Baranco is currently bogeying them at the Club Alabam' with Jerome Richardson on alto and Junior Raglan on the bass as his side kicks.

Harry Zohn is still sensationalizing patrons of the Rochambeau Cafe.
At Jack's Tavern, Saunders King is batting a few bars every Monday night with the aid of Bob Barfield, tenor; Jack Boons, piano, and Joe Holden, bass.

Don Kaye, local aviation sports-

man who also leads a smooth band is beating his way into big time. He played three years at the Hotel Claremont in Berkeley, improving as the hotel moved upwards on the night spot list. Now he's breaking through at the Mural Room of the St. Francis Hotel, still aided by his youthful vocalist Audrey Brownell and by his steel guitarist and arranger, the lovely Beverly Blake. Morton Downey, who until recently has been singing with Kaye, calls Audrey a "second Gertrude Nielsen."

John Sullivan Travels North

by LOUIS SCHEXNAYDER

Houston, Tex.—The biggest news around here is the departure of John Sullivan and his band for greener pastures. John, after pleasing the customers of Houston and surrounding Texas for the last six or seven years, is moving north. After playing the Hotel Greeters national convention at the Rice hotel, the boys left to do a week at the Danceland in Hammond Indiana, and from there will move into the Crystal Palace ballroom in Coloma Michigan for four weeks.

Vis Inrillo and his ork are currently appearing at the Aragon in downtown Houston. . . . Arch Haley is wowing them at the Broadway Dinner Club . . . the jitterbugs are going overboard for Ivory Joe and a singer that sounds very much like one of the Ink Spots. They're at Joe and Louie's spot, which has just recently moved to a new location on south Main. . . . Peck Kelly is still packing 'em in at the Southern Dinner Club . . . Abe and Pappy's, local nitery that offers colored entertainment, is closed for the summer. The owners have gone east in search of talent to reopen with in September.

Onah Doing All Right

Chicago—The past month has been a busy one for Onah Spencer, *Down Beat* staff writer on the sepiia side. The summer fiction number of *Direction* contains a short story and folk song by him, both titled "Stackalee." On the newstands at the same time was his *Music and Rhythm* saga of Freddie Keppard. Meanwhile his two records featured by Lil Green (Bluebird) were ready for release at press time. Titles of the discs are *How Can I Go On* and *Because I Love My Baby So*.

Long's New Pianist

New York—Johnny Long pianist Gregory Pearce has been inducted and is at Camp Upton, L. I. Replacement is Junie Mays. The band is doing a terrific job at the New Yorker.



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Good-looking Quartet here includes cute Diana Mitchell, young Chicago songstress with the Sonny Dunham band, which is in the middle of a bangup 10 weeks at Frank Dailey's Meadowbrook in Jersey. Vocalist Ray Kellogg is next to Diana; then there's Steve Ellis, WPAT (Patterson) announcer, and Sonny Dunham himself at right. Sales of the band's Bluebird discs are beginning to mount.

Band Leader Opens Casino Gardens

by LOU SCHURRER

Detroit—Motor city seems to be the spot where leaders lean to liquor licenses. Now it's George Olsen. In a special deal with the State Fair Commission, Mr. Olsen last month opened the Casino Gardens at The Michigan State Fair grounds. Olsen's gone 'all out' in his plan of operations of this new outdoor idea. His music is supplemented by the Swingopators who offer continuous jam for the acts, dance line, and public dancing. Bad weather moves the mob under the new roof of last year's open air floor.

Hoagland Plays For Public
Detroiters commented favorably on Everett Hoagland's present crew who cooked last month at the new Casino Ballroom at Walled Lake. Hoagland's explanation of his band's popularity is that he plays music the public likes. Going further he said, "The present taste in music requires two things; melody and danceability. People like melody but they don't want their particular song to be distorted. They'll listen to a well rendered melody even if they can't dance to it. They'll dance to a number even if they don't recognize the melody. The stuff we're playing at the present comprises both—and they're happy."

Ronny Dahl's At the Milburn
New York—Ronny Dahl and his orchestra have replaced Wally Williams' crew at the Milburn Golf club, Baldwin, L. I. Dahl came from the Club Everglades in Palm Beach, Fla., for his first New York location date.

Jazzmen Hired to Play Schmaltz

by DUKE DELORY

Toronto—When schmaltz maestro Luigi Romanelli took his King Edward Hotel band to Quebec for the summer, he had to hire a relief crew to work his three final Sunday nite commercial broadcasts from here. In selecting this pick-up group, Romanelli turned to the aid of seven local jazzmen to be among the twelve. They were Bert Niosi and Gav Morton on alto, Ralph Harrison and Cokey Campbell on tenor, trombonists George Guerette and Verne Shilling from Niosi's gang and drummer Reif McGarvie from the Joe De Courcy's sweet crew, currently at the Old Mill.

Comes fall and Bill White has a solid plan for his Silver Slipper nitery. White intends to use name acts for a week's run at a time. He contemplates using the Ink Spots, Andrews Sisters, Fats Waller and his piano, not his band, Stepin Fetchit and other such notables.

Gren Hobson's band is currently at the Slipper featuring Stan Willson, of the hot guitar . . . riotous applause greeted the trumpeting of Roy Little Jazz Eldridge on Gene Krupa's recent solo at the Palais Royale. . . . Raymond Scott's outfit laid an egg on his recent Palais solo . . . while the Casa Loma took a beating with Father Hines' fine new band, the Mutual Arena lost on Abe Lyman.

Rex Smith at Dowagiac Spot

Dowagiac, Mich.—After recent remodeling the Silver Creek Tavern has turned out to be the hottest spot here featuring floor shows and a fine dance crew headed by Rex Smith. With piano man Rex are Maurie Stuart, trumpet; Bill Bellows, reeds, and Harmon "Fergie" Ferguson (recently a papa) on drums.



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Full Bass became a difficult problem for Milwaukee 88-ster Hilly Hansen a couple weeks ago when a pan loaded with rough castings fell off a machine and dropped on his wrist, breaking it in two places. Then Mark Steger, leader of the band Hilly works in, suggested he play real "walking bass." So here is Sig Heller's picture of Hansen applying Steger's suggested technique of boogie on the hoof.

It's Tough If You Are a Boogey Man

by SIG HELLER

Milwaukee—For the third time in three years, Hilly Hansen has his left arm crippled. The piano man that wows everyone who hears him, broke his wrist last week and will be out of commission for at least five to six weeks. In 1939, Hansen fell down a stairway and broke his arm; in 1940, a defective clutch on a machine tool set the machine in operation and cut the end of Hansen's finger off, and now a pan loaded with castings fell on his wrist and busted it in two places.

Mark Steger's jazz band is severely crippled without the services of Hansen, and Mark is trying out several men to fill in the gap. Ted Meisenheimer has taken over what Bill Davison left when Bill went to New York. He turned

the Debonaires from four men into the Broadway Trio with three men and has taken over the Red Room Bar of the Plankinton Arcade. They have rearranged their music, and sound good, with Ted on guitar, Ted May on accordion and Walter Ross on bass.

The rumor boys around town claim that Bill Davison's trip to New York was financed by some very well-to-do lady to the tune of \$1000.00. The lady had heard Bill in action many times, was very much impressed with his talents, and wanted him to have a chance in the 'big town.'

Al Buettner has a fine little dixieland band on the new Milwaukee Clipper, lake boat to Muskegon, which features the hot tenor of Marve Decker. The handsome Buettner, one of Milwaukee's favorite emcees, does a fine job of selling the band, emceeing the show and helping to get passengers acquainted so that they all enjoy the trip.

When the American Legion holds its National Convention in Milwaukee this fall, the musicians around town should have a field day. Present plans call for the hiring of 375 musical organizations for the four day convention.

Some More Minny Chatter

(Jumped from Page 2)

would also play the Park Rec after the Mitch Tavern job.

Glen Gray, after a long absence, played a one nighter here at Excelsior Park, while Joe Billo, the regular band, vacationed on the hand stand of the Winstead, Minn., Grand Ballroom on July 30. Next name at the Park will be Jan Garber.

Happy Hour to Feature Drummer

Abe Perkins, violent manager of the Happy Hour, rather than spend money for floor shows, has decided to hire novelty drummer Red Maddock for the Cev Olson band, which is the same as hiring Ben Pollack or Barrelhouse Bill to play with Michael Mouse. Maddock had already left town to play with the Nate Wexler Gates in Duluth, while Cev had hired Bob Dahl to do his beating. All this until the Perkins storm.

Jeanie Arland, fine vocalist, into the Cafe Exceptionale, while brother Don toots tenor in the band. . . . Ray Ekstrand, Paul Whiteman, alto, clary, recovering from his Minneapolis homecoming, his first return here since going up. . . . Dean Nelson, new Red Nichols pianist from here, was deferred in the draft, the doctors muttering something about the way he had lived.



'Man, That's Groovy'

. . . The subject is Nat "King" Cole, the digit wizard of the Cole trio, and this terrific shot of the "King" in fast action is the shutterwork of Bill Gottlieb, jazz columnist for the Washington Post. The Cole trio was playing the Romany Room in D. C. at the time. Whitey Baker forwarded the pic.

Lee Stern Has Hour Glass Job

Newark, N. J.—Lee Stern's new band at the Hour Glass Cafe has a set of well known musicians, including Hal Burman on drums and Sid (Sorrento) Robins on tenor sax. Stern, who plays piano, also has Milt Miller, bass; Tom Macey, clary, and Don Sprague, trumpet. Stern's unit set indefinitely at the spot, one of this town's hottest jump joints. Burman was to leave to join Babe Russin at press time.



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Octave Jump

Special award for the strangest request of the year goes to a jitterbug who approached Charlie Barnet on the Casa Manana bandstand at Culver City, Cal. the other night and asked him to "Play an octave faster!"

New Net Show to Air from Coast

Los Angeles—The first major network show to go east on Mutual from Hollywood is scheduled for debut early in September from the studios of KHJ. J. Walter Thompson is producing for Ballentine's Ale. Music spot was still unfilled at

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Windy Shot above is of Wendy Bishop, the willow thrush with the Arturo Arturos band. Wendy has only been in the business a little over a year but already knows which way the wind is blowing. She got her start with Dick Stabile and later jumped over to Les Brown's band where she was often caught between sets diggin' the etchings of Connie Boswell or Mildred Bailey, her faves. She's 24, gets her best kicks from reading and can be heard, not to mention seen, nightly at the McAlpin Hotel, N'York.



Girl with the Petty Legs is her tag-line, and although Lina Romay's never been any closer to Spain than east main street, her forte is songs in Spanish, with the Xavier Cugat band on the Starlight Roof of the Waldorf Astoria in New York. Her dad is Spanish, though, and her mother Danish-Irish, and if that sinit a combination, we're a Russian Nazi. It hasn't been so long ago that Lina worked with the Horace Heidt band. She's 19 and was born in Texas. You can dig her on Cugat's Thursday night NBC commersh for Camel cigarets.



Loring Listening . . . Back when songster Michael Loring was chanting his vocal wares at Monte Proser's Beachcomber in New York, the goodlooking Loring lad's first Columbia records were grooved. Loring, shown at right above, has gathered about him a bunch of musical lads since then and now heads a band (his own) at Luna Park, Coney Island. Morty Palms, Columbia's records' musical director and recording supervisor, is giving with the wand at left.



One of the Rarest of the fine assortment of gents who have taken up blowing of the tenor saxophone, is Leon "Chu" Berry. The Cab Calloway honker is believed, by those who listen and know, to be playing more than ever before in his life. Maybe he acquires more talent with each ounce of avoidpouois. Checking up on his beefage, "Chu" is backed up here by Detroit's "Tabby" Brown, who weighs the heavy weight around in front of his band.



The Dr. Lyons Lads . . . Hugh Morton, young lenshawk down in Chapel Hill, N. C., pulled out his box and decended with a click-krieg on Georgie Auld, Gus Bivona and Johnny Guarnieri. But dig those pearly teeth! The lads insisted they'd just had a sand-blasting job done on them. However, when photog Hugh grabbed hold of them and gave a healthy yank, the fancy chompers turned out to be no more nor less than fake fronts for the real dental-ware. Morton said he tried to get a shot of the boys' real teeth for a "before and after" gag, but that he couldn't find any real ones.

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