

# Petrillo May Strike Theaters

New York — Reports that James C. Petrillo will use all his strength as president of the AFM to force all theaters using stage shows to pay social security taxes, rather than leaders and musicians who play WB theaters, brought hints that a strike would be called Sept. 24. The controversy was raging as *Down Beat* went to press and observers said the strike threat was more than a "mere possibility."

The new AFM contract form for orchestras playing theaters caused the conflagration to break out. When the union last month issued the new form, the Warner theater circuit was first to object. Band dates were cancelled at the Stratford, Chicago; Riverside, Milwaukee; Strand, New York; Stanley, Pittsburgh; Earle, Philly; Strand, Brooklyn, and Earle Theater in Washington. Warner execs refused to heed the contract forms which state that the theaters must pay social security taxes on all musicians hired for engagements. The AFM insists that the theaters pay.

Petrillo and the AFM are guided by the recent Chicago test case (Griff Williams was the leader) in which Judge Charles E. Woodward ruled that the "establishment is the employer and therefore liable for taxes." The decision was appealed and now is pending before a Federal Court of Appeals. Under the Woodward ruling an "establishment" would include all theaters, night clubs, ballrooms, hotels and other places where musicians are employed.

Judge Woodward's decision was hailed as a great victory for the

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# DOWN BEAT

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15 CENTS

## Five Bucks If You're a Leader's Double



A few days ago a *Down Beat* subscriber from Halifax, Nova Scotia, sent in a renewal for his subscription, and, just for kicks, sent along a snapshot of himself. The Nova Scotian struck the eds as an amazingly close double of Tommy Dorsey. Pictured above are Dorsey at left, and *Beat* reader Fred D. Covey of Halifax. If you bear a resemblance to any name band leader, send in your photograph to *Down Beat*. The editors will pay five dollars to every person whose photograph is printed alongside his name-leader double.

## Hitler Preferred

New York — Leonard Feather, British jazz critic now proving himself one of the better flacks (press agents) in Manhattan, last week got a letter from a musician-friend in London. Part of it read:

"London is still a good place to keep away from in September. Last year it was bombs; this year it's the *Hut Sut Song*."

## Hal McIntyre To Blossom Out on Own

New York — Rehearsals of a brand new band, led by Hal McIntyre, alto saxophonist and protégé of Glenn Miller, are expected to start this week in New York. McIntyre has left Miller's sax section and is completing plans for a crew of his own which, it is understood, will be backed financially by Miller.



McIntyre

Miller ever since the Iowa trombonist first organized a band back in 1936.

Details haven't been announced as far as McIntyre's band is concerned, except that Mike Nidorf of General Amusement Corp., looms as the man most likely to book it. Miller, too, will lend assistance other than financial.

## Cootie Soon To Have His Own Band

New York—Charles (Cootie) Williams will not renew his contract with Benny Goodman when the time comes, next month, for options to be decided.

Williams instead will leave Goodman, after one year as Benny's ace trumpeter, and form a band of his own. While no verification has been made, reports are that Benny himself will assist Cootie in organizing. Benny also put money into Harry James' crew when James quit Goodman in 1939 to form a band of his own.

### Terrific at Meadowbrook

Goodman is about to wind up an engagement at the Meadowbrook, New Jersey, dine and dance house, which has pretty definitely re-established him as one of the very top orks in the business.

Benny's real test comes this month, however, when he and his band go into the Terrace room of Hotel New Yorker. Only two blocks away at the Hotel Pennsylvania will be Glenn Miller's band. And with Vaughn Monroe at the Commodore, Art Jarrett at the Biltmore, Harry James, Lincoln; Johnny Messner, McAlpin; Sammy Kaye, Essex House; Blue Barron, Edison; Harold Nagel, Astor; and Count Basie, Andy Kirk, Red Allen, Teddy Wilson, Matty Malneck and John Kirby all in nearby night clubs, the competition among maestros will be at an all-time high.

## Daughter Born To the Woody Hermans in L. A.

Los Angeles—Just a few hours after the Sept. 15 *Beat* went to press announcing that the stork was "hovering within a hair's breadth" of the Woody Herman hovel, a six pound, red-headed baby girl was born to pretty and likewise red-headed Mrs. Woody at Cedars of Lebanon hospital here. The date was Sept. 3. Daddy and the band closed at the Palladium Sept. 11.

Everybody's coming along fine.

# Fists Fly At Dorsey Party

New York—One of the rarest fistic brawls ever to hit the stem splattered the gore of a number of prominent New York characters all over the Brill building two weeks ago. The boys of the trade had gathered to celebrate the gala opening of Tommy Dorsey's Brill penthouse, the entire top floor, which will be the offices of his three new music publishing companies, Embassy, Mohawk, and Seneca.

Festivities got under way at 4:30 in the afternoon, and along about dusk somebody unwittingly made an unsavory racial crack. Harry Goodman, bassist brother of Benny and manager of the latter's Regent Music house, was within earshot.

Words passed between Harry and Gerald Griffin, one of the Griffin brothers who control the New

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**He Writes Hits . . .** Bob Russell, right, shown with Bob Eberly and Helen O'Connell, is the 26-year-old lyric writer who has had sensational hits, in less than a year, with *Frenesi*, *Time Was*, *Marie Elena* and *Tabou*. He wrote the lyrics to all of 'em. Bob and Helen chirp his words with the Jimmy Dorsey outfit. Dorsey, Eberly and O'Connell are this month making a movie. Russell also is in Hollywood temporarily. Pic by Ray Levitt.

## They Look Jazzy but Play Jazz



Ft. Harrison, Ind.—This tintype-like shot is misleading. If you recognize any of the boys in it you can tell that. The pose is jazzy, but these draftees have one of the jumpiest combos in the service. The drummer is Bob Volmer, who played with Hoagy Carmichael at Indiana U. Clary is Cliff Grass, ex-Gray Gordon man, Bassist is Trigger Alpert of Glenn Miller repute. Trumpet man is Bob Peck, who has played with Bob Crosby and others. And Monty Chastean, well known middlewestern cat, is on guitar. They play shots on WFBM and WIBC, Indianapolis.

## Cops Put Clamps on Charlie Spivak Opener

Chicago—Charlie Spivak's highly anticipated and widely publicized opening at the huge new Palladium here, scheduled for two weeks ago, was turned into a four day panic for Charlie and the band when the police commissioner's office prevented a crowd of thousands from entering the spot.

A *Down Beat* reporter who was among those trying to get in asked a plain clothes man what the deal was. According to the dick, impresario Billy Stearns, who had spent thousands of dollars getting the former Michael Todd Theatre-Cafe into shape for the opening, had failed to procure his license to operate the place.

Stearns, when queried about the last minute crackdown, stated that

he had filed an application, endorsed by a ward committeeman and an alderman, for a ballroom permit on Sept. 3, but that he had been stalled by the license bureau which had advised him that he would be granted his permit as soon as the necessary building, health and fire department inspections had been made.

As the *Beat* went to press, Stearns reported that his license had been obtained and that the opening was scheduled for Tuesday night, Sept. 23.

Thousands of young Chicagoland terpers were expected to swarm to the spot, operated on a novel no-liquor policy, featuring instead a milk bar and "coke-tails."



## Sullivan and Zurke 'Boogie for Britain'

Two weeks ago the Boogie Woogie Club of the U. of Minnesota collared pianists Joe Sullivan and Bob Zurke and cooked up a bash, which they put on at the Lyceum theater. Tune featured on the show was *Boogie for Britain*, which also was the name of the soiree. Tune was written by Sid Smith, who penned *Beat Me, Dimitri*. Novel publicity-pulling gag on the show, all proceeds of which went to Bundles for Britain, was the free ducats given to the first 100 platinum blonds applying. Shown in this picture, left to right, are Sullivan, platinum Harriet Haddon and Norah Gale, and Zurke. The gals were the first two to get comp tickets. Sullivan is playing at Mitch's cafe, Mendota, and Zurke at Curly's in Minny.

## Butterfield Back To Artie Shaw

New York—Billy Butterfield will rejoin Artie Shaw's ork after Benny Goodman closes his current engagement at the Meadowbrook. The youthful-appearing first chair trumpeter, who got his first big breaks as a pro with Bob Crosby, plays hot as well as straight.

Butterfield will probably replace Steve Lipkins in the 4-man Shaw trumpet section.

## On the Cover

Wrought with emotion, trombonist Mike Riley sings the heart-rending ballad, *I Cried for You*, while Ed Farley spews forth tear drops by remote control. Vocalist Marion Miller stands by to console the over-wrought Riley. The Riley Farley combo lay 'em in the aisles with their killing antics at Chi's Brass Rail in the loop. They'll be there another 3½ weeks. Ray Rising pic.

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Earl Carroll dreams draped around the Soborov. That's the angle, of course, the Soborov. The Carroll beauts, from the current revue success, "The Show About," are Juanita Colonus, and on the piano, Rudy Jelintosh. Note Juanita's hunt-and-peck technique on the Soborov.

# Negro in Band, So Shaw Cancels 32 Dixie Dates

New York—Rather than incur the possible criticism of race-prejudiced Southerners, Artie Shaw has cancelled 32 one-nighters in the south and routed his band north of the Mason-Dixon line. Shaw made the move rather than weaken his band by temporarily keeping Oran (Lips) Page out of the lineup.

Page, hot trumpeter extraordinary, has been heavily featured both as an instrumentalist and as a vocalist ever since Artie took to the road with his 32-piece orchestra late in August. The bookings were set by Dick Gabbe, of General Amusement Corp. Notified of Artie's decision, Gabbe immediately sold the Shaw band to operators in the north, including several in Canada. Gabbe is head of GAC's one-night department.

Shaw could have gone ahead and played the southern tour, getting a fat guarantee of nearly \$2,000 a night, but he preferred not to endanger his brand of music with Page out of the picture. Artie admitted he probably could have used Page in the south, but that any anti-Negro comments likely to arise would prove embarrassing to Page and to Artie himself. Rather than gamble on

trouble, Shaw chose to skip the whole tour and go north.

Artie's tour has been phenomenally successful so far, with his band breaking attendance records on virtually every one-nighter. Page is Shaw's number one sideman in popularity, according to reaction of the crowds which have poured in to watch the group, with Georgie Auld, Dave Tough, Lee Costaldo, Les Robinson, Jack Jenney and the string section following in order.



Lips

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# Bill Coleman In Kirk Band

New York—Bill Coleman has been a member of Andy Kirk's band since Kirk and his Clouds of Joy opened at the Famous Door last month for an indefinite engagement which gives Kirk three CBS airshots a week.

Coleman is the colored trumpeter who spent many years abroad. He replaced Clarence Trice. According to Kirk, Coleman's position is not permanent but he'll continue through the current engagement, Kirk said.

John Harrington and Buddy Miller are back in the reed section and have been for several months.



# Hot Stick Gal . . . It's Ann Du Pont

the lovely brunet leader of an all-male band. Among those who know, Ann is considered as fine a clarinet "man" as most males who rate on the stick. Ann and her ten boys have been down in Atlanta for the past few weeks. It's a 10-piece band, using three brass, four saxes, drums, bass, and piano.

# Vaughn Monroe in At Commodore

New York—Vaughn Monroe and his youthful band open this week at the Commodore Hotel here, which in past seasons featured Sammy Kaye's music. It's the first N. Y. hotel location for Monroe, who'll be soaking up a mess of air-time throughout his long run.

# Marital Suit Brings Barnet More Troubles

Los Angeles—More trouble beset harried Charlie Barnet as his estranged wife, Harriet Clark Barnet, a prospective mother, filed a separate maintenance suit against him here, charging desertion, non-support and demanding a share of



# Sues Husband Barnet . . .

Harriet Clark, pretty show-girl and vocalist who is Mrs. Charlie Barnet, last month filed suit against her band leader husband for separate maintenance, charging him with desertion and non-support and demanding a share of his income, which she claimed was in excess of \$3,500 per week. Miss Clark is an expectant mother. Barnet denies her charges, says she has "been getting her checks regularly."

what she claimed was Barnet's income—something in excess of \$3,500 per week. Mrs. Barnet is demanding \$750 per month and a whole mess of attorney's fees, etc.

# Brings Smile from Charlie

Mrs. Barnet's estimation of her husband's income brought grins from those who know the music business, and a wry smile from Charlie. It is figured that his band has rarely been sold for more than \$2,000 per week, out of which comes salaries for musicians, arrangers, agency commissions, managers and press agents.

Barnet snorted at the "desertion" and "non-support" charges. "This is all a big surprise to me," he said, "Harriet has been getting her checks regularly." Asked if he would contest the suit Barnet said he would naturally do his best to disprove any false accusations.

# Expect a Picture Deal

The band opened at the Orpheum Theater Sept. 17 and was expected to remain on the Coast for several weeks longer, maybe more if an impending picture deal goes through.

# Realistic, Eh?

Baltimore—Bill Willse, local *Down Beat* correspondent and custodian of "Jitterbug Hall," five nights a week recorded air show on WITH here, got together with band leader Dean Hudson to put on a realistic-sounding session of Hudson records. Hudson and his vocalist, Frances Colwell, were in the studio with Willse announcing. The conversation among the three and the band playing on records sounded so realistic that Sid Barbato, alto sax in the Hudson band, hearing the program while eating in a down town restaurant, got panicky, jumped into his car and sped to the Summit club, where the band was working, thinking that a last minute air shot had been arranged. The band is still ribbing him.

# Upheaval Hits Muggsy Spanier Band

New York—When Muggsy Spanier goes into the Arcadia Ballroom on Broadway soon for a long engagement, with plenty of airtime, he'll have a radically different band behind him. George Wettling, vet Topeka drummer, is out of the Spanier band and his place is being taken by Don Carter, a Chicagoan.

Jack Hansen's first trumpet chair was to be filled by Ralph Muzzillo. Russ Brown is out and Joe Ortelano is on first trombone. Shed McWilliams is Muggsy's choice for Roy Sittig's tenor sax seat and Tony Martell is in on clarinet and alto, replacing Billy Wood.

All Changes Tentative  
All the changes are tentative, Muggsy told *Down Beat*. "If these new men can't cut it," he said, "then we'll try others until we find the men who can." Spanier is still using a mess of Deane Kincaide arrangements although Deane no longer plays in the sax section.

Edythe Harper also is out of the band, leaving Dick Stone to handle the vocals alone. A girl was to be selected this week, however. Edythe and trombonist Vernon

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Distinguished of mien and suave of manner, Skeets Herfurt, the Alvino Rey saxist, spends his odd moments on the road digging the wild jive of the most hair-raising pulps.

# Raymond Scott, Cherock Split

New York—Shorty Cherock no longer is playing trumpet with Raymond Scott's band. He left Scott two weeks ago after about six weeks with the Huckleberry Duck leader. Shorty returned to Chicago, his favorite stomping ground, and took a job in the brass section of the Bob Strong band.

Scott is looking for a replacement. The band is still on tour.



Ready for Big Test . . . Stan Kenton, left, whose young band of California musicians is the hottest orchestral attraction on the coast, and his chirper, Terry Harlan, are ready to invade the east. General Amusement Corp. has the band under contract and is bringing it to New York next month. Carlos Castel is Kenton's personal manager. Kenton plays piano, arranges, composes and fronts. Last week he made his first four records for Decca. *Down Beat* photo.

# Drainpipe Plugged, It's Gravy Train Now for Powell

New York—A year ago he was broke. Two years ago he was broke. Even today he's broke. But Teddy Powell has finally started "catching" with his band and when he leaves the Rustic Cabin in December after an all-time record run Teddy will garner better than \$5,000 in theaters and guarantees of from \$600 to \$800 for one-night stands.



Powell

Powell finally has the band he's always wanted. And the kids who buy records and spend a dollar to dance to him in person at the Cabin like the band, Ted Goddard quit Claude Thornhill and joined Powell last week on tenor. Roy Hammerslag, also a tenor, joined, too. And with Gary Gailbraith plunking the guitar Powell now believes his band is at its peak, with no more personnel changes contemplated.

Gailbraith replaced Bobby Dominick. Goddard and Hammerslag took over chairs formerly held by Harry Davies and Mickey Folus.

Powell has 17 airshots a week on Mutual and CBS from the Cabin, not far from N. Y. in Englewood Cliffs, N. J. And his engagement there will keep him busy until Dec. 15th. From there on it's the gravy train for Powell and his men. At least Teddy thinks so, after more than two heart-breaking years which saw him pouring his own money, fruitlessly, into his outfit. He cashed insurance policies, sold his stocks, borrowed on the cuff. And poured more than \$40,000 down the drainpipe. But the pipe is plugged now. From now on out it's gravy, coming in instead of going out.

Powell's records are credited with his rise, for it is on wax that his band improved and shaped up and made itself a money attraction. Stuff like *Jungle Boogie*, *Straight 8 Boogie*, *In Pinetop's*

Footsteps, Jim, and Blue Danube. The kids bought 'em. But a year ago Powell couldn't give his platters away.

On his last date at Bluebird Powell made three oldies, *Honey, I Used to Love You* and *Birth of the Blues*, and two new popos, *Make Love to Me* and *I Love You Best of All*. Also satisfying to Powell is the fact that his discs, on the same label as Abe Lyman's, are outselling Lyman's. Powell was Lyman's guitarist for many years and there's no love between the two.



Married at the Tremont Temple in Boston on the tenth of last month were Edythe Harper, until just recently vocalist with the Muggsy Spanier band, and trombonist Vernon Brown of the same band. Russ Brown and his wife were witnesses. Edythe had been divorced in Arkansas a few weeks earlier by Dick Haymes, vocalist with the Harry James band. *Pic courtesy Bill Ingalls.*

# Woody to Go Under Ether For Hernia

Los Angeles—Woody Herman band, which recently completed a record-breaking stint at the Paladium, takes a vacation this month while the boys take a rest and the leader recuperates from strain of becoming a father for the first time.

Woody also has a date with the surgeon here for a hernia operation as soon as the band completes a few one-nighters.

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# Lionel Hampton Plans 4 Fiddles, Cello to 'Carve Dinner Sessions'

Less than a year ago, Lionel Hampton came out of the west with a band made up mostly of youngsters and an idea that to be a success you must mix the sweet in with the hot. Not sweet in the sticky sense of the word but smooth music with a subtle refinement that will be pleasing during the supper hour and still with enough kick to be danceable. As Hamp so choicely puts it, "Let it jump, but keep it mellow."



Lionel

Hampton proved the idea to be a sound one for he has just completed a terrific month at the Panther room of the Hotel Sherman in Chicago, which was the acid test of his theory. From seven-thirty until nine Hamp played dinner music, soft but with jump, then from nine on they tore it up.

Ernest Byfield, Sherman nabob, admitted that Lionel's was one of the only hot bands that could satisfactorily handle the supper show so that the diners could chat over their flaming sword steaks without being blown out of the place by a brass section.

### A Band of Kids

As for his youngsters, he still has them, much to the surprise of the critics who vowed he wouldn't make the top with a band of kids. Since *Down Beat* first reviewed the band in Seattle last fall there have been only four changes. And not one of them a big name man. Ray Walters is now on the piano chair. Ray is a Chi boy who plays a gang of keys, with only a stint in the Walter Fuller band as background. In Los Angeles Hamp picked Dexter Gordon out of high school to fill the tenor spot vacated by Bob Barfield. An Alabama State college boy, Joe Newman, is the newcomer to the valve section, and Shadow Wilson, who comes

## \$40,000 in Royalties for Jimmy Dorsey

New York—A mechanical royalty check, sent to Jimmy Dorsey last week by Decca, and said to be the largest royalty payment ever made to a band leader, amounted to approximately \$40,000 for the first half of the year 1941.

Dorsey's band has had several hits which have sold over 500,000 copies each, including *Amapola*, *I Understand*, *Yours* and *Marie Elena*, latter disc having sold 675,000 copies up to Sept. 10th. Dorsey is said to get a penny a side royalties in addition to his regular pay for knocking out waxings.

Size of the check indicates that the Dorsey band may even be out-selling Decca's number one artist, Bing Crosby. The band's biggest successes this year are attributed to its phenomenal popularity in the coin machines.

## Hansen New in Monroe's Band

New York—Jack Hansen, former first chair trumpeter for Muggsy Spanier and Jan Savitt, now has that spot with Vaughn Monroe. He replaced Ranny Knopps. Sid Brantley left Bobby Byrne to join Monroe on first trombone, for Tex Mulcahy. Joe Mack is now on third and Art Dedrick on second.

Harry Jaeger is the new drummer, for Hal Burman, and Irving Goodman replaced Dino Digeano on trumpet. Monroe, now at Hotel Commodore, cut *I Got It Bad*, *Something New*, *Window Washer Man* and *Moonlight Masquerade* on his last Bluebird wax date.

asked about this, stated, "We've been so busy getting where we are that we haven't had a chance to work out the fiddle stuff yet, besides it's plenty tough finding men who can double, but don't worry, we haven't given up, no sir." You can believe that for his plan now is to go that one better with five.

### Four Violins and Cello

To Perry and Royal, Hamp wants to add another saxist and a trumpeter who can handle the bow along with a cellist. "I don't care if the cello don't double," he said, "because I want him to be playing counter melody against the ensemble and solos on ballads. When we get that," Hamp chuckled, "along with Vern Alley on

electric bass backed by some solid rhythm, lookout! We'll carve up these dinner dance and hotel jobs our way and I don't mean mousey."

Beside the changes there are two additions to the Lionel lineup. First is vocalist, Rubel Blakely, who Hamp found emceeing at the Grand Terrace when they played there last February. And the second is "Yardbird" Haywood. Haywood's real first name is Cedric, but the Lionel got such a kick out of the diminutive, shy arranger that he tabbed him Yardbird and it stuck. Haywood was gathered up in Houston, Texas, where he had been playing piano and arranging for a local band. The little man scores some solid stuff. The band is now doing a week at the State-Lake theater here after which they'll grab a series of one niters and theater dates covering Indiana, Illinois, Ohio and Pennsylvania ending up in New York where the Hamp figures to uncover these fiddlers and cut a few platters, no less.

—EDDIE BEAUMONTE

## Young Ammons Pointing for a Church Career

New York—It's a beaming, proud and smiling Albert Ammons who takes his place, with Pete Johnson, at the Steinway at downtown Cafe Society nightly to beat out with the heated boogie-woogie stylings for which Ammons is noted.

Ammons has a reason for his happiness. His son, Albert Ammons, Jr., last month went to Chicago and enrolled as a freshman at the University of Chicago—famous for its liberality as applied to education. Young Ammons is studying to be a minister.

"That's good," his father told the *Beat*. All families should be well-rounded. One jazz musician is enough. Our boy will make a fine preacher."

# Drummers! ENTER GENE KRUPA'S NATIONAL AMATEUR SWING DRUMMERS' CONTEST!

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There will be a local, regional, and a final national contest where the King of young swing drummers will be crowned! Literally thousands of dollars worth of the finest SLINGERLAND drums will be given as prizes. Who knows—this may mean a national championship, a wonderful prize, and a flying start on a professional career for you!

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# Lil Armstrong Snubbed by Hollywood!

## Louie's Picture Will Have Hazel Scott in Big Role

Hollywood—The important role of Louis Armstrong's wife, Lillian Hardin Armstrong, who played such a vital part in Louie's musical career, will almost certainly go to Hazel Scott when Orson Welles' RKO flicker goes into production soon.

There is a tragic irony about the part. The picture which Welles is making is based almost entirely upon the life of Armstrong. Yet his wife—whom he divorced years later—will remain in Chicago and have no part in the film, instead watching it go to a younger and more publicized jazz musician whose chief claim to fame is that she can "swing the classics" at the piano.

### Helped Him when He Needed It

Lil Hardin Armstrong married Satchmo shortly after he arrived in Chicago from New Orleans in the early 1920's. She inspired him, encouraged him, and helped him get work. After Louie became prominent with King Oliver's band it was she who persuaded him to go out on his own. But Welles can't see her for the part.

The role of King Oliver is yet to be assigned. Elliot Paul, author of *Life and Death of a Spanish Town*, and an amateur boogie pianist on the side, is working on the script.

### Jubilee Postponed

Louis and his band have been

touring in the south and will hit the coast shortly before shooting starts some time in December. Joe Glaser flew here recently to set details for the production, which is expected to be the most important milestone in the trumpet king's career.

Plans for celebrating Louis' jubilee have had to be postponed in view of the impossibility of arranging for his return to New York.

## CBS to 'Cast 28 Concerts

New York—The first of a series of 28 Sunday afternoon concerts of the New York Philharmonic-Symphony Society will be aired by CBS starting Oct. 12. John Barbirolli is regular conductor of the group but guest baton-wielders will include Leopold Stokowski, Bruno Walter, Dimitri Mitropoulos and Artur Rodzinski.

Program of classical music will be heard every Sabbath afternoon for 28 straight weeks.



'I'm Still Alive,' quipped Lil Armstrong in Chicago two weeks ago when *Down Beat* revealed to her that the part of Louie's wife in the forthcoming Orson Welles RKO jazz pic would probably go to Hazel Scott. "And as long as I am alive," the former Mrs. Armstrong went on, "and if, as they say, this movie is going to be authentic, it seems to me that I ought to play the part of myself." Lil is playing piano at the Circle bar in Chicago's loop.

## Johnny Mince Leaving Army, May Form Band

New York—Johnny Mince will be discharged from the U. S. Army sometime in October. The former Tommy Dorsey clarinet star, now at Camp Upton, L. I., is telling friends he may organize a band.

If Mince doesn't round up a band of his own he'll rejoin Dorsey. Johnny says he won't make up his mind either way until after he sheds the khaki and gets back in the whirl.

Zinn Arthur, leader of the band at Camp Upton, also is slated for a discharge next month. He'll probably reorganize and start where he left off when he entered the armed forces last winter.

Pete Dean, former Teddy Powell manager and scat vocalist, now at Governor's Island, N. Y., also leaves the service, but not until about December 1st. Mince, Arthur and Dean are all over 28 years old.

## Here's the Third

Mrs. Tom Herrick, wife of the advertising manager of the *Beat*, added the third new member within four weeks to our enlarging staff when, at the Swedish Covenant hospital here in Chi, she presented Tom with a five pound seven ounce boy.

This makes the third boy within the last month and a half. The Chicago and New York editors, Toll and Dexter, each boasting a man child.

The Herrick lad, born September 6, was named Tom Lee, Jr., after the old man, and Tom, Sr., has plans to use his new assistant by the time the mad rush of ads comes pouring in for the Christmas issue.

## Noble Follows Martin into Coconut Grove

Los Angeles—Freddy Martin whose current run at the Coconut Grove had been longer than that of any band in recent years pulls out Oct. 10 to be followed by Ray Noble. Martin has been holding forth at the Grove since January. His long stay in a place which for many years has been keeping bands only four to six weeks, gave rise to stories that he has been given a permanent ticket here as "house band." He will move from here to San Francisco's Francis Hotel.

## Joe Sullivan, Bob Zurke in 'Boogie for Britain' Duo

by DON LANG

Minneapolis—"Boogie for Britain," a swing concert with the proceeds going for British aid, was the first pie the U. of Minn. Boogie Club boys held their fingers in last month at the Minneapolis Lyceum Theater, where Joe Sullivan and Bob Zurke, both playing here, were featured.

Such hep stuff as the Boogie boys' band being arrested or tagged in a downtown parking meter zone for melting the asphalt with its hot music was the come-on. Anyway the Boogie Club's ideas still bring out wonderful publicity for them, and a noble gesture to the Allies.

Best kick for local 73 piano man Jack Christie is that two of his tunes are being published by ASCAP and will be released soon. Bad kick for pianist Tommy McGovern, leading the Ice Show band at the Nicollet, was finishing the revue on a Thursday night and packing off to army camp on Friday, yes, the morning after.

Dick "Ping Pong" Pendleton subbed for tenorman Cliff Brenna at Sloppy Joe's while Brenna toughed it with an ulcerated throat and tonsil operation. Bob Petuson of the "Sloppy" outfit will take to California before his draft number is called.

Newest man of the Joe Billo band is Toby Michalson, one of Minny's top trumpet and get-with-it men. The local bands that have kept the Marigold ballroom strug-

gle up during the summer have lost out to the Cec Hurst band, who snared a 4-night-a-week contract there for the winter.

After years of sickness, trouble with Union and city authorities, raids and never-ending fines, Men Floe has finally lost the Local 73 clubroom concession to Verne Carpenter. The clubroom is closed now at night to comply with the local bluesone regulations.

Back from California is Jack LaSelle and his gorgeous wife, Madeline Baker, back here organizing a singing foursome that looks promising. . . . Cappy Capone, alto, clarinet, and Tony Costello, drummer, in Duluth with Nabe Wexler's Swinging Gates at the Lenox Hotel.

Deserving of an all-time medal for sticking to his guns and playing "righteous jazz" without starting to death (in fact making the best all-time salary and playing in the best kick combos here) is Frankie Roberts of the WCCO staff. Probably one of the quietest-spoken musikers in the country, Frankie, a tenor man, has fluffed the best of the roving bands to make his home here.

## 'Up Scale,' 802 Leaders Tell Niteries

New York—Local 802, most powerful and largest musicians' union in the world, last week began negotiations with owners of night clubs throughout New York City to increase wage scales for musicians. An average increase of 15 per cent was being asked.

Most of the niteries in Manhattan are being affected, it was said, and closing of several spots was expected after preliminary dickering brought flat refusals to the union's demands.

The campaign came right in the middle of the AFM "war" with theater operators, making it the most spectacular month of the year as far as AFM activity is concerned.

Local 802 officials, however, have the support of most union members in their fight for more salaries for Joe Blows. Scale in several clubs—especially those on West 52nd street—has been too low for too many years, in the opinion of thousands of musicians who have worked the spots. Any increase the union wins would be joyfully accepted by 802's rank and file.

## Goodman, Miller Ready to Open

New York—The sparks will fly next week when Benny Goodman opens at Hotel New Yorker, replacing Johnny Long, and Glenn Miller opens at the Penn, two short blocks away. Goodman and Miller are set for long runs at their spots and will be bucking each other throughout their runs. The Penn has been closed since August.

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# Guitar Chair with Miller Is A-1 Setup,' Says Hackett

by VIN TUSCHER  
Boston—Bobby Hackett, here for a week's engagement at the RKO Boston theater with Glenn Miller recently, expressed his complete satisfaction over being able to play with the band as guitarist.  
"Last winter," Bobby said, "I had my own band at one of Boston's niteries, and without any fear of contradiction I would be safe in saying that the club came out in the black. Of course this may not have been all to my credit, for there were some first rate acts that played there too.

**Changed Embouchure**  
"After we had filled some out of town bookings, the family and I left for Providence. Here I had a complete rest and then Miller offered me the guitar job, with an occasional solo on horn. That sounded fine, for during my layoff I had gone to a good teacher, Fred Berman, for some brush-up lessons. He suggested that I change my embouchure, and while it is like changing horses in mid-stream, I think he did me a world of good."

When queried about his ever having his own band again, with his smooth, rolling style horn spotted. Hackett said, "No sir! This set-up is too good, and I don't want anything to interrupt it."



**As Paddy's Pig . . .**  
It's obvious that this trio of colts are daughters of Erin, especially the one at left. They are the Murphy sisters, begorra, and yiz kin hardly understand their lyrics fer the brogue they have. They're with Carl Hoff at Blue Gardens, Armonk, N. Y.

## Bobby Parks Weds Heiress

New York — Robert (Bobby) Parks, blond band leader, spent most of September receiving congratulations on his marriage to Jane Alworth, daughter of a Minnesota mining and real estate millionaire.  
Parks and Miss Alworth were wed Sept. 2 at the home of her parents. Her home is in Duluth. Mrs. Parks has been doing radio work in New York.  
Parks is a favorite of Cafe Society and, until his marriage, had been linked romantically to various chicks in the social limelight around town.

## Ralph Hawkins Gets Offer to Join Monroe

by WHITEY BAKER  
Washington, D. C.—Ralph Hawkins, former drummer for Harry James and Artie Shaw, has received an offer from Vaughn Monroe. Ralph is at present working for the NBC studio here and jobbing with Sidney's office.  
Back in town for an indefinite stay at the ultra swank Carleton in Carmen Cavallero and his orchestra featuring the vocals of Bernie (Marks) Martin.  
This city is looking forward to the greatest season in its history so far as jobs for musicians are concerned.

After all I'm a family man now and that comes first."  
**Reviewer Calls Him 'Unequaled'**  
Notwithstanding the fact that he only plays one horn solo in the stage show, one Boston reviewer, Rudy Elie in the Herald, wrote, "The most welcome presence in the band, Bobby Hackett, whose trumpet playing is certainly unequalled today."  
Watch for a novelty within the Miller group: three guitars and a bass, now being put in shape by Hackett for those who appreciate the good jazz. Also a Dixie group might not be far off, as soon as the theater tour is over and the band goes into the Hotel Pennsylvania on October 6.



'Swoon of a Goon' is the title of an original tune which guitarists George Barnes and Ernie Varner waxed in duo for the private label of Milt Wolf of Chicago. Barnes, young git sensation now on the Chi NBC staff, is shown above at left. Varner is the Ted Fio Rito box man. Tom Wallace is in the middle of the shot above, and at right is Wolf. Tune cut on the reverse is *G Minor Spin*.

# Local 6 Gets Thorn Removed After 5 Years

by DIXON GAYER  
Oakland—Local 6 of San Francisco and Oakland, it is rumored, is soon to have a thorn removed from its side as the very solid, but very blacklisted Maurice Anger orchestra is now making plans to mortgage their homes, dogs and automobiles to pay off union fines and put local 6 cards in their wallets. For five years the 8-piece band has scooped the campus of the University of California and left but bones for the rest of the bands to pick on. Only change in the plans will come if Uncle Sam decides he wants Maurice. That possibility is definitely present.

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# Barkeep Tells Jazzmen's Speak Days' Drink Habits

New York—Local 802 musicians, jazzmen and longhairs like, call Dick Kennedy "America's most hep bartender." And for a lot of reasons, he deserves the title. For more than decade ago when musicians had to give a password, knock three times, and squint in a doorway peep-hole in order to get into a speak, Dick was serving drinks to the boys who blow horns.

Bud Freeman's favorite drink in those days, when Kennedy tended bar in a speak called Merrick's at 2nd and Broadway, was called a "Blue Light Special." Bud would order it, get it from Kennedy, and then order all the lights off and a single blue bulb illuminated. Kennedy says Freeman's drink was made of gin, bitters and soda.

### Roomed with McKenzie

"Red McKenzie had a drink he called 'Pim's Number One Cup,'" Kennedy says. He once roomed with McKenzie and should know. It had cucumber rind, lemon juice and gin in it. Wingy Manone always drank gin. George Brunis drank Bourbon. Benny Goodman was strictly a Scotch man.

"And what did Eddie Condon drink?" a Down Beat man asked. "Anything wet," shot back Kennedy.

Fats Waller had a drink he called "Out of This World." Those were the days when Kennedy was tending bar at the old Crown. "I mixed it for Fats with annisette, grenadine and gin," says Dick. "And I'm here to tell you the drink really was out of this world. Kaiser Marshall, the colored drum-

mer, drank only Bourbon deluxe—the most expensive drink of all."

### Once Was a Dancer

Kennedy, tall, quiet and efficient behind the bar, now works at Jimmy Ryan's Club on 52nd street, where Zutty Singleton's Quartet has held forth some six months now. In 1936 he roomed with McKenzie. Dick plays no instrument, but says he plays a comb as well as Mac. Kennedy has been head man at Ryan's since last September—a full year now, and many a musician has followed him there.

He originally was a pro dancer, appearing in vaude with Gus Edwards, and in the show "Follow Thru," one of the hit musicals of several years back. One season he was understudy to Fred Stone.

The worst gripe about tending bar, says Dick, is hearing the automatic juke box play schmaltzy music when Zutty and his men are off the stand. "But the customer is always right," he says. "So I busy myself mixing drinks until the disc ends. Then I give Zutty the high sign to make with the blues for me. That sets everything straight again."

—By Dexter



'Most Hep Bartender'. . . Dick Kennedy, right, has the rep of being the most hep bar man in the nation. A former pro dancer, he turned to dispensing drinks during prohibition and has since become thousands of musicians' favorite. Here he is shown with Zutty Singleton on New York's West 52nd street. Both work at the same spot. Pic by Jack Masters.

# Kress' Guitar Spotted on New NBC Program

New York—A new NBC show doing right by a good small combination is the Scrub Club program, on every morning from 10:15 to 10:30 eastern daylight time.

A trio composed of Carl Kress and Tony Mattola on guitars and Dick Dinsmore's clarinet is featured.

Announcer Rad Hall gives "helpful hints to harried helpmates."

# Zutty Adds Sidney De Paris

New York — Zutty Singleton made an important addition to his quartet last week when he took on Sidney DeParis, trumpet player, for a permanent spot in his outfit.

DeParis, a veteran jazzman, is noted for his growl and muted solo work. Zutty's crew now comprises Joe Eldridge, alto; Don Frye, piano; Al Morgan, bass. Zutty and DeParis. The group continues, indefinitely, at Jimmy Ryan's nitery on West 52nd street.

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Horace Henderson v band, but list out for St. ment at the . Lester (Shirley Basie trans the H. Henderson lineup include Shirley Clark, Milt Robinson, Jackie Fields, Skinny Jones, Benson, drum ace on keys. and his hands on's hands the same time w days later road date.

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Sharon A. Prager no technique e a guest apper Chamber Music er Basin Stray night, Oct. 6 manner of presen the show is not in the differen tie woogie tohnson, Meade L Anmons. She atured playing probably his gding. et regulars, and Paul Courtney will

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# Prager Sues Milwaukee Pk. Board for 6 Grand

by SIG HELLER

Milwaukee—Dr. Sigfrid Prager, who was supplanted as conductor of the Wisconsin Symphony orchestra by Jerzy Bojanowski last June, filed a claim for 5,885 dollars against the Milwaukee County Board and the County Park Commission, alleging breach of contract.

The claim was submitted on Dr. Prager's behalf by Fred W. Birnbaum, Newark, secretary of the AFM. Dr. Prager contends that he had a verbal agreement with Edward Coleman, director of the county WPA projects, to conduct the orchestra this summer. His claim includes 5,000 dollars for damages to his reputation as a musician and conductor and for the humiliation he suffered; 800 dollars for five concerts he was to conduct at 160 dollars each, and 85 dollars for musical scores he said he purchased.

Admitting he resigned as WPA music supervisor for Wisconsin on August 26, 1940, Dr. Prager denied resigning as conductor of the orchestra. He said he first learned of his ouster through a newspaper story on June 4 which quoted Coleman as saying Prager had resigned. Coleman denied that he had made a verbal agreement with Dr. Prager to conduct the orchestra in 1941. He said that Dr. Prager's status had been that of guest conductor and after he left the WPA payroll in August, 1940, he was paid each time he conducted.

Dr. Prager headed the orchestra from December, 1937, through 1940.

It's being said that Billy Baer's band will be taken over by Eddy

Howard. Billy recently finished an extended tour as background music for singer Howard and the present arrangements would retain all personnel, with Billy still conducting, but using Eddie's name instead of his.

Ed Beffel's on trumpet and Gordy Heiderich on drums are really sending the band and the customers up at the Club 26 where they play in Joey Feldstein's dixieland crew. . . . Gordon Roberts, who signs under the name of Gordon Robb has left Bill McCune to join Dick Stable. . . . Guitarist Les Paul has been signed up by Ben Bernie for Bernie's fall radio show.

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### Awright, Awright

Atlanta, Ga.  
 To the Editors:  
 'Way back in December, 1940, A.D., you casually mentioned Django Reinhardt was lost "somewhere in France" and from the interest you've shown it seems as if you don't give a damn if he rots over there. We want some more info about him if you have to send Frazier over to hunt the guy.

K. CLARK

# Django Found in Paris

London—Countless and wild rumors have been circulating concerning the famous guitarist, Django Reinhardt. Some have claimed him killed in action in France, others say he is in a concentration camp, and not the least weird has been a broadcast announcement on a recent BBC record program to the effect that Reinhardt escaped

to America and is currently playing with Duke Ellington's orchestra. According to *Melody Maker*, weekly music publication here, Django is still in Paris, free (as free as any Frenchman can be) and still playing around the city in a quintet. Stephane Grappelly's place on violin has been taken by

a clarinet player named Rostaing. Grappelly is in London. On drums with the Reinhardt combo is a young Franco-Egyptian named Pierre Fouad, said to be terrific. Also in Paris is Charles Delaunay, compiler of *Hot Discography*. He has been released from the army and is understood to have been awarded the Croix de Guerre.



**13-Year-Old Sensation**, billed as "The Girl with the Tear in Her Voice," is Francene Gale, shown above with Jack Dempsey, left, and Lyle Talbot. Francene, daughter of widely-known boxing impresario Ralph Gale, sings regularly over N. Y. radio station WINS. Her voice is mature and amazingly well cultured for a child. Francene appeared with Vincent Lopez, Teddy Powell and other bands and will probably record with a band shortly. Her father, known as the "Marco Polo of Fisticiana," promoted fights and has traveled all over the world with boxers. *Down Beat* pic.

## Duchin, Back from Rio, Reveals New Dance Craze

by TED HUMES

Pittsburgh—Eddy Duchin, playing his first date (the Stanley theater here) in the States after his South American success at the Copacabana in Rio de Janeiro, brought back the news that a new dance is sweeping Brazil, and will probably be the next thing to hit this country, possibly to brush aside momentarily the conga and the rumba.

The new South American chop is called the samba, pronounced "Som-bah."

As far as Eddy could dope it out, the thing approximates closest the American two-step, but has a few pertinent bounces of certain sections of the anatomy tossed in to give it that south-of-the-border flavor.

Duchin revealed that the folks down under are surprisingly hep

to American dance bands and popular tunes. To test them Duchin and the band played the theme songs of a lot of the American top-notchers, Jimmy and Tommy Dorsey, Glenn Miller, Benny Goodman, and so on. Surprisingly enough, the Brazilians recognized all of them readily. One they fell down on noticeably was Guy Lombardo's *Auld Lang Syne*.

"Too much brass is taboo down there," Eddy revealed. "They have a distinct aversion to blary trumpets, although an occasional contrasting outburst for an effect is

**'Blues in the Night'** is the title of the Warner Brothers picture which Jimmie Lunceford and the band are working on. This shot shows Jimmie as he appears in the picture. His college education doesn't quite jibe with the sloppy garb.

not objectionable. However, as a rule they don't want their compositions drowned out by blasting brass.

Eddy looked tanned and healthy and expressed the opinion that more American bands should take advantage of the marvelous receptivity of the South American audience. "More of our music ought to get down there," he said. "It would do far more good in fostering friendly Pan-American feeling than all of the political emissaries in the world."

## Savitt Talk Boils Down to Two Changes

New York—Despite widespread talk in the trade that Jan Savitt is reorganizing his band, and making radical changes in his style as well as his booking office affiliations, the true story of the Savitt situation boils down to two changes in the trumpet section and a new agreement with his bookers, MCA.

Jack Kearney, Savitt's personal manager, told *Down Beat* that a "misunderstanding" with Music Corp. had been cleared to everyone's satisfaction and that the Savitt band is set with that office until Jan. 1st at least. A New York location is being set for the Tophatter and his men.

Joe Weidman, former Will Bradley trumpeter, has taken over Jack Palmer's chair. Dee Palmer has also come into the trumpet section, for Johnny Napton, now on the Pacific coast. Al George, trombonist, has been ill but was expected to rejoin Jan this week.

Savitt and band finish a week at the Earle Theater in Philly tomorrow (2) night. They have a record date at Victor scheduled soon.

### Hoff Has Higgins

New York—Bill Higgins, trumpeter formerly with Charlie Spivak, now is being featured in Carl Hoff's band at Blue Gardens in Armonk. Hoff uses a 3-trumpet, 2-trombone setup.

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 555 E. 89th Place, Chicago, Ill.



**Ardie Wilber's 'Socketette'** has been creating a lot of talk during the past month at the Triangle Club at Jamaica, L. I. Born formerly had done a drag-out job for four months at Ciro's, in the Homestead Hotel, Kew Gardens, N. Y. Left to right in the shot above are Harry Wyatt, accordion; Wilber on clarinet; Tommy Frank, guitar and vocals, and Bob Sattler on bass.

### Bon Bon with Sonny James So is Durham

New York—Bon Bon and Eddie Durham, ace colored vocalist and arranger, respectively, were in Sonny James' band when it filled in at Log Cabin Farms last month before Bob Chester opened.

Bon Bon is the scat singer formerly with Jan Savitt. Durham arranged and played trombone-guitar with Basie and Lunceford. James' new band—the best he's had—is being booked by CRA.

### Mel Marvin Ork To Union, N. J.

New York—Mel Marvin and his ork, after four months at Pelham Heath Inn in the Bronx, have moved across the Hudson River and are now at The Flagship in Union, N. J. Six Mutual airshots a week are for Marvin throughout his engagement.

### Pee-Wee Monte Goes to James

New York—Frank (Pee-Wee) Monte, who recently left Benny Goodman's band after six years as instrument boy and later road manager, joined the Harry James orchestra last week as road manager.

One of the best liked gents in his line, Monte is set permanently with the trumpet blower's crew, which is currently at Hotel Lincoln. His joining James, boys in the band said, would remedy one of the band's worst weaknesses. Management has always been one of Harry's problems.

Monte has two brothers who also are developing from instrument boys into the road managing field.

The *Beat* is the only sheet in the trade which keeps constantly in touch with the music picture throughout the nation. If it's jazz news, the *Beat* has it.

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### Cugat Plans Rhumba Bash At Carnegie

New York—Xavier Cugat, taking his lead from the Goodman, Spirituals to Swing, and Cafe Society concerts tossed off at Carnegie Hall during recent years, is planning a rhumba concert at the longhair citadel some time this fall.

It is reported that Cugat will use an outfit of 45 men to dish out the rhumba, conga, samba and other Latin-American what-have-you. The stuff will be in the form of symphonic arrangements of south of the border tunes.



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# Continental Jazz Has Been Squeezed into Switzerland

by JOHN STEINER

(Well known American record collector and authority on jazz discs)

What jazz still is in active existence in blitz-torn Europe has been squeezed by Hitler's ersatz "kultur" into noble little Switzerland. That is, of course, not counting England, where jazz runs free, so far as it can with a great many of the musicians engaged in active service. But in England there is more interest in records now than ever before. And in foreign trading apparently no restrictions are imposed on the type of record sent, except that acetate recordings have been known to have been played by censors.

In Zurich, a new magazine called *Jazz News* began publication in May. Thus far six numbers have been issued and received by several subscribers in the States. The editor is Jonny Simmen, president of the Hot Club Zurich, who may

be addressed at Seefeldstrasse 152, Zurich 8, Switzerland. Simmen reports that news notes from the States have been arriving regularly although delayed. Apparently censorship is not applied to mail leaving Switzerland as in the case of the English and Australian mail.

### Panassié Active in France

Hugues Panassié, now living in Montanbau in "free" France, continues active writing on subjects of jazz, having recently submitted to *Jazz News* articles on Johnny Dodds, Milt Mesirov and Lionel Hampton. Panassié's companion on his recent American visit, Madeleine Gautier, and the critic-musician Michel Perrin, also live at Montanbau. Panassié is said to have uncovered a sensational string quartet which he will take with him on a lecture tour through France and Switzerland, with a recording date scheduled for Swiss Decca. In France the issue of jazz recordings has virtually ceased since jazz is frowned upon by the Nazis and negro musicians are forbidden to record. The enterprising *Swing* label is no more. Several American records of rather recent issue have been transferred to Swiss labels during the past year, Muggsy's Blue Birds, a few Lionel Hampton and Sidney Bechet sides, and several Ellington Victors, as well as Deccas by Lil Armstrong, Bechet and Louis Armstrong have recently become available there.

Glyn Pacque has appeared as hot clarinet soloist on a few Swiss recordings recently cut.

At the Esplanade in Zurich an exceptional trombonist, Claude de Coulon, is making a name for himself. His trio includes Riv de Gregori, piano and Morris Finhorn, drums. Their repertoire consists largely of American jazz tunes popular in the twenties.

### Australia's 'Jazz Notes'

The Australian contribution to Jazz literature comes in the form of a mimeographed pamphlet 10 to 20 pages long, titled *Jazz Notes*. The *Notes* were begun by William Miller as a tri-weekly publication, but like our *Jazz Information*, delays in printing have run it to an erratic monthly and the duress of other responsibilities has caused Miller to pass editorship to Cedric Pearce, of 11 Ellington Road, Lower Sandy Bay, Hobart, Tasmania. *Jazz Notes* of necessity contains but little news, most of it appearing to be culled from *Down Beat*.



### Capering Canucks

Mad director of this batch of beach-bally bandmen is Bud Beaugarde. Others going mad in the pic are, left to right, Ed Ashford, L. A. saxist; Smitty Schmidt; Ronnie Bodner. Hugh Sinclair, Nestor Mudrey, Jimmy Hunter, and Hal Sluggett. For the winter season at Roseland Dance gardens, Winnipeg, they'll be "Leonard's Casino band."

and other popular jazz periodicals. Its main features consist of jazz biography, hot record reviews, and Australian discography. A particularly interesting tabulation of general interest is contained in Volume 1, No. 5 of *JN* where a serial index is printed of the date of issue, the label number, and the matrix number of most of the American Brunswick, Vocalion, Perfect, Mello-tone, and Master labels; also Decca issue dates and matrix numbers are supplied.

### Columbia, Victor Re-issuing

Miller informs us that the issue of Australian Columbias and HMV are bringing the best sides by such groups as Lunceford, Ellington, Barnet, Hampton, Basie, Crosby and a few small groups such as Laddner and Muggsy. Australian fans are also enjoying a burst of re-issues both from Columbia and Victor holdings. Apparently there is no close coordination between the re-issue schedule in the States and in Australia; since such titles as Armstrong's *Knockin' the Jug* and several Beiderbecke sides were available there several months before they appeared here.

Australia has a Jazz Society in Melbourne and several radio programs devoted to the interests of students and enthusiasts of hot jazz.

## Toledo Local Gets 20 Per Cent Scale Boost

by PAUL SMITH

Toledo—Business is looking very good for local musicians for this fall and winter due to an increase in the general wage scale. Hal Carr, secretary-treasurer of local 15, informs us there will be a general boost of 15 to 20 per cent in scales covering hotels, clubs, ballrooms, and beer gardens. This scale jump is only one of the many things which Hal has been instrumental in accomplishing for the boys in this section.

Ernie Fodor, popular swing 88er, opened the Trianon here recently. Fodor's crew will feature Cecil Ogle and his Merry Jesters, vocal and instrumental group already popular in Toledo, Cleveland and points east. The addition of the

Jesters, which include Wilma Bruce, vibes; Eddie Church, sax; Ernie Fodor, piano, and Cecil Ogle, guitar and bass, augments the present group of ten. The others are, Dick Strayer, Earl McGath, trumpets; Palmer Combittelli, trombone; Ducky Holmes, Bob Denis, saxes, and Dick Nicholas on drums.

### Hotel Lincoln Has Harry James' Ork

New York—The Hotel Lincoln "Blue Room" opened last week for the winter with Harry James' ork on the bandstand, broadcasting over NBC. It's a repeat engagement at the Maria Kramer hotelery for the trumpeter and his men.



### San Franciscan

Lovely blond June Cole was lifted from the Carl Ravazza band by alert Chuck Travis, and now June chirps her wares with the latter. June is 19, has also sung with Eddie Fitzpatrick. She and the Travis combo are now at Ralph Miller's Rainbo Room at Sunset Beach, Cal.

### Helen Forrest Getting Set

New York—Temporarily biding her time until her plans are set, and she's equipped with a library of special arrangements, Helen Forrest is in New York pointing for a career as a solo singing act. She quit Benny Goodman's band in Chicago Aug. 15th.

While no managerial contract has been signed, persons close to Miss Forrest intimated that Bill Burton, personal manager of Jimmy Dorsey, would take her over. If so it will mark Burton's first fling with an artist other than Dorsey.

Also with Helen here is her drummer-husband Al Spiedock, who is spending all his time working out details with her, including special arrangements. She'll probably make her first records, on her own, sometime next month. Reports that she and Al are expecting a baby next February are denied by both.

### Lim Launches Jam Sessions in N. Y.

New York—Javanese jazz impresario Harry Lim launches another series of Sunday jam sessions Oct. 5 at the Village Vanguard nitery with Red Allen, Jay Bigginbotham and several of Count Basie's men slated to participate. The sessions will be held from 4 to 7 p.m. every Sunday through the fall and winter, Lim said, with at least eight noted jazzmen taking part each week. Lim last year conducted a series of bashas at Chicago's Hotel Sherman.

### Hitler Ban Breaks up Ork

New York—United Press last week reported that the German newspaper of Hamburg, *Tageblatt*, said that a "well-known cafe orchestra" in the German seaport city had been deprived of its right to give public performances because it was caught playing "Anglicized or Negro jazz music." Hundreds of phonograph records—many of them featuring music by American jazz bands—were confiscated, the UP added. American jazz music was outlawed by Adolf Hitler several years ago. But frequently word leaks out that the Gestapo was forced to "penalize" orchestras in the Reich for performing jazz music.

### Len Joy Back To Studio Ork

New York—Leonard W. Joy, manager of artists and repertoire for Victor-Bluebird records, returned to NBC's studios as conductor of a studio band Sept. 30 for the "Treasury Hour" program directed by Lester O'Keefe and co-starring Ray Block's choir. The new show does not affect Joy's position with the disc firm. Not for six years had he conducted music for radio until the Treasury program was launched.

### George Brunis Joins Marsala

New York—George Brunis, tailgate tram man, joined Marty Marsala's band at Nick's two weeks ago. The young jazz veteran had previously played a Chicago engagement with Jimmy MacPartland's jam crew before he returned to Manhattan. Brunis, still glowing from the picture *Times* mag recently ran, showing him playing horn while lying on his back, replaced a tenor saxist, Johnny Smith. Marty Marsala is Joe Marsala's brother and recently took over Joe's ork.

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	3	Open	Medium Long	
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THE HOT BOX A COLUMN FOR RECORD COLLECTORS

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

Your Hot Boxer rates two candles this issue, as 'twas two years ago to the day that the Musicians Bible set aside space for several record scoops, a collector's catalogue and right smart drivell.

For the past duo of years the kicks have been mellow for the Hot Boxer. From the night Fatha' Dexter counted 3,611 plates in the Hoef collection (I've suspected all visiting collectors of checking that count) to the present there has been a semi-monthly jam session Boxing up all this record jive.

'Hofe' Takes Off

Permit me to go on a reverie riff. My fellow tenants here at Banks Castle (The Box is in the catacombs) have complained daily about the difficulties encountered when selecting their mail from the mass of letters addressed to George Junior. Each day brought revelations from collectors and musicians.

After taking a bus to Indianapolis to determine Bix was not on the Carmichael Gennett, Hoagy wrote a card denying Bix's presence. Twice a week Bix was found on obscure labels under various pseudonyms and thrice a week requests were received for the premium on the O.D.J.B. Margie.

One Box (Dec. 1, '40) was already written when a letter came in from Australia revealing the discovery of the Tesch Indiana. Columbia has had a copy for months now but when are they going to issue the side?

There was that trip to New York a year ago when the Box got in solid with the walking jazz encyclopedia, Herman Rosenberg, and spent an hour with the late Jelly Roll. Visited the grand old man of jazz. Pops Bechet, and got with the little General of Java who was to bring those fine Harry Lim Jam Sessions to our Sherman.

And Wild Nights

One warm Sunday p.m. the Box came upon that Harmony with Louis (Box Nov. 1, '40) amongst a big pile of wax on the Maxwell Street fish market and sent it on a round of the Louis collectors for verification. From the numerous interviews with musicians, probably the wildest night was spent with Wild Bill Davison in Milwaukee. "I hate the Beer Barrel Polka," roared Bill, waving his horn at the cash customers.

Just recently I got a note to phone Joe Oliver at a Chicago number. It turned out to be King's wife up from New Orleans. The story I didn't get was spilled by Crippled Clarence in a South State bistro where I had taken a stooge of a competitive jazz journal.

A Saturday afternoon in Ham-

mond, Indiana, with Ben Lincoln listening to the late Frank Melrose playing the blues while his wife sang will never be forgotten. Another unforgettable night was spent with Russ Sanjek at the Red Star Inn where the Box felt like Orson Welles, being interviewed for a story in the HRS Rag.

Really solid for kicks were those sippers cooked by Cora up at Bill Spanier's apartment. Ask George Brunis and any other musician pal of Muggsy or Bill.

Last Fall there was the evening at Jimmy Yancey's sister's when the oldtimer played for John Reid, Mary Karoley and myself. Jim played himself into a date at Victor the next day, thanks to John.

And an Error

Several weeks ago an excited telephone call from George Avakian in regards to the Jazz Me Blues Pierce revelation, and some time later an equally excited call from Muggsy claiming it was all a mistake. However, after checking with all other parties involved, it seems Tesch and Muggsy were not on the date in question.

To top it all off, the Box had a radio show (Jazz in Review) over a Chicago station for several months. Experienced everything from a lost script (ad libbed the Fletcher Henderson show) to having a publisher hop onto me about playing a tune without authorization.

I would like to take this opportunity to thank all the readers who have written in and to sincerely apologize to those whose letters haven't been answered. I wish time was available to write detailed letters to all members of the Hot Collectors Fraternity, even to those of you who have requested personels on as many as twenty records in one letter. The Box checks generators and motors used in the Streamliners during his work day but by nightfall he tries to get around to answering your queries as well as to listening to all the jazzmen in town and digging as many records as possible. It is hoped that all interested in hot collecting will continue to dig the Box and the same will endeavor to keep up with you.

More 'Signatures' Coming

Bob "Sticks" Thieb (Signature Records) is in Chicago lining up another record date. Sides will again feature and be under the direction of clarinetist Bud Jacobson. Tentative personels is as follows: Bud, clarinet; Charles "Nossey" Altier, cornet; Bud Wilson, trombone; Mel Grant, piano, and Earl Wiley, drums. Altier gained renown in collector circles by the revelation that he played horn on

Chords and Discords

Mickey Gillette Takes Eleanor to Task

To the Editors: According to a recent United Press report, Mrs. Franklin D. Roosevelt has suggested that the music of The Star Spangled Banner should be transposed so that those of us with little or no voice could sing it.

In the first place I wonder if Mrs. Roosevelt understands the musical significance of the word "transpose." I will grant that if you raise the key one full tone this transposition will make the lowest note in the composition easier to sing. But this key would also make the highest note one full tone higher and therefore run into the same difficulty of rendition.

It isn't how well we sing the national anthem, but how well we think when we are trying to sing it. MICKEY GILLETTE

Where's Chuck Baillie?

To the Editors: I have been trying for some time to locate my brother, Charles (Chuck) Baillie (or Bailey). The last I knew he was a drummer working in a band in Reno, Nev. I have been in search of him for years, and being in show business myself I find it very odd that I can't find any trace of him.

He has a grafted piece of skin on the back of one hand, has dark hair and eyes and his former home was Sioux City, Ia. The address he



"Jimmy flunked his physical—got a bad lip."

had in Reno was 115 Ryland street. I also was wondering if there could be any connection in regards to a "Scat man" Bailey, fronting Buddy Bryant's band. I read his name in the personels in a recent Down Beat. My brother is Scotch and German.

R. W. BAILLIE (Buddy Blaine)

Won't Someone Do Something About Monk?

To the Editors: Talk of unappreciated musicians, why doesn't someone do something about this man, Monk Hazel, down in New Orleans. Down Beat has been kind enough to plug him a couple of times and Dave Stuart has pleaded, "Get this man on wax." Yet there Monk remains, crammed into a two by four stand, blowing his old Victor cornet to a most unappreciating crowd of tourists.

The only promising note is the news that he may work in the new

Orson Welles movie, in the role of Emmet Hardy. A little disgusted with things himself, he swears if he doesn't get the job he'll quit playing. I hope he's kidding. JUDY DOWNS

We'll Just Have to Do that, Benny

To the Editors: Please stop raving about all the old time corn kings such as Bix, Teagarden, etc. Dixieland to me just sounds like a bunch of guys jamming, but badly. Every body knows Sonny Dunham could out any of them cats. On either horn, man, he's solid.

BENNY LEVIN (Module to Next Page)

TIED NOTES

- MAXWELL-BERNSTEIN—Jimmy Maxwell, trumpet player with Benny Goodman, and Gertrude Bernstein, sister of bassist Art Bernstein and an employe of Columbia Records, at Amenia, N. Y., Sept. 14.
Mc-CARTHY-DOUGLAS—Pat McCarthy, composer, arranger and guitarist formerly with Sonny Dunham's ork, and Francis Douglas, non-pro of Charleston, last month in New York City.
TAYNE-CHULEW—Wolfe Tayne, tenor saxist with Les Brown's band, and Sylvia Chulew, non-pro, in New York Sept. 16.
YOUNG-SCHWARTZ—Ralph Young, vocalist with the Les Brown band, and Muriel Schwartz, non-pro, married in New York two weeks ago.
PAQUIN-HANDLEY—Don Paquin, guitarist with the Swinging Strings, and Kay Handley, at Lowell, Mass. a month ago.
PARKS-ALWORTH—Bobby Parks, N. Y. band leader, to Jane Alworth, N. Y. radio actress and heiress, Sept. 2 in Duluth, Minn.
MAHLER-RAUER—Herb Mahler, St. Louis band leader, and Laverne Rauer, in St. Louis September 3.
RAWNSLEY-OLYNN—Cliff Rawnsley, pianist, and Bridget O'Flynn, drummer formerly with Sally Banning's girl band in L. A., married at Virginia City, Nev. recently.
VINCENT-CASADO—Will Vincent, trumpet-arranger with Orrin Denton, and Toni Casado, at Port Huron, Mich. recently.
CAVANAGH-ADAMS—Pat Cavanaugh, pianist with Orrin Denton, and Ann Adams, at Port Huron, Mich. recently.
SHAIN-OSBORN—Ester Shain, one of the Shain sisters, Boston radio trio, and Dr. Joseph Osborn, at New York a month ago.
PFLEGER-HALL—George Pfeeger, music director at station WJTN, Jamestown, N. Y., and Janet Hall, at Fredonia, N. Y. a month ago.
BELLMAN-RAUBER—Gerald Bellman,

- manager of the Bel-Tones ork, and the band's chirp, Armenta Rauber (Kitty Armen), at Sullivan, Wis. Sept. 7.
CATHCART-GARLAND—Jack Cathcart, Los Angeles studio musician, and Sue Garland, sister of actress Judy Garland, in Los Angeles recently.
GORODETZER-ROBBINS—Harry Gorodetzer, cellist with the Philadelphia Symphony and brother of band leader Bernie Berle, and Jean Robbins, some time ago at Mount Holly, N. J., but just revealed.
VAN-MONOFF—Curley Van, night club singer, and Yvonne Monoff, ditto, at Atlantic City a month ago.
FILHO-FERREIRA—Jose Filho, band leader at the Casino Atlantico, Rio de Janeiro, and Juracy Ferreira, in Rio recently.
HASSELL-YARROWS—Stan Hassall, Boston musician, and Eleanor Yarrows, vocalist, at Northampton, Mass. a month ago.
MILLER-PETERSON—Donald Miller, fiddle man with the Corey Lynn band, and Lila Peterson, in Milwaukee six weeks ago.
EMERTON-SENTT—Betty Emerton, daughter of band leader Phil Emerton, and J. Philip Sentt, at York, Pa. a month ago.
SILVERS-PILSEN—Harold (Chubby) Silvers, saxist with the Milt Britton band, and Edith Pilsen of Detroit, in Des Moines five weeks ago.
BROWN-HARPER—Vernon Brown, hot trombonist with Muggsy Spanier's ork, and Eddythe Harper, vocalist until recently with the Spanier band, in Boston Sept. 10.

- two ounces, born to Mrs. Lyle Engel at Bronx hospital, New York city, Sept. 3. Dad is editor of "Song Hits" mag.
ALBER—A daughter, Emily, six pounds 10 ounces, born to Mrs. David O. Alber at Caledonia hospital, Brooklyn, Sept. 3. Dad is prominent press relations man handling Mark Warnow, Sammy Kaye, Shep Fields and others.
SAMUEL—A son, William, born to Mr. W. S. Samuel recently at Fort Neckham, Tex. Dad formerly was publicist and emcee with bands, is now a theater manager.
HERMAN—A daughter, six pounds, born to Mrs. Woody Herman at Cedars of Lebanon hospital, Los Angeles, Sept. 3.
PARIS—A son, born to Mrs. Johnny Paris, in Philadelphia a month ago. Dad is pianist at the Embassy Club there.
KLEIN—A daughter, born to Mrs. Aggie Klein in Chicago Sept. 3. Dad is accordionist on station WLS there.
TOWNSEND—A son, born to Mrs. Walby Townsend, at Windsor, Ont. a month ago. Dad is staff pianist at station CKLW there.
CHELSEIGH—A daughter, born to Mrs. Jack Chelseigh at New York, Sept. 3. Dad is guitar-vocalist with Nick D'Amico's ork.
CAIAZZA—Son, John, 7 1/2 pounds, to Mr. and Mrs. Nick Caiazza in Boston last month. Father is tenor saxist-arranger with Muggsy Spanier's band.

- NEW NUMBERS
HERRICK—A son, Tom Lee, Jr., five pounds seven ounces, born to Mrs. Tom Herrick at Swedish Covenant hospital Sept. 6. Dad is advertising chief of the Beat.
HARDTKE—A daughter, Gail, born to Mrs. Merle Hardtke in Milwaukee recently. Dad is heartwata saxist-leader.
CHENE—A daughter, Mary Clare, seven pounds five ounces, born to Mrs. Don Chene, Sept. 8 in Seattle. Dad is local guitarist.
EVERETT—A daughter, eight pounds, born to Mrs. Dell E. Everett at Bellevue hospital, Los Angeles, Cal., Aug. 25. Mother is ex-tenor saxist with the Sally Banning band. Dad is a bassist.
WITTENMYER—A son, Thomas Robert, eight pounds two ounces, born to Mrs. Paul Wittenmyer at Grant hospital, Chicago, Sept. 12. Dad is Chi musician.
CAVAN—A son, Dennis, seven pounds eight ounces, born to Mrs. Jack Cavan at Grant hospital, Chicago, Sept. 14. Dad is trumpet man with Bob Strong. Mother is the former Evelyn Olsen, ex-Abbott dancer.
ENGEL—A son, George, eight pounds

LOST HARMONY

MORRIS—Kathryn Morris, screen actress known as Kay Gordon, divorced Los Angeles musician Donald F. Morris, in L. A. Sept. 11.
HAYMES—Dick Haymes, singer with Harry James, from Eddythe Harper, until recently vocalist with Muggsy Spanier's band, last month in Arkansas.
KINCAIDE—Deane Kincaide, arranger for Muggsy Spanier's ork, from Shari Kaye Kincaide, who once sang for Woody Herman, last month.

FINAL BAR

RICH—Lou, 36, secretary-accountant for Horace Heidt, died at his home here recently after a six months' illness.
ARNOLD—Warren Maxfield, 34, pianist with the Bud Standish band, suddenly six weeks ago in Municipal hospital, Grand Haven, Mich.
GARDNER—Russell, 20, trombonist with Bill Hannan's band, Sept. 5 when he drove his car into a tree near Mechanicsville, N. Y.
GEFFERT—Edward, 61, for 20 years a trombonist with the Chicago Symphony, found dead in his garage Sept. 5.
MONTYNE—Harold O., 47, old time circus musician, died Sept. 4 in St. James hospital, Hornell, N. Y., after a hemorrhage.
THOMPSON—Ray, Chicago musician, died Sept. 8 in Augustan hospital, Chicago.



**The Camp Croft, S. C. Jazz Band** . . . Despite the presence of the maracas in the agile mitts of Ed Singer, this is a combo which can drive out with the best of the Army orks. It's the 39th Infantry unit. Shown in the shot above, left to right, are Lew Harker, trombone; Tony Zimmers, tenor and clarinet; Bud Walz, guitar; Singer, and Irving (Ledor) Manheim, bass and leader. Pic courtesy Herman Roseberg.

# More Readers' Chords, Discords . . .

## 'All this Astrology Bunk Should Be Junked'

Cumberland, Md.  
To the Editors:  
In a recent issue your "Musical Horoscopes" column contained an article on Glenn Miller. I resent this because like any other person with common sense I realize that such a thing as astrology is baloney. I am an ardent Miller fan and all of this astrology bunk should be junked because it is building up a lot of good band leaders for an awful letdown, and ruining a perfectly good publication.

H. C. WAYS, JR.

person of Mr. George Frazier. His slaphappy style, his constant state of emotional exhortation over some irrelevant subjective thing and his excessive egocentric qualities (put on, of course) are a constant source of good belly laughs. However, I do think you are making a serious mistake in not

labeling his articles as humor. Not all your readers have the ability to discriminate, and some might take him seriously.  
H. E. MAYNARD

## What This Country Needs . . .

Nacogdoches, Texas  
To the Editors:  
A Mr. Ben Irwin in the Aug. 15 issue condemns your editorial concerning Artie Shaw and communism which appeared in an earlier issue. It seems to me that if there were more people like the editors of *Down Beat*, who would "appoint themselves to the Dies committee," we would be better off.  
LINDSEY K. MONK



**88er Turned Crash Man**  
Back in his home town of Chicago, Bob Acri is looked upon by musical compatriots as a hell of a fine piano man. Our favorite Uncle glommed onto the boy a few months ago, though, and now Bob is banging his brains out between cymbals down at Camp Croft, S. C. Bob had a furlough in Chi a couple of weeks back, got his jabs subbing four days with the NBC band, and bashing around with the local boys.

## Camp Forrest Could Use Some Instruments

Camp Forrest, Tenn.  
To the Editors:  
As you know, Camp Forrest is situated in a spot quite a distance from any large city. Consequently the need for good entertainment inside camp is very necessary. Naturally with 35,000 boys to draw from, we have quite a few craftsmen in the entertainment line; but their tolls are pretty limited. Therefore if the time ever arises when you have some male chorus music, dance orchestras, victrola records, or musical instruments to dispose of, I would appreciate it a great deal if you would consider sending some of them down here.  
P.F.C. ROY JAMES KANOLD  
c/o Major W. L. Hayes  
Morale Officer

## Ravings at Reveille



So help us, they tell your Sarj that this one really happened. Seems that Nick Stuart got up a fishing party which included, among others, Sam Smith, manager of the Grove, a spot where the Stuart band were playing. The Grove is in Vinton, Louisiana, which is the heart of the location of the Louisiana war game maneuvers, and the spot the party picked to fish was back in the woods about thirty miles from Vinton at a branch of the Sabine river.

About dusk they started back to Vinton and being a little late were burning up the road in Nick's Packard when about fifteen miles out of Vinton they were stopped at a bridge by three soldiers with bayoneted pieces.  
"What's the matter?" inquired Nick.  
"You can't cross this bridge," replied one of the guards.  
"But I have to. I'm Nick Stuart from the Grove."  
"And I'm Smith, owner of the Grove," Smith added, "and Nick has to be on the stand in less than an hour."

The guard said, "I'm sorry, but I have orders that no one is to cross this bridge. You see, we just blew it up twenty minutes ago."  
Stuart, Smith and party argued to no avail and were finally turned back to get an okay from an officer at headquarters a few miles back.  
Upon reaching the headquarters they spotted an important looking soldier and asked, "Are you an officer?"  
"Yes, I'm a lieutenant."  
Nick let out a sigh of relief. "I'm Nick Stuart and your sentries on that bridge up here won't let us cross it unless we get an order from you."  
"Well, I'd certainly like to help you, Mr. Stuart, but you see," he said, pointing to a white ribbon on his shoulder, "I've been dead for two days."

## Combo's Been Together Eighteen Years

Brooklyn, N. Y.  
To the Editors:  
I ran into a colored group playing 'Ferris' on Lake Pontoosuc, outside of Pittsfield, Mass., that makes you prick up your ears. No matter what the vintage or source of their tunes, they turn them out with élat. The combo is the Dixie Serenaders, including Jack Hubbard, piano; Charles Logan, sax; Chet Williams, guitar, and Bob Blackwell, drums. These boys have been together 18 years, except for a replacement on drums made a year ago when the original drummer died. These boys are hidden in the sticks, but certainly merit acclaim.  
L. M. RUDOLPH

## The 'Beat' Maneuvers

Ragley, La.  
To the Editors:  
I want to thank you for the prompt way that *Down Beat* answered my plea of not having received the August 1 issue. I received the belated copy yesterday, and to get it while on maneuvers was quite the berries. I have to wade my way through a dozen postal clerks to get to read it myself. It is a very popular mag with the boys here in 202nd.  
ROB HARRIS

## You'd Be Surprised, H.E.

Muskogee, Okla.  
To the Editors:  
You certainly have a fine contributor to your magazine in the

A line from Will Dougherty says he would like to ferret out some fellow announcers, leaders or sidemen that he has worked with on station WKBN in Youngstown, Ohio. Will is at Kelly Field, Texas, and worked under the name of Will Douglas.

Bill Rine writes from Ft. Eustis, Virginia, that there are some pretty solid cats in his camp being showcased in the jump crew which is stuck by Jack George. Detroit 88er. Bill is a chirp from Akron and started in the biz along with Tommy Reynolds.

Trumpeter Royce Janzsen enlisted in the service last July and is now at Randolph Field, Texas, where he is playing in the post band. Royce attended the U. of Texas and played with the Bobby Hammack band.

Grant Adams of Chi, following his Uncle's invitation, is now starting to modulate to Page 19.

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What Goes on the Coast:

Alvino 'Home Town Boy' Rey Had to Go Away to Get Big

by CHARLIE EMGE

Hollywood—The old story to the effect that a band can never get started in its own home town is proven again in the case of Alvino Rey, who launched—or attempted to launch—his career as a bandleader right here in Hollywood a couple of years ago.

In spite of a set of circumstances that should have been sure-fire, Rey finally had to pack up his "singing guitar" and head east, taking only a couple of men who held '802' cards—and, of course—the King Sisters. Rey had an A-1 crew here and an ideal set-up inasmuch as he also had the KHJ (Don Lee-Mutual) staff orchestra. But all he could get out of the dance business was some casuals. So he finally scrapped the set-up and headed for Manhattan to start all over again.

Returns to Palladium

Now Alvino and the King Sisters (who were likewise stymied in their "home town") come back to town—and since they have made their reputations elsewhere they move right into the berg's leading spot, the Palladium (Oct. 29). The band that couldn't get a break as a "local" is big-time stuff when it comes in from "outside." Just another funny twist in a funny business.

Krupa Clicking

Gene Krupa, hitting the Palladium on top of sensational marks set up by Woody Herman and at a time when many of his followers were busy getting their school classes lined up, nevertheless hung up a swell opening night turn-out, pulling better than 3500 payees through the gate. Gene's pull with the youngsters is so big that the Palladium inaugurated a new Sunday policy, opening its doors at 4:00 p.m., to give the kids plenty of opportunity to get their kicks out of Krupa. Idea seemed to be a huge success to judge by the opener.

Bands About Town

Casa Manana has lined up Ted Weems to follow Ozzie Nelson at the Culver City dancery. . . New Wilshire Bowl off to a big start with Franz Steininger directing Darryl Harpa's dance combo during the floor shows. . . Jack Dunn crew celebrating third anniversary at Zenda Ballroom-Cafe. . . Matty Malneck to Hollywood again, and at Pasadena's Civic Aud Sept. 12 and 13.

Don Allen, who operates a transcription service here, took up baton again for dance dates, with

Martha Tilton headlining his combo, which was set for Pasadena Civic Sept. 26 and 27. . . Freddy Slack sticking to one-nighters, turning in a top draw at Glendale's community dance.

Eddy Dunsmoor band led off for Reg Marshall at Portland's Palladium (Sept. 4) with Hank Winder on deck to follow. Both midwest territory bands brought to the Coast by Marshall, who is also handling Erskine Hawkins' western tour.

Notings Today

Ralph Lane, radio violinist, has opened a phonograph record rental library. . . Harry Rosenthal, former New York bandleader now doing character parts in pix, opened a music shop on the Sunset Strip with Buster Murray as partner. . . Larry Kent has abandoned the baton to take promotional job with local GAC office.



Faster than one of Bing Crosby's horses is Joe Perry, right, head man of Decca's Los Angeles studios. Here Joe is shown with Bing under "Decca Joe's" blanket, "Decca Joe" being a horse in the Crosby stables which the Groaner named in Perry's honor. Bing now is in South America vacationing and purchasing bangtails; Perry is busy recording in Hollywood. Down Beat photo.



It's a 'Boom Bas'. . . Buddy Schutz demonstrates the proper and authentic technique for manhandling a 'boom bas,' a screwy sort of percussion job which he claims is used extensively in polka orchestras—not with Jimmy Dorsey's band, in which Schutz is the leather-pounder. With Buddy is his wife, Mrs. Marion Schutz. Pic was taken in Chicago shortly before Buddy and his better half journeyed to Hollywood to make a Paramount pic with J. Dorsey's crew. Schutz shot the pic himself via a string-pulling mechanism which clicked the shutter.

L.A. Tram Men Form Slip Club

Los Angeles—The first session of the Los Angeles Trombone Club, a strictly dance-band-and-kick-music-after-hour-listening-party for local musicians, was a financial flop here last month.

Some of the locals, under Phil Sherwood, are trying to raise enough money to rent a house where after hour jam sessions will keep the men in trim.

This first session, only members admitted, was held on the Venice Pier ballroom, and so the place and atmosphere was not conducive to the intimate surroundings usually called for in a party of this type.

As soon as a good spot can be found, the club will meet and have its fun as often as the officers and men decide, and the out-of-the-way downtown clubrooms brushed off.

L.A. Local Ups Jobbing Scale

Los Angeles—Local 47 slapped some sizeable boosts onto its price list for casual engagements with new rulings to go into effect Oct. 1. New rate for singles calls for \$7 per man for all dance functions of two hours or less with \$1 for each half-hour or fraction thereof over that period and up to midnight. After midnight rate jumps to \$1.50 per half-hour or fraction thereof.

Price for New Year's Eve jobs was hoisted from \$10 to midnight to \$15 to midnight with the overtime set at \$2 per half-hour or fraction thereof.

Jones Writes For Enlarged Slack Band

Los Angeles—Gay Jones, the boy who broke up his band in Seattle and came south to take a crack at the arranging field, is getting a fine start. Gay has been turning out scores for the Dave Hargrave band in Long Beach and is now starting a new book for the big band which Freddie Slack has augmented from his Eight Beats.

Gay wrote a number of arrangements for the Lionel Hampton band while they were debuting here on the coast last year. Some of which proved to be so good that they have become regulars in the Hamp book and will be used on wax as soon as Hampton reaches New York. Among them is an original by Jones titled, 'Standing Room Only,' which caught on solidly during Hamp's stay at the Panther room in Chicago recently. Hampton featured the tune frequently on his NBC shots from the Sherman.

Don Lee's Mr. Lee Writes Tune

Los Angeles—Syndicate Music Publishers, Inc., west coast firm which has boomed forth with a big catalogue in recent weeks, has for its No. 1 song, 'Angel Beware,' a number by Thomas S. Lee, president of the Don Lee Broadcasting System, western affiliate of Mutual Collaborators with Lee were J. C. Lewis, Jr., production manager for the Don Lee net, and songwriter Jack Raymond.

Harry James and Jimmy McPartland "dig" the NEW HARMON "Triple Threat" MUTE

Advertisement for Harmon Mutes featuring illustrations of Harry James and Jimmy McPartland. Text includes: 'TAKE THE "TRIPLE THREAT" APART AND YOU HAVE A FINE STRAIGHT MUTE AND PLUNGER!', 'ASSEMBLE IT AND IT'S THE BEST "CUP" MADE! THIS AND THE "WOW WOW" ARE ALL THE MUTES I NEED.', 'Style J Harmon "Triple Threat" for 3-way use. \$4.25', 'Style B-2 NEW Harmon "Wow Wow" with baked white enamel finish and red cup. \$4.25', 'U.S. Patent Granted', 'Send for descriptive literature and see your dealer.', 'JOHN LUELLEN 1640 Walnut Street Chicago, Ill.'

Advertisement for 'TOP TUNES from HOLLYWOOD' by Syndicate Music Publishers, Inc. Text includes: 'A Modern Variety of Tunes That Will Fit any Orchestral or Singing Group. Dance-vocal and Novelty Arrangements', 'YOU'VE GONE', 'ANGEL BEWARE', 'SIESTA TIME IN MONTEREY', 'PRAIRIE ROAD'S A'WINDIN'', 'A group of new and different popular tunes that will lend variety to any program. TWO SPECIALTY NUMBERS THAT WILL MEET UNIVERSAL APPROVAL—Little Did I Dream and Sarita.', 'National distribution through Pacific Coast Music Jobbers, Inc., 883 Market Street, San Francisco.', 'SYNDICATE MUSIC PUBLISHERS, INC. 6560 Hollywood Blvd., Hollywood, Calif. San Francisco • Chicago • New York'

Ozzie Nelson Saves Life of His Baby Boy

Los Angeles—Bandleader Ozzie Nelson and his wife, Harriet, are two of the happiest people in the U. S. today. The reason is that their 1-year old son, Eric, is alive and well following an operation as successful as any youngster could have and survive.

Little Eric, who had been suffering from a throat ailment, was discovered close to death from strangulation by his grandmother at the Nelson home in Hermosa, a nearby beach resort. She screamed to Ozzie, who was in the next room. The bandleader placed the seemingly dead child on the floor and applied artificial respiration. Twelve agonizing minutes passed while Harriet and the grandmother watched for a sign of life. Suddenly it came. The baby started to breathe again, just as life guards rushed in with a mechanical respirator and completed the job.

Doctors report that the baby is well on the way to complete recovery.

Ozzie and his band opened Sept. 2 at the Casa Manana in Culver City. Harriet is resuming the film career she gave up a few years ago to remain with Ozzie and get her family well under way.

Theaters Unleash Legal Blitz On ASCAP

Los Angeles—ASCAP, still trying to catch its breath from the licking it took from the radio industry, found itself facing another legal attack as a suit contesting the legality of the Society's theater licensing plan was filed in U. S. District Court here by a combine of 136 independent motion picture operators from California, Alaska, Washington, Oregon and other western states.

The long complaint contains over 100 representations of asserted illegality in the ASCAP set-up as regards motion picture theaters, all of which hinge on the anti-trust laws that put ASCAP on the spot recently with the U. S. Government.

A potent item in the complaint is that in which the exhibitors contend that they are forced to pay for the use of the entire ASCAP catalogue whereas a theater actually uses only a small percentage of the Society's performance-right holdings.

The suit demands the return of all money collected by ASCAP since the advent of sound pictures plus damages, an amount estimated to be in excess of a quarter of a million dollars.

Local 47 Plans Crackdown on College Bands

Los Angeles—Local 47's Board of Directors have decided to let college bands play between halves at football games "providing adequate professional music is engaged for each game." Ruling was typical of current trend in Local 47 to emulate the policies of Chicago's Jimmy Petrillo in "cracking down" on use of amateur musicians.

Just what action the '47 authorities would take if the colleges refused to employ "adequate professional music" was not revealed. However, one step might be an order to radio networks forbidding the broadcast of amateur bands during the between-halves period.

Advertisement for 'RHUMBA TRAPS' by Frank's Drum Shop. Text includes: 'Maracas—\$1.50 pair', 'Cueiro—\$2.50 each', 'Claves—\$1.50 pair', 'Bongos—\$7.50 pair', 'Quilada (Harbone)—\$5.00 ea.', 'Congas—\$8 to \$12 ea.', 'Complete equipment for Drummers', 'FRANK'S DRUM SHOP 226 S. Wabash • Chicago, Ill.'

Music Wh Teo

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### Here's Artie Shaw's Unit, Less Strings

In inset at far left top are Shaw, Lee Costaldo, George Auld, latter two polishing an apple. Brass section at upper right includes trumpets Page, Costaldo, Steve Lipkins and Max Kaminsky. Trombones are Morey Samel, Jack Jenney and Ray Conniff. At lower right Page and Artie are in duo "on mike." Saxists in the big shot are Art Baker, Mickey Folus, Gene Kinsey, Les Robinson and Auld. Dave is on drums, Mike Bryan, guitar, Johnny Guarneri, piano, and Eddie McKinney, bass.

### Miller Hit By Non-union Labor Beef

Los Angeles—Glenn Miller is in a bit of hot water here over building of a home with non-union labor.

#### Has 20 Acres Near Pomona

Situation was called to the attention of Local 47 authorities by the Los Angeles Building Trades council and an investigation was made by John Boyd, new Local 47 trustee. Boyd reported that Miller had purchased 20 acres near Pomona, California and that construction had been started on the home under a non-union contractor who was the son of the former owner of the property. Boyd stated that Miller had been notified of the situation and that he was confident Miller would take steps to put himself back in the good graces of the Building Trades Council.

#### Fio Rito Cautioned, Too

Ted Fio Rito, who appeared here recently at the Trianon, was also named in a similar complaint lodged with '47' by the Building Trades Council. Turned out that Fio Rito had not actually started construction of home. He gave assurance that when he did the contractor and labor would be strictly union.

### Music in Movies:

## What Next? Movies Make 'Tea' a Song-dance Man

by HAL HOLLY

Hollywood—Well, folks, it's out. Those rumors that Weldon (sometimes known as "Jack") Teagarden had been persuaded to do a Zorina in the Paramount picture "Birth of the Blues" are now a hard cold fact. It's right there in the celluloid and your reporter has seen it with his tired old eyes that never expected to be dazzled by such a sight.

True, it's not exactly a ballet that Big Gate squirms through in a surprisingly competent, if somewhat sheepish, fashion. It's a cute little bit of terping with Mary Martin and Bing that, according to our spies, was framed by Bing as a gag on Teagarden and came out so good it went into the picture. But when Weldon's old gang in New York see him prancing through that act! . . . Well, Weldon, you have our sympathy!

#### It's a Good Show

We caught "Birth of the Blues" at a private showing on the Paramount lot after solemnly swearing not to write any reviews of the picture that would appear before Oct. 15. So we can't tell you what it's about but we don't think we're risking our Hays card if we say that in spite of a lot of hokum—all of it forgivable—it is the best attempt Hollywood has made to date to give an authentic idea of what jazz music means, and it is swell entertainment from start to finish.

#### Check Hints Songwriter

Here's one for the book. Most songwriters have to fight like hell to get their works into the ears of picture producers. When Lorenza Barcelata receives a check shortly for the screen use of a song he wrote many years ago, it will come to him as a complete surprise. The song is *Maria Elena*, to which he wrote the words and Spanish lyrics, and which has been bought through the publisher, Southern Music, for use in background music for Paramount's

Vincent Loumans to use his unforgettable *Time on My Hands* as a Carol Bruce vocal in the Abbott-Costello opus, "Keep 'Em Flying." . . . Speaking of old songs reminds us that a swell moment in "Birth of the Blues" is Bing Crosby singing *Melancholy Baby* accompanied only by Perry Botkin's solid guitar with Teagarden coming in against the sustained notes with rocking licks reminiscent of Bix on the famous old Whiteman record.

Milt Britton, mindful of the rate at which Hollywood is buying anything that's funny or might be funny, making a bid for screen jobs with a full page ad in *Daily Variety*, the Hollywood trade journal. . . . Republic has signed Judy Clark, the 17-year-old singer and dancer who has been appearing with Ray Heatherton's band at the Biltmore Roof in N. Y. C.

Joe Glaser arrived in Hollywood to chat with Orson Welles about Louie Armstrong's picture deal. . . . Kay Kyser needed first aid treatment for a gash on the hand sustained during a burlesque duel with John Barrymore during the filming of "Playmates" at RKO.

RKO cooking up special exploitation for "Syncopation" in form of a nationwide "All-American-Band" poll of the type originated by the *Beat*. We'll bet Joe Public's selection will line up closely with the "All-Corn-Band" selected by *Down Beat* readers.

Richard Himber postponed his opening at the Edgewater Beach, Chicago, to complete work on several screen stories he hopes to peddle here. A bit tough on his band unless they are busy writing pic yarns, too.

## "Makes the Band!"



. . . says Lionel Hampton about the VEGA ELECTRIC VIOLIN

Lionel Hampton pretty well summed up the reaction of the public and musicians alike when he said, "Man, that Vega Electric really makes the band!" We wouldn't go so far as to say that but after you've heard Ray Perry take a brilliant solo, then blend in with clarinets or a muted brass section you'll agree that it's really an attraction.

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# 'Basin Boogie' Best Bradley Waxing Yet...

## Mc Kinley's Blues Vocal Draws Rave as 'Hot Dogs' Beat Out the Real Jazz . . .

by DAVE DEXTER, JR.

ONE OF THE REALLY great records of the month appears under the Will Bradley-Ray McKinley billing, and peculiarly enough, contains a generous portion of the orchestrated boogie woogie figures which this corner on previous occasions has branded as synthetic and unsuitable. But Bradley's "Six Texas Hot Dogs" unquestionably hit the proper groove when they cut *Basin Street Boogie* on Col. 36340. Mac sings two wonderful blues choruses, tapping his brushes as he chants, and the leader loses his lethargic manner in blowing the greatest batch of trombone he ever unloosed on wax.

Also contributing much to the success of *Basin Street Boogie* are Lee Castaldo, blowing a gutty open trumpet reminiscent of Armstrong's earlier work; Mahlon Clark, clarinetist a la Goodman with a few ideas of his own to boot; Bill Maxted, beating a hefty gob of ivory which is as strong in the ensembles as solo, and Felix Giobbe, whose bass provides a complimentary note to the others' efforts. Far and away better than their previous attempts at *le hot*, this one has everything. And thus gets an unqualified recommendation.

Call *It Anything It's Love* is on the back, but just for the ride. It's an ordinary big band job with a good enough Terry Allen vocal. On Col. 36340.

### Jan Savitt

Victor is giving the Tophatter man full rein in his choice of material for the jukes. And Jan chooses to give the drop to the classics, Jack Pleis' arrangements of *Prelude to Carmen* and *The Sorcerer's Apprentice* (Vic. 27570) appearing back to back. Al Lepol's trombone cops the honors, individually speaking, although his darling high register work is marred by poor intonation. Another coupling by Savitt pairs *A Drop in the Bucket* with *Why Don't We Do This More Often?* *Bucket* is by far the better with Lepol again soloing wildly. Ensembles are clean and nicely scored on all four and

the trite old "shuffle rhythm" crapola is down to a minimum. Vic. 27584 and pretty fair stuff.

### Gene Krupa

More of that Eldridge man's sensational horn, and it apparent-



**Woody, Vic and the Groaner . . .** Left to right, that order would be shifted to Bing Crosby, now in South America, on vacation, buying horses which he hopes can run; Woody Herman, who recently became father of a 6-pound, red-headed daughter, and Victor Young, Decca musical director on the Coast. Woody's band recorded four sides with the Bing chanting the lyrics, with Young supervising the whole bash. It's the first time Bing and Woody have waxed together. *Down Beat* pic.

ly improves every time he records with Gene's band. *Rockin' Chair* is an all-out Eldridge job with Roy blowing some of the most chilling go horn he's done in years—his anticipation of chord changes is phenomenal, and that's understatement. Note his last chorus in particular. *Tunin' Up* sounds a lot like Bob Chester's old *Bluebird of The Octave Jump* and is a messy hodge-podge of brass and drums with only Sammy Musiker's clary coming out of the fog unscathed. But tab that *Rockin' Chair* for kicks insurance. "Little Jazz" proves himself one of the Mr. Bigs of jazz with this demonstration of his talents, on Okeh 6352.

### Benny Goodman

Four pops, one of them an oldie titled *Birth of the Blues* are BG's contribution to the pot. And for

Tommy Taylor and Peggy Lee it marks their first wax appearance with the Goodmen. Tommy sings *Anything* and *From One Love to Another*, neither of which is startling. Miss Lee does okeh on *Elmer's Tune*, although she's hardly a match for Helen Forrest. Best of the four is *Birth*, beautifully arranged by Ed Sauter, beautifully played by the band, and with two solo shots (Goodman's and Lou McGarrity, trombone) capping the performance.

Goodman demanded that Columbia not issue *Elmer's Tune*, but his pleas went unheeded. Certainly it isn't up to Benny's standard, but at the same time it is one of the best versions of a song which isn't strong anyway. All four sides made in Chicago.

### Una Mae Carlisle

John Kirby's band knocks off a clean accompanying job with Miss Carlisle on *Anything* and the old Jerome Kern evergreen, *Can't*

ely—composed by Ben Homer with lyrics by Alan Courtney—titled *Joltin' Joe DiMaggio* with Bonney again chirping, Bob Fischer tromboning and the whole gang shouting and howling for Wheaties. Clever stuff even if it isn't the righteous jazz. Brown's *It's You Again* and *City Called Heaven* are competent pop tune performances vocaled by Ralph Young. Okeh 6377 and 6367.

### Sam Donahue

*Skooter* is composed and arranged by the tenor-toting leader. *Four or Five Times* is the classic immortalized by Sir Lunceford years ago. Both show Sammy's band to good advantage. *Skooter* is mostly Sam's tenor although Wayne Herdell gets off well on piano and a confident trumpet (the guy likes Harry Edison's stuff) also is top drawer. *Times* is okay but no match for the earlier Lunceford Decca. Saxs voiced six feet apart also rate a mention on *Skooter*. And Ken Maisel's *Times* vocal is adequate. Okeh 6358.

### Cootie Williams

Backed this time out by a B. Goodman contingent, the Coot abandons his plunger for a whirl at Louie's memorable *West End Blues*, one of Satch's most famous platters. And it's only honest to report that Williams does more than mere justice to the classic. In fact, it's a better performance than Louie's Decca and the equal of the Armstrong original, for with modern accompaniment (note Lou McGarrity's gorgeous trombone and Johnny Guarneri's ditto piano) the Coot has an advantage. Chalk it off as a classic of 1941. *G-Men* on the reverse is at faster tempo and the plunger is in. Again Guarneri gets off some breath-taking pianologics. If you know anyone around at this late date who needs convincing as to Williams' genius, this is the disc. Okeh 6370.

### Rex Stewart

Cootie's ex-partner also has something to say on his own. And he says it, but good, on *Subtle Slough* and *Some Saturday*. Like Cootie, Rex uses a plunger on one side and an open bell on the other. Ben Webster, tenor; Harry Carney, baritone, and Lawrence Brown with his passionate tram all get small individual bits. Strictly in an Ellington groove, the nod goes to Stewart again for two exceptional performances. BBird 11258.

### Charlie Spivak

And still this outfit shows improvement! Sonny Burke's imaginative, solidly-scored version of *Let's Go Home* (first recorded by Fletcher Henderson on Columbia) is just about Spivak's best, with the band getting a great beat. Reverse is a weird, descriptive piece titled *To Your Heart's Content* which improves with each spinning. Well recorded, too, on Okeh 6366.

### Billie Holiday

Everyone's cut *Jim* by now, but it is the newly-wedded Billie whose version, although late, tops 'em all, including D. Shore's more publicized disc. Here is singing with a soul, and distinctive. *Love Me or Leave Me* also is first rate singing, and the band behind her bats 100 per cent. Two bull's eyes on Okeh 6369.

### Harry James

It looks like a month for trumpeters, with James, Stewart, Cootie, Eldridge, Castaldo, Shavers, Clayton and Spivak all drawing good notices. James deserves his for his acetate of Dave Matthews' original, *Duke's Mixture*, a pretty jazz piece with Harry's horn deservedly prominent. Coupling, *Don't Take Your Love from Me*, is unimpressive except for an alright Lynn Richards vocal. The fiddles clam things up. But *Mixture* is in there, and good. Col. 36339.



**Plug One . . .** And Hank the Night Watchman of Hollywood, the all-night record man with an audience of millions, looks happy as he starts to play an Andrews Sisters record. The jacketed gent seeking the free plug is Marty Melcher, road manager of the singing trio. Hank's real name is Bill Kelo and he's a pal of countless coast musicians and leaders. Pic by Ed Flynn.

### Red Allen

A *Sheridan Square* is a little on the square side from a composition standpoint. Just a blues, at moderate tempo, Red chooses a bromidic riff. But things pick up when Higgy takes his turn; his conceptions are from out of nowhere. Ken Kersey's piano also is intriguing. *Indiana* is hurt by a bad intro and astonishingly poorly integrated ensemble passages. But Allen goes good on his own and so do Eddie Hall, Hig and Kersey. Summing 'em up, it's spotty jazz with good and bad showing up alternately. Okeh 6357.

### The Ink Spots

Billy Kenny's sickening, phony and pseudo-dramatic tenor soloing (voice, not a sax) continues on *Until the Real Thing Comes Along* and *Keep Cool, Fool*, but the Spots are their usual confident selves when Kenny isn't belching in a falsetto. Still the most popular vocal quartet in the business, either one of these is tailor-made for the jukes. But not for musicians. Decca 3958.

### Misc. Albums

Best of the current crop of albums is Victor's Artie Shaw collection, similar in makeup to T. Dorsey's, recently issued. *Frenes*, *Begin the Beguine* (what, again?), *Stardust*, *Back Bay Shuffle*, *Dancing in the Dark*, *Traffic Jam*, *Moonglow* and *Serenade to a Savage* comprise the anthology of Shawian classics, and all are reissues. *Stardust* (with Bill Butterfield and Jack Jenney) is the best of the eight; *Savage* has no place in the book. But a good cross-section of the Shaw career since he joined Victor late in '38 after laying eggs on Brunswick. . . "Frankie Carle's Encores" are eight piano solos played by the Heidt 88 man, and include a group of old favorites, most of them standards by now. A rhythm section accompanies Carle's playing is not in the saccharine Cavallaro-Duchin manner. But that's about all that can be said in his favor. In Col. album C-70. . . And another Columbia job has eight Ted Lewis monstrosities in album C-69. All are deplorably foul from a musical standpoint, and conceding that Lewis is a master showman, that asset is lost on a whirling biscuit. Hear them only for laughs.



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# Most Popular Records in the Coin Machines

SONG FIRST CHOICE SECOND CHOICE

1— <i>I Don't Want to Set the World on Fire</i>	Tom Tucker, Okeh	Horace Heidt, Col.
2— <i>Til Reveille</i>	Bing Crosby, Decca	Kay Kyser, Col.
3— <i>Jim</i>	Jimmy Dorsey, Decca	Dinah Shore, BBird.
4— <i>Blue Champagne</i>	Jimmy Dorsey, Decca	Freddy Martin, BBird.
5— <i>Yes, Indeed</i>	Tommy Dorsey, Victor	Crosby-Boswell, Decca.
6— <i>You Are My Sunshine</i>	Gene Autry, Okeh	Bing Crosby, Decca.
7— <i>I Rose and a Prayer</i>	Jimmy Dorsey, Decca	Charlie Spivak, Okeh.
8— <i>You and I</i>	Bing Crosby, Decca	Glenn Miller, BBird.
9— <i>Flamingo</i>	Duke Ellington, Victor	Will Bradley, Col.
10— <i>Yours</i>	Jimmy Dorsey, Decca	Benny Goodman, Col.
11— <i>Time Was</i>	Jimmy Dorsey, Decca	Kate Smith, Col.
12— <i>Marie Elena</i>	Jimmy Dorsey, Decca	Tony Pastor, BBird.

**WATCH OUT for Time Was, Yours, You Are My Sunshine and Blue Champagne, above.** All are on the upbeat and yet to hit their full strength in the machines. Other fast-rising songs due to hit the "Big 12" are *Why Don't We Do This More Often?* Chattanooga Choo-Choo, Piano Concerto and I

*Went out of My Way*, all recorded by various hands and vocalists. For additional tips on which discs are showing early strength in the boxes, check *Down Beat's* "Sleepers" lists below. These are sent us by operators who are finding the records mentioned to be sure-fire coin-snatchers.

### "SLEEPERS"

(Potential Hits in the Coin Machines)

**BIRTH OF THE BLUES**—Bing Crosby has the lead on this oldie, revived by the current motion pic of the same name. And the Bing is on Decca. Benny Goodman's Columbia version is the best of the orchestral jobs. Either should garner jitneys nicely.

**HEY DOC!**—Woody Herman was first to cut this novelty, and his job remains the best one for most locations. Cab Calloway has an okay Okeh dicing while the Ink Spots (on Decca like Woody Herman) have THE vocal job. Coming up nicely in the East.

**LOVE ME OR LEAVE ME**—Billie Holiday and Dinah Shore, on Okeh and Bluebird, resp., have nice-enough records of another tune of yesteryear which is being revived with good results. There's little to choose from here with Holiday and Shore both turning in svelte performances.

**WATCH THE BIRDIE**—Sonny Dunham's Bluebird of this novelty from the Universal pic *Hells-a-poppin'* is stepping out in front fast. Harriet Clark's singing seems to lure the nickels. Gene Krupa also has it on Okeh but the Dunham platter is going better, ops report.

**JOLTIN' JOE DIMAGGIO**—A surefire click, heavily plugged over Eastern radio stations, this waxing comes just as the nation is World series and baseball

batty. Les Brown has the only good record so far, on Okeh. Selling like mad in the East and already heading for some amount of popularity in the boxes.

**NICKEL SERENADE**—Another novelty which looms as a winner, Les Brown's Okeh is on the reverse of his DiMaggio side. But don't overlook it. Sonny Dunham has it, too, on Bluebird. Both should do well on all types of locations.

**ISLE OF PINES**—A slow starter, this lovely ballad as handled by the coin-machine king, Jimmy Dorsey (with Bob Eberly on the lyrics) is now making fast headway and looks set for a long, profitable stay in the machines. It's a slow, melodious Nat Burton tune which grows with every hearing. Decca. Watch also for the release of *In Old Hawaii* by Jimmy Dorsey with another of those Eberly-Helen O'Connell vocal duets. Jimmy himself thinks it may go as big as *Amapola*.

**B-I-BI**—A zany song, almost as screwy as *Hut Hut*, this novelty is geared for the machines by Carl Hoff (Okeh) with a nickel-nabbing vocal chorus by the Murphy Sisters. Hoff's first record, it may establish him as a "coin" leader his first time out. Horace Heidt also has it on Columbia and Bob Chester on Bluebird, but Hoff's is the disc with the potency.

## Willie the Lion On Bechet's New Records

New York—Sidney Bechet knocked out six new sides for Victor a couple of weeks ago with Willie (The Lion) Smith at the piano. Bechet played soprano sax and clarinet and had as sidemen Charlie Shavers, John Kirby's trumpeter; Wellman Braud, bass; Manzie Johnson, drums; Everett Barkadale, guitar.

*I'm Coming Virginia, Limehouse Blues, Georgia Cabin and Texas Moaner* were made by the full band, and with a trio (soprano, guitar and piano) Bechet also made *Strange Fruit* and *You're the Limit*, a Willie Smith original. The song *Georgia Cabin* was composed by Bechet and Mary Karoley.

## Another Duke Album Coming

New York—Duke Ellington is out which met with wide favor under contract to Victor, but that company has never issued an Ellington album of prize records. Columbia several months ago got one



### Birth of a Fitch . . .

The writing and production of the summer series of Fitch Bandwagon shows, which have been featuring relatively unknown bands, have been in the hands of Ward Byron, shown knocking himself out on a script. Ward got his draft questionnaire just a few weeks ago, might be called up. Pic by Tal.

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## Victor Releases Tyrone Power's Marine Salute

Camden, N. J.—Victor records have tossed together the Ray Block choir and the Al Goodman band to back up Tyrone (Rough and Ready) Power doing his *Balad of the Leatherneck Corps*. It's a patriotic thing based on the exploits of the U. S. Marines. Power did it in a recent defense broadcast. In a gitty he-man style "Ty" gives a red-blooded recount of the Marines' work from then to now, describing the Tripoli trouble in 1805, the cleanup job in Sumatra in 1832, boxing the Boxers in China in 1900, and, finally, the landing of the Marines in Iceland. Ought to chill the fema.

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# Musical Horoscopes

Coleman Hawkins

by KENNETH ROGERS (Noted Writer and Astrologer)

Coleman Hawkins' chart shows that he has a many sided nature. There is a little bit of every kind of personality in him; no one part of it is dominant. No matter what kind of experiences he ever has to face in life, there is a corner of his nature which helps him understand it.

He can play any kind of music. Though having his Sun in Scorpio he prefers, perhaps without realizing it, a score which carries an undertone of moody seriousness. Deep within he is intuitive, emotional, passionate and somewhat fearful. He responds to his surroundings, other people, the things that happen to him. When things go wrong he feels it deep down in his soul, and can only find a release for his inner unhappiness through music which moves his own feelings. He likes to play because his inner forces are roused to expression by his own music.

### 'Bean's 'Overlay of Verve'

But the melancholy undertone of his music can only be heard by the careful and understanding listener. He is no mourner, crying his lamentations aloud to a bored world. Coleman's Mercury and Jupiter in Fire signs supply an overlay of verve and enthusiasm

which give him a light touch. He is too restless to concentrate on the tragic side of life, even though he recognizes it. His attitude is, "I know, so what?"

Mars in his chart indicates trouble with partners, business and



## Harriet Clark On Two New Dunham Discs

New York—The four latest record sides to be made by Sonny Dunham's band feature vocal choruses, on *Watch the Birdie* and *Nothin'*, by Harriet Clark, wife of Charlie Barnet and an expectant mother.

Miss Clark made the date after Dunham dropped Diana Mitchell as vocalist. Miss Mitchell is slated to marry Jackson (CBS) Wheeler any day now.

Ray Kellogg sang *My Foolish Heart* and *I and When I Grow Too Old to Dream*, latter a novelty. Arrangements were by George (Fox) Williams. Dunham and his band are still touring theaters after a record run of 10 weeks at Frank Dailey's Meadowbrook. Miss Clark's work with the outfit was only temporary.

## Tommy Dorsey Makes Double-sided Disc

New York—Tommy Dorsey on his last date at Victor made a double-sided version of *None but the Lonely Heart*, arranged by Axel Stordahl and featuring the Dorsey sliphorn. Band also made *Eli, Eli*, with Ziggy Elman's trumpet spotted.

Passionate, emotional, intuitive and somewhat fearful deep within is Coleman Hawkins, shown above, according to astrologer Kenneth Rogers, who reveals the horoscope of the famous tenor saxist in the accompanying article. Rogers says the Bean is apt to do his best work when he is pretty well on in years, "although this is no promise that it will be in the music field; in fact he is likely to switch to more than one other activity."

personal. He should either play a lone hand, having his own band, or else work for a group or company, but should never tie in with someone who has an equal say. Sooner or later there would be trouble.

Though his Mercury indicates (Modulate to Page 21)

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### Swing Piano Styles

### Nat Cole's Jazz Piano Wasn't Quite for Church

by Sharon A. Pease

When Nathaniel Coles embarked on his career in professional music, he decided to shorten his name, the result—Nat Cole. Then came the inevitable "King," hence we now have Nat King Cole, pianist, vocalist and leader of the solid trio which bears his name. The group, which includes Wesley Prince on bass and Oscar Moore on guitar, has worked together for several years on the west coast, where they developed a large local following. Their jump into the national limelight was the result of a dozen good sides made for Decca and a successful tour through the east. At present the trio is midway in a 6-week run at the Capitol Cocktail lounge (Chicago) where they share billing with Eddie South and his Orchestra.



#### Here He Is Again

The same pic of King Cole which appeared in the *Beat* a couple months ago, but after technique columnist Sharon Pease got with the Nathaniel and found out what makes him jump, it adds a lot more interest to the pic. Read all about the famous Cole trio leader in the accompanying Pease article.

Grand Terrace," Nat recalls, "and I spent many a night in the alley listening to Earl Hines for ideas."

The six years Nat studied piano, the schedule was on a strict standard routine, as his teacher didn't share Nat's enthusiasm for dance music.

During this time Nat played for various functions at Wendell Phillips and Du Sable High schools,

which he attended. He also played for singing at his father's church.

"My church work was a constant worry to dad," Nat states. "I was inclined to play the accompaniments too much on the hot side, which often resulted in a familiar raising of his eyebrows that meant 'Tone it down, son, or take the consequences later!'"

#### Battled with Hines

Nat also organized his own ten-piece band and worked many school and club dances. Their first big break was an engagement at

Warwick Hall. A band scheduled to play a widely advertised affair tried to put the squeeze on the management for a boost in wages. Nat's gang responded to a hurried call, did a good job, resulting in more and better dates including a battle of music with Hines at the Savoy.

A year after Nat finished high school he booked his band into the Shuffle Along show which was

(Modulate to Next Page)

### Nat Cole's Decca Diddlings on 'Early Morning Blues'

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### • Doubling in Brass •

## Compare Chops to Sidewalk, Says John

by John O'Donnell

If you can't get mad and press them out you really are a ten o'clock performer. Many fair brassmen are pressing their way through some fine jobs, and I say more power to them. I would rather press and work than to use or try to use non-pressure and starve.

I say that to point out to you that there is no such thing as non-pressure and that your biggest worry should be—find out the secret of pressure. There are really only two kinds of pressure, chop pressure (meaning base) which comes in automatic, and mouthpiece pressure produced by pressing horn and mouthpiece in towards chops with arm and hand.

#### What Could Be Clearer?

Chop pressure is correct. That means that when you have perfect balance on lower and upper chop (meaning gums and jaws) your base pressure becomes stronger than mouthpiece pressure (a feeling like you are pressing chops against mouthpiece instead of mouthpiece against chops), and if all things are correct you can and will use them subconsciously.

As the naturals say, you just take a breath and play. In explaining why chop or base pressure must be stronger than mouthpiece pressure to be correct, I will use the following example: Compare your chops or base to a sidewalk and your feet as your mouthpiece. Now as you walk you are using feet pressure and are conscious of that pressure unless you are Superman and can walk in space.

But when you figure it out, the sidewalk really is pressing or holding firmer than your feet. So it is when you play correctly from and with your chops. That base is pressing or firmer than mouthpiece pressure.

Now until you are master of chop or base pressure you should learn when and how to use mouthpiece pressure. So many brassmen become helpless (not tired) simply because they can't get in and stay in the groove (meaning they can't get connected with their correct base).

#### Some Have Hell of a Time

Many times the lips or embouchure between the mouthpiece and chops is raising heck with them. Some have a puckering condition that comes in ahead of pressure. Some have a tightening of the corners that happens before pressure. Other things can happen. All can keep you from getting in the groove. You can't even get mad and play, which shows that you are really being taken for a ride.

To stop all these bad embouchure habits that are continually making you helpless, use the following exercise: Get on natural. Breathe and quickly press to play before any wrong things can take over. If done correctly, you can at least get mad and play.

Watching a suffering brassman trying to play with non-pressure sure is a laugh and I get a kick out of Superman, walking in space.

## Customs Panic Fast Becoming Yankee Custom

by BRAD McCUEN

Montreal—Clyde Lucas and his entire orchestra with assorted wives and sisters were held up at the Rouses Point customs offices for five hours recently. Cause of the wait and much worry was tenor man Dave Edelman of the band who became lost after dark down in the Adirondack mountains. Dave was a new father as well as a new car owner, which is explanation enough.

Clyde and the band played the Forum in an eight day engagement which was similar to the Monte Procer Dance Carnival idea. The boys also hit Ottawa on this Canadian tour before heading to Philadelphia for the fall.

Don't tell anyone I told you but there AINT no SUPERMAN, NON-PRESSURE or SANTA CLAUS.

Address mail to John O'Donnell, c/o Down Beat, 608 South Dearborn St., Chicago. For personal reply enclose stamped self-addressed envelope.

## Sharon Pease on Nat Cole's 88ery

(Jumped from Page 16)

touring the RKO Circuit. They were with the show until it closed six months later in Los Angeles.

The band also broke up and Nat snared a job playing solo piano at the Century Club in Hollywood, a private club whose membership includes many names from the movie colony. Here he was heard by Bob Lewis, owner of the Swanee Inn, who asked Nat to get a trio together for an experimental run at the Swanee. That is when Nat hooked up with Moore and Prince, and they have been together since. They clicked at the Swanee and stayed on for six months. On opening night, owner Lewis told Nat, "If we are going to book you as 'King' Cole, you will have to look the part," and produced a gold leaf crown. "I wore the crown for about three months," says Nat, "then one night it mysteriously disappeared. It worked out as I had hoped—he never did get around to getting another."

#### Decca Glommed Onto 'Em

During the next three years, the trio worked various Hollywood clubs, did radio work and their first session for Decca shortly before leaving the coast in March, 1941. Since that time their tour has included engagements in Chicago (Panther Room), Philadelphia (Rendezvous), Washington (Romany), New York (Nick's and Kelly's Stables), and Dayton (2800 Club).

While in New York they worked a second recording session. It is from one of these sides, *Early Morning Blues* (Decca No. 8541) that the accompanying example of Nat's piano style was taken. It is a Cole original and shows his treatment of a fast blues. The second ending is not a part of the record but is one of Nat's favorites. At a slightly slower tempo these same bass notes could be used eight to a bar instead of four, by using a broken octave walking bass while the treble ideas remain the same.

Nat plays all styles well, slow blues, boogie and jump tunes. He does an exceptionally fine job on slow evergreens—when you catch the gang, request *I Can't Get Started*, for a good example.

Mail for Sharon A. Pease should be sent direct to his teaching studios, Suite 815 Lyon & Healy Bldg., Chicago, Ill.

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## George Frazier Debuts as Composer



Boston—When Count Basie and the band played the Ritz roof here recently, jazz analyst and *Beat* columnist George Frazier was inspired to composition, but musical this time, instead of literary. He batted out a jumpy little thing called *Harvard Indifference Blues*, especially for the Basie boys. The Count is due to record it for Okeh this month. Vocalist James Rushing is at the left here, George in the center, and the Count at right.

## Orchestration Reviews

★ by TOM HERRICK ★

### 'All that Meat' Is Fats and Fud's

#### All that Meat and No Potatoes

Published by Feist, Arr. by Fud Livingston

Fats Waller penned this riff tune, which is finding its way into most of the big boys' libraries. Trombones on a light bass figure *a la Little Brown Jug* open up the intro with piano taking a 4-bar solo. The bass figure continues into the first chorus which features a trio made up of trumpet, clarinet and tenor sax. After the two brace choruses Livingston writes some solid ensemble in a couple of nicely orchestrated last choruses.

#### The Spirit Is Willing

Published by Mutual, Arr. by Jerry Gray

This is that fine Jerry Gray original which Glenn Miller has been giving such a plug over the air lanes lately. It's a slow relaxed sort of manuscript with an abundance of solo trumpet work and unison sax lead. Eight bars of saxophone organ in the intro back up the second trumpet in a plunger solo. Gray lets the saxes take a peek at five sharp in their unison first chorus. At C second trumpet gets four bars, followed by a pretty cup muted first trumpet lead. At E there's more second trumpet growl, followed by another first trumpet solo. More unison sax comes up at J, and second trumpet is again featured on the finale.

#### Be Honest with Me

Published by Western Music, Arr. by Vic Schoon

You've heard Master Crosby do this latest tune of Gene Autry's quite a bit lately. It's a 16-bar deal and a catchy little tune. After the brace choruses, which are split between the brass and saxes, the saxes spend four bars in establishing a riff background figure, then go into C with trombone on the lead. At D reeds get on a unison melody, while the brass play some solid riff figures. E is ensemble for eight with a sweet trombone taking it out.

#### Fur Trappers' Ball

Published by Kay Cos, Arr. by Joe Bishop

This is another Woody Herman special composed by James Noble and arranged by Joe Bishop. It's in that typical Herman groove—the usual blues sequence of chords and instrumental solos galore after the opening riff choruses. Cup mutes take the first repeat with sax organ. The first repeat jam chorus goes to trombone. Tenor takes 24

at D and second trumpet get it at E. On the last two choruses brass build up the riff while saxes change to clarinet Casa Loma style.

#### The Angels Came Thru

Published by Remick, Arr. by Jack Mason

Here's Lecuona's latest, a full sweet ballad, with a Spanish tinge. Clarinets take the 6-bar introduction and then go into a low register after these figures to back up a cup muted first trumpet solo. After this first cut chorus follows the brace choruses with saxes and then brass. The last short chorus gets on the beat.

#### B-I-Bi

Published by Rinker, Arr. by Jack Mason

Here's one of those *Hut Sut* deals, in a medium jump tempo. Strictly a novelty tune, this is one where the band can build a little presentation. The first part of the arrangement can be largely vocal if need be. Trombone takes the solo at D and second trumpet at E. The last choruses jump nicely.

#### The Birth of the Blues

Published by Harms, Arr. by Elmer Schoebel

With the new Paramount pix, "Birth of the Blues," comes a revival of a good old standby which Mr. T used to do right well on. After the introduction tenor gets the solo and later collaborates with unison brass. Mr. Schoebel sticks in a verse before the brace chorus, something very unusual in modern day stocks. The arrangements ends at the end of the second repeat chorus.

## Bob Chester Is on Rise At Log Cabin

New York—Bob Chester's sudden rise from a knocked-about, road-weary territory band to one of the prime faves in the New York area is still on the upbeat. Chester was impressive at the Hotel Astor last month and is doing an even better job now at Log Cabin Farms, Armonk, N. Y., where he followed Les Brown on Sept. 23.

Arnold (Red) McGarvey joined the band Sept. 8, as guitarist. McGarvey is the same "Red" who once plunked box for Red Norvo and Ray Noble.

On his last Bluebird record date, Chester made a jazz original called *Harlem Confusion*, a "V for Victory" song titled *From Maine to California*, and two pops, *Magic of Magnolias* and *B-I-Bi*, with vocals by Betty Bradley and Bob Haymes. Chester himself does a wee bit of chirping on *B-I-Bi*.

Ted Alabaster, Chester's manager, has inaugurated a "Bob Chester Memory Test" as a Thursday night added attraction at the Log Cabin. Chester is set 10 weeks at the spot with plenty of network air to soak up.

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The Three Suns is what these guys call themselves. They're one of the best known and most successful cocktail combos in New York. Al Nevins on guitar, Morty Nevins on accordion, and Artie Dunn playing organ and singing, the three have a terrific following. They're now recording for Decca and have five weekly NBC shot from the Circus Bar of the Piccadilly hotel.

### Small Band Banter

by EDDIE CHARLES

Back to the coke ovens after a pleasant vacation. Have to get going fast-like to wade through all the mail.

Roy Ellender, 87 Quincy St., Rochester, N. Y., wants to know where he can get arrangements for piano, bass, drums, clarinet, alto sax and trumpet based on the John Kirby style. Also a list of other small band arrangements he could purchase. You should be flooded with manuscripts within a week, Roy.

Thanks to Bill Curtis, still packin' em in at Club Puritan, Mendota, Ill. with Blondy Penman's west coast band, for an interesting letter. Bill has an inexpensive tie idea as follows: Have the lads

each go to a different dime store and buy a round of ties, usually costing about 15 cents each, and you'll have four changes of ties, this to get away from the monotony of black bow ties.

#### Still Still at Log Cabin

It's surprising the number of small combos that stay on a location from one to three years. Indicates lots of rehearsing and adding new material to avoid boredom. Jack Still with four men has been at the Newtown Log Cabin, Newtown, Conn. over a year. It beats one-nighting, what? Harl Smith, who'll be leaving Sun Valley Lodge, Sun Valley, Idaho, soon, hasn't been out of work for years and years. He's looking for an accordionist who doubles piano and sings—can offer a year's work at an excellent salary.

Remember the "Neighbors" back in '34 at WLS, Chicago? They've added another instrumentalist to their excellent vocal trio and are currently at the 2800 Club, Dayton, Ohio. Three of the lads are brothers, Verne, guitarist, Lorrie, bass viol, and Willie Quiram, fiddle, sax, and clarinet.

Jess Hotchkiss, bass, Gail Olsen, vibes and accordion, Bill Brammer, guitar and Jay Cameron have been on the staff of WHLD, Niagara Falls, N. Y., for 14 months. Here's a field that hasn't even been scratched. Small combos with excellent vocalists and musicians capable of joining the staff bands on sustaining shots as well as commercials. Bill Alexander is going

into WBBM, Chicago, with a quartet and girl singer, and other studios may follow this excellent idea. Of course the musicians must be outstanding in order to cut the stuff. Even if the small combo doesn't play with the big staff band, the material used must be well-rehearsed, the vocals perfect.

#### Mike Riley 'Terrific'

Mike Riley, of Music Goes Round and Round fame, has an 8-piece screw-ball combination at the Brass Rail in Chicago that is really terrific. Herm Crone is arranging for the band, as well as playing fine piano and beating Mike over the head. This is blitzkrieg entertainment, with a capital blitz. I've noticed many small bands using the M.C. technique, announcing each number along with a couple of quick quips. Mike goes all out with novelties that are packed with laughs—my suggestion is that you don't get too risqué, though. Also actually play a number once in a while.

The Diplomats, a 6-piece band, now at Wayne Country Club, Tyler, Hill, Pa. have Graham Gardiner on drums, Gus Good, piano, Andy Hamilton, bass, (the Diplomat Trio) along with Freddy Masters, trumpet, Artie Seaberg, tenor sax and clarinet, and Al Brydof, accordion.

Ralph Stuart, Novak's Cape Cod Terrace, Buzzards Bay, Mass. has Tony Jackson, Buddy Barker, Art Richards, saxs, Tony Polito, trumpet, George Sholes, piano and solo-vox, and Ralph Stuart, drums. Vocals by Peggy Dugas and Art Richards. Uses three tenors. You can get plenty of jazz kicks out of three tenors, Ralph, and you can modernize the novelties so even you enjoy them. Don't mind the customers, they only pay the bills, so let them be ickie.

#### Hirsch at Bide-a-wee

Doc Hirsch and the Starlighters have the good doctor on alto and clarinet. Bill Smith on alto and same, Bob Edgar, tenor and clarinet, Nick Pappas, trumpet, Norm Green, piano, Lin Sallee on drums. Bide-a-wee Park, Columbus, Ohio.

Music for You by Kenny Blue, Club Fiesta, Jackson, Michigan, using Ray Frappier, Ed Snapke, Larry Schwartz, saxes, Wallie Millard, trumpet, Wayne Hale, bass, Jim Appleton, drums, and the Blue on piano and solo-vox. Everybody doubles on vocals.

Speaking of doubling on vocals, many of the better singing outfits have the same teacher and vocal coach, who suggests improvements in vocal arrangements, and generally smooths out the rough spots. Some of the singing we've been doing for years can be reshaped, a crescendo here and there, a solo voice now and then to avoid monotony.

What did the Fire-fly say as he backed into the lawn-mower? Deelighted, no end. Well, after that chestnut, adios!

### Lester Boone Has Trio at Blue Door

New York—Lester Boone, colored saxophonist and stick blower, has his own trio at the Blue Door niter in Flushing, L. I. With Boone are Hubert Joseph, pianist, and Floyd Casey, drummer. Boone once worked with Louis Armstrong and other "names."

#### TOM TIMOTHY

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### Sax Problems

## Air Control Important For a Smooth Tone

by Norman Bates

Resistance in the saxophone is usually self-inflicted. There is always that tendency in saxophone players to force the tone before they have proper command of the instrument.

Power, intensity and register continuity are all by-products of the reed resilience. No other part of the instrument has so much influence over as many elements and yet gets so little detailed attention.

To analyze, the average reed is but a thin blade of cane which is vibrated by a concentrated stream of air. It is through the correct understanding, care and adjustment of the reed's fluctuation that depth and freedom of tone are obtained.

#### Illustration on Fiddle

For example an open tone or unfingered note on the violin is naturally free and unhampered, whereas the closed note has a tendency to be stuffy. Through perfect bowing of the string and finger touch, a good violinist can make both notes sound alike.

Not so the sax man. If he has a muddy note such as a middle D on the instrument, he just tries to force it out, with the result that the reed chokes and stalls. What really impairs the tone is not the energy used but the fact that it is uncontrolled.

Take for another example the dub and the pro golfer. Both use lots of physical and mental effort in order to hit a ball. However, the pro's game is superior because his energy and nerves are trained. It is an odd fact but nevertheless true that coordination of mind and body and nerves are obtained only through the habit of concentration and physical repetition. To get down to cases: air, which is an elusive element, must be consistent.

### Edgar Drake Arrives after \$1,300 Panic

by SIG HELLER

Milwaukee—The hottest band in town, and we don't mean from a jazz angle, because they play sweet music, is that group working under Edgar Drake. Drake has had a fine band for a long time, but it wasn't until they returned from a disappointing road trip that they really arrived.

It was a pretty disgusted group of musicians that Drake brought back from Biloxi, Miss. The boys were contracted at Broadwater Beach hotel for six weeks, but quit after only four weeks and, according to Drake, with more than \$1300 in salary due, for which the leader has already filed claim.

Drake took his boys into the Wisconsin Roof ballroom for a few weeks, and the band sold out so heavily that the three choicest plums in Wisconsin dropped into Drake's pie—the Modernistic ballroom, the Schroeder hotel, and the Milwaukee Sentinel Feminine fair. It's the first time in Milwaukee's ork history that a band has had these three much sought after jobs one after the other.



Bought by Paramount pictures were all rights to the Broadway hit, "Louisiana Purchase." Irving Berlin, who wrote the score, and dancer Zorina, star of the show, are pictured here after signing the deal.

### Three Ex-Russo Men With Jack Willetts

by JOE PIT

Davenport, Iowa — Vic Schroeder's band is in the Coliseum ballroom here for an indefinite stay only to be broken by the occasional stint of a name gang.

Jack Willetts has picked up three alumni of the old Danny Russo band along with a stack of the Russo scores. The men are, Spey Speybroeck, sax; Wayne Rohlf, trumpet, and Bob Noth, who managed the Russo organization from his trombone chair. Rohlf is handling a number of the new arrangements.

The bands of Hal Wiese, Ken Pirmann, and Jack Manthey are the leading contenders for the frat and sorority gigs around here this season. All three are youthful bands composed of mostly high school kids but they sure jump for sprouts.

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Motorville Men on an Off Night

Dixieland music several kilometers north of the Mason Dixon line, is barreled out at the Yale Bar, one of Detroit's jam spots. Getting their relaxed kicks, all too rare these hectic days, are, left to right, Nap Trotter, cornet; Johnny McDonald, tenor; Bill Siegmeyer, clarinet; Freddy Greenleaf, cornet; Mickey Steinke, drums, and Bob Schmuck on piano. Siegmeyer, under the name of Bennett, leads one of Detroit's best big bands. Gordon Sullivan pic.

Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

Harry James, in collaboration with his father, Everette James, supervisor of music at St. Anthony's School in Beaumont, Texas, has written his second book on trumpet methods. The book, published by Robbins, will combine academic training rudiments with exercises showing how these fundamentals can be applied to the modern stuff.

A gang of James' own valve interpretations on some of his better known solos will supplement the exercises along with several chapters of advanced technique. This book, tabbed "Harry James Trumpet Method," is a supplement to his first instruction book, which was titled, "Harry James Studies and Improvisations."

James, the elder, besides his work at the school, gives private lessons and until 1930 had been bandmaster for numerous circuses and shows.

Andy Arcari, well known accordionist, has just completed his second keys and squeeze instruction method book which will be published soon by Nicomede Music Company under the title of "Second Year Piano Accordion Method."

Chick Castle, Chi manager of Chero Music, got off a cute stunt in the promotion of their I Don't Want to Set the World on Fire by plugging the tune and Tommy Tucker's waxing of the same on the cover of a match folder.

Garrick Music pubs are releasing a BMitem tabbed Wand'ring Sparrow with the orchestration by Jimmy Dale. Ray Hibbeler, author of Melancholy Lou, is responsible for the words and stuff.

Boosey, Hawkes and Belwin have published a band guide of 41 compositions for class A, B, C, and D type bands. The guide contains the complete conductor's parts.

Doraine Music is plugging I Wish I Had a Sweetheart penned by Frank Davis, Sam Braverman and Win Brookhouse.

Mercer Writes for This'n

Johnny White, Remick nabob, has lined some recordings on the tunes from the new Warner boys flick, "Blues in the Night." Blues in the Night; Says You, Says Who, Says I; This Time the Dream's on Me, and Hang on to Your Lids, Kids, are the ditties and the men who are reported to wax same are Shaw, Lombardo, Herman, Calloway, Pastor and Jurgens, no less. The pic will star Priscilla Lane among others with Johnny Mercer and Harold Arlen handling the music.

Rubank, of Chi, has published a manual by Ted Hunt aimed at the development of orks in schools and colleges. The book explains the requirements of each individual as well as each section with special emphasis on teamwork. It covers exercises for each section and includes pages on rehearsal and performance. Sells for a bob and a half and is titled "Organizing and Conducting the Student Dance Orchestra."

Three of ASCAP'S top tuners penned Honorable Moon for the United China relief and ASCAP granted a special blanket release for the ditty so it could be heard over all networks. Scribblers who gave this tune to the U C relief were Arthur Schwartz, Ira Gersh-

More of 'Sarj's' Reveille Rave

(Jumped from Page 11)

tioned in the department of public relations at Brooks Field. Grant was formerly hooked up with Columbia Artists.

In the same department at Brooks is Howard Seymour. Howard was formerly a publicity man for Gene Krupa. Also doing his year plus at Brooks Field is Cy Havera, ex-Woody Herman valve.

Logan Muster says he is a volunteer enlistee in the Army Air Corps at Langley Field, Virginia, and asks, "Where is Bon Bon, singer, formerly with the Jan Savitt hatters."

Bon Bon has just finished an engagement with the Sonny James band at Log Cabin Farms, Armonk, N. Y., and is probably back in New York City at this writing.

A note from Rodman Bingham, now at Ft. Leonard Wood, Missouri, says he'd like to hear from some of his old pals that are still on civvie street. Rod was manager of the Ran Wilde band.

They say Tony Zimmers, ex-Larry Clinton reed, hocked his horn the day he was inducted and the army had to buy him a three hundred buck sax before he could play in the camp band. Tony has been transferred from Camp Croft to Indian Town Gap, Pa.

Our Uncle has really spread the Ace Brigade band around. He shot Al Page, arranger-38er, to Camp Robinson, Arkansas; Drummer Peckoe Sechrist to Camp Walters, Texas; Buddy Curran, vocalist, to Camp Roberts, California; Doc Hess, reed, to Camp Custer in Michigan, and saxist Marty Weitzer to Camp Unknown. Say, Marty, how do ya' like it there?

Lew Richardson, Everett Hoagland's former valver, left his chair to become a looie for Uncle.

Sgt. R. H. Martin, Camp Croft, S. C., sends us a letter dated September 3 stating that we left Ralph Hinman off the roster of the Croft band in our column of September 15. So we did, but Martin, old man, how could you find that our twelve days before the fifteenth issue was out? Do you have a spy in our desk drawer?

This Camp Croft must be a very mellow spot, for our ops tell us that Forgotten Ralph Hinman, solid 88er, has whipped out a pair of tunes, Let's Talk about Love and Your Number's Up, which keep the cats down there whistling the day long. But that's not all, for in the next tent Bob Acri, keyman turned viber, penned a swingeroo tabbed, Spartanburg Stroll, and a balled with the handle, You're the Only One for Me.

While on a furlough recently, Acri jumped up to Chi to do a little jamming with the cats around. Acri was here for two weeks and found time to wax a couple with George Barnes and put in four days subbing for Roy

Shields over at NBC. "I picked up more green in those four days than I could in four months in the Army, but I ain't kicking," said Acri.

George Avakian, erstwhile Yale student and Columbia authority on



Illustrious Duo

Last month Louis Armstrong brought his band down to Pensacola, Fla. for a date, and while down there, the boys of the Harbor Defense really took Satch and the lads to their bosoms. Here Col. Lloyd B. Magruder, the commanding officer, poses with our boy. Sharp, ain't they?

rare hot records, was inducted into the forces last week and was waiting his time out at Camp Upton, L. I., before being shipped off to a Southern camp, as yet undetermined. Let the Sarj know where you wind up, Vakky.

The Goodman family has been touched by fate, or some screwy something. Irving, the trumpeter, was drafted but later rejected because of a "bad" back. He is unmarried. Now he's back with Vaughn Monroe's brass section. But his younger brother, Gene Goodman, who is married, was taken a few weeks later and now is at camp in Macon, Ga. Gene is

Benny's youngest brother and until he was inducted, was one of the hard-working "executives" of Regent Music Corp., headed by brother Harry. The Goodman family now is wondering what goes with the draft boards — while young Gene lugs a rifle in the blazing sun in that famous peach country. His wife was in the "Hellzapoppin'" show.

Red Graham once had a band at the University of Missouri. Later he led combos in and around New York, his home grounds. More recently he was featured vocalist with Mike Riley's jam group. But now Graham's chirping comes from behind huge anti-aircraft guns at Camp Davis, N. C. He was recently inducted and is with Battery "H" of the 96th C. A. A. A mess of the Beat's readers will remember him.

And from Pfc. Johnny Manenti of Fort Dix, N. J., come glowing reports on another fine band at that camp. Johnny is a guitarist and in the band are such prominent joes as Kelly Camarata, George Doran, Tebough (that's no typo) Johnson, trombones; Buddy Meyers, Bill Hargin, Walt Rogacki, Flash Simon, saxes; Frank Homesack, Sammy Moss, Howie Zipp, trumpets; John Tuttini, drums; Ed Rosevear, bass, and Ted Finkelstein, keys. Comarata's brother Tudie of the J. Dorsey outfit has been supplying some mighty foxy arrangements, for free, and the band has been doing a lot of broadcasting. Manenti has been wearing the khaki nine months now and doesn't hesitate to point out that his group is as fine as Herbie Fields' band at the same camp. Shoot us that pic, Johnny, and if it fits your Sarj will lay it down on this page in a future Beat.

That invite, of course, goes for all you Blows in the service, but make the prints candid and sharp! And be sure and identify everyone in the pic.

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# Calls Lu Watters' Band Frisco's Contribution to the Art of Jazz

by DAVID ROSENBAUM

Each summer, one of *Down Beat's* most famous critics—Dexter, Frazier, Avakian or somebody—treks to the coast and reports on the lack or wealth of hot jazz. For some glamorous reason the coast to these vagabond critics is limited to the Hollywood area, and the best jazz is relative to the number of eastern name bands touring the movieland sector. Your Mr. Dexter notes that with Ellington, Lunceford, Miller, Herman, Hines, and Barnet, all playing in and around Los Angeles, the native cats are being sent as they never have before.

### Dex's Virgin Ears

Should Mr. Dexter come up the coast, stopping long enough in San Francisco's Dawn Club to listen to Lu Watters' Yerba Buena Jazz Band, he would hear a brand of music to which his ears have hither been virgin.

Lu Watters' Yerba Buena Jazz Band, although based on traditional New Orleans lines, has a flavor of its own which reflects the history of cosmopolitan San Francisco. It seems the best in jazz, or in any art form, flourishes in a turbulent and struggling environment. Witness the story of jazz with the growth of New Orleans and Chicago. Lu Watters' music with its rags, stomps and blues shows the influence of San Francisco's solid environment and history—of the Barbary Coast, of the Vigilantes, of crime and terrorism, of the struggle for law and order, and the hope for the future—all conducive to the original and best in the native American music-hot jazz.

To compare Lu Watters' music with other jazz styles, one might say it approximates the recordings of Jelly Roll Morton of 1926 as waxed on the Bluebird re-issues, and the Hot Five and Hot Seven

Armstrong's. Many of the tunes are originals as *Bell Hop Rag*, and *Yerba Buena Stomp*, but traditional as *Ostrich Walk* and *Wolverine Blues* are given authentic treatment. The rhythm of course is two-beat and the melody is played rhythmically, simply and direct.

### Here's the Lineup

The personnel includes Lu Watters, cornet, who enjoys a respected reputation among musicians. Bob Scobey plays a solid second cornet. On clarinet is Ellis Horne (of the Johnny Dodds school) whose counterpoint is indispensable. Turk Murphy's trombone builds a solid foundation for the other players. The rhythm

section rounds out with Jack Gersback on bass; Wally Rose, piano; Clancy Hayes, banjo, and Bill Dart, drums.

The band makes no compromise with commercialism and its enthusiastic supporters are backing, among other engagements, the week end Dawn Club spot with a half hour outlet over station KYA.

Tommy Dorsey, Bob Crosby and Wingy Manone have tried to lure members away with tempting offers, but the boys are sticking together to play the jazz they feel is right. Whether they succeed or not is another question—witness the sad fate of most small jazz bands. But their backers are working hard to educate the people to the righteous jazz, and if the growing support is any indication of the future, this deserving small jazz combination eventually will be a commercial success. Musically, the Lu Watters' Yerba Buena Jazz Band has already made a niche in the Jazz Hall of Fame.



## Aquinas Misses Smack Henderson; 'Wild Child' Jumps

by BILL HUGGINS

Rochester, N. Y.—The Aquinas Alumni association almost pulled a musical plum when it signed Fletcher Henderson's new band for a recent wiggling, only to find at the last minute a previous contract prevented his appearance. Benny Sandler's bunch from Buffalo were finally signed and did a solid job.

Many are the changes in the former Roy Mack band. First the boys pulled a Sonny Burke by ousting Mack right out of the picture. They went under the name of Debo Mills until they imported Charlie Thompson, former Liomel Hampton pianist, and took his name. Then, after jumping from the P and L thru the Swing club to the Cotton club, this crew of aliases wound up under the tab, Swing Sextet. Gang consists of Thompson, piano; Jug Prichard, bass; Debo Mills, drums; Bob Dorsey, tenor; Salty Johnson, trumpet, and C. A. Price on alto. They feature an original, *Wild Child*, which does nothing but jump.

## Paul Moore Is Coming Back

Raleigh, N. C.—Paul Moore, who headed the North Carolina State collegians for three years and gave up the band a year ago, is re-organizing, rehearsing 15 men. Band will feature Moore's 14 year old sister, Gloria, on vocals.

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**The Four Sharps** are led by Julian Gould, pianist and singer, and booked by Wm. Morris. Walter Bloom is now personal manager of the group, which made its big time debut Sept. 22 on the NBC Chamber Music Society of Lower Basin Street program. Shown are Marty Como, guitar; Angie Bruno, electric fiddle; Bill Houston, bass, and Gould. They hail from New Jersey.

## Carlsen to Junk Band, Become Air Instructor

by SIG HELLER

Milwaukee—Bill Carlsen is going to quit the band business. At the present time, Bill is busy finishing up a group of one nighters in preparation for his new career as flying instructor for the Midwest airlines. Bill has been a flyer for some years, has owned his own plane for a long time, and has many times expressed himself that his happiest hours were spent in the air.

Carlsen started his orchestra in the late 20's at the Wisconsin Roof ballroom and rapidly became a Milwaukee favorite.

Bill experienced a bit of trouble in Denver last year and his outfit broke up. This undoubtedly hastened Bill's decision to become a flying instructor.

Local 8 loses one of its most

capable leaders when Carlsen turns in his card.

Ted Meisenheimer is all set to go into the newly enlarged Lakota's cocktail bar, where the owners recently poured 65 gees into improvements. Ted's group will feature swing as played by Ted on guitar and fiddle, Joe Ahrens on clarinet, Hank Colavito on the 88, and Artie Kay on bass and vibes. Meisenheimer, for five years arranger and 1st fiddler in the Riverside theatre pit, will write his arrangements to feature four part passages with one finger guitar, one finger piano, vibes and clarinet.

## Phyllis Lane Gets Big Break With Arnheim

by BOB FOSSUM

Rockford, Ill.—One of Rockford's vocal stars, Phyllis Lane, has joined the Gus Arnheim band, currently at the Baker Hotel in Dallas, Texas. Miss Lane, whose real name is Trits, sang with several Rockford dance groups before joining Arnheim.

The hotel situation here looks a good deal better as the fall season comes on. The Hotel Faust has straightened out its difficulties with the local union and is expected to reopen the Rainbow room shortly. Last bands to play the spot were those of Charlie Agnew and Louis Panico. Over at the Hotel Nelson Bob Rafferty has replaced the society crew of Palmer Whitney while at the Lafayette Russ Winslow is planning on adding trombone to his quartet with several men being looked over for the spot.

The army lost a fine piano man when Lucier Rimmel was granted a deferment by his local draft board. He is now playing at the Blackhawk in Beloit with the Pete Scott ork. The Scott combo lost their trumpet man, Leo Vodak, recently to Doc Lawson.

## Mickey Cherep's Home Burns Up

Miami — Mickey Cherep, the *Beat's* local reporter and an executive of the local union, was a victim of a fire which three weeks ago swept through the two-story garage apartment belonging to him and his wife. All of Mickey's belongings were destroyed. He and Mrs. Cherep were not at home, as Mickey was working with a band at Hollywood, Fla., at the time.

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# Finds Frisco Jump Spots Short On Drummers, Long on Jazz

by DON LANG

San Francisco—Getting away from all the lead tenor, fiddle, phony rhumba and other commercial bands that reek up and down the west coast, this town has at least two joints (probably not any more) that dish out a solid four.

Both spots, located just around the corner from one another near Sutter and Fillmore streets in Frisco, "The Town Club" and the "Club Alabam," use colored bands and cater almost exclusively to a Negro and wandering hep cat crowd.

Best spot, except for the lack of a trumpet in the outfit, is the Town Club, where five men kick out musically good stuff and a fine sit-in session on Sunday afternoons for the local musicians who like to play with a beat.

Ex-Basieite on Alto On the band, no leader especially designated, is Buck Campbell, tenor; Bill Owens, alto; Ed Hammond, bass; Pat Patterson, piano;

## Coleman Hawkins' Inner Workings

(Jumped from Page 15)

he won't study, his Jupiter indicates that he should keep up with the times, following the latest styles in music or even originating his own style. He would make his best progress this way. When things are not going right, when he is in difficulty, he should look about for a change. A new appeal will always have better pulling power than the old.

'Will Improve With Age'

At the same time, he should play primarily to men, and to older people. He has an instinctive sympathy with age, due to his Venus in Capricorn. He may not realize this at present, but he will when he gets older. In fact, the older he is the happier and more contented he will feel, and he is apt to do his best work when he is pretty well on in years. This is no promise that it will be in the music field, in fact he is likely to switch to more than one other activity before he plays the final bar of his life.

Coleman Hawkins is entering an extended period of powerful, malefic transitory influences. These will bring trouble, upset, change, responsibility and worry. Perhaps bad health as well. Some changes in the fall of 1941 are unlikely to turn out as well as he expects. There are a number of sour notes in prospect for the coming 18 months, or more. He would be wise to sit tight, save his money, follow a regular life so as to keep his health in good shape, and stay out of mental, physical, legal and all other kinds of conflict. It was mentioned above that change brings benefit. Through most of his life that holds good, but not for this year and a half, or two years. If he could find a safe spot, a personal bombproof shelter where he could "hole in" and let the troubles of the world go by, he should grab it. He should try for security first, a big pay check second, and he will be better off in the end.

be the center of the new San Francisco that was to be built up. Someone misjudged, however, and instead of moving the business district west to Fillmore street the town rebuilt right where the ruins were the worst.

### With Holy Roller Churches

Now Fillmore, flaunting street and light standards of a bygone age, is the haunt of an intensely foreign population, low-class dives intermixed with holy roller churches and cheap business houses. The Baranco Trio plays in one of these, and the place shakes any night of the week with negro jitterbug contests and a good solid outfit to beat out the inspiration. The other men, Jerome Richardson, alto, and Junior Raglin, bass and guitar, double on just about any instrument. Baranco lifts with a fine piano style, not commercial, and plays bass as well.

Trumpet men are interchanged, a regular man not being there when this outfit was heard. Baranco has played at Club Alabam for several years now.

# They Told Les Paul He'd Never Play the Box Again

by TED TOLL

A few years ago a young guitar player from Milwaukee got himself a job playing farmyard jazz as "Rhubarb Red" on station WJJD in Chicago. They say the kid really was from sour milk, his pluckings were that tucky.

But he developed, got to consorting with cats of caliber, and blossomed out one fine day—after a stint leading his own small Django Reinhardtich combo on WIND, Gary, Ind.—blossomed on to a network cigarette show from whence skillions of people's ears popped as they heard the boy pluck his amazing box.

### The Man Just Disappeared

By that time Les Paul was looked upon as no slouch on frets. But Les hasn't been with the Fred Waring show now for several weeks, and as far as we know, nobody has ever been told why he left.

Les was and is a dabbler in short wave radio. He had a ham station in New York. One night he got his wires crossed somehow and his equipment tossed out a terrific flash which coursed through his body. It didn't knock him out, but was plenty jolty in volts.

Les didn't notice any ill effects immediately, but a short while later, while he was working a job, his hands went numb. That happened every once in a while until he finally decided to go to Johns Hopkins hospital and see what was cookin' with his nerves.

Plenty was. He stayed at Johns Hopkins three weeks while they tried to dope out his trouble. All they could make of it was what Les already knew: that the shock he had suffered came back periodically and kicked off his nervous system.

### Told He Couldn't Play Again

He went to New York hospital, to see if they could add anything or help any. The net sum of their diagnosis was an opinion that he never would be able to play the box again without taking the chance of his paws going numb on him.

Pretty brought down, Les returned home to the midwest. Not able to completely reconcile himself to a life apart from creative music, he packed himself off to the Mayo brothers clinic at Rochester, Minn.

Those boys know their potatoes. After thorough study of his case, they told Les that although naturally that shock had had its effect on his nervous system, still at least a third—maybe more—of his trouble was his mental state, his worrying and panic every time he picked up the box.

The Mayo men convinced Les that his remembrance of the shock

and its resultant momentary effect on his playing was by far the greatest hindrance to his playing now. And they reversed the sentence of the New York hospital.

### Decision Reversed

"The hell you can't play!" they told him. Go on home and get out your instrument and pluck it to your heart's delight. In effect, they added, "and don't let nobody give you none of that jazz about you can't ever play no more. That's all—how do you hepcats say?—ickie jive!"

Which was certainly heartening verbiage. When he learned he could play in spite of several eastern medical opinions to the contrary, he got himself a job at his old stand, WJJD. That was just two months ago.

The boys over at Columbia-WBBM got wind of his being back in the jazz, and Caesar Petrillo brought Les over onto a job on the staff. Les is now featured with a quartet along with the band under Petrillo's (that's Jimmy's brother) direction, every afternoon at 4:45 Chicago time.

And now Ben Bernie, on his five times a week Wrigley show from the same CBS studios in the Chi Wrigley building, using local staff men in "his" band, is also spotlighting Les, who incidentally is playing as much if not more gitbox than he ever did with Waring.

Moral? If one M.D. diagnoses you as a dead dodo, try another one. Sooner or later you'll find one who'll agree that you're still good for a few kicks.

# Muggsy Upheaval—

(Jumped from Page 2)

Brown were married in Boston early last month.

Regular Spanierites still with Muggsy are Dave Bowman, Nick Caiazza, Clarence Willard, Vernon Brown, Frank Bruno, Ben Goodman and Art Eisendrath, road manager.

### Arcadia Opening Indef

Consolidated Radio Artists still books the band, and at press time Oct. 15 had been set as opening date at Arcadia. Hugh Corrigan is the Arcadia manager.

A deal also was pending for putting the Spanier crew on wax. Decca will probably make the first records by the full band, it was said. Muggsy's previous discs (a small "ragtime" group) were all for the Bluebird label.

Spanier's band, now about six months old, has been on the road almost since its inception. The Arcadia job will mark the famous trumpet player's first New York location with his present outfit.

# Lombardo Back To Old Spot

New York—For the umpteenth time, Guy Lombardo and his band returned to the Grill Room of Hotel Roosevelt in Manhattan this week for an all-winter engagement. Lombardo spent most of the summer racing his speedboat and winning trophies. The band still records for Decca.



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# Prima on Wax as He Stages Real Comeback

New York—Louie Prima's startling "comeback" after a year or so of hitting the road has a lot of people in the East talking. Item number one in Prima's return to the Big Time is his recording contract with Okeh. On his first date two weeks ago the New Orleans trumpeter made *Tica Tee Tica*

*Ta*, a novelty; *Jersey Bounce*, *I'm Sorry I Made You Cry* and *Forgive Me*. They'll be out soon.

Prima, still blowing a wild trumpet and singing a la Armstrong, has additional vocal strength in Lily Ann Carol and Jack Powers. Prima at press time was worried that the army would snare Powers, however.

Louie's complete personnel: Fatty DiPetro, Bouji Kenyon, Max Gussak, trumpets; Steve Mace, Bill Seeman, Don Jenkins, trombones; Rollo Reid, Joe Cella, altos; Eagle Westerfield, Charlie Leeds, tenors; Frank Frederico, guitar; Jimmy Vincent, drums; Tony Carlo, bass, and Sol (Foo) Marcus, piano.

# Dorsey 'Bake Turns into Fistic Fracas

(Jumped from Page 1) York Sunday *Enquirer* which contains "the sheet," an important element in determining "hit" tunes. The words between Goodman and Griffin broadened into more and soon pokes were being traded, with Harry reportedly doing all right.

Then Joe Griffin, another *Enquirer* Griffin, got interested. At this point Frank Sinatra, Dorsey vocalist, became irritated. Followed more fistic. It was alleged that Sinatra took care of himself and one or two other guys nobly, in fact so well that he and Hank Santicola (Witmark man going with TD) had to carry one of his victims out and down to the street.

But no sooner had Frankie brushed his hands and straightened his tie than he was trailed back upstairs by his victim, who resumed his orneriness, whereupon Tom Dorsey himself had to polish the gentleman off. Jack Bregman of Bregman, Vocco and Conn was among the more casually interested celebrants.

# Tom Dorsey, Shep Fields In Carnival

New York—Milton Pickman will take the Madison Square Garden "Dance Carnival" out on the road next month, opening at the Cleveland Auditorium Nov. 3 with the works of Tommy Dorsey and Shep Fields as the attractions.

RCA-Victor, makers of Victor and Bluebird records, is underwriting the undertaking and putting up the bankroll for its operations. Pickman, former Larry Clinton manager, is being assisted by Ira Mangle.

The "carnival" will be operated as a test for the first two weeks. If the opener at Cleveland and following engagements are successful it will continue for at least a 9-month period, with other Victor-Bluebird bands taking the place of Dorsey and Fields.

All the props used in the Garden last spring will be carted around, including a huge silk "ceiling," 60-foot palm trees, a waterfall, and other equipment. Idea is being sponsored by the disc company strictly for its promotional value, figuring the exploitation and publicity will help sell records.

# Two Les Brown Men Marry

New York—A few days before Les Brown left New York to open at the Blackhawk in Chicago's Loop, two of Brown's men were married. Ralph Young, vocalist, became the husband of Muriel Schwartz, non-professional. They were wed in New York.

Wolfe Tayne, tenor sax star with the Brown men, was married to Sylvia Chulew in Mamaroneck, L. I. Both took their brides with them to Chicago.

# Eddy Duchin on N.Y. Location

New York—Eddy Duchin, back after an engagement in South America, opens this month at the Waldorf-Astoria Hotel here for a run through the fall and part of the coming winter. Eddy's been playing theaters since his return to the States.

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# Monroe Grabs Harry Jaeger

New York—Harry Jaeger, Chicago drummer formerly with Benny Goodman, who recently completed his "waiting out" time and got a local 802 card, joined Vaughn Monroe's band 10 days ago.

Jaeger succeeds Hal Burman. Irving Goodman, trumpeter formerly with his brother Benny's band, also is a member of Monroe's combo, currently at Hotel Commodore.

# Astor Music Is Pastor's Firm

New York—Tony Pastor became an official song publisher two weeks ago when his Astor Music Corp. was chartered to conduct a publishing firm in Manhattan. Tony has 27 1/2 shares of the firm, Charlie Trotta, his road manager, also has 27 1/2 and Ann Richardson, of CRA, which books the Pastor band, was listed as owning 20 shares.



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**Leggy Lovely** perched on a couch watching Andy Kirk's band give with the jazz at the Famous Door. New York, is brunet Linda Keene, who on Sept. 11 returned to the Door for her second engagement as a solo singing act. Linda got her early experience with Jack Teagarden. Red Norvo and Muggsy Spanier. She is sharing the spotlight with Kirk's Clouds of Joy at the noted 52nd street nitery. Pic by Harris.

# Threat of Strike Hits Theaters

(Jumped from Page 1) AFM. But a final decision is yet to come.

Bands already affected by the Warner cancellations include Tiny Hill, Lou Breese, Leonard Keller, Jimmy Joy and Henry Busse, all in the Midwest, and at least a dozen others in New York. Pit men are not affected inasmuch as theater owners agree they are employees and that the theater should pay their S. S. taxes.

Whether niteries, radio stations, ballrooms and hotels will soon be drawn into the battle isn't known. Most of them must use live music. But theaters can get along on straight films, or vaude units, without live musicians.

From the start of the social security wrangle the AFM has warned leaders not to pay taxes. But many of them salt away the monies anyway in case the final decision goes against them. Thousands of dollars are involved with every band.

After the Warner execs balked at the new contract form, leaders of other theater chains reacted similarly. By Sept. 17 Petrillo was said to have flatly called for a walkout of musicians playing all theaters. But a few hours later he rescinded his decision and set Sept. 24 as the deadline. *Down Beat* went to press with this issue Sept. 22.

Coupled with the AFM's trouble

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with two of the three major radio webs, the AFM was the center of interest last month. Petrillo encountered contract-renewal difficulties with Mutual and the NBC red networks because two stations affiliated with those networks refused to sign new contracts covering employment of musicians with AFM Locals, at WGRC, Louisville, and WSMB, New Orleans.  
The Louisville local wants the station to add an additional six musicians. Station WGRC claims

The men are not needed and would cost \$10,000 a year. Similar situation exists at the New Orleans (NBC) station.  
Importance of the theater strike threat could hardly be minimized. Several hundred bands play theaters regularly, and of that number possibly 50 are famous "name" orchestras. A strike would create serious legal difficulties, mixed-up booking schedules and many other entanglements for leaders.

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**Stuck** in the upper left hand corner is the tidy torso of Toni Traub, terp chirp at the New York Central hotel's Coconut Grove. The stabber at the left is bandleader Buddy Clarke of the same address who tried to spiel to us that the dart in midair wasn't hanging on a string but we got it from those close to the thing that no one got the point. Neither do we. *It's an Ufand pic.*



**Two Over-age Destroyers** shown above were moored at Mare Island, San Francisco, in 1917 during the last killer to end all killers. These super dreadnaughts were not among those sent to Britain recently as they were busily engaged in music maneuvers here at home. They are Paul Whiteman and Henry Busse. Paul is back in Frisco this month and Busse is docked at the Edgewater Beach hotel here in Chi.



**She's In** the center of things at Detroit's Congo club and rightfully so for as you've guessed by now she's none other than the Maxine of Sullivan. The chummy chaps on left and right respectively are Howard Jeffries, brother of Duke Ellington's Herb Jeffries, and Leonard Reed, leader and emcee at the Congo. Maxine recently left Benny Carter. *Ray Rising made the shutter flutter.*



**Alpine Alacrity** is shown by Lynn, Lee, and Lou of the Ray Noble troupe during a day away from the Palladium ballroom in Portland, Oregon. They were accoladed by the Portland Trails club for climbing up Mt. Osborne, a 135-foot pile of sawdust used for power by the Portland Electric Co., and will receive a big hug from the *Down Beat* Quail club for climbing down again.

**Getting Set** for anything but their Friday matinee MBS web shot is the gang at right under the misguidance of their leader, Bob Trendler, Bob, left and down front on piano, is giving the down beat for this ham session to Joe Johnson, fiddle; Seymore Duggan, guitar; Cecil Reed, trumpet; George Poole, clarinet; Maurie Stein, bass clarinet; Roy Graham, drums, and Dmitri Shmuklowaky on bass. *An Ed Feeney shot.*



**Long on Brains** are these whizzy quiz kids pictured at the left with fiddler Johnny Long. The kids from there to here are Jack Lucal, 14 years; Betty Swanson, 13; Gerald Darrow, 9; Richard Williams, 11, and Claude Brenner, 13. "We believe Mithur Long ith a thinker, too," lisped young Gerald as this shot was snapped by Harold Stein.

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See Story on Page On

# DOWN BEAT



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