

Hundling 2nd Tragedy in Coast Crash

Los Angeles—The tragedy of the death late last month of guitarist Anthony (Bus) Etri of the Charlie Barnet band was deepened when Lloyd Hundling died two weeks ago of injuries sustained in the accident which caused Etri's death.

As reported in the Sept. 1 issue of *Down Beat*, a car rented and driven by Hundling, vocalist-member of the Quintones and also a utility trumpet man in the Barnet band, crashed into a truck three weeks ago, fatally injuring Etri.

Etri died at Georgia street receiving hospital shortly after the crash. Hundling died a week later in the prison ward of the Los Angeles General Hospital.

Failed to Make Stop
The crash occurred at the intersection of La Cienga and Venice boulevards, within sight of the Casa Manana, Culver City nitery at which the Barnet band was appearing. According to police reports, Hundling failed to make a boulevard stop and crashed into a truck loaded with workmen, one of whom was thrown from the truck by the impact, and slightly hurt.

A coroner's jury held Hundling responsible for the death of Etri because of what they termed "negligent driving." It was pointed out that Hundling had been given a citation for speeding only a few minutes before the fatal accident.

Etri, 24, was married and the father of two children. He was buried Sept. 2 on Long Island, N. Y. He had been with the Barnet band almost three years, having

(Module to Page 20)



The Long and Short . . .
Six foot four inch Tris Hauer, skyscraper trumpet man with the Charlie Spivak band which goes into Chicago's new Palladium this week, gathers the Three Debs under his all-encompassing wings to make a cute picture just before the Debs left the band to be replaced by the Stardusters.

Mike Vetrano With Art Shaw

New York—Mike Vetrano, former road manager of the Woody Herman band, flew into New York Sept. 2 from Hollywood and the next day started his new duties as manager of Artie Shaw's new band. Vetrano, who expects to become a father in mid-October, left the Herman herd after two years of service. Artie and his new combination are now touring and doing phenomenal business.

DOWN BEAT

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Leemans Plead 'Not Guilty' To Gov't Marihuana Charge

Los Angeles — Cliff Leeman, drummer with Charlie Barnet, and his wife, Nita, were arrested on a state narcotic law violation charge as an aftermath of the auto crash which took the lives of two members of the Barnet troupe, guitarist "Bus" Etri, and Lloyd Hundling, singer with the Quintones and utility trumpet player.



Leeman

Following the accident, police investigators, who claimed they found "reefers" in the pockets of Etri and Hundling, went to the house which they were sharing here, with the Leemans. There, investigators reported, they found a "quantity" of marihuana, including one "reefer" in the pocket of a sport shirt they claimed belonged to Leeman.

Leeman and his wife were released on \$1,500 bail each. They pleaded not guilty to the charges. Trial date has not been set. Their attorney, Max Fink, is hopeful that the charges will be dismissed for lack of evidence. He contends that ownership of the shirt has not been established and that the evidence against the Leemans is weak in other respects.

The accident, the marihuana angle and the arrest of the Leemans received big spreads in local dailies, which always pounce on such stuff for headline fodder. The case was and still is a big topic of discussion among musicians, with many curious and completely unfounded rumors floating around.

The Leemans will have to appear in court here to formally enter their not guilty plea Sept. 15. Otherwise they are free to accompany the band anywhere, as long as they appear here for trial.



A Lamb of an attachment to the Drexel Lamb band is chirpie Betty Martin. Betty, who recently joined the band which opened September 2 at the Roseland inn, Jackson, Mich., hails from Ft. Wayne, Ind. The Lamb band is solid set at the Roseland with a 43 week non-cancellation binder.

Still Parts His Hair the Same Way



A teeny bundle of trombone player was born in Vernon, Texas, 35 years ago last month, and his parents named him Weldon—Weldon Teagarden. Today his friends call him Jack, Jackson, "T", Mister "T", Big Gate, or Hey You. This wonderful (you will admit) shot of Teagarden was posed when he was a chubby squirt of six months, just a few months before he uttered his first words, which are alleged to have been, "Mommoh, Mommoh, Mommoh—when do I get a sliphorn?" Thanks to Mrs. Jack T. for doing this terrible thing to her man.

Billie Holiday Elopes, Weds

New York—Billie Holiday completed a singing engagement Aug. 26 and a few hours later speeded to Elkton, Md., where she married Jimmy Monroe, 30-year-old former husband of Nina Mae McKinney.

It was the first marriage for Billie, whose sultry singing has long been acclaimed by musicians and hot fans. She gave her full name as Billie Eleanor Holiday and her age as 25.

Billie left for Chicago immediately after her elopement to appear with Lionel Hampton's new band at the Hotel Sherman, from where she'll go to Hollywood to appear as a solo act in a Hollywood revue.

'I'm Very Much Alive,' Says Johnny St. Cyr

New Orleans

To the Editors:

My attention was called by a friend of mine that in your issue of *Down Beat* of July 15 you have listed me as "dead several years." This appeared in the caption under the picture of Fate Marable's Capitol steamship band of 1921, in which I played banjo.

I want to state here that I am very much alive both physically and musically and am hoping that you will correct the statement in an early issue.

Signed: JOHNNY ST. CYR

Down Beat is happy to learn that the grand banjoist of Marable, King Oliver, and Armstrong Hot Five days is still quite alive, and apologize for the caption writer who was a bit short on his jazz ken in this instance.—EDS.

Whiteman in Seattle Until End of Month

Los Angeles — Paul Whiteman will bring an 18-piece outfit to the coast, playing his first date in a coast city at Seattle's Show Box Sept. 17 to 28.

Whiteman opens at San Francisco's Palace Hotel Oct. 2 and will commute from that city to Hollywood once a week via plane with his whole band for his weekly broadcasts on the new Burns & Allen show, which gets the gun on NBC Oct. 7.

On the Cover

Paternal woes have beset daddy Will Bradley (note receding hair line) and the poor guy is about to give up trying to read as his two youngsters follow their inherited bent by ragging a few choruses in duo. The boy, age 3, is Bill, and the girl, 19 months, is Shanna. Mrs. Bradley is the former vocalist, Pat Gail. The Bradley home is at Rego Park, L. I. Otto Hess Pic.

Crash Breaks Courtney's Collar Bone

Pittsburgh—On the 350-mile overnight hop to their Kennywood Park date here from Cincinnati late last month, the car in which Del Courtney and three of his band men were driving rolled over in a ditch several times and pinned the four occupants in the car upside down.

Courtney's collar bone was broken and his right shoulder dislocated. The others, saxist Dick Dildine, trombone Frank Tabbs, and bassist Bob Halley were scratched and badly shaken up but not seriously injured.

Courtney, driving at the time of the accident, swerved into the ditch to avoid crashing into a car stalled crosswise on the highway. Not until Joe Martin, driving the Courtney truck, Woody Nelson and several other of the boys came along several minutes later were Courtney, Tabbs, Dildine and Halley extricated from the wrecked car.

The band leader had to spend ten days in a cast completely covering his torso. Last Saturday night Del and the band opened at the Stevens hotel in Chicago.

Grier Given 30 Days to Pay S.S. Tax

Los Angeles—Jimmie Grier, one-time bandleader for Jack Benny and recently on tour of the Coast with his band, has been given 30 days by local authorities to straighten out certain matters regarding payment of social security and state unemployment taxes he assertedly collected from members of his orchestra but forgot to turn in. Jimmie was set to open here at the Florentine Gardens Sept. 14 for MCA.

The extension of time was arranged through efforts of Si Burch, Local 47 contact who specializes in aiding band leaders to keep out of the many difficulties arising from the unsettled matters of the tax collection.

A warrant was issued for Grier several months ago after several musicians reported that they had paid the tax to Grier and that it had not been credited to their accounts. City attorney handling the case stated that he believed Grier was merely careless in the matter and had no intention of violating the law but that the warrant was issued because Grier had seemingly made no effort to answer his wires and letters.



Bunny Berigan's Bearded Beggars . . . Hirsute growths of varying length and density dangling from their jaws, the boys of the Bunny Berigan band have been playing the Buckeye Lake (near Columbus), Ohio Danceteria, managed by ex-band leader Jess Hawkins. The beards were grown by all male employees of the resort, as a customer-lure. In the pic from left to right are

manager Don Palmer, vocalist Mickey Irons, tenor Wilbur Jousra, trombonist Charles Steward, bassist Tony Espen, saxist Walt Mellor, Berigan, trumpeters Bob Mansell and Fred Norton, saxists Ed Langendorfer and George Quinty, trumpeter Artie Mellor, pianist Eugene Kutch and drummer Jack Sperling. It's a new band, most of the boys hailing from either Trenton, N. J., or Toledo, Ohio. This G. Stanley Billow pic courtesy Julian Bach.

'Tear Their Cards Up!' Musicians Cry

Strong Feeling Against Weed Users Reported in New York

New York—Discussions of the Los Angeles motor crash last month which wrecked the careers of Lloyd Hundling and Bus Etri of Charlie Barnet's band monopolized conversations of musicians here the past two weeks.

Consensus of most musicians, band managers, band leaders and bookers was that the American Federation of Musicians should impose severe penalties on members who are found to be in possession of marihuana or any other narcotic. "Tear their cards up," was the cry. "The few jerks who use weed hurt thousands of normal and self-respecting musicians."

One prominent personal man-

geles crash brought out the marihuana angle strongly. "If those schools don't buy name bands," one manager told *Down Beat*, "then that hurts all of us—musicians, the leader, booker, manager and everyone. It also means a loss of many thousands of dollars."

Most persons agree that the union should act. Severe fines, or loss of membership, they agree, would not be too harsh punishment for the few musicians who occasionally use narcotics for stimulation. Etri was buried on Long Island Sept. 2 with many of his friends attending the rite. He was Barnet's guitarist, and leaves two sons and the widow. Hundling, Barnet vocalist, died two weeks ago of injuries.

Carl Hoff Childs Bury The Hatchet

Armonk, N. Y.

To the Editors:

I feel at this time that it is proper for me to explain certain of the comments accredited to me in your August 15 issue, concerning the Reggie Childs case.

At the time I was served with papers in the lawsuit by Reggie for allegedly stealing Paul Carley, who is under contract to Childs, I was amazed at the action, because I had never been told that Carley was under contract to Childs or anyone else, and if he were, that doesn't alter the situation, because I never did engage him nor was he ever employed by me. I was mighty hot about the subject and condemned the action.

However, I did not make a statement that Reggie Childs was a racketeer. I have known Reggie for a good many years and I have always held him in high regard, personally and as a musician. His subsequent action in calling off the suit against me when he learned the true facts in the case certainly proves that any such appellation as 'racketeer' would be untrue and unfair.

Knowing *Down Beat's* policy of airing both sides of a story, and your publication's eminent fairness, I would appreciate your cooperation in this instance by stating the facts, and thereby right a wrong which we would both like to see corrected. Sincerely,

CARL HOFF.

The editors of *Down Beat* are happy to publish Carl Hoff's letter, which ties in with our news story on page 1 of the August 15 *Down Beat*, and even happier to know that Hoff and Reggie Childs have now cleared up a grievous misunderstanding between them.—Eds.

Here's Another

To keep the records straight on our enlarging staff we are proud to announce that Mrs. Dave Dester Jr., wife of the *Beat's* New York editor, has added a 9 lbs. 3½ oz. boy to the Manhattan staff.

"We named 'the man' (two weeks old) Steve," elated Dex, because we didn't know anyone by that name and because it's a real man's name—not Stephen, just Steve."

Steve, born August 27 at Physician's Hospital, Jackson Heights, Long Island, N. Y., scratched his face up the first day to prove either that he was tough or dissatisfied with his name. Dex hasn't found out which.

Mrs. Tom Herrick, (Herrick is the advertising manager in the Chi office) has promised another representative for the home office to work hand in hand with the now month old Peter Toll, son of the Chi editor Ted Tolls.

Anthony (Bus) Etri 1917—1941



Killed in the auto crash last month which also fatally injured Lloyd Hundling, Charlie Barnet guitarist Anthony (Bus) Etri, shown here in a photograph taken a few months ago, was buried on Long Island Sept. 2. Hundling, vocalist-trumpeter, died Aug. 28, a week after Etri's death. Hundling was driving a rented auto which crashed through a stop sign and into a truck loaded with workmen, one of whom was injured. Etri, 24, was married and the father of two children. Hundling was 33 and unmarried. His body was sent to his home at Des Moines, Ia., for burial.

Four Bands Take Credit for Sudden Success of Old Song

New York—*I Don't Want to Set the World on Fire* is a sudden hit tune—a tune which has been "kicking around" for a long time, and like the song *Intermezzo*, finally began skyrocketing via phonograph records.

Tommy Tucker's version of *Fire* on the Okch label seems to be getting much of the credit, along with Horace Heidt's Columbia, but the first version is the original Harlan Leonard recording on Bluebird which was issued a year and a half ago.

Leonard unearthed the song and got it on wax first, with Myra Taylor doing a jump vocal which had considerable success in sepiu juke joints. But Victor-Bluebird failed to exploit the disc properly on other type locations and the Leonard waxing never became a really big hit.

The song is published by Cherio Music Publishers, Inc. The pianist

in Louie Prima's band nearly two years ago composed the song and Prima pushed it. But Prima until last week had no recording affiliation and never had a chance to get the credit for discovering the tune. *I Don't Want to Set the World on Fire*, at any rate, is just about setting the world on fire—at least this part of the world, where a song is a substitute for the fire of machine guns and heavy artillery.

Two New Men with Gene Krupa

Ex-Bob-O-Link of the Bob Crosby band is Johnny Desmond, shown at left in the pic here. Johnny, a Detroit lad, took over the lyric-tossing job dropped by Howard DuLany when Howie went into the Army two weeks ago. And the good-looking tenor man with Johnny is Jimmy Milione, who also joined the Krupa coterie only a couple of weeks ago. The band opened at the Palladium in Los Angeles only three nights ago, following Woody Herman's extended and highly successful date there.



Will Roland Managing Goodman

Chicago—Will Roland of the MCA office here was to have left town last week for New York to take over personal management of Benny Goodman. Roland will start work immediately lining up a concert tour for Goodman, dates to open sometime after the first of

the year. Benny and Roland have great hopes of performing THE American music, which they describe as the rhythm and other elements of American jazz combined with the serious elements of theory, counterpoint and advanced harmony of classical music.



Sparkling Brunet

above is Dorothy Dare, featured vocalist with the Dan Gregory band currently in Virginia. Dottie is of the Norfolk, Va. Dares and is said to be a torrid tonsilator. The Gregory band, while at the Silver Lake club in Christiansburg, Va., skipped 20 miles over to Radford where one of the world's largest powder plants is located, to play over their loud speaker system to 20,000 plant employees. The newly installed system can be heard over thirty miles of the plant.

Not Enough Men for Jobs in Lou'ville

by HARRY DAVIS

Louisville, Ky.—Things are so good here because of all the National Defense work that there aren't enough men to play the jobs. When a new spot opens there is confusion among all the bands, and when a leader lands a spot the only thing he can do is try to get men out of other guy's bands. There just aren't enough musicians here.

Because the National theater opened Sept. 5 and took most of Jimmie Ainscough's men, Jimmie left the Silver Slipper after being there three years. Johnny Burkharth is taking over for about six weeks.

As few good hot electric guitar men as there are in the business, I'm sure if some of the big shots would take time out to hear Hayden Causey when they come through here, it would be well worth their while.

Joan Merrill to Make RKO Pix

New York—Joan Merrill, singer, has signed a long-term contract to make films with RKO in Hollywood. She's currently at Ben Marden's Riviera Club. Joan, whose first picture was made for Columbia last spring, reports on the RKO lot about Oct. 1, she said.

Barnet Will Not Replace Etri in Band

Los Angeles—Charlie Barnet, who survived a catastrophe the last time he appeared here (The burning of the Palomar, which destroyed Barnet's library and all of the band's instruments) and came back to be hit by a major tragedy, was obviously shaken and upset by the sad affair, but purged through genuine grief at the death of the two bandmates.

Charlie seemed dazed by the shock of it, although he performed as well or possibly better than other members of the band when they went to work the night after the accident. The boys played a good job but anyone could tell that they had been hit hard by the news that Etri had been killed that morning and that Hundling had little chance to survive.

Hundling was replaced in the Quintones temporarily by a local girl singer but there has been no replacement in Etri chair—and there will be no replacement, Barnet said.

"No one could take Etri's place in this band. That's the way we all feel about him. There will be no guitarist in our band."

Charlie also spiked rumors that the band would break up here as a result of the accident and the unfortunate publicity given the marihuana angle. He stated that the band's future bookings were as solid as ever and that not one request for a cancellation had been received. They were to close at the Casa Manana on Sept. 1, make a tour of the Coast, including an appearance at the California State Fair at Sacramento, and return here for a week at the Orpheum theater starting Sept. 17. Thereafter the band heads back East.

Art Conde at Long Island Spot

Kew Gardens, L. I.—Art Conde and his Men of Note replaced Ardie Wilber's Socktette Sept. 2 at Ciro's Plaza here, Wilber moving to the Triangle Ballroom in Richmond Hill, nearby. Conde's quartet comprises Tony Silano, piano; Ray Garbarini, accordion, and Stephens Porpora, bass. Conde is a frontier.



Mugger McShann . . .

The enthralled 88 man in this one is Kansas City's own Jay McShann, whose jump band is one of the latest Decca record acquisitions. According to Jay's manager, John Tumino, vocalist June Richmond, of Andy Kirk's band and once with Jimmy Dorsey, is leaving Kirk to join McShann this fall.

Osborne Ork Socko in Frisco; Plays at Pen

San Francisco—Will Osborne is at the Palace Hotel here with unquestionably the finest band of his career. With Ruell Lynch, one of the best jazz clarinetists in the nation, holding down the pivot seat in the reed section, and Brodie Shroff's Muggay-like horn on the solo end, Osborne has a sharply-dressed, musicianly band which has been doing excellent business at the hotel.

Spencer Prinz is Will's new drummer, replacing Graham Stevenson, who now is in Hollywood doing studio work. Prinz is the ex-Dick Himer thumper.

A couple of weeks ago the band played a benefit at San Quentin

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The Eight Mills Brothers met for the first time in Chicago recently when Herbert, Donald, Harry and John Mills, front row, got with Herb, Ralph, Fred and Hayden Mills of the Mills Novelty Co. The colored brothers are famous for their singing; the other Mills boys make Panoram soundies. All eight are shown above.

Pha Terrell Singing at Chi's De Lisa

by ONAH L. SPENCER Chicago—Pha Terrell, the crooning tenor who made such a terrific name for himself before he left the Andy Kirk band some time ago, is back on our bright South Side, working an unlimited date at the new Club DeLisa. He opened two weeks ago.

Jack Tea and Bing Sing Duet On New Wax

Los Angeles—Someone slipped up somewhere in keeping a secret the recent Decca record date which co-starred Jack Teagarden and Bing Crosby. Using the Big Gate's band, the Bing and Jackson sang duets to The Birth of the Blues and The Porter, the Waiter and the Uptairs Maid, said to be a hit tune from the Paramount pic, "Birth of the Blues," which Paramount is releasing shortly.

On the same date Teagarden made A Hundred Years From Today and Blue River, two oldies long identified with his singing. Victor Young, Decca's musical director, and Jack Kapp, Decca prexy, supervised the session. Teagarden is now on tour; Crosby is on a vacation, spending his time at his own Del Mar race track.

Jack Archer in As Herman Mgr.

Hollywood—Jack Archer, a former songplugger for Berlin Music, took over as a road manager of Woody Herman's band when Herman wound up an 8-week engagement at the Palladium here Sept. 11. He succeeds Mike Vetrano, who has returned to New York. Vetrano expects to become a father early in October and left the band to be with his wife.

Jesse Price Quits Fitzgerald's Ork

St. Louis—Jesse Price, drummer and leader who disbanded his own Kansas City jump outfit to take a job as hide-beater with Ella Fitzgerald's orchestra, quit the band here recently after an altercation with Ted McRae, tenor saxist. One of the best known drummers in the Midwest, Price, a former Harlan Leonard star sideman, who joined Fitzgerald after Ella persuaded him to abandon his own outfit, left the ork under Ella's protest. McRae has been reorganizing the band under Miss Fitzgerald's orders.

Fred Brown on tenor, Nat Walker (ex-Les Hite man) on keys, and John Levy on bass.

The Plantation is run by Jimmy Pleasure, sepia movie actor. Armand "Jump" Jackson's crew backs up blues shouter Cleo Napier at the 308 Club. "Jump" on drums uses Julius Draper on tenor, Eddie Knox on trumpet, Nick Carter on keys, and Henry Fort on bass.

Johnny Long now has six sizzling men beside himself at the new Club Rendezvous on 47th st. Moses Gant's on alto, Eddie Johnson on tenor, Jeff Allen on bass, Jerry Valentine on keys, Alvin Burroughs on drums, and Joe Williams sing.

Margie Gibson and Jimmy Mundy, both of whom have written for Goodman, and four other cats went up to Sauble Beach, Ontario, for some fishing. They left Margie's husband, Bill Gray, at home working like a beaver to get arrangements ready for Lionel Hampton's Panther Room date.



Lynn Sherman To Record With Basie

Chicago—When the Count Basie band makes its next records for Columbia, Lynn Sherman, wife of Basie manager Milt Ebbins, will be brought in to do a couple of pop vocals, according to John Hammond, who has been in town during the past few weeks.

Lynn, who retired from chirping after having been with the Sonny Burke-Sam Donahue band, sang a few tunes with the Basie crew in Boston while the band played the Ritz-Carlton. Tunes for her hadn't been decided upon.

The Basiemens broke its own one-day record at the Regal theater here during its recent week. Doubling the original record figure of \$1,600 gross, the band pulled \$3,100 on a Sunday.

Cab Feted . . . Tommy Dorsey was just one of many name leaders who offered congrats and stuff to Cab Calloway last month when Cab celebrated his 10th (what?) anniversary as a band leader. Calloway is creating a lot of talk with his Sunday night MBS quiz show. Pic by Arsene.

Advertisement for CHICAGO MUSICAL INSTRUMENT CO. featuring testimonials from musicians and a list of instruments: CORNETS • TRUMPETS, TROMBONES • FRENCH HORNS from \$120. The ad includes a large graphic of a musical instrument and a background of handwritten testimonials.

Spot

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Charlie Holmes Junks Alto Sax to Become a Mechanic

by BILL INGALLS

Boston—Your reporter found Charlie Holmes, ex-Louis Armstrong alto man and in his own right a jazz great, in the Savoy not so long ago and was surprised to find out that Charlie has forsaken his first love to lead what he calls a "normal life." Those years of one nighters finally were too much for Holmes and he's studying to get a license as a machinist here in his hometown.

"I don't care if I never see a sax again," said Charlie. "Never felt better in my life than I do right now. Fifteen years of jazz is enough for me."



11:30 Club nabob Alan Courtney, of station WOV in New York City, huddles with Les Brown in WOV's record-filing room just before Courtney and Brown took the air last week to discuss trends in modern dance music. Brown has broken all attendance records at Log Cabin Farm, Armonk, N. Y. Courtney is now Manhattan's favorite disc-jockey, having come up fast in only six months to put WOV on the map. Brown and he make a great team. *Arsene Pic.*

Bob-O-Link Desmond Joins Krupa

Chicago—Howard DuLany, Gene Krupa vocalist, left the band last month for the Army, after successfully passing his physical here.

Johnny Desmond of Detroit, who was one of the four Bob-O-Links formerly with the Bob Crosby band, took over DuLany's place and will be with the band permanently, sharing vocals with Anita O'Day.

3 Stuart Changes

Chicago—There have been three changes recently in the Nick Stuart band. Gene Schile, formerly with Ike Ragon, replaced Bill Kleeb on trombone. Gene also handles vocals. Other two changes were Bill Mullan and Bill Mayers, alto men from Allyn Cassel's band, replacing Loren Holding and J. W. Jones.

Dean Hudson Changes Men, Adds 4 Gals

Baltimore—Dean Hudson and the band have been given their third holdover at the Summit Club here. Dean has taken on a girl quartet, the Dixie Debs, two pairs of sisters from Charlotte, N. C. They're spotted on the band's recent Okeh discings of *Ma, I Miss Your Apple Pie* and *You're Gone*. Frances Colwell is back singing. Frances, who sang with the band when it started at the U. of Florida in '36, came back to take Ruthie Vale's place. New men in the band include trombonist Dave Maser of Ft. Pierce, Fla. Maser's only 18. Twenty year old Cecil McClees of Duke U. replaces Buck Skalak. McClees also arranges. Bob Hicks of Chapel Hill is being brought in on third alto.

Hudson arranger George Bardeen recently married Lois McGee of Washington, D. C.



How to Celebrate a Birthday—Johnny Long, left, watches his guitar man, Oogie Davies, celebrate a birthday anniversary at Hotel New Yorker, where Long's band is a click. The girls are Marian Hutton, now back with Glenn Miller; Betty Hutton, now in Hollywood making a movie, and Ann Barrett, who took Betty's spot in the New York stage show, *Panama Hattie*. The two Hutton sisters and Miss Barrett all are former Vincent Lopez chirpers. Long's band goes into the Paramount here in October. *Ray Levitt Pic.*

Al Donahue Revamping His Combo

New York—"Al Donahue's band isn't breaking up," Frankie Walsh, Donahue's manager, protested last week as rumors made the rounds that Al was through as a leader. "Al is moving his family to California and at the same time trying to get in a little vacation after one of the longest and most gruelling road trips any band ever undertook."

Donahue and his men, with Phil Brito, the singer, arrived in New York last month after more than 15,000 miles of the road, a trip which started here, took them as far west as Los Angeles, and back to New York via Detroit and Boston. The layoff was expected to last about six weeks.

"Naturally some of the musicians aren't going to loaf all six weeks," Walsh said. "But Al is getting jobs on ships for those who want them. Those who can't wait until we start out again will just have to be replaced. We're

still looking for a good girl singer." Brito probably won't rejoin the Donahue band. He is ripe to go out for himself in commercial radio and has been laying the ground work for a studio career.

Donahue still has a record contract with Columbia and a couple of smart hotel locations are available for him this fall. Reorganization will get under way within the next two weeks, Walsh said.

Andy Kirk Kicking at Famous Door

New York—Andy Kirk and his Clouds of Joy moved into the Famous Door about Sept. 5 for a long engagement, the first major location Kirk has had, with airtime, in nearly two years.

Three CBS wires a week, all of them TC's, are lined up for the band. Kirk also has been busy the first couple of weeks recording for Decca.

Despite the hoary, ever-repeated rumor that Mary Lou Williams is leaving Andy to form her own band, she is at the piano for the Door date. With Count Basie opening shortly at Cafe Society Uptown, it is the first time in history that two highly regarded colored jazz bands have bucked each other in the mid-town sector.

Haymes Writing Exclusively For Ted Weems

Chicago—Joe Haymes, one of jazzdom's best regarded arrangers and band leaders, is now writing 'em exclusively for Ted Weems, who was Joe's first bigtime boss. Haymes, who has been relaxing in Springfield, Mo., his home town, for the past couple of weeks, writes two arrangements a week for Weems.

Gitman-whistler Elmo Tanner, while the band was playing a fair at Springfield, Ill., got a pork chop bone stuck in his throat and had to have a surgeon slit his gullet to get it out. Elmo spent a day in St. John's hospital during the ordeal. He was unable to whistle for a few days.

Boys are playing Casa Manana at Culver City, Cal. for four more weeks.

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'Fleet's In' to Star Lamour, Bob Eberly, Helen O'Connell

New York—Back in Manhattan after spending his 10-day "vacation" in Hollywood dickering with Paramount Pictures' executives for an appearance of Jimmy Dorsey and the Dorsey orchestra in a motion picture, Bill Burton, Jimmy's personal manager, revealed last week that the salary agreed upon is a new high, second only to the money Kay Kyser and orchestra drew for six weeks work for RKO.

While Burton refused to reveal figures, attaches of the General Amusement Corp. here intimated that Dorsey alone would be guaranteed slightly more than \$10,000 a week, four weeks guaranteed, for his work in the Paramount film "The Fleet's In," starring Dorothy Lamour, Bob Eberly and Helen O'Connell, it was said, would split 50-50 about \$3,500 a week. The men in the band all will be paid better than Local 47 scale, which amounts to about \$100 a week per man.

Duddy DeSylva, who became "head man" at Paramount last winter after his sensational successes as a legit theater producer, completed the deal with Burton and will produce "The Fleet's In." Dorsey and his band had a 10-day rest last month, resuming in Atlantic City. The Dorsey gang is

Girl Singers Haunt Kyser, Losing Simms

Los Angeles—If you see a guy tearing down Hollywood Blvd. just two jumps ahead of a wild eyed mob, it's not a lynching party. It's just Kay Kyser trying to escape from the singers, agents and ordinary kibitzers who have "just the right girl" to replace Ginny Simms.

The rush started as soon as the news leaked out that Ginny, who has just signed a three-year pact at RKO, would leave the Kyser unit with the broadcast of Oct. 1. For Ginny, who will be given every opportunity to make good in a big way, it will be a chance for stardom. For Kay it will be a tough job to find a singer who can take Ginny's place. But the parting was completely amiable. Ginny's first contract at RKO provided for her to go on working with the band but it was decided that the combination of radio, dance band engagements and picture work would be too strenuous. In addition to her RKO work, Ginny also has signed to do a five minute commercial show each week on a CBS network for the makers of Kleenex. First shot is Sept. 23.

A New Kind Of 'Jamming'

They've started "jamming" in the war between Russia and Germany. But it ain't our kind of jamming. It's a kind the communies started for the purpose of getting in the Nazis' short (wave) hair. Stalin's boys set up a transmission station operating on the same wave length as the Berlin short wave station. Then they got a sharp-witted Russian announcer to stick in two cents' worth every time the Nazi spieler in Berlin makes a statement. The other night the German radio was announcing tremendous Russian losses and reverses in the battle for Leningrad. As he finished a sentence, the Russian broke in from Moscow with, "You don't expect people to believe that fairy tale, do you?" And when the Nazis sign off with, "This is the end of the news for today," the Russian concludes with, "But tomorrow the lies will continue."



Paul Laval known to intimates as Joe Usifer, is the NBC "Basin Street" show stick man-leader.

Good Men But No Drums in D'Artega Combo

New York—Whatever happened to D'Artega, the band leader?

He's in there, Jack, says his newly-appointed press agent, Lyn Duddy, with a new orchestra heard every Saturday on the "Saturday Morning Vaudeville Theater" program. Famous for his sweeping strings and semi-longhaired effects, D'Artega now has a new band made up entirely of orthodox instruments in straight dance-band style.

Brassmen include Bob Effros, Chris Griffin, Cliff Heather and Red Pepper. Sammy Liner is on piano, Ed Brader on bass and the two guitarists are Brick Fleagle and Curv Gillis. Rhythms include Ken Schleicher, Don Trimmer, Larry

Tise, Bernie Ladd and Sal Franzella. According to Duddy, D'Artega uses no drummer!

Henderson Reveals New Band Lineup

New York—The complete personnel of the new Horace Henderson band, which has been in rehearsal the past month, lists Horace on piano, and arranger; Jackie Fields, Eustis Moore, altos; Greely Walton, Chauncey Graham, tenors; Danny Jackson, baritone; Francis Williams, Shirley Clay, Chester Boone, trumpets; Clyde Bernhardt, Alton Moore, trombones; Lee Norman, manager and bassist; Willie Beason, drums.

Henderson intends to stress sweet music rather than the heated brand of jazz for which he and his brother Fletcher have long been famous.

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LOUIE JORDAN, a modern artist, recording Decca records with his own orchestra, formerly lead saxophonist with Chick Webb's band. LOUIE JORDAN and his Tympani Five now playing Capitol Lounge, Chicago. July 15, 1941

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Frank Melrose, Chi Pianist, Is Found Fatally Injured

Chicago—Frank Melrose, considered by most Chicago musicians who knew or heard him to be one of the finest blues pianists of all time, was found fatally injured lying in a south side street early Labor Day morning.

According to police, who were unable to determine whether he had been struck by a hit-and-run driver or had been assaulted by hoodlums, Melrose was so mutilated as to be unidentifiable even by his wife, who recognized his coat.

Melrose, who lived in the nearby Indiana town of Hammond, had spent the evening with musicians and friends in town. Trumpeter Pete Daily and clarinetist Bud Jacobson were among the last to see him alive. Frank left them at

about 7 o'clock Labor Day morning, on his way home.

Before he died police heard him mumble "Bud Jacobson," several times. They phoned Jacobson, whose wife, Katherine, informed the Melrose family of the tragedy. A coroner's inquest to determine the cause of the death was pending at press time.

Typical of the plight of so many truly gifted jazz men, Melrose never seemed able to make a decent living at his art, but occa-



Struck Down by a hit-and-run driver or by thugs, Chicago blues pianist Frank Melrose died at South Chicago hospital within 45 minutes after he was found lying mangled in a south side Chicago street early Labor Day morning. He was the "Kansas City Frank" who played the piano believed for a long time to be Jelly Roll Morton's on a number of early Brunswick jazz records.

sionally found work playing in taverns and joints of the Calumet region southeast of Chicago.

The last job he had worked on piano was with Joe Sheets at Cedar Lake, Ind. For the month prior to his death he had been employed as a machinist at the Press Steel company at Hege-wisch, Ill.

Frank left a wife and three children, girls aged 5 and 2, and four-year-old Franklin P., Jr. There was no insurance.

Other survivors are Melrose's mother and father, three brothers and three sisters.

The deceased was nearing 34 years of age, having been born Nov. 26, 1907, in Sumner, Ill. He was buried at Mount Hope, Ill., Sept. 4.

Les Brown to Chi Blackhawk

New York—After 16 weeks at Augie Hussar's Log Cabin Farms in Armonk, N. Y., Les Brown and his band head west for Chicago to open at the Blackhawk Restaurant Sept. 24, broadcasting over WGN and the Mutual web.

The band broke all existing marks at the Farms, by the night, the week and the month. Betty Bonney and Ralph Young are the singers.

Brown follows Art Jarrett into the spot. It was in Chicago, at Mike Todd's Theatre-Cafe last winter and spring, that Les and his men first began to "catch on" with the public. Joe Glaser set the deal for Les.

Carmichael Will Tour With Indiana U. Band

by ROSS CHRISTENA

Indianapolis—Chuck Smith received the break of a lifetime when, just after obtaining union cards for his band, Indiana University asked him to take the band out on a tour with Hoagy Carmichael. The band is going to play over the State for the Indiana alumni with Hoagy introducing his newest tunes, *Mr. Music Master* with lyrics by Johnny Mercer, and *Skylark*. Charles Bud Dant, former Indianapolis boy, make the arrangements for the new ditties. On one night of the tour Smith plays a battle of bands with Jack Teagarden.

Doc Grayson, one of the city's favorite band leaders, was injured severely when his car collided with two cars as Grayson attempted to avoid a truck making a left turn. . . . The town is back to normal now with all the rumba bands having made their departure since Labor Day.

Melrose Was Mistaken for Jelly Morton

(Reprinted from George Hoefler, Jr.'s Hot Box column in the Aug. 15, 1940 Down Beat.)

The "Kansas City Frank" who was always thought to be Jelly Roll Morton in Frank Melrose!

Verification of that was made last week in the Yes Yes Club on Chicago's State Street where Frank, piano playing member of the famous Melrose publishing family, now taps the keys. Melrose acknowledged he is the "Kansas City Frank" of early record fame.

Collectors and even Delaunay have long credited Morton with Brunswick 7062 *Jelly Roll Stomp* and *Pass the Jug* (both Melrose's own tunes) because Jelly's name appears.

Melrose was working at the old Cellar Club in Chicago when the Cellar Boys waxed *Wailing Blues* and *Barrel House Stomp*. He played piano on the two now-famous sides with Wingie, Teach, Freeman and Wetling, on Vocalion 1503.

There was another *Wailing Blues* date in Chicago with a different group which included, besides Frank Melrose, an all-Negro lineup with Jimmy Bertrand on drums. This came out on Paramount 12898 under the title "Kansas City Frank and his Footwarmers." *Wailing Blues* (21469) and *St. James Infirmary* (21470). Same sides appeared on Broadway 1355 under the name of "Harry's Reckless Five."

Frank went to New York with a troupe to record around 1930 and made the following piano solos: *Market Street Jive* (9602); *Piano Breakdown* (9608); *Whoopes Stomp* (9609) and *Distant Moan*

(9620), according to information found by George Avakian in the old Brunswick files and verified by Melrose himself.

Frank remembers recording *Shanghai Honeymoon* with Darnell Howard, clary, and Jimmy Bertrand, drums, for Brunswick. This and the already-mentioned piano sides have not turned up and may not have been released. Frank recalls record dates with Johnny and Baby Dodds. Two tunes owned by the Melrose people are *Kentucky Blues* (Frank Melrose) and *Barrel House Stomp* (Lester Melrose) as well as many others. Frank lately has been rehearsing with the fine Pete Dailey band, which features a banjo, in Chicago—a real "old rag-time" group.



Wild Men of Starved Rock, Ill. are band leader Barry Redley and sideman P. J. Vinci. The Redley band headquarters in Hammond, Ind. They jump like Sioux.

Chester on First N. Y. Location

New York—Bob Chester, that nice guy with a tenor sax whose band has never had a good New York location in the two years it has been organized, finally is getting his big chance at the Hotel Astor on Times Square. More important, he's been doing a nice job since he replaced Will Bradley's ork at the spot.

Chester has some outstanding musicians in his lineup, including Slats Long on clarinet and Lionel Prouting, pianist formerly with Red Norvo. The complete personnel:

Louis Mucci, Paul Cohen, Garner Clark, trumpets; Al Mastren, John Reynolds, trombones; Eddie Scalzi, Slats Long, altos; Harry Schulman, Chuck Parsons, tenors; Lionel Prouting, piano; Bob Bass, drums; Ray Leatherwood, bass, and Bob Haymes and Betty Bradley, vocalists.

With a mess of fancy airtime, and a room which is generally considered to be the best summer spot in America, Chester has strengthened his following immensely since coming off the road and going on location. Better arrangements and a cleaner, more effectively rehearsed aggregation have shown up in the band's nightly performances. Chester still cuts the wax for the Bluebird label.

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Defends Jazzmen Against 'Moronic Ravings' of Foes

Since the June 1 DOWN BEAT appeared containing D. Leon Wolff's scathing depreciation of "the old jazz" ("Biz Half-Baked, Johnny Dodds Corny, Tesch out of Tune") the editors have been waiting for the article which would be an adequate rebuttal in justification of the efforts of the "jazz greats" and the music they played. We think this is the rebuttal. The author, Edwin Hinchcliffe, is a student of jazz and for several months has been a reporter attached to the London bureau of the Associated Press.—EDS.

by EDWIN HINCHCLIFFE

As it took nearly two months for the June 1 issue of Down Beat to reach this country, it may be raking dead coals at this time to answer D. Leon Wolff's iconoclastic attack on those early stars of jazz who, being dead, are unable to defend themselves. In which case, this can do no more than prove that, despite bombs, blitzes and other unpleasantness, we over here still have time to take part in distant controversies of an esoteric art.

To attack Mr. Wolff in the same hysterical, certainly unbalanced, vitriolic invective in which he indulged would be easy—has, perhaps, already been done. But Bix, Johnny Dodds, Tesch, and Harrison, deserve an answer cooler, more reasoned, than the moronic ravings against them.

Would Oust History

Mr. Wolff, it would seem, accepts Henry Ford's thesis that "history is bunk." His reasoning, adapted to classical music, would oust Purcell and Byrd, Haydn and Mozart from favor, so as to give Stravinsky, Sibelius and Hindemith a proper chance.

The strangest subject of his antagonism is Bix Beiderbecke—strangest, because here he advances no examples to disprove the artistry of Bix's golden-toned trumpeting. If modern players as good as Bobby Hackett are content to model themselves on Bix—and Mr. Wolff can hardly dispute the resemblance of their styles—it may be assumed that Bix's fame is not lightly poised on the romantic legend built about him.

What, then, is the crime of Bix? So far as one can judge from the article, his drinking and his eccentricity. Mr. Wolff, in fact, sneers at Bix because he drank, which is cheap criticism, and dislikes him because Bix is admired, which is puerile.

This same, peevish, strain runs throughout Mr. Wolff's tawdry attack. Do the real jazz lovers praise only Tesch, Johnny Dodds, Harrison, et al., and ignore the good players of today? If so, America must produce a queer, hybrid brood of "critics and experts"—and this is hard to believe in the real home of Jazz.

Admits Their Shortcomings

Admitted, Teschemacher's tone was at times faulty. Admitted, Johnny Dodds sounds old-fashioned today. Admitted, Louis Armstrong's playing does not always reach the same heights of inspiration.

But Teschemacher had an originality of phrasing—intricate, weird, tremendously exciting—that blazed a new path. Johnny Dodds produced solos vivid, impassioned and highly imaginative. To brand his tone as thin and squeaking lays Mr. Wolff open to the charge of tone-deafness he levels against others. Those sultry waves of sound to be found, for example, in Dodds' clarinet playing in Louis' *Melancholy* are warm, emotional and pulse-quickening.

These are some of the details arising out of Mr. Wolff's article. The complaint runs deeper than that.

These men, knocked so mercifully because their playing lives beyond the grave, because they are yardsticks by which to measure today's "great," or those who

aspire to greatness, because they have brought forth a following which remains loyal to their memory instead of fluttering from one new star to another—these men were really the great pathfinders of jazz.

Searched for New Expression

They were the pioneers who cut new trails for others to follow. It was because they were searching for new forms of expression, new tones, new developments, that some of their work today seems tentative, immature.

Buddy Bolden and Storyville, Bix and the riverboats where he found his inspiration, are all part of the history of Jazz. Without these early stars, without their constant experiment and earnest seeking after new worlds, jazz might never have developed beyond the stage of ragtime.

Mr. Wolff strikes mainly at the extremists among the fans, it is true. But he himself is an extremist, one of the most violent and partisan players of the futile game of comparisons and favorites. He betrays this time and time again. He is angry because some of the early great of jazz are still more esteemed than his own pets.

His case is weakened by the imperfections of his own taste.

Most of the great trumpeters of modern jazz owe an incalculable debt to Armstrong, a debt often reflected in their style—sometimes even in slavish imitation—and a debt which, I believe, most of them are generally ready and willing to admit.

He prefers Henry Allen—a grand player, one of my own favorites, but one who has borrowed greatly from Louis. Let Mr. Wolff listen to *Patrol Wagon Blues* for one example of this.

Eldridge's Intonation 'Suspicious'

He prefers Roy Eldridge, who is sometimes good, but more often indulges in meaningless screeches and dull repetitive riffs, and whose high notes are often—shall we say—suspicious in their intonation.

He prefers the tasteless, flashy high-register screeching which is the general keynote of Erskine Hawkins' playing.

Jimmy Harrison, one of the greatest colored trombone players there ever was (ask Jackson Teagarden) comes in the category of the "half-baked."

Mr. Wolff prefers Lawrence Brown, a good enough trombone player, who in his early days with the Duke was not above playing flat more than once. He refers to Brown's "incomparable tone," but



Formality Forsaken . . . When Barney Rapp's band gets too hot for the dancers it has a speedy cool-off system, which Barney and his gang developed this summer after playing some 20 weeks of resort location jobs. Left to right here are Carl Moore, Bob Schulkers, Jack Spratt, Jim Brate.

Bob Tuelle, Alice (Pee-Wee) Hayes, Rapp, Jim Skaggs, Bob Himes, Carl Baker, Dick Wagner, Frances Swaim, Charlie Schmidt and Bruce Munson. Shot was snapped for Down Beat at Old Orchard, Me. Rapp and his band—most of them from Cincy—are on tour.

the only time I heard him in the flesh he played an excruciating version of *Trees*—of all things—and was off key half the way through it. There is little need to say more

of Mr. Wolff's taste than he reveals himself.

Mr. Wolff has a treacly taste. In time, perhaps, his palate will mature. Then perhaps his taste will do the same.

Stan Kenton Band to East; Gastel Manager

New York—Everyone connected with the General Amusement Corp. offices here is excitedly awaiting the arrival of Stan Kenton and his orchestra in the East. Kenton, who last week signed Carlos Gastel as his personal manager, was packed to a 7-year GAC booking binder the day after Gastel took charge of Kenton's fast-moving California band.

Kenton plays piano, arranges, composes and fronts his band. They have played the entire summer at Rendezvous Ballroom in Balboa Beach, Cal., broadcasting over the Mutual network.

Tom Rockwell, GAC president, who has been on the coast for the last two months, hailed Kenton as "the most promising band property to be uncovered since Artie Shaw," and along with Mike Nidorf completed a deal with Gastel to handle the Kenton orchestra. A spot is being set for Kenton's eastern debut. He is expected here, after playing one-nighters across the nation, sometime in November. Decca will probably record the band, Jack Kapp having taken a personal interest in Kenton's future as a wax artist.

Important members of the band's lineup are Kay Gregory, vocalist; Red Doris, tenor saxist and singer; Jack Ordean, alto; Marvin George, hailed as "the finest young drummer on the coast;" Al Costi, guitar; Chicco Alvarez, trumpeter;

Howard Rumsey, bassist, and of course Stan Kenton himself, who has had long experience as a pianist with many of the nation's best-known orchestras. Kenton is 29.

Gastel, who also is personal manager of Sonny Dunham's band, now on a tour of theaters in the East, signed a long-term management contract with Kenton.

Barnet Band Will Honor Etri, Hundling

Los Angeles—As a gesture of the regard felt for "Bus" Etri and Lloyd Hundling, his sidemen who died here as a result of an auto crash, Charlie Barnet, and his arranger, Bill Moore, are preparing a special number for recording, entitled simply *In Memory Of*. One of the features will be excerpts from Etri's guitar solos, played by Barnet.

All profit will be donated to the families of the deceased musicians.



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Mitch's, 'the Nick's of the West, Has Something Super in Sullivan

by JOHN S. LUCAS

Just a quarter mile from the Minnesota River, a half mile from the Mississippi, on the outskirts of the town of Mendota is Mitch's Cafe. Jazz had its origin forty years ago at the other end of the Mississippi. Today genuine Dixieland jazz is a rarity, and New Orleans jazz merely a memory. For several years, however, jazz lovers of Minneapolis and St. Paul have found at Mitch's the right kind of jazz, played by musicians who really love and understand Dixieland music.



Sullivan
Mitch's 'Uncommon Perspicacity'
Herman Mitch, a dour-faced

Dutchman with an ear for music and an eye for cash customers, is the "Nick" of the west. And what Nick's is to Greenwich Village and New York, Mitch's is to Mendota and the Twin Cities. With uncommon perspicacity Mitch first hired five of the best musicians in the Northwest, five men who work together as if they had always done so, who all have the same general idea of the way jazz should be played.

Week by week this group, called Red Dougherty's Dixieland Band, gained in favor with the younger set of Twin City night-clubbers, until Mitch's Cafe became the one place in Minnesota where one could be certain of finding the real Dixieland. These five are Dougherty himself, a jovial, husky Irishman who plays very solid piano; Paul "Doc" Evans, a Bixian cornetist with a fancy for cocker spaniels; Harry Yblonski, formerly with Red Nichols, alternating on tenor and clarinet; Don Thompson, a reformed pianist-organist, now pedal-toning a valve trombone; and Eddie Talck, a throwback to the Bauduc of better days and one of the subtlest Dixieland drummers ever to fall into a two-beat groove.

For a year and a half these five musicians made Mitch's the seat of hot music in the Twin Cities. Then Bob Zurke blew into town, jammed on several occasions with the Dougherty band, and accepted an offer to play regularly at Mitch's. This immediately brought new enthusiasts to Mitch's and renewed the unflinching admiration of the faithful customers of long standing. When Zurke finally moved downtown to Curly's Bar in Minneapolis, Mitch felt obliged to obtain some new added attraction. Discovering that Joe Sullivan had left Chicago's Brass Rail for New York, Mitch phoned him and offered the great pianist a contract. He accepted post haste, and Joe left immediately for his new job.

'Sullivan Something Super'

Since Sullivan has been at Mitch's, the already fine music has been raised to the level of something super. Nothing has ever been heard in the Twin Cities that can compare with the Dixieland emanating nightly from the cramped stand at Mitch's Cafe. A bass man, Biddy Bastien, fresh from Krupa's band, had been added; and when Biddy left to play a job at the Nicolet Hotel, Willie Sutton took his place in the rhythm section. Dougherty usually plays piano for the band, and Joe is featured between sets, soloing on a new upright Spinnet that Mitch procured especially for that purpose. Frequently, however, Sullivan takes Red's place at the piano with the band, and then the music is comparable to the Bob Cats of earlier days.

Just recently Mitch has succeeded in obtaining radio time for his band, and now WMIN broadcasts nightly from Mitch's from 10:15 to 10:30. On Sunday afternoons the Mitch Wham Session is featured on WMIN from 3 to 4, an hour of sheer jamming.

The band plays nightly from 9:00 until 12:45, and Mitch's has long been the Mecca for musicians of the Twin Cities wishing to jam after their jobs are over. Almost every musician of any merit in the



Smallest Girl Chirp in the Business—Detroit—The little chick who's getting a "sweet potato" lesson from her fellow-members of Gene Beecher's orchestra is Annette, known as the "teacher's pet." She weighs 80 pounds fully clothed, wears a size 2 1/2 shoe, and is 4 1/2 inches shy of being an even 5 feet tall. She likes to swim and ride (what a break for the horse) and she gave up a swell job with a Cleveland radio station to go with Beecher's outfit. She's shown with Beecher and some of the boys.

Northwest area has sat in at Mitch's at one time or another.

Memphis Blues is the new theme that introduces Twin City jazz fans to an evening of righteous stuff, and radio listeners to a few moments of jazz as it should be played.

father took him to a neighborhood theater that featured bands in its stage shows. It was a big event for the kid, greater even than the circus. He reacted accordingly, vowed that some day he would play with a band—that one.

Never one to be downcast, he went back to the theater a few days later, demanded an audience with the bandleader (who's name has escaped him now) and demonstrated his ability. The bandleader was spellbound and figured Jimmy would be a great attraction. A two-week engagement at a Southern summer resort was the leader's next point of call and the leader went to Jimmy's ma for permission to take the youngster with him. After considerable persuasion, she consented. First, however, she carefully sewed four hundred dollars in the inner lining of James' coat to insure his safe return.

The kid in knickers was a great attraction, especially with his fellow musicians to whom he had confided the secret of his cache. During the ride down and between dance sessions they initiated him into their great, if illicit, pastime of craps. Jimmy and his assets had just about been divorced when the engagement ended and the two-day trip home began.

Bert Lytell His Idol

However, he proved an apt pupil. As his losses increased so did his knowledge of the finer points and in the last two days he won back not only his original stake but two hundred more to boot.

School proved monotonous after that and Jimmy hedged at the slightest opportunity. Particularly when there was a Bert Lytell picture showing at the local nickelodeon. Bert was Jimmy's idol. He kept scrap-books on his hero and preached Lytell until the neighborhood kids gave him the nickname he now uses professionally.

For Jimmy's real name is Sarapede, and Uncle Sam's tax collectors know him as "James Sarapede"—known to the public as Jimmy Lytell.

Jimmy Lytell's First Job on Clary Paid Him Ten Cents

New York—They point out that many a musician's career was founded on a shoestring, but not Jimmy Lytell's. His began with a dime store tin whistle and now is paying big dividends in listening enjoyment for NBC-Blue Network fans.

Born in Manhattan on December 1, 1905, Jimmy got started musically playing the clarinet in a band organized by the pastor of his church. His first earnings totalled a dime—his cut from a collection taken up by an admirer of the band.

With the dime, Jimmy bought a tin whistle. One night he was cutting capers with Santa Lucia when his father walked in. Jimmy's tal-

ent, even with the tin whistle, amazed him. He promptly went out and bought Jimmy his own clarinet and the kid was off.

Learned to Shoot Craps!

When Jimmy was eleven and master of the instrument, his

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Chicago. From To Art. Artie or deep bands to hear. cal all o of course their plac too), but the most Tou more than can be judging the late ' think, th be said t Shaw has good 'time' star of A ly indispe Tough. If short of s the band less excit the inome exhibition. Tough deli playing, f mous com and one Full When I reents n cially th has been difference 'time' of assembled ing talen molded to not unqi satisfying richly en the tran and given for prod caught th lie appea and not still spea that the more tha lah. Inci that I fo but disag with the casionally proaching they're n sisting s between taken too of all Sh they are, troubled at an ele of fact, A that Nick The mo ly first-ra Castaldo, trumpet Hay Con Les Robi most' be playing a of ether imaginat. HIGHEST MUS E WORK WITH ANY P AR DA 2054

Frazier's Thumbs Go up for New Shaw Band

'Tough Is Stupendous,' Artie 'Much Changed'

by GEORGE FRAZIER

Artie Shaw's new band represents nothing either radical or deeply significant, but it is one of the most competent bands anywhere and you'll be making a mistake if you fail to hear it. It is big (32 pieces), beautifully drilled, and musical all over the place. There have been big bands before this of course (and in their time and place some pretty good ones too), but Shaw's is far and away the most successful to date. I find it awfully easy to succumb to the temptation to compare it with the bulky glory of Whiteman's halcyon days, but I'm not at all sure that that would be quite fair to either Artie or to Paul. After all, Whiteman was at his peak more than a decade ago and there can be no common ground for judging between a production of the late '20s and one of 1941. I think, though, that it can safely be said that of the two of them Shaw has the distinct advantage of good 'time.' For my money, the star of Artie's band—the one really indispensable man in it—is Dave Tough. His drumming is nothing short of stupendous and without it the band would be a considerably less exciting affair than it is at the moment. There is never any exhibitionism to anything that Tough does, never any of the juvenile delinquency of Duddy Rich's playing, for example—just enormous competence, impeccable taste, and one of the most miraculous beats in jazz.



Tough

Full of 'Glowing Talents'
When I say that the band represents nothing new, I mean precisely that. Everything that it does has been done before and the sole difference (aside from the good 'time' of course) is that Artie has assembled some of the most glowing talents in the profession and molded them into something, if not unique, at least immensely satisfying. He has taken a lot of richly endowed jazz musicians off the transparent hamburger diet and given them substantial money for producing musical music. I caught the band on its second public appearance and was amazed to find not only that the guys were still speaking to each other, but that they played together with more than a slight degree of polish. Incidentally, I must confess that I found the strings anything but disagreeable. They blend well with the rest of the band and occasionally achieve something approaching loveliness. The fact that they're not jazz in the sense that sizzling steaks and trips to Julius's between sets are jazz shouldn't be taken too seriously. No one, least of all Shaw himself, pretends that they are, so please don't feel too troubled if Nick fails to sit down at an electric organ. As a matter of fact, Artie positively guarantees that Nick will not play.

The soloists are almost uniformly first-rate—Maxie Kaminsky, Lee Castaldo, and Lips Page in the trumpet section, Jack Jenny and Ray Conniff in the trombones, and Les Robinson on alto. I say "almost" because George Auld's tenor playing seemed to me sadly bereft of either movement or color or imagination and a severe letdown



'Still Shaw,'

according to writer George Frazier, is Artie Shaw, whose grand (32 pieces) band George lauds as "one of the most competent anywhere." Suggesting that Artie at times "displays a tendency to become the poor man's Kostelanetz," Frazier goes overboard on drummer Dave Tough's "enormous competence, impeccable taste, and one of the most miraculous beats in jazz." Read the whole works in the accompanying article.

after some of his more proficient stuff with Benny. Shaw, of course, is still Shaw—a thorough musician.

Artie Plays Own Stick

Artie, by the way, appears to be a much changed guy personally. The men enjoy working for him and are humbly grateful for the fact that he shows no disposition to try to tell them how to play their instruments. That's an important consideration, because people like Kaminsky and Tough resent being reminded that the Budapest Quartet would play it differently.

The band is practically certain to break records everywhere it

plays and I, for one, will feel nappy if it does. Above all other things, it's a musical band and, as such, merits your respectful attention. There are moments when Artie displays a tendency to become the poor man's Kostelanetz, but they are few and far between and he usually manages to stifle the impulse before it grows too offensive. The important thing is that he has assembled a group of stars and has succeeded in making them play irreproachably. The brand of jazz they produce is always substantial and at times—the time, for example, when there was a succession of superb solos by Jenny, Conniff, Maxie, Castaldo, Lips, and Robinson—thrilling. Tough, of course, is superlative, but it would be unfair not to say a good word for the rest of the rhythm section, especially Eddie McKinney, the wonderful bassist.

Lips Page, by the way, is the showman of the band. He's a very, very funny guy.

Oh, yes, one more thing: There's a girl singer with the band.

Musically speaking, Boston is still the biggest small town in the

country. There's been nothing especially exciting in the clubs this month, but down in Plymouth, in the stuffy Pilgrim Hotel, Frankie Newton has had a swell five-piece band. Plymouth is some forty miles or so from Boston and that fact probably explains why Newton's exciting jazz didn't draw more of a crowd. There's a strong possibility, though, that the band will go into one of the better Boston spots—probably the Ritz Roof—within the next few weeks. If it does, this city will be hearing one of the most moving trumpet players around today.

Station WBZ has resumed its popular Mid-Week Function broadcasts and it is my sad duty to report that they are as bad as ever. The master-of-ceremonies on the program, one Fred B. Cohen, is one of the real reasons why good jazz has such a hard time making the grade. He plays recordings by, of all people, Vincent Lopez. So help me God, he really does.

Geo. Likes Druten, Fromm
There's a kid around Boston named Buzzy Druten who is well worth any leader's attention. He played drums at most of the Sun-

day afternoon jam sessions in Providence last spring and showed immense promise, but I hesitated to mention him because of his tendency to show off. Now, though, he seems to have rid himself of that shortcoming and is playing good drums. He's got a good beat and I can think of any number of bands that would benefit by his presence. Speaking of drummers reminds me that Teddy Powell, of all people, has a fine one in his band. Name of Lou Fromm, I believe.

The fine young band that Sam Donahue has been breaking in around here is finally beginning to attract the attention it deserves. It's still far from perfect, of course, but it's got the right conception and the willingness to pursue that conception unflinchingly.

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One Jerk Writer Can Hurt All Musicians

"And the tragedy started an investigation to determine if a marihuana ring has been supplying musicians with poisonous 'reefer cigarettes' to GIVE THEM THE WEIRD SENSE OF TIMING FOR THEIR HOT, BOOGIE WOOGIE RHYTHMS."

That statement appeared last month in one of America's best known and most widely circulated daily newspapers—a Los Angeles daily. The story concerned the tragic motor accident which snuffed out the lives of Anthony (Bus) Etri, guitarist with Charlie Barnet, and of trumpeter-vocalist Harold Lloyd Hundling, also of the Barnet band.

That a respectable metropolitan daily, with its trained reporters and rewrite men, could conceivably allow such a malicious and misleading statement to appear in type, seems almost impossible. A blanket condemnation of "hot" music is unjustified and grossly unfair, and in violation of

Stigmatizing of 'Hot' Music Unjustified

all journalistic ethics. The reporter or rewrite man who thus displayed his ignorance of music and musicians can be blamed not as strongly as the desk men and copy readers who allowed the paragraph to get through to the linotypes.

Dance musicians have for too many years, now, been subjected to unfair criticism on the part of ignorant laymen. In our vernacular, a person who believes that all musicians use "tea" and are habitual drunkards is a plain and common-variety jerk. It is unfortunate that some brilliant jerk of the Fourth Estate saw fit to write as he did in the Los Angeles paper.

Down Beat learned from the police "blotter" that three marihuana cigarettes were found in Etri's pockets. Within a few hours after the accident, investigators found a quantity of unsmoked marihuana, 11 marihuana cigarettes, a half-can of marihuana seed and six "reefer butts" in the home on Purdue avenue in West Los Angeles where Etri, Hundling, and Mr. and Mrs. Cliff Leeman resided.

We're Not Defending Musician-Lawbreakers

PUBLICATION PITIES THOSE MUSICIANS ACCUSED, AND THE COMPARATIVELY FEW OTHERS WHO USE THE DRUG. BUT DOWN BEAT REFUSES TO INTERCEDE IN THEIR BEHALF. If they were violating the law, and if it is proven that marihuana was found in their possession, there's only one honest way to size it up. The guilty musicians should be penalized!

But why should thousands of other musicians, a huge majority of them conscientious, temperate and clean living, be smeared by the unwise behavior of a few less intelligent ones? Stories such as the one which the California daily published can do no good to anyone. They can harm music and musicians, classical musicians as well as those who earn an honest and honorable livelihood by playing dance music!!

The accident involving Barnet's musicians was unfortunate—a great tragedy. But it could have happened to two lawyers, or two butchers, or two shoe salesmen as easily as to two musicians. Only the ever-growing trend of high-class musicianship, and sane living, can help erase such libelous misprints as the one above. Musicians need no marihuana — nor any other stimulant — to produce a "weird sense of timing" — any more than a skillful surgeon needs a pipeful of opium to keep his nerves steady, or a lawyer a shot of cocaine to keep his wits sharp.

Newspaper men of the caliber of the man responsible for the Los Angeles article need to know more about musicians and music before they should be allowed to write about them.



Hey, Wait, don't rush off to your optometrist 'til we explain that this shot of Joey Mack and three of his men is a double exposure, commonly called shutter stutter. The three smaller blurs (from left to right) are Sam Krupit, piano; Tommy Palmer, trombone, and Charlie Gendusa, trumpet. Smack in the middle is Mack, or is it foreground.



Chords and Discords

A Hep Winter Indeed In Store for California

N. Long Beach, Cal.

To the Editors: Dave Dexter thinks that California is ordinarily a terrible place to hear and dance to music. "Taint true, Dexie. Also, Dexie-cup says when we do get some good music in from the east, that we 'wallow in it.' That's very false, Dexie-Wexie.

But Junior was right in there when he okayed the Stan Kenton group. With Kenton around, California is in for a winter of hepdom. ERNIE TALMAN

Editor's Note: The Stan Kenton band has just signed a contract to go east under the management of Carlos Gastel, Sunny Dunham's manager, and to be booked by Rom Rockwell's GAC office. See separate story elsewhere in this issue.

Is it Necessary to Tell Us That?

Kassel, Germany

To the Editors: Just now I stay at a hospital suffering from a broken foot and didn't play my sax since Whitesun-tide. What are the bands of Benny Carter, Goodman, T. Dorsey and Crosby doing?

As you know, many of our German musicians do their service in the Army. Some news: Oscar Joost died at Berlin on May 29. He died of heart disease. He had one of the finest dance bands in this country and many an American musician had been a member of his band. Heins Welmer and Bernhardt Ette's bands are on tour through the country. So is Juan Llossas, the well known Spanish leader. Kurt Hohenberger and his boys are doing well at Berlin. They traveled with Rosita Serrano, the Chilean singer. Albert Vossen, the popular swing accordion player, is touring for the Army. We also heard two fine Dutch swing bands. Ernst van't-Hoff and John Kristel with excel-

lent instrumentalists on piano, trumpet, clarinet and tenor.

This is what shall interest you about our German musical life. Everything's well, you see.

JOHN KOLDA

Why Hollywood Won't Ever Do an Authentic Movie on Negroes, Jazz

Kansas City

To the Editors: I know why a truer story of jazz is not given in the movies. To be a real jazz story it would have to be mostly full if not completely full cast of Negroes to portray men like Bolden Keppard, Oliver, Dodds, and Louie.

But the only kind of Negroes Hollywood ever uses is comedians like Stepin Fetchit, Willie Best, Rochester, etc. Imagine if you can Rochester playing cornet in a New Orleans funeral march.

The only Negro musicians to ever get in the movies have been Louis Armstrong and Cab Calloway. Because they are "funny men." They show the whites of their eyes and their teeth and act like a "Hollywood coon" is sup-

posed to act.

It remains to be seen how closely Orson Welles' picture will tell the story of Louie's life. Welles is a great producer and can spring plenty of surprises on the public. He might do something no one has done correctly before: a moving picture autobiography of a colored person, or a good true jazz story. Welles' movie will probably be a comedy—if I know Louis And I do.

BOB TROEZY

Calls Trendler's Ideas 'Unmitigated Tripe'

Chicago

To the Editors: As a journalist of the modern school, I enjoy the salty style of Down Beat. However, there is one grievance to which I give vent every time I pick up an issue of this "musician's mouthpiece." That is the printing of articles with half-baked logic written by self-styled authorities.

This time it's an article on how a studio band can run circles around a dance orchestra, by Bob Trendler. Says he, "Dance bands (Modulate to Next Page)

RAGTIME MARCHES ON . . .

TIED NOTES

BARDEN-McGEE—George Barden, arranger with Dean Hudson's band, and Lois McGee of Washington, in the east recently.

VORPAUL-MARTIN—Grace Vorpaul, trumpeter with the Sylvia Rose ork, and Don Martin of Detroit, Aug. 11.

CASMALES-BOYNTON—Jack A. Casmales, Los Angeles musician, and Genevieve Boynton, at Beverly Hills, Cal. Aug. 17.

RICE-JONES—Eddie Rice, vocalist, with the Orrin Tucker band, and Beverly Ann Jones, in Omaha Aug. 15.

STAGLIANO-KROKOS—Albert Stagliano, member of the Detroit symphony, and Eugenia Krokos, harpist with the same ork, Aug. 11 at Angola, Ind.

DAVIS-METCALFE—Richard Davis, member of the Vagabond Cowboys of Calgary, Alberta radio, and Bessie Geraldine Metcalfe, at Calgary recently.

BOTH-KING—Jimmy Both, saxist with the Chi NBC staff, and Louise King, Lucky Strike Hit Parade vocalist, in Chicago recently.

IONA-WOODD—Andy Iona, the Hawaiian band leader, and Leimomi Woodd, hula dancer, on the coast recently.

NEW NUMBERS

IMMEL—A daughter, born to Mrs. Earle Immed, at Lutheran hospital, Los Angeles, Aug. 19. Dad is a musician at Universal studios.

HOEDL—A seven pound eleven ounce son, born to Mrs. Fred Hoedl, in Inglewood, Cal. Aug. 21. Dad is saxist with Ted Flo Rito's ork.

HARDING—A seven pound five and three quarter ounce daughter, born to Mrs. Gordon Harding at Iowa Methodist hospital, Des Moines, Ia. Aug. 28. Dad is first sax with Skip Anderson's band.

CHRISTENSEN—An eight pound six ounce son, born to Mrs. B. R. Christensen at Redding Maternity hospital, Redding, Cal. recently. Dad is pianist-vocalist with Roland Evans' band.

FRUSPERO—A son, born to Mrs. Fritz Frusperio Aug. 20 at Broad Street hospital, Philadelphia. Dad is violinist formerly with Ray Noble.

KRETCHEMER—A daughter, Carroll, born to Mrs. Billy Kretschmer Aug. 22 at Jewish hospital, Philadelphia. Dad is clarinetist in the Earle theater pit band in Philly and also owner of the Jam Session, siterly there.

CARLIN—A son, Dennis, born to Mrs. Herb Carlin in Chicago Aug. 23. Dad is former band leader, now trumpeter with NBC in Chi.

BEAU—Daughter, Marguerite Delle, 7 pounds, 12 oz., to Mrs. Helene Beau August 20 at Physician's Hospital, Jackson Heights, L. I., N. Y. Dad is former Red Nichols alto saxist, now on tenor sax with Tommy Dorsey.

DEXTER—Son, Steve, 9 pounds, 3/4 oz. to Mrs. Dave Dexter, Jr., August 17 at Physician's Hospital, Jackson Heights, L. I., N. Y. Pappy is Down Beat's New York editor.

DUKOFF—Son born to Mrs. Ed Dukoff in New York City Aug. 18. Father is prominent publicist for several dance bands.

MARIS—A daughter, Katherine, born to Mrs. Edward B. Maris, Jr. in New York Aug. 27. Dad is the son of music publishing Edward B. Maris.

FINAL BAR

YORK—Wardell (Dyke), 35, formerly with Art Landry's ork, died Aug. 13 of self-inflicted gunshot wound at Waterbury, Me.

LIGHT—David H., 48, editor of the Pittsburgh musical publication, *Music Forecasts*, suddenly Aug. 11 at his home in that city of a heart attack. He was also a member of the board of the Pittsburgh Opera Society.

FISCHER—George, 70, music publisher and a director of ASCAP, died Aug. 14 in New York.

NEALE—Floyd Judson, 64, radio commentator with MBS since 1934, died of a cerebral hemorrhage at his home in New York Aug. 24.

ETRI—Anthony (Bus), 24, guitarist with the Charlie Barnet band, killed in auto crash at Los Angeles, Aug. 21.

ARMSTRONG—Tony, 33, band leader, died at Sharon, Pa., Aug. 21, after an operation.

SISSON—Kenneth, Jr., 14, son of the radio director, composer and arranger, Aug. 21 in Mary Immaculate Hospital, Jamaica, N. Y.

MUNDLING—Lloyd, 33, vocalist-trumpeter with the Charlie Barnet band, died at Los Angeles General hospital Aug. 21 of injuries suffered in an auto accident a week earlier.

BLUCH—Elmer K., 63, Leaworth, Pa. musician, Aug. 24 in St. Joseph's hospital there after a long illness.

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More Chords, Discords

(Jumped from Page 10)

are made up of up-and-coming and second rate musicians."

What unmitigated tripe! And Trendler goes on to say that a studio orchestra is one up on the dance bands because it can play music without rehearsing. You really said it there, Bob. But you forgot to add, "and the result sounds like you might expect it to, a bunch of longhairs grinding out notes."

ELIZABETH GONCIAR

Would Kill Two Birds, Frazier and Trendler, With One Stone

Glencoe, Ill.

To the Editors:

I would like to kill two birds with one stone. The two birds are George Frazier and Bob Trendler. It seems they both have missed the things that make modern day swing bands great: the combination of technical and creative powers in the musician.

Trendler worships the musician who can read intricate scores at sight regardless of the drive in his playing and his ability to improvise, and if you ever heard Trendler's WGN studio ork you would hear how weak and uninterpretable the outfit is because of this. This band could never take an Ellington score and play it with the feeling that Ellington does. But Ellington could take any score of Trendler's and, given a reasonable amount of time, play it as well as any studio ork in the country.

On the other hand Frazier worships the musician who can improvise freely but has a limited technical knowledge. Pee Wee Russell would be laughed out of the Budapest String quartet while Benny would be welcome in any circle. Spanier attempting *The Bee* would smell worse than some of Frazier's manuscripts.

One might argue that anyone can be taught to read but only those who have it in them can improvise. As far as I know that is right, but the musician who can do both will be the one who will play the music of the future if we continue to progress as much as we already have.

JIM CUNNINGHAM

South Bend Has a C.I.O. Musician's Union

South Bend, Ind.

To the Editors:

Due to the fact that 90 per cent of the labor unions in this town are C.I.O., a drive was made to organize a C.I.O. musician's union. That it proved a huge success is seen by the fact that in January, 1940, a group of musicians got together and secured a charter. This was nine months ago. Today we have 16 separate and distinct orchestras ranging from small combinations to 12-piece bands, in addition to different vocalists and entertainers.

At present plans are being made to organize a 50-piece military band. We can also say that at present we haven't an ork which is idle, which is surely the best that any local can say.

JOHN CHRAPLIWY, PRES. C.I.O. Musicians Local 1091

Luftwaffe Scores Direct Hit on the Beat

New York

To the Editors:

You may be interested to know that I recently received a letter from David Pennington of England, who recently requested, in his letter which *Down Beat* printed, someone in America to write him a few lines on the American band scene. His letter read in part: "You know, Buddy, I haven't received my *Down Beat* as yet. I ordered the June and July issues the other

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He'll Take Dunham, Dorsey to Bix, Bechet

Kalamazoo, Mich.

To the Editors:

Just what does Bix, Oliver and Bechet have that's so great? They really stink. I listened to a whole album of that crap. The solos were tasteless, arrangements were boring, vocals smelly and out of tune. I'll take Dunham and Dorsey.

DWIGHT SMITH



Here's Tommy Taylor,

Benny Goodman's male vocalist, and Mrs. Taylor, shown basking in the Denver sun on a recent western sojourn. West Orange, N. J. high school sweethearts, the Taylors have been married only 3 1/2 months. She was Ethel Wise. Tommy, before bringing his baritone voice into the Goodman groove, sang with Mitchell Ayres for a year and a half.

Bix Was 'Bicky' Until He Was 18

West Chicago, Ill.

To the Editors:

I was very interested in the photo on page 20 of your Sept. 1 issue, showing Bix Beiderbecke as a boy.

Being also a member of the class of '18, Tyler school in Davenport, I saw only one error in the squib under the pic: At that time Bix was not called "Leon," but "Bicky."

It was later, when he came up to Lake Forest academy, that it was shortened to the famous "Bix." As an old friend of his I am



Dixieland Wildcats is what these eight gates and a leader call themselves, and the folks down Nashville way say their stuff is hotter than the name of the band. They're the WSM studio combo featured on the NBC Sunday Down South show.

Left to right are Dutch Groton, Farris Coursey, George Cooper (prexy of the Nashville local), Malcolm Crane, Jack Gregory, Jack Shook, Marv Hughes, Charlie Grant, and conductor Beasley Smith.

happy to continually see him done honor, albeit he did receive appreciation from true musicians while he lived.

LEWIS RUSSELL

They Like Perry Wolf's 'Justification of Jazz'

Ardmore, Pa.

To the Editors:

Thanks a lot for running that swell article of Perry Wolf's, "How Can We Justify Jazz to Those Who Don't Like It?" in your Aug. 15 issue. How about some more space for real critics like him, and less for foul mouths like that whack, Frazier.

W. B. TOUCHTON, JR.

Chapel Hill, N. C.

Where did you dig this guy, Perry Wolf, or just haven't I noticed before? Anyhow, I hope to notice plenty more from him, unless his justification of jazz is all he has to say.

JACK THOMAS

Muggsy Gives the Lie To George Berg's Story

Roston, Mass.

To the Editors:

Now in regard to Berg (tenor saxist George Berg, who denied having left Muggsy Spanier without giving notice to join Benny Goodman):

It was Sunday morning at 2:30 a.m. that he asked to get away, and not the previous Friday, as he says. That was impossible because it's tough to get a man on Sunday. So I told Berg no. Even paid his dues on Saturday at 6:30 p.m. in St. Louis. As for his ever being on notice is concerned, that is really funny and if you want I can have signed statements from the fellows in the band saying he left without notice. Also have a letter he (Berg) wrote to Art (Eisendrath, manager of the

STUDENTS

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SOMETHING NEW	George Cole
JOLLY PETER	Paul Weirick
FOR WANT OF A STAR	Jack Mason
MY ONE ROMANCE	Lou Singer

STANDARD DANCE TUNES

AMAPOLA	Will Hudson
BLUES MY NAUGHTY SWEETIE	
GIVES TO ME	Marvin Fisher
CANTO KARABALI (Jungle Drums)	Artie Shaw
EL RANCHO GRANDE	Van Alexander
IDA	Vic Schoen
IN THE LITTLE RED SCHOOLHOUSE	Jerry Bittick
JAZZ ME BLUES	Artie Shaw
MONTMARTRE ROSE	George Cole
PARA VIGO ME VOY (Say Si Si)	Vic Schoen
PEANUT VENDOR	Artie Shaw
SHADES OF NIGHT	Marvin Fisher
SHIM-ME-SHA-WABBLE	Buck Ram
SONG OF THE ISLANDS	F. Henri Klickmann
TA-RA-RA-BOOM-DE-E	Helmy Kresa
THERE'LL BE SOME CHANGES MADE	Artie Shaw
TISHOMINGO BLUES	Buck Ram
TWO HEARTS THAT PASS	
IN THE NIGHT	Jack Mason
WAIT AND SEE	Vic Schoen
WHERE THE SUNSET TURNS THE	
OCEAN'S BLUE TO GOLD (Waltz)	George Cole

LATIN-AMERICAN

BA-TU-CA-DA (Brazilian Samba)	T. Tucci
BRAZILIAN NIGHT (Brazilian Samba)	George Cole
CHIAPANECAS (Mexican Waltz)	George Cole
INCERTIDUMBRE (Bolero Fox Trot)	George Cole
LA CONGA	Graham Prince
MAMA INEZ (Rumba)	Graham Prince
NEGRA CONSENTIDA (Rumba)	
(My Pat Brunette)	Bob Doyle
NOCHE AZUL (Rumba)	
(Starry Blue Night)	George Cole
THAT BONGO BEAT (Conga) (El Bongo)	George Cole
VIENE LA CONGA	George Cole

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New York

Hollywood Once Fluffed Jimmy

But Elder Dorsey Now Has Flickerdom Saying 'Uncle'

by HAL HOLLY

Hollywood—When Jimmy Dorsey left this village a few years back he left it with thoughts that were none too pleasant. The J. Dorsey fortunes as far as his bandleading career were concerned were at a low ebb and Jimmy vowed that when he returned to Hollywood it would be for good reason or not at all. True, Jimmy had whiled away the time pleasantly and not unprofitably as head man of the background music on the Bing Crosby Kraft program but while going so he learned that a bandleader has never furthered his ambitions as background to a radio entertainer.

Jimmy Comes Back

Well, Jimmy comes back this month. And he has worked his way up into the top flight amongst the bandsmen. He comes back to Hollywood after nosing out a lot of tough competition for a choice spot in Paramount's new version of a picture that has been made several times before "The Fleet's In." You will remember that a lot of the business in this picture takes place in a dancehall which happens to be a favorite with the Navy. Jimmy's band, which will be the band in this dancehall, works practically all through the picture. Our operatives report that Jimmy's stipend for this little movie chore is even more attractive than Glenn Miller's deal with 20th Century for "Sun Valley Serenade" and Glenn's contract on that lot had everything in it but the combination to the safe.

"The Jazz Cycle"

Nothing new to report on the "Hollywood Jazz Cycle" until we get a slant at some of the pix produced during the swing-conscious spasm. WB's "New Orleans Blues" is completed but release dates are now uncertain under the "consent decree." Same goes for Paramount's "Birth of the Blues." Due to pressure from exhibitors who didn't think the public should be warned ahead about movies, there is no longer any such thing as a "press preview," so we'll just have to wait and catch 'em at the neighborhood theater the same as you and you.

RKO's "Syncopation" has reached

a point where it was possible to reveal that the opening sequences will be a series of montage shots depicting the birth of jazz music in the African jungle and its journey to the U.S.—and finally—Main St. via slave singers, work gangs, spirituals, hookshop entertainers, blues singers, jazz bands. The montage shots will bring the story up to about 1900. From there on the story will be mingled with fictional boy-and-girl story. That's all anybody knows about it right now. Anyway it's a swell idea and Producer Bill Dieterle is doing his best to see that it comes out right.

Sound-Track Jettings

Your Hollywood reporter spent a fruitless half hour trying to find

Bruckmann Ships To New Orleans

by JOE PIT

Davenport, Ia. — Maurie Bruckmann's fine local band, which has been playing on the steamer President this summer, recently paid their last call to this port and sailed down the river for New Orleans where they will stay on the boat for the fall season. Maurie's brass section, consisting of Jimmy Allen and Dick Boldt, trumpets, and Wibbey Fisher, trombone, has been creating much favorable comment wherever the boat appears.

Night club life is on the upgrade here with Jimmy O'Dette and his ork appearing nightly at The Lark. The Jolly Friars (of Detroit) are at the Fort hotel, Jimmy Chase and ork at the Buvette in Rock Island, and Speck Redd and his sensational colored band in their third year at the Rendezvous in Moline.

out who did the recordings for the piano sequences for Joan Crawford and Conrad Veidt in "A Woman's Face." The unusual feature about the Crawford piano sequences in this picture are that as far as this scribbler is concerned Joan might have recorded them herself. When you see this picture notice that the camera shows Joan right at the piano playing with her fingers in plain view—and playing the right notes!

What—No "Ghost Ork"?

Those who like realism in movies have often been oppressed by those scenes where a singer sits down at a piano, plays a few bars of introduction and breaks into song to the accompaniment of a conveniently located but unseen orchestra of 40 or 50 pieces. This has always been a problem in Deanna Durbin pictures, which call for songs but which have never been of the so-called "musical" type in which the "ghost orks" are less objectionable to the realists. In Deanna's current production, "Almost an Angel," the problem has been solved at last by the brilliant expedient of simply eliminating the orchestra. Deanna will sit down at the piano and simply sing to her own piano accompaniment, previously recorded in this case, by Max Rabinowitz. This will benefit the cause of realism even though the same trend in other studios would cause a marked decrease in the incomes of Hollywood studio musicians. . . Alvin Rev and the King Sisters set for "The Mayor of 44th St.," an RKO investigation of jitterbuggery. . . Eddie Peabody flew to Hollywood to coach Mickey Rooney for banjo bits in "Babes on Broadway." . . Leonard Sues, torrid trumpeter currently at Charley Foy's, drew a bit part as actor in "Almost An Angel." . . A popular "jam tune" with musicians is "My Gal Sal."



\$18,000 Boost in the fund for county band concerts brought smiles to the faces of Los Angeles County band members, Maurice Louis Castellucci, George Thomae, and L. A. Local vice president John Le Green. Also smiling and with a copy of the *Beat* in hand is J. K. "Spike" Wallace, proxy of the local. The increase raised the fund from last year's \$12,000 to \$30,000 for concerts this year.

It will be the title of 20th's screen biography of the writer, Paul Dresser, whom many do not know to have been the brother of Theodore Dreiser. . . Irving Berlin arrived in town and reported to Paramount with 10 new songs in his suitcase for "Holiday Inn." . . Ira Gershwin has started to work at Warner Bros. preparing the screen play for "Rhapsody in Blue," film biog of his late brother.

Los Angeles Band Dates

by HAL HOLLY

Los Angeles—Bob Crosby and band are set for the Trianon (formerly Topsy's) opening early in October and following Clyde McCoy, the latter replacing Ted Fio Rito Sept. 17. . . Gene Krupa into the Palladium Sept. 12, following Woody Herman, draws a tough assignment, but this is Gene's town and always has been. Watch him click.

Ozzie Nelson into the Casa Manana following Charlie Barnet. . . Nilo Mendez into the Copacabana following Daryl Harpa who returned to the new Wilshire Bowl, now going great guns with John Murray Anderson's "Silver Screen" review. . . Finally figured out why the name of Senor Mendez was familiar. He's the composer of *Green Eyes*, an oldie revived by the well known music scrap. . . Jimmie Grier into the Florentine Gardens Sept. 14.

Ben Cole, former Artie Shaw manager, amused by the report that he was "out" of the new Shaw organization showed us a wire from Artie asking him to come, also his own wire refusing. Ben's new business is managing business affairs for movie folk. His first client was Lana Turner. Meade Lux Lewis getting a big play from Hollywood celebs at the Swanee Inn. . . Florentine Gardens dickered for Paul Whiteman. . . Margaret Whiting, daughter of the late Songwriter Dick Whiting (*Japanese Sand Man*) singing at local niteries accompanied by Pianist Les Barnet.

Movie Actors Back 'Fun for Money' for Kicks

Los Angeles—Backed by money from movie folk who like to see their ideas on a stage, *Fun for the Money*, a new stage musical opened here at the Hollywood Playhouse on Sept. 1. Opening night drew the usual turn-out of celebs. Among those who supplied material for book, lyrics, music and business were Bob Wright and Chet Forrest, the MGM tune team; Comedian Milton Berle, and MGM Producer Edwin Knopf. Waldemar Guterson batons the 16-piece pit ork.

Andy Iona Marries Hawaiian Dancer

Los Angeles—The marriage of Andy Iona, Hawaiian band leader, to Leimomi Woodd, sister of Nepua Woodd, the dancer, was announced last week here. Iona is the leader who a few years ago had Lani McIntyre as a sideman. Ray Kinney was singer in Iona's ork. Lani later took over the Iona band and Kinney went to Hawaii, where he organized a band of his own. Mrs. Iona, like her sister, is a feature comedy band dancer herself.

Latest Stock Arrangements by **ARCHIE BLEYER**
 Railroad Rag Waltz
 Jumpin' Jumps Wedding Bell
 Melody of the Plains Newborn
 Here Comes an American
 Love Can Do the Darndest Things

New Corn Crew Formed for Wax By Spike Jones

Los Angeles — Victor Records thinks it has some real competition for the Schnickelfritzers and the Korn Kobbler, two of the nation's leading golden bantam crews. It's a hand-picked band of ace L. A. musicians directed by Spike Jones, drummer for John Scott Trotter.

Jones assembled these men for his first date last month: Del Porter, clarinet; King Jackson, trombone; Bruce Hudson, trumpet; Perry Rotkin, banjo; Stanley Wrightman, piano, and Hank Sterns, tuba. Jones himself pounds the tuba.

Sides made were *Red Wing, Behind the Swinging Doors, Covered Wagon and The Barstool Cowboy*. The boys deliberately played off the cob. On Charlie Barnet's last record date for Bluebird, in the same studios, Barnet's gang made *Murder at Peyton Hall, Harlem Speaks, Swinging on Nothin'* and *The Heart You Stole From Me*. Barnet is living at the Peyton Hall apartments here.

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Ralphs Wonder and Yaw Are Guns in Stan Kenton Band's Jump to Headlines

by CHARLIE EMGE

Hollywood—Ralph Wonder, Rockwell-GAC's Western emissary, has signed up a "dream band." The band is Stan Kenton's new outfit, which has been working into a promising groove at Balboa Beach this past summer, and it's no press agency that GAC's Wonder had to work fast on the deal in order to head off the reps of his competitor offices, MCA and Wm. Morris. It's our guess that Kenton took the GAC deal because this office is more apt to do something with a new band.

Arranger's 'Dream Band'

When we spoke of the Kenton band as a "dream band" we were thinking of Ralph Yaw, a stubby fingered pianist whose arrangements and originals are what lift the Kenton band out of the mediocre, dime-a-dozen class into that class that's "different." Anyone who hears Kenton's band, regardless of whether he goes for it or not, knows he's hearing a band that has something.

Ralph Yaw has been building this band in his dreams for years. He probably never thought he would get a chance to hear it except in his mind. Then he got together with Kenton, a top-notch piano player, who wanted to take a crack at the band business on his own—if he could have the kind of band he wanted to play in. They felt the same way about it. Both willing to spend time, toil or tears trying to put over a band that played music they believed in. They caught the Balboa Beach job because the kids liked the band. It didn't pay an awful lot but it was enough to keep the band going and they had radio broadcasts every Saturday afternoon.

It would be an exaggeration to say the band has been a "sensation." It's too good to crash through in that manner. It's the kind of band a lot of people will never "like"—but they won't ignore it.

Up or Down New

The band is at the crucial point now. From here they go up or down. Ralph Wonder has them set

for Decca records—a good deal for a new, practically unknown band. But the real struggle is ahead. There's the problem of keeping the band together with men of the right kind. They've got to work but they can't take the wrong spot. Tough times ahead but these boys believe in themselves and their music. Here's a boost to Stan Kenton and Ralph Yaw and a hope that there's a real break waiting for guys who have the guts to play music that has guts.

George Murk Made Pawn in Lousy Politics

by DON LANG

Minneapolis—Digging into an 1887 statute defining operation of an "ill-governed tippling house," the morals squad again raided the musician's union headquarters and arraigned Local 73 proxy George



Killing Five is the boys' pastime between sets and these Paul Whiteman sides are considered among the most proficient at just this. Killing above are, Willy Rodriguez, drummer, hot in the intrigue of Terry and the Pirates; Dave Newman, studying some candid pix as Mike Pingatore looks on, and sombre Dan D'Andrea, sax, who doubles on pipe at the drop of the last beat. The Whiteman band will be at the Show Box nitery in Seattle from the day after tomorrow until the 28th when they will jump to Frisco for a stand at the Palace hotel. Pic by C. T. Hallman.

Murk on this ancient law.

Police Vigil Fruitless

Police officers stated that they had been watching the club rooms, running after regular night club hours and admitting only bonafide AFM members, from a next door building roof for two weeks previous to the raid and found nothing

"disorderly" about the place. Before the court had managed to hang this 1887 statute on Murk, two other charges were preferred, but evidence were so flimsy that both were dismissed.

The greatest aggravation about the entire case was the fact that Murk, as president of the Union,

had nothing to do with the club rooms, not even having charge of leasing the rooms. The rooms were leased by the Union Board of Governors.

According to President Murk, the whole case is a political affray, with a Republican judge trying to please Republican Governor Stassen by trying to convict a member of the Minneapolis Central Labor Union (Murk) on any charge at all.

Judge Wants Appointment

The judge trying the case was particularly anxious to please the state officials because a district judge appointment looms in the near future, and to "get" a member of the Central Labor Union was a victory for the political party, according to Murk. When this was written, the case had been postponed for another date. Murk expects another postponement by the judge if the appointment is still undecided.

"On the evidence the court has," Murk said, "even a five year old child could see that there is no case, that it's strictly a political move."



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"Slingerlands **TOP THEM ALL . . .** says **BUDDY RICH** of **Tommy Dorsey's Band**

Jack Jenney Is Bankrupt

New York—Another ex-band leader hit the dust of bankruptcy when "Truman Elliott Jenney" filed a voluntary petition in N. Y. federal court, listing assets of \$200 and liabilities amounting to \$31,598.

"Truman" Jenney is, as you've guessed, trombonist Jack Jenney, who is now in the brass section of the Artie Shaw sympho-jazz band.

Jack, in his petition, said that his earnings in 1940 totaled \$2,696, and that thus far this year he has made \$1,500. Prior to joining the Shaw band, Jenney was a house staff man working both CBS and NBC shows.

Jenney's biggest creditor is MCA, whom Jack owed \$15,000, on a loan which dates back about two years to when he had his own band under the agency's management. Second biggest debt listed was \$12,601, owed to ex-personal manager Reuben (Ruby) Weinstein, based on a loan and a percentage of Jenney's gross up to 1949 in return for the loan.

Spanier Gets 1st N.Y. Spot

New York—Muggsy Spanier and the band are set for their first New York date, opening next month (exact date is indefinite) at the Arcadia ballroom. Band has been working out of Boston for the past few weeks. The Arcadia run will be of indefinite length, but those close to the band expect to run into months. There will be five CBS air shots per week. The band probably will cut some stuff for Decca while they're on the Arcadia job.

Some drummers are standout soloists, some are flashy showmen and others are just good reliable section men with a rockbound beat. But only once in a blue moon does a drummer have all three qualities . . . like Buddy Rich! Buddy Rich writes: "I've tried a good many types of drum equipment during the last few years. Some are good and some aren't, but take it from me, Slingerlands top them all. They have that certain feel that I need. There are no other drums like them for my dough!"

If you want to hear "that certain feel" that Buddy injects into Mr. T. D.'s rhythm, catch the band on record or over the air and thrill to a real rhythm section.

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Waxworks Too Busy to Send Review Copies of Discs! (Can't Press Enough Up)

by DAVE DEXTER, JR.

SEVERAL OF THE latest records are not included in this column. And if apologies are in order, then Decca, Victor and Columbia should make them, for shipment of review copies in recent weeks has faltered through no fault of the Beat or this beat-up scrivener. With platters selling more briskly than at any other time in the industry's history the waxworks' executives naturally are concentrating on cash sales across the counter. The result is chaotic for reviewers. Decca had orders for some 850,000 discs (in New York alone) a few days ago and even with the pressers stamping out acetates in 24-hour shifts, the firm remains nearly a million sides behind orders.

What few waxings received, some of them late, follow:

Sam Donahue

Contrast Count (guest artist) Basie's Steinway stylings on *It Counts a Lot* with Wayne Herdell's digital dexterity on *Lonesome*. They're both great, there's a swell beat, and Donahue's passionate tenor (on *Lonesome*) is chilling. Sammy has his hand in a deep Basie groove on both sides with the Count himself sounding the nuts on *It Counts a Lot*. Both tunes composed and arranged by Donahue, they are swellegant examples of a young band which deserves much better than the kicking around it's been getting. Okeh 6334.

Count Basie

They've got the Base jumping now, turning out two sides a week and one-nighting it all over before hitting N. Y. for a fall location. Most recent Basie couplings are *H & J*, a Harry Edison compo which gives Earl Warren, Tab Smith and Buddy Tate leeway for their saxings, at up tempo, and *Diggin' For Dez*, and original by Eddie Durham which spots the Basie ivory ingenuity and a mess o' mellow Buck Clayton horn. A whacky title, that, and named for some screwball whose recent pacing the floor with a new baby has left him all too little time for disc-spinning. Okeh 6365, and thanks for the plug. Okeh 6330 pairs

Basie Boogie, a Milton Ebbins masterpiece, with *Let Me See*, still another Harry (trumpeter) Edison job which comes off the turntable as jazz of the finest sort. How Les Young could have gone on this one.

Skip the Count's *One, Two, Three O'Leary and Fancy Meetin' You*, with Rushing and Warren vocals. They are so far below the standard of the previous four sides that they're hardly worth hearing. Warren's singing doesn't match his recent *You Betcha' My Life*. But *H & N*, *Diggin' for Dez*, *Basie Boogie* and *Let Me See* are in there—zoots! Really the Basiettes at their best.

"Birth of the Blues"

Lena Horne and Henry Levine's NBC Dixie jazz band share honors in this album of blues issued by Victor in collection P-82. Titles include *St. Louis Blues*, *Memphis Blues*, *Joe Turner Blues*, *Beale Street Blues*, *Aunt Hagar's Blues*, *East St. Louis Blues*, *Careless Love* and *John Henry Blues*, all W. C. Handy compositions.

Miss Horne is not a great singer in the sense that Bessie Smith, and even Mildred Bailey and Billie Holiday, are great. But she certainly is more than merely competent; less finicky listeners may even find her style richly satisfying. Levine's trumpet is the kick, however, despite minor inadequacies of his musicians who, despite their studio routines every day, seem to get in the spirit here and as a result ring the bell. All in all a meritorious album, peddling at \$2.50 in cellophane.

Victor's worst weakness with its albums is the practice of overlooking descriptive booklets, and unattractive physical appearance, far below Decca's and Columbia's par. Well-written notes pertaining to the performances are always welcome, and valuable to purchasers, it would seem. At least Decca and Columbia agree.

Jay McShann

Three trumpets, a trombone, four saxes and 3-man rhythm section with McShann at the piano make up this gummy but rough and unclean colored outfit. *Swingmitism* is in a semi-Basie groove with only McShann's piano impressive, and the rhythm. The backer, just

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McShann with bass and drums, is a tasty piano solo titled *Vine Street Boogie*, and a swell bit of keyboard artistry which shows the kid's real talents. Latter side is recommended highly and available on Decca 8570.

Ina Ray Hutton

Like Teddy Powell, Bob Chester, Jack Teagarden and a couple of other much-neglected leaders, the I-don't-want-to-be-a-glamour girl has a promising aggregation which for too long has been neglected. Her *At Last* is so-so stuff with an okay Stew Foster vocal, but *What's the Good of Moonlight* catches Hutton himself chirping, and fairly well, too. Arrangements are good, the band is precise and accurate, and a few short measures of Danny Cappi's tenor all add up to good listening. Okeh 6335.

Artie Shaw

The difference between Artie and the other leaders who use fiddle sections in this: Shaw knows how to utilize strings. Catch his *It Had to Be You*, and *If I Had You*, two oldies dressed up in Artie's slick wrapper and showcasing the strings and saxes even more than his own stick. Pleasant jazz, this, even if it is too subtle for the ears of the collectors of de-grooved and battered Paramounts. Vic. 27536.

Bobby Byrnes

Seems as if there is an oversupply of good straight commercial performances this issue. Bryne's band does a suret by a pair of pops, *It's You Again* and *I Went Out of My Way*, with lyrics spun by Dorothy Claire and Stuart Wade. Bobby's tram shines; his band gets



a beat and Don Redman's arrangements make the most of two ordinary songs. Decca 3969.

Vaughn Monroe

How a young band can improve with each recording session is demonstrated on *Cherry Blossoms on Capitol Hill* and *Two in Love*, played by Monroe's band with the leader shouting the lyrics in his virile and distinctive style. The tunes are average pops, but the band is clean, the arrangements nice, and the recording itself good. BBird 11273.

Cootie Williams

It's the Duke's men behind the Coot here, although it doesn't sound like Ellington's piano—maybe Bill Strayhorn's? Hodges goes well, although Williams' muted trumpet gets more grooves, on



Oh, How They Feel It

... They four Ink Spots can distort their pans with the best of them when they get on a Decca record date. And this shot proves it. But the results also prove that all the visual distortion they might steam up can't distort the stuff in the grooves they cut. In this one they were waxing *I Don't Want to Set the World on Fire*. Left to right are Billy Kenny, Deke Watson, Hoppy Jones, and Charlie Fuqua. Pic by Arsene.

Top and Bottom, while Bigard (clary) and Carney (baritone) get a few solo bars each on the backer, *Toasted Pickle*, which has a wild and surprising Cootie growl ending. The fade-out finale on *Top and Bottom* is clever. Okeh 6336.

The Yas-Yas Girl

Merline Johnson is her real name, and she sings the blues about as well as any of the current crop of fem chanteuse. *Blues Before Daybreak* and *How Can I Get On* are vocal jobs with competent bass and piano accompaniment. Far less interesting than the blues of Joe Turner, Leadbelly and Lonnie

off *Rosita*. Latter two are jazzy instrumentals, *Tuesday* composed and arranged by altoist Skippy Martin; *Special ditto* by Jim Mundy. Ed Sauter outdoes them all from an arranging standpoint with *Smoke and Rosita*, though. Typical 1941 Goodman material and well recorded. Bluebird 11228 pairs *Russian Lullaby* with *Changes*, two 1936 discs which stand up well today—easily as well as BG's '41 output. The old band in fact gets a far better beat, and is less complex. But there's nothing bad on any of the six sides.

Claude Thornhill

The band of the year—and as socks on records as it is at Glen Island Casino. Latest couplings are *I'm Thrilled and Sing a Love Song*, Col. 36287, with Dick Harding singing, and *You Were Meant for Me* and *Paradise*, two old pops which sound mighty good under Thornhill's treatment. Fazola is heard briefly, but beautifully, and Thorny's right hand is strictly top drawer in both solos and ensembles. Col. 36298.

Will Bradley

Ray McKinley's singing makes *I'm Tired of Waiting For You* a standout in the Bradley batch. It's one of the best pops the tram and drummer man team has put out, although there's little of interest in *City Called Heaven* (Col. 86297) which Lynn Gardner sings well enough. The tune is plain dog, and will probably become number one on the Hit Parade. *From the Land of the Sky Blue Water* and its mate, *In the Hall of the Mountain King*, are jazzed-up "classics" with a half-dozen of the Bradley men getting off pleasant solo contributions. And the beat, as ever, is there. Col. 36286.

Coleman Hawkins

Lousy recording hurts both *Forgive a Fool* and *Serenade to a Sleeping Beauty*, but with Gladys Madden singing the first, it's just as well. Skipping the *Fool* side, there's some really wonderful Bean horn work on a pretty Edgar Sampson theme, with a dainty and delicate Wilson-like piano tossed in. (What few bars Hawk plays (Modulate to Page 15))

Six New Discs Cut by Hines

New York—Six new sides for Bluebird were recorded by Earl Hines and his band last month, including four original jump tunes *Windy City Five*, *Straight to Love*, *Yellow Fire* and *Swingin' on C*. The other two sides were *Water Boy* and *It Had to Be You*. Hines now is on the west coast, touring. There have been no recent changes in the linup of his crew.

Oblivious of the

tragic death, which were soon to claim two of his sidemen. Charlie Barnet, left in the picture, welcomed Duke Ellington as his guest on the stand at Casa Manana, Culver City, Cal. last month. Barnet and his outfit will play a tour of the coast before heading east. The Duke is reported to have signed a contract to write music for the forthcoming RKO-Orson Welles jazz epic.

Johnson, the Yas-Yas-girl nevertheless gets by with the pianist pitching in to help at the right time. Okeh 66340.

Ella Logan

The labels, on *The Mountains of Mourne* and *Take Me Out to the Ball Game* say "orchestra directed by Perry Botkin." And that name means guitar—fine guitar which hasn't ever been given due recognition. Ella sings well, albeit in an exhibitionistic vein, but P. B.'s box is even more intriguing. Sudden tempo changes and tricky modulations, too, brighten up La Logan's yellings. But Botkin is the boy, on Col. 36257.

Benny Goodman

Fairly dated by now are the man's *Smoke Gets in Your Eyes* and *La Rosita*, Col. 36284, and *Tuesday at Ten* and *Air Mail Special*, Col. 36254. Helen Forrest sings a groovy, pleasant vocal on *Smoke* while Billy Butterfield's trumpet and the man's clarinet set

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Most Popular Records in the Coin Machines

SONG	FIRST CHOICE	SECOND CHOICE
1—'Til Reveille	Bing Crosby, Decca	Kay Kyser, Columbia
2—A Rose and a Prayer	Jimmy Dorsey, Decca	Charlie Spivak, Okeh
3—Yes, Indeed	Tommy Dorsey, Victor	Crosby-Buswell, Decca
4—Blue Champagne	Jimmy Dorsey, Decca	(No Competition)
5—Flamingo	Duke Ellington, Victor	Will Bradley, Columbia
6—Yours	Jimmy Dorsey, Decca	(No Competition)
7—Be Honest With Me	Bing Crosby, Decca	Al Donahue, Okeh
8—Will You Still Be Mine?	Tommy Dorsey, Victor	Frankie Masters, Okeh
9—Daddy	Sammy Kaye, Victor	Andrews Sisters, Decca
10—Green Eyes	Jimmy Dorsey, Decca	Tony Pastor, Bluebird
11—So Peaceful in the Country	Mildred Bailey, Decca	Charlie Spivak, Okeh
12—Time Was	Jimmy Dorsey, Decca	Kate Smith, Columbia

COMING UP in fast order are *I Don't Want to Set the World on Fire*, *Free for All*, *Under Blue Canadian Skies*, *Cowboy Sere-nade*, *Why Don't We Do This More Often?*, *Be Fair* and *I Guess I'll Have to Dream the Rest*, all pop tunes which are replacing the *Hut Suts*, *Intermezzos*, *Maria Elenas* and

others which garnered many a nickel through the hot summer months. With NBC and the Mutual networks playing ASCAP music again operators will be wise in paying close attention to these new tunes, as well as the "sleepers" below. Don't allow yourself to get behind and be caught with a lot of chaff.

"SLEEPERS"

(Current 'Best Bets' for Popularity in the Coin Machines)

ISLE OF PINES—Still another Jimmy Dorsey offering which looks awfully good for the operator, no matter what type of location he has. Bob Eberly sings the lyrics to this new and lovely ballad. Showing early strength in East already. Decca.

TIME CHANGES EVERYTHING—Another in the hill billy series which is getting such a tremendous play in the boxes. This one is handled most effectively by Woody Herman on Decca and Tiny Hill on Okeh. Woody and Tiny sing the respective choruses. Tab it.

GOIN' TO CHICAGO BLUES—Operators in the Middlewest report this to be the best Count Basie coin machine offering since Basie's *I Want a Little Girl*. Jimmy Rushing sings it, but the tune admittedly is best for locations catering to swing fans, musicians or colored trade. Okeh.

I GOT IT BAD AND THAT AIN'T GOOD—The Duke of Ellington steps out with his latest, destined for real popularity. Ivie Anderson's strong song-selling job makes this a winner. The tune is soft, slow and moody. Headin' for a hit on the Pacific coast already. Victor.

BLUE SKIES—This old 1927 hit is reappearing again, with Johnny Long's Decca and Tommy Dorsey's Victor pacing the others. Both sides here are similar somewhat, the boys in each band shouting ensemble vocals. Tune apparently is making a comeback judging from reports.

YOU'RE THE SUNSHINE OF MY HEART—This one, ground out by the Dick Jurgens band on Okeh, looks like a power for the potent midwest and western sector over which the DJ boys have such a hold. You'll need it soon.

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.

WATCH THE BIRDIE—Sonny Dunham scooped his rivals in getting this hit novelty from the Universal picture "Hellzapoppin'" on wax. Dunham's disc is the strongest for the machines with Diana Mitchell warbling some cute lyrics. On Bluebird.

DEATH RAY BOOGIE—Again Pete Johnson has a hit, operators report. This one is a very fast boogie woogie piano arrangement with drums, and bass, beating out rhythm. Excellent for colored and swingy locations. Decca.

EMBRACEABLE YOU—*Down Beat* predicted this would click three months ago after a *Beat* writer watched Jimmy Dorsey, his band and Helen O'Connell record the song. According to reports from the major distributors in (Chicago, New York and Los Angeles, this record (Decca) is stepping out just as Jimmy Dorsey's *Amapola* and *I Understand* started. Sure thing and worth spotting prominently.

JELLY, JELLY—Earl Hines got this one started, on Bluebird, and now Erskine Butterfield on Decca has a version which also is moving well. Both have strong vocals. A solid money earner even though it will never hit the top 12 in popularity.

YOU AND I—One of the prettiest ballads of the new fall season, Bing Crosby has the ace record so far, on Decca. Dick Jurgens' platter (Okeh) also is moving up nicely. Glenn Miller has a strong Bluebird version, too.

PIANO CONCERTO—Freddie Martin really started something when he dressed up this ancient Tchaikowsky opus, heard in the Bette Davis pic *The Great Lie*. And Carmen Cavallaro on Decca waxed it, too, although Martin's seems to be in most of the machines. Freddy's is a Bluebird.



Leapin' in Leadwood, Missouri, is the grand little band of Elmo Donze. The boys, who call themselves The Band of the Southland, currently discharge their jump at the Temperato cafe in Leadwood, a few miles south of St. Louis. Shown above putting across the ever-necessary novelty, the boys are Irv Pfunder, vocalist; Clark Caruthers, clarinet, and Donze, who plays trumpet. A 6-piece. Other members are pianist Wally Helber, drummer Nonnie Donze, and bassist Jay Wallace. Larry DeClue caught the pic.

Don Lang Tells Tale Of Panic in Northwest

by DON LANG

San Francisco—"Go West Young Man" must have been a publicity stunt pulled by the Horace Greeley press agent of that day, according to scores of Montana musicians, really toughing it in various parts of that state.

One Livingston, Mont. 88-man band reports that in Billings and the vicinity the scale stinks. The Union boys are playing (that is the few that are working) seven nights a week, 9 till 4 a.m., for 35 bucks. This same Joe said he could make more money washing dishes in the joint he was playing in than pounding the keys.

On the other hand, scale in towns like Livingston is so high that only non-union musikers get any work. Of course the bands playing in most of the places are really sad. Hotel bands, except in the great state parks, are non-existent. Joint bands of more than 2 or 3 pieces are also extinct. Noticeable is the fact that the bands are composed of women pianists, with the other man or men sitting getting bum kicks. The State's too damn large to get out of.

Washington State's stringent liquor laws make the nightery biz bad. Bars are out. The Davenport

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More Records Reviewed by Dex

(Jumped from Page 14)

on *Fool* are fine, but he gets off more generously and at a better tempo on *Serenade*. Made 'way last fall by Hawk's large band, which fell apart months ago. Okeh 6347.

Barnes and Varner

Milton G. Wolf of Chicago comes through with a private issue of two guitar duets, performed by George Barnes and Ernie Varner, titled *Swoon of a Goon* and *G-Minor Spin*. Barnes is the NBC virtuoso discovered three years ago by Carl Cons; Varner is with the Ted Fio-Rito band. Theirs is a Balaban and Katz style based strictly on flash technical ability with Barnes playing phenomenal single-string box on top of Varner's chords. While the sides lack the depth and continuity of the old Kress-McDonough duets, they still hold a potful of interest for guitarists, and at \$1.50 the disc should prove popular with all box men in the big money. Excellently recorded, too.

Billy Daniels

Harlem's latest contribution to records is a young singer—a tenor—with a commercially valuable schmaltz style exhibited well on

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Conrad Bldg., Providence, R. I.

his *Diane* and *Penthouse Serenade*. Conventional vocal stuff, this, with a soft trumpet cutting in nicely as accompaniment. But unexciting. BBird 11266.

Four Hot Sides By Berry Unit

New York—Chu Berry and his Jazz Ensemble, a pickup band assembled by Berry and Milt Gabler, cut four sides at a special session two weeks ago. The lineup, all-colored except for Harry Jaeger on drums, comprised Al Morgan, bass; Lips Page, trumpet; Al Casey, guitar; Clyde Hart, piano, and Chu on tenor.

Gabler will issue *On the Sunny Side of the Street* and *Gee, Ain't I Good to You* on a 12-inch Commodore label. The other two, *Blowing Up a Breeze* and *What's it to You*, will appear on a 10-inch disc.

The waxworks will start tossing out the finest discs, musically and technically, of all time this fall and winter. To keep up with the better ones you'll need to follow Dex's reviews and the above juke box listings.

'Hep Cats' Held Over in New Jersey Spot

Pennsauken, N. J.—"The Hep Cats" is the name of the instrumental trio which currently is doing a bang-up job of pleasing the customers at Deighan's Cafe-Restaurant here. Mae Diggs, the spiza singer, is an added attraction. Members of the Hep Cats are Bob Mosley, piano and trumpet; Wilson Myers, bass, and Arthur Russell, guitar. They opened Aug. 14 and have been held over for a total of 14 weeks, with about five yet to go.

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

Richard M. Jones is another jazz pioneer who finds himself in the same boat as the late Jelly Morton. This N.O. pianist brought his blues and stomps to Chicago and has not received his just awards for his work. Jones composed, *Mushmouth Blues*, *29th & Dearborn*, *Jazzin' this job* Jones had such men as *Babies Blues*, *Boar Hog Blues*, *Kenpard* (horn), Roy Palmer *Hollywood Shuffle* and many other tunes.

Back in '24 white musicians used to trek to Lincoln Gardens to hear King Oliver's version of *Jazzin' this job*. King was to wax the tune for Gennett but one week before their date the New Orleans Rhythm Kings recorded *Tin Roof Blues*. When Joe Oliver cut his test of *Baby* the recording director announced they already had the tune on record. The N.O.R.K. had listened to Oliver and made their own arrangement and Jones claims that Mel Stitzel sold it to Melrose Brothers for three hundred dollars before he could peddle the same tune. From that point on it has been Jones' contention that his ideas and melodies have been "hooked right and left."

Take *29th & Dearborn*. Oliver recorded it as *Riverside Blues* and several years ago the Crosby band made it as *Dixieland Shuffle*. Now, Jones avers, the Four Clefs recorded his *Mushmouth Blues* as *Dig These Blues* on Bluebird.

A 'Sporting House Professor'

Some New Orleans reminiscences with Richard Jones: Jones started his musical career at seventeen as a professor in elegant sporting houses where the girls danced on round board tables and wore evening gowns which were shed as the ante went up. He made a dollar a night working for Josie Arlington, Gypsy Schaeffer, Lulu White, and at the other "mansions with mirrors" on Basin street. The tips made such jobs very lucrative.

Jones recalls the first cabaret in N.O. in 1910 where he played piano while Noggie Johnson and Will Marion Cook sang. This spot owned by Jack Robison was in a tent filled with tables and a bar. Later Jones led a five piece group at George Fewclothes' joint. On

this job Jones had such men as Kenpard (horn), Roy Palmer (trb.), John Vean (drums), Zue Robertson (trb.), Jimmie Noone (clar.) and Henry Allen (trpt.—Red's father). Big John Vean had a shake technique similar to Baby Dodds, but usually slept on the job exhausted from his daily work in his own coal yard. Bunk Johnson's brother, Joe, who also played cornet, worked with Jones. Richard says Joe, who died when only twenty-four, reminds him of Louis. The latter used to whistle Joe's variations before he could play them on his own horn. When Jones left Fewclothes' he went to Abiden Brothers' Cabaret where he had Sugar Johnny and later Joe King Oliver. It was Oliver's first two dollar a night job and it was while with Jones that the King went out on the sidewalk and played his famous challenge to Freddy Keppard then King who worked across the street. Richard Jones went to Chicago in 1918 and has been there ever since.

Collector's Catalogue—Ben Lincoln, 7006 Cedar St., Milwaukee, Wis. Long time patron of righteous jazz. Owner of the Collector's Item label on which he has issued the recorded work of Mel Henke, Bill Davison and Boyce Brown. Main interest lies in piano but has been collecting a general hot jazz library. Ben buys furniture for a prominent Milwaukee house. Promoted the only jazz concert ever given in the Brew City.

C. T. "Bud" McCaffrey, Jr., Peldean Court, Pelham, N. Y. Louis is his favorite soloist but also collects Duke, Muggsy Spanier and Boogie Woogie. A student who avers he likes "Peppy Blue Syncopation."

Mike Orange, 146-05 Lakewood Ave., Jamaica, N. Y. Armstrong and Oliver fan. Recently picked up the Southern Serenader *Alone At Last*.



A. J. Piron's 'Society Orchestra'

This shot dates back to New Orleans in the early '20s, and shows the famous Piron creole band which "held itself aloof from the barrelhouse uptown boys and refused to play anywhere except on the best white jobs." Lineup, left to right, includes

Peter Brocage, trumpet; John Lindsay, trombone; Louis Cottrell, drums; Louis Guarino, alto; Lorenzo Tio, Jr., tenor and clarinet; Steve Lewis, piano; Charles Brocage, banjo, and A. J. Piron, the fiddler-leader. This band recorded on Victor in New York in 1924. Picture courtesy Herb Morand and George Hofer.

William Kestner, 1924 N. Prospect, Milwaukee, Wis. Does not go for the historical records but accumulates all the contemporary hot wax of value. Bill attends Marquette U.

Onward Drive—Ken Hulsizer of Urbana, Ohio has a Kitty Irvin Gennett and according to the late Jelly Roll Morton the clarinet accompaniment was by Volly De Faut (see *Box* Aug. 15) whom Jelly once rated as the best of the clarinetists. The piano was probably by Mel Stitzel.

Dan Qualey, jazz impresario and owner of the Solo Art record label, has been playing drums at a mountain resort the past summer.

Lu Watters, Frisco Armstrong collector, is featuring his Yerba Buena Jazz Band at the Dawn Club, 20 Annie St. Frisco. Friday sessions jump with tunes like *Chimes Blues* and *Wild Man Blues* going out on the air via station KYA.

Steiner rises again with The Red Heads' *Hi-Diddle-Dee-Dee* on Starr 23042.

Darnell Howard, one-time King Oliver clarinet man, is now jamming nightly at the 411 Club on 33rd St. across from Chi's bygone White City. Gideon Honore, young South Side piano man, is with him as is Henry Ford on bass.

The Lazy Levee Loungers' *If I Could Be With You* (150612) and *Shout, Sister, Shout* (150613) on Columbia 2243-D is definitely the Luis Russell Orchestra. This info from Henry Red Allen.

Joe Sullivan advises that the missing Okeh master of *I'm Gonna Stomp Mr. Henry Lee* was even better than the issued side from the date *Knockin' A Jug*.

Lil Armstrong insists that there was no alto sax on the New Orleans Wanderers-Bootblacks records but the sax is plainly audible. Who was it? It doesn't sound like Johnny Dodds doubling.

Donald Lindley, who made some solo records, is now playing trumpet at NBC in Chicago.

Bob Peck of Hinsdale, Ill. has an interesting Bennett Electro-Beam No. 6026 by Johnny Silverater and His Playmates playing *A Blues Serenade*. The tune is credited to Signorelli-Grande-Lytell and was waxed in February 1927.

Jerry Dalton, Ohio collector can now be reached at Company C, Fort Thomas, Kentucky.

Lawrence Grey of Oakland wishes to add to *Hot Disc* on page 131 Jean Goldkette's *Proud of A Baby Like You* on Victor 20469. Bix solo after vocal.

Solo for Fall—Freddie Keppard's powerful closing chorus on Okeh 40675 *Love Found You For Me* (9771 b) by Cookie's Gingeranaps.

"Pure jazz" enthusiasts and record collectors are invited to share their finds and opinions with *Hot Box* conductor Hofer.

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'Get in B Flat' led Joe Oliver to Throne

by GEORGE HOFER, JR.

In the *Hot Box* column on this page I mention as a sidelight on Richard M. Jones' life that he was playing piano with Joe Oliver at the Abiden Brothers' cabaret the night that Joe played his famous challenge to Freddy Keppard, who at the time was skyrocketing to fame. This was in about 1912.

According to Jones it happened like this: Freddy Keppard was playing in a spot across from the Abiden Brothers' and was drawing all the crowds. This had caused a depressing moroseness to come over Joe. He had been low and moody for weeks and the business

at Abiden's was showing it. Then this famous night came along—this was the night that Joe exploded all his pent up complex inferiority.

"I was sitting at the piano," Jones said, "and Joe came over to me and commanded in a nervous, hoarse voice, 'Get in B flat.' He didn't even mention a tune, just said, 'Get in B flat.' I did and Joe walked out to the sidewalk, lifted his horn to his lips and blew the most beautiful stuff I had ever heard. People started pouring out of the other spots along the street to see who was blowing all that horn. Before long our place was full and Joe came in smiling and said, 'Now that I've won, I want to see you play.'"

"From then on our place was full every night," concluded Jones, "and everybody started calling Joe the King."



Snub Mosely and His Slide Sax

New York—The man in white, Snub Mosely, demonstrates his slide saxophone while his boys look on. Left to right, they are Willard Brown, Lloyd Phillips, A. C. Godley, Bob Carrol and Vernon King. Don Stovall has since replaced Brown, Hank Duncan is the new pianist and John Brown is on bass. Mosely's gigs around New York and has recorded for Decca.

Buddy Clarke Band Feted by Boss on Park Central Job

New York—With a solovox featured, Buddy Clarke and his band celebrated their second anniversary at the Park Central Hotel here Aug. 25 with Bill Robbins of the hotel playing host. H. A. Lanzner, the Park Central's general manager, gave each of the men in Clarke's band trinkets in honor of their record-shattering mark.

The lineup of the band now includes Sid Kaye, Charlie Ragusa and Alex Pine, saxes; Erwin Berken, Hal Graham, trumpets; Sully Childs, drums; Joe Peacock, bass; Bernie Ardi, steel guitar; Harold Gray, piano, and Clarke, who triples fiddle, guitar and accordion.

Pine expects to become a father very shortly. Since the engagement started in 1939 five of the boys have married, including the leader.

Davis Takes New Hopkins Ork on Road

New York—With Mort Davis doing the heavy as manager of his comparatively new orchestra, Claude Hopkins took to the road two weeks ago for one of the longest road trips on record—a jaunt which will take the pianist-leader and his men to Florida and then west until they hit Los Angeles about the first of the year.

Davis, who once managed Benny Goodman when Benny first got "hot" with the jibbugs, signed as Hopkins' manager and went on the road a few days later. The complete personnel of the band: Gene Simon, Bernard Archer, trombones; Joe Hayman, Norman Thornton, alto; Lester McCard, Leonard Johnson, tenors; Ernest Perry, Bob Carroll, Joe Jordan, trumpets; Ernest Hill, bass; Jimmy Malin, guitar; Kag Farnell, drum, and Bala Fawell, vocalist.

Harold Oxley is routing the outfit, which he hopes will make a comeback and become as popular as Hopkins was several years back when he was internationally famous for his hot syncopation.

Floyd Bean On 88 With Boyce Brown

Chicago—Floyd Bean, ace Chi jazz pianist who received a critical brain injury several months ago, is back in town completely recovered and working with the Boyce Brown quartet at the Silhouette Club on Howard street, dividing line between Chi and Evanston at the north edge of town.

Bean spent six weeks resting at his parents' home in Iowa. Rounding out the Brown quartet with Boyce playing his usual alto are Red Mallard, one-time *Down Beat* correspondent, on saxophone, and Jim Barnes on drums.

\$UCCE\$\$ \$TORY



"I, too, used to sit around and mope," says Spotlight Sam, "because I seemed doomed to obscurity. But everything changed the day I showed up with my Deagan IMPERIAL. People began to take notice. The boss slipped me more and more solo spots. Radio folks asked about dates and terms. '42, my friend, is up to you. Better wish yourself a Happy New Year now by writing the Deagan folks for a folder on the Deagan Imperial. . . ."

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The Band Box

The Column for Band Fan Clubs

by Dick Jacobs



We'll plunge right into the new listings:
DICK JURGENS CLUB, Dorothy Steele, 5401 W. Madison St., Chicago, Ill. . . . **ARTIE SHAW CLUB**, Barry Shear, 1270 E. 18 St., Brooklyn, N. Y. . . . **BOB CROSBY CLUB**, Isabel Lee, 958 Silvercrest Ave., Akron, Ohio. . . . **SONNY DUNHAM CLUB**, Robert Eberling, 2609 Manor Ave.,

Sparrows Point, Md. . . . **EDDY DUCHIN CLUB**, Mary Casarito, 370 4th Ave., Caraplis, Pa. . . . **GLENN MILLER CLUB**, Glenn Mastro, 132 N. Fullerton Ave., Montclair, N. J. . . . **THREE SUNS CLUB**, Billie Beattie, Children's Memorial Hospital, 1615 Cedar Ave., Montreal, Que., Canada. . . . **GLENN MILLER CLUB**, Wm. A. Spong, 120 Myrtle Ave., Cedar Grove, N. J. . . . **VAUGHN MONROE CLUB**, Phil Fine, 66 Colborne Rd., Brighton, Mass. . . . **BRUCE SNYDER CLUB**, Annetta J. Bard, 922 Chestnut St., Columbia, Pa. . . . **YOUNG MUSICIANS OF AMERICA CLUB**, Jack Resner, Cornaga Ave., Far Rockaway, N. Y. . . .

Now, starting with this issue, we're going to print the names of only those wishing to join clubs that we have no listing for:

Kent Ghirardelli, 2570 Jackson St., San Francisco, Calif. wants to correspond with some Maxie Kaminsky fans. . . . Bob Shank, 117 E. Olive St., Corona, Calif., wants to join a **JIMMIE LUNCEFORD CLUB**. . . . Rudy Heister, 639 N.W. 51 St., Miami, Fla., is looking for a **TONY PASTOR** or **BLUE BARRON** club. . . . Pam Windham, Box 416 No. 3, Marietta, Ga., wants to hear from anyone interested in swing. . . . Ted Trueesch, 2559 W. 5 St., Cleveland, Ohio, wants a **DUKE ELLINGTON CLUB**. . . . Alan Bramson, 3804 Dodge St., Omaha, Neb., wants **LARRY CLINTON** and **CORKY CORNELIUS CLUBS**. . . . Jack La Rue, 504 W. 131 St., N.Y.C., wants to hear from musicians, amateur or pro. . . . Michael Palamar, 225 South St., Jamaica Plains, Mass., is the prey of a **MAURICE PURTILL CLUB**, and

would like to know if there is anyone interested in starting another club for Maurice.

And now to the chatter.

Club of the Month: The **TOMMY DORSEY CLUB** run by Miss Harriet Plumley, and Juanita Foote. . . . We received a sheet of suggestions for running a fan club successfully. These suggestions and ideas are really the last word. In appreciation, we're going to print one or two of these each month. We're certain this is going to help lots of the other clubs which are just getting started.

1. **Club Paper:** If it is at all possible, have some sort of a club paper. If the club treasury won't allow an 8 or 9 page paper, have a club bulletin of one or two pages. This may be put out once a month, every two months, quarterly, or if there is enough news, once a week.

2. **Contact:** Perhaps the most important thing is news. Keep up with the very latest news about your honorary president, and spread it. Your members like to know what is going on.

Which winds up proceedings for the month. Please, don't forget the self-addressed stamped envelope if you want a personal reply. Thanks and so long.

Address all correspondence to Dick Jacobs c/o Down Beat, 608 S. Dearborn St., Chicago.

Musical Horoscopes

Earl Hines

by KENNETH ROGERS (Noted Writer and Astrologer)

The audience only remembers the obvious melody and ignores the fundamental theme. In the same way it takes personality at face value. If a man looks cheerful he is classed as a happy person, no matter how different his real character

may be. This is clearly shown in the horoscope chart of Earl Hines, who is accepted as frivolous and happy-go-lucky, easy going. Up to a certain point this characterization is true. With his Moon and Jupiter in Air signs, Venus and Mercury in a Fire sign (*Mmmh! —EDS.*) he is friendly, tolerant, hopeful and enthusiastic. He likes



Fatha'

him from asserting his interests to the detriment of other people.

Fatha's Got the Stuff

But stronger elements than these are present. Uranus conjunction the Sun in Capricorn supply Earl with a solid basis of character. He has stamina and determination, qualities which enabled him to persist in the face of his steady failures of a year ago, and to climb to his present success in spite of all the discouraging advice he received. His easy-going nature is only a superstructure which rests on sound bedrock. Real strength of character is there, all right.

Earl is capable of rising to a leading place in the world, he could get almost anything reasonable that he wants. But he will only do his best, he will fight hard only when he is in difficulty, when success is within his grasp he will tend to relax and let down. He will tend to ride along with his success, until one day a sudden reversal may catch him entirely unawares, and might take him back to where he was a little while ago. When he is down he can fight his way up, but Earl needs to consciously face the fact that the peak of success is a slippery point. He may claim credit for his progress, but should realize that another failure would be his own fault, through neglect to plan his future.

Earl's a 'Capricornian' Nature

There are many positions in the business world that he could fill. A semi-executive job associated with selling, advertising, publicity, promotion or something similar

would be suitable. It need not be in the music field. With his Gemini-Sagittarian forces he needs a certain amount of variety. And due to his Capricornian nature, he would do his best working under a driving boss who knew how to throw a heavy burden of responsibility on his shoulders mixed with a judicious quota of praise.

Earl should find the coming twelve months fairly progressive. Some friendly transitory forces are aiding him, bringing prospect of intensified mental alertness which should brighten his music, an even more friendly response from the public with greater popularity, and also opportunity to make more money. These points are based on separate influences, though in his actual life they are apt to blend into one general result. Yet a silver cloud can have a (Modulate to Page 19)

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Aces High

is the rating now of the fine Boyce Brown quartet working the north side Silhouette club in Chicago. Alto saxist Brown now has Floyd Bean, one of the Midwest's finest jazzmen, on piano, Jim Barnes on drums, and Red Mallard on hot mellophone. The combo makes the spot a rendezvous for musicians.



Diggin' the Drums

Gene Krupa Lays His 'Para-Charleston' on 'Wett'

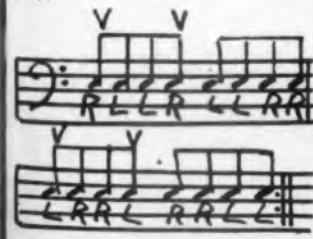
by George Wettling

To my way of thinking Gene Krupa has done more for the drum world and making the public drum conscious than any one I know of.

Having known Gene for quite a number of years, it was quite a kick to see his stage show in Akron a few weeks ago. Gene really puts on a fine show and he does a wonderful job of band leading, to say nothing of the guy's emceeing, which rates along with any of them.

Quartet of Sticks
 Gene is a tireless worker and that no doubt has plenty to do with his being where he is today. He had five shows this particular Saturday but still found time to get together with me and beat out some drum duets for an hour and a half between a couple of the shows.

He laid the following beat on me which he calls the "para-Charleston." I think it's a diller, so I'm passing it on to you. Here it is:



Kenneth Pattifer of Long Beach, Cal. writes me he is very interested in drums and would like to make a career of drumming but as he is 24 years old he seems to think that might be a little old to start drumming. There's an old saying that one

never gets too old to learn, Ken, so if you really want to play drums, start in at once, the sooner the better.

Ken also has a knowledge of piano, which should help considerably. He won't have to learn to read time, as he has that already.

Donald Beam, also of sunny Cal.—Pasadena—sends in that ever-lovin' cymbal question. First of all they should be Avedis Zildjian and the size—as I have said fifty thousand times before—depends strictly on the guy buying them. Although I might suggest two 11 or 12-inch ones for the high, a 14-inch for all around work, and a 17 or 18-inch for heavy crash work.

Bob Jones of Bangor, Maine, says he can play the rudiments fine when he is doing concert work with the town band, but that when he gets on a dance job he can find no place for them.

There are plenty of places for rudiments when playing dance music. Perhaps when practicing the rudiments it would help a lot if they were played in swing tempo. Bob also has trouble with his hands tightening up when playing dance music. That probably comes from not relaxing enough. Remember that in order to feel free and easy and get a lift into your dance drumming, you must relax.

Parker Tilton of East Rochester, N. H. is a little confused about playing drum solos; he doesn't know whether a solo should be 'worked up' and routined or if you should just start in playing and let what ever comes out come out. Personally, for solos I think the latter way is best.

Bankrupt

is Jack Jenney, former band leader and now trombonist with the new Artie Shaw outfit. Two weeks ago Jack, under his real name of Truman Elliott Jenney, filed a voluntary bankruptcy petition in N. Y. federal court. His debts included one of \$15,000 to MCA, another of \$12,601 owed to former personal manager Reuben Weinstein. Jack listed assets of \$200, said he had earned \$1,500 so far this year.

Marty Marsala Fronts a Band

New York—Marty Marsala has taken over his brother Joe Marsala's ork, at Nick's in the Village. With Rod Cless on clarinet and Earl Murphy on bass, Marty fronts the outfit with his trumpet.

Adele Girard, wife of Joe, and a harpist-vocalist in her own right, has been ailing in recent weeks. Doctors prescribed a rest for her. The move is not a permanent one, Marty merely keeping the band together until Adele and Joe get set to return.

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'What Makes Sammy Run?' Camarata Thinks He Knows

New York—Only two hours before he grabbed a plane for Hollywood with his wife, Dorene, Toots Camarata watched Jimmy Dorsey's band record an original instrumental number which Camarata believes may revolutionize the "original instrumental" pattern. The song is *What Makes Sammy Run?* and will be released on Decca.

Camarata believes the era of hands taking a riff and building it up, over and over again, and then finding another riff and making a theme out of it, are over. "It's gotten so that all originals sound alike, at least fundamentally," he said. *What Makes Sammy Run?* is not based on any riff, but a definite melody, scored in a more unconventional manner. The title is from the new novel of the same name.

Camarata and the Dorsey band are now in Hollywood making a Paramount movie, "The Fleet's In."



• Guitars and Guitarists •

You Can Be from East Yokstrapp, Mo. And Still Be Good

by Charles Amberger

"In a recent debate with some of my guitarist friends," writes L. O. of Gerney, N. J., "I said that the majority of the big time guitarists came from small towns. It was hard for us all to agree, so I am writing you for an answer. Will you please help us out?"

A question like that is sort of like arguing whether all movie stars come from Hollywood. Of course most of them don't. The law of averages would draw a lot of guitarists from a city of seven million people. And a very small town would be unlikely to produce any good men. But toss together a few thousand small towns, and among them all they're likely to produce a few good guitar men. A big town offers better opportunities for study and environment for a fellow who wants to be a guitar man. But a particular small town boy may have more talent, more ambition and stick-to-it-iveness.

The only answer to the question as far as the individual guitar ace is concerned is that "where he hails from" has nothing at all to do with his becoming a guitar star, although if he does not hie himself to the big musical centers he is likely to be doomed to obscurity.

Now try this following solo on your box, and see if you can dope out the tune it's based upon.

① MEANS STRINGS. MEANS SHEAR.

Mail for Charles Amberger should be addressed c/o Down Beat, 608 South Dearborn, Chicago. For personal reply don't expect Charley to foot the postage bill, kiddies.

If I Love Again, My Mama Done Tol' Me and *This Time the Dream's on Me*, latter with a Bonnie Lake vocal. Lips Page, colored trumpeter, was featured on *My Mama*, blowing his horn and singing.

A few studios away, recording for Bluebird, was Marion Hutton, who made *Arabella* with Glenn Miller. It was Miss Hutton's first record session since she rejoined the band a month ago.

Names of the violinists, celloists and violists who are in the Shaw band were finally announced. The men are Leo Pevsner, Bernard Pinterow, Raoul Poliakine, Leonard Posner, Max Berman, Irving Raymond, Alex Beller, Bill Ehrenkranz and Truman Boardman, violins; Morris Kohn, Sam Rosenblum, Leonard Atkins, violas, and George Taliarkin, Fred Goerner and Ed Soderro, cellos. The rhythm section remains the same with Dave Tough, Mike Bryan, John Guarnieri and Ed McKinney.

Johnny Long Ork In New Film Short

New York—Johnny Long and his band made their first short for Paramount two weeks ago, a 2-reel job titled *Beauty and the Beach*. Most of the films were shot at Jones Beach. John Powers models are seen in the film with the band. Long's band is nearing the end of its lengthy Hotel New Yorker engagement, the most successful it ever had anywhere.



Satch Hatched a Batch of jive for our boy George Wettling the other week when Wett jumped from Youngstown, Ohio, where he was thumping his tubs with the Muggsy Spanier gang, to rip up some old scores with Louis Armstrong who was not far away at Canton, Ohio. "Satch," Wett said, "can blow damn near as much guff as he can horn, and that's plenty." The Spanier band goes into the Arcadia ballroom in New York sometime in October.

Ken Rogers Tells Hines' Horoscope

(Jumped from Page 17)

shadowy lining, and for Earl this is a prospect of either health, or accidental difficulties. He should take every precaution in so far as his health is concerned, not neglecting any disorder, no matter how slight, which may manifest itself and obtain competent treatment without undue delay. Accidental risks of all kinds should be avoided, violent sports, fast driving, or anything else with an element of danger could injure a vulnerable spot. His natal chart indicates an inherent susceptibility to injuries to the ankles and feet, wrists and hands. For a pianist, the latter bears watching.

Don't Tell, but Billy Mills Is 'Wm. Randolph'

Los Angeles—Billy Mills, the stocky little maestro who has held the music helm of the Fibber McGee & Molly airshow for several seasons, will baton three shows this fall. In addition to the Fibber McGee show Mills will also have the "Hap Hazard" show, which was inaugurated as a summer fill-in but proved so successful that it will be retained for the regular season.

Mills' other show is The Great Gildersleeve series which he batons under the name of "William Randolph." Every effort has been made to soft-pedal identity of "William Randolph" by bosses of the show, evidently because "Gildersleeve" is a Kraft products show while both of Mills other shows are bankrolled by the Johnson wax people.

Artie Shaw's Itinerary for Next 2 Weeks

New York—The young man with a stick who once told America's jitterbugs is now watching them pay cash money to see and hear his new band. Maybe no other leader could have gotten away with it, but Artie Shaw appears to be stronger at the box-office now than at any other time in his stormy career.

The SRO sign has been hung up almost every date Shaw and his band have played since he started out again two weeks ago in Boston. Steve Lipkins now is on first trumpet.

Shaw's route for the last half of September:
15th—Foreman Field, Norfolk, Va.
16th—Merivale Stadium, Washington, D.C.
17th—Auditorium, Roanoke, Va.
18th—Charleston, W. Va.
19th—Yankas Lake, Brookfield, O.
20th—London Arena, London, Ont.
21st—Status Arena, Toronto, Can.
22nd—Auditorium, Ottawa, Can.
23rd—Forum, Montreal, Can.
24th—Opéra, Montreal, Can.
25th—Valdemar Park, Erie, Pa.
Shaw interrupted his road tour Sept. 2 and 3 to record six sides for Victor in New York, *Nocturns*, *Devil's Chair*, *Through the Years*,

Despite his huge payroll, Shaw's handlers are convinced Artie will make a lot of money. The first two weeks on the road proved that. In most places people were turned away.

Don Lang's Sad Saga of The Northwest—'Panic'

(Jumped from Page 15)

with a 3-piecer led by Del Yandon on the piano. The newest man in that outfit is the drummer, who started there three years ago. Portland, Oregon is the next town of any night club biz, and this very little, Jantzen Beach, the best name ballroom in Portland, uses names throughout the summer, and locals in the fall 'til the cool weather forces the place to

Lyle Moraine's 'Been Drafted' True to Life

Los Angeles—When Lyle Moraine, in collaboration with Chuck Foster, wrote the currently popular song, *I've Been Drafted*, he didn't know that he was also writing his own farewell to private life for the "duration."

Last week Lyle, a youngster who is just breaking into movies as an actor, donned the uniform of Uncle Sam and marched off to training camp with the latest batch of local draftees.

However, he won't have to get along on "\$21 per day once a month." Assisted by air plugs by Bob Hope, Dorothy Lamour and recordings by Kyser, Foster and other bands, *I've Been Drafted* was well over the top as a hit song before Lyle left for camp. Ditty was published by Vanguard, one of the smaller Hollywood firms which has pushed through with another successful song since the ASCAP-BMI scrap opened the way for small, non-ASCAP firms. *Easy Street*, Vanguard's other "plug number" was going strong on recordings by Sonny Dunham and Martha Tilton.

The most authentic reviews of stock orchestrations come out of the typewriter of the *Beat's* Tom Herrick. Tommy is looked upon as ace by the boys who write the stocks, the musicians and sidemen of all the bands. His guide to the month's better orchestrations, appearing on this page, is a regular feature of *Down Beat*.

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which are public favorites and requests from coast to coast

- MISSOURI WALTZ
- NAUGHTY WALTZ
- ON THE ALAMO
- ONE I LOVE BELONGS TO SOMEBODY ELSE
- MINDUSTAN
- *WHAT'S COOKIN', COOKIE
- *IN THE MIDDLE OF A DANCE
- *EVERYTHING HAPPENED WHEN I SAW YOU

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FORSTER MUSIC 1140 WASHINGTON PUBLISHERS CHICAGO

close. Jobbing bands in Portland tough it all year around. About three organized jobbing bands get only three (usually less than that) jobs per week.

One of the better up and coming Portland locals is the Larry Layne band, who usually finish off the Jantzen Beach year. Vic Franccone, a former Sterling Young sideman, is one of the Layne tenormen. Vic also runs a fur shop during the day, just to keep out of mischief, although not entirely out.

Musicians who used to get their kicks watching the antics of the "boys" at Chicago's old Dill Pickle club, will get the same kind of a jag at San Francisco's famous Pinocchio's. This joint has cut down from a 6-man outfit last summer to 3 men, and work only shows, running 20 minutes apart. The same goes for Minneapolis' Onyx Bar.



Giggling Gets It as Donna Wood gives a listen to Ronnie Kemper's vocalizations on *I'm a Little Tea Pot*. This ditty is being featured by the Horace Heidt crew in connection with some tea company. What with all the investigations going around concerning tea we'd be a mite careful, we would.

ceptable part of the arrangement of Camarata's accents are religiously observed. Muted brass fill in the cracks. Muted second trumpet, vocal or optional brass take the second of the two repeats backed up by rolling sax figures. In the special the brass section gets on a lazy riff while the saxes take the melody in unison. Ensemble finishes the job.

Sophisticated Jump

Published by Gorston, arr. by Cyril Haynes
Mr. Gornston goes in heavily for riff tunes, and this is another in his series. Saxes take the melody in the first chorus with occasional brass figures. First trumpet gets a go chorus at C with tasty figurations from the sax section supporting him. Some solid ensemble follows and the last chorus at F is much the same as the first.

Take It

Published by Regent, arr. by Marie Gibson
A very hep young lady both wrote and arranged this stomp tune, and made her debut as a stock arranger to boot. After a powerhouse unison intro for the whole band the lead goes to the brass section on an abrupt riff with reed fill ins. The 4-bar introductory phrase is repeated at B



Babying along Sir Stork, in lovely Mrs. Woody Herman (Charlotte). The long-legged bird at press time was hovering within a hair's breadth of the Herman home.

into a 16-bar second trumpet solo. Tenor gets the bridge and trumpet takes it out. Saxes take the lead in the last while the brass back it up with solid figures.

Lamento Tropical

Published by Pan American Music, arr. by Vic Schoon
A special arrangement, manuscript size, on a pretty Cuban Bulerio. Four clarinets perform in the intro and then back up an oom first trumpet solo in the first chorus with some typical Cuban figures. Clarinets change to sax at B and continue to go along with the trumpet. There's a good deal of strong ensemble later on and a beautifully full last chorus.

Handling 2nd Tragedy in Coast Crash

(Jumped from Page 1) formerly worked with the old Hudson-DeLange band.

Marihuana Reported Found
Police who investigated the accident reported that they found several marihuana cigarettes in the pockets of Etri and Handling. This revelation received widespread publicity in daily newspaper reports and led to further investigation as police attempted to connect the incident with a "dope ring" reported to be distributing marihuana in this territory.

Handling was 33, unmarried, and had been with the band only a few months as a member of the Quintones, and frequently sat in for trumpet men in the band. He had worked with the Babe Russin combination in New York and had played with Benny Goodman and others. Handling's body was shipped to his home city, Des Moines, Ia., for burial.



Married in a surprise elopement three weeks ago was Billie Holiday, one of the greatest of all fem jazz singers. Billie married Jimmy Monroe Aug. 25 at Elkton, Md. She gave her age as 25, her real name as Billie Eleanor Holiday. Monroe is the ex-husband of Nina Mae McKinney. Billie began her spectacular career when her first records with Teddy Wilson appeared six years ago. Currently she is singing in the Panther room of Chicago's Hotel Sherman, featured in the show with Lionel Hampton's band. She goes to Hollywood next.

Orchestration Reviews

★ by TOM HERRICK ★

'Your Words' Another Mason

Your Words and My Music
Published by Folio, arr. by Jack Mason
Here's the title tune from the Metro pix, *Your Words and My Music*. Six bars of introduction with brass on a unison solo in mega-mutes lead into the repeat choruses, which are broken up very nicely between brass and saxes. The special chorus is an optional girl vocal or first trumpet and then trombone carrying the ball in front of low register staccato clarinet figures. The last is ensemble with brilliant sax figures.



Mason

Jim

Published by Kay Coe, arr. by Vic Schoon
A torchy ballad that's making quite a splash. First trumpet solos in the 4-bar introduction and then goes on to take the lead in the first 16 of the first chorus behind a full ensemble background. Saxes get the second with a brass bridge. After the second ending first alto changes to clarinet for a 16-bar verse and then goes into a Glenn Miller style reed chorus in the special on top of the other three saxes. The last cut chorus is expertly phased.

Down-Down-Down

Published by American Academy, arr. by Will Hudson
Here's Don Redman's novelty tune, to which he wrote both words

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HOW THEY BECOME NAME BANDS
by Paul L. Specht,
—radio's pioneer danceband maestro, under whose direction were sponsored such "name band stars as Bob Chester, Charlie Spivak, Artie Shaw, Hal Kemp, Russ Morgan, Lou Basso, Ted Wexler, Joe Yanagi, and many others.

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and music. In the first of the brace choruses the trombones and tenors take a heavy lead in the lower register. Saxes take the second with brass at the bridge. The last features brass ensemble with some tricky off-the-beat sax figures.

Hungarian Dance No. 5

Published by Mutual, arr. by Claude Thornhill
A lot of tricky stuff in this manuscript which is typical Claude Thornhill style. Piano and reeds play an important part in the arrangement—first alto stays on clarinet during the entire score. Eight bars of introduction give some screwy figures to piano on top of a brass organ. At A, the clarinets take a unison melody, later joined by trumpets. There's not much in the way of ad lib solos except for brief clarinet and second trumpet at L-2 and N, respectively. This is really an interesting experiment in dance orchestration and a worthwhile addition to the library.

I Found a Million Dollar Baby

Published by Remick, arr. by Toots Camarata
Here's an old timer that makes for good swing, especially in the hands of Mr. Dorsey's boy, Toots. Even the first of the two brace choruses can be made into an ac-



'Wild Bill' they called him in Milwaukee until Bill Davison brought his jazz cornet to New York to make his first big stab at the big time. For the past few weeks Bill has been jobbing around in the big ville, biding his time until he works out his transfer period. After that Bill, ex-Chicagoan of the "Chicago school" era and considered one of the finest hot horns in the business, hopes to really go into production under the guidance of Joe Glaser.

DRAFTITIS?

Suffering band leaders contact me at once to fill that cavity in the sax section. I'd prefer to play 3rd or 4th with a big band on Southern locations. Some trumpet, beat arranging, 3A, 2A, neat, etc., etc.
No wives, No parties, No notices.
Bob Long, Route 2, Jackson, Mich.

Orchestra Personnels

Weldon "Jack" Teagarden

Weldon Teagarden, leader and trombone; Joe Farrell, Joe Guittiere, Fred Keller, trombones; Paul Collins, drums; Ernie Hughes, piano; Myron Shepler, bass; Jimmy Sims, Quig Quigley, Pecky Carver, trumpets; Artie Beck, Tony Antonelli, Dan Polo, Artie Beck, Joe Ferdinando, saxes, and David Allen, vocals.

Lawrence Welk

Lawrence Welk, leader and accordion; Jerry Burke, organ; Johnny Reno, drums; Farrell Griza, bass; Leo Fortin, Bill Kayler, Dave Kavitch, trumpets; Roger Canal, Freddy Worell, Louis Sturabis, Everett Olson, Shirie Grandy, saxes; Tommy Sheridan, piano; Joyce Walton, Jo Ann Hubbard, vocals.

Dick Winslow

Dick Winslow, leader, vibes, accordion; Earl Sturgis, piano; Sidney Jobe, guitar; David Sakoa, viola; Harvey Charnak, bass; Helen Gay, vocals.

Raleigh Williams

Raleigh Williams, leader and trombone; Doug Duke, piano; Loyd Hughes, drums; Spider Taylor, guitar; Albert Trevisio,

trumpet; Benny Rojas, sax and clarinet; Joanna Todd, dancer and entertainer.

Frankie Masters

Woody Keeler, piano; Ben D'Amico, drums; Tony Santucci, sax; Joe Tort, Julio Saviano, Leo Saviano, trumpets; Louis Drums, guitar; Tom Fantasia, drums; Sam Lobus, piano, vocals, and Albert leader, trombone, and vocals.

Al Alberts

Anthony Esolo, Johnny De Rose, Jimmy Brown, Tony Santucci, sax; Joe Tort, Julio Saviano, Leo Saviano, trumpets; Louis Drums, guitar; Tom Fantasia, drums; Sam Lobus, piano, vocals, and Albert leader, trombone, and vocals.

Fletcher Butler

Fletcher Butler, leader and piano; W. hurt Smith, drums; Ernest Ashley, guitar; Henry Fort, bass; Darnell Howard, Frank Owens, David Jackson, sax; Henderson Smith, Louis Ogilvie, trumpet; Ed. Fast, trombone, and Larlene Hines, vocals.

Lou Brees

Lou Brees, leader and trumpet; Bob Baker, Ed. Prippe, Fred Kato, Les Kato, Abe Hill, saxes; Ronald Garrett, Bud Kayman, Bill Haley, trumpets; Skip Merr, Ed. Schaeffer, Chas. Hrudicko, trombones; Ed. Winters, piano; Ted Tillman, drums; Steve Bowers, bass, and Barry Warren, vocals.

Church's Rhythmeers

Howard (Church) Anderson, leader and piano; Alfred Stewart, bass; Clifton Banks, drums; Robert Cunningham, James Bush, with, organ, and Rubin Woods, trumpet.

Chicago. TD Pan by Toronto er at the position n disappointing band miss Seems reached ayem th but were someone notifying that the b So back t some mu nothing c The boys time they red tape too late f For the slew the c Boston son has band to Ray Bor playing Mass. Le novel an Charlie S S H S P PROFESSION ROOMS APAR IN C SU Clip DOW Send Name Addr City.

Scott Sets Denver Adither; Songstress Cold but Hot

by WALTER CASS

Denver—More than the usual overflow crowds have been elbowing their way into the Elitch's Tracadero ballroom to hear Raymond Scott and his new orchestra. Honoring their first appearance here, Scott dedicated a new composition *The Aquaknack*. This had the fans in a dither and from that point on it was agreed by all that a band that played good sweet and hot jive had at last hit Denver. Scott's manager, Frank Herz, has been doctoring the tender throat of attractive Roberta Louise, who has had a very sore throat

ever since she hit Denver. But she is on her way to recovery now. Outstanding were the solos of Sanford Gold at the piano, Art Ryerson and his guitar, and tenor saxist Stan Webb.

Don Kaye Has Beverly Blake, 'Hallucination'

by DIXON GAYER

San Francisco—One night a week the Dawn club on Annie street jumps with the enthusiasm that only a fine outfit could inspire. That outfit is Lu Watters' Delta Rhythm band. The place needs publicizing to bring the cats

around for a trial and from there on it should be smooth sailing for the boys. Lu plays the finest white trumpet in the local area and the entire band is solid there and back.

Novel in Don Kaye's Claremont hotel band is beautiful Beverly Blake, who plays excellent violin and electric steel guitar. Don's tune, *Hallucination*, with air time could be a hit parade ditty.

Bob Barfield, with Saunders King at Jack's tavern, is improving daily from a pretty bad rut in which he so recently found himself. The boy is fine, but his moods sometimes get him down. Sammy Dean's superb trumpet can be thanked for some of the revival because Sam's addition issued a real challenge to Barfield. Saunders himself is sounding ever so solid especially on such as *Dark Eyes* and *For You*.

And nine o'clock of a weekend night is too late for a seat nowadays. The boys are hitting six nights a week at the spot now and seem content despite some awfully attractively waved contracts.

Dean Hudson Ears Hottest Native Sons

by DUTCH DEINLEIN

When maestro Dean Hudson recently auditioned F. X. King, tenor sax extraordinary, and Al Blizard, alto-clary, he heard two of this town's hottest hot men. Both are native sons and are featured with Pete Santora's fine local ork, now doing one-nighters in Baltimore and vicinity. Santora does his own arranging and his arrangements really pack a wallop.

Dean's *Jitterbug Hall*, a tune written especially for Bill Willsie, Beat scribe, who conducts Jitterbug Hall, a hot jazz program heard nightly over radio station WITH, is one of the most frequently requested numbers at the Club Summit in suburban Baltimore.



No Doubt Eyeing a tender fur that just walked into the room. Cecil Golly and Orrin Tucker exchange confidential comments. This shot was grabbed while Golly and the band were on their recent Deshler Wallick hotel date. Columbus, O., and the Tucker troupe had a stint at the Palace theater there.



Short on Recognition to date is the extraordinary tenor sax work of Paul Bascomb of the Erskine Hawkins band. Musicians who know Paul's work consider him one of the top rank stars on the instrument today. His work is spotted on many of the Hawkins Bluebird discs, and bears much listening. Bob Russell snapped this swell shot of the Basc on a date last month. Look for the cat to zoom in the *Down Beat* poll this year.

Slick Jones Comes Home In Glory

by BUDDY PHELPS

Roanoke, Va.—Stuff was here and the diggins plenty when the mighty Fats Waller took over the jive spotlight at a one-nighter in the aud here recently. Waller was pushed hard for top honors by his ace drummer-man, Slick Jones, who had returned to his home town in all the glory that should be bestowed upon a drummer with such a fine beat.

As prodigal son for a day, Slick's enthusiastic triumph seemed to make the whole outfit lose a lot of extra brine trying to send their own kicks on to the locals—which they did solid. Probably public digger No. 1 that nite was Slick's brother, Gene, who, like Waller's general of rudiments, plays drums, in his own band here.

Only Two Spots Have Live Jive In Burlington

by BRAD MCCUEN

Burlington, Vt.—This is Vermont's largest city yet there are only two spots that feature live music. Reason for this is probably an early liquor law. The Black Cat downtown has the small band of Don Hayden, who incidentally plays fine tenor. Heard to best advantage in the group are Earl Hartighn on piano and Roland Baupre on drama. Baupre is a disciple of Davie Tough.

The Paragon is located 3 miles south on Route 7. Here Don Parker's seven piece crew play for dancing nightly. Parker's boys put up a fine appearance and have good equipment which includes a solovox Jesse Jones, alto, and Tumpy Conner, trumpet, stand out as good hot men.

Traveling bands usually hit this town for a good gross. Krupa has done excellent this summer with Vaughn Monroe and Mal Hallett close behind. It was rumored here that Mal plans to give up his band this month and retire to a quiet life after all these years.

Benny Goodman Picks His Favorite Clarinetists



Benny Goodman

What clarinet players does Benny like best? Do you know whether his favorites are dead or alive, white or negro? This is the first time that Benny has ever made public his own preferences. Read Benny's own story in the October MUSIC AND RHYTHM.

Is Hollywood Jazz' Worst Enemy? Glenn Miller, Tommy Dorsey, Gene Krupa, Benny Goodman, Casa Loma have all been lured to Hollywood with picture contracts. Are the bands being shoved into the background for flimsy plots? Are producers fumbling with the nation's best swing bands?



Gene Krupa

Was Marihuana Responsible for Bus Etri's Death? When Death struck on the highway and took Bus Etri, Charlie Barnet's young guitar player, were "reefers" to blame? Read the inside story on the latest musician's tragedy.

What Does a Bandleader Do on His Day Off? Does he drink, jam, and play the ponies? Read what the public thinks and what Will Bradley actually does in this Fascinating Picture Story.

All of These plus the following big features are in the October issue.

A 14-piece arrangement by Margie Gibson who has arranged for Benny Goodman, Count Basie and other name bands!

A four page technique section with tips by leading sidemen and their best hot choruses!

20 other big features on swing and popular music!

Over 150 intimate pictures of band leaders and musicians and a frameable reproduction of an autographed photograph of Gene Krupa.

How Did the Famous Kansas City Band of Count Basie Get Started? What sort of music does Count Basie like best? Is Benny Goodman backing his band? What part did wealthy critic John Hammond play in this band's phenomenal rise to success?

Does the Skinnay Ennis Band Play Hal Kemp Music? Skinnay Ennis, former Kemp vocalist and current bandleader on the Pepsodent show with Bob Hope and Jerry Collona explains all in a behind-the-scenes interview.

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Turnabout . . . The hunting-jacketed lad manipulating the aliphorn at left above is Frank Sinatra, who of course does not play trombone. The sailor-capped sharpie at the right appearing as though he were cutting out a sander of a vocal chorus is Tommy Dorsey, who never sang a note in his life. Only excuse for the shot was that the boys got tired of posing for pictures showing them at their regular jobs, which are vice versa to what they're shown doing here. The pic was made during a lull while the Dorsey band was recording *Two in Love* for the Victor label.



Off to Camp goes Howard Dulany, who for the past several months had been handling vocals with the Gene Krupa band. Private Dulany, shown flashing a pre-training salute to the Krupa gang before he entrained for tramping, was replaced two weeks ago by Johnny Desmond, formerly of the Bob-O-Links quartet. Pictured in this Ray Rising shot from left to right are Sam Musiker, Roy Eldridge, Musky Ruffo, Desmond, Krupa, and at Dulany's left Anita O'Day, Norman Murphy, Sam Listengart, Jimmy Milione, Graham Young, and Jay Kelliher.



Most Interesting feature of this piece of art is the little lady doing the stonage work in the background at right. Here is the niggardly task of holding aloft the drapy background while the two luscious objects in the foreground take all the glory. The feeling of resentment at her subservience fairly howls out from the background of the picture, and who could blame the poor kid? She probably figures that she could do as good a job at disporting sex as the two Earl Carroll dreams draped around the Solovox. That's the angle, of course, the Solovox. The Carroll beauts, from the current revue success, "Something to Shout About," are Juanita Colteaux, and on the piano, Rudy McIntosh. Note Juanita's hunt-and-peck technique on the Solovox.



Smilesome Threesome in the friendly shot above are Dick Judge, Ruth Gaylor and Teddy Powell. The chortling in the Powell panel is relegated to Judge and Gaylor, whose fans and admirers are legion. Powell, ex-guitarist-strumming song-writer, is making a fine go of his band this time after having lost several thousand bucks and a clean shirt in a band venture of a couple years ago. This shot, by Gerard Uigo, helps Powell and the gang celebrate the leader's third anniversary as a wand man. They're at Rustic Cabin, Englewood Cliffs, N. J.

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Del Courtney in Cast after Crash

See Story on Page O

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