

'\$1,000,000 Talent' in Shaw Band

DOWN BEAT

608 S. Dearborn, Chicago, Illinois
 Entered as second class matter October 6, 1936, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1941.
 By Down Beat Publishing Co., Inc.
 Subscription prices, \$1.00 a year in the United States; \$4.50 in Canada (Canadian Dollars); \$4.00 elsewhere. Down Beat is published twice-monthly.
 Printed in U.S.A. Registered U.S. Pat. Office.

VOL. 8, NO. 17

CHICAGO, SEPTEMBER 1, 1941

15 CENTS

Glen Island Marks Go As Spivak Ends 14-Week Run

New York—With Claude Thornhill back on the stand at Glen Island Casino, he'll have to pull in a mighty crowd of dancers in order to approach the record Charlie Spivak set up during his recent engagement at the New Rochelle terp palace.

Spivak's young band, according to Glen Island's management, now holds every record. The biggest night the spot ever had in its history, a Saturday, pulled 1722 paying customers into the dining room. That mark is an all-time high and better than any single night Glenn Miller, Bobby Byrne, Gene Krupa, Casa Loma, Larry Clinton or any other band ever had. Spivak played Glen Island 14 weeks in all, and each week was better than the preceding one.

Now Charlie and his band are on the road after playing the Harvest Moon Ball Aug. 27, sponsored by the N. Y. Daily News General Amusement Corp. is booking Charlie on his current tour in which theaters are being mixed with one-nighters. Meanwhile, Spivak's records for Okeh also are moving briskly.

Sid Beller, Spivak's road manager, was replaced a week ago by Conny Mack, former Glenn Miller road manager. Beller was set to go

to work for the Shribmans in Boston. Rumors in the trade are that the Shribman boys—Sy and Charlie—will soon open a New York office in the RKO Building. But nothing official has been announced.

On the Cover

The Sioux Schottische is just another sign of the decadence of the Old West. The Ted Weems band took over the modernizing of the tribe's war dance when they were out in Denver recently. The paunchy brave at left is guitarist Allan Reuss, who has been with Weems several months. Weems vocalist Jean Browne is teaching Sioux Chief Ni-Ji-Ya-Pa-Katepe to jit to the drumming of Orm Downes. Weems stick man.



Fond Farewells are said by the vanguard of the Benny Goodman band, assistant manager Pee Wee Monte, Helen Forrest, and trumpeter Jimmy Maxwell. They were the oldest members, in point of service, in the band. Helen left to go out on her own two weeks ago. Pee Wee, who graduated from major domo to a bigger job, gave way to Freddie Goodman. Jimmy is still with the band. Al Spiedock snapped the pic on Pee Wee and Helen's last night.

Phil Harris Breaks it Up Drumming With Zutty

New York—It's been a couple of weeks now since Phil Harris and his band left New York after three fat weeks at the Strand Theater. But musicians who got to know Phil won't forget him, his friendly manner, and the way he "sat in" on drums in the various Manhattan hotspots.

Chief hangout for Harris, and his wife Alice Faye after she arrived here from the coast to visit him, was Jimmy Ryan's spot at 53

West 52nd street, where Zutty Singleton and his 4-piece jump band hold forth. Harris makes no claim to being the world's best drummer, and has even won "corn drum" polls held by trade mags, but Zutty argues that "that Harris cat played more tubs than I'll ever play."

On his last night in New York Harris was joined at the nitery by Buddy Rich, Bobby Hackett, Ernie Caceres and a half-dozen other musicians. Lips Page took over and blew gobs of go horn that bowled Phil and his blond wife over. It was Harris' first New York appearance in years and the boys who got to know him will be "ready" anytime he wants to return. Seldom do visiting leaders make a hit as Harris did.

Totem Pole in Policy Switch; Glen Gray Set

Auburndale, Mass. — With Glen Gray and the Casa Loma orchestra signed for a 6-week engagement starting Sept. 22 at the Totem Pole Ballroom here, the spot will undergo a radical change of policy and become a location job for all the top name bands.

Roy Gill, manager, announced the change last week when Casa Loma was signed through Cork O'Keefe's New York office.

The new policy calls for Totem Pole to be operated along the lines of Frank Dailey's Meadowbrook, with name bands playing 4-week and 6-week engagements and plenty of network airtime available. Gill will keep the room open all winter, although no bands have been set yet to follow Gray's. Either Mutual or NBC will broadcast the Totem Pole bands, Gill said.

Danny Alvin in Dave Tough's Spot

New York—Danny Alvin is Joe Marsala's new drummer, replacing Dave Tough, who last week joined the new Artie Shaw band. Marsala has been doing a good job at the Village spot.

'Artie's Should Be Greatest Dance Combo Ever Assembled'

by DAVE DEXTER, JR.

New York—Artie Shaw isn't kidding. The band he has been rehearsing here since August 15 is made up of a million dollars worth of talent and once it gets under way, playing theaters and jazz concerts throughout the eastern section of the nation, it should shape up as the greatest dance combination ever assembled.

When Artie sent out a call to his old sidekicks, asking them to return and be cogs in his latest orchestral venture, not a single man brushed off his invitation. Les Robinson quit Will Bradley. Georgie Auld refused to accept big-money offers from others, and went without work six weeks until Shaw's rehearsals got under way. Lee Castaldo quit Bradley, too, and Eddie McKinney tooted his big bull-fiddle right off Tony Pastor's bandstand and into Artie's room. "Lips" Page abandoned hopes to get his own jazz band clicking and made a bee-line to Shaw's initial rehearsal. Mike Bryan fluffed Bob Chester to strum a guitar, even taking lessons to brush up on the electric box which Shaw frequently likes to feature.

Musicians never before headed a leader's call as these men headed Shaw's. Trombonist Ray Conniff junked his own band in preference to holding down a chair in the Shaw unit.

Artie Works All Day!

Artie appears eager to get back in the game with a great band. During his recent rehearsals it has been a common sight to find



Here is Artie Shaw, back rehearsing a band of all-stars at Nola Studios in New York. With more than a dozen hand-picked, star sidemen making up his new band, with which he'll tour the nation playing concerts soon, Shaw figures to give the Dorsey's, Goodman and other big names some terrific competition. Read Dave Dexter's story for the lowdown on the new Shaw organization.

Debs to Leave Charlie Spivak

New York—The Debs, girl vocal trio with Charlie Spivak's band, which closed at Glen Island Casino Aug. 26, will leave Spivak Sept. 6 in favor of the Stardusters, mixed vocal group which has been working for a Philly radio station the past year. Harry Klee, lead alto saxist, quit the band last week. His place was to be filled by Benny Le Gasse, former Ray Scott lead man.

Leigh Knowles, trumpeter, is set to replace Bill Higgins. Knowles is an ex-Glenn Miller man.

A fourth change in Spivak's ranks was the loss of Vivian Hall, his secretary.

Kirby's Busiest Year on Tap

New York—John Kirby seems to have solved the "what to do?" problem during the coming season.

Because of the swell job he has been doing at Fefe's Monte Carlo nitery, Kirby's band recently was contracted to play for a solid year at that east side spot. The booking is one of the most unusual in history.

On top of that Kirby also is working under a new contract with RCA-Victor. This month he resumes his "Duffy's Tavern" radio commercial. Kirby has the only colored band which is featured on a regular coast to coast radio sponsored show.

Terry Shand to Wed 'Louanne' In October

New York—Louanne Hogan will marry Terry Shand, the piano-plunking band leader, some time in October.

Mias Hogan left Carl Hoff's orchestra last week. She had been his star vocalist, singing under the single name of "Louanne." Shand's divorce was said to become final within the next six weeks and when he is free his marriage to Louanne will go ahead as scheduled.

Mias Hogan sang in Shand's band for a couple of years, until she joined Hoff last spring.

is going to take a hell of a lot of work on the part of every man. But I think we'll have something a little out of the ordinary to offer.

"The band is shaping up wonderfully so far," he said. "We'll be better able to tell exactly what goes, and which men will be permanently set, a little later after the kinks are ironed out."

Shoots No Death Rays

When Artie asks for something, he gets it. The guys who blow the horns like his way of doing things, (Modulate to Page 23)



Another Whiteman, Paul Jr. by name, has aimed his efforts toward the elusive music pinnacle so long held by his father. Young Whiteman, shown above on the occasion of his graduation from Black-Foxe Military Institute in Los Angeles, will enter the University of Texas this fall. He will major in music.

Joe Turner With Duke

Los Angeles—Big Joe Turner has joined Duke Ellington's band at the Mayan Theater here where *Jump for Joy* is playing. Long Ellington's favorite blues shouter, the Kansas City ex-bartender will permanently feature with Duke's band, sharing vocals with the Anderson and Herb Jeffries. He recently signed a Decca recording contract.



Orchery tunes are the forte of Betty Jane Leslie, who sings her songs with the Gay Claridge band in Chicago. Jane, 21 years old and five feet five inches of lovely blond stuff, hails from the mill city of Minneapolis. She joined the Claridge band last time it played the Lovry in St. Paul. Jane likes to fish in her spare time—it says here.

Abury Park. And of course you've been asking mentally, "Who is she?" Well, it's chirpie Amy Arnell.

Ab, What a Jolly Time some of these band boys do have of it! Aquatic gambolers in the shot above are the Tommy Parker Trio. They will play fully at the edge of the pool at the West End Casino. The band is playing at the swank Berkeley-Corcoran Hotel at

Weldon Teagarden Returns to Home Town; Feted, Given Keys

(By SPECIAL CORRESPONDENT)

Vernon, Texas—The key to this city was presented on the east steps of the Wilbarger County courthouse here a fortnight ago to WELDON (so help us!) "Jack" Teagarden on the occasion of Big Jackson's first return to the town of his birth since he was ten years old. Mayor J. V. Owen made the presentation.

(The editors of the Beat realize they take their very lives in their hands by publishing Jack Teagarden's first name, WELDON, which, understandably, never has been printed before.)

Miss Pierce Sits In

It was a gala night indeed for the home folks. Miss Catherine Pierce, who conducted the high school orchestra in which Teagarden first played (although he wore short pants and was too young to

attend classes) returned to Vernon from Dallas just to be able to "ac-



Weldon (Jack) Teagarden

company" T's band on fiddle, and to "possibly play several specialty numbers on her violin with Mr.

Teagarden's orchestra."

Also "a number of local persons (sang) with the orchestra."

Weldon and his orchestra played a benefit charity dance sponsored by the Junior Chamber of Commerce. A special committee of Jaycees (Junior Chamber boys) traveled to Electra to escort Mr. Teagarden and his band to Vernon. "When the caravan of cars reached Paradise Creek, east of the city, other music enthusiasts greeted the visitors and with siren-equipped automobiles led the way to the east steps of the courthouse and the official welcoming committee."

Men, Women Wear Anything

A Vernon newspaper said, "The Jaycees procured a portable cooling system for the dance floor, and it was announced by Jaycee president Quincy Wilson, Jr., that the dance would be strictly informal, and men and women alike may wear anything from play suits to evening clothes. Anything comfortable goes."

Teagarden's feature part in the Bing Crosby movie, "Birth of the Blues," was unmentioned in the reams of publicity he got in county newspapers, indicating that the Jaycees had muffed the angle completely.

Armstrong's Silver Jubilee Coming Soon

New York—When Louis Armstrong returns to Manhattan some time next month, everything will be in readiness for the celebration of his silver jubilee.

It was 25 years ago this fall, when Louis was only 17 and fresh out of a New Orleans Waif's home, that he began his career as a professional musician. Armstrong worked as a newsboy and as a helper in a dairy in New Orleans before he started doing an occasional gig with Sidney Bechet and other jazz pioneers in New Orleans.

Shortly afterwards, under Joe (King) Oliver's guidance, Armstrong went to work as a full-time musician. Since he first started making records, with Oliver in 1923, Louis has appeared on approximately 1,400 sides under his own and other names, and has traveled a quarter of a million miles playing his horn and singing in 14 countries.

Plans for the celebration of Armstrong's 25th milestone are in the hands of his manager Joe Glaser and Leonard Feather, currently handling Louis' press duties. Date for the celebration isn't set definitely but will probably take place some time in October.



Engaged to Freeman

Chicago—Margie Harris, comely brunet considered by many windy city musicians to be one of the best girl jazz singers in the business, last month became engaged to Bud Freeman, who has been fronting his local band on society club dates for the Ray O'Hara booking office. Margie is 21, lives, sleeps and eats hot jazz, and has sung with a number of bands around town, including Jimmy MacPartland and Paul Jordan. She and Bud plan to be married before the end of the year. Art Banning pic.

Roberts Denies Sex Charge Guilt

Los Angeles—Harold Roberts, whose recent arrest on two serious charges involving sexual misconduct with two young girls shocked his many friends and acquaintances in musical and civic fields here, pleaded not guilty at his preliminary hearing and announced that he was confident he would be cleared of all charges at his trial, date for which has not been set.

Roberts, who has been prominent in musical affairs since the days when he attracted attention as the dynamic leader of the Trojan Band (U. S. C.), has recently been employed by Local 47 as Director of Public Relations.

The local's official publication, *The Overture*, in its August issue, carried nothing on the matter except a brief statement from Roberts, which was printed in small type and tucked into an inconspicuous spot under a one-line, 5 pt. heading reading simply "STATEMENT BY HAROLD W. ROBERTS."

The statement: "Charges of a very serious nature have been filed against me. I am absolutely innocent of these charges and I have not the slightest doubt of my complete vindication by the courts when my case is tried. Until such time as the courts can act in the manner prescribed by law, I can only ask those who may be interested to withhold judgment."

HAROLD WILLIAM ROBERTS."

At the preliminary hearing Roberts' bail, previously set at \$2,000, was raised to \$5,000. Other developments included the withdrawal of Roberts' first attorney, who said his client had sought other coun-

sel. The case was taken by Willard Burgess.

Meantime daily newspapers published stories to the effect that Roberts had been involved in a similar case in 1927, had forfeited \$1,000 bail and had been granted "informal probation" by the judge in the case, who was quoted as saying he had told Roberts to seek

Norvo Plans New Band; Snyder Out

New York—Red Norvo, back in New York after a long string of personal appearances on the road which took him as far west as Ohio, is planning to organize another new band.

The band which he has been using for the last four or five months is one led by Fran Snyder, trumpet player who also sings. Snyder last week was making the rounds of New York booking offices in an effort to step out under his own name. Norvo, who is back with his wife Mildred Bailey after a separation, at the same time told friends he was planning an entirely new band which, when ready, may be booked by a different agency. Music Corporation has handled Norvo's affairs the past six years.

Low Olman no longer manages Norvo's personal affairs.

The red-headed xylophonist, famous for discovering young musicians and bringing them into big-time circles, probably will begin tryouts in New York within the next two weeks. Snyder also hopes to be in action by that time. Norvo merely fronted Fran's crew on Red's last tour.

New Goodman Chimp



Chicago—When Helen Forman left Benny Goodman a week ago to begin her solo career in New York, the job in Benny's vacant slot was auditioned for by almost every fem singer in the middle west, and some by phone and by recordings sent to him. Gal who nabbed the post was pretty blond Peggy Lee, shown above. Peggy will be remembered for her work with Will Osborne before his slide music band broke up several months ago. Benny found her singing in Chicago's Bittern of the Ambassador hotel. Born in Fargo, N. D., her real name is Norma Egstrom. She was given the Peggy Lee handle by a program director on WEAY in Fargo, where she began her career. She will share Goodman vocals with Tommy Taylor.

Will Hudson, Ed DeLange Trying Again

New York—Will Hudson and Eddie DeLange settled down to a long grind last week, resuming where they left off two years ago when the old Hudson-DeLange orchestra disbanded.

With an MCA booking contract signed and delivered, and with Jack Kearney set as their personal manager, Will and Eddie have been rehearsing a new band which will debut soon in the New York area. Lineup of the band wasn't definite at press time although Mark Byams, pianist, and Billy Exener, drummer, were said to be mainstays of the rejuvenated ork. Both played with the co-leaders a few years ago.

Hudson, noted for his arrangements, will stay in the background, doing all the scores for the outfit, while DeLange will front the orchestra as he did in the past.

Kearney, who also is personal manager of Jan Savitt, will soon open his own office here. In addition to Savitt and the Hudson-DeLange combination, he'll handle probably a couple of other attractions, he said. But he will not get out on the road any more.

The original Hudson-DeLange band, handed at that time by Irving Mills, became a great favorite in the East until DeLange and Hudson split up because of differences in the way each thought the band should be handled.

Picture of Life on Catalina



First thing the Bob Crosby band did when they got on the Catalina Island date was to date—a ball game with the L. A. Examiner team. And the Crosby boys whipped 'em. It was not reported whether it was more fun playing ball with boys or taking pictures with dolls like these. That's Bob himself being shot by a long lovely California lens-hawk. The band starts its Ballantine's Mc commercial a week from Friday night over Mutual. Charles Laughton and Milton Berle will star. Show's titled "Three Ring Time" and will be on 75 stations.

'Whole Band or No Go,' Says Monroe to Movies

New York—"It's my band and me for the motion pictures or else it's no go at all," said Vaughn Monroe last week in answer to rumors that he would junk his orchestra at the end of this year and pursue a career in Hollywood.

Monroe declared that he was interested in movie work but only on the condition that his musicians also be seen with him. Vaughn's recent screen tests for 20th Century-Fox were highly successful and the young trumpet-tooting maestro has had more than one offer to accept flicker roles.

Monroe opens at New York's Hotel Commodore October 9 for at least a 10-week engagement, but before that event, his first Manhattan hotel location job, Monroe will return to his old stomping

grounds of Pittsburgh for a week at the Stanley theater, starting Sept. 19. Monroe attended Carnegie Tech in the Smoky City, paying his way through school playing in dance bands. On his last date for Bluebird here, Vaughn recorded *Loved One*, *My Foolish Heart* and *I, Two in Love* and *One, Two Three O'Leary*. On its next date the band will get on a Basie kick when it cuts *Love Jumped Out* and *Tune Town Shuffle*, two of Basie's originals which Basie already has made for the Okeh label.

Changes in the band include Jay Fay for Jimmy Athens on bass, Hal Burman for Irv Rosenthal on drums, Ranny Knopps for Benny West on first trumpet, Joe Mack for Joe Connie on first trombone, and "Tex" Mulcahy for Al Diehl on trombone. Johnny Turnbull is new on fifth sax.

Utility Man (Chapter 2)

Culver City—Maybe it was fate or maybe Bernie Privin's conscience; anyway, there's an amusing sequel to an item recently published in the Beat about the trumpet situation in the Charlie Barnet band.

As reported, one of Barnet's vocal Quintones, Lloyd Huddling, who's also a swell trumpet man, had pinch-hit on different occasions for three of the four regular horn men in the band, and was wondering why the fourth man, Bernie Privin, was holding out on him.

The other day, during the Casa Manana engagement, Privin had to bow out temporarily for a lip operation, and Huddling took over his chair!

Mess of Name Bands to Compete This Fall in New York Night Spots

New York—Cut-throat competition with a half-dozen or more of the greatest dance bands taking part is expected here starting in October when Glenn Miller, Benny Goodman, Sammy Kaye, Horace Heidt, Xavier Cugat, Vaughn Monroe and others get set on their respective hotel locations for the late fall season.

Miller goes into the Cafe Rouge of the Pennsylvania Oct. 6, just three nights before Benny Goodman opens at the New Yorker. Sammy Kaye will be at the Essex House, Heidt is pencilled in for the Biltmore, Cugat is at the Waldorf-Astoria and Monroe will be at the Commodore for the winter.

Probably never before in this city's history has there loomed such a battle of bands. MCA pulled a quickie by placing Goodman into the New Yorker, usually serviced by General Amusement. Matty Malneck will be in the Rainbow Room, 65 stories above the ground, adding to the competition. Then there are the McAlpin, Taft, Brooklyn's St. George and several other hostilities which have not as yet revealed what orchestral attractions they'll offer.

With Andy Kirk at the Famous Door and Count Basie at Cafe Society Uptown, even the Harlem hotspots will be given more than a mere "run for their money." On top of that the Apollo Theater uptown and the Strand and Paramount, on Broadway, both use name bands. That means three



Oh for the Life of a musician! This is another of those Catalina Island shots; this time Buddy Moreno, vocalist of the Dick Jurgens band. The Jurgens boys had a rare time on the Avalon date and turned in a swell business—between afternoons of surf-board riding, such as Buddy's doing here, playing ball, romancing and what not.

Annapolis Gets Nick Burde, Jr.

Annapolis, Md.—Nick Burde Jr., former pianist with Hal Breeze, has been appointed to the US Naval Academy. Nick left the band at the Wilmont Inn in Bloomfield, New Jersey. The pianist to replace Burde was unknown at press time.

Back to School

Topeka, Kan.—Howard Abernathy, trombone playing maestro.

is deserting his band to accept a scholarship at the Eastman School of Music.



BACH goes Hollywood

WITH
GLENN MILLER

Glenn Miller, Sonja Henie, John Payne in "Sun Valley Serenade"



Pickman Set For 'Carnival' Dance Tour

New York—Milton Pickman will make the Madison Square Dance Carnival show out on the road sometime in October, opening in an Ohio city with two famous dance bands.

Cleveland and Columbus are being considered for the opener, it was said. The bands to make the trip are not signed yet, but it was expected they would be bands which record for RCA-Victor. That corporation is reported to be financially interested in the venture from a strict record promotion basis alone. Pickman, former Larry Clinton personal manager, managed the carnival for Monte Proser when it operated at Madison Square Garden here last June.

Details are far from complete, Pickman said, but the show will definitely go out. Three-day stands in each city will be played. The 10-foot palm trees, the waterfall, and huge blue silk "sky" ceiling will be trucked around from city to city with the bands.



Entire brass section—Glenn Miller, Frank D'Annolfo, James Priddy, Paul Tanner, R. McMickle, Ray Anthony, Will May, Johnny Best—100% BACH.

Glenn Miller and his band got the choice assignment of the year when they landed a starring part in the widely publicized Sonja Henie movie "Sun Valley Serenade" to be released by 20th Century-Fox Sept. 1st. Bach brasses will be very much in the picture and you'll hear and see one of the greatest brass choirs ever assembled—an eight-man team with the famous solidity and precision which makes the section the joy of American brass men. Bachs, of course, are not unfamiliar with the movie city. You'll find them in every studio where the finest brass players are employed.

Hear Miller's brass team in "Sun Valley Serenade" and you'll understand why we're proud that it is 100% Bach equipped. But don't wait until the picture is released to have your dealer show you a Bach! Write us for literature and a FREE PICTURE PORTFOLIO OF OTHER BRASS SECTIONS 100% BACH. Mention which instrument you play.



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Berigan and New 'Kid Band' Are Growing Beards in Ohio

by JULIAN B. BACH

Columbus, O.—Now shaping up at Buckeye Lake's Dance-teria is Bunny Berigan's new young band. Although a little rough in spots yet, the band (average age is 19) is getting a lot of fine support from the large crowds at the lake. With the inimitable Berigan on trumpet, the outfit sports one of the finest young drummers in the business in 17-year-old Jack Sperling. This tub artist has a wrist as fast as any of 'em and really is coming. Another fine member of the new aggregation is hot tenor man Wilbur Joustia.

The band is attracting a lot of attention here with the long beards they are required to wear as part of a publicity stunt at the park. The "Beard'd Snake Hunters of 1941" include all the male employees of the resort. On Labor Day the stunt is to climax with all the men taking part in a huge patriotic panorama; each male, including band members, to represent some character in American history. No announcement has been released yet as to whom

horn-man Berigan was to depict. In addition to Joustia, there are George Quinty, Walt Mellor and Ed Lang on reeds; Charles Steward and Max Smith on trombones; Artie Mellor, Bob Munsell, and Fred Norton, trumpets; Eugene Kutch, piano; Tony Espen, bass, and Sperling on drums.

Eighteen-year-old Mickey Irons handles the vocals. Most of the boys were rounded up in Trenton, N. J. and Toledo, O. by Bunny and his manager, Don Palmer.

Erwin Takes Berigan Ork For His Own

New York — George (Pee-Wee) Erwin's new band will be unveiled "very soon," according to Erwin, who will leave his house man's job at CBS here Sept. 6 and go out on the road with a band, made up chiefly of musicians who were in the Bunny Berigan crew which recently walked out on its leader.

Bobby Burns of Cork O'Keefe's Office is managing the new Erwin crew and O'Keefe is booking it.

Erwin, a Nebraska native who became prominent blowing a trumpet with Ray Noble, Tommy Dorsey



Erwin and other big



Spivak's Son, 6, Composes Jump Tune—New York — One night recently when Charlie Spivak and his arranger Sonny Burke were at Spivak's home working out some new material for the Spivak band, now on tour, Charlie's 6-year-old son Joel was playing hop-scotch, humming a little tune as he jumped. It was one of those screwy little melodies that keeps running through your mind, and finally Burke and Spivak began to jot down, on paper, Joel's "song." Within an hour they had a brand new jump tune which the band is now featuring. It is called *Hop, Skip and Jump* and Spivak is recording it for Okeh. Little Joel gets one-third of the royalties, and even had to sign a contract with his dad's publisher. Joel is at left with Burke and his pappy. Pic by Arsene.

names, has for the past three years been associated with various CBS network programs. Pretty well set for his new band are Jack Maisel, drummer and copyist; Morty Stuhlmaker, bass; Buddy Koss, pianist; Andy Fitzgerald, alto sax and hot clarinet; Johnny Castaldi, tenor sax, and Walter Bureson, trombone. They are all members of the Berigan unit which recently left Bunny after allegedly going without pay.

Erwin's first jobs will be out of New York. Later this winter O'Keefe hopes to have a Manhattan or suburban location.

New 'T' Trombone Is Fred Keller

St. Louis — Through a typographical error the *Beat* last month stated that the new trombone in the Jack Teagarden band in Seymour Goldfinger's place was Joe Ferrell. Joe has been on trombone with the "T" band for nearly two years. It was Freddie Keller of Portland who took Goldfinger's place. In the same story the new bass man's name was spelled Shysler. His name is Myron

Shepler. Both he and Keller were on the staff of KGW-KEX, Portland NBC outlets.

Joe Ferdinando left Teagarden to join Henry Busse. Clint Garvin is in Ferdy's place on alto, and Clint's wife, Kitty Kallen, is back singing with the band.

Ben Winestone Critically Ill In Halifax

by DUKE DELORY

Toronto — The Royal Canadian Navy band in from Halifax for an appearance here is minus one hot tenor and clarinet man, Benny Winestone.

Winestone for many weeks now has been confined to a Halifax hospital with a severe case of ulcers. Doctors claim an operation would be of no use. At one stage of his illness Benny wasn't expected to recover. His condition is still critical but it is believed he will pull out of it with a few months under covers.

Remember when the drive for Victory war bonds was on? The Palais Royale gang did their bit in the campaign one Saturday afternoon by driving around the city in a huge truck playing patriotic tunes. This served as an inspiration and a new brainchild was born and labelled, aptly enough, *14 Men on a Truck*. It jumps. And dig 18 year old Phil Antanacci's terrific tenor on this one.

Crash Kills 'Bus' Etri, Barnett Guitar

Los Angeles — Anthony (Bus) Etri, 24-year-old guitarist with Charlie Barnett's band, was killed instantly ten days ago when the car he was riding in collided head-on with another outside of town here.

Vocalist Lloyd Hundling, who was critically injured at the time.

According to the police report Hundling was driving a rental car. He and Etri were on their way back into Los Angeles after the night's work at Casa Manana in Culver City when the accident occurred.

When marijuana cigarettes were found in the pockets of one of the Barnett men, police went to the apartment of Barnett drummer Cliff Leeman, which Etri and Hundling shared. Finding further evidence of marijuana, the police arrested Leeman and his wife, later releasing them on bond.

Hundling, who is one of the Quintones, vocal group with the band, was given only a slim chance to recover.

The driver of the truck also was reported to have been killed.

Etri, married and the father of two children, had been with the Barnett band almost three years. Before joining Barnett he had worked with the old Hudson-Lange band, and later with Will Hudson. His home was in Astoria, Long Island.

In addition to his wife and children, Etri is survived by his mother and brother, Ben, saxist.

Corcoran Goes Under Knife; Set for Tour

New York — Appendicitis struck young Corky Corcoran while he was blowing his tenor saxophone with Sonny Dunham's band at Meadowbrook the morning of Aug. 15. Members of the band rushed the 17-year-old musician to Montclair Community Hospital where physicians performed an emergency operation.

Corcoran, whose home is in Tacoma, Wash., was reported recovering in fine shape at press time. He'll rejoin the band, barring complications, within two weeks.

Dunham's band leaves Meadowbrook Sept. 4 and takes to the road, playing theaters for a month. A 3-week engagement at New York's Strand Theater is tentatively set to start Oct. 3, the first really "big time" theater engagement Dunham's young Lunceford-styled band has had.



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'I Want More Sax Appeal'—Fields

by SHEP FIELDS

I didn't drop "Rippling Rhythm" on the spur of the moment. It took a lot of thinking and planning before I decided to ditch more than \$100,000 worth of "Rippling Rhythm" bookings. The idea of an orchestra made up of saxophones, reeds and woodwinds had been in my mind for a long time.

Once I decided the public would be receptive to such a combination, I took the momentous step. This meant junking a musical library worth several thousand dollars, hiring new musicians who were expert reed and woodwind men. It meant taking an expensive hiatus in order to audition new men, rehearse them and break them in. It meant building a new library.

But it was worth it. With nine men in my reed-woodwind section, I can achieve tonal effects that would be impossible with the orthodox saxophone-brass combination. My musicians are not only expert soloists, but their ensemble work never fails to thrill me. Each man doubles on clarinet, flute, piccolo, and oboe, and we even have a bassoon. Though the band itself

numbers thirteen musicians, we use a total of forty instruments, which gives you an idea of the amount of doubling possible.

The public likes the band not only for its musical attributes but because the setup exudes showmanship. It's colorful to watch as well as listen to. It has high novelty value, because it is the only dance band of its kind in the country.

If jazz has a bad name, it is because of its noise. Most of the cacophony can be blamed on the

brass. You can sit right on top of our band and hear yourself talk when we play. That's more than you can do when a brassy band is performing. Swing bands dominate the room. You can't converse. My idea of dance music for a ballroom or pavilion is that people who sit out the dance should be just as happy as those on the floor. The music should furnish the obligato, not the dominant note.

People dance to the rhythm of a band, not the volume, and I am proud to say that by retaining the body and richness of the music as well as the rhythm, we can make our band jump as well as any band with brass.

That's why my aim is to put more sax appeal into dance music.



Ooo, Look at gingery June Haver, young wren with Ted Fio Rito. June who was chirping in a Rock Island, Ill., radio station came to Chi when Ted called for sparrows. She won.

'Julip Joint' Cut By Erskine Hawkins

New York—Erskine Hawkins recorded *Jumping In a Julip Joint* on his last session for Victor here. Two other tunes cut by Gabriel and his mob were *Hey, Doc* and *Someone's Rocking My Dream Boat*. They'll be released on Bluebird shortly.



Hoff-Childs Feud Ends Suddenly

New York—The feud which raged between Carl Hoff and Reggie Childs, band leaders, last month came to an abrupt end when everything was straightened out to their satisfaction, out of court.

Childs had sued Hoff on the grounds that Hoff attempted to "steal" a singer from Childs' band. Hoff, who called Childs a racketeer, countered with a similar suit. Finally after *Down Beat's* story appeared, Childs had his attorney send papers to Hoff which called the whole thing off.

New faces in Hoff's band, at Blue Gardens in Armonk, are those of three singing Murphy sisters, Dorothy, Marjorie and Muriel, who were found in Stamford, Conn. Dorothy Murphy has been handling Louanne's vocal choruses since Louanne left the band.

A blow was the loss of Joe Sincore, guitarist, who was drafted. Charlie Blake is the new Hoff drummer. Joe Herde and Larry Regensburg are still in the sax section despite reports they were leaving.

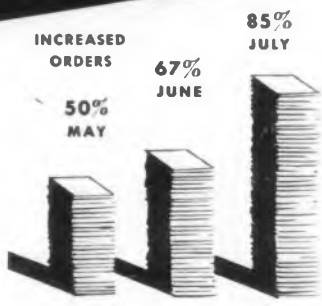
Jimmie Noone At 'Yes Yes Club' in Chi

Chicago—Jimmie Noone, the New Orleans clarinetist, with a 4-piece band that includes Wallace Bishop, the drummer of Earl Hines' old Grand Terrace band, is playing the Yes Yes Club, next to the Gem theater in the heart of the south State street burlesque district here. Jimmie and his fine clarinet are virtually buried in the spot except for the more avid pure-jazz advocates who take the trouble to run down and dig him.

In addition to Bishop on drums, Noone is using John Frazier on bass and Frank Smith on piano. Jimmie's wife gave birth to a baby girl in New Orleans a couple of months ago.

C. B. van Guysen, 'Conshie,' Stays Behind the Vibes

Savannah Beach, Ga.—Vibes knocker C. B. van Guysen is back after an appeal to his local board that he is a conscientious objector. Personnel: James Knight, tenor; John Oldhand, piano, solovox and vocals; C. B. (Stinky) van Guysen, vibes; Tiny Bill Carpenter, drums; Buddy Lockhart, bass, guitar; Buddy Sawyer, trumpet. Sawyer tells us he has changed spots only five times in the last six years.



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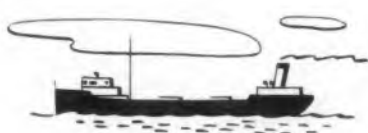
Rumor to the contrary notwithstanding, less than 5% of our production is being devoted to defense work. And both plant and personnel have been expanded so that up to this time we have been able to handle our share of defense work without greatly interfering with the manufacture of band instruments.



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We have already increased production far above that of recent years, and we are making every possible effort to turn out instruments of CONN quality, even faster. But we refuse to sacrifice quality to speed. Conn has achieved its present position by quality manufacture, and we will adhere rigidly to this policy under all circumstances.

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Victor's 'Foreign Records Made by 802 Musicians

New York—When Victor issues an album of special "Spanish" recordings this month, under the name of Alfredo Mendez and his Orchestra, those who hear the discs will be hearing one of the most versatile "foreign" bands in America.

Actually, Mendez' real name is Frederick Mendelssohn. He is of German stock. As conductor of radio station WBNX's house band in New York, he goes under the name of Mendez for Spanish programs; Menduccini for Italian programs; Mendeliene, for French, and Mendniepastrov for Polish broadcasts.

And all the boys in his band, like their leader, are American citizens. They include Gordon Freeman, pianist; Sid Sterne, drums; Joe Pina, trumpeter; Archie Jisi, accordion player; Edward Michaelson, saxist; Bernie Witkowski, saxist; Steve Gula, trombonist, and others. Freeman is English. Michaelson and Gula are Ukrainian; Jisi is Italian, Pina

is a Puerto Rican; Sterne is Russian and Witkowski is Polish.

This band makes records under the name of the Rene Musette ork, in a Bohemian groove. For Polish waxings they use the name of the "Silver Bells" ork. Their Polish records sometimes sell as many as 50,000 and are the most popular. Victor uses Mendelssohn's crew for almost anything they need in the "international" line, in fact.

Dark Victory

New York—A stranger approached Teddy Powell the other night at the Rustic Cabin. "I'll buy you a drink if you'll buy one of my victory pins for a dollar," he said. Powell handed him a dollar and received a very rusty metal pin. "How about the drink?" Powell asked.

"I'll buy you the drink after the Victory," the stranger said, walking away.

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On Right Track



Evansville, Ind.—Eighteen months old Charles W. "Bix" Kroener Jr. is not cluttering up his mind with a lot of tripe; nossir! Whenever his band-leading dad files a lot of junk magazines in the rack, C. W. the younger tosses a "tsk tsk" to pop and tosses out everything but *Down Beat*. That he reads avidly from cover to cover each issue. "Perusal of plebian printed matter by parents," warns the erudite tol, "places my generation at an intellectual disadvantage. Hence, as the photograph illustrates, I make every effort to keep our magazine rack free of all journalistic whey. I am shown de-whyeing the rack here of everything but the *Beat*. That sheet really stabs me!"

Harlan Hogan Steps in for King's Jesters

by JOHN GLADE

South Bend, Ind.—Harlan Hogan filled some big shoes when he stepped into the Club Lido here recently following the King's Jesters. Hogan's crack outfit, recruited from Marty Ross' fine band and including Pappy Ross himself on guitar bids fair to be one of the best around here.

Besides piano-man Hogan the line-up includes Ted Boles, bass; Fran Showers, drums; Ross, guitar; Charlie Dickertoff, trumpet, and Norm Fleming, reed.

Plymouth Rock Quivers as Newton Rocks Pilgrimville

by MERRILL M. HAMMOND, JR.

In Plymouth, Massachusetts where rests the landmark of the pilgrims, Plymouth Rock, the elders are jumping and the rock is coming loose from its foundation. This strange state of affairs is caused by the presence of trumpeter Frankie Newton and his 5-piece band at the Hotel Pilgrim, favorite resort hotel of Boston bluebloods. Long noted as an ultra-conservative spot, the Pilgrim this year is drawing the cats from miles around.

Here's Frankie's Lineup

Frankie is using Roger "Ram" Ramirez on piano; George Johnson, alto and clarinet; Vernon King, bass; and Shadrach Anderson, drums. The combination plays easily and sounds particularly well when doing Frankie's originals, such as *Chick Chaser*. Because of the spot and clientele, they are required to play waltzes, rumbas, congas, and insipid pops, but they do these with such dispatch that one feels that they always have their eyes on the ball, which is hot jazz.

Newton as a leader has built a huge following amongst the summer residents. There is little dancing, most people preferring simply to listen to the wealth of ideas that roll from his horn. The night we attended no less than three members of the art colony were sketching him in action. They find Frankie a facile subject for all manner of pictures. He had been painted playing tennis, he plays every day and well, swimming, swinging the blues, and even digging clams. Wherever he goes in Plymouth, he is greeted by all, and he loves it.

"Man, this is the life!" he told me. However, he is very serious about his band next fall. Using this group as a nucleus, with a trombone, possibly Vic Dickerson, added, Frankie will have a band playing music of universal appeal and yet honest enough not to offend the purest of jazz addicts. Bands aren't built over-night, and Frankie has been working night and day to produce what will be a smart compromise between gut-bucket jazz and sophisticated swing. His combination with a trombone added will be an ideal group for this expression. To our ears some changes may be necessary as the Newton type of music requires a player of the utmost versatility, with a great range of expression from barrelhouse to Bach. However each member of his present group is doing a first-

rate job, although perhaps limited by his own jazz conception.

The Rain' Not Confined

Ramirez, remembered for his work with Willie Bryant and later Frankie at Cafe Society, is doing a tremendous job at the piano. His playing is very exciting and does not seem confined to any one style.

George Johnson, alto and clarinet, played abroad several years with Willie Lewis. He still retains a distinct continental flavor in his work.

From the river boats and the band of Fate Marable, then with Dewey Jackson and Claude Hopkins, is the background of Vernon



Here's Frankie Newton, whose little 5-piece jazz combo was "discovered" by writer Merrill M. Hammond Jr. up in Plymouth, Mass. The band and the classy clientele of the spot it plays (Hotel Pilgrim) is discussed in the accompanying article by Hammond. The former Bessie Smith trumpeter is contemplating enlarging his unit into a full band for the fall and winter. Closing date at the Pilgrim is Sept. 15.

King. This musical history could produce only one type of bass player—solid—and that best describes the work of "Kingie," who recently recorded for the Kansas City Album although originally from St. Louis. Not a Kirby or a Brand but a steady workman, Vernon fits well into the combination.

Shadrack Is Discreet

Shadrack Anderson, who was with "Lips" Page before coming to Frankie drums adequately and discreetly.

As we sat and listened to Frankie playing for the folks across the track at the swank Hotel Pilgrim, we couldn't help but remember the picture of a nervous lad in short pants, playing his first big-time date and for the immortal Bessie, the session that produced *Do Your Duty* and *Pigfoot*, and then we felt as the Boogie-Woogie Boys did at their appearance at Carnegie Hall. "Jazz has come across the tracks" with the help of musicians like Frankie Newton.

Moore Breaks Wrist

Chicago—Lou Brees lit out after a good \$4400 week at the Chicago theater, shared with the Andrews sisters. The girls were held over for the following Gene Krupa and the band.

Brees trombonist Skip Moore broke his wrist reaching for an F, and had to be out of the band for a while. Vocalist Barry Warren became engaged to Billie Berkson just before the band left town. They played last week at the Stanley theater, Pittsburgh.

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'Berigan Can't Do No Wrong,' Says Armstrong

New York—Urged for several years by a *Down Beat* reporter to "come on and tell us which trumpet players you yourself like best," Louis Armstrong last week patiently and carefully typed out an answer between jumps on the road.

From Huntington, W. Va., came two youngsters right here in my orchestra and I personally think they will swing with the best of them. And they are Frank Galbreath and Jean Prince. Jean Prince played with me years ago and even in those days everybody said the same thing . . . meaning, I sure know how to pick 'em. . . . And that Frank Galbreath. I defy anyone to say that he can't phrase, improvise and he has a sense of changes. . . . My Gawd. . . . And that tone is in there in person.

Said Armstrong: "Now this question about my opinion about the trumpet players that I admire—that is actually asking an awful lot of me. . . . Because there's so many trumpet players that I admire until there would not be room to mention them on this paper. And to only name six. . . . well that is leaving me on the spot. Berigan is 'His Boy' "But—as you wished—my friend I'll do my damndest so here goes. First I'll name my boy Bunny Berigan. Now there's a boy whom I've always admired for his tone, soul, technique, his sense of phrasing and all. To me Bunny can't do no wrong in music. Harry James is another youngster who won Ol' Satch' right along side a million other fans. . . . His conception, etc., make him in my estimation a grand trumpet man. And he can swing, too. "Roy Eldridge is another youngster after my own heart. He has power and a pair of chops that's out of this man's world. And there's no use wondering how high Roy can go on his trumpet because he can go higher than that! Hemphill Gets Praise "Now for a number one first chair man, and I have him right here in my own orchestra. And that man is none other than Shelton (Scad) Hemphill. Anytime he leads down that first chair in our orchestra just don't worry about a thing. Because anytime my phrasing, attacking, giving each note its full value, tone, or well, anything that a first chair man should have (which most of them don't have) Scad's got it. And believe me, Scad can see. What I mean by that is . . . he can read his what's his name off. Ha. . . . Ha. "And for real get-off men I have



Ol' Satch'



My Boy, Bunny Berigan," says Louis Armstrong.

"My Boy, Bunny Berigan," says Louis Armstrong. "is a boy whom I've always admired for his tone, soul, technique, his sense of phrasing, and all." In the accompanying letter "Ol' Satchmo" adds "To me Bunny can't do no wrong in music." Berigan is pictured above. This is the first time Armstrong has ever broken down and expressed any opinion of other trumpet men for publication. Other horn men he lauds are Harry James, Roy Eldridge, Shelton Hemphill, and the two get-off men in his own band, Frank Galbreath and Jean Prince.

Vetrano to Leave Woody Herman Ork

New York—Following a conference between Woody Herman, Mike Vallon and Mike Vetrano, held in Hollywood last week, Vetrano decided to leave the Herman orchestra as road manager and will return here about mid-September.

Vetrano, well known in the trade for his aggressive work with the Herman herd, first became known for his work with Casa Loma. His plans were indefinite at press time and Herman said no successor had been chosen yet. Vetrano and Herman parted as "best of friends." Woody and gang leave the Palladium Sept. 11 after a smashing 8-week engagement. Gene Krupa follows them in.

'Inspiration Was Satchmo'—Berigan

by JULIAN B. BACH
Columbus, O.—Informed that Louis Armstrong had named him first among a group of his favorite trumpet men, Bunny Berigan commented to *Down Beat* here the other day:

"You can't imagine what a kick that is, especially when it comes from Satchmo, the King. All I can say is that Louis alone has been my inspiration, and whatever 'style' I play you can give Armstrong the credit.

"Why, when I was a kid back in Chicago, at night I used to sneak down to the Savoy, where Louis was playing, and listen to him night after night. Later I got one of those crank-up phonograph jobs and would play Armstrong records by the hour."

Let us shoot you the *Beat* by mail for the next twenty-four issues. Three bucks.

Two Changes in Mel Marvin Ork

New York—Jack Colebaugh has quit Tiny Hill's band in Chicago to take a trumpet chair with Mel Marvin at Pelham Heath Inn here. He succeeds Tony Moreno. Another change in the band brings in Frank Ross on drums. Buddy Warren was drafted.

Ross has recently been playing in various bands in and around Illinois.

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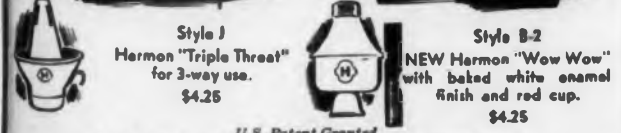
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Johnny Cope Hurt; Gets 40 Stitches

by WHITEY BAKER

Washington—Johnny Cope is recovering from a freak accident which nearly deprived him the use of his right arm. A glass door in his apartment shattered when he leaned against it and several pieces cut his arm. Nearly 40 stitches were required to close the gashes. Fortunately no muscles or leaders were injured and after a three week layoff Johnny is again beating drums (and his head) with the Earle theater pit band.

Several changes are to take place in the Capitol theater pit ork. New men are Burrus Williams, piano; Charlie Frankhauser and Jimmy Taylor, trumpets; B.

Simms, cello; Morgan Moe Baer, violin. The sax section is not set but not more than one change if any will be made. Toot Wade, 57 years old, begins his 16th year on trombone with his orchestra and is still able to keep the young trombone men from getting his job. His tone is very big. . . . Ralph Hawkins, drums, and his six piece unit on the S. S. Potomac is by far the most exciting group in town. Outstanding is Eddie Finkel's piano and Charlie Frankhauser's trumpet plus the excellent work of the leader. . . . Streamline Burrell is back in town after several months of tub thumping for Earl Hines. He is working



Jivin' on a Jeep . . . These are the lads and the gal of the Woody Wilson band, taking a jaunt on a "Jeep," which is what the boys in the service call the army's new pee-wee cars used for transporting a dozen or so men in quick maneuvers, for hauling light materiel, or for general light truck work. The shot was taken at Bowman Field, Louisville, Ky., while the band was playing the Brown hotel. The Chick is Adrienne, who sings. And the lads are, left to right top row, pianist Bob James, saxists George Ballard and Gil Sharp, trumpet Ed Robertson, bassist Fred Gench, and drummer Benny Hyman. Seated are trombonist El Amaler, leader-vocalist Wilson (former Pinky Tomlin tonsils man), saxist Ken Black, and trumpeter Bob Myers.

at the Republic cafe with a solid four piece colored ork, led by Georgetown and his terrific trumpet. Hugh Barteman, bass, left Carr Van Sicker's Madrilion ork to join Jack Schaefer's six piece outfit when George Smith was given a steady job for a year or so with Uncle Sam. . . . Johnny Fichette, pianist at the El Patio and Don McMullen star tenor with Barnee at the Ultra Swank Shoreham also are doing their share for our National defense.

Bob Preble popular vocalist and emcee at the Casino Royal became a daddy on July 25 when Mrs. P. presented him with a 7-lb. daughter whose moniker is Barbara. The old man is doing fine and ditto for mother and child. . . . Bill Strickland, drummer-leader at the Lotus has been on vacation for three weeks. What big booking office has been scouting the terrific young orchestra led by Rodd Raffell at the Nightingale? . . . Tommy Lawrence vocalist with Rodd would be an asset to most any ork. Uncle Sam is expecting to pick up his option on Tommy very shortly. . . . Evil Eye Finkle the famous hecker is a frequent visitor at the 'Gale and predicts a great future for this outfit.

Hudson's Success May Mark Closings

by BILL WILLSE

Baltimore—Dean Hudson's stay at the Summit night spot has proven quite a bit to local club owners and managers. Mainly, it takes a little money to make some. The average clubs in these parts, never have gone in for name bands until Phil Ellis brought in Louis Prima to open his summer spot. Dean's boys followed, and the weekly take has all the others boys ready to close house. The average week at the Summit has been a fine 2,500 people, and this has been going on for six weeks.

Three mornings a week, Dean has an early morning commercial that has to be sent from Washington, which means the men don't see a great deal of sleep.

Tommy Dorsey pulled out of Johns Hopkins last week after a tonsil operation. From all reports, the tromboner is a first class patient. . . . Dick Stabile had a nice week at the Hippodrome; so did Dinah Shore. . . . Ted Louis in for the Miss Maryland beauty pageant. . . . Ina Ray Hutton opens the fall business for down towns Chanticleer this week. The Belvedere's Charles Room has no plans as yet for the winter, although a name band will probably be pulled in again.

Men Behind the Bands

★ George (The Fox) Williams ★

Here's a guy who has so much talent he can knock out a complete arrangement in 60 minutes without using a piano. As the man behind Sonny Dunham's fast-moving orchestra he has been doing virtually all the scores in the Lunceford groove for which Dunham is becoming noted.

And yet he is awaiting the day he can quit being an arranger and turn to his first love, painting!

His name is George Williams. They call him "The Fox" because nothing fools him. George won't

hand. It was in 1935, too, George started arranging.

"I just did it to pass time," he says. "King Pin Stomp was my first big band arrangement of any importance. Then I went with Merle Haggard band—a really schmaltzy one with three tenors. Merle had playing piano, doubling trumpet and fiddle, and arranging. In California we went to Texas. The band broke up in Phoenix in 1936 but I got something out of it as a wife."

Mixed Band a Failure

The wife was Betty Ford, whom he married in July of 1937. They now have a 2½-year-old son, George Dale Williams, II. Al Howard's band broke up Williams organized his own band, a "real fine jump unit," he recalls, but he couldn't find work so he and Betty returned to Los Angeles. There he quit music for six months to study art again, but he was broke fast and wound up doing club jobs, trying to make a go of a mixed band with Bob Duke (Astor), and, finally, doing a few arrangements for Jimmie Lunceford just to have eatin' money.

For Lunceford, Williams penned *The Morning After*, *A Million Dreams Ago* and other popa. Lunceford liked Williams' work and ordered 50 arrangements for the new Hampton band, which was being organized. George worked night and day penning the scores and when Hampton organized his band, he had a full book.

This was last fall. Guy McReynolds ran into "The Fox" one bright afternoon and after exchanging greetings Williams asked "who you working for now?"

"Sonny Dunham," said McReynolds, who plays first chair alto for Dunham. "It's a young new band and a swell gang to work with. Let me have a couple of arrangements and I'll show 'em to Sonny."

George whipped out *My Blue Heaven* and *More Than You Know*. Sonny liked them. Later he hired Williams as pianist and arranger. Still later, last March, Dunham's band started moving so fast that Dunham took George off the piano and told him to spend full time arranging.

Lives in the Country

George, a young guy with an eye for art, confesses he admires the Lunceford style more than any other. And if you have any doubts as to his mastery of it, listen to Dunham's recent Bluebird waxings of *I Understand*, *East Street*, *Pebbles in the Millstream* and *Sand in My Shoes*. On the air, hear Dunham play *Daddy*, *When I Grow Too Old to Dream* and *Down Down Down*. "The Fox" arranged all of them. He also did *Watch the Birdie*, a screwball novelty tune which may be Dunham's biggest hit. Watch for it to hit along about October.

Williams has been living near the Meadowbrook in Jersey. He can't work in the daytime, so he plays with his son and takes it easy. But when the sun goes down, look out. When he's right he can (and has done it several times) start and complete a full-band arrangement in 60 minutes. Rarely does he use a piano or organ while working. "The minute I start messing with them I start writing too complicated. So I just write from the head."

Here's His Ambition

"The Fox" has one thing in his favor. His wife is a pianist and an expert copyist. But despite his skill, and the phenomenal success he's had in so short a time, "The Fox" isn't satisfied. "One of these days," he says, "I'm going to have saved enough loot to get back to my love—painting. When I do I'm going to Texas, settle down once and for all, and paint the rest of my life."

Maybe that's why they call him "The Fox." —Dave Dexter, Jr.



'The Fox' is what the Sonny Dunham boys call pianist-arranger George Williams. Read about him here.

be 25 until next November 5 but in his lifetime he's already had more than his share of kicks. Born in New Orleans, he moved to Chicago and then Oakland, Cal., with his parents. His father played clarinet. "But not too well," his son says.

Forced to Quit School

George started piano at 7, but never became particularly interested in music until he was a student at the University of California, years later. There he studied art. Liked nothing better, in fact, than to paint a pretty landscape. But school and art equipment cost money and after a while George had to quit the university and take a job playing piano in a nitery.

In 1935 George met a young sax player named Guy McReynolds in Chico, Cal. They liked each other right off but never realized, at the time, that years later they would be thrown together in the same

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Les Brown Pulls a DIMaggio—New York—Betty Bonney sings the lyrics to Alan Courtney and Ben Homer's new novelty, *Joltin' Joe DiMaggio*, as Les Brown and his men put on their act with props, for dancers at Log Cabin Farms in Armonk, N. Y. This is no fake. Brown and his band really put on a "production" with the song, which Les introduced. The saxmen are Ed Scheer, Abe Most, Steve Madrick and Wolfe Tayne. Brown has been held over again at the spot. *Arsene Pic.*

Local Policy Out, Reggie Childs In

by ROSS CHRISTENA

Indianapolis—The terrific business that Ayars La Marr has been doing at his new Southern Mansion has forced Westlake, the other top summer spot of the city to drop their local band policy and bring in Reggie Childs. . . . Jan Savitt here on a one nighter last week told of a book he is writing dealing with the hardships a struggling musician has on one-nighters. However he has been so busy himself on those same one-nighters he doesn't know when he will have time to finish it.

Decca still has recording plans in mind for the Southern Cocktail trio. Two of the boys Al and Bill Jennings are brothers and the third Duke Sanders combine to give out with some of the finest stuff ever heard around here. . . . With a few exceptions due to the draft, etc., it looks as though there will be a shortage of good local bands this fall. . . . Warpy Waterfall whose band is now being fronted by Deacon Moore married his vocalist Nancy Hull last week.

Robertson Hits Snag On Leader Attempt

by DON LANG

Minneapolis—Promoter-musician Johnny Robertson of the Bev Robey band will stick straight to the music end since his first sad business venture last month turned against him.

Having a chance to be leader for a Sunday afternoon and evening was more than Johnny could resist, so he hired the band he played with at Sloppy Joe's, relegating leader Robey to a straight scale sideman, and rented a pavilion at a Defense Labor Picnic for ten bucks.

Just His Friends Show

Although the owners of the grounds promised a crowd of \$5,000 people for the affair, only nine dollars worth of customers showed up (25 cents a head), most of them friends of the band. Johnny's relatives did all the manual labor, such as ticket taker, doormen, etc.

Although Robertson can read, he is still mad at his friends who neglected to tell him that a free picnic and celebration at nearby Excelsior Park, with 25,000 bottles of free coca cola being passed out, might hamper his gathering. He is paying the band out of his salary, on the installment plan.

Wants Joe Sullivan

Herman Mitch, after the Bob Zurke sellout at his place near Mendota, is all set on a Joe Sullivan appearance with his fine Red Dougherty Dixie outfit. Last reports had Mitch trying to scrape a third off the \$150 per week bottom that Sullivan would take. Sullivan last appeared here with the old Bob Crosby band.

Tommy McGovern with his local band at the Nicollet hotel cutting the fine, but tough, Dorothy Lewis ice show as near perfect as possible. One of the first rehearsals lasted till 5:30 a.m. The draft will

get Tommy right after this job. Best kick in St. Paul right now is the Tommy Bauer band at Coleman's Bar, with Tommy's tenor doing the kick-off.

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Open Air Pavilion—Dine & Dance
FEATURING
Ken Newcomb's Swing Band
Introducing Prong Rhythm
Harvest Fest. Open Till 1 A. M.
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A Stabber in the way of descriptive names for band styles was hit upon by the boys in Ken Newcomb's band last month. As this ad clipping from a recent Worcester (Mass.) *Evening Gazette* shows, cute idea was to call it "Prong Rhythm." However, according to Merrill M. Hammond, Jr., who forwarded the clipping, the name was mysteriously dropped from the ad in all editions of the paper except the first one. Boys in the band were reported to be indignant at the paper's having killed what they thought was a million dollar catch-phrase.

Musical Horoscopes

Jack Teagarden

by KENNETH ROGERS (Noted Writer and Astrologer)

Jack Teagarden was born with the makings of a great musician, under the influence of Leo, the sign of music; it supplies the personal warmth, magnetism, exuberance and vitality, qualities needed for the rich and complete fulfillment of the meaning inherent in almost all music. Cheerful, tolerant, happy-go-lucky, a born leader and usually fortunate in a material sense, he has a chart pointing to a first line success.

But the best success doesn't come unless you are willing to work for it, and Jack's chart shows two serious restrictions. One is an impulsive mind, with Mars conjunction his Mercury in a Fire sign. (*How's that, again?—EDS.*) He is apt to go off half-cocked, saying the wrong thing at the wrong time.

This is all right when talking to friends, but when it comes to signing a contract, making long range plans, carrying on a discussion with someone who can help him, he is likely to talk himself into trouble.

Very proud, even a little vain, he doesn't like to check back on previous errors, or admit a mistake, so he repeats them. He needs to learn to count ten first.

The other restriction is, sad to say, laziness, though with Saturn in Pisces perhaps he can't help it. He is all right once he gets started, but finds it hard to wind himself up and get going. Those who have his interests at heart should give him plenty of praise. That will help him along. Saturn in Pisces also affects the feet. Perhaps they hurt him, so he would rather sit than go places. Seriously, however, he should watch his feet; good, well fitting shoes are necessary. He should never neglect a foot infection, no matter how slight.

'Ba' Bad Money Judgment'
Jupiter, his money planet, shows that he likes money and wants to tuck it away, but the unfriendly influence of Uranus and Neptune intrude to give him very bad judgment. This, combined with his impulsive mind and his Leo desire

for show, probably means that he will end up with little or nothing saved out of his years of work. He would be wise to follow a specific course of saving, putting part of his income away in a trust fund, government bonds, or some other place where even he cannot touch it except under absolute necessity. Leo people have a habit of assuming the conditions will always be friendly and progressive for them, but unfortunately life does not function that way.

Jack should concentrate on bright, cheerful, heartwarming music, marching music, pleasant songs, the kind of music that makes people feel happy. There are excellent possibilities in old songs with a nostalgic appeal, rearranged to suit the modern mood. Tunes with an element of lassitude, ennui, melancholy should be strictly avoided.

'Faces Bad Breaks'

He is facing some bad breaks during the coming year, due to some unfriendly restrictions which indicate uncertainty, setback and trouble. In this, Jack is in common with a number of other band leaders, whose charts show similar upsets. Each one may work these problems out in his personal life, but the number tends to show that the music business as a whole is facing trouble.

But if Jack Teagarden ever has to break off his musical career, either through choice or necessity, he should turn to the hotel or restaurant field. With his Cancer-Leo aspects he knows his groceries and knows how to please and make friends with people. This can be profitably utilized in appealing to the public's first line desires to eat, to enjoy themselves and to sleep. Jack would be a good devotee of St. Boniface, if he would be willing to work at the job.

Nice Work, if . . .



Hollywood—One of the most coveted of the good jobs that sometimes fall to the lot of Hollywood musicians is that of teaching or coaching screen stars for parts in which they play, or appear to play, musical instruments. Al Graham, well known Hollywood drummer who has appeared with his own band in many West Coast spots, drew three weeks of profitable work instructing Jane Withers, seen above with Al, for the drumming she does in "Small Town Deb," a current 20th Century Fox release. Al says Jane was "well to work with" and learned so rapidly she even did some of the recording for the picture.

Rhythm in Appearance

Your hand is a symphony in swing when neatly, attractively outfitted in this smart, double-breasted style. Gray or white unvarnished shrunken gabardine with sewed-on pearl buttons. Sizes 34-48.

Free Delivery in U.S.
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PUBLISHED TWICE MONTHLY
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Advertising
TOM HERRICK Adv. Mgr.
HAROLD JOVIEN Adv. Sales
R. V. PETERS Auditing
BUD CONS Production
ROY SCHUBERT

Editorial
DAVE DEXTER, JR. New York Editor
TED TOLL Chicago Editor
EDDIE BEAUMONTE Associate Editor
GEO. OVESON Circulation Mgr.
Traffic Mgr.

DOWN BEAT • Address All Communications to 408 South Dearborn Street • Chicago, Illinois
Printed in U. S. A. by John Maher Printing Company, Chicago

Why Do Radio Sponsors Lower Music Standards?

by CARL CONS

Where music is concerned, commercial radio advertisers are afraid to experiment. They say, why try anything new when the music that we use on radio shows is selling our product? They say, if we did try anything different the public would object. They say the level of appreciation for music is on a low plane and that the public itself is really to blame for their skeptical attitude.

So the advertisers instruct their agents and the agents instruct the radio station executives—and the radio station sends out music with simple melodies and simple arrangements.

We Give 'em What They Want, Says Radio

That's what the public wants, says the radio station. We aim to please the public, they say. We give the public what it wants.

But do they?

The public gets what it wants, all right. But that is only part of the truth. It also takes what it gets—and likes it. Or, if it doesn't like it, the only specific criticism which can be voiced is a twist of the radio dial.

The advertiser and the radio station never know about that. The American public has become so accustomed to twisting a radio dial that it never bothers to make an issue of it.

The advertiser keeps right on thinking that his program is a big success. He has a pragmatic test, hasn't he? His product sells. He can check the increase in sales. He knows that his sales fall off when the program is taken off the air. Yes, he has a good argument.

The public must be getting what it wants, argues the advertiser, or it wouldn't buy the product.

And the Advertiser Backs up the Station

But so far as the musical portions of commercial radio shows are concerned, the public may well be taking what it gets, not getting what it wants.

Practically all radio commercials have some kind of music. Most often the music is sandwiched in between comic skits, gags, commercial announcements, etc. To the millions of music lovers in this country, the musical part of any show is just as important—perhaps more so—as the advertised "star." When a musician, or a music lover, listens to the radio, he notices "clinkers," shoddy arrangements, sloppy performances. When he hears them repeatedly they make an impression on him and it is not to the credit of radio that the impression is cumulatively bad.

The advertiser has every right to schedule whatever kind of program brings the best results for his product. What millions of musicians and music lovers should demand, however, is that the musical portion of any program be on a high level.

There's Disagreement As to What's Best

Music lovers, critics, and musicians have long been in disagreement about what specific compositions are the best. In both the popular and classical fields, there is much disagreement.

But no matter what music is played, it should be performed well. That is the least that advertisers could concede—to have quality of performance. Not only could the general public in this way be educated to a higher standard of performance, but music lovers and musicians all over the country would acclaim and approve the improved quality of the music.

The radio advertiser might ask: Is it worth while for me to put so much emphasis on music? Would it help my sales?

Even if the answer were no, it would cost the advertiser no more to insist on good performance of music. Any attitude to the contrary is a selfish one.

Care, Attention Should Be Given the Music

The trouble with music in radio commercial shows is that it is usually incidental and nobody seems to care

whether or not it is well performed. If some care and attention were given the music, if advertisers could overcome their selfishness, the public's appreciation of music would be raised. If the radio public heard only music well performed, it would soon become accustomed to the best—and demand it.

Musicians Off the Record



Los Angeles—Steady Nelson and Ray Linn, trumpet-tooters in the Woody Herman band, arrived here a few weeks ago looking like this. Seems they got on a real "cowboy riff" while driving across the desert and spent a couple of paychecks outfitting themselves in the Buffalo Bill tradition. The boots alone cost \$25 a pair.



"Here y'are, Sonny—an invitation to do a command performance."

Chords and Discords

A Little Late, Gate

Editor's note—The following letter was addressed to "L. Bismark Beiderbecke, c/o Down Beat, Chicago."

North Island, New Zealand

Dear Bismark: I am writing to my favorite trumpet players for their pictures. You are my favorite jazz trumpeter so I would like to have your photo.

Hoping you are a generous chap I wish you the best of luck.

Sincerely yours,
WILLIAM L. MURRAY

Chopping Block Blues

Hondo, Cal.

To the Editors:

When I arrived home for dinner last night the house was full of relatives and the wife asked me to run down to the butcher's for a load of horse meat for dinner. When I got to the pork chopery it was closed, but looking through the window I saw four butchers chopping, sawing and hacking away like mad; one grinding hamburger, another furiously sewing up a roast.

I banged on the door for ten minutes before one of them dropped his butchering to open up.

"Damn you guys anyway," he grated. "We work like jerks all day cutting and sawing corny cuts for you gustatory jitterbugs, and when we get together for a little jam session you characters have to break in on us!"

BILL HARRIMAN

'Dunham, Cabot, et al. Not Original; It's Kenton That's Tops'

Riverside, Cal.

To the Editors:

It makes me plenty damn mad every time I see you give space in your mag defending Sammy Kaye, Horace Heidt, Abe Lyman, etc. And why give publicity to bands like Charlie Spivak, (ugh!) Tony Cabot, Sunny Dunham, and so on. Those guys aren't original.

Why not give some attention to a band that deserves some publicity—Stanley Kenton's.

DANA RICHARDS

If reader Richards saw the last issue (Aug. 15) of the Best, he may have noted that Dave Dexter's story on west coast music referred to Kenton's band as "the only aggregation in the Los Angeles area which would stand a chance in the east." In addition the same issue carried a picture of Kenton (page 14) captioned in part, "Kenton band a California Sensation . . . Consensus of most musicians and followers of dance bands in southern California is that youth-

ful, hard-working Stan Kenton has the most promising band since Sonny Dunham left the coast."—EDS.

'Who the Hell Told Loring He Could Sing?'

Mastic, L. I.

To the Editors:

Who the hell ever told Michael Loring he could sing? A few months ago I heard his fine orchestra and was very much impressed. I am an ardent listener of Martin Block and on one of his programs he featured Loring. I sat down expecting to hear some good music. Do you know that he sang every number? All slow ones. Why he has a hell of a nerve. I wouldn't have the nerve to ruin a perfect band like his. Even the

titles of his songs sounded fishy. *Water Boy*, etc.

I have been playing and leading a Long Island band for two years and I wouldn't do to my band what he is doing to his in a million years. Tell him to wake up.

DEAN REYNOLDS

You tell him, Dean.—EDS.

'I Agree On Jackson T'

Drew, Miss.

To the Editors:

In the August 1 issue I noticed a letter penned by George Santos in the *Chords* titled *Who Ever Heard of Jack Teagarden*. Up until two weeks ago I had looked forward all summer to hearing Big Tea swing out at the Peabody hotel in Memphis. Now I

RAG-TIME MARCHES ON . . .

TIED NOTES

WATERFALL-HULL—Warry Waterfall, former leader of the Indiana U. band, now fronted by Carl Deacon Moore, and Nancy Hull, vocalist, in Indianapolis, last month.

PETERS-WATKINS—Bobby Peters, ork leader, and Levinia Watkins of Ft. Worth, Texas, July 17 at Oklahoma City.

LANDSBERG-VOLKMER—Harry Landsberg, Jr., and Donna Volkmer, vocalist with Ernie Duffield, recently at Fostoria, Ohio.

LIBBY-BEH—Jack Libby, bass with the Bud Carper band, and Betty Beh, vocalist with same band, last month at Covington, Ky.

SILBA-JOHNSON—Al Silba, trumpet with Phil Levant, and Wilena Johnson in El Paso, recently.

SELL-BLOOMFIELD—Harry Sell, tenor with El Paso, recently.

HOHN-HYMANSEN—Marty Bohn, trumpet with Phil Levant, and Marge Hymanesen in El Paso, recently.

MARKS-BRANN—Bernard Marks, violinist with Carmen Cavallaro, and Sherie Brann in Atlantic City, recently.

ROSE-GARLAND—Dave Rose, leader, arranger, composer, and Judy Garland, film singer, in Las Vegas, recently.

HEINTEL-RICHARDSON—Charles Heintel, of the Howard Becker band, and Bertha Richardson in Altoona, Pa., recently.

NEW NUMBERS

CAREY—A daughter, Judith Lynn, 8 lbs. 11 oz., born to Mrs. Edwin F. Carey at Illinois Central Hospital, Chicago, Tuesday, August 5th. Mother is the former Jessie Bailey, trombonist with several girl bands including Ina Ray Hutton, and leader of the Coquettes orchestra.

PREBLE—A daughter, Barbara, 7 lbs., born to Mrs. Bob Preble in Washington, D. C., July 25. Father is vocalist and emcee at the Casino Royal.

WALKER—A daughter, Patsy, 8 lbs. 7 oz., in St. Francis Hospital, Wichita, Kansas, to Mrs. W. F. "Pete" Walker, recently. Dad is secretary of Local 297, Wichita.

NICKEY—Twin daughters born to Mrs. Harold Mickey at Winston-Salem, N. C., last month. Dad is former band leader in Buenos Aires, now at the Graystone Inn, Roaring Gap, N. C.

STANFORD—A son, Kenneth, 8 lbs. 5 oz., born to Mrs. Stan Stanford at Munising, Mich., recently. Dad is a bandleader.

SMITH—A daughter, Grace Francis, 6 lbs. 3 oz., born to Mrs. Kenneth L. Smith at St. Mary's Hospital, Tucson, Arizona, recently. Father is pianist with Larry's Sunset Riders.

BECKNER—A son, Stanley Thomas, 8 lbs. 13 oz., born to Mrs. Denny Beckner at Toledo, recently. Mother is accordionist with dad's band.

TOLL—A son, Theodore Peter, 5 lbs. 4 oz., born to Mrs. Ted Toll at St. Luke's Hospital in Chicago, August 16. Dad is the Chicago editor of the *Beat*.

BLOCK—A son born to Mrs. Martha Block in New York, August 8. Dad is conductor of Make Believe Ballroom program in NYC.

BURKE—Twin sons born to Mrs. Sonny Burke at New Rochelle Hospital, New Rochelle, N. Y., recently. Dad is arranger for Charlie Spivak.

HERRMANN—A son born to Mrs. Bernard Herrmann in Chicago, recently. Dad is composer and conductor for CBS, here.

BELLEW—A daughter born to Mrs. Dan Bellew at Morton Hospital, Taunton, Mass. Dad is bandleader and mother is entertainer with the band.

LOST HARMONY

VICKLAND—Natalie Park Vickland, singer, from Paul Melvin Vickland, radio announcer, in San Francisco August 1st.

TRUEHAFT—Mary Linda Truehaft, singer, from Robert Truehaft, also known as Bobby True, in San Francisco August 1st.

FINAL BAR

JOHNSON—George, 33, trumpet player, formerly with Lawrence Welk, in Orem, Utah, Wash., of tuberculosis, recently.

SODEBURG—Bill, 36, Los Angeles arranger, writer of many Jimmy Lunceford and Iacone Hampton scores, at Cedars of Lebanon hospital, Los Angeles, August 2, in his sleep.

JONES—Melvin, 41, musician, of a heart attack in Louisville, Ky., recently.

BARRETT—Oscar, 95, British musician, at his home in St. Margaret's Bay, Kent, England, recently.

BURBA—Will R., 51, secretary of the Coast Music Co., died at his home in Los Angeles August 9 of a heart attack.

McCOY—Robert E., 40, former Cincinnati trombonist-band leader, fatally injured August 16 in Evansville, Ind., when he fell down an elevator shaft. He once played with Whiteman.

MOULES—Frank G., 38, orchestra leader, suddenly at his Halifax, N. S., home, recently.

VOITE—James, radio singer and producer, August 6 in Cleveland of a heart attack.

WARNER—Richard R., 24, former Erie, Pa., band leader, August 4 in Mendville, Pa.

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More Chords, Discords

(Jumped from Page 10)

look back with bitter taste in my mouth akin to sour grapes. I have always thought *Peg of My Heart* was the best tune Teagarden ever waxed. Well, I up and ask the maestro, not once but three times, to please play the above tune. As I patiently waited a very drunk young man of approximately 21 summers stumbles up on the band stand and proceeds to try his questionable talents at singing *Stardust*. He was too drunk to remember over half the words and his voice was of the Joe Public quality.

Such conduct is not of the best taste so I say, but feelingly, who ever heard of Jack Teagarden?

BOBBY ATKINSON

sweetest trumpet in the world it is being put but mildly.

JINNY YOUNG

'Is That Me?'

To the Editors:

I noticed in the July 1 issue an article which stated that the new saxist in Claude Thornhill's band is Jack Ferrier, former Bob Crosbyite, who took over Art Ralston's chair. I'm wondering whether the article is in error or whether another saxman does happen to have the same name as mine.

ART RALSTON
Casa Loma Band

Dallas

Here's a New Combo, Drums and Juke Box

Washington, Ga.

To the Editors:

I am out in the sticks operating

a so called 'Juke Joint. I built the place myself and it is less than five months old. Doing a wonderful biz featuring myself on drums with the juke box.

Since I opened there have been nine honky tonks that have closed their doors in this section. I draw from as far as 150 miles away and customers all say it's the drums that draw.

Kindly advise me if you know of another spot anywhere that has drums and juke box.

JACK PETERS

Wee Hunt can't just drop off the face of the earth.

Billy Rauch is still top chiller to this slip-horner.

HARRY BRUNT

Ten Bands to Blast at Southeast Fair

Atlanta, Ga.—The Southeastern Fair will have ten local bands to play for concerts and dances here this fall. This is the largest number of local bands ever to be used by the fair and can be attributed to the efforts of the prexy of the Fair Association, Mike Benton, a

former musician. Benton said he was doing all he could to boost the local bands for such functions. The fair begins September 25 and runs through to October 5.

Harry Hearn has replaced his male pianist with a twenty year old girl, Betty Marsahl. She plays a mean boogie and within the last month has become the fave of the cats as well as the customers. Hearn says that this is one member of his band who he has no fear of losing to Uncle Sam.

Readers with gripes or any criticism or comment to make to the *Beat*, its writers, or to the people we write about, are invited to write the Chords & Discords Editor.

13,000 Strong Have Heard of Jackson; 'He Plays the Blues'

Whitinsville, Mass.

To the Editors:

Georgie Santos asks who ever heard of Jack Teagarden. Who hasn't heard of him?

Every big name musician in the business today who has at one time or another worked with Jackson will doff his hat to Big Gate as the real genuine troubador of blues and king of the blues trombone.

We have a fan club named in honor of Jack Tea with members all over the world now totaling 13,000 strong. Georgie and Marie Santos were quite anxious last year to organize and head a JT fan club. I sent them a club card but received no reply. Later on I heard of them organizing a Woody Herman fan club.

Man, there's only one man of the blues, and that's Jackson Tea.

JOE MASON, President
Jack Teagarden Fan Club



Philadelphia, Pa.

Maybe Mr. George Santos had better wait until the picture is released before he starts to compare Jack Teagarden's blues playing ability with that of Woody Herman. Although Hollywood may mess up the story, I'm sure we can count on Jack for at least one good blues solo.

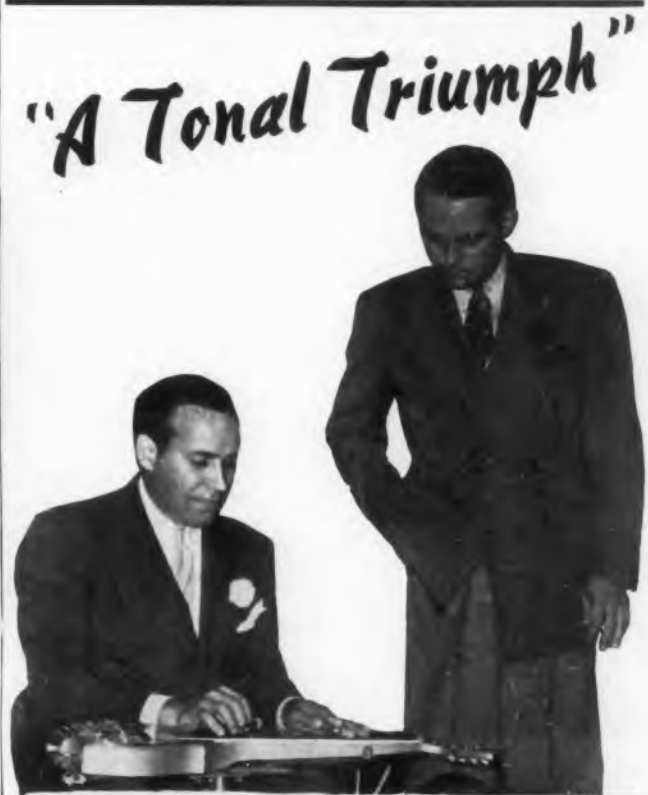
JAMES DURKIN

Three Murders Shut Speaks; Hard Blow to Colored Jazz

Seattle—Colored jazz received a knockout blow here two weeks ago when a speakeasy shooting in which three men were murdered caused state officials to enforce the law and shut down all the post-midnight spots. So now, just because some frustrated guy pulled a quick trigger on three other guys, this town is being deprived of all its best four-beat kicks.

As usual whenever a South End odor arises in this blue-nosed but beautiful village, the colored music men take the main rap. Since they play the illegal early morning shifts, the sepi musicians are thrown out of work whenever the speaks are closed to make Seattle's Joe Public think that John Law is doing his duty.

True, the after-dark jazzmen have known before what it is to be suddenly deprived of livelihood, for in the past couple of years,



... says Sammy Sanders about the **VEGA TRIUMPHAL** Electric Guitar

Sammy Sanders, Paul Pendarvis' guitarist, is just one of the many guitarists who has discovered the supremacy of VEGA Electrica. "A tonal Triumph is right!" says Sammy. "It's got everything—tone action and a pick-up that tops them all."

Vastly increased volume free of distortion, greater tonal range and heretofore unheard delicate harmonics are all at your finger tips as a result of the marvelous, new Pre-Amplifier Section, an exclusive VEGA feature. See your dealer today and have him show you the new VEGA TRIUMPHAL.

FREE—Send for literature and details of our free trial offer. No obligation.

VEGA
ELECTRICS
165 Columbus Avenue Boston, Mass.

Yonkers, N. Y.

Mr. Santos seems to me to be just a jitterbug affected too much by a widespread publicity job. Anyone with any bit of background in the jazz field knows that Jackson Teagarden has done more for the blues than has Woody Herman.

JACK MAHONY

'Half Baked Dodo Knocks Me Off My Chair'

Baltimore

To the Editors:

Bud Lilley, the fellow who wrote the letter titled *Has Own Idea on 'Who Can't Blow Their Noses'*, must be a half baked dodo. When I read his mess in the August 1 issue I nearly fell off my chair.

'Gallant' Lilley must be making a last stand for a guy named Ryererson. Why, Lilley even points out to us that Frank Ryerson is a has been with his remember when stuff.

Holy cats, brother, when it is said that Charlie Spivak plays the

Egan Gets Billing

Is there another band manager who gets billing? Jack Egan, Alvino Rey pilot, does. When the Rey band opened the Stanley theater in Pittsburgh a couple of weeks ago, ads carried billing for the vocalists and also Egan. He did a short satire monologue introducing the band's burlesque opera number.

"JITTER" BUGLEY and his HOT LICKS



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Bill Sodeburg Dies as Wife's 'You've Gone' Is Published

Los Angeles—The circumstances surrounding last season's song hit, *I'll Never Smile Again*, were repeated in many respects as a major publisher accepted a song entitled *You've Gone*, written by Allien Lair (Sodeburg), girl pianist currently playing solo at Brittingham's La Cienega restaurant.

Allien Lair is the widow of Bill Sodeburg, well known arranger, who died here at Cedars of Lebanon Hospital Aug. 1. Mrs. Sodeburg, who has several published songs to her credit, wrote *You've Gone* over three years ago, little thinking that its acceptance should take on this sad coincidence.

Bill Sodeburg, a successful free lance arranger, sold scores by mail order to bands all over the U. S., but he was proudest of the fact that his numbers were found in the



Sodeburg

libraries of noted Negro swing outfits. He did many numbers for Jimmy Lunceford, including *Cookin' With Gas*, a Lunceford original which Jimmy planned to record this month. Sodeburg did all the numbers in Lionel Hampton's starting library when he organized his band here. Les Hite, currently touring the midwest, has a library which consists almost entirely of Sodeburg specials.

Sodeburg survived serious illnesses some years ago and seemed to be in good health lately. Feeling he was suffering from overwork, he entered the hospital for a rest and observation. His death, which occurred while he slept, was entirely unexpected. He was 36 years old, a member of Local 41.

What Goes on the Western Seaboard:

Crosby, Noble, Whiteman, Mills Headline New Coast Commercials

by CHARLIE EMGE

Los Angeles—Several new shows have been added to the West Coast regulars for this fall. Chief interest surrounds the new Burns & Allen show with Paul Whiteman in the music spot. Neither network nor starting date had been set as this was scribbled, but it will be a Hollywood show.

Chief interest from the Hollywood musicians' standpoint was whether P. W. would kick in with 15% AFM tax for the privilege of bringing his band or organize a new one here. Our bet is Paul will bring his own new band.

The music spot on the new Bob Burns (CBS) show seemed to be all set for Billy Arzt with Dave Klein as steward, but definite confirmation was lacking. . . . We learned belatedly that William Randolph, who was announced as musical director for the "Great Gildersleeve" series, debuting via NBC Aug. 31, is none other than Billy Mills. Billy has been back in Chi with the "Hap Hazard" show, Fibber McGee summer fill-in, which, by the way, was such a success that it will remain on the air this winter, starting from Hollywood Oct. 15. That means another new ork job.

Ray Noble goes on the Chase & Sanborn show as a local band, which means no tax to the AFM, but calls for a non-playing steward. This will mean a nice job for some lucky guy since there won't be much to do.

Orson Welles & company take



Ella Turned out to have so much talent in front of the cameras that the bigwigs at Universal have fattened her role with plenty of good lines and footage. Originally she had a relatively mediocre part as a colored maid. Also in the picture, "Ride 'em, Cowboy," are the Merry Macs, shown above going through a little jive with Fitzgerald. Ella revives *A-tisket A-tasket* in the pic, and also sings *Rockin' and Reelin'* with the Macs.

cording of his own tune, *I've Been Drafted*, is outselling Kyser's recording of the same number 2-to-1. . . . Carl Ravazza, following Foster at the Biltmore Aug. 28, will have a tough job on his hands. . . . Band battle of September will be betwixt Ozzie Nelson at the Casa Manana and Gene Krupa at the Palladium. Krupa comes in with one strike called on him. The kids who make up a large part of his loyal following here will be busy getting back to school. . . . Daryl Harpa leaving the new Copa Cabana, which he opened Aug. 13, to return to the Wilshire Bowl, which re-opens Sept. 3 with a lavish floor show entitled "Silver Screen" cast of which will feature several almost forgotten movie stars of bygone years.

over the Lady Eather series, replacing Freddy Martin, Sept. 15. Music set-up wasn't set, but we'll bet on Bernard Hermann to baton. This is a Hollywood CBS show and under the old set-up would probably have been played by the KNX staff men. The new KNX-Local 47 contract, which limits the staff to sustainers, means a special orchestra will be engaged. . . . Bob Crosby, as all *Down Beat* readers know, goes on the Mutual net from Hollywood for the Ballantine Ale account. This show went to Mutual directly because of the ASCAP pact and because the B.C. band couldn't function at its best under the BMI set-up. And now, from all indications, NBC and CBS will be back in the fold by the time the show kicks off.

Dance Band Jottings: Chuck Foster, whose long run at the Biltmore supported by extensive air time makes his the most valuable band property developed on the West Coast in several years, will probably be in New York by the first of the year. Meantime, the Rockwell office has the band routed for location dates at San Antonio's St. Anthony, New Orleans' Roosevelt and Dallas' Baker. Foster's re-

Hollywood CBS Signs a New AFM Contract

Los Angeles—After weeks of negotiation, in which CBS Ben Paley and AFM's Jimmy Petrillo personally participated, a new pact covering employment of a staff orchestra was signed by Local 47 and radio station KNX, CBS-owned Hollywood outlet, but neither party seems to be too happy over the deal.

CBS Bosses Balked 'Forty-seven' tops started by asking for 52 weeks' work for 21 months at \$85 per week for a six-day week of three hours per day. That was okay with the CBS bosses but they balked plenty on the union's additional requirement—that the staff ork be used for non-commercial, sustaining shows only. Network operators wanted the privilege of "selling" the orchestra to sponsors when possible and then recovering some of their outlay for the staff orchestra.

It was indicated that CBS finally gave in to union demands on the sustaining-programs-only angle while the union took a cut in the required number of men of 21 to 18 and had to make concessions on other points.

NBC Also Signed NBC, which has never used its Hollywood staff ork for anything except sustainers, also signed a new contract, terms of which paralleled the CBS deal. However, NBC does not operate a transmitter here. NBC shows are released through independently owned KFI-KECA. Mutual's KHJ also signed a new contract with '47 agreeing to use its staff for sustainers only.

Story of L.A.'s 'Stewards'; How, Why They Hire, Fire

by HAL HOLLY

Hollywood—This is the time of year that the corner of Sunset & Vine is a mare's nest of rumor and gossip about the coming radio season as the scramble begins for "ins" and "angles."

Fattest job is that of "steward" (orchestra contractor), a spot that can be anything from a sinecure, designed to appease union regulations, to a bona fide job calling for not only knowledge but work. Time was when some of the stewards had absolutely nothing to do but draw their pay checks and put in appearance at the studio on the day of the broadcasts, but now the most lowly stooge of the lot has to take care of the social security tax—or hire a bookkeeper.

How It Works

A steward has a funny job. He is paid by the sponsor (through the agency or the producer) the same as the rest of the hired help, but he takes his orders from Joe Union. To get his job, the steward must be "approved" by the Board of Directors. There is nothing in the rule book which states the basis for approval or disapproval so the assumption is that the fellow who wants to be a steward had better just be a "right guy." The steward's job, nominally, is to hire and fire musicians—but carefully! Above all, he must see to it that the conductor on the show keeps his nose strictly out of this hiring and firing. On the other side of the card is the fact that a steward usually owes his job to the conductor, who is generally asked by the agency to recommend a steward. This means a steward has to tread a mighty narrow fence—but it can be done, and profitably.

How It Happened

The steward system was doped

out when the Hollywood radio business began to boom and local musicians were horrified by the migration of New York musicians to Hollywood. All these N. Y. boys had to do to meet AFM requirements was to put in three months' vacation (transfer period) and they were eligible for radio spots in Hollywood. And so the Local 47 politicians of the day, mindful of the fact that it was the local boys who put them in office, inaugurated the steward system. You get it, of course. If a steward wants to hold his job he'd better see to it that "local" men (those who were here first) get the preference on those Hollywood network shows.

Before you decide this is all a dirty rotten trick on those poor N. Y. musicians who have starved to death at the corner of Sunset and Vine within the very sight of NBC and CBS, better check up and find out just how many actually have gone hungry around Hollywood—and also check up on what kind of welcome the boys of '47 extend to a visiting Hollywood musician.

Weems Handling John E. Sullivan

Jackson, Mich.—John E. Sullivan and his ork opened at Bartlett's pavilion here, August 22, under the personal management of Bob Weems. Irv Brabek of Frederick Brothers booked the engagement.



HARRY JAMES

PLAYS



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Did Hollywood Sell ASCAP Down the River? Or Did It?

by HAL HOLLY

Hollywood—Did the motion picture industry sell ASCAP down the river? That is the question currently bandied about movie city and answered in the affirmative by plenty of "insiders."

ASCAP has settled with NBC on NBC's terms and that means that CBS will settle on the same basis.

Movies Much Interested

Most people never realized the extent to which the movie business was entangled in the Great Music War. It seems to have been almost forgotten that Hollywood money owns or controls most of the major—and that means ASCAP—publishing companies. Paramount Pictures corp. has its own Paramount Publishing co. and also owns Famous. The Warner boys have a block of publishing firms—Remick, Witmark, Harms. MGM owns at least 50% of the Robbins-Feist-Miller combine with 20th Century-Fox in on the deal with some kind of working agreement. The Warner boys, through their Music Holding Corp., own a whole block of publishing houses—Harms, Witmark, Remick.

Hollywood Put the Heat On

Since January 1 of this year, on which long-remembered date the music publishers woke up with a lasting headache, not one of the string of frothy expensive musical films put out by Hollywood has hit grosses in keeping with its budget and the name value (in some cases) of its stars. Hollywood wasn't long in figuring out the reason—that is, not long, for Hollywood. Only about six months. The musical pictures were flopping all over the landscape because the songs ground out for them by high-priced ASCAP songwriters didn't reach the general public until it saw the pictures—which was sometimes never, and always too late. So important to picture pull is song plugging that it has been the practice in Hollywood of late to release songs well ahead of the picture in which they are used.

Song Writers' 'Revolt'

The trade knew something was about to pop when a group of ASCAP's Hollywood studio tuncsters, led by Mack Gordon, began dickering for deals under which they would have turned over all

rights in their future songs to the studios, which could have formed new publishing firms (non-ASCAP). Such a move would have been the same as a "run-out" on the part of these songwriters, indicating that the Society could go to hell for all they cared as long as they held their salaried studio jobs. At least that seems to be how Irving Caesar, ASCAP board member, was feeling when he threatened to toss punches at Mack Gordon's chin when they met out at Fox the other day.

About this time the studio bigwigs just figured out it would be a lot simpler and less expensive to call off the war on Radio's terms, even if it meant the end of ASCAP as a power. And that's just what happened. ASCAP, caught between two forces—movies and radio—went down for the count.

Dave Rose, Hits And Miss, First FM Music in L.A.

Los Angeles—Dave Rose's KHJ staff orchestra and vocal groups consisting of the Mitchell Boys' Choir and the Six Hits and a Miss drew the honor of being the first musical groups to broadcast in this territory via the new FM (frequency modulation) system, which is static-free and tone-perfect.

The new Don Lee FM station, K45LA, the first on the coast, went into operation with elaborate ceremonies on Aug. 10, ceremonies somewhat dimmed by the fact that relatively few FM receivers are in existence around here to catch the signals, but none-the-less important as a radio milestone.

Music in Movies:

Himber Writing Script; Osborne Ork Gets 'Society' Part in Pic

Hollywood—Will Osborne's band was spotted in "New Orleans Blues" at Warners to play the role of the "society" band which the hero, a musician who is lured from hot music by a rich dame, joins after the luring. Funny part is that Will's current outfit is a good solid combo which would hardly fall into the sticky-icky class.

Cee Pee Johnson, who heads a good little outfit at the Rumbogie ("Where Hollywood Meets Harlem") was signed for drumnastics (accompanying a group of jitterbug dancers) in Universal's "Hellzapoppin," a screen version of the stage production.

Ella Fitzgerald, playing the part of a Negro maid in Uni's "Ride 'Em Cowboy," was chased off the set on her first day on the lot by a bunch of wild steers that got out



Oh for the Life of an octopus, even if it's just a cloth cut-out octopus. Especially if the little mollusk is destined to drape (and with all those tentacles!) himself all over the lovely form of Dona Drake. That's what they call her in Hollywood, where Paramount cast her in "Louisiana Purchase." But musicians will recognize her as Rita Rio, the band mistress who batonned her flock of fem hornsters around the country not so long back. The original handle was Una Novella. She's also been Rita Shaw ("Aloma of the South Seas"). According to her manager, Orrel Johnson, "Rita hopes to go out with her band again in the near future."

Ellington Band Plays Its First American Concert

Los Angeles—Duke Ellington, currently appearing here in the stage musical, "Jump for Joy," which is moving along nicely to increasing business, was announced to make a concert appearance with his orchestra as the closing feature in the First Annual Starlight Fiesta of Negro Music, a series presented at the Pasadena Gold Shell under the direction of the Reverend Clayton B. Russell of Los Angeles and the Reverend Karl D. Downs of Pasadena.

The Ellington concert, his first in the United States, though he made concert tours of Europe in 1933 and 1939, was announced for a week ago, Aug. 24.

Ellington's stage show, now rounding out into a good Negro stage review, is high-lighted by addition of Joe Turner, noted blues singer, to the cast. Band at writing was still working under difficulties in the Mayan theater pit, but producers hoped to have the union regulations that necessitated this arrangement ironed out soon so that the band could present its specialties from the stage.



CATCH 'EM *Young*
TREAT 'EM *Swell*
TELL 'EM *Everything*
says
SONNY DUNHAM



GENE "Corky" CORCORAN
Phenomenal hot tenor, using 30-M Connqueror



JOSEPH J. KOCH
Baritone Sax



GUY McREYNOLDS
Lead and hot alto
Tony Barton plays a Conn, too

Departing from the usual is a paying proposition all around for Sonny Dunham. An interesting phase of his rapidly-growing organization is that he discovers so much talent—and carries the newcomers right along to success. Although only about two years old, the Dunham aggregation is making an enviable record—playing engagements at such "name" spots as Roseland and Meadowbrook in greater New York.

Critics rate Dunham's sax section a standout—and the saxmen rate Conn saxophones as standouts in their class, too. The performers are young, but their years of Conn-playing experience add up to an impressive total.

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Earl Hines Touring the West Coast

Los Angeles—Earl Hines was headed west as this was written, set by the William Morris agency to open a tour of the West Coast with a week at the Paramount theater beginning Aug. 21.

Other dates announced for Hines were Balboa Park, San Diego (Aug. 29), Sweet's Ballroom, Oakland, Aug. 31-Sept. 1, the Elks' Lodge ballroom, Los Angeles (Sept. 4) and the Civic Auditorium at San Jose (Sept. 6).

Mrs. Jacques Renard Is About Again after Week in the Jug

Los Angeles—Jean Renard, 44-year old wife of band leader Jacques Renard, is receiving friends at her Beverly Hills home again after spending seven days in the county jail for violation of a state labor law.

Mrs. Renard was sentenced to a 10-day sojourn in the clink on charges that she refused to pay some \$60 of back wages claimed by her former Negro maid. The judge released her after seven days of the sentence had been

served on probation and receipt of an agreement to pay the amount claimed by the maid.

Renard is understood to be active in the East with his band.



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TARS
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er Catfish

Ivie Anderson's Greatest Triumph on New Duke Disc!

'I Got it Bad' Best Platter of Month, But Hampton's Drums Get the Razz.

by DAVE DEXTER, JR.

IVIE ANDERSON HAS NEVER won *Down Beat's* poll as "favorite girl singer" and in all probability she never will, never having employed a press agent. But long before Billie Holiday first tackled a vocal chorus, Ivie was a veteran trouser, always doing a good job for the Ellington band and making friends wherever she appeared. This month the affable and extremely-talented brownskin gal outdoes herself, reaching new heights, with her singing of *I Got It Bad* and *That Ain't Good* on Victor 27531.

Hodges Also in Fine Form

With the Duke's men playing superbly in a slow, bluesy groove ideally suited for Ivie's chanting, it's a performance which happens once in a dozen record sessions. Johnny Hodges plays magnificently and the arrangement shows off some of the weirdest and prettiest backgrounds ever waxed behind a song. The tune is by Paul Webster (not the Lunceford trumpeter) and the Duke himself, and is one of the highspots of Ellington's show "Jump for Joy" now playing at the Mayan theater in Los Angeles. Miss Anderson's tasteful treatment of a really gorgeous melody is easily, and by far the greatest, recorded performance of the month.

The backer, *Chocolate Shake*, is shoddy stuff in comparison, although Ivie—and remember she was 13th in the poll last year—saves what little she can salvage from a mediocre set of lyrics and an unimpressive melody. But *I Got it Bad* is just too much. Nothing this girl has ever sung could back it properly.

Claude Thornhill

Slick, ingenious arrangements played by a band of young and enthusiastic musicians. Those are the attributes which make *Where or When* and *Snowfall* recommended discs. Thornhill is turning out some of the finest "big band" music available, using six clarinets and his own simple but foxy piano as bulwarks for his style. *Snowfall* is Claude's theme, and an unusual one in which a pretty mood is captured and sustained. On Col. 36268, and good to the last spin. The man and the band have something on the ball!

Art Hodes

Signature Records of New York has a neat coupling of two Art Hodes piano solos in *A Selection from the Gutter and Organ Grinder Blues*. The first is an original Hodes blues, at slow tempo, showing some simple but interesting bass and treble figures. *Grinder* is the old Clarence Williams standard, well played by the white keyboard thumper but not as interesting in makeup as the "A" side. Score one for Signature—and Hodes.

Glenn Hardman

Here's a man who gets away from the trite, jerky Herth-Hinett organ style to lay it down the right way. *Picadilly Jive* is a fast flagwaver with a half-time blues strain which reveals Hardman's jazz training. *Stumbling* is the 1920 favorite played in a more commercial (but far from nauseating) manner. Both organ solos on Col. 36273.

Lionel Hampton

Chasin' With Chase is probably the first record ever made which consists of a drum solo from the first to the last spin. Hampton plays a lot of drums, but they'd sound better up in a mountain cabin and not on wax. The coupling, a pop titled *Now that You're Mine*, is better—in fact it's almost mediocre. Sad stuff from a guy who can do so much better. On Victor 27529.

Lucky Millinder

Rosetta Tharpe makes her debut as chortler with a jazz band on *Lucky's Rock*, *Daniel*. And it's a sensational bow for the Sister as she sings and shouts her way through the side, plucking an earthy guitar solo just for kicks. A swell combination, this, and more time together should bring even better results. Flipper side is a blues sung by Trevor Bacon titled *Slide Mr. Trombone*, but far below Tharpe's performance. Decca 3956.



The Ivie League should get a substantial charge out of the orchids leading off the accompanying record reviews by Dave Dexter. And by the Ivie league is meant the league of worshippers at the throne of Ivie Anderson. The Duke Ellington princess of the palate is 'way overdue for far more esteem than she's collected to date, thinks Dex. Of her latest disc with the Duke, *I Got it Bad* and *That Ain't Good*, Dex dithes "Miss Anderson's tasteful treatment of a really gorgeous melody is easily, and by far, the greatest recorded performance of the month."

Les Brown

Ben Homer's arrangement of *The Procession of the Sardar* gets the most credit for this unqualified rave over Brown's hard-working and fast-moving band. But Brown's men show they can play it as Homer intended, Wolffe Tayne's pretty tenor and a muted brass choir sequence showing especially well. It's the best side the band has turned in and will stand up under repeated listenings. *Funiculi, Funicula* on the other side doesn't come near its coupling, the recording not being good and the band not showing as well. The sides were made at different sessions and maybe that explains it. Okeh 6293 and plenty okay!

Teddy Powell

Still another young band which gets no praise from the reviewers, or the "critics" who review the bands, is Powell's. But its renditions of *Jungle Boogie* and *I See*

a *Million People* stack up with the best of the big band efforts of the day. Bob Mersey's colorful scoring gets more than adequate treatment; the recording is excellent and the solos competent. BBird 11232.

Louis Armstrong

They've turned our Louie into nothing more than a comedy singer now. Or so it appears on his latest pressings, *Yes Suh* and *I'll Get Mine Bye and Bye*. A rhythm section, tenor, clarinet and trombone accompany. The few bars of Louie's horn save it from complete mediocrity. Decca 3900.

Cab Callaway

Unaffected, forthright job on Bill Strayhorn's *Take the 'A' Train* is mostly ensemble, played well, with Chu's tenor and Diz Gillespie's horn bursting through for short solo bits. Neat stuff, neatly done. Cab sings the "B" side, *Chattanooga Choo Choo*, which we'll plant now and dig later. Okeh 6305.

Lonnie Johnson Huddie Leadbelly

Two of the best of the blues shouters, Lonnie and Leadbelly both have good wax to offer this time out. Lonnie's fancy guitar makes his *Lazy Woman Blues* and *In Love Again* standouts; the man's singing is palatable as ever. And note how Lonnie goes into a pashy, pop groove on the latter side, which he wrote himself. Leadbelly's better side is *New York City*, in which he tells of the Big Town's attractions. *You Can't Lose-a-Me Cholly* hasn't the guts of the first, which is the real blues with no cheating' on the former prisoner's piping. BBird 8748 and 8750.

Carmen Cavallaro

A sickening, over-embroidered version of *Intermezzo* deserves no praise from this or any other corner, Cavallaro jamming up a lovely melody with his butterfly trebles and jerky bass figures. A Tschai-kowsky *Concerto* completes the coupling. You'll never miss either solo if you don't hear 'em. Decca 3933.

Tommy Dorsey

Two pops, a Sy Oliver jazz original and a patriotic novelty show this band's power and precision to perfect advantage. Oliver's *Loose Lid Special* is best, with Tommy himself blowing some Negro-like horn un-muted and Ziggy on tap, too. *I Guess I'll Have to Dream the Rest* is a poor pop given better treatment than it deserves, on Vic. 27526. *Free for All* has some tricky brass notes at up tempo, and a wonderful beat as have all the TD sides. *You and I* is a pretty pop, but unexciting. On Vic. 27532.

8-to-the-Bar Album

Victor's latest jazz collection comprises eight boogie-woogie piano duets, by Pete Johnson and Albert Ammons. Titles include *Cuttin' the Boogie*, *Barrel House Boogie*, *Boogie Woogie Man*, *Walkin' the Boogie*, *Sixth Avenue Express*, *Pine Creek*, *Foot Pedal Boogie* and *Movin' the Boogie*. The Victor publicity, verbatim, reads, "Twenty agile fingers racing furiously, leaping and pounding over the black and whites, thumping, blasting, climbing right out of this world..."

Yeah, especially pounding. An album of Ammons solos, or Johnson solos, or a little of both playing solo would be greatly preferable to the monotony of their "agile fingers." There's so much boogie in one big gulp that it loses its qualities, and the distinctive characters of both Pete and Albert are lost in the shuffle. Peddles at \$2.50 in album P-69.

'Waller at the Console'

Here's a Victor album of great merit, showcasing Fats Waller's ability as an organist. Recorded in Europe a few years back, Fats plays *Go Down Moses*, *Swing Low Sweet Chariot*, *Lonesome Road*, *Deep River*, *All God's Chillun Got Wings* and *Water Boy*, all Negro spirituals, with a beauty and simplicity which ranks with the greatest of Waller's recorded performances. His *Lonesome Road*, especially, is commendable. Nicely recorded, too, on a huge organ with Waller "feeling" his material beautifully. Album P-72.

Donald Lambert

Again this young New Jersey pianist displays an amazing technical skill with his solos of *Pedgrim's Chorus* and *Setzet From Lucia*, which Donald first plays straight, then in jump tempo. But not good jazz piano. The quickest way to describe his style is a "mash Hazel Scott." Or maybe that's a little too unjust. Decide for yourself on BBird 11250.



"Charlie Horse"

It takes a press agent to dream up a gig like this. It is Charlie Spivak, horn and all, posing to publicize his own *Charlie Horse* record which peculiarly enough, was mentioned by the *Best's* record reviewer recently as being the best piece of wax the Spivak crew has made. Sonny Burke composed and arranged the tune. Spivak now is touring with his band after breaking all records, including Glenn Miller's, at Glen Island Casino. *Ray Lewis Photo.*

Tommy Dorsey Album

Eight reissues by this band (in which the personnel differs on almost every disc) are tossed together in Victor's "Getting Sentimental" collection, P-80, with such well-known Dorsey items as his theme, *Stardust*, *Song of India*, etc., included. Not Tommy's best records for Victor, they are nonetheless good cross-section examples of the band from 1936 to 1940. An okay commercial job.

Charlie Spivak

Garry Stevens' singing, and a pretty Debussy intro to *It's So Peaceful in the Country*, sparks Charlie's version of this Alec Wil-

(Modulate to Next Page)

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Most Popular Records in the Coin Machines

SONG	FIRST CHOICE	SECOND CHOICE
1—Yes, Indeed	Tommy Dorsey, Victor	Crosby-Boswell, Decca
2—Flamingo	Duke Ellington, Victor	Bob Crosby, Decca
3—Blue Champagne	Jimmy Dorsey, Decca	(No Competition)
4—Will You Still Be Mine?	Tommy Dorsey, Victor	Frankie Masters, Okeh
5—Green Eyes	Jimmy Dorsey, Decca	Tony Pastor, Bluebird
6—Til Reveille	Bing Crosby, Decca	Kay Kyser, Columbia
7—Daddy	Sammy Kaye, Victor	Andrew Sisters, Decca
8—Kiss the Boys Goodbye	Tommy Dorsey, Victor	Johnny Long, Decca
9—Down, Down, Down	Charleaters, Okeh	Benny Goodman, Columbia
10—Aurora	Andrew Sisters, Decca	Jimmy Dorsey, Decca
11—A Rose and a Prayer	Jimmy Dorsey, Decca	Red Foley, Decca
12—Maria Elena	Jimmy Dorsey, Decca	Lawrence Welk, Okeh

are all slipping fast. With fall here, and the Radio-ASCAP "war" coming to a close, operators would be wise to stock up on new songs which are being pushed by the major publishers. Many of these are listed in the "Sleepers" column below.

"SLEEPERS"

(Potential Hits in the Coin Machines)

BE FAIR—This Mabel Wayne-Kim Cannon ballad looms as a winner via Jimmy Dorsey's Decca version. Charlie Barnet has second choice on Bluebird. In the I Understand groove and well worth placing on all type locations.

LET ME OFF UPTOWN—This one is catching fast in the Eastern spots where good swing music gets the play. Gene Krupa has by far the best version, made so by Roy Eldridge and Anita O'Day. On Okeh.

MEMORIES OF YOU—Sonny Dunham's band has made a new 1941 version of this grand old pop tune which will appear on Bluebird. It's a disc which will go big with young patrons and well worth tabbing.

JIM—Still climbing nicely, this sentimental ballad has two outstanding versions in Dinah Shore's on Bluebird and Jimmy Dorsey's on Decca. One of the greatest love songs of the year and an operator can make money on either disc.

IN A SUBWAY FAR FROM IRELAND—Ray Scott makes his best bid to date with this song, written by Scott himself, which is slanted strictly for the machines. A whacky song but just unusual enough to "hit" big. Columbia.

DON'T LET JULIA FOOL YA'—A new novelty, there are two acceptable versions which stand out, both on Bluebird. Dick Todd has an all-vocal arrangement and Tony Pastor has "the" band version, both of which are strong enough for a try.

I GOT IT BAD—Duke Ellington's great torch song, from his show *Jump for Joy*, is one of Duke's greatest as far as the coin machines go. Ivie Anderson's sensational vocal, in a slow, passionate and bluesy groove, makes this an out-standing item. Victor.

CONFESSIN' THE BLUES—Walter Brown's heroic blues shouting and Jay McShann's piano and rhythm section combine to make a fine platter, especially suited for Negro and swing-conscious audiences. Under McShann's name on Decca.

ELMER'S TUNE—Another novelty, Dick Jurgens introduced this one in Chicago and has a great version of it on Okeh. Bob Crosby has it, too, on Decca. Going big in the Middlewest and can easily spread to other sections.

KITTEN ON THE KEYS—Freddie Slack changes this old standard into a modern, danceable tune which can't miss pulling the jitneys in on any location you have. A Decca and one to watch.



A Party for Vaughn Monroe was tossed a couple of weeks back by Nat Segall, who wields the whip around his Down Beat Swing Room in Philadelphia. Johnny Arthurs, Local 77 shot, helped Nat make it a real time. In this pic are Arthurs, at left and holding the glass of cyanide; then Segall (bottom); then Charlie Abbott, the Beat's Philly jump hunter; then band leader Monroe, and at right is Marilyn Duke, Monroe tonal twitcher. A mob was on hand to fete the vaunted Vaughn, and a delectable time for all was reported by Abbott.

Hackett Records With G. Miller

New York—Bobby Hackett made his first record as a trumpet soloist with Glenn Miller last week, doing a fine trumpet chorus on Ernesto Lecuona's *From One Love to Another*. On five other sides made by the Miller band Hackett strummed a guitar and go no solos. Ray Anthony, trumpeter, no longer is with the band. Miller goes into New York's Hotel Pann October 6 for the winter.

Hoff on Wax; Tony Russell Joins the Band

New York—Tony Russell, who was one of Gray Gordon's men left stranded in Atlantic City on the Gordon band's recent panic, joined Carl Hoff's fast-rising band the other night at Blue Gardens in Armonk. He and the Murphy sisters are handling all the vocals with Hoff.

Turnbull to Wed

New York—Johnny Turnbull, newest member of Vaughn Monroe's band on fifth sax, doubling vocals, will wed Doris Jordan of East Orange, N. J., on October 20 while the band is at the hotel Commodore. Johnny is a Boston boy.

Columbia Records, with Manie Sacks handling the deal, last week signed Hoff to a 1-year recording binder. Hoff's music will be issued on Okeh records.

Skinny Ennis On Bluebird

New York—Leonard Joy of Victor-Bluebird has signed Skinny Ennis and his ork to a contract to record for the 35-cent Bluebird label, it was announced last week. Ennis and band are set to make their first cuttings in Chicago about September 1, Joy said.

Record Reviews—

(Jumped from Page 14) er ballad which caught in a hurry once it was published. *What Word Is Sweeter than Sweetheart* is a banal sort of song which falls below its mate in quality. Okeh 6291.

Phil Harris

Okeh 6325 is a reissue of two Harris vocal standards, *Woodman Spare That Tree* and *Nobody*, which first appeared on Vocalion about 1937. As music the value of these is nil. But Harris is strong enough with the lyrics, and the way he sells 'em, to make both titles listenable. But slanted for the machines more than for the musicians.

Earl Hines

The fatha' does a marvelous secret service job of concealing his Steinway stylings, and Bluebird's engineers give him no help in recording what few bars Earl chooses to play out in the open. *Southside* and *Up Jumped the Devil*, as a result, are jumbled-up, uninteresting instrumentals hardly worth recommending even to those who feel the fatha' can do no wrong. Hines should spotlight that piano more, and more care should be taken in recording it. BBird 11237.

Musicians, band leaders, collectors and others who know have high regard for Dave Dexter's record reviews. All of the better releases are dug by Dex each month, and he passes on his expert opinion and criticisms to the Beat readers in each issue. If you're wondering what records to buy, look through Dex's reviews; you can't go wrong going on some of his suggestions.



Basie Rests his famous right hand as Hazel Scott shows him the latest trick from Hollywood. It's called "tanglefinger" and can only be accomplished through diligent abstinence from practice. Hazel, who was tested recently for a major part in a forthcoming music movie, appeared with the Count at his recent Ritz Carlton engagement in Boston. Lynn Sherman, wife of Basie's manager, Milt Ebbers, will do the vocals on a couple of pop sides at Basie's next recording date for Columbia.

Red Nichols, Pinetop Smith Albums Due

New York—Decca Records is pushing its practice of releasing jazz albums. Last week Decca big-wigs announced that several new collections would soon be issued, among them two Red Nichols volumes, made for Brunswick in the middle 1920's and later. One album will stress the Teagarden era; the second collection will comprise original platters made when Nichols was teaming with Miff Mole. Decca's recent purchase of the old Brunswick masters gives it a rich supply of jazz wax, much of it to be reissued.

An album featuring the Dorsey Brothers' band of 1934 also is coming up, it was announced, and another titled "The Dixieland Band," suggested to Decca by a *Down Beat* reader in San Francisco named Charlie Lange, is in preparation.

Decca also owns the rights to issue the eight sides made by Clarence (Pinetop) Smith for Vocalion in 1929. An album containing those eight—the only records Smith made in his long career as a boogie woogie pianist—is expected to be issued later this fall.

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Swing Piano Styles Mel Powell Has Fuzz On His Chin, Perfect Pitch

by Sharon A. Pease

Probably all 18-year old pianists who are interested in dance music have a dream in common that one day they will be featured with one of the nation's top dance bands. If they could pick their spot no doubt many of them would choose Benny Goodman's Orchestra.

Out of a clear sky and without warning this dream has come true for Mel Powell, talented 18-year-old New Yorker. The story of his success, attained through plenty of hard work, should be an inspiration to every young musician.

Sprouting Fuzz

Powell, a well built youth, is 6 ft. 1 1/2 in. tall and weighs 190 pounds. With hands built in proportion to his body, he is able to reach twelve keys with little effort. A good looking fellow with wavy blonde hair, he looks older than his 18 summers, except for one thing—the beard—if by stretching the imagination that fuzz could be called a beard.

Mel's unusual talent was evident when he was a small child. He could pick out simple melodies on the piano before he was old enough to go to school, which led to the discovery that he had perfect pitch. Always a good student, Mel graduated from high school when he was 14, and before going into music as a full time profession attended City College of New York for several semesters.

Equally adept in the study of music, which was started when he was seven, he made rapid progress during the six years he studied with Sarah Barg, a German lady who took him through a course in standard piano.

Own Band at 12

Beside his school work and piano

studies, Mel also found time to experiment with dance music and picked up ideas from the large stack of records which his father always kept on hand. By the time he was twelve he had developed his dance style sufficiently to organize his own orchestra and work



Note the Fuzz . . .

It's Mel Powell, age 18, who plays the elephants' teeth in the Benny Goodman band. At the age of 12 Mel had his own band, the Dixieland Six, which played six months at the Palais Royale in Nyack, N. Y. When he was 14 he graduated from high school. The *Beat's* piano technician, Sharon Pease, discharges on Mel in the accompanying article.

jobs. The group was known as Mel Powell and his Dixieland Six. They landed a summer job at the Palais Royale in Nyack, N. Y., and made such a hit they stayed on for six months. In the meantime, school had started, and Mel along with two other members of his orchestra, had to make daily trips into

Mel Powell's Fingering on His 'Firing the Furnace'

Lively

The musical score is written for piano and features a 'Lively' tempo. It consists of five systems of music, each with a treble and bass clef staff. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) and slurs throughout the piece. The key signature has one flat (B-flat), and the time signature is 4/4. The score is a transcription of Mel Powell's performance of 'Firing the Furnace' by Benny Goodman.

New York City to attend high school classes. After the Nyack job, the band

broke up and Mel giggered around New York. While playing one of these dates he was heard by the veteran pianist Willie "The Lion" Smith. Smith has always gone out of his way to help young pianists get off on the right foot, and among his boys are included Howard Smith, Freddie Slack, and Joe Bushkin. Willie offered to help Powell with his problems and during the years that have passed since that night, they have had many enjoyable sessions together. "The Lion was wonderful to me," says Mel, "and I'll always be grateful for his help and advice." Bushkin was also working with Smith during this same period and the three became fast friends. This association with Smith no doubt accounts for the slight, though evident, similarity in the playing of Powell and Bushkin.

Worked Nick's with Zutty

Mel's next steady job was at Nick's in Greenwich Village, where he worked for two years. First he played with Zutty Singleton's group, then with bands fronted by George Brunis, Bobby Hackett, and Jimmy McPartland. When not working with one of these groups he played solo between sets. In addition to the above leaders, he was associated with many other stellar musicians during this time including Bud Freeman, Dave Tough, George Wettling, Max Kaminsky, Pee Wee Russell, Eddie Condon, and Bert Gowans.

Powell left Nick's to join Muggsy Spanier's Orchestra, which was organized early this year. After three months with Spanier, Mel returned to Nick's until he received the surprise call from Goodman, making

his dream a reality. Mel has been with Goodman only a couple of months, but his work throughout the recent Hotel Sherman engagement and on the NBC "House Warming Party" series has won for him many admirers.

'One of the Best'—Goodman

Benny Goodman says, "Mel is a fine pianist, one of the best I have ever had." This is quite a compliment in view of the fact that the Goodman piano department alumni includes such keyboard artists as Frank Froeba, Jess Stacy, Teddy Wilson, Fletcher Henderson, and John Guarnieri.

In addition to playing piano, Powell is also a talented arranger and has done many scores for radio bands around New York.

The radio commercial featuring the Goodman band is sponsored by the Holland Furnace Company. So Mel has titled the accompanying original *Firing the Furnace*.

This example, from start to finish, is filled with excellent ideas. Note particularly the one used in measure 18 (the third from the last). It will be useful in many tunes where the harmony progresses through the common transition from the key a fifth away into the dominant seventh and on into the tonic (circle of fifths). The same idea is used with a different treble variation in measure 12. Also note the effectiveness of playing the bass note off the beat in measures 16 and 17.

Goodman recordings on which Mel has taken solos include *Pound Ridge*, *Down Down Down*, and *Tuesday at Ten*, all on the Columbia label.

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Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

The pluggers along TPA, rhuematic from 8 months of ASCAP-BMI idleness, have taken up calisthenics and general throat spraying to loosen their lung and leg lethargy for a super fall and winter campaign. The boys haven't seen any action since the first of this year and can hardly wait to get back in the whirl of making the nation's hits through their high powered plugging. With the music feud nearly in the book the pubs are looking forward to plenty of action, Jackson.

Regent has just published a 94-page instruction book for clarinet. It's tabbed as *Benny Goodman's Own Clarinet Method* and begins with the fundamental scales running through studies in expression, chromatic studies, rhythmic technique, and so on, ending with a gang of BeeGee's specialty numbers which include: *Gone with What Wind*, *Jumpin' at the Woodside*, *Soft Wind*, *Pick-a-Rib*, and others. The last thirty pages carry an illustrated story of Benny's life starting with his first clarinet lesson and touching the high spots up to his appearance as soloist with the New York Philharmonic Symphony Ork in Carnegie Hall in 1940.

Modern Music has just accepted *I'm Only a Stand-In* written by Walter Reynolds. Reynolds has penned off such tunes as *My Hungry Heart* and *You Were Only Human*.

In the patriotic play there's *Don't Say No to the USO* by Jack Herman, known writer. The tune is being pushed by Frank Copano, Philly pub. Next we get *Trooppin' With a Trumpet* by Charlie Gaines, and *Keep the Stars and Stripes Together* from Stansy Music.

The pic "Navy Blues" showcases two new tunes by Johnny Mercer and Arthur Schwartz. They are *You're a Natural* and *In Waitiki*. Witmark and Sons, the publishers, feel that the brothers Warner did a fine job in the treatment of the tunes—a very important factor to the success of pic pieces.

Sally Sears, Boston debutante turned lyricist, has her second tune, *Park Avenue Blues*, in the hands of publishers Bregman Voco and Conn. Buck Clayton of the Basie band handled the notes. Sally's first tune, *Sub-deb Blues*, also handled by BV and C, was recorded by Basie and was a solid pull.

Bud Abbott and Lou Costello, ether and fic faves, have moved into the songwriter field. They've just turned out a tune which will be handled by Mills Music. The title of the opus—original if we ever heard one—is *Abbott and Costello*.

The Theodore Presser Co. has recently issued an album for the solovox which was compiled and arranged by John Finke, Jr. It is a collection of the old standards as arranged for the Hammond solovox.

Les Brown and his band have introduced a song written by Brown and Alan Courtmay which exploits the talents of the Di Mag. The tune is titled *Joltin' Joe Di Maggio* and tells to music the hitting record of the Big Bat.

The *Beat's* technical columnists are the most widely read in the world of dance musicians. John O'Donnell's brass technique column appears in every other issue of *Down Beat*. His followers swear by John, and he has helped the best in the game. The cost of a valuable brass lesson by him via the *Beat* is only the price of a copy—15c.



Their Jive Sends the Ickies

Harry and Ruth Gibson, shown, have a monstrous following along swing pan alley, West 52nd street. Recently bowling 'em over at the Famous Door. Harry pounds a dynamic jazz piano while Ruth warbles the hot lyrics. It's a knocked-out act topped by Harry's boogie pianoing. They met three years ago and have been going great since.

SHEET MUSIC BEST SELLERS

- Marie Elena (Southern)
- The Things I Love (Campbell)
- Daddy (Republic)
- Intermezzo (Schubert)
- Hut Hut Song (Schumann)
- Green Eyes (Southern)
- 'Til Revelle (Melody Lane)
- Yours (E. B. Marks)
- You and I (Willson)
- You Are My Sunshine (Southern)

SONGS MOST PLAYED ON THE AIR

- Daddy (Republic)
- Kiss the Boys Goodbye (Famous)
- Aurora (Robbins)
- I want Out of My Way (BMI)
- Don't Cry Charlie (Shapiro-Bernstein)
- The Things I Love (Campbell)
- You and I (Willson)
- Green Eyes (Southern)
- Yours (E. B. Marks)
- Harbor of Dreams (Miller)



JOHN O'DONNELL

Poor suffering brassman, don't cry those crocodile tears. I'm not dead. I am realizing my life's ambition, a perfect mail order course. And by the way, I'll take what honor or success I have coming right now while I am very much alive. You have read my column and know I speak the truth. I defy anyone to pick the slightest flaw in my course. It does not disturb your natural embouchure the least bit. I guarantee that you will improve rapidly with each lesson. I dare you to send for the 1st lesson. For \$2 what have you got to lose? Don't let any so-called friend or teacher, who is booting his own game, keep you from the one thing you have been waiting for. Send immediately for my course. With it you will be very happy like the hundreds from all parts of the world who are taking this course. You will think kindly of me forever.

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• Doubling in Brass •

John Advises Beginners To Forget Embouchure

by John O'Donnell



If the bug has stung you and you are contemplating taking up a brass instrument, HEED THIS WARNING: Be deaf, dumb and blind to all those who would like to show or tell you what embouchure you should use. Stuff some cotton in your ears, get a pair of blinders like the horses wear, be polite, but say, "Sorry, me no speak English."

'Get Dumber than Dumb'
After you get your instrument, look up a good reliable teacher. Tell him that you are only interested in music, fingering, and time. After you get your music book, don't even glance at the embouchure advice that is to be found in the front of book, such as how to hold your instrument, the position of bell, mouthpiece placement, etc. Before you start to play your first note, get dumber than dumb, wet your lips and mouthpiece, then blow heck out of that instrument of yours, your way, the way it feels and plays best to you. Of course you must pay strict attention to your teacher's advice on music, fingering, and time, but as far as your embouchure is concerned, remain dumb for at least two months. This way you will be playing subconsciously, and whatever natural ability you have will be free to set in. Who knows, you might be a genius.

This may seem strange coming from one who is supposed to give advice on the embouchure, but as *Down Beat* wishes that all should benefit from this column, the beginner must be taken care of as well as the suffering brass men. Here's hoping, beginners, that you may never need any embouchure helps. But just in case, after a period, there are some missing links in your natural, you, like the suffering brass men, must seek advice and embouchure help. Don't expect music, fingering and time to do the trick for you—it's the missing links, added to your natural feel and way of playing, that is the ticket. Be cautious and careful as you seek that advice. By all means don't let any helps, advice, or anyone change your natural embouchure.

Check for Faulty Oil

Mr. C. J., New York City: Your letter interests me. From the tone of it, you are pulling your mouthpiece off of your chops because of faulty slide action, not because of a faulty instrument (because you have one of the best) but because of faulty oil. Many of your brother sufferers have cursed their slide up and down, and I am betting dollars to doughnuts that if they would check their oil they would find their trouble. Believe it or not, a sticky slide raises heck with the chops.

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Orchestration Reviews

★ by TOM HERRICK ★

'I Know Why' Mason at His Best

I Know Why

Published by Feist, arr. by Jack Mason

From Glenn Miller's 20th Century pix, "Sun Valley," comes this lovely ballad which should be played exceptionally slowly. After a unison reed intro, Mason scores a neat bit of special orchestration in his opening cut chorus. Clarinet and 2nd trumpet an octave lower double the lead while 1st trumpet and 2nd and 3rd saxes fill in the harmony for a beautiful effect. It's Mason at his best. The brass choruses follow and then there's a 16 bar last for ensemble with a brief tenor solo.

The Boogie Woogie Piggie

Published by Mutual, arr. by Vic Schoen

We're a little late on this one which is right up there now. After a cleverly phrased eight bar intro in which the brass and saxes alternately boot around some fast eighth note triplets, there follow

the usual repeats for ensemble and saxes, split at the bridge. In the special chorus full ensemble plays the first two of each eight bar phrase followed by ad lib second trumpet with a tenor bridge. The last jumps.

It's So Peaceful in the Country

Published by Regent, arr. by Fud Livingston

Alec Wilder's new ballad tune is going places in a hurry and looks like a top tune for sure. Livingston's opening cut chorus after four bars of intro gives the lead to tenor with gracefully phrased ensemble figures backing up. Nothing much happens in the repeats except that the backup sax figures in the second are prettily written. Ditto for the last chorus sax stuff while the brass push. A gorgeous tune and a peachy arrangement. H.G. has something here.

Peace and Love for All

Published by New Era, arr. by Leon Carr

Leon Carr's adaptation of *Eli Eli* makes for an impressive pop tune. After a minor unison reed introduction backed up by organ brass, the reeds with clarinet on top take the melody, the brass filling in with muffled figures. After 16 bars, brass take over, supplemented by brilliant reed work in the background. Follows an optional trombone solo or vocal with staccato clarinets in support. The last is broad, flowing and very melodious.

Lament to Love

Published by Moo-Krippene, arr. by Paul Weirick

Lament gets quite a plug lately. A blues style tune, this is a slow arrangement. Weirick throws some life into his braces by taking some pains with the first of the repeat choruses. Three clarinets and a tenor in unison split the lead with cup muted brass who alternately back up the reeds and assume the melody. Trombone gets a solo in the special with stop time clarinet figures and lead trumpet gets the bridge. Full brass takes the melody in the last while P.W. lets the saxes gape at some interesting sixteenth note passages.



Chomping a horsehead sandwich between vocals on an NBC College Humor Saturday night commercial is Mary Ann Mercer, shown directly upstairs. Mary Ann is the Mercer who chortled for so long with Mitch Ayres' band. She made her debut on the NBC show (which features the Bob Strong band) just ten days ago. The Russell M. Seeds ad agency placed her.

Elmer's Tune

Published by Robbins, arr. by Paul Weirick

A jazzy bounce tune that's getting a terrific play of late. Weirick's first chorus is nicely orchestrated with the brass and cup mutes on a semi-staccato lead while clarinets perform some low register triplet work in the background. The second of the brace choruses is legato sax. The special gives the lead to either a girl vocalist or a piano solo in octaves, accompanied by reed counterpoint. An 8-bar sock takes it out.

Sleepy Serenade

Published by Leeds, arr. by Vic Schoen

A lot of notes in this swell little tune, from the Abbott-Costello pix, "Oh! Charlie." A tricky introduction for clarinets leads into the first chorus where they take the lead for 16 bars. Cup muted brass then take over. Schoen pens a particularly brilliant second ending into the second chorus at B where second trumpet gets a 16-bar solo backed up by ensemble figures. At C trombone has it over the sax section. The last cut chorus swings nicely with well phrased triplet figures for brass written in a way to indicate that Mr. Schoen knows what plays well on the horn.

There's a Blackout in Old Shanty Town

Published by Modern Standard, arr. by Lee Armentrout

A sweet tune with a blitz theme. Four bars of intro lead into the repeat choruses. Follows the verse, something unusual in stock these

days, and 16 bars of trombone solo. Ensemble takes it out.

A Smo-o-o-oth One

Published by Regent, arr. by Fud Livingston

Here's one of Benny's sextette numbers which he penned himself, based in part on a good old jazz lick that makes for an effective big band jive tune. First chorus gives the lead to ensemble, followed by a sax repeat. In the special there's a heavy unison figure behind optional clarinet or tenor solo for the first 16. Second trumpet gets off at the bridge and clarinet or tenor takes it out. The last rocks nicely with ensemble on the lead and fill-in sax figures.

Do You Care

Published by Campbell, arr. by Les Brown

A new sweet ballad by Lew Quadling. That man Brown evidently managed to forget about his jazz band for a time and whipped this off. It's pretty sharp, too, though Les excels at the swing

stuff. The first, after the 4-bar intro, is broken up in 8 bar phrases between brass and saxes with reed figures independent of the lead. The special is exceptionally well orchestrated. A 4-way section with trombone on the lead and whatever else the instrumentation of the band affords, plays the lead with pretty clarinet duo figures in the background. In the second eight, unison reeds take it—then back to the trombone lead. The last swings lightly.

In Waikiki

Published by Wilmark, arr. by Jack Mason

The Warner Bros. movie, *Nowy Blues*, yields this bright jump tune. Rolling clarinet figures in the introduction continue into the opening cut chorus which goes to brass and cup mutes. The repeat choruses give the melody first to brass with unrelated reed organ background and then to the sax section. Saxes get on the lead in the last chorus with brass riffing.

Small Band Banter

by EDDIE CHARLES

We've had quite a heavy mail in the last couple of weeks so will get right down to business and pass out (hic!) some of the interesting ideas the brother gates have submitted.

John W. Henzie pens a congratulatory note from Brockton, Mass. where his quartet has a steady job almost—now in their 56th week, Montello Gardens. Notice in your picture you use banjo. Might be an idea for new effects—using banjo single string with clarinet and trumpet. Thanks for your offer to help any newcomers to the small-band arranging field. Of course a complete knowledge of fundamental harmony is necessary along with some actual singing experience in order to write effective vocal arrangements. Some words are almost impossible to sing well in a higher register, as well as hard consonants. Also avoid jumps in the harmony parts, as demonstrated in the excellent vocal arrangements of the Merry Macs, the Modernaires, Six Hits and a Miss and other top-notch singing groups. Try to keep the chords changing on an even line, if necessary change the melody or give it to the baritone buried under the tenors. Be sure you know the exact range of all of the singers in the group so that nobody has to strain his tonsils.

Has 574 Themes

Here's an unusual request from Master Sergeant Tex Ueckert, 33rd Coast Art. Brigade, Camp Hulen, Texas. First thanks a million for your complimentary and interesting letter, Sarj. Tex wants to know the theme songs of the bands this column writes about. He has a hobby of compiling a list of dance bands, small combos, etc. and their themes and signatures, having a present total of 574. We'll keep pitching and try to give the spotlight to the little fellows who don't get known outside of their neighborhood. Tex also wants to know who and where is Willard, of Willard's Riverboat Shufflers, a band he heard on Mutual. This column would appreciate this info—who Willard is, his personnel, instrumentation, his arranger—so we can oblige this fellow gate.

Since we mentioned the scarcity of excellent girl singers and instrumentalists for the small combos we have been besieged with letters asking how to go about getting a job. In our opinion, the best way is to make a good record, (preferably not a home recording, but one by a competent recording

company) and sent it to the agents in your territory, along with complete information. Advertise the fact that you are available in the "at liberty" section of Down Beat, but please do not send this information to this column, as it is a full-time agent's job to take care of placing musicians and singers.

Corsi's Fly-Cats

Letter from George Corsi, currently killing 'em at the Gateway, Land O' Lakes, Wis. Job was booked after a plane trip in the manager's ship and now the boys are getting flying instructions for nix! What a deal. Geo. uses vibes, accordion and guitar along with tricky trio singing. Any muskies yet, Gate?

To Church Anderson, Ocean City, Md. Grand Terrace Hotel. Send pictures, records, and complete information to your favorite booking agency or try and get a representative of an agency to hear your group. A good band is always in demand and the agents will be frank about possibilities of setting you in a new spot.

The Charm Trio, Ted Gilmore, guitar, Helen Brown on fiddle and Francis Barry on bass fiddle are strolling at the Towers in Evanston, Ill. A good singing combo with a very funny novelty on the bass. Miss Barry has a cute doll named Toby on her left hand, and as she plays bass Toby goes through a routine that's a killer. He has a definite personality and customers come in and talk with him, buy him beer, and even give birthday parties for him. He has a dozen changes of wardrobe.

Use One Agent Only

Here's a problem. In the larger cities a combo will come into town, give out pictures and information to four or five booking agencies, and then comes a mad scramble if two or more agents submit the same band. Make it absolutely mandatory that a booking office call you before you are submitted on a job, in fact sign an exclusive authorization for the specific location with one office, and you'll never run into the bad deal of two agents submitting you for different prices. It makes everybody look silly. Have one price for a spot and keep it the same to all bookers.

Be sure and get the new tune, "I took my gal out in the fog and mist." That's all for now. Adios.

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Chicago. Chicago. Duke Columbia by the D theme is Harlem The Ell sitting of Jones. Bill Love have two hereto They have Ellington Mississippi Her Like That Ellington Nights on 2006. Harry M Ellington don't list. I don't Appl the vocaliz Some Different found on Ellington Master nu B. Both East St. Birmingham up on di possibility on the Bru Dick Jo solo by trumpet with Leo King With 2746. Johnn played by Pierce sic He also di Pesch we late. Mu ever that sides cred Mueller v the Chica and Free Collecte Lowell, 2 yn, Ill. Hawkins, Ellington Honeysuc album hi Mete hist cians, a and. We Agency in Ray Sh Ellwauk ploists, ang. A the Draf William Aaron S

The You BAN AND Feature 50 Co



Torching Up their cigarets, these four Chicago boys got sharp one day in 1927 and had this cosmopolitan-looking pic made on the rear end of a phony photographer's train. Left to right are Milt (Mezz) Mesirov, the famed Chi clarinetist; Frank (Josh) Billings, original suitcase man with the Mount City Blue Blowers; Frank Vernier, now Gene Krupa's manager, and Frank Teschemacher, the late great clarinetist. Down Beat pic courtesy George Hoefler.

THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

Duke Ellington collectors will be interested to learn that Columbia plans to issue a previously unreleased recording by the Duke's 1932 orchestra. The title is *Blue Mood* and the theme is very similar to the second theme of *Echoes of Harlem* (Bruno, 7656).

The Ellington symposium consisting of Charlie Mitchell, Dick Jones, Bill Rosenberg and Bill Love have ruled out the following two heretofore listed Duke items. They have decided it is not Duke Ellington on Cameo 9094 *Mississippi Here I Am* and *It's Tight Like That*. Another very doubtful Ellington side is the rare *Rainy Nights* on Broadway 11437 master 2006.

Harry Mereness had an unlisted Ellington accompaniment on a recent list. It is Romeo 1042 *He Just Don't Appeal to Me* (3715) with the vocalizing by Ozie Ware.

Some New Duke Masters
Different masters have been found on Brunswick 20105 where Ellington plays *St. Louis Blues*. Master numbers are 1263 A and B. Both sides of Vocalion 1064, *East St. Louis Toodle-oo* and *Birmingham Breakdown*, have turned up on different masters with a possibility of a third set of masters on the Brunswick issue of the sides. Dick Jones advises he has a fine solo by the one-time Ellington trumpet ace Bubber Mile. It is with Leo Reisman's orchestra playing *Without That Gal* on Victor 22746.

Johnny Mueller confirms he played bass on several Charles Pierce sides (see *Box* August 1). He also does not believe Muggay or Tesch were on the *Jazz Me Blues* late. Muggay himself avers however that he definitely did play the sides credited to Altier and stated Mueller was on bass. Mueller is the Chicagoan who played bass on *Bud Freeman's Craze-o-logy*.

Collector's Catalogue—Gene M. Kowall, 2110 S. Scoville Ave., Berwyn, Ill. Main interests: Coleman Hawkins, Mills Blue Rhythm, Duke Ellington. Collects recordings of *Howeysucks* Rose. Completing ten album history of jazz with complete histories, photographs of musicians, and sample record of each band. Works for Meyerhoff's Ad agency in Chicago.

Ray Sherman, 2669 N. 41st St., Milwaukee, Wis. Digs small groups, soloists, Red Nichols and Venuti-ang. At present has gone with the Draft.

William S. Warford, 1103 Jefferson St., Charleston, Ill. Bix

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and *Someday Sweetheart* (1620-1). John also informs us that we misuse the word "dub." When a record is dubbed something is added to it such as when an old record is re-recorded with new accompaniment. This will be done for Orson Welles' forthcoming jazz movie. When we speak of an old record being copied and issued as has been done by Commodore and the H.R.S., the record is a copy or a duplicate.

George Avakian was termed an honorary composer in error on the Bud Jacobson Signatures (see *Box* July 1). On *Opus No. 1* George wrote a set of lyrics that will be used under the title *Love at Sight*.

Solo for Digging—Mr. Teagarden's on both masters of Wingy Mannone's *I've Got a Note* Vocalion 3071.

Personnels

Raymond Brown

George Famularo, Max Lucas, Winston Jeffery, saxes; James Kelly, trumpet; St. Clair Burnham, piano; Eugene Brooks, drums; Al Lott, bass, and Brown fronts on trumpet.

Lee Larew

Sam Wadon, Herman Zagoria, Wally Woods, saxes; Eddie Prince, trumpet; Dot Straub, accordion; Red Alcott, drums, and Larew, front on piano.

Varsity Club

Jim Haffin, Marvin Rice, Tom Patterson, Ben Bragg, Bert Loeraft, saxes; Floyd Rice, James Emory, Bud Rice, trumpets; Bill Knight, trombone; Bill Shelton, piano; Dub Persons, drums and manager, and Jack Musick, bass and vocals.

Roy Coates

Bernie Hussey, Warren Olive, Harold Sweet, saxes; Tom Duffy, Ralph Innesco, Ed Burke, trumpets; Brad Collins, Nicky Conterdo, trombone; Chuck Smith, piano; Bash Dagle, drums; Ray Hill, bass, and Coates, sax and front.

Bobby Peters

Jimmy Ridge, Charley Norman, Vic Barr, saxes; Art Scofield, Geoffrey Schramm, trumpets; Jack Wiggins, Bill Scatterwhite, trombone; Charley McCala, piano; Billy Haynes, drums; Cliff Jackson, guitar; Kyle Rorex, bass; Little Dottie Lee, vocals, and Peters vocals and front.

Al Alcaro

John Wilson, Eddie D'Angelo, Dick Morris, saxes; Bud Guarnano, Bob Newman, trumpets; Ray London, trombone; Vincent McNulty, piano; Charlie Martin drums; Leonard Galper, bass; Clem Valente, guitar, and Alcaro, fronts on violin and guitar.

Eddie Fitzpatrick

Sumner Warner, Tommy Cleaves, Larry Cahral, Charley Thumler, saxes; Dick Schulu, Bill McKinley, trumpets; Frank Hess, trombone; Al Lorella, piano; Dick Riemhart, drums; Bill Hunsicker, bass; Ray Merrill, guitar; Bill Wallace, vocals, and Fitzpatrick, front and trumpet.

Joey Mack

Vincent Uccellini, Kenny Rollan, Sol Barone, saxes; Terry Naps, trumpet; Tommy Palmer, trombone; Sam Krupit, piano; Benny D'Angelo, bass, and Mack, drums, arranger and leader.

Harlan Leonard

Harlan Leonard, James Keith, Curtis Foster, reeds; Edward Johnson, Charles Johnson, and James Ross, trumpets; Rich Henderson, trombone; William Smith, Winston Williams, Raymond Howell and Freddie Hopkins, rhythm; Ernie Williams, front, and Myra Taylor, vocals.

Ace Brigade

Marty Weitzel, Doc Hess, Mac MacMillan, saxes; Harry Coaling, Bugs Wilson, trumpets; Jazzy Wilson, trombone; Bill Dinkel, piano; Lester Skidmore, drums; Theo. Love, bass; Benny Bruno, guitar; Betty Day, vocals, and Brigade, leader.

Club Carlton

Bud Becker, Art Meyers, Warren Bartholomae, Don Wahlen, Bob Apken, saxes; Elmer Jensen, Budge Colby, Jim Lightson, trumpets; George Leichenringer, trombone; Art Westenberg, piano; Red Ross, drums, and Kay Paynter, vocals.

Down Beat makes a sincere effort to keep pace with all the news dug up by and for record collectors, by presenting George Hoefler's *Hot Box* column in each issue. Collectors and pure jazz devotees are invited to correspond with George. His address is given at the head of his column.



He's Gone! . . . Dig this pose, a typical Teddy Powell demonstration along about the first and fifteenth of every month when *Down Beat* comes out. "This last issue knocked me clean out," Powell said, "and Powell never had a mention in all 24 pages." Teddy at least wants it known that his Bluebird waxings are selling fine since he started concentrating on boogie woogie instrumentals. *Joel Allen Pic.*

WHERE IS?

Miss JEAN JANIS, formerly vocalist with Layton Bailey?
MAX HALLAMARK?
WALLY WAY, orchestra leader, please send permanent address.
PIA TERRELL, vocalist, formerly with Andy Kirk?
FRANK GAGEN, send permanent address.

JOHNNIE CARSON, trumpet, formerly with Ioham Jones?
THOMAS J. WENTBURY, former cellist with the Philadelphia Symphonic Orchestra? Write your son at 104 N. Michigan St., South Bend, Indiana.
OWEN "DOC" ELKINS, tenor sax, formerly with Roger Graham orchestra?
EDDIE HOFFSTADT, bass, formerly with Dee Peterson?
AL PAIGE, promoter?
KAISER MARSHALL? We have a letter for him.
NICK BUSTA, orchestra leader, formerly playing around Chicago?
VERNON LODGE, saxist, formerly with Earl Mellon?
JUNE PURSELL, vocalist, formerly with Jack Denny?
MORRIS BOXER, organist, formerly of Brooklyn, N. Y.?
DANNY BAXTER and DICK C. LAND, former *Down Beat* writers?

WE FOUND!

ARTHUR WRIGHT, vocalist, is with Sammy Kaye on a theatre tour.
BILL STOKER, vocalist, is with Neil Boardman in Los Angeles, Calif.

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KRES-KUT REED

Chi Disc Collectors 'Doing All Right' by Mrs. Feige

by MRS. RICHARD FEIGE

Maybe gorgeous young nurses are babying my Richard at the Lutheran Sanitarium in Colorado, but I want him to know that the record collectors in Chicago are doing all right for his Anne while he's away. And they're very cute, too.

Dick made the awful mistake of leaving his records home when he went to Colorado, and all the disc sharks within striking distance of Cook County have been coming around. It's funny how the sight of a Charles Pierce Paramount can affect a collector, especially when it's brand new (and with Muggsy and Tesch). Now look at Sully (Ed Sullivan, who does the Bucks McKale strip in the Sunday Chicago Tribune). He's promised to take me on a moonlight cruise and romance me. I can't tell whether it's my blonde hair or Dick's Armstrong Okehs, though. His mustache is just too adorable, don't you think?

Of course, George Hoefler isn't bad, either, and he's already brought me a pint of black raspberry ice cream. Besides, I like the snap brim hats he wears and he smokes the most wonderfully fragrant cigars. So manly, don't you think? I wish he had a racy coupe like Sully's, though. Oh, dear!

Even Yale men have been coming around—George Avakian stopped in to see me (and Dick's records) but I'm afraid there's not much future there. He's just visiting town for a few days and then he has a date with Uncle Sam. (At least that shows what a big strong man he is!). Oh, me! So

Segall's Bash in Philly Honors Monroe

by CHARLES ABBOTT

Philadelphia—Nat Segall's Down Beat Swing Room had a Vaughn Monroe Nite recently with the Monroe band attending. Johnny Arthurs, big wig of Local 77, should be credited with making a huge success of the affair.

Marilyn Duke, Vaughn's chirp, recorded for Nat's private collection, with Charlie Appoloni on fiddle, Monk Harmon, 88, and Jason Fell on drums backing her up. Harmon is the house pianist at the Beat, and his boogie woogie conceptions are solid murder. Everybody had a swell time that nite, and a lot of good will for the Vaughn Monroe ork was spread.

Irv Leshner and Jimmy Tyson have written a tune, called, *The Wind Blows Free*. Sammy Kaye and Frankie Masters have recorded it and, according to those who know, the thing may be a hit.

Addition for Collectors of Bix Pix



Davenport—Another first-time reproduction of an historically important Beiderbecke photograph is the one above. Dug up by Down Beat reader G. C. Waldron of Iowa City, it shows the colorful Bix (arrow) as he posed at the age of 14 with his graduating class of the Tyler Grade school in Davenport. The year was 1918. According to Waldron, when Bix was in kindergarten in this school, an older pupil approached ninth grade teacher Rhoda Jipp, saying "A little boy in kindergarten wants to play the piano for the big children." According to Miss Jipp, who is now in her sixties and lives in Davenport, she asked the pupil to bring in the little pianist, Bix (then known only as Leon) entered strutting with confidence and proceeded to knock the children and teachers both on their ears with a couple of tunes. played while standing at the keyboard. But the payoff, according to Miss Jipp, came when Bix finished and turned to his audience, asking, "What else do you want me to play?" The teacher says his repertoire consisted of three pieces.

Cudd Drops Out of Ken Harris Band

by CHARLOT SLOTIN

St. Simon's Island, Ga.—Ken Harris is playing currently at the King and Prince Club here, and lucky he is. Two other bands were booked to open at this spot on the same date as Ken began, and having been hired by a different manager. But the managers have been fired so fast that no one has any recourse. Tenor man Fred Kolster contracted double pneumonia because of air-conditioning during their last job. Fred is a new addition to the bunch, replacing Elmer Cudd; comes from Tommy Reynolds. Mitchell Edwards has been drafted, and has been replaced on drums by "Joey" Bill Pollard, who won't be bothered by the army for a long time yet. Personnel: Fred Kolster, tenor and fiddle; Warren Tiedman, tenor; Sid Gornstein, tenor; Doug Boyert, fiddle; Mel Wiley, drums; "Jeep" Bill Pollard, drums; Leo Denton, bass and vocals, and Ken electric piano.

New Jack Corry Ork Unshutters

by WHITEY BAKER

Washington, D. C.—A very fine local 12-piece orchestra led by Jack Corry opened the Arabian ballroom at Riverside Stadium and will work 6 nites a week until October 1. Many of the town's better swing men are in this group: Hawley, Garren and Wade Pollard, trumpets; Billy Green, drums; Rom DeRoy, piano, and Bob Heimer, tenor. Graydon, Parker, and Corry, tenors, take care of the hot choruses.

Heimer was all set to leave for a job with Uncle Sam when the order came that all men over 28 be deferred. Bob's 28th birthday was just three days before this order.

Roland Drayer Sets His Cap for Opera

by DAVE HOUSER

Oakland, Cal.—Roland Drayer is the lad who has the No. 1 Oakland band right now. Playing regularly at Sweet's ballroom, U. C. campus dances in season, and on special occasions, this outfit has built up a top notch rep in only a few months. Drayer himself is a sax man who has devoted much time to vocal work. A tenor, he was on many NBC programs emanating from 'Frisco last year. Then, when Don Mulford joined the Army, and his fine band was about ready to break up, Drayer stepped in and took over. Drayer coyly admits that he has hopes of getting somewhere in opera!

The Ted Phelps band has just about divorced itself from the fella in front. Seems that Phelps and some of the musicians didn't hit it off so well. Pat Higgins, lead trumpet and arranger, may be put in front. Pat's all right. . . . Chuck Foster, who played a date at Sweet's the latter part of August, is the most popular band on the coast, though he isn't very

well known east of the Rockies. Chuck authored *I've Been Drafted*, and the success of this timely jingle may carry his name far and wide. Neal Isaacson, localite vocalist, handles the C. F. Fan Club. . . . And Jack Frediani, who's always getting in the news one way or another, has been transferred by his boss, Uncle Sam, to the Alameda Air Base.

Plattsburg (Just Niteries) Blacked Out

by BRAD MCCUEN

Plattsburg, N. Y.—A five day blackout of all local spots was ordered by state authorities after a pin-ball game investigation. The only clubs that escaped the padlocking were The Auto Inn and The All Pine. How this happened is still a big mystery in Plattsburg today.

Harold Mayo continues at the Knight Tavern, where he is in his 10th month, with a halfsweet and halfswing combination. Working with Mayo, who plays tenor, are Art Facteau on trumpet, Dick Moser on alto, Frances Orr on 88, and Bert Lighthall on drums. Frances sings the vocals.

Lee Harris' band from Albany replaced Sonny Keefe at Mero's. Reports that Sonny and his band have broken up are heard here from several sources. Incidentally, it was Ray Blood on trumpet who played with Will Hudson recently.

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YOU WIL

FRENCH

Ravings at Reveille



by "SARJ"



Your Sarj spreads out this issue with a letter from overseas. It was clipped in with its censor stamp from bandman G. Ritchie of the Royal Tank Regiment Band somewhere in England.

Richie says it's been 18 months since his outfit have held chairs in civic street and that their only escape so far has been broadcasting from a city during an air blitz. Ritchie didn't say which city.

His gang include: Ted Thorn, Jack Clarke, Dick Mallett, reeds; Ozzie Simpson, Alf Clayton, valves; Busty Eglington and himself, slides; Art Sullivan, keys; Ronnie Lewesly, skins, and Percy Plummer, bass. Their chief duties have been waiting for the Ministry of Information, troop concerts, and an occasional outside stint. They

down in Camp Callan for awhile," adds Haller. "till we got the word to move. Haller is from Detroit and plays drums.

This cat played his way into the rank of corporal. Alexander Schuy of the CRT Center at Ft. Riley, Kansas, earned this promotion by doubling as front man for the fort dance detail along with blowing valve in the military band. Alex is a fiddler from the George Duffy gang of Cleveland.

An amateur song writing contest for draftees has been launched by Art Jarrett, now at the Blackhawk in Chi.

The contest, extending to September 15th, is open to all draftees in Camps Grant, Forest and Custer, Fort Sheridan, Chanute Field and Great Lakes Naval Training Station. Draftees are invited to submit original scores and lyrics to Jarrett, who, with his committee of judges will select the two best compositions of each week. These will be featured on all his

Lang Thompson To Use Two Chirpies

by IRMA WASSALL

Wichita, Kan. — Featured vocalist with Lang Thompson's orchestra is Patti Gene, 20-year-old Pittsburgh vocalist, who joined the band late in June after a motor car accident injured Peggy Nolan, regular chirpie, while the band was enroute to Canada. Miss Nolan will be in casts for several more months. Thompson heard Patti Gene on a Pittsburgh, Pa., radio station, and hired her. This is her first band engagement. When Miss Nolan recovers, Thompson will keep both girl vocalists.

Among visitors to Wichita in August have been the Three Smart Girls (Heene Kuhn, Jean Schafter, and Sabina McCall) with Sammy Kaye's orchestra. Miss Kuhn's mother lives at 339 North Broadway, and the other two are her guests during the two week's vacation. They rejoin the band at Akron, Ohio, and from there go to the Strand Theatre in New York City.

When Uncle Sam bought the ground under Top-O-Hill, East Harry street club, the owners simply put wheels under the building and rolled it East down the road a mile and were open for business the next day. . . . Earl Coburn and his orchestra had two opportunities to leave the state and had to refuse because of a series of fair dates already contracted for. . . . At the Trocadero, Charlie Butcher still holding the fort, with time out for a one-nighter by Walter Morgan's orchestra. . . . Gwen Rush now singing on radio station KPH.

Pvt. Bob Roden, Ft. Warren, Wyoming, shoots us a plea for some orchestrations. Says he's getting together a band and their only bottleneck is scores. Some of you home guard cats weed out your books and send these soldier gates some of those old tunes that'll need rewriting now.

Lou Cramton, ex-Beat scribe, now at Ft. Sheridan, tells that a top-kick in his battery, 1st Sgt. Evert Sackett, is a holdout. Sackett, he says, blows a gang of sax but has turned down chairs in both the regimental and the camp jump bands. He just sit around blowing Tea for Two for his own stabs.

In an HQ and HQ traveling outfit a guy don't sit still long enough to take a chorus of Honeysuckle, says Henry Haller from Ft. Cronkhite, Cal. "We had a sharp combo

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Out at Camp Callan

at San Diego, the boys have a band that they're pretty proud of. These guys are recruited from the military band, but nevertheless they jump right along. Saxes are, left to right, Dick Stimple, Sgt. Dominic Mumolo (who leads the outfit and formerly was with Gus Arnheim and Buddy Rogers); Jack Tyler and Fred Oathout. Walt

Fleming is on trombone, and trumpets are Jack Clark, Sgt. Bob Fowler (formerly with Sterling Young) and John Argo. Rhythm section includes Buddy Hayes (ex-Larry Funk) on bass, Vito Mumolo (ex-Fio Rito) on guitar, Herb Stifel on piano, and Vince Shaeffer on drums. Standing at left end is vocalist Larry Loughrey.

musical programs at the Blackhawk.

In addition, each week's winners will be invited to spend an evening at the Blackhawk whenever they are in Chi on leave.

The rules of the contest are simple. Each composition submit-

The musicians who form the band at Camp Upton, L. I., are cocky enough to state without reservation that they have the best dance band in any army camp. Zinn Arthur is the leader and the number one sideman is Johnny Mince, who may not be at Upton much longer according to info received by Sarj. Anyway, the Upton cats are ready. Ready to carve any band in the service. Any takers?

Your Sarj has an inter-office communique from Dave Dexter of the Beat's N. Y. battalion containing news about big Bill Borden, now a looney in the Air Corps at Tallahassee Air Base, Fla. Dex reports that Borden is athletics and recreation officer and in addition, operates the base's picture theater. Besides that Borden takes three hours of "conversational Spanish" lessons a week. But most of the time he pines away for Claude Thornhill's band, for which he was staff arranger before being inducted recently. Dex adds the sad fact that Borden doesn't have time to arrange, as he'd like.

Is your "piece" clean? That's the question. The boys in the camps have to keep their rifles spotless for inspections. And the rifle, in their vernacular, is a "piece." A "hook" is a serum injection, and don't think the musicians don't carry a mess of marks in their arms from the needle-punctures. On that subject, in many camps a tetanus serum was being given all soldiers (including musicians) last month. Tetanus is plain old lockjaw. The serum prevents powder burns from



Jack Cathcart, who has played with Artie Shaw, Joe Sanders and others, is now Sgt. Cathcart of the military band of Major Pellegrini at Camp Roberts, Cal. Paul Karberg pic.

ted must be a standard 32-bar score, with or without lyrics. Compositions must be mailed to Jarrett at the Blackhawk and must contain the name and complete address of the writer. Art assumes no responsibility, beyond reasonable care, for any composition submitted. As an added feature, each prize winning composition will be submitted to various publishing houses. All remuneration resulting from the published song will be turned over to the draftee-writer.

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becoming infected. Now the men who have been taking tetanus "hooks" have a feeling they are being readied for something. You can't get a powder burn from blowing a saxophone.

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from Albany at Meron's and his band heard here (identally, trumpet who on recently.

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They Like It . . . The Chicago Symphony got uppity for some reason last month and turned down a date to play behind Benny Goodman in one of the nightly free Grant Park Concerts. But when the Chicago Woman's Symphony was given a similar proposition, they—like the ladies they are—accepted graciously and enthusiastically. Benny

played a couple of longhair things with the girls, then the latter retired to the sidelines and the Bee-Gee band took over. How the jazz reacted on the symph girls was caught in Seymour Rudolph's flash-box, as shown in the pic at right. Palma together on the off-beat are Woman's Symphony members Mary Matteson (English horn); Edna and Edith Whitney, violas, and Helene Goldenberg.

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Shaw Shoots No 'Death Rays' To Get What He Wants in Band

(Jumped from Page 1)

his musicianship, and his ideas. Watching him rehearse is a revelation. Shaw gets discipline without ever asking for it; without flaunting a "death ray" at the sidemen. Artie will be in action with his new crew very soon, playing theaters (at a reported price of \$10,000 cash a week) and later, going on tour for his concerts. For the latter engagements he will augment his band about 20 pieces, bringing the full personnel up to about the 50-mark.

Victor Record Date, Too

"Lips" Page was set for a trumpet chair with Shaw although there was talk, which no one could verify, that Henry (Red) Allen, Jr., also would be hired. Allen's band has had no work since leaving a Greenwich Village nitery Aug. 6. Shaw will soon record six sides for Victor with his all-star group.

Dave Tough quit his drum-pounding assignment with Joe Marsala and joined Shaw. One of the best-liked rhythm masters in the business, Tough is making his debut as a tub-beater with Artie, most of his other big-band experience coming from Benny Goodman and Tommy Dorsey.

To Stress U. S. Music

Artie will put much "new American music" in his books, including jazz arrangements of the blues and compositions by known and un-

Mess of 'Stars' In Shaw Band

New York—Artie Shaw's tentative lineup, subject to change, includes these prominent musicians:

"Lips" Page, Max Kaminsky, Lee Castaldo, trumpets; George Auld, Mickey Folus, tenors; Les Robinson, Gene Kinney, Art Baker, altos; Jack Jenney, Ray Conniff, Morey Samuel, trombones; Dave Tough, drums; Mike Bryan, guitar; Johnny Guarnieri, piano; Eddie McKinney, bass, and eight violinists, three viola and three cello players who are not yet definite.

Bonnie Lake, Jack Jenney's wife and sister of Ann Southern of the screen, will be Shaw's girl singer.

known American songwriters. It is his greatest ambition to make the public aware and appreciative of native music rather than the European and Asiatic art which for

One's Here

In mid-June we announced that four storks were hovering over *Down Beat* with bundles for the Dave Dexters, Ted Tolls, Tom Herricks, and the Carl Conses.

The stork carrying the Dexter colors (Dave is the New York editor) was favorite in the winter book to be first, with the Chicago entries of advertising chief Herrick and Chi editor Toll running two and three. Managing editor Cons' charge was figured out of the money—not being due until after Thanksgiving (either date).

The first results are in and the Tolls upset the handicapping with a 5 lb. 8 oz. boy arriving August 16th at St. Luke's hospital here in Chicago four weeks ahead of schedule. Mother and son doing wonderfully and father may survive. The Dexters are due any moment in New York and the Herricks are closing in fast. Keep posted for final results.

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Patrons Indifferent In Shaw Symph Poll

Dallas—Joe Landwehr, Plantation Club nabob, is conducting a poll among patrons to obtain their reaction toward booking Artie Shaw's new symphony outfit for this fall. So far, according to the Club's office, the replies have been few and indifferent.

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See Story on Page 4

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Sneaking a Snack

over at your left is young brunet Betty Bonney, who has a habit of singing swell songs with the Lea Brown band. She calls Norfolk, Va., her native haunt. Betty's currently conducting a romance with Brown clarinet man, Abe Most. Dig her words on the band's Okeh discing of *All That Meat and No Potatoes*. Werner Wolf pic.



Formula for Joy . . .

Band leader Jimmy Joy over at the right takes on the guise of an infant to break into print being fed his gruel by vocalist Betty Burns, who needs no gruel feeding herself. The Joy boys' first lengthy date in Chicago, at the Bismarck, has been bangup. It's a Tal pic.



Grip Pointers are being passed from Buddy Rogers at left to Bob Chester at right above. Two of the better pill pokers among bandsmen. Rogers and Chester took advantage of coincidental appearances in St. Louis recently to loft a few on the local links. Bob and band are set back at the Chatterbox, Mountaintide, N. J. Myron Benson pic.

'It Goes Like This' says Tony Pastor as he toots his tenor to illustrate to vocalist Eugenie Baird. And the lovely Miss Baird apparently agrees that as Tony plays it is the way it *should* go. The Pastor passel has been on the road since May, most recent dates being Manhattan Beach and Atlantic City. Joel Allen pic.

Mr. and Mrs. Hal Grayson have fun out at Catalina Island. Band leader Grayson, whose band does all right out on the coast, is married to the former Frances Slaugh, who is the daughter of Harry H. Slaugh, executive vice president of the Santa Catalina Island company. Yes, the Grayson band has played Catalina.



Something New on discs under the name of a band leader will be the Columbia Record album of the Phil Spitalny female chorus, part of which is shown at left rehearsing one of the Spitalny specialties. Phil's all-girl band will not be heard on the new album, only the chorus. "Hymns of the Hour of Charm" is to be the title of the collection. The chorus has not been heard on records until now. The album will contain eight secular songs. Easily the most successful of the all-girl bands, Spitalny's is by far the largest, exceeding by twice the number in any other. The band's General Electric-sponsored "Hour of Charm" commercial is one of the most popular shows on the air.

Vol. 8. No. 17

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