

Dorsey Launches Brain Trust!

On the Cover

Abe Most, the very fine Lea Brown clarinet man, just couldn't pass up the wonderful opportunity for slucking. Lovely gal is Betty Bonney, the Brown band's chirp and rumored fiancee of Most. Arena pic.



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15 CENTS

Seek Clint Brewer In Slash Murder

New York—The mutilated body of a mother of two children, found in a Harlem apartment house, sent police in nine states on a search for Clinton P. Brewer last week. Brewer is the Negro composer-arranger who was granted a parole from the New Jersey State Penitentiary last summer after he composed and arranged *Stampede in G-Minor*, which Count Basie's band recorded.

Because he had been a model prisoner, serving 19 years of a life stretch for slaying his wife when he was a youngster, Brewer was paroled in the custody of the colored author Richard (Native Son) Wright. Basie had been helping Brewer with his music and wide publicity was given the ex-convict's release from a cell.

Down Beat clips a Clue But Wright, as well as Basie and



Clinton Brewer

members of his band, were asounded when police informed them Brewer was being sought in connection with the slash-slaying of Mrs. Wilhelmina Washington, colored, with whom Brewer had been

Kelly Set for 3 Months as Shaw Singer

New York—Paula Kelly is set to replace Artie Shaw's band as vocalist, replacing Bonnie Lake, for at least three months. Miss Kelly's agreement with Artie carries until next fall, with Artie having the right to continue with her if he chooses.

Helen Forrest, rumored to be replacing Shaw, will not. Steve Lipkins is not leaving the band, although it is expected that trumpeter Billy Butterfield will join the Shaw crew. Butterfield now is with Benny Goodman at the New Yorker Hotel.

Continuing to roll up amazing record sales on his extended night tour, Artie and gang are to make at least six new recordings for Victor this month. Only two of the band's last batch have been released so far.

Wetting to Marsala

New York—George Wettling left Gray Spanier's band last month to join Marty Marsala's crew. Wick's. Wettling replaces Danny

keeping company. They suspected Brewer because they found *Down Beat* and other clippings concerning Brewer in the apartment in which Mrs. Washington was carved to death with a knife. A new song, composed by Brewer, also was found on the apartment floor, only a few feet from the closet in which Mrs. Washington's body rested for two days before it was discovered.

Brewer had not been apprehended a week after the murder was committed. Mrs. Washington, colored, was from Boston. Her sons said she had been friendly with Brewer. When police were called in they searched Brewer's Harlem home and uncovered evidence which, they said, indicated the ex-convict had made a frantic retreat.

'Now I'm Even Happier'

The *Down Beat* clips found in the apartment, amid blood, were from the Aug. 15 issue. One of them, a story written by Eddie Beaumonte of the *Beat's* Chicago staff, concluded with this paragraph: "The parole board felt that Brewer had made every effort to adjust himself inside and they believed he would do even better outside. And so do we. Best of luck, Clinton Brewer, best of luck."

A quote from the same story: "Man," said Brewer, "I was the happiest guy in the world but now I'm even happier. . . I not only get to step out into freedom but into an arranging chair with one of the finest bands in the world. I don't know if I can stand it. . . You know, I've got a lot of catching up to do. Why, I don't know nothing about jitterbugs and solid cats and what's cookin' around. . . But I'll learn."

Brewer is 36 years old. *Down Beat* emphasizes that he has not yet been proved guilty of the latest crime, but only suspected. And as New York police pointed out, a man is innocent until proven guilty by a fair and unbiased court.

—by DAVE DEXTER, JR.



This is Phyllis Now the fem section of the Gus Arnheim outfit, 18-year-old Phyllis Lane is a native of Rockford, Ill. Her real name is Tritz and she sang with local combos around Arsenal-ton before joining Gus. They're down at the Baker in Dallas now.

This Leader's Double Won Five Bucks



Which one of these spectacled gent's is Kay Kyser? To keep you from being fooled any longer, the man on the left is Kyser and the other is Paul Henry, of 8746 Dauphin St., Chicago, who was paid five dollars by *Down Beat* for being Kyser's double. Henry once came face to face with Kyser at the Blackhawk and Kay said, "My God! What you look like!" 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.

'Some Band Managers Know Strictly from Nothing'

Guest Editorial

SOME BAND MANAGERS are about the dumbest people on earth. By that I don't mean they can't read or write, or make money, or fall in love and get married. I mean simply that they lack the necessary intelligence to do a good job of managing a band.

Band Managers Need Common Sense The greatest formula for success for a band manager can be put briefly in two words—"common sense," just plain common sense. But with band managers common sense isn't common.

To be a success in the band business, a manager first of all has to get rid of the idea that music is an art. It is a business, and the trouble with too many bands is that they don't regard it as such.

Box Office Is the Only Friend The only and the greatest critic, and the only and the greatest friend of the dance orchestra, is the box-office. That means every conceivable angle in this business of pleasing the masses must be carefully and constantly considered by the band manager.

The product which the manager and the band sells is, unfortunately, an ephemeral one. The demand for the product (Modulate to Page 10)

Joe Bishop out of the Hospital

Saranac Lake, N. Y. — Joe Bishop, after one year as a patient at the Will Rogers Memorial Hospital here, last week was released and is living in a private home in this town. The former composer, arranger and flugelhorn ace for the Woody Herman herd is recovering nicely from a serious illness. His wife and child are with him again. Joe is doing a little arranging for Herman, and will increase his output as his strength returns.

Sands with Chester

New York — Jimmy Sands has replaced Slat's Long as clarinetist and alto man in Bob Chester's band, at Log Cabin Farms in Armonk, N. Y.

Truck Crash Injures Two Herbeck Men

Chicago — Bob Olson and Tom Taddonio, drummer and bassist in the Ray Herbeck band, narrowly escaped serious injury when the truck in which they were riding skidded off the highway just out of Harmony, Ill., turning over four times.

The accident occurred early Thursday morning, Sept. 25, as the band was jumping from Freeport to Chicago to play a convention date here at the Stevens hotel.

Olson, cut and bruised, and Taddonio, badly bruised, scrambled from the demolished truck to a nearby farmhouse for aid and later

Four Bands, Three Chirps Taken Over

New York—With the opening of his penthouse offices on Broadway and the establishment of his own personal management bureau, headed by Leonard Vannerson and Phil Borut, Tommy Dorsey becomes one of the most important figures in the band business.

Dorsey's office has taken over Harry James' band as well as the orks of Dean Hudson, Alex Bartha and Harold Aloma, leader of a small "Hawaiian" style combo. In addition, Dorsey now is playing father to three music publishing houses, the Embassy, Seneca and Mohawk firms. His Sun firm is being dropped.

Band at Meadowbrook

Meanwhile, the younger of two famous brothers Dorsey continues to lead his own band, currently at the Meadowbrook, and keep abnormally active rehearsing, recording and broadcasting. And he's still playing trombone.

Dorsey's Brill Building quarters are the most ornate and expansive in all New York. "Everything but a swimming pool," says Tommy, proudly, pointing to the luxurious furnishings, soundproof studios, and various offices for members of the Dorsey "brain trust."

Dorsey calls his management undertaking "Personal Management, Inc." It is headed by Vannerson, serving as president, and Borut, Tommy's attorney, as vice-presy. In addition to the orks, the office manages Frank Sinatra, Connie Haines and Martha Tilton. Tilton, (Modulate to Page 20)



Little Joe Eldridge Eldridge, brother of the trumpet-blasting Roy, plays hot alto—and a helluva lot of it—with Zutty Singleton's jam band on New York's West 52nd street. Here he's shown on the blues. Joe uses a mouthpiece which Jimmy Dorsey gave him in 1931—10 years ago—and swears he wouldn't part with it for any amount of loot. He's a killer on his horn!

Willie Lewis Home from Hitlerized Europe

Negro Saxist Says Nazis Are Tired of Fighting War

New York—Excitedly telling friends how Adolf Hitler's goose-stepping soldiers ordered him and other non-Aryans out of Holland and all Nazi-occupied nations, Willie Lewis arrived in New York Sept. 29 on the American Export liner *Excambion*. "In one Dutch city where my band was playing in May of 1940, when the Germans overran Holland," Lewis recalled, "about 75 Dutch Fascists in orange and black shirts marched into the night club where we were playing. The leader announced 'Jews and foreigners are not allowed to play in clubs.'"

"When they left, all the customers left the place in protest against these Dutch Nazis."

Louis Bacon Also Back

Lewis was in Europe from 1934 until last month. He was probably the best known American Negro on the Continent, in jazz music circles, until Hitler's rise to power caused him to flee Belgium, Holland, France and find refuge in Switzerland. Many a time in the last few years *Down Beat* has printed letters from Lewis telling of conditions in war-stricken Europe.

Two weeks before Lewis returned home to New York, several other American colored musicians returned, too. One of them was Louis Bacon, trumpet player and husband of Ivie Anderson, Duke Ellington's vocalist. For several months last year Ivie feared her husband had been killed.

"Got to be Nazi Music"

"American jazz is not allowed in occupied France or Belgium," said Lewis. "Hitler don't allow it. He allows only German music. Music by Gershwin and other Jewish composers — geniuses though they are — isn't heard anymore. Neither is music by Ellington and

other colored composers. It's got to be Nazi music. Hitler considers all other music except German un-pure. He's a crazy sort of cat.

"But it's great to be home. You don't know how wonderful America is until you've seen those Nazis sweep into a town and take it over."

Lewis was undecided as to his future, but he'll probably organize a band in New York soon after he rests up after his trip. His ship was menaced by a German bomber on the trip across the Atlantic.

Soldiers Tired of War

"Although the Nazi government denounced jazz, when I was in Holland the young German soldiers used to sneak backstage to my dressing room and have me play jazz for them. We talked in German. They all said they had enough of war and wanted to go home."

Lewis plays saxophone. Other members of his band who are now in New York, beside Bacon, are June Coles, bassist; Johnny Russell, Henry Mason and Tommy Benford, drummer. They all returned Sept. 15.

Teddy Wilson on Harpsichord at Coming Concert

New York—First of a series of "Salon Swing" concerts, to be held at the Museum of Modern Art in Manhattan every Wednesday night, will feature Benny Carter, Maxine Sullivan, Teddy Wilson playing harpsichord and others. The date is Oct. 22 with Louise Crane sponsoring.

Miss Crane also plans a spectacular jam session for Nov. 12 with Harry Lim, youthful Javanese jazz authority, assisting in rounding up name musicians. Other concerts at the Museum will stress Jewish, West Indian and Haitian music.

Woody Has Girl Trumpeter; Muriel Lane, Nelson Leave

New York—When Woody Herman's band reassembles tomorrow (16) night on a one-nighter at the Blue Moon, in Wichita, Kas., there'll be several new faces in the herd. One of them will be a girl trumpet player, Billie Rogers, who will be featured as a solo act with Local 498, Missoula, Mont., and attended the University of Montana before joining Woody.

Steady Nelson, trumpet player, is out. George Seaburg, San Franciscan, is the successor. Herman's trumpets now line up with Seaburg, Cappy Lewis and Ray Linn. Muriel Lane, vocalist, recently featured with Bing Crosby on Decca records, also is out of the band. Another Frisco product, Carolyn Grey, who once chirped with Carl Ravazza, takes over.

Herman is working his way east after a month in a Los Angeles hospital. He has recovered. The band goes into the Sherman Hotel, Chicago, soon, and will hit New York Nov. 21 to begin a 3-week engagement at the Strand Theater. Nelson will work the Strand job because he has an 802 card, but his

Shelton Lands Air Time

Armonk, N. Y.—Dick Shelton and his Musical Mariners have opened at Blue Gardens here. Shelton will get four CBS shots weekly from this location.

Dick Jurgens and His 'Family'



Chicago—Here is that old master, "The Family of the Artist," as it never appeared in the art galleries. The buxom gent is Dick "Ma Ma Maria" Jurgens and the two youngsters are Buddy Moreno and Harry Cool, respectively. They're all crooning *Elmer's Tune*, and having a very gay time. Moreno's handling comic novelties for Jurgens these days and Cool carries on as pash vocalist. The band is still playing at the Aragon Ballroom here where its saugary-styled music goes over big with dancers.

Cab Calloway 'Carved' By Own Trumpet Man!!

New York—Cab Calloway still has a sore rear end. But his wounds are healing and it isn't so difficult for him to sit down now. How the Hi-De-Ho man suffered the injuries was just revealed last week when Shad Collins moved into Cab's trumpet section to take the place of youthful Dizzy Gillespie, who now is with Ella Fitzgerald.



Gillespie knifed Calloway, his boss, in a Hartford theater several weeks ago following an argument in which Calloway dressed him down for allegedly shooting spit-

balls at Calloway on the stage. After the show was over Calloway in no uncertain terms told Dizzy to "lay off that kid stuff." Calloway insists he did not strike the trumpet player. But Gillespie found a knife and started to carve the Calloway posterior. So severe were the slashes that Cabell took 10 stitches from a doctor.

Boys in the band, however, claim that Dizzy wasn't shooting spitballs on the stage. They say that little paper airplanes, sailed by the men in the band on the stage as part of an act, were thrown by Dizzy and that one of them struck Calloway while he was prancing about shouting "Yeah Mans" and "Skee-dee-dees" into a mike. Calloway was enraged, at any rate, and bawled out the young musician when the curtain dropped. The knifing followed.

Calloway and his band are still on tour. Their Sunday night Mutual system "Quizicale" program no longer is on the air. But Cab, with the best band of his career behind him, has been doing better business this year than any time since 1931 when his Hi-De-Ho magic first swept the nation. Gillespie, of course, was fired and joined Ella Fitzgerald, taking Taft Jordan's place. Collins' seat with the Calloway brass is only temporary, Calloway's managers pointed out.

And Cab's rear end is getting better.

All-Star Contest Starts Next Issue

Down Beat's annual poll of musicians to pick the All-Star Band of the Year gets underway in the very next issue, dated Nov. 1. Over 14,000 ballots were cast in this contest last year in which outstanding leaders and sidemen were honored in their particular fields. So don't fail to get the next issue of *The Beat* and get in on this new contest from the very beginning, all you cats.

Art Hodes' Four Lands Pepper Pot

New York—Art Hodes, sensational white blues pianist, is leading his own quartet at the Pepper Pot in Greenwich Village here. With Hodes are Jimmy Rich, guitar; Porter Van Camp, bass; Tony (Tex) Otovogio, clarinet. Hodes is set indefinitely at the Pot.

ASCAP on Major Webs, War is Over

New York—The NBC and CBS networks have finally cleared all obstacles with ASCAP and all music controlled by the ASCAP organization will be back on both webs between October 15 and 31.

That announcement was made Oct. 3 by representatives of the two networks who admittedly were "desperate" in their attempts to end—at least for the next 10 years—the war which started last year between the radio industry and the songwriters' organization.

Affiliates in No Hurry

New York headquarters of NBC and CBS agreed to ASCAP's revised terms several months ago but it was the networks' affiliate stations throughout the land who vetoed the deal, making it necessary for drawn-out, lengthy negotiations to be undertaken in order.

(Modulate to Page 20)

Key Witness Against Union Exec Is Shot

Los Angeles—The case of Harold Roberts, former Local 47 executive facing trial here Nov. 6 on two serious morals charges, took a weird twist as one of the key witnesses in the case died of what police called a self-inflicted gunshot wound in his car.

The witness was Edward Fay, who, according to police reports, identified Roberts as a man he picked up in his car shortly after a 9-year-old girl was molested on a school playground. Fay told police that Roberts, who had been involved in an auto accident, told him his name was "William Case" but left a spectacle case in his car carrying the name of "Harold Roberts."

Fay's mother told police that she knew of no motive for his asserted suicide.

Hardman-O'Connell Hit Providence

Providence, R. I.—Latest music team to hit this town and state things jumping is the duo of Glenn Hardman and his wife, Alice O'Connell. Hardman plays a jazz organ accompanying Miss O'Connell's chirping.

They're set here for three months, coming direct from the Lincoln in New York. GAC booking. Spot is the Biltmore.



Wears Shoes . . . Alice (Peewee) Hayes is the charming chanteuse with Barney Rapp's band. But a few years back she sang with hillbilly band in Louisville, her home town. "We never wore shoes then," Peewee says, "but Barney thinks it's best that I do now that I'm off that hillbilly riff." Johnny Burkhart gave Miss Hayes her start in his dance band. She's only 18, years old now, a brunette, and the "little sister" of all the boys in Rapp's ork. *Coe pic.*

New Drummer in Dunham's Combo

New York — Nat Polen, whose drumming has sparked most all of Les Brown's records since Brown swept into prominence last spring, now is pounding skins for Sonny Dunham's band. Polen joined the band on its current road trip, which will take the young gang of Lunceford stylists clear to Florida. California sojourn also is being readied, according to Carlos (Gasbag) Gastel, Dunham's personal manager.

Former Woody Herman thrush Carol Kay also is new in the Dunham crew, replacing Diana Mitchell as vocalist.

Polen replaces Bill Flanagan on drums.



Joins Sonny Dunham . . .

Brunet Carol Kay, former Woody Herman and Russ Morgan thrush, joined Sonny Dunham's band last week and now is dividing vocal chores with Ray Kellogg. Dunham and his solid Lunceford-styled crew are now on tour in the East doing one-night stands and theaters. Miss Kay, shown, replaces Diana Mitchell, who left the band to be married. *Bruno Pic.*

Cheek Teak by Benny Goodman

Tommy Dorsey as the two mix it up a little for the benefit of the customers at Frank Dailey's Meadowbrook just before Benny and the band opened at the Hotel New Yorker on Oct. 6. Tommy and the boys are on the road now with Monte Proser's Dance Carnival, doubling with Shep Fields. *George Dinnick pic.*

All Girl Mixed Ork Knocks Out Harlem

New York—They came to town unknown, but before they left they had all of New York's Harlem talking. The International Sweethearts of Rhythm is a cooperative girls' orchestra, and has dogged around on tough one-night stands throughout the four years it's been together. But now they are in the Big Time.

Edna Williams plays third and hot trumpet and does most of the arrangements. Evelyn McGhee fronts the girls and sings. And Mrs. Rae Lee Jones, a Juilliard

graduate, serves as manager and chaperone. Thus do the Int'l Sweethearts function.

All Are Unmarried!

The band played the Apollo Theater. They clicked. They played the Savoy Ballroom. Ditto. All the girls are unmarried and from 18 to 24 years old. One of them is a Chinese—hot alto saxist Willamae Wong. The band is incorporated and owns its own bus. And to top it all, they own their own home in Washington, D. C.

Here is the way the band lines up:

Sadie Pankey, Nova Lee McGee, Edna Williams, trumpets; Helen Jones, Annabelle Byrd, Corrine Posey, trombones; Ellarize Thompson, Ame Garrison, Willamae Wong, altos and doubles; Gracie Bayron, Alma Cortez, tenors; Johnny Mae Rice, piano; Bernice Rothschild, bass; Pauline Bradley,



They Liked It

at Count Basie's Cafe Society opening last month. and Mrs. Jimmy Mundy, Jimmy, and Ella Fitzgerald show it plainly. Mundy, one of the finest jazz arrangers in the game, is now scribbling 'em for the Count and the boys. Harold Stein pic.

drums and hot vocals, and Judy Bayron, guitar. Ray Barrow also does arrangements. The Bayron girls are sisters.

Two Exciting Soloists

Mostly colored, the girls adopted their name because of the mixed races in the outfit. Of the band, the most exciting soloists appear to be Miss Williams, on trumpet, and

Miss Jones, trombone soloist. They have no booking office, and probably don't need one, because they're just one happy family traveling about where they please, playing where they choose to play, and getting a hell of a kick out of the whole idea.

And they sure went over big while in New York!

Al Spieldock in London's Outfit

Baltimore — Al Spieldock returned to Baltimore Oct. 4 to open at Club 21 as drummer, getting featured billing, in Larry London's band. London, whose real name is Bernie Kravetz, plays fiddle.

Garson Kaufman is on tenor and clary. Ray Nelson is the pianist, Ira Wright the trumpeter and Joe Miller the bassist. Kaufman arranges. London is set for 12 weeks at the spot, operated by Babe Mednick. All are Local 40 members. Spieldock has been in New York with his wife, Helen Forrest, helping her get started as a solo singing act.

Sammy Kaye Back Into Essex House

New York — Sammy Kaye and his Golden Bantam band return to the Essex House, on Central Park, next week for the fall season. Engagement is a repeat, Sammy and crew having shattered all marks on their date there last spring. Kaye last month renewed his recording contract with Victor, signing a 2-year pact with Leonard Joy.

George Brunis Quits Jazz; Off to Philly

New York — Without any ceremony or expressions of sentiment leaving, George Brunis left New York a couple of weeks ago asserting he was "through with music forever." The pudgy trombone player, famed for his New Orleans "tailgate" mannerisms, told friends soon would help a relative operate a delicatessen in Philadelphia.

At the time he left, Brunis (his name originally was Brunies but he changed the spelling after consulting with a numerologist) was riding the valves for Marty Markey's ork at Nick's in the Village. Not long ago he worked a Chicago engagement with Jimmy McPartland. He also was a member of Suggsy Spanier's Ragtimers, whose discs for Bluebird were among the recorded tidbits of 1939-40.

Time mag recently lauded George in connection with a feature story calling with the "Chicago school" jazz.

Brunis got his first big pro break as a member of the Original New Orleans Rhythm Kings, paced by Paul Mares and Leon Rappolo. Later he starred as a Ted Lewis sideman. Many of his best recorded discs are on Wingy Manone's records.

Ferdinand Arbello, ex-Smack Hendersonian, took Brunis' chair with the Marsala outfit. Arbello is loved.

Steve Benoric Joins Monroe; Band in N. Y.

New York—When Vaughn Monroe opened Oct. 2 at the Hotel Commodore, Steve Benoric, hot alto saxist and clarinetist, was in the band. Benoric left Larry Clinton. Vocals by Monroe, Ziggy Talent and Marilyn Duke sparked the Monroe's band opening.

The latest lineup for the band includes Bobby Nichols, Irving Goodman and Jack Hanson, trumpets; Art Dedrick, Sid Brantley, Joe Mack, trombones; Andy Bagni, Johnny Turnbull, Steve Benoric, altos; Frank Levine, Ziggy Talent, tenors; Harry Jaeger, drums; Jack Fay, bass; Arnold Ross, piano; Guy Scafeti, guitar.

Monroe, making his first important N. Y. location appearance, also started a new radio commercial last week. It will run on NBC for at least 26 weeks with Ilka Chase and guest stars. Monroe and his band go back into the Paramount Theater here in December for three weeks at \$7,500 a week, his second date at the Times Square house. On his last date for Bluebird Monroe cut *Under Your Window*, *Fraidy Cat*, *I Struck a Match in the Dark* and *Doodle La Doo Da*.

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Lunceford Crashes Plane; Lacerated

Columbus, O.—While flying his own new plane from Pittsburgh to Columbus last month, Jimmie Lunceford was slightly hurt when he was forced to land in a field near Winchester, Ohio. He got off his course and ran out of gasoline. He was treated for face lacerations. Although his band played the date, Jimmy was unable to appear. The band had a day off here the day before the engagement, so Lunceford bought the plane in Pittsburgh for about 20 grand and was on the way back to Columbus when the mishap occurred.

Tough luck dogged Lunceford the day before when a bus the band was aboard broke down en route to a job in Ashland, Ky. and

the band could not appear. Jimmy said that this was the first time in years he had missed a job. The plane, which was demolished was covered with insurance totaling about two-thirds of its value, he said.

—JULIAN B. BACH

Brittain Reads From the Beat

by GEORGE BEATTIE

Winnipeg, Canada — After a 4,000 mile jaunt to play the summer at Vancouver, Marsh Phimister and ork recently reopened the Cave, with an American vaud floor-show. Herbie Brittain deserves the best for his 10-piece ork's summer stand at the Aud. Herbie's on CJRC's Swing Matinee using the Beat for dialogue.

Don Carlos' tango-styled band again packing them in at the Marlborough Grill. . . . Don also reopened the IOOF hall, which he modernized. . . . He was Wpg's delegate to the union convention.

Jive-spots are popping up all over Portage La Prairie and Brandon due to nearby Royal Air Force fields and Camp Shilo. . . . Maurice Leskin's band at Moonlight Inn. . . . Jan Savitt's one-niter drew 3,200 at the Aud.

Powell Playing Guitar Again

New York — Teddy Powell has resumed plunking his guitar. Still at Rustic Cabin Inn in Jersey, Powell plays his box with his own "Teddy Bears," a small band within the Powell band.

Others in the little unit are Barret Galbraith, arranger; Tom D'Agostino, Roy Hammerslag, Phil Olivella and the rhythm section. Teddy played gitbox for Abc Lyman's ork for nearly 10 years.



Platterbrain Experts on Bob Bach's WMCA recorded program, heard every Friday night, are (left to right) Leonard G. Feather, Milt Gabler, Bob Eberly and Helen O'Connell of the Jimmy Dorsey band, and Bach, emcee. Eberly and Helen were recent guest "experts." The program is creating wide comment in New York and is a special favorite of musicians and jazz fans. Its sponsor is a clothing firm. *Down Beat Pic by Ray Lovitt.*

Pete Brown, Alto, On Fonda Location

Fonda, N. Y.—Alto sax ace Pete Brown, recently discovered by the Beat killing the cats in the Catakills, has returned to the Log Cabin here in Fonda. He played the same spot last winter. Pete's using a 5-piece combo and is set for an indefinite period. As soon as he can take time out to get into New York Pete will be featured on a Decca "sepia series" session.

Holmes Band Walk Out in Frisco Culinary Strike

by DIXON GAYER

San Francisco—Hotel Mark Hopkins presented the first musical liability to Local No. 6 late last month when the Culinary Workers' Union threw a picket fence around that spot where Herbie Holmes' young band was playing. Herbie and the band were among the first to walk out, much to the delight of the several hundred pickets who surrounded the swank Nob Hill hostelry. So far the Mark is the only hotel to be hit by the line but the union is threatening other name hotels for near-future closings. Such closings would put Paul Whiteman and Freddy Martin orks on the local 6 board bill. Holmes' band was doing a fine job for an unknown in this city of names.

Woody Herman took in the third highest gate ever recorded at Sweet's ballroom in Oakland recently. Never let it be said that he let the crowd down, either. Kicks were numerous, solid and varied. Erskine Hawkins followed with a less successful night both musically and financially.

Sal Carson's local crew hit town last month after a terrific ten week jump at Hoberg's resort in Lake County. The Hoberg spot went union for the first time this summer and following the Carson bash promises to continue in those footsteps. Sal's three tenor band is soft like fuzz on peaches yet kicks are there.

Maurice Anger, non-union headache for local 6 and who intimates that he will go union if the army goes 'way from his baton and piano, is at present holding a terrific session with local draft doctors and appears to be winning out. Maurice, who probably plays the most solid piano in the area, says, "If I get out of this mess I can

thank God that a musician's life is an unhealthy one." However, local fingers will still be crossed for a few days until Maurice knows definitely.

U. of C. Gets Krupa

University of California Dormitory Association is clapping hands over the purchase of Gene Krupa, band and company for their Men's Gym fracas. Southern California MCA booked the deal. Local Cababages, Kings and Things campus agency OK'd the deal and checked the contract and swore because they couldn't get a percentage. It is rumored, however, that they may glean an MCA campus representation for future deals.

Don Kaye, whose band sells at Berkeley's Claremont hotel sans effort and sans reproach, and Bob LeMarr, drummer in the aggregation, are out airplane shopping. Both boys fly about a bit, having private licenses, and have decided to sink that old hourly rental into buying a plane of their own. If the plane stays up as terrifically as the band has, both Don and Bob will live to have long grey beards getting tangled in their airplane prop, baton and drumsticks.

Morgenthau on Juke Kick in Wheelburg

by LOU SCHURRER

Detroit — Mr. Whiskers, song plugger, had the pleasure of knowing recently that his first and current tune *Any Bonds Today* is his number one on Motor City juke. Not only that but it cost Big Gate Henry Morgenthau, secretary of the treasury, in person, a bunch of buffaloes to get in the groove.

Local 737 cooperating with the United Music ops of Michigan put the platter on number one—the most plugged button on the boxes. The preferred spot was used on all 5,100 machines in Wayne, Oakland, and Macomb Counties. The idea contributed much to the sale of Defense Bonds in Michigan and when Mr. Morgenthau arrived in Detroit, Frank Isbey, chairman of the Michigan Bond campaign, offered him a C note if he could dig a box that didn't give Barry Wood's wax top billing. After spending a buck's worth of his own nickles the Secretary admitted defeat. The campaign was much of a success.

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New Norvo Band Has Bailey Set for Vocals

New York—Music Corp. of America has been selling the new Red Norvo band, with Mildred Bailey as vocalist, to operators of ballrooms in the Eastern area. All of which means that Norvo and Bailey are back together again, professionally as well as domestically, and that her famous singing style soon will be heard again with Norvo's band accompanying.

Red and Mildred split up, as a team, nearly two years ago. Norvo has since had several bands, none of which reached the popularity of the original Norvo-Bailey crew of 1937. Nor has Norvo made any records since his split. Miss Bailey,

the new Norvo-Bailey aggregation to operators since Oct. 1, for future dates which are skedded to get under way probably next month. Who will make up the new band hasn't been announced, Norvo keeping his plans secret until he's ready to debut. *Down Beat* announced a month ago that Red was reorganizing.

Miss Bailey turned down an offer from a "name" leader in order to resume with her husband.



"Red" Mildred

favorite of most musicians and hot fans, has been working as a single in theaters and on records with Cork O'Keefe as her personal manager.

Harry Moss, head of MCA's one-night department, has been selling

Will Osborne Walks Out On Band

San Francisco—Will Osborne, who last January made headlines by giving his band and library to Dick Rogers (then his vocalist) and heading for Los Angeles to take up work as a movie short producer then later forming another band, walked out on his band after they closed at the Palace hotel here.

Osborne, who couldn't be reached at press time, was said to have "just walked out with hardly any explanation to the boys in the band or to his bookers, the Morris Agency." Will is also reported to have turned down a radio show along with a date at the Palladium in L.A. He broke the news to the band as they left the stand October 1, their closing night at the Palace.

In March Osborne started a band featuring strings which after slight success he junked and returned to his original "slide music" style and billing. His stint as a fic producer was short lived.



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Hamp, Smack Liven Music Fare in Chi

by ONAH L. SPENCER

Chicago — Fletcher Henderson blew into town with a new solid, gutty crew to open at Olson's, a dine and dance club on the outskirts of the city. Band shapes up like most of Smack's, not too good or too bad, just plenty listenable. Crowds were huge and management wants him thru New Year's.

The Roseland is yelling for Smack to come back and finish his 9 months there. Ballroom has a 12-year contract with Henderson which calls for him to play there nine months a year. The pianist-

Locke Joins 'Beat'

Ted Toll, Chicago editor of *Down Beat* for nearly three years, resigned effective Sept. 27 to become a program director for NBC in Chicago. He is succeeded by Bob Locke, former amusement editor of the *Kansas City Journal* and *Down Beat* correspondent. Eddie Beaumonte continues as associate editor.

Ozzie Nelson Wins Spot on Air Show

Los Angeles—Ozzie Nelson and his band with Harriet Hilliard got a new crack at big time radio by landing a spot on the new Red Skelton show, airwaved Tuesday nights on NBC RED. Show premiered Oct. 7. Nelson will remain on the coast indefinitely, now.

Tilton Awarded Vocal Spot

Los Angeles — Martha Tilton, former Goodman chick, has been given a vocal spot on the Fibber McGee program. She was originally slated for the Hap Hazard program, but that air show failed to start.

Billie Holliday Opens West Cafe Society

Los Angeles—A West Coast edition of New York's widely publicized Cafe Society debuted here Oct. 1. Featured attraction will be Billie Holliday, making her first West Coast appearance.

Band is a local crew headed by Al Golden, studio and radio trumpet player, taking a fling as band front. He's using a six-piece combo consisting of himself on trumpet, Les Barnett, piano; Cliff Oleson, sax; Julie Kinsler, sax; Johnny Cyr, drums; Al Woodbury, bass.

Headman of the West's Cafe Society is George (Red) McCullen, who also inaugurated Hollywood's Famous Door.

Helen Morgan Ill In Windy City

Chicago—The condition of Helen Morgan, piano-perching torch singer, took a turn for the worse at the Henrotin Hospital here, just as *Down Beat* went to press. Miss Morgan underwent a serious abdominal operation Sept. 26 and late reports declared her to be in a "very critical" state. She was forced to cancel an engagement at the State Lake Theater here.

See him in "Birth of the Blues" JACK TIAOARDINI!

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More Phenomenal Than Ever—BUNNY BERIGANI!

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Cootie Only Colored Star Left as Catlett-BG Split

New York—Cootie Williams was the last of the colored sidemen remaining in Benny Goodman's band last week when Benny's gang opened at the Hotel New Yorker. Missing was Big Sidney Catlett, drummer, who left the band at Meadowbrook.

Benny chose as Catlett's successor a young California drummer, Ralph Collier, who has been playing with Ina Ray Hutton's band. "Buzz" Dooten took Collier's post with Hutton.

With Cootie definitely planning to form a band of his own soon, the Goodman troupe probably will have no colored stars in a few weeks. John Simmons, colored bassist, left Goodman a month ago with Marty Blitz replacing. Charlie Christian, guitarist, still is ill and may not rejoin for a long time.

Catlett wasn't sure what his next move would be. He drummed for Louis Armstrong before joining Goodman but Armstrong, it was reported, is happy with O'Neil Spencer's work. Friends of Sid's said he might drum for Cootie's coming outfit. On a recent Columbia record date Goodman created a sensation by not using drums on

four sides, *That's the Way It Goes*, *'Tis Autumn*, *How Deep Is the Ocean* and Mel Powell's original, *The Earl*. Bass and guitar were placed directly in the mike and Goodman said he was "well pleased" with the results. Benny will use drums on future dates, however.

Duke's Ex-Boss Heading a Trio On Swing Alley

New York — It was about 16 years ago that Elmer Snowden, leading a small band with his banjo, left Washington, D. C., and arrived here with some unknown musicians intent on making a go in the Big City.

Duke Ellington was Snowden's pianist. Otto Hardwick was also saxist. Sonny Greer was drummer and the late Bubber Miley, using a plumber's plunger for a mute, held down the cornet chair.

Now Snowden, playing guitar, but still relatively unknown to all except a few fanatic hot jazz fans, is back in New York—on wild and woolly 52nd street—leading a trio at the Samoa Club. Leon Battles, pianist, and Bob Albury, bassist, round out his group.

That's all brother. Except that Snowden is doing a good job and may stay a long time at the spot.

Antiques

St. Louis—Abe Lyman, when interviewed by a local newspaper reporter, was asked if the draft was taking any of his men. Abe said that some of his sidemen had been with him 18 years, and added:

"Hell, I aint worried about the draft; what I'm afraid of is the Smithsonian Institute!"



Winged for the Duration

of several road and theater dates was leader Del Courtney a few weeks back when the coupe in which he and a couple of the boys were riding crashed into the ditch and overturned, pinning all three in the car upside down. Only Courtney was hurt, sustaining a busted collar bone and shoulder. So when the band played the Lyric theater in Indianapolis last month, it was simply more comfortable for Del to rehearse the band garbed in his plaster cast as he's shown here. Band boys in the pic include saxists Woody Nelson and Nick Dildine; Joe Martin at far right; trombone Frank Tabb; trumpets Ken Robinson and Gene O'Donnell; drummer Charlie Broad, and bassist Bob Haley. They're now at Chicago's Stevens hotel and doing very fine thanks. Del had the cast taken off last week.

Eye Trouble Fails To Halt Henderson

Chicago — Disobeying doctor's orders to cease writing music for at least six months, Fletcher Henderson is still turning out arrangements for his new band which has been playing Olson's here on the West Side. For this is one band "Smack" is really banking on and despite bad luck which has dogged him so far, he believes he has a winner. Besides his own illness, Smack has been handicapped by the illness of a trombonist, Claude Jones; the lack of a wire to air the band's talents, and the additional lack of a good front man.

What Henderson has kept secret from all but his closest friends is that he underwent a recent eye operation.

"The doc told me not to use my eyes until next April and positively forbade me to turn out any arrangements," Smack told the *Beat*. "But I still get out a new one per week. After I work about an hour, I get dizzy and can't see a thing however."

Wants a Wire

Fletcher wants a wire. At the time this was written, he was considering an offer to play down in Springfield where he would get a Mutual remote, deal being set by Frederick Brothers. L. A. Fredericks, on a recent visit to the West Coast, booked Henderson in to the Casa Manana too.

In his new band, Fletcher has Sandy Williams on trombone and Ted Sturges, formerly with Benny Carter, on bass. Others in the outfit are Russell Smith, Joe Keyes, and Peanuts Holland, trumpets; Claude Jones, trombone; George Dorsey, Rudy Powell, Freddie Mitchell and George Irish, saxes; Johnny Collins, guitar; Walter Johnson, drums and of course, Fletch on piano. Vocalist is Thelma Grissom, sister of Dan Grissom.

Luneford sideman.

South Wants Name Bands

Henderson has been gleaming quite a few dates in the South where he says name bands are in demand in even the smallest towns.

Despite his trouble, Smack hasn't lost his sense of humor. The other night, a square invited Henderson over to his table and identified himself as a former Ted Weems man. When Smack queried the guy on what instrument he played, the gate answered, "I whistle" and then asked in all seriousness, "Does Benny Goodman still arrange for you?"

"No," Smack answered without moving an eyelid, "I was working him too hard. His eyes went bad on him and he had to give it up." — BOB LOCKE.

Ben Feman Gets McIntyre Chair

New York—Ben Feman, former Larry Clinton saxist, has taken over Hal McIntyre's chair in the Glenn Miller reed section. The Miller band opened a week ago Monday at Hotel Pennsylvania for the season.

McIntyre now is rehearsing a brand new orchestra which he'll front himself, with his alto. Miller is backing him, General Amusement is booking, and Don Haynes is personal managing.

Frank Dailey Takes Over Valley Dale

by JULIAN B. BACH

Columbus, O. — Confirming rumors of long standing, it was announced here last week that Frank Dailey, operator of the famous Meadowbrook, has acquired a large interest in local Valley Dale from its owner, Jimmy Peppe, and that the two will operate the niterie on much the same policy as Dailey's famous club in the East.

Shaw Will Open

Dailey and Peppe are reported to be spending about 50 grand in remodeling the old ballroom and that Artie Shaw's 32 peicer would open with a three night stand around the 19th of October. Thereafter name bands will be featured with regular four-week bookings. The officials are now dickering with two networks for wire outlets.

Just what type of club they intend to operate was not disclosed but one thing is set. That is the name which is to be "Frank Dailey's Valley Dale." The Dale has been operated on a three night a week schedule for several years with local bands and an occasional one-night stand by a name band, but on the whole its been a losing proposition. Where Lou Peppe, Jimmy's brother and present manager of the spot, stands in the new set-up was not disclosed.

Come, Come!

New York—Boner of the year was pulled by John Hammond and George Avakian in their inside cover notes on the recently released Columbia album, "Louis and Earl," featuring Louis Armstrong's 1928 Okeh recordings. The prizewinning sentence reads: "Two of the outstanding records in this album are *Chicago Breakdown* and *Don't Jive Me*, both of them never recorded anywhere, and only recently discovered in the Columbia archives."

Reichman's New Man

New York—Joe Reichman has added Eugene Schile, singer and trombonist, to his band. Schile's first record is *Be Fair* on Victor.

Marty Blitz New Goodman Bassist

New York—John Simmons has left Benny Goodman's band as bassist. One of the three colored aces with Benny, Simmons was hired four months ago in Chicago upon John Hammond's recommendation.

Marty Blitz, former Hudson-DeLange bull fiddler, has been in Simmons' spot. Goodman now is at Hotel New Yorker.

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Riley-Farley Divorce Sets Loop Talking

by BOB LOCKE

Chicago—What's the true story of the recent Riley-Farley split up? There are two versions out here.

Mike Riley says Farley's wife told him to come home or she would "divorce him and take the children." On the other hand, Eddie Farley who is now at his home in New York says he asked Riley for a piece of the band since the band was built on the strength of both their names and Riley turned him down. Outfit is at the Brass Rail. Rumors all over the town tab any one of a dozen persons as owning the Ada Leonard band. The real dope is that no one owns any of the band except Bernice Little, who rehearses the outfit, and Ada, herself. The one and only manager of the band is Dirk Courtenay who handles all biz and bookings. He was the former pilot of Ina Ray Hutton and Rita Rio and onetime handled Stuff Smith. Crew is playing one-nighters in the Chi area.

Earl Hines reopened the Grand Terrace Cafe here . . . Les Brown has been booked indefinitely at the Blackhawk . . . Woody Herman moves into the Sherman on Oct. 24 . . . Windy Cityans might be glad to know that Johnny Mince and Zin Arthur were released from the army at Camp Upton, N. Y.

George Tasker, whose last managerial job was handling Red Nichols, says he has a 13-year old singing sensation under his wing who is a Hollywood possibility. Tasker and Nichols parted friends . . . Ken Krantz has taken over as Henry Busse's manager, the Hot Lips trumpet man being at the Edgewater Beach . . . Sam Lutz, Lou Breese' manager, is also managing a band for the William Morris agency and is looking for an MCA crew to personally manage. Breese, now at the Chez Paree, will share alternate 6-week stays there with Boyd Raeburn.

New Hensel Ork Sells After Cold Opener

by JOHN M. GLADE

South Bend, Ind.—One of the most promising jump bands to be organized in many a moon here is the new Wes Hensel crew which opened the winter season at Avalon Ballroom, Niles, Mich., two weeks ago.

Opening cold, with a very meager build-up the band drew a better crowd on the second night than many of the big names which have been doing week stands at the spot all summer.

Something Like Goodman

Hensel, former free-lance arranger for several top-flight bands was very definite regarding style. "I'm not copying anybody," he said, "but I'll admit our style is something like the new Goodman band, not quite so elaborate but with a solid jump kick like Basie. My boys all like the arrangements and they work like hell."

Band consists of Irv Dusty Rhodes, drums; Ted Boles, bass; Johnny Nagy, (terrific 19-year-old discovered by the Beat two years ago) piano; Fred Sante, Americo Montenini, valves; Dean Comble, trombone; Sam Rowe, Al Hisei, Norm Fleming, Benny Bennett, reeds, and Hensel, trumpet front.

After five years on the stand at the Indiana Cafe, Clem Harrington's band moved to the Pow Wow room of the Powell hotel in Niles, Mich. Don Marshall, who left the band to take a summer course in music at the U. of Mich., is back with valves replacing Wes Hensel who took his band into Avalon ballroom. Carl Horvath, former MCA sax and squeeze box man, came in as co-leader replacing Lou Pike. Jack Landick remains on reeds and is now known by the name of John Glade. Hensel continues in his sixth year on tubs with the Harrington combo.



Hoff Resumes as Saxist . . . Here is the first picture made of Carl Hoff (far right) playing sax after his long layoff as an instrumentalist. Hoff's fine new band closed at the Blue Gardens in Armonk, N. Y., Oct. 6 after a 6-month run. The other saxists shown are Joe Herd, Milt Fields, Larry Regensburg and Joe (sic) DiMaggio. Hoff now plays alto in the section on almost every number, but never plays solo. Down Beat pic by Arsene.

Bob Astor Ork In Shakeup; Now in Ohio

New York—Bob (Dade) Astor's band, which was unveiled here last summer with a bang and then "disappeared" into obscurity, now is at the Aragon in Cleveland with a mess of new sidemen and a different style. Instead of the rough and ready brand of negroid jazz, Astor now is straddling the fence with plenty of the prettier music evident.

Astor's new personnel comprises Marty Napoleon, piano; Shelly Manne, drums; Marty Brown, bass; Joe Stafford, Sal Agoste, Ray Beller, Art Ilardi, Ed Shomer, saxes; Tony Fasso, Joe Cifelli, Neil Hefti, trumpets; Irving Din-

kin, Bob Averson, trombones, and Dell Parker, vocals. Four weeks at Idora Park, Youngstown, follow the Cleveland engagement. Music Corp. is handling the bookings. Astor fronts the band and sings jazzy vocals.

Frankie Newton Back in N. Y.

New York — Sepia trumpeter Frankie Newton is at "The Place" in the Village with a jump band comprising Vic Dickenson, trombone; George Johnson, alto; Benny Waters, tenor; Roger Ramirez, piano; Vernon King, bass, and Shedrick Anderson, drums. Newton fronts with his horn.

If any of you cats are in the army now or have pals in the army, don't fail to read *Ravings* at *Reveille* by Sarj. The column is a special feature of *Down Beat*.

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A Tip for Beginning Songwriters: 'Don't Bother Getting 'em Published; Try This ...'

by WALTER GROSS
(Noted CBS Band Leader)

I've read a lot of articles giving advice to budding songwriters—encouraging messages, tips on how to write lyrics, how to construct a melody and so forth—but I think there are a couple of points worth raising which nobody has ever thought of explaining, or maybe never dared to bring up before.

What it all boils down to is this: if you're in a hurry to make money with your songs, don't fool with getting them published!

I mean it. Let's assume you have a song and want to put it on the market through some profitable medium. You have several alternatives, such as radio, recordings, public performances in dance halls or night clubs, or simply giving the number to the publisher and letting them arrange these contacts for you.

Don't Get on Wrong Tack

The public performance angle is of much less value than you might believe. Even if you happen to know some prominent band leader personally and can get him to put your number on the air a few times, it will probably lead to nothing.

Of course, there's always the remote chance that a publisher may hear the number performed by this band and may be sufficiently impressed by it to offer you a contract. But you will be exceptionally lucky if you receive any advance royalty, or indeed anything except a contract, because after that it's up to the publisher to decide whether this tune will be worked on or whether it will join the countless others gathering dust on his shelf. Somebody once said that five out of every four Americans think they can write songs, so when the competition is that strong, you know what you are up against.

The one remaining channel open



'Get 'em Recorded' is Walter Gross' advice to budding songwriters. Walter minimizes the importance of having tunes published, points out that a newcomer to the composing field has the competition of "five out of four" Americans who think they can write songs. Run over the CBS conductor's ideas in the accompanying article. They'll encourage.

to you is recording. Now this is a different matter. Occasionally a band leader may have an opportunity to put an unpublished number of his own selection on wax where he might not be inclined to plug it on the air.

Prestige Not Digestible

It's worth not spending twice as much time running after a band leader in the hope of getting

a recording than trying to arrange for publication or for radio plugs. In the first place, records are a direct source of income to you. You'll get little or nothing except prestige out of having a number on the air once or twice, and you can't eat prestige.

If you succeed in arranging for the recording, this is where my advice about not getting the song published comes in. An increasing proportion of band leaders now have their own publishing companies, operated mainly as a clearance house for original compositions by the leader or members of the band. Now the basis on which a publisher takes songs is that you turn over to him half or two thirds of your record royalties, and percentages of all sheet music and orchestration sales.

In return for this, of course, he is supposed to print sheet music and orchestrations, also professional copies for distribution in the trade, and do everything in his power to promote the song. But in the majority of cases he won't, unless the first recording shows immediate signs of being a natural hit with the public. So you'll simply be throwing away at least half your royalties and getting nothing in return.

You'll Get a Better Cut

If the bandleader who records your tune also runs his own publishing house, you have to find out whether he's one of the kind who will take any unpublished number, give you a contract on it and never even go through the motions of working on it or printing copies; or whether he's one of those who honestly take a tune and try to build something out of it. In the latter case, he'll probably also give you a fair deal in your contract and let you keep 50% of the mechanical royalties, and not just a third, which is less than you're entitled to.

But—and this is the important "but" of the whole thing—if the bandleader doesn't do his own publishing and will let you do what you like with the tune, you still don't have to publish it at all. Oh, plenty of publishers will be glad to give you a contract, since they know that they can share in the benefits from a record that has already been made; but you can get, not one-third, not 50 per cent, but 100 per cent of those royalties from the record if you simply ask the recording company to give you one of their regulation forms which authorize them to pay royalties direct to you.

On a 35 cent record you'll probably get 7c or maybe 1c for every record sold. If, as is possible, the sales reached say 25,000, an average figure for a name band recording, you may get \$250 just from this one record, instead of only having a half or a third of that sum. And when you've collected this revenue, you can still make a deal with whichever publisher you think may carry out his promises. Or if it doesn't look as though there is any colossal interest in the tune, you can just forget it and be thankful you made a neat little pile and it was fun while it lasted.

It's Just for Modest Dough

Naturally, I'm not trying to suggest that this system is ideal. You are simply taking a bird in hand instead of two in the bush. If you want to gamble on making really big money, you have to go to a publisher. Every big hit produced in the past generation has been promoted in Tin Pan Alley, through the efforts of men who know more about exploiting a song than any

They Used to Call Him 'Rhubarb Red'



Chicago—But this was a long time ago and now the Milwaukee kee git-man, Les Paul is one of the famous jazz box men in the game. Les, whose first big break came in 1935 when he was featured on the Fred Waring show until recently, is now on the staff of WGN-TV, NBC in Chi. That's the perennial of music, Bernie, catches some of Les' tricks. Paul is featured on Ben's Wrigley show five days a week. He has received a big shock from his amateur radio transmission it was feared he couldn't play, but he's okay now. Les' band would turn number one if he played. It's half your mind, the music told him, so he forgot it.

Hansen Given New Year's Job In Florida; Will Fly To, From

by SIG HELLER

Milwaukee — Johnny Dolittle, first trumpet man in Henry Janssen's band, was the busiest musician in town during the recent American Legion Convention. John played a regular session with the band each day, operated a hot dog stand in between sessions, and found enough time somewhere along the line in which to lay the groundwork for his anticipated new airport.

Hansen Has New Year's Date

Hilly Hansen had the first New Year's proposition of the year presented to him by a rich local playboy. The gent offered to hire Hilly to play piano at a New Year's Eve party to be given in Florida. Hansen would be given the use of a private airplane with pilot, and would fly down, play the job, and come right back. Hansen is considering this "out of the world" offer with keen anticipation.

Ted Wayne has taken over the band which Bill Carlsen junked to enter government service as a flying instructor. Wayne opens with

Juicy Staff!

New York—Just so his trade paper pals and radio friends wouldn't forget him while he was convalescing from his operation for hernia, Woody Herman shipped individual cases of Sunkist oranges to friends—two weeks ago from his California home. Woody is okay after his knifing. And there are plenty of oranges in this town!

tyro writer ever can. The publishers have the power and the ability to help you and themselves, and there are innumerable houses that will give you a fair deal.

However, if you're content to string along with a good recording once in a while and give up those daydreams of a nation-wide hit, don't forget this advice. And in case you even have difficulty this way, and you start wondering why, just remember that crack about five out of every four Americans!

Goldfinger Leaves Teagarden; Awaits Draft Status

by FREDDIE GOLD

Newark — Seymour Goldfinger left Jack Teagarden a few weeks ago and came home to stay for awhile. No sooner had he been home when Gus Steck, playing one of New Jersey's niteries, offered Seymour a job.

After having a long talk with Seymour your correspondent found out that he has had enough of the road. He also said that he is waiting to hear from his local draft board before he decides whether he wants to take any of the offers that he has received since he left Big Tea.

Another Newark boy has finally got his break in the big time after knocking around small club dates. He is Herb Spitalny now playing trombone with the revamped and much improved Bob Chester. Herb even tried having his own band in Jersey but he says he is now happier than he ever was.

Radio Comm'l for Ozzie Nelson Ork

Chicago — Add to your list of dance bands enjoying radio commercials Ozzie Nelson's, who started one Oct. 7 on NBC sharing the mike with Red Skelton, comedian. A cigaret maker is sponsoring Harriet Hilliard, Ozzie's singer, wife, also is featured and Truman Bradley announces.

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IF YOU'RE not playing one of my Roy J. Maier reeds now, I hope you'll make this test. Take a Maier reed home and play it in comparison with the one you have on your sax or clarinet now. I'll miss my guess if you ever go back to that pet reed you thought was so good.

How Can I Be So Sure? Well, I know my Roy J. Maier reed will give you snappier response, a more musical tone, and all-around better performance.

You see, I have a different way of cutting reeds. My machines handle cane so gently and have such sharp cutters that the reed is formed without the least distortion of its fibres. They're all "live"—with all the spring and pep that nature gave them.

Furthermore, my proportions and measurements were selected because they consistently delivered better performance for the symphony, dance, and amateur players who tried dozens of different cuts I made up by hand

before a single Roy J. Maier reed went into production.

Why Haven't I Advertised Lately?

After my first few announcements quite a few players naturally tried my reeds to see what they were like. The word began to spread that there was a reed that actually delivered what others merely claimed. Orders and re-orders poured in. They swamped me. I had to cancel my ads.

But now I have installed more of my special machines—trained more people in my own reedmaking methods—and there's still lots of my private stock cane left. So see your music dealer today and ask him for Roy J. Maier reeds. If he doesn't have them, he can order from Selmer. They handle the distribution for me. All I do is make the best darned reeds you've ever played.

Roy J. Maier

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Roarings at Reveille

by "SARJ"



Your Sarj got word this morning that a band of civvie cats have opened their own branch of the USO. The Joseph Sudy herd, currently in Shreveport, the heart of the Louisiana war games, set themselves solid with the boys in the 131st Infantry dance band by opening their hotel rooms to these maneuver-beat joes.

The boys in brown really appreciated the chance at a hot shower and a bathroom shave but complained that sleeping on the carpeted floors wasn't so good. Seems that after a few weeks of sprawling on the hard Louisiana ground the carpets were a mite too soft.

Lou Cranton, former Beat scribe writes that Ina Ray Hutton and her man crew were a major treat for the maneuverers with the big hit coming when Pvt. Emmett Rowe got up to thrush a couple numbers. Emmett, Lou says, was doing okay with Glen Garr at the Oh Henry club in Chi when the Uncle snubbed him. Lou adds that Bob Stuart of the Sudy saxes is about due for his final exam before induction. Bob, until a while back, was blowing the best for Louie Prima.

A letter from Fred H. Brown. Six Brown Brothers, pipes that he's now with the 168th Infantry band at Camp Claiborne, La.

The news is in that Bob Bertram of the Four Esquires, from up around Milan, Ill., is all set to join the Air Force any day now. Also from that vicinity comes the vine that Joe Strochle, solid local 88er, was just released from service looking nothing but in the pink.

A note that jumped all the way from Honolulu gives out that tubman Curley Bert Rose, former Nyawk thumper, and the outfit he's in were chosen to play at the Moon Festival given by Doris Duke Cromwell. This band is from the Schofield Barracks there. Curley says his cuz, tenorman Artie Rose, is over here at Ft. Bragg.

Dick Smith of the Medical Regiment, Camp Shelby, Miss., sends in a list of a bunch of his buddies there in the medical outfit that can really cut. Dick says these carvers are, Red Rhyon, formerly with Al Donahue; Mickey DeCaeser, ex-Chic Scoggins trumpet; Dave Jones, Don Pablo guitar; and Jim Medve who played hot fiddle with Dick Fidler's ork. Dave and Jim are staff sergeant and personnel sergeant-major respectively with this 112th Medical.

From Florida we hear that the age bill lost two jump men from the Blanding bands. The men to go are Armine Elliot, drummer, and tenor George Wolpert. Also that the 102nd Infantry band is back from maneuvers with Hank Freeman and Henry Singer still in one piece.

An anonymous letter from Florida asks the whereabouts of one Bill Darnell, former guy thrush with the Bob Chester and Red Nichols bands. Bill, my sweet young thing, (we know she's a fem from her handwriting) is at Camp Langdon, N. H., and has been featured on a weekly radio show, "Let's Join the Army at Camp Langdon," with such stars as Buddy Ebsen, Tallulah Bankhead, Elia Maxwell, Ogden Nash, Anita Louise and others.

A letter from E. Kerry asks the camp of Howard DuLany, former Gene Krupa vocalist. Your Sarj would like to know also, old man, just how you haven't checked in with this department yet. Where are you, Howard?

George Everly, former Baltimore Beat man, shoots us some mellow guff from Camp Croft, S. C. George says they're in a mild panic down his way what with a gang of

the better boys being shipped off to regular camps after having served their 13-week basic military training course. Jack Keller, he says, got a swell break being allowed to remain as steady chirp with the Croft ork. Jack sang with various bands around Pittsburgh before



Army Gets Critic

George Avakian, jazz critic for Down Beat, now is digging the ace bandmen in service at Camp Croft, S. C., where he was shipped recently upon induction into Uncle Sam's army.

our Sam grabbed his option. Also, Everly reports, the band there is now featuring the solid trumpet of Harry Partridge who really rides with a fine tone.

Le Roy Tanner, the boy who shot us the dope a while back that he was the only cat at Camp Wheeler, Ga., now sends the news that the place is overrun with them and with variety. Harrison Cooper has formed a band there, he says, on the Lombardo style while another gang of joes got together to form a jumper crew. Also a trio consisting of Gino Fiorcelli, guitar; Raymond Cook, on knocked-out accordion, and LeRoy, himself, on trumpet.

Bob Harris, from Ft. Bliss, Texas, now on maneuvers in La., avers that the priority system of the War Dept. is raising hell with the bands. The older men are being released and the only way new men can be had is through requisition. There is a great risk, he says, that the man coming in won't be as good as the one released. Well, now, Bob, it can't be as serious as all that.

Fritz Mueller, ex-Russ Morgan valve, begins his one-year-and-some stint for Pops Whiskers this month.

Here's the diggers in the 210th CA band that are raising such a fuss here and about: Harold DeProspero, Rome, NY; Fred Schnurr, Milwaukee; James Anderson, Detroit; trumpets: Joe Wachowski, Detroit; Don Ullrich, Norm Wallace, Ed Barrow, all of Detroit; saxes: Art Matthes, Detroit; piano: Romeo Buanno, Rome, NY; guitar: Carlin Rowen, Philly; drums, and Albert Steger of Harrisburg, Pa., on bass. "We play all specials, and the stuff is strictly in that rut," said one of the boys concerning their sharp style.

Pvt. Buddy Tropp writes from

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Getting Their Kicks

between mock battles at the recent army maneuvers in Dry Prong, La., are these six members of the 119th Medical Regiment Band, 43rd Division, all ex-dance band men. From left to right are Ben Winer, siphorn; Sal Formica, clarinet; Hugh Wilson, portable organ; Mike Marino (washing his socks); Dom Fiorito, (knocked out) and Sgt. Pandy Panolfini, former trumpet man with Mike Riley and Micky Reagan.

Offers to Arrange Gratis For Any Needy Army Band!

(The reason for printing the following letter is obvious. In the parlance of the trade, it is "too much." If any of the dance bands in the service want to take advantage of the writer's unheard-of offer, readers are requested to write him c/o DOWN BEAT, 608 So. Dearborn St., Chicago—EDS.)

Birmingham, Ala.

Dear "Sarj":

I understand that some of the bands in our Army camps are obliged to bust up because of the lack of scores. I am just a kid starting out, but I have written two or three fairly good arrangements and I thought perhaps if I could help out I'd like to arrange a couple of numbers gratis and send them to some camp. If you think this advisable, please send me the location most badly in need of arrangements and inform me as to the size of the organization.

My arrangements come kind of slow, but I was hoping I might be of some help. Thanking you for your attention, I remain,
STANLEY HOVATTER

Three Rascals at New York Hotel

New York—The Three Rascals, Al Bandini, Vic Cane and Dan Barkan, are at the Forrest Hotel. Combo comprises guitar, bass and piano. Cane and Bandini formerly played with Art Hodas in Staten Island.

Syracuse Gets Big Tea, 'Birth Of the Blues'

by RAY TREAT

Syracuse, N. Y.—Weldon (Jackson) Teagarden's monther at the Hotel Syracuse makes about the biggest bit of news to come out of these parts. With his pie "The Birth of the Blues" scheduled for a local showing during his stay at the Syracuse, the hotel upped the minimum to bag a few extra eagles.

Paul Frens is back staffing at WSYR after a long stint at the Deauville in Auburn. His sidekick of the Swingsters days, Bob Gile, is also at the station. Bob announces and beats vibes.

Eddie Williamson, Drumlines popular boy, has been putting in an appearance at this central N.Y. spot for a good dozen years now.

Haynes Managing Four GAC Bands

New York — Newest personal management office to open here is the one headed by Don Haynes, former General Amusement Corp. booker, who quit that organization in early September and struck out on his own.

Haynes, the husband of Polly Davis, Glenn Miller's secretary, already is managing Miller, Claude Thornhill, Charlie Spivak and Hal McIntyre. Haynes' offices are in the RKO Bldg.

Zazmar to Shand

New York—Max Zazmar has replaced Sammy Kublin on trombone with Terry Shand's ork.

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'Some Band Managers Know Strictly from Nothing'

Guest Editorial
(Jumped from Page 1)

does not change in volume, but it does constantly change in styles.

Here are some concrete examples of what I mean by the common sense approach.

Tact and diplomacy are essential and no manager, no leader, no side-man can go around with a chip on his shoulder and expect the greatest financial benefits from his profession. I know leaders who are "laying" for acts that appear with them on the same theatre bill. I know emcees who are "laying" for band-leaders; I know booking offices and ballroom promoters who use every opportunity to hurt some band which has untactfully stepped on the wrong toes.

The leader and his musicians must enjoy what they are playing; if they don't, their displeasure or indifference registers right across the foot-lights and the reaction of the audience is negative. The manager must be always on the alert to avert such psychological frictions.

Acts, Emcees and Band Must Be in Accord

At theatres, it is important to get the right spot on the bill, and to pace the numbers in such a way that they will get a good audience reaction. The manager must be on hand to watch every show at the theatre, to get audience reactions during ballroom, night club, and hotel engagements. The manager must detect and correct every phase of the band's presentation which does not receive favorable audience reaction.

The manager must be something of an amateur psychologist. He must know how audiences react, and he must know those audiences so well that he can tell exactly what will happen in any spot the band might play, whether it be in Arizona, South Carolina, Maine, or Minnesota. The audience never deceives a careful manager. He can tell in a minute—even after the first sixteen bars have been played—just how "warm" or "cold" the band sounds to the audience.

Audience Reactions Must Be Watched Carefully

The manager must work day and night to obtain all-around cooperation between the band members. He's got to be on his toes every minute and convince the whole band that just because it did a good job on one show or at one dance spot, it can't lay down on the job and expect to "repeat" six months later.

A Course in Psychology Would Help

How many band managers, I wonder, keep books on itinerary —books on each show, where and when the band appeared, what the band played, what outfits were worn, what received the biggest audience reaction, what the average age of the audience was, what the price of admission was, etc. I know that some managers keep records on some of these things, but if he's a good business man, he must keep a complete record. Furthermore he's got to have the intelligence to draw accurate conclusions from his observations. That's where plenty of managers fail miserably.

The Band Cannot Rest on its Past Laurels

The manager must be so flexible and able to shift so fast that he can fit himself into any situation and get the most desirable results—once again a matter of intelligence and knowing human nature.

If he's honest, the manager must convince the leader that he has to sell himself, and not the band. The leader must be

(Modulate to Page 11)

Musicians Off the Record



Jan Savitt was a young Philly cat, about 3, when this faded likeness was made. Later he grew into a longhaired fiddler, working for Leopold Stokowski and others, before becoming a dance band maestro famed for his "Top Hat" shuffle rhythms. Mrs. Savitt sent this one in without Jan's knowledge. Note the belt.



New York—Currently winning screwball honors for himself as the madman of the band is Sammy Kaye's Paderewski of the Piano, Jerry Carr, shown here beating the moth box. Kaye's crew is scheduled to open late this month at the Essex House, New York City.

'Tain't No Use!

New York — Art Ford, who handles WBNX's nocturnal "All Through the Night" recorded program, got a letter from two purported jazz fans the other night asking if they could give 5-minute lectures on the jazz subject on his program. "We know all the band leaders and hot musicians," they wrote, "and we even went to school with Pick Spiderbeck."

WHERE IS?

GEORGE HINES, vocalist and guitarist, formerly with Enoch Light?
 WYLES GADBOIS, sax and clarinet, teacher, formerly at Mount High School, Mount, Miss.
 WOODY KESSLER, pianist, formerly with Herbie Kay?
 GEORGE HAYES, trumpet, formerly with Everett Headland?
 RALPH FREEMAN, vocalist, formerly with Eddie Duncan?
 GEORGE TROUP, trombonist?
 ALBERT F. BROWN, organist, formerly of New York City?
 BUNNY SNYDER, trumpet, formerly with Bon Bernie?
 DEL FRANCISCO and his Franciscans, please send permanent address.
 HOMER NORMAN, formerly of Terre Haute, Indiana, please send current address.
 GLENN MANOR, xylophonist?
 DICK KEMP?
 JUDITH ARLEN, vocalist?
 GEORGE PAXTON, drummer, last heard of with Eddie DeHavilland Orchestra in middlewest?

WE FOUND!

JEAN JANIS is still singing with Layton Bailey, now at the Springhurst Country Club, Lexington, Ky. She recently became Mrs. Herb Eastman (Herb plays trumpet with Bailey).
 MAX HALLMARK can be reached through Basile Hallmark, Box 76, Pineville, La.
 VERNON LODGE, is playing sax with Benny Sirona's orchestra at the Ansoy Hotel, Atlanta, Ga.
 KAISER MARSHALL can be reached at the Rhythm Club, 168 W. 132nd St., New York City.
 NICK BUSTA can be reached through his personal manager, Marton Pluda, 3348 W. 16th St., Chicago, Ill.

RAG-TIME MARCHES ON . . .

NEW NUMBERS

WILSON—A son, Charles Christopher, seven pounds nine ounces, born to Mrs. Woody Wilson Sept. 16 in Junction City Hospital, Junction City, Kas. Dad is former Pinky Tomlin vocalist, now leading own band in Louisville, Ky.
CANEY—A son, Michael, born to Mrs. Bob Casey Sept. 7 at Deaconess Hospital, St. Louis. Dad is bassist with Ben Feld's ork at station KMOX, St. Louis.
CAMERON—A son, Philip Michael, to Mrs. Phil Cameron in Elmira, N. Y. Father is radio announcer, mother is the former Ruth Antsdel, hot tenor saxophonist with Ina Ray Hutton's fem band.
HOLDEN—A son to Mrs. Alex Holden Sept. 19 at Garfield Hospital, Washington, D. C. Father is personal manager of Skinny Ennis and Art Jarrett orks. It's their second child.
BIRKEN—A daughter to Mrs. Billy Birken, Sept. 12 in Pittsburgh. Dad formerly played with Al Fremont's band.
TODARO—A daughter to Mrs. Anthony Todaro, Sept. 12 in Buffalo. Dad is a trumpeter in the WGR-WKBW staff band at Buffalo.
LAYNE—A daughter, Linda Lou, five pounds two ounces, born to Mrs. Lou Layne. Father is pianist-arranger with Joseph Sudy's band in St. Louis.

TIED NOTES

EASTMAN-JANIS—Herb Eastman, trumpeter with Layton Bailey's ork, and Jean Janis, vocalist with the band, in Jackson, Mich., recently.
PERRY-HIGHLEY—Newt Perry, ork leader and music teacher, to Patricia Grace Highley in Oklahoma City, Aug. 16.
PLUMBY-KUDLA—Don Plumby, side man with Col. Manny Prager's ork, to Virginia Kudla at Wheeling, W. Va., Aug. 20.
SEVILLE-BARRY—Mary Seville, night club singer, to Don Barry in Philadelphia, Sept. 7.
HITCHINSON-BLOW—Miriam Hutchinson, vocalist with Jimmie Gorkham's ork, to Charles Blow in Elkton, Md., Sept. 4.
DAVIS-METCALFE—Richard Davis, member of the radio quartet, the Vagabond Cowboys, to Beanie Geraldine Metcalfe in Calgary, Alta., recently.
HORD-BUNCH—Neil Hord, trumpet man with Joe E. Sullivan's band, and Betty Bunch, vocalist with the same ork, in Salt Lake City, Sept. 10.
SONTAG-MULLIVAN—George Sontag, pianist with Orrin Tucker's band, and Jerri Sullivan, singer, in Omaha, Sept. 20.
SHIRLEY-GOULD—Jimmy Shirley, guitarist in the Clarence Profit trio, to Ernestine Gould, nonpro, Sept. 17 in New York City's Harlem.
EASTWOOD-MORGAN—Ralph Eastwood, vocalist with Leo Zollo's ork, and Marion Morgan in Philadelphia, Sept. 17.

HAYMES-MARSHALL—Dick Haymes, vocalist with the Harry James ork, and Ann Marshall, dancer, Sept. 21 in New York.



Happy Wedded Couple
Mr. and Mrs. Dick Haymes, who were spliced on Sept. 21, Groom is Harry James' vocalist and bride is former Joanne Marshall, showgirl. Best wishes.

FINAL BAR

COOK—William J. Cook, 76, veteran dance promoter and former ork leader, died Sept. 15 in Springfield, Mass., of a lingering illness.
HOLCOMBE—George H. Holcombe, 71, former Ringling Brothers musician and leader of Holcombe's Military Band, died recently at City Hospital, St. Louis.
CRAWFORD—Robert Crawford, 52, former music publisher, died Sept. 20 at the Ritz Carlton Hotel, Boston.
ROMAN—Joe Roman, 40, former leader of the Original Pennsylvanians dance ork, died Sept. 27 while on a hunting trip into the Canadian woods.
BARGE—Benjamin, former leader of the Harlem Serranaders orchestra, died Sept. 16 in Mercer Hospital, Trenton, N. J.
GRAEVE—John M., 25, musician, died Sept. 14 at a hospital near Fort Belvoir, Va., after being stricken with appendicitis while on maneuvers.
OWENS—Jessie V., 76, father of Harry Owens, orchestra leader, died Sept. 31 in Los Angeles.

Chords and Discords

Some Frazier Critics 'Emotionally Immature'

Boston

To the Editors:

Many readers of the *Beat* have expressed their opinions about the writings of George Frazier and few have been favorable. But it seems that his critics criticize him in the same manner in which he criticizes music and musicians.

Of course many are in total accord with what he says and no doubt could add a bit to it, but are reluctant to express themselves as he does. The manner in which some readers have engaged themselves in rebuttal concerning Frazier is highly indicative of emotional immaturity. We do not want to attribute that quality to Mr. Frazier.

I am not familiar with the requisites of a good jazz critic, but one should know jazz (too bad we don't have a meter for that sort of knowledge). By no means, however, should his name be linked with a "heavy musical career." Anyone who says that Frazier does not know jazz music is not very well qualified to criticize him.

C. J. B.

Calls Horoscopes Hokum

Selma, Cal.

To the Editors:

Let's get to the point quick. I like to gripe, and I would like to air a couple of mine in concerning your mag.

You have a potentially potent little sheet, but such crap as "Musical Horoscopes" will surely do no good to your circulation figures. After all, I'm sure the main part of your readers have no use for this kind of hokum. It has been exposed time after time.

HUGH BALDWIN

Misses Our Solos

Reading, Pa.

To the Editors:

I've missed the tenor sax solo transcriptions you used to print.

How about some more? My idea of a real killer is the Paul Bascomb get-off on *Nona* by the Eskine Hawkins band. The second chorus that Paul takes really gets in with the dirt.

I think I've missed on three copies of the *Beat* since its birth. BILL BISHOP

British Soldier on Egyptian Desert Misses Down Beat

Cairo, Egypt

To the Editors:

We are in the desert, somewhere in Egypt. The temperature has been 116 and yesterday we had our first taste of a sandstorm. If I could only get hold of a *Down Beat* now and again I'd be very thankful as out in the desert there is almost nothing to read and very little of interest to do.

How is Artie Shaw's new ork? I have only heard one of his new records and that was on the last day I spent in Johannesburg, South Africa, my home. I am very interested to know how the American fans are taking to it. I think it's terrific, especially as it's so original. To my way of thinking it can develop into a new field of music altogether.

R. T. Moss
British Middle East Forces

'What Would Pee Wee Be Doing in a String Quartet?'

Los Angeles, Cal.

To the Editors:

So Mr. Jim Cunningham thinks Pee Wee Russell would be laughed out of the Budapest String Quartet. Well, in the first place, what would Pee Wee be doing in a string quartet, Budapest or otherwise? And what does Cunningham think would happen if the long-hairs sat in with a bunch like McPartland had?

Guya like Pee Wee and Muggsy (Modulate to Page 11)

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Chords—

(Jumped from Page 10)

are jazzmen. Why should they be panned because they don't play classical music? Who wants to hear Mugs play *The Bee*? Leave that for people like James. I'll wager you couldn't listen to it more than once anyway, and you can play Spanier's *Dippermouth* over and over and it sounds just as good the 10th time as it did the first.

As for Goodman being welcome in any circle, how about the Chicago days when they used him only if Tesch was unavailable? And what about Iturbi's refusing to play with him?

DOT CRETO

Note from Mrs. Melrose

Hammond, Ind.

To the Editors:

Many thanks to *Down Beat* for your kind memento to my late husband, Franklin T. Melrose. It will always be remembered with sincere appreciation. I also wish to thank the many musicians who in my bereavement remembered me with kind and thoughtful expressions of sympathy.

MRS. FRANCES MELROSE

You Don't Act Like It

Cheshire, Conn.

To the Editors:

I have read your mag for approximately ten months and have finally got enough things together for a blast at several institutions stagnant in your rag. I shall enumerate:

(1) Why don't you guys face it; the public doesn't want to hear loud, although good, jazz blaring at them 24 hours a day.

(2) Why don't you print a separate record review column for Joe Public? Dave Dexter's is just too critical of good sweet ballads. *City Called Heaven* is no "dog tune" as Dex would have us believe.

(3) Stop printing the tripe of some alleged critic who pans the work of Miller, the Dorsey's, and Woody Herman, the four best bands in the country for my money.

(4) I could say something about Frazier, but I have come to the conclusion that we'll just have to let the little boy play with his Underwood.

Don't get me wrong, I like your magazine. In fact I would be quite lost without it.

JOHNNIE BRUBAKER

Lauds Etri's Guitar

Oshawa, Ontario

To the Editors:

It was a terrific shock to pick up the Sept. 1 issue and read about the death of Bus Etri. He was a fine guitarist and will be greatly missed. He has a wonderful solo on *Barnet's record of Tappin' at the Tappa*.

SHEILA F. WALLACE

Haskins, too, Would Stone Two Birds

Chicago

To the Editors:

I, too, would like to "kill two birds with one stone." The two birds are Elizabeth Gonciar and Jim Cunningham. These are the two people who wrote to *Down Beat* disagreeing with Bob Trendler's recent article on studio ork vs. dance bands.

Miss Gonciar talks about "long-hairs grinding out notes" when she speaks of Trendler's WGN unit, and Cunningham talks about Trendler's "weak and uninterpretative outfit."

If these people will listen in Monday nights to the Tom, Dick and Harry show, they'll catch Trendler's ork playing with both lift and drive, plus fine arrangements.

HAROLD HASKINS

Did You Have Vicious Intent, Charlie?

Hollywood, Cal.

To the Editors:

I don't believe your Mr. Emge had any vicious intent in writing that Ralph Yaw and Ralph Wonder were "guns in the rise of the



"The chief is phoning a new tune in to his publisher."

Stan Kenton band." But Yaw had absolutely nothing to do with the building or developing of Stan Kenton's band. In Stan's entire library there are no more than seven Yaw originals or arrangements and only two or three of these are "active." The great preponderance of the library, including the original studies and movements for saxophone that make the style and bring the sparkle and "go" to the band were all done by Stan himself. These are the very things that you so unjustly attribute to Yaw.

I am a mutual friend of both Yaw's and Kenton's, and all I want is to see the credit fall in the right direction.

MRS. F. E. HOPKINS

A Fine Thing!

Presidio of Monterey, Cal.

To the Editors:

I would like very much to see an article in *Down Beat* in regard to these people who knock your magazine and cats like myself. Today I showed your *Down Beat* to a fellow and he said, "Do you read that kind of crap?"

SGT. PAUL S. COX
U. S. Army

Band Leaders Are Dumb

(Jumped from Page 10)

in a position so that his side-men can come and go and still make no difference in the popularity of the band.

A Bandleader Is Like an Athlete

The manager must have the good judgment to realize that a bandleader is like an athlete. He can't go out and grab everything big that comes his way, but rather he must have the good sense to work slowly until the band is well enough equipped to sustain the demand of wide popular appeal.

The manager has to act as father confessor to the whole band. He's got to keep up courage and self confidence. Bookers all like to ride winners, and if a band clicks at the box-office, it gets around like wild-fire. But just let the band lay an egg and it gets around even faster. That's when a manager has got to do his damndest to preserve the morale of the outfit.

No Wolfing!

The manager must watch the wolfish propensities of many musicians. Without their wives around musicians are like vultures. But just watch them when their wives are traveling with them. They turn as soft as milk toast, and if somebody else makes a "play" for their wives, they'll yell bloody murder. I'm no Pollyanna, but my own experience proves that you don't have to be a wolfish knocked-out man to be a good musician. Everybody has respect for a capable musician who works hard and who is a gentleman off the job, a gentleman and a capable musician on it.

The manager must know the value of that shopworn but still very true axiom of the entertainment world — always leave your audience hungry and be careful to

avoid anti-climaxes. Am I asking for a perfect man, a wizard, a genius? Maybe I am, but that's what a manager's got to be. The trouble with too many bands today is that they haven't got that kind of a manager. Or they haven't got a leader who has enough intelligence to hire a manager who can fill the bill. Leaders have to be intelligent, alert business men too—take it from me.

Adrian Rollini Trio At Jack Dempsey's

New York—Adrian Rollini and his Trio, with young Allen Hanlon on guitar, opened at Jack Dempsey's Broadway Restaurant-Bar last week. Boys will be heard over WMCA, local Manhattan station. Rollini is still beating a mess of vibes.

Fiddler, 20, New In Philly Ork

Philadelphia—There are three new faces in the famed Philly Orchestra this season. Paul Shure, only 20, is one of them, on fiddle. He's one of the youngest musicians the noted group has had. Others are Lynn Wainwright on harp, replacing Edna Phillips, and Frank Costanzo, also a violinist.

Bert Niosi on Tour; To Play Military Ball

by DUKE DELORY

Toronto—The first of this month saw Bert Niosi take his powerhouse of swing out of the Palais Royale for a five week tour of Toronto leaving the Royale in the hands of the Modernaires.

On October 28 the Niosi crew will dispense their solid stuff at the largest and most important social event of the year—the annual ball of the Royal Military College of Canada in Kingston.

While on the road Bert intends to give a big play to his latest tune, *14 Men on a Truck*. Hassi Harrison is getting a big bang from the

♯bass clary he's now tootin'.

Artie Shaw's new 32-piecer made dance history on their recent Mutual arena date here attracting an all-time record house of 6,400 jitterers. . . . 88ist, Frank Bogart, took his ork into the Club Top Hat, nee Club Esquire. . . . Horace Lapp, Royal York hotel pianomastro, takes a turn at Shea's Hippodrome theater during the day on organ.

Specht Writes 'Success Story' Book on Bands

Just received Paul L. Specht's new book, "How They Became Name Bands," published by Fine Arts Publications. Specht is a veteran dance ork man, having led his own band in earlier days and also having sponsored the crews of Hal Kemp, Ted Weems, Jan Savitt, Russ Morgan and others in their swaddling-clothes days. The book is divided into five parts. The first part, in which the modern technique of the dance band maestro is discussed in detail, might prove helpful to young stick-wavers. Several tips are offered on how to please the public in case you want to lead a commercial band. The other four parts of the book are devoted mostly to glorifying Paul Specht.

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What Goes on the Coast:

Outside Bands Nab Choice Air Spots

by CHARLIE EMGE

Los Angeles—A surprise deal brought Jimmy Dorsey into the Palladium Oct. 14 for a two-weeks stand prior to the opening of Alvino Rey and the King Sisters.

Gene Krupa's business at the Palladium on week-ends was terrific. The Sunday afternoon policy inaugurated here especially for Krupa will be continued. Gene has already been signed for a six-weeks' stand at the Palladium next year.

Pacific Patter

Ray Sherman, 18-year-old son of Chicago's veteran bandleader, Maurie Sherman, has joined Jimmy Walsh, one of the Coast's rising bandfronts, as featured pianist and arranger. Ray has been making a name for himself locally as a solo feature at swank sippers. . . . Maurie Sherman put on a special "reunion" for five of his former bandmen, who are now with Ted Weems, when the latter arrived to take over at the Casa Manana. . . . Nat Brandwynne hit the Coast this month with a date at the Pasadena Civic Auditorium Oct. 10-11. . . . Ginny Simms laid it on the line for a 10-room house perched atop one of the Hollywood foothills, realizing a lifetime ambition. . . . Meredith Willson recorded 10 sides for a new Decca album of his own compositions. He used his Maxwell House "Coffee Time" ork. . . . Carlos Molina into Hollywood's Copa Cabana. . . . Sunday afternoon jam sessions, which have been attempted many times in Hollywood but never put over before, are really flourishing at a cozy but unpretentious spot out in the Southwest side of L.A. Spot is called Bourston's and the sessions were promoted by the present owner of Bourston's, young Chuck Greenberg.

Radio Tempts Band Leaders
Four Hollywood shows have been snagged by "outside" bands, if you regard Ray Noble, who has a band of Local 47 boys, as an "outsider." Noble is on the Chase and Sanborn show; Ozzie Nelson caught the new Red Skelton-Raleigh cigarette program, while Bob Crosby and Paul Whiteman are lined up with Balantyne's Ale and Lever Bros. (Burns & Allen) respectively.

Three of the above outfits will be doubling over to dance jobs at the same time. Noble will be in the Ambassador Hotel, Whiteman at the Florentine Gardens and Bob Crosby at the Trianon. Ozzie hasn't got a location job (he just finished at the Casa Manana) but he can clean up on choice one-nighters. The Hollywood radio set-up makes it possible for the local nitery operators to get these bands at mighty nice prices. Just figure it out. The bandleader gets a pleasant winter in California and a nice radio berth with a dance job on the side. Who's going to quibble over a few bucks.

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Jazz 'Honored' In 'Blues' Pic

Hollywood — Your correspondent has viewed the first entry in the current cycle of "jazz movies," Paramount's *Birth of the Blues* at a private showing and here's the verdict:

Not bad at all. In fact, very good in some respects.

Here's a bet that of all the pictures in production or contemplated as a result of Hollywood's sudden spasm of jazz consciousness this unpretentious Bing Crosby-Mary Martin opus will come as close as any to giving Mr. and Mrs. Joe Public and their kids a new and more righteous slant on jazz music.

Most of the music in *Birth of the Blues* is pretty good, and there is plenty of evidence that a sincere effort was made to use music that would fit in to some extent with the idea of the picture. We could use up a lot of words pointing out musical anachronisms, such as the use of a guitar instead of a banjo by the Basin Street Hot Shots, as Bing's white pioneer jazz men call themselves, but, come to think of it, the "original original" had neither—so what difference does it make?

Music for the band sequences was recorded by a combo picked from Jack Teagarden's regular band. The clarinet solos which you see Bing play were recorded by Danny Polo. The cornet solos ostensibly played by Brian Donlevy (an A-1 actor who was miscast in this role) were put on the sound track by "Pokey" Carriere. The Dixieland arrangements were worked up by Joe Glover. Best musical bit: Bing singing *Melancholy Baby* with a solid background from Perry Botkin's guitar and Teagarden swinging softly against the sustained notes. But wait until you see Teagarden doing his dance with Bing and Mary Martin!—

HAL HOLLY.



The Quintones

of the Charlie Barnet band were snapped on their recent Sweet's ballroom date at Oakland, Cal., by Glen K. Davis, coast lenshawk. This is the first photograph of the group without Lloyd Hundling, who died in Los Angeles after the same accident which killed Barnet guitarist Bus Eri. In Hundling's place in the Quintones is Bobby Convin, the girl formerly on the Bing Crosby Kraft show. Left to right in the pic are Murray Deutsch, Patty Morgan, Al Lane, Bobby Convin, and Irving Deutsch.

Music in Movies:

Jazz Spasm Breaks Out In More Film Studios

by HAL HOLLY

Hollywood—Well kids, the great jazz spasm which has been circulating about the movie lots has broken out in another spot—at Universal, where they have one on the fire titled at present, *Cradle of Jazz*. That's about all we have been able to learn concerning it except that it will be an outright "starring vehicle," as they say hereabouts, for the Merry Maes.

"Starring vehicle" in Hollywood parlance, in case you haven't burdened your mind with such matters heretofore, means that the picture will be presented thusly: "The Merry Maes, Ted, Judd, and Joe McMichael and Mary Lou Cook, in *Cradle of Jazz*, instead of *Cradle of Jazz* with The Merry Maes, etc. *Cradle of Jazz* is from an original screen story entitled *Dirieland*—so look out for this one!

Hollywood's Jazz Epics

A few notes on the other movie jazz epics: Here's the real dope on the Orson Welles jazz opus—it will be one subject in a full length feature containing four different subjects titled *It's All True*. The only definite commitments are with Louie Armstrong, around whose life story it will be built, and Duke Ellington, who will compose special music and work on the script. The Hazel Scott story was "pre-mature," according to word from Welles.

"Blues in Night" Angle

Warner Brothers' *Blues in the Night* is close to the preview stage. This one, by the way is the only picture attempting to get across to screen audiences the difference between a small hot band and a big commercial outfit. To broaden the gap so that movie goers may get the point the producers made their big commercial band a "presentation band" specializing in hokum rather than music.

Paramount's *Birth of the Blues* (reviewed in this issue), takes jazz from New Orleans to Chicago, wisely drops the subject right there long before anyone ever heard of Glenn Miller and does his band play hotter than Casa Loma?

Dieterle Digs In

RKO's Producer Bill Dieterle, who starts shooting on *Synco-*

tion around Oct. 15, will try to trace the history and development of jazz music and what it means as a factor in American life (as nearly as we can get it from various vague explanations). That's going to be tough going in a movie. Lots of luck, Bill.

No regularly organized bands will be used in *Syncoption*, according to music chief Leith Stevens, but efforts are under way to line up "important individual performers" to supply the music, a very good idea if they stick with it.

Movie Murmurs:

Jimmy Dorsey and his band recorded nine complete numbers for *The Fleet's In* in addition to his regular signature piece, which announces the band's first appearance on the screen as it would their appearance on radio. Helen O'Connell and Bob Eberle also getting plenty of breaks including a swell scene with Dorothy Lamour singing *I Remember You*.

The juke box phenomenon, which has been intriguing movie moguls for some time, bobs up at Universal in *Fifty Million Nickels*. Harriett Hilliard (borrowed from Columbia) will have the lead. . . . Matty Malneck and band, just back in Hollywood recently from their eastern tour, signed for special music sequences in WB's *You're In the Army Now*. . . . Forgot to mention in connection with *Fifty Million Nickels* that Charlie Barnet's band and Wingy Mannone are signed for good spots.

Ginny Simms' last picture with Kay Kyser will be his next, *My Favorite Spy*, which Harold is producing for RKO. After that Ginny goes into her first straight dramatic role in RKO's picturization

of the Theodore Dreiser heavy, *Sister Carrie*. . . Red Stanley, formerly trombonist and entertainer with Rudy Vallee and currently heading his own combo in Hollywood, is working with the Merry Maes in *Melody Lane*, their current production at Universal.

MGM has bought *Very Warm for May*, the stage musical that went cold fast on Broadway as a show but gave out one of Kern's greatest songs, *All the Things You Are*. MGM bought the show to get the music.

Stan Daugherty Leaves Radio, Forms New Band

by WALT RELLER

St. Louis — Stanley Daugherty, who opened at the Casa Loma ballroom last night following the bands of Raymond Scott, Eddie Howard and Charlie Barnet, shows up with the best of them. Known a few years back as Richard Day, Stan was on his way to big time class with successful engagements at the Sylvan Club at Dallas and the Mounds Club of Collinsville when KXOK started operation in St. Louis and he took over the job of musical director. Now after three years lay-off, old followers step right up to boost the band just as they used to.

The band features Betty Barrett, former Chicago NBC chirp, as vocalist and the twin piano duets of Emmett Schuster and Daugherty himself.

Winter's Violin Speaks

Joe Winter's ork at the Crystal Terrace of the Park Plaza hotel is also a native of St. Louis. Altho Winter's successful record as violinist with the St. Louis Symphony, Municipal opera, and Grand Central Ambassador and St. Louis theaters makes him a stand-out musician, he is a very modest fellow who lets his violin speak for him.

Carl Lorch's band and Larry Adler, the harmonicist with Chicago Symphony, Philadelphia Philharmonic, and New York Symphony performances under his belt still hold out at Jefferson hotel's Club Continental. . . . Chuck Noy is solid at the Bevo Mill yacht club.

Draft Booms Fem Orks

Wonder if the draft has caused the gals to take over our town the way they have. . . there's Delores Kaye and Shirley Dean at the Claridge, Ina Ray Hutton at Tune Town, Maria Marceno and Eileen Brown at the Senate, Phyllis Walters and Maureen McCormack at hotel Melbourne's Picadilly, Dottie Bennett and Mary Raines at the Lennox rathskeller. . . . Henry Busse at the Chase Club is making local headlines and is living up to advance publicity.

Mark up as first class pianist, Al Ritz, of the Three Octaves at Treasure Isle. . . Raymond Scott's vocalist, Clyde Burke, brought down the house the other nite with his tap dance novelty during an intermission, and so did Art Kasel's handy man, Harvey Crawford, who spends the entire evening either at the drums, at the mike or ringin' dem bells.

Do You Know Their Names?

by Pvt. GEORGE AVAKIAN

How well do you know your jazzmen? Here's a list of 25 of the most talked about jazz artists in the world. All of them have unusual nicknames. What are their first names?

If you get them all 100 per cent right, you're a hep cat. If you hit 22 right, you're probably a record collector. Nineteen right is not bad going at all. If you don't know more than 13, you'd better start reading the *Beat* more religiously, and if you can cut only ten, you'd better quit asking for autographs of the micky band leaders.

10. Johnny Hodges (alto)
11. Bud Jacobson (clarinet)
12. Wingy Manone (trumpet)
13. Miff Mole (trombone)
14. Jelly Roll Morton (piano)
15. Red Nichols (cornet)
16. King Oliver (cornet)
17. Lips Page (trumpet)
18. Ma Rainey (blues singer)
19. Pee Wee Russell (clarinet)
20. Zutty Singleton (drums)
21. Buster Bailey (clarinet)
22. Muggsy Spanier (trumpet)
23. Jack Teagarden (trombone)
24. Fats Waller (piano)
25. Cootie Williams (trumpet)

Correct answers will be found on page 19.

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Dieterle Digs In

RKO's Producer Bill Dieterle, who starts shooting on *Synco-*

ART RALSTON

Casa Loma Orch.

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Andy Kirk Band Sends Me—Frazier

Mary Lou's 88-Style, Wilson Tenor Praised

by GEORGE FRAZIER

Andy Kirk's revitalized band at the Famous Door seems to me the biggest and far and away the most pleasant surprise of the new season. It's always been a good band, of course, but up to now it's been a good band that somehow never really seemed to get anywhere. Always there were the flashes of greatness, always the hint of something fresh and exciting and implicitly jazz, but always there was something missing

too. It may have been a woeful lack of self-confidence, it may have been sheer bewilderment, or it may have been any one of a number of other things, but it was indubitably something, because the Kirk band, in a manner of speaking, could drive beautifully without ever being able to get its license. On the part of its staunchest apologists there was always that hollow, desperate hope that next year would be different, that tomorrow would be another day; always the faintly embarrassing awareness that this year simply was not Kirk's year and that both he and the Boston Red Sox might as well sit it out until such time as their vibrations seemed propitious. About the Boston Red Sox I still don't know, but about Kirk I finally do know. The Pot o' Gold has been sadly neglectful of him these many years, but from this season on he better keep his line clear. This looks as if it might be his year.

Mary Lou 'Something Special'
If its broadcasts from the Famous Door are any safe criterion, Kirk's band must be rated one of the few exciting bands around today. It is magnificently relaxed, its choice of tunes is exemplary, and at least two of its soloists—Mary Lou Williams on piano and Dick Wilson on tenor—are genuinely first-rate. The brand of jazz it's been producing these nights is patently my favorite brand. There have been remarkably few lapses of good taste, practically no disposition to play down to the public, and the result has been enormously gratifying. The band has always had it in it to play this glowing way, but somehow it never got around to doing so. It invariably sounded tentative in its approach to its music and there was always a faint suspicion that everything it did was part of a trial and error procedure. That period of experimentation seems finally and fortunately concluded, though, and from now on Kirk should know wherein lies the formula for his band's success. There has been virtually no screaming on its broadcasts these recent nights, while the big thing, the really lovely thing about them, has been the buoyancy of the ensemble playing. That, and, of course, Mary Lou Williams. She is something pretty special.

No matter how diligently I try, no matter how gingerly I go about it, I never seem able to leave Benny out of these dispatches. This month, as a slight change of pace and at absolutely no increase in prices, I feel kindly disposed toward him, so please don't ask me if I'm feeling all right when I say that his band has been providing me with some thrilling moments these nights. I never felt better in my life. I'm afraid that I can't quite give Benny a perfect report card, but I'm not going to give him a reproachful one either. I don't feel much like swearing, so if you have no deep objection we'll leave Peggy Lane out of this thing and confine ourselves to the band. At its best, it's a damn good band. Not the greatest band in the world and, for

of shameless exhibitionism. Even Sam himself, who is an enormously gifted tenor player, not infrequently indulges himself in the virtuoso luxury of meaningless high notes. But that is the sort of thing, alas, that attracts the cash customers. All in all, though, it's a highly promising band and I expect that before long it will be a genuinely exciting one.

Bill Ingalls beat me to Sabby Lewis's band at the Savoy in Boston too, but I don't think he'll mind my adding a word or two to what he's written. Lewis's certainly isn't the greatest small colored unit I've ever heard, but it's definitely one of the most distinctive. The effects that it achieves with its limited instrumentation are nothing short of astonishing and I recommend it to any arranger who is interested in the possibilities of writing for a small group. There are moments when Lewis's band sounds as if it were at least twice as large as it actually is. It's really quite a trick.

I must apologize for having referred in last month's piece to Fred B. Cole as "Fred B. Cohen." The young man tells me that his name

Shutter Stops the Flying McFarlands



Roosevelt Field, L. I. — Stashed in front of their smart little Bellanca on the field here, Art McFarland and his wife looked our way for the birdie a couple weeks ago. Both Art—who is one of the twin McFarlands—who play sax and head their band—and his wife are licensed pilots and gad about up with the winged folk whenever they get a spare hour. The boys' band has been at Jones' Beach, L. I. This shot was taken by the *Beat's* editor, Glenn Burra, just before Mr. and Mrs. took him up for a couple twists around Manhattan. "Was a good thing he took it first," laughed Art, "because when we came down Glenn was way out of focus."

is Cole and that his program, the Mid-Week Function, is very wonderful. So please make the change in name. It is Fred B. Cole and not

Fred B. Cohen who doesn't know a thing about jazz. I'm afraid that his enunciation isn't very good either.

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Herman Herd Hypoed by Bing's Singing...

Crosby, Woody Cut Two Fine Sides Together But Band's 'Bishop's Blues' is Too Much

by DAVE DEXTER, JR.

IT'S BEEN A LONG TIME since Woody Herman and his herd have produced a really outstanding record. So long, in fact, that Decca recently tried to break the jinx by pairing the band with Bing Crosby for several selections in which the Groaner and the Herman gang complement each other's talents. The theory, proposed by Jack Kapp, proved surefire as evidenced by the *I Ain't Got Nobody* and *Whistler's Mother-in-Law* sides issued last week on Decca 3971.

Nobody is possibly Bing's greatest vocal since he recorded *Somebody Sweetheart* with Joe Sullivan. Instead of cowboy bellowings, Crosby sings jazz—and sounds as if he gets a hell of a hypo from same. Woody's Woodchoppers, in a Dixie groove with Frank Carlson propelling some mighty, rhythmic kicks, also are at their best. Cappy Lewis' trumpet and Neal Reid's trom are fine. *Mother-in-Law* is more commercial, with Muriel Lane (who has since left Herman) dueting with Bing in a novelty treatment of Paul Whiteman's theme.

But even more intriguing to musicians is Herman's *Bishop's Blues*, a jazz original by Jiggs Noble dedicated to the ailing Joe Bishop, sideman who left the band a year ago this month. Woody plays fine solo alto, Reid's solo kicks, and Cappy Lewis again produces sterling jazz horn which gives him the coda in a Louie-like ending. Wonderful stuff, this, and better than its backer, *Woodshedding* with Woody, another instrumental. Decca 3972. The final two Herman offerings are *Concerto* and *I Love You More*, latter sung by Woody in a higher key than he usually chooses. The *Concerto* is divided into two parts, straight and jump, but is no improvement on Freddy Martin's original discing. All six reveal the Herd's versatility, however, and as a result all are recommended. Especially *Bishop's Blues*. It's too much!

Henry Busse

Stomping Room Only is an instrumental, based on an ancient and bromidic riff, replete with

shuffle rhythm but lacking a Busse trumpet solo—and therefore not as bad as could be. At least Henry is trying, even if he has a long way to go. Backer, *The Lady in Red*, is even more unimpressive. Maybe it's because Mr. B. blows his horn on this side. Decca 3975.

Benny Carter

Maxine Sullivan, unbilled, sings a so-so vocal on *Midnight*, but it's Benny's alto which sets the tune up and makes it listenable. Flip-over side, though, is the one to hear. It's a Carter original called *My Favorite Blues* and features the leader on solo trumpet in the initial chorus. Sonny White is the pianist and Vic Dickenson the trombonist. Not as ear-arresting as Carter's *Vocalions* of last year, or some of his first *Bluebirds*, these still are better than most of the malarkey the big bands are putting out. Nicely recorded, too, on BBird 11288.

Duke Ellington

Hard to beat, this Webster man—Ben Webster. *Just a Settin' and A-Rockin'* is mostly Ben's, taken at a lazy, buoyant tempo with the band setting up an easy-going riff which gives Webster full leeway in his choice of notes. How this man phrases and breathes, and what expression he obtains from his designs! Gorgeous stuff. Backer, a Juan Tizol original, is *Moon Over Cuba*. It's rhythmically and harmonically complex—too complex and heavy to be really interesting. But that first side is worth more than the four-bits asked for. Vic. 27587.

Maurice Rocco

Two piano solos by this Chicago Steinway stoker reveal nothing new in his methods, and a lot to be learned. Titles are *Tea For Two* and *The One I Love*, with a drummer in on 'em, too. Only for 88 collectors. Decca 8574.

Harlan Leonard

Two more examples of the rough, unpolished brand of jazz as dealt out by this Kansas City band of

senders. *Dig It* is a novelty, mostly vocal, handicapped by poor singing on the part of Myra Taylor. Only the final ensemble chorus is noteworthy. *Keep Rockin'* is much better, with Hank Bridges' tenor, Billy Smith's trumpet, Bill Hadnott's bass and a few exciting bars of Fred Beckett's trombone proving highlights. Leonard with his five brass can hardly sound as powerful as Basie, with seven, and other colored bands using a minimum of six. Rhythm and saxes okay. With all its faults (lack of a powerful and sure lead trumpet is chief weakness) the Leonard

piano, and Ziggy all go wild at fast tempo. Bushkin's piano steals the show; off on a Basie kick with enough of his own ideas to make it a thriller. Vic. 27591. All six are well done and a far cry from TD's recent pop outpourings. The number on that *For You* masterpiece is Vic. 36399—and don't miss it.

Andrews Sisters

It's not easy to shrug these chicks off—not so long as they remain the greatest fem vocal trio in show business. The Kings, the Murphys, the Debs, the Nortons and all the others are second-raters

by this late date can hardly take the J. Dorsey and D. Shivers versions, released two months before Claude's. But the band sounds wonderful, and what few mistakes Fazola gets, he handles magnificently. *Lovers in Glass Houses* and *Mandy Is Two* are okeh pop, performed by Thornhill superbly. The band is stronger than the material. Col. 36371-36361.

Sonny Dunham

A band which shows promise but which has never been able to sound its best on biscuits. Dunham's best of six sides is *Nothin' with Fox Williams* scoring on shining the performance and vocal. Backer is *My Foolish Heart* and—the type song which Dunham shouldn't record. BBird 11307. *We Walk Into the Sunset* is Dunham's weakest disc to date. Maybe the drummer was out taking a smoke. *Memories of You* is an instrumental with the Dunham trumpet zig-zagging around like a Fourth of July rocket. Some of his stuff is pretty, but most of it is screechy and in poor taste. BBird 11289. *Hi Neighbor* and *The Night Serenade* are competently done although Joe Mooney's arrangements are in no class with Williams' BBird 11253. A nod to Ray Kello, moreover, for some really excellent chanting. He's about all the band has to offer in this batch of acetates, but a wiser selection of tunes on the part of Leonard Joy might produce classier stuff.

John Kirby

Fif's Rhapsody is a two-tute riff job which sounds more like the Goodman sextet than Kirby. Only Billy Kyle's pianostylings are exceptional, and even he apea Basie in the ensembles. *It's Only a Paper Moon* (1934) leaves the impression that Kirby's men are tired—they hardly feel like playing. And one can't overlook Russ Procope's glaring alto *faux pas*. Again it's Kyle for kicks. But not like the Kirby band of old. Is the new drummer to blame? Vic. 27598.

Sidney Bechet

Texas Moaner is a slow blues. *Limehouse Blues* is a fast mood-strocity. On both, Charlie Shavers (who doesn't do much on the Kirby sides) steals the show from Sidney and company. Sidney's soprano bleats like a 6-week-old baby waiting for his feeding—that vibrato gets more out of control on every disc. His clary is prettier, and better, on *Moaner*. Regardless of faults, there's a spirit and enthusiasm here which the Kirby band lacks. Vic. 27600.

"Louis and Earl"

Columbia's most important jazz album of the moment concerns Louis Armstrong and Earl Hines, eight sides in which both are featured. More interesting than the recent Louis album which stressed only the Armstrong trumpet, this one contains such gems as *A Monday Date*, *Chicago Breakdown*, *West End Blues*, *Muggles* and *Tight Like This*. Other faces are *Weatherbird*, *Don't Jive Me*, and *Heah Me Talkin' to Ya*. *Breakdown* and *Jive* have never before been issued. Don Redman's arrangements and alto also are heard here; all in all a meritorious package. in album C-73.

Benny Goodman

For once, beyond a doubt, Benny is carved. His version of *The Count* is nice—very nice—but no match for Andy Kirk's Decca red label job. The arrangement is precisely the same as Kirk's, by Mary Lou Williams, with Benny playing the piano passages on stick. A stopper of real quality—not to be confused with the hundreds of dog-eared riff tunes now being served up by most bands—*The Count* is excellent material. In this case, however, Kirk plays it better. Check it and see. *I See a Million People* is competently done by BG but Peggy Lee's singing is no bargain. And they used to razz Martha Tilton! Col. 36379.

"Hot Piano" Album

Here is a real album—the most distinguished jazz collection Victor has issued since the old Whiteman-Bix package of 1936. Eight piano solos in all, with Earl Hines, Fats Waller, the Duke and the late Jelly Roll Morton all contributing two sides. Paradoxically enough, it is Hines' work which impresses least. (Modulate to Page 15)



Taking Five Between Sets doesn't mean five minutes, but five falls, for Bob Chester and his vocalists, Betty Bradley and Bob Haymes. Here they set Betty up after her tumble at Log Cabin Farms. Armonk, N. Y., where Chester's band opened Sept. 23 for a 10-week engagement. Haymes is a brother of Dick Haymes, who also sings. All three shown here sing vocals on the new Chester disc of *B-I-Bi*. Pic by Harris.

band is still an infinitely better colored band than Erskine Hawkins', Les Hite's, and several others still recording. *Dig It* and *Keep Rockin'* are on BBird 11302.

Tommy Dorsey

Like Woody Herman, Dorsey goes off on a versatility riff this time out with six sides showing his band's assets. Best of the entire batch is a big 12-inch Cy Oliver arrangement of *For You* in which the Lunceford style gets the best imitation any white band has yet achieved. And Jo Stafford's singing is top drawer—beautifully done. Backer is *Swing Low, Sweet Chariot*, arranged by Deane Kincaide and in a jazz groove, but not so well done as *For You*. Plenty of good solos, however. Dorsey's most unusual record pairs *None But the Lonely Heart* with *Eli, Eli*, latter spotting Zig Elman's heartfelt but simple trumpeting. Arranged by blond Axel Stordahl, both are without rhythm. Tommy's most moving trombone solo in years—yes, years—is on *Heart*. Vic. 27597. And the final two are *Pale Moon*, dullest of the six, and *Hallelujah*, in which Dom Lodice, tenor; Joe Bushkin,

to the Andrews, and not a small share of their popularity must go to Vic Schoen, their arranger, who leads the gummy studio bands which invariably accompany the girls on their wax dates. Four of the better A. S. exhibitions are *I Wish I Had a Dime* and *Why Don't We Do This More Often* (Decca 3966) and *Nickel Serenade* and *Boogie Woogie Piggy*, Decca 3960. Note how cleverly Schoen handles the backgrounds.

Ina Ray Hutton

This page is going feminine—but just for a minute. Blame it on the marked improvement (more than that—call it a metamorphosis) of the Hutton outfit, a change which is revealed strikingly in *Nobody's Sweetheart* and *Back in Your Own Back Yard*, two oldies revamped in 1941 dress on Okeh 6380. Ralph Collier's drumming sparkles, and so do Dan Cappi's tenoring and a good trumpet. Ina's vocal on *Sweetheart* is competent enough if not really good. Easily the greatest band she's ever had, it's that way because she's using smart, musical arrangements. And exciting, thorough musicians to cut them.

Wingie Manone

That spelling is Wingie's own, even though it's wrong. Wingie still has faith in the numerologist who advised him to change the old (and correct) Wingie Mannone handle. Anyway, *Ochi Chornya* is attempted humor, and not bad at that despite its crudeness, while *The Boogie Beat'll Getcha* isn't much of anything despite attempts by Wingston, Mel Powell, Joe Marsala, George Brunies and others to make it something. Strictly for kicks and not to be taken seriously, on BBird 11298.

Claude Thornhill

"The amazing Mr. Thornhill" is the tag bestowed upon this wand-wielder by fans who drool deliriously and go into the screaming mimis when they hear Thornhill's digits tap out a melody from Glen Island. But they aren't far wrong, at that, because Claude is the one man who has come along this year with something distinctly different to offer. Fair exhibitions of this are on Thorny's *Concerto For Two*, the pretty Tchaikovsky opus which isn't helped any by the addition of lyrics not too well sung by Dick Harding, and *Jim*, a ballad which



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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	Ink Spots, Decca
2— <i>Yours</i>	Jimmy Dorsey, Decca	Benny Goodman, Col.
3— <i>Piano Concerto</i>	Freddy Martin, Bluebird	Carmen Cavallaro, Decca
4— <i>Blue Champagne</i>	Jimmy Dorsey, Decca	Freddy Martin, BBIRD
5— <i>You and I</i>	Bing Crosby, Decca	Glenn Miller, BBIRD
6— <i>Til Reveille</i>	Bing Crosby, Decca	Kay Kyser, Col.
7— <i>Jim</i>	Jimmy Dorsey, Decca	Dinah Shore, BBIRD
8— <i>Time Was</i>	Jimmy Dorsey, Decca	Charlie Spivak, Okeh
9— <i>You Are My Sunshine</i>	Bing Crosby, Decca	Gene Autry, Okeh
10— <i>Yes, Indeed</i>	Tommy Dorsey, Victor	Crosby-Boswell, Decca
11— <i>Why Don't We Do This More Often?</i>	Kay Kyser, Columbia	Freddy Martin, BBIRD
12— <i>Green Eyes</i>	Jimmy Dorsey, Decca	Tony Pastor, BBIRD



Quartet of the Boys . . . Pleasant-faced lads in this one include, from there to here, Manie Sacks, recording chief of Columbia records; Bob Allen, the ex-Hal Kemp singer now leading his own band at Rosemont ballroom in Brooklyn; Harry Mayer, who does the booking for all Warner Brothers theaters, and band leader Dick Jurgens. The Rosemont is the former Brooklyn Roseland. Edward Noumair pic.

COMING UP in fast order are *Time Was*, *Piano Concerto* (also titled *Concerto for Two* in some instances), *B-I-By*, *The Waiter*, *The Porter and the Upstairs Maid*, *Don't Let Julia Fool Ya*, *Elmer's Tune* and *Joltin' Joe Di-Maggio*, all of which are available in various versions by orchestras and vocalists. The

trend this fall appears to be toward novelties, at least judging by current coin-machine faves. For additional and more detailed tips on which new discs are showing strength in the machines throughout the nation, check the "Sleepers" list below very carefully. These are the operators' own choices. Write and tell us yours.

"SLEEPERS"

(Coming Hits in the Coin Machines of America)

I AIN'T GOT NOBODY—An old tune, but a good one, and now revived by Bing Crosby with the aid of Woody Herman's Woodchoppers on Decca. Here is the wedding of two great machine favorites, with Bing singing his best at "up" tempo. Tab as a "must."

WATCH THE BIRDIE—Sonny Dunham has this one, on Bluebird, with Harriet Clark selling the clever lyrics which Martha Raye uses in the new Universal movie *Hellsapoppin'*. Catchy stuff, this, and a natural for all locations. Gene Krupa on Okeh has second choice.

THE SHRINE OF SAINT CECILIA—Al Donahue's band and a lovely vocal by Phil Brito combine to make this one of the most promising ballads of the season. Song is soft and melodious, not unlike *My Sister and I* in general makeup. Can hardly miss on any type of location. Donahue's is on Okeh.

ELI, ELI—Slanted directly at the machines, Tommy Dorsey comes through with a version of this old Hebrew chant which can hardly keep from garnering the nickels, especially on locations frequented by the people who love this song. Ziggy Elman takes the melody for a ride. On Victor, Harry James has the same song on Columbia.

NOTHIN'—Les Brown gets the nod on this novelty, on Okeh, with Betty Bonney chirping. Second choice is Sonny Dunham's Bluebird with Harriet Clark selling the lyrics. But either version is strong enough to promote the jitneys at a fast pace. Don't overlook the tune.

UNTIL THE REAL THING COMES ALONG—Andy Kirk's 1936 record of this great song is coming back, ops report. It's a passionate ballad, sung by Pha Terrell, on Decca, and is well worth spotting again. The Ink Spots have a new version of this song,

also on Decca. It's a toss-up whether Kirk's or the Spots' platter will do best. But either will do all right.

I'M A LITTLE TEAPOT—Here is about as sickening a song, musically, as has ever been recorded. But sometimes songs as zany as this one sweep the country. Horace Heidt has this one, with Ronnie Kemper doing a vocal even his own mother should be ashamed of, yet it's coming along in more than a few boxes. On Columbia.

I WISH I HAD A DIME—The Andrews Sisters, already red hot with their *Daddy, Boogie Woogie Piggy and Why Don't We Do This More Often*, outdo themselves with *I Wish I Had a Dime*, a clever rhythmic novelty which is booming fast in the East. Keep an ear on this 'un for it's moving fast.

THE SPANIARD THAT BLIGHTED MY LIFE—Little Ella Logan hits again! Her *Take Me Out to the Ball Game* is going fairly well, but her "Spaniard" song is skyrocketing much faster. A whacky sort of novelty, it is all-vocal with guitarist Perry Botkin leading a swell accompanying band. Columbia.

KITTEN ON THE KEYS—Although held up from operators because of the over-worked presses at Decca, Decca now is releasing Freddy Slack's record of *Kitten on the Keys*—the old piano standard which Slack has revived in a refreshingly modern and catchy arrangement. Dig.

\$21 A DAY—Tony Pastor (Bluebird) and Dick Rogers (Okeh) lead the pack with this army-inspired novelty song. Corny stuff but clicking.

B-I-BY—Still another novelty on its way up, Carl Hoff's Okeh and Horace Heidt's Columbia lead the rest, although Bob Chester's Bluebird, issued late, also is making progress. Hoff's is strongest with a vocal by the Murphy Sisters. Check—it's material like this which catches coins.

Pete Johnson Nabs 2-Year Disc Contract

New York—Decca signed Pete Johnson, jazz pianist, to a 2-year recording contract last week. The pact between the waxworks firm and the Kaycee ivory thumper means that Johnson's Steinway stylings—most of them in a boogie woogie groove—will be issued consistently for the next 104 weeks at the rate of about two sides a month.

Johnson, who is as famous for his boogie work as are Albert Ammons and Meade Lux Lewis, thus becomes the first of the three colored boogie men to land a fat contract. Ammons and Lewis are not under contract to any firm, recording sporadically for various companies.

Pete and Ammons still play nightly at downtown Cafe Society in Greenwich Village.

Paul Robeson Records Blues With Basie

New York—The stentorian voice of Paul Robeson, whose hefty bass chanting has thrilled royalty in the capital cities of Europe, was captured on two 10-inch record sides last week singing a down-to-earth blues with Count Basie's band behind him.

Basie composed the music and Richard Wright, the author, the lyrics to *The Joe Louis Blues*. Robeson sang it, his first jazz performance on wax. The disc soon will be issued on Columbia's red label.

The session came just a few days after Louis, the heavyweight king, belted the daylight out of challenger Lou Nova at the Polo Grounds.

Basie also made a pop, *Something New*, on the session.

Record Reviews

(Jumped from Page 14)

The fatha' still pitches plenty of pretty notes, but on *Sunny Side of the Street* and *Melancholy Baby* his work is inferior to most all his previous solo waxings. Waller's *Carolina Shout* and *Ring Dem Bells* are first-rate; Morton's *Seattle Hunch* and *Freakish* are among the finest things he ever got on wax (made in '29) and Duke's *Dear Old Southland* and *Solitude* reveal a better pianist—a more expressive pianist—than most of us give him credit for being. All but Morton's are 1941 exhibitions, and all are fine. But Hines can and has played better. Victor album P-75.

Jan Savitt

Ben Pickering's arrangement of Debussy's *Afternoon of a Faun* occupies two 10-inch faces. The Savitt band plays in tempo. There are no solos—Pickering stresses ensembles. Interesting but unexciting stuff. A dance band can hardly do justice to Debussy's genius. Vic. 27594.

Ida Cox

Blues with a feeling. Miss Cox was kicking around nearly 20 years ago, doing all right then as a blues shouter, and she's doing all right now in a ditto capacity with Red Allen's band behind her on Okeh 6405. *I Can't Quit That Man* and *Last Mile Blues*. Hammond hit a bull's-eye with this.

Have Dexter's record reviews appear in every issue of the *Beat*. The latest platters are sized up by the gent who knows.

'Skunk Song' is Latest T. Dorsey Jake Box Disc

New York—Tommy Dorsey expects his 2-sided version of *The Skunk Song* to be his next big hit in the coin machines. Trumpeter Chuck Peterson makes his debut on records as a vocalist on it. It'll soon be out on the Victor label.

Other tunes recorded by Tommy's band on the last session were *Violets for Your Furs*, *Somebody Loves Me*, *Sunshine of Your Smile*, *Anniversary Waltz*, *Embraceable You*, *It Isn't a Dream Anymore* and *Love Sends a Little Gift of Roses*. Ken Curtis sings *Anniversary Waltz*.

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— Tuesday At Ten	Arr. by Skippy Martin
— Scatcrow	Arr. by Buster Harding
— A Smooth One	Arr. by Fud Livingston
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— Tony Pastor's Paraddiddle Joe Arr. by Dick Rose
— Charlie Spivak's Let's Go Home Arr. by Fud Livingston

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Diggin' the Drums

Wett Gets in on a Legit Stick Session

by George Wettling

On a recent trip to Boston I had a very rare treat, a drummers' jam session. But the drummers were of the old school of rudimental drumming and man, how they can drum!

The session was held one Saturday afternoon at Mr. George Lawrence Stone's drum studio in Boston, and such names as Carlyle F. Quimby; Phillip W. Town Jr.; George Gilligan; Nancy Lane, the champion girl rudimental drummer, and a score of other great drummers.

'Pete' Mietzner Stars

The star of the session, however, was Mr. P. Friedrich Mietzner, called "Pete" by his friends. Mr. Mietzner plays the Moodus style of drumming. The drum corps from Moodus, to my knowledge, is the oldest existing corps in the U. S. This corps was started in 1860 in Moodus, Conn. Mr. Mietzner's drum is an Eli Brown rope drum made in 1838. It's Mietzner's pet and he growls when anyone else touches it.

Mietzner is a pleasure to watch drum. He plays very open and distinctly. His roll sounds as though you took a handful of beans and let them fall on top of the drum head, and his double drags are nothing short of beautiful. Pete plays with his drum heads fairly loose, doing all the work with his wrists. And what a pair of wrists he has. He can drum on a handkerchief wadded up in your hand. He drums the way he feels, which in another style is exactly what the swing drummer does in a jam session, which just goes to show that the old timer and the modern swingster play the same rudiments, but style them differently.

George Lawrence Stone is certainly not to be overlooked as a drummer either. He knows all the tricks and is a real teacher. Mr. Stone literally lives drums, and once or twice a year he gets into his car and drives down into Connecticut for one thing and that is to get into a jam session with some

real old time Connecticut boys who take their drumming seriously.

Ron's Legs, Feet Tire

Mr. Ron Bennett, from Rosyth, Scotland, would like to know if I have any sort of remedy for tired feet and leg muscles. I really don't know of any sure cure for tired feet, but the trouble may be in your pedal, Ron. Make sure the pedal is working nice and easy and if there is an adjusting screw on the spring try loosening it up a bit as sometimes they become tightened when playing.

J. B. of New York city wants to play drums and would like to make it his life's work, but is afraid he might be too old. His present age is 25. As I have said before, one is never too old to learn, so start in. After seeing and hearing those old masters at Stone's studio (all of them over the 40 mark) I think there's no age limit when it comes to drumming.

Scranton to Have Band Battle; Hot Gang for Shard's

by EDDIE CUY

Wilkes-Barre, Pa.—Eric Greenwood's society band has opened the once famous Mayfair now known as Shard's. They have renovated the Hawaiian room and reports are out that a swing band comprised of the top Wilkes-Barre and Scranton cats will alternate with the Greenwood gang.

From Scranton we hear that the Buddy club will feature a battle of bands between Charles Masters, who just finished at the Sylvan Beach in Rochester, and Frank Lombardo, regarded as the most popular band in the valley.



Diggin' Away 'Way Back

in the files of the Chicago era jazz, we stumbled onto this rare shot belonging to Boyd Atkins, the Chi saxist-fiddler. The band is Louis Armstrong's Sunset Cafe outfit circa 1927-28. Satch called the group "Louis Armstrong and His Stompers." From left to right, rear, in the pic are drummer Tubby Hall, still gigging around Chi; Honore Dutrey, the famed New Orleans trombonist; Earl 'Fatha' Hines, who played

one of the two pianos with the band; Al Washington, still playing tenor sax around Chicago; Atkins, who played fiddle; the second pianist, named Hamby, now dead; and bassist Peter Brigga, now in New York. Alto man Joe Walker is in front to the left of Louis; Joe is believed to be living in Oklahoma somewhere now. And at Armstrong's left is Rip Bassett, guitarist now working with Boyd Atkins at the Club Plantation in Chicago.



A COLUMN FOR RECORD COLLECTORS

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

The roll call of Leon Bismarck Beiderbecke collectors continually grows as time goes on. Pressure has been applied on the recording companies to re-issue out of print discs and issue masters that were never released on which the great cornet virtuoso can be heard. There is also a never ceasing search for titles not yet identified as Bix. In this regard, every record with a Bixian horn is closely scrutinized and played for musicians who heard Bix in the flesh.

Victor to Release Bix

Latest development in the campaign to make Bix a household word was reported to the Box by Ken Schram of Ripon, Wisconsin. The Victor company definitely advised Schram that they will issue *Forget Me Not* (43665) within three months. The side will feature sixteen bars of muted cornet recorded with the Whiteman band on April 22, 1928. There is also a possibility that *Lovable* (43145) by the P.W. band will be released domestically. This tune waxed March 15, 1928 has heretofore only been available on the English H.M.V. B-5509.

Probably the most relentless Bix scholar is R.G.V. Venables of Langford Down, Lechlade, Glos. England. His "In Memoriam" article on BIX in the English *Melody Maker* of August 7, 1941 lists some Bix addenda information. This material should be added to the Box's Bix Discography in *Down Beat* (Feb. 15, Mar. 1 and Mar. 15, 1940).

These additional items are all



Sleek looking caricature of Beiderbecke above is by R.G.V. Venables, London collector, whose Bix discovery on unreleased masters can be added to Hoefler's Bix Discography.

Love Me (146544), and two masters of *Sorry for Me* (146548) and (146634). It is also said Whiteman recorded *Old Man Sunshine* for Victor with Bix. The length and caliber of Bix choruses on these sides cannot be vouched for.

Is or Isn't He?

Venables eliminates from Bixiana the following titles: Russell Gray's *Okeh Sugar*, and an unused side of same date *Did You Mean It?* Trumbauer's *Futuristic Rhythm & Rasin' the Roof*, Whiteman's Columbia *How About Me?* The Hot Box is inclined to agree with these withdrawals from the Bix Discography. Any further comments from Bix collectors will be welcome.

There has been a rumor around Chicago for several months regarding Bix's presence on other Willard Robison Deep River sides. A local sax man who jobbed around with Bix and Tram claims a recording of *Ramona* was made with Bix on Pathe under Robison title. Anyone having such a side is invited to write in.

DRIVEL FACE — Sandy Williams, Claude Jones, trombones and Russell Smith, trumpet (all record names) are with Fletcher Henderson at Olson's on the rim of Chi. Bud O'Donnell, former Boston collector, is now located c/o 20th Transport Squadron, France Field, Canal Zone.

Seger Ellis cut two sides for Brunswick back in 1933 with the following personnel: Rube Bloom, piano; Jimmy Dorsey, sax; Charlie Butterfield, trombone; Muggsy Spanier, trumpet and Stan King, drums. Tunes were *It's a Lonesome Old Town* and *My Love for You*. Sides only released on English Brunswick 1084 and featured Muggsy on each side.

Collector's Catalogue — Ken Schram, 104 Tygert St., Ripon, Wis. Bix specialist. Has built up fine collection and now has some strong duplicates to offer.

Phyllis O'Brien, 3506 88 St., Jackson Heights, N. Y. C.—Louis, Bix and the Chicagoans. Barbara Fountain, 111 34 Puritan Ave., Forest Hills, N. Y. C. Sticks to the moderns such as Kirby.

Solo of the month—Bix and Clementine on Victor 20994 by Jean Goldkette Orchestra.

Shep Fields Named On Committee

New York—Shep Fields has been selected to represent the dance band field on the honorary committee of the United Youth for Defense, an organization sponsored by Gene Tunney to promote interest among American youths in the various organizations aiding the defense program.

Radio, ballroom, cafe, symphony and theater music are among the branches of the music industry covered by the staff of *Down Beat*. Buy *Down Beat* on the newsstand the 1st or 15th of every month or send in your subscription now.

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Guitars and Guitarists

The Use of Guitars in Orchestras Began Back In Paganini's Time

by Irving C. Ashby

Editor's Note: This is the first in a series of guitar technique columns to be written by Irving Ashby, young guitarist with the Lionel Hampton band. Ashby, while still in high school, collaborated with Shelah Khall in the writing of Shelah Khall's Chord Speller which has been accepted in the music libraries of both the Boston and New England Conservatory of Music. He later won a scholarship to the Boston Conservatory and was teaching the underprivileged kids at the Robert Gould Shaw House in Boston when Hampton signed him. Ashby is considered one of the outstanding guitarists in the country today.

The use of the guitar as part of an orchestra was not founded with the innovation of swing. It was used in Europe many years ago and even had a place in the orchestral score. The great Paganini learned to play one and obtained tone color by having his violin solos accompanied by guitar.

Today, the modern dance orchestra has brought into the foreground a newer method of guitar playing; giving it a chance to compete with the more lusty instruments. The new method is called the "plectrum" style and has become very popular since the inauguration of the electric guitar in orchestras.

This plectrum technique like anything else is governed by basic rules which if known to the student will quickly improve his performance and understanding. It will develop a confidence, based on ability, where the lack of knowledge of the basic rules and the lack of experience will prove a constant barrier to the mastery of this style.

In the following eight bars I have tried to illustrate within the scope of the average student, the piano-like qualities which may be obtained through a thorough knowledge of this theory. The seventh and eighth measures contain chords which may prove difficult to finger. However I've left them for you to study and if they cause trouble I will explain them either by mail or in a following column.



Roman numerals indicate strings. Arabic numerals indicate fingers. x indicates use of thumb.

Mail for Irving Ashby should be addressed c/o Down Beat, 608 South Dearborn, Chicago. For personal reply inclose a self-addressed, stamped envelope.

Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

A new ballad, *I Love You More and More Every Day*, turned out by Jack Owens, Ted McMichael and Leo Killion, the three lads who authored the Hut Sut Song, has been acquired by BMI from Alan Ross, publisher of the ditty. Ross has become the Hollywood representative of Radiotunes, Inc. The ballad has been waxed already by Kay Kyser, Al Donahue and Woody Herman.

They tell us now that *Misirlu*, already grooved by Xavier Cugat, Mitchell Ayres and ten or 11 other orks, is revamped from an old Greek melody which was originally a shepherd's tune. At any rate, the item is now being published by Colonial, a BMI affiliate.

De Vita Carries Torch

A torch for a brown-haired lass he met in the Blue Mountains recently is said to be responsible for A. Ray De Vita's newest song offering, *How Much I Love You*. De Vita's publisher of Standard Dance Music Guide.

Lou Zoeller has founded a firm on the West Coast, tagged after himself and careased with a trade motto of *You've Sung the Rest, Now Sing the Best*. Most recent items issued include *There'll Never Be a Stain on Old Glory*, *When Love Took Over*, *I Met My Dream in a Dream*, *Chiquita Senorita*, and *Figure It Out Yourself*. All numbers are being heavily plugged by local bands on the coast and stock arrangements of some of the ditties have been penned by Phil Moore, who also turns out specials for Jackson Teagarden's band.

Miller Scores Pete Ilyitch

Mutual Music Society pubs are represented on the music counters now with a Glenn Miller orchestra of *Tchaikowsky's Piano Concerto*. Another BMI'er, Bell Music Com-

pany of Chicago debuts two new Paul Page ballads, *In a Bamboo Inn in India* and *My Heart Is in Kalua*.

A dandy brainstorm by Musette is the issuance of a Musical ABC book, designed to acquaint school kids with musical instruments. Book is authored by Tom Laufer, formerly with Walt Disney, and prefaced by Deems Taylor.

Each page of the book features a four-line jingle, playfully commenting on the tone of the instrument, its orchestral function, or the method of playing it.

Blues Stage Comeback

Feeling gleeful over the publicity being accorded the blues, and we mean the real blues, recently are the gents in Handy Brothers' sales department. K. E. Lewis points out that Victor is enjoying a big sale on its *Birth of the Blues* album, that Paramount's pic *Birth of the Blues* features Crosby crooning *Memphis Blues* and Ruby Elzy warbling *St. Louis Blues* and that MacMillan has printed a second edish of W. C. Handy's life story, *Father of the Blues*.

And if memory serves us right, W. C. Handy said in Chi only two months ago that "the market for blues has gone." Handy was here at the time to plug a new patriotic ditty, *We're Americans, Too*, composed by Andy Razaf, Eubie Blake, and Charles L. Cook.

Music for the long-hairs is on Marks' new fall list, headed by some organ compositions with Hammond registration. The opuses include some *Choral Improvisations* by S. Karg-Elert and a *Marriage Mass* by Theodore Dubois.



On the Boardwalk at Atlantic City, the McFarland Twins and their band line up for a Down Beat photographer. Left to right are Bud Mitchell, Steve Savino, Jimmy Foster, Joe DeRosa, Sid Harris, Betty Norton, Art McFarland, Grace Norton, George

McFarland, Dorothy Norton, Jeff Clarkson, Gordon Duoley, "Uke" Kolowitch, George Howard and Bill Roberts. Don Cornell has since replaced Foster as vocalist. Art McFarland plays tenor sax; brother George plays first chair alto. The Norton sisters make up the vocal trio. Pic courtesy Al Gallico.

Orchestration Reviews

★ by TOM HERRICK ★

'If It's True' One of Prettiest

If It's True

Published by American Academy, Arr. by Will Hudson

Maestro-arranger Don Redman had a hand in the writing of this tune, which is one of the prettiest of the season. It has been recorded by Artie Shaw and it looks sure-fire from where we're sitting. Brass and then saxes collaborate in the 8-bar intro, which leads into the repeat choruses split up 16-8-8. After the second ending, trombone takes the lead with saxes filling in the harmony. Then muted brass gets it for a couple of bars, followed by saxes in a very well broken up chorus. Lift ensemble takes it out.

Chattanooga Choo Choo

Published by Feltz, Arr. by Jack Mason

You get your money's worth with the stock on this tune—there's a vocal trio, six pages to the piano part, four to the saxes, and even three to the brass! An 8-bar introduction with a train effect followed by a 4-bar interlude leads into the 58-bar brace chorus. Unison saxes take the lead at first with plunger brass. Brass takes the lead at the start of the second chorus in straight mutes. After the second ending second trumpet gets an ad lib solo in front of some fast moving triplet sax figures. Follows several solidly arranged 16-bar units. Unison saxes take the last chorus with more plunger brass which later develops into ensemble.

I Got It Bad

Published by Robbins, Arr. by Jack Mason

Here's that solid new tune of Duke Ellington's from his "Jump for Joy" show. Mason's 4-bar intro with duo clarinets an octave apart goes directly into a 16-bar special chorus for cup muted brass along with the reeds. Saxes get the opening lead in the first of the 32-bar repeat choruses, while brass have optional plunger figures. The last is swingily phrased.

I'm Thrilled

Published by Mutual, Arr. by Bill Finegan

Here's a new one that's going strong and it's arranged by one of Mr. Miller's ace manuscript men, Bill Finegan. The first half of the first chorus is a muted first trumpet solo in part, with the rest of the brass section joining in at 4-bar intervals. Finegan, incidentally, has written some very worthwhile reed figures as a back-up

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with optional bass clarinet or tenor sub tone, providing a deep open voice effect. The chorus at B is optional vocal or instrumental. Eight bars of the melody make for a short last chorus.

Blues My Naughty Sweetie Gives to Me

Published by Marks, Arr. by Marvin Fisher

Here's another from the Marks catalog of hot standards all dolled up in a jazz arrangement. After the intro, brass take the first 16 of the repeat choruses with independent sax figures. After the braces there's an 8-bar interlude followed by the get-off chorus which is shared by second trumpet and tenor with adequate backing for each. Trombone gets with the sax section for a few bars later on just before the last chorus, which is substantially solid and features occasional 16th note figures in the reeds.

This Time the Dream's on Me

Published by Remick, Arr. by Jack Mason

From the Warner Bros. pic *Blues in the Night* comes this pretty ballad tune. This stock follows the usual Mason format with a cut special chorus after the in-

roduction. Brass get most of it, sometimes in unison, while the usual excellence of Mr. Mason's sax figures is maintained in this back-up. Saxes get the first of the repeat choruses and the last chorus swings and bends.

I'm Falling for You

Published by Williams, Arr. by David Nelson

No less than five saxophone parts go with this arrangement, if you need them. *I'm Falling* is one of Clarence Williams' new tunes which "Fatha" Hines has been having good luck with through the juke boxes. Nelson's arrangement, essentially the same as the record manuscript, features only two full choruses. There are some very worthwhile reed figures in the first chorus and the last swings nicely.

Goin' Conga

Published by Pan American, Arr. by Anselmo Sacacas

Some more of Pan American's original and thoroughly delightful Cuban jazz. *Goin' Conga* is a pretty flowing tune, but it pushes right along. One for the stock bands who want good arrangements on Cuban stuff.

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'Ripplin' Rhythm, Yes; But Why Apologize For Legitimate Jazz?'

by ARTHUR BORSKY

Why does a musician have to apologize for jazz? They all do it! Musician, critic, music-lover, each makes the same mistake over and over again, so methodically that one wonders how jazz has ever survived at all; let alone developed into a highly commendable art-form, whose good qualities will endure long after we have all knocked out our last riff.

In 1926, Paul Whiteman wrote a book (certain parts of which have become as corny as the records the Dean was then cutting) in which he endeavored to explain to an uninitiated public what there was about jazz which he found worth devoting his life to (besides the money). This was one of the first of a long series of efforts, not yet ended, on the part of various individuals to apologize for jazz.

Paul's book expressed some good ideas, yet as one thumbs its pages he cannot help but notice an undertone of apologetic pleading for forbearance with jazz. And despite the fact that jazz since then has improved in hundreds of ways, and that the influence wielded by its adherents has been widespread, yet, this day, thousands of persons, from musical ignoramus to musical savant feel qualified to "down" jazz, because longhair musicians shun it in their performances. People feel that they must remind me that "some day you'll appreciate really good music," and side by side in my record collection are the Hawk's *One Hour*, Goodman's *Sweet Lorraine*, and Schubert's *Symphony in b Minor No. 8!*

I am not going to reiterate that there is good, respectable, righteous jazz, which demands attention on the part of good musicians, but I want to know what anti-jazz music lovers do with their ears when they attend a swing concert (as do many musical critics.)

When Benny brings his band to town, the entire repertoire is dismissed as being "very monotonous," and the critics compose diatribes about the question of plucking a bass violin instead of bowing it. Such intolerance is most unwarranted and is an extreme hindrance to the free, untrammelled development of a true understand-

ing of hot jazz. How is it that I, a comparatively ignorant novice in comparison to these learned gentlemen, can hear a richness and beauty in Coleman's tenor sax, an inexuberant and irrepressible joy in Waller's piano, or a thoughtful serious melancholy in Wilson's *Man I Love*, or a heartfelt sadness in Goodman's *Sweet Lorraine*, which escapes them completely?

Fundamentally I am ignorant of composition and musical form, but every lesson I have had in harmony and counterpoint has heightened and intensified my love for good jazz into an ever-increasing realization that here is something worth saving. When will people cease judging jazz superficially?

It is true, that such passes for jazz which, by no definitive standards could be labeled as such in even the remotest sense (as witness the deeply-moving strains of *Daddy*). But there ought to be a way of making the open-minded person realize that this is but a passing phase. What philosopher said, "A little nonsense is good now and then"? (Mostly then.)

How many musicians such as Goodman, Whiteman, Venuti, *et freres* are looked up to because they once played in symphonic organizations? In the eyes of J. Public that is what makes a jazz musician great. After 15 years of marvelous record output, Benny, at the apex of his career, goes about performing Mozart and Haydn, and the dim-witted intelligentsia, which regards him somewhat as a freak, invariably feels drawn to him, because he plays "music of serious intent." This attitude of intolerance towards something different in music has always been a barrier to rapid progress. Beethoven, Mozart and Wagner, were all considered dangerous radicals. Sibelius has more enemies than friends; Franck's great *D Minor*

Symphony was called "an affirmation of incompetence pushed to dogmatic lengths." This by Gounod. And still people refuse to learn.

Again, our own musicians are in part to blame for opposition to jazz. As long as we have grunting, groaning, tick-tock-hickory-dock bands we must expect enmity to all jazz forms, because of these illegitimate outcroppings.

The payoff is this: A prominent musical encyclopedia, issued in 1938, discusses jazz as follows:

"We have just been informed that there exist at present in the United States very popular orchestras which play Rippling Rhythm Jazz which consists of music performed to the accompaniment of sounds produced by blowing into a bowl of water through a straw."

Can you beat it? And yet, musical integrity is not always behind condemnation of jazz. Many a least-talented greasy-vest has poured out his wrath on swing in toto, because of his inability to do as well as a cat, financially.

People need to be awakened to a realization that jazz can be appreciated as a legitimate art-form; that many great musical minds have found good in it; that one need not be a moron to enjoy it; that even our popular music for dancing, such as was created by Porter, Youmans, Schwartz, Gershwin, Kern, Berlin, et al, is marvelous in its sophistication, conception and content, as compared to a lot of the junk emanating from other lands. The proper agents to encourage love for the hot by sending out lecturers are the record firms. Such endeavors would enhance their sales, and their efforts along this line in the field of classics has proved it. The corniest disc is worth something if it contains an eight-bar solo by Bix, or Louis, but most people will dismiss the whole thing because of ignorance. Overcoming that ignorance is our problem!

(The quotation with regard to Rippling Rhythm Jazz is from "The Oxford Companion to Music" by Percy H. Scholes, London, New York, Toronto, 1938—Under "Ragtime and Jazz," p. 779.)



Vision on the Stairs . . . The Velero Sisters, now at the Rainbow Room of the RCA Building in Radio City, have a Latin band which comprises David Ramon, pianist; Victor Daneau, fiddler; Jesse Millan, trumpeter; Bob Fuentes, drummer, and Johnny Serry, accordionist. Violeta (left) and Jeanne Velero front the band, singing, dancing and shaking goods, etc. Violeta is 21 and was born in Mexico City. Jeanne, 20, was born in St. Louis. They are booked by Wm. Morris. That's a snag in Violeta's stocking; maybe that's why she's seated on the stairs.

Men Behind the Bands

★ Cedric (Yardbird) Haywood ★

Lionel Hampton, for no reasonable reason, calls chief arranger Cedric Haywood "Yardbird." The tiny Houston, Texas penman who has been with the Hampton band as full time arranger for only about three months, was buried down

in the panhandle state for the first twenty-four and seven-eighths of his 25 years, but he wasn't so buried that Jimmie Lunceford, Count Basie, Glenn Miller and other big guns couldn't hear of him and his work.

Worked with Milton Larkins
Cedric, a tiny guy, shy and quiet, played piano for about six years with the Houston band of Milton Larkins, at the El Dorado ballroom. Up until two months ago, that is. Lionel Hampton and his crew played a date down there and Hamp, hearing of the young sensation beating the elephant's teeth with the Larkins combo, decided to go out and see what the kid had on the ball.

The kid had plenty. He had been arranging for the Larkins band for the past four years, and a lot of the stuff that outfit plays really rocks along. At least that's what Lunceford, Basie and Glenn Miller thought, for each of them has offered Cedric work. But the little mite just never got around to carrying out their assignments.

There are people who will tell you that the famous Cy Oliver effort on *My Blue Heaven*, of which the Tommy Dorsey band made a hell of a record, was inspired by a job which little "Yardbird" did on the same tune some four years ago. But don't spread that around, of course. As a matter of fact, "Yardbird" today expresses open and great admiration for the work of the great Oliver and would be hesitant to admit that there was any resemblance toward his four-year-old *Blue Heaven* and the Oliver interpretation. But next time you get down to Houston run out to the El Dorado and ask Milton Larkins to play the tune, and draw your own conclusions.

Some of His Work
Some of Haywood's more recent work with Hampton, who played a lot of it on the band's NBC shots from Chicago's Panther room recently include *I Don't Want to Set the World on Fire*, *Tattoo*, which the band introduced for the first time on the air, *Let's Get*

Away from It All, Daddy, and *Everything Happens to Me*.

The kingpins in the manuscript business, in Haywood's opinion, are, along with Oliver, Duke Ellington, his protegee Billy Strayhorn, and Eddie Durham. Which is not bad taste at all.

Watch that Hampton band. And dig young Haywood's stuff. It's some of the best.

—TED TOLL

Anita Boyer Now Recording on Own

New York—Anita Boyer cut her first discings for Columbia two weeks ago. Titles made were *Make Love to Me*, *'Tis Autumn*, *Goodnight Sweetheart* and *Mighty Lak a Rose*. They'll come out on the Okeh label. She formerly sang with Tom Dorsey, Artie Shaw and others.

Miss Boyer also is getting a buildup on NBC. She recently switched there from CBS. Dick Barrie, the band leader, is her husband.

SHEET MUSIC BEST SELLERS

- You and I (Willson)
- 'Til Ravellie (Melody Lane)
- Do You Care? (Campbell)
- Jim (Kaycee)
- Yours (E. B. Marks)
- Daddy (Republic)
- I Don't Want to Set the World on Fire (Gario)
- Maria Elena (Southern)
- I Guess I'll Have to Dream the Best (Black)
- Cream Eyes (Southern)

SONGS MOST PLAYED ON THE AIR

- You and I (Willson)
- Kiss the Boys Goodbye (Famous)
- Yours (E. B. Marks)
- Time Was (Southern)
- Give Me Your Answer (Mills)
- Yes, Indeed (Embaas)
- Jim (Kaycee)
- Boogie Woogie Plegy (Mutual)
- Do You Care? (Campbell)
- Cream Eyes (Southern)

Personnels

Al Fifer
Ray Morgan, Bud Rehs, Fred Toberato, saxes; Sam Boghossian, violin; Bud Marshall, Bobby Kiefer, trumpets; Paul Kiefer, trombone; Louis Kehnig, piano; Eddie Duran, bass; Joe Hagadorn, drums; Carol Gable, vocals, and Al Fifer, leader, sax and violin.

Arthur B. Hogle
Douglas Beach, string bass, cello, violin; Smiley Lowe, Hawaiian and Spanish guitar, violin; Duane Hogle, piano, accordion, Solovox, guitar, viola; Arthur Hogle, leader, violin, viola, Solovox, tenor uk.

Mel Fayne Trio
Mel Fayne, leader and violin; George Henkel, bass, Santo Avolesse, accordion.

Lyle Griffin
Lyle Griffin, trombone; Al Famularo, trumpet; Jerry Teuber, piano; Drew Page, sax clarinet; Eddie Gilbert, bass; Dusty Neely, drums.

Hal Grayson
Doug Adams, Ted Tubbs, George Scurlock, Chuck Love, saxes; Joe Rodax, Bob Lee, Bob Ashes, trumpets; Charles Fito, trombone; Bill Flynn, bass; Glenn Redmond, drums; Bill Stoltz, piano; Tommy Cunningham, Herbie Fielda, vocalists; Hal Grayson, leader and piano.

Tiny Hill
Dick Coffeen, Ralph Richards, trumpets; Russel Phillips, trombone; Noah Schreier, Bob Kramer, Bob Walters, Norm Maxwell, saxes; Pat Patterson, bass; Mac McCahan, piano; Monte Montefoy, drums; Bibby Freeman, vocals.

George Corsi (CEE TRIO)
Geo. Corsi, guitar; Vis Rossi, piano-vibes; Ed. Kosal, accordion.

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"Perfect!"—Zee Zarchy of G. Miller, NBC
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The Pride of KMOX This is the outfit of Ben Feld down in St. Louis. They're the staff boys of KMOX, the CBS affiliate, and are featured on the "Ben Feld Show" and the Sunday "Syncopation Piece." Heat operatives report that the outfit really has the stuff. In the band are fiddles Roy Rishoi,

Freddy Wild and Dave Jacobs; saxen Bill Schmidt, Johnny Rosenberg, Bonny Ross and Jim Hay; trumpets Hadley Schaffner, Andy McKinney, and Art Langfelder; trombone Julius Muckensturm; Seth Griener, piano; Bob (sic) Casey, bass, and Len Cord on drums.

'I'm Not Through as A Leader'—Marsala

New York—Joe Marsala denies he is retiring as a musician-band leader to take a more active hand in his own song publishing firm,



Joe

Dorian Music. Reports that Joe was through as a leader got started last month when he turned over his band, playing at Nick's in the Village, to his trumpet-toting brother, Marty Marsala.

"I've got several transcription dates set," Joe said, "and there are other things shaping up. My absence from the bandstand is just temporary. Marty's merely giving me a lift right now while I get some rest."

Joe, who has been having domestic troubles with his wife Adele Girard, the harpist, still has a Decca recording binder. While he's away from the band Joe is concentrating on his song firm. Meanwhile Marty carries on with what's left of the Marsala orchestra.

Here Are Their Right Names . . .

Here are the given names of the jazzmen whose nicknames are listed on page 12:

1. William Basie
2. Leon Bismark Beiderbecke
3. Bernard Rolland Berigan
4. Leon Berry
5. Albany Bigard
6. Warren Dodds
7. Edward Kennedy Ellington
8. Lawrence Freeman
9. Fred Hall
10. Cornelius Hodges
11. Orville Jacobson
12. Joseph Manone
13. Milfred Mole
14. Ferdinand Morton
15. Loring Nichols
16. Joseph Oliver
17. Oran Page
18. Gertrude Rainey
19. Charles Russell
20. Arthur Singleton
21. William C. Bailey
22. Francis Spanier
23. Weldon Teagarden
24. Thomas Waller
25. Charles Williams

Press Agents Are Great Guys, But . . .

by EDDIE BEAUMONTE

Many press agents are very solid guys and at times they are responsible for some of the sharpest news stories in print.

But there is another type who always seem to be off on the wrong riff. They dash off yards of wordage, punctuated with long adjectives praising their clients, and then scream "sabotage" if it doesn't make page one. They even (and this actually happened) snitch to our boss that we are discriminatory when their pro-so-and-so propaganda is lost, as it usually is.

He Loses It First

The strange hitch in this story is that one particular flack actually had some news but he so entangled it in bad timing and puffed publicity that he lost the story before we had a chance to.

We were sitting in the office the other day keeping our pencil sharp when a nice looking young guy stepped in and announced that he was the public relations counsel for a certain band, and how were we.

"Fine," we answered, "except for our ulcers and what has your client done now—junked his saxes and filled in with the combined brass sections of Basie and Lunceford?"

"No, no, nothing like that," he exclaimed, "but I have here the figures to prove that our band has broken the attendance records in the last six places we've played and . . ."

Looked Like a Nice Lad

Who cares, we thought, except the band and the booker. Here's the type p.a. that can rattle off figures by the hour and this guy seems to be one of the best. Too bad, too, because he looks like a real nice lad.

" . . . and well over seven thousand in Pittsburgh," he finished, finally.

"That's super," we said, "and now if you'll excuse us."

"I've got to be going, anyway," he said, and then added, "Our pianist will be back with the band soon."

"Wait a minute," we asked, "what's the story on him?"

"Well, he's been up in Wisconsin but it's a long story and if I stop to tell it now I'll miss my train."

"Hey, wait," we yelled, but he answered from the door, "I'll drop you a line from the next town with the whole dope. G'bye now."

How do you like that? The guy comes in and unloads a gang of ruff and gets away with the only interesting news, untold.

Hadn't Even Heard 'Daddy'

If it hadn't been for a spy of ours in the dairy country, we'd probably never have known that this 88er had spent two months at Joe Hanus' ranch in Merrillane, Wisconsin, nursing shattered nerves. And that during this time he hadn't been near a piano or radio and hadn't even heard the tune, Daddy (for that he can be thankful). Later we found out through another spy that he had spent a week at the Mayo clinic getting a thorough going over aft-

"What's this about you fluffing off a news story on this pianist," he grumbled, "if there's any news on the jerk, write it."

"Well, it was like this," we began.

"Never mind what it was like," he interrupted, "if there's any news on the jerk, write it."

So here's the story as the public relations counsel told it to us: Our pianist will be back with the band soon.

er which they turned him loose in first class shape.

A few days later we were in the back room studying philocubism with some of the boys when Marge in the front office called us that there was a package for us. Reluctantly, we passed the dice, picked up our change and went to see what was up. It was from this press agent. Well, we thought, the story on the pianist finally arrives. We ripped open the envelope only to see a fancy photo of the handsome p.a. himself, along with a clipping from the East Yokstrapp, Missouri, Tribune telling a horatio alger tale of this very young guy who through untiring efforts and a winning smile won himself a high place in the world—that of public relations counsel for a big name band. That was too much. We felt like swearing that we wouldn't do a story on the 88er now, even if he were to carve Johnny Guarneri out of the new Shaw band. We asked for a news story on a pianist and got a publicity story on a press agent. It was too much, so we lost the story, but definitely.

On the Carpet

Then, a day or so ago, we get a call that our boss wanted to see us in his office. This always gets us a little jumpy so we straightened our tie, gulped a cup of water and stepped, breathlessly, into the inner sanctum.

'Not Junking My Band'—Larry Clinton

New York—Denying he planned to disband his ork and concentrate on records exclusively, Larry Clinton last week made several radical changes in his crew and announced that Steve Benoric, Ben Feman and Nat Brown, sax men; Hank Weyland, bassist, and Bob Alexy, first trumpeter, no longer were in the Clinton band.

Peggy Mann and Butch Stone remain featured vocalists.

The revamp of Clinton's ork came a few days before Larry played a week at the Earle Theater in Philly, where they closed Oct. 9.

Larry was said to be "dissatisfied" with certain sidemen. General Amusement Corp., continues to book the band. Names of Clinton's replacements were withheld until they were assured of continuing with the "Dipsy-Doodler" group.

On his last date at Victor, for the Bluebird label, Clinton's band made *Solid Old Man, Worried Mind, Your Words and My Music* and a pop, *You'll Never Know*, with Miss Mann and Butch Stone chirping.

Found! An Agent (Female) Who Thinks of Moola 2nd

New York—If you don't live in New York you've probably read about Louise Crane in Associated and United Press dispatches in your own daily paper. All the New York musicians know her, and like her.

For Miss Crane has done and is doing a lot for musicians here.

Louise Crane

She has a small office in the Steinway Bldg., where she contacts bookers to get jobs for deserving singers and sidemen. She also does publicity for them. When the pianist, Herman Chittison, returned to the States last year after many



'Dance Caravan' to Tee Off with Two Bands in Detroit

New York—RCA-Victor's mammoth promotion stunt, utilizing the orks of Tommy Dorsey and Shep Fields in a "Dance Caravan" playing different city auditoriums, starts Nov. 3 in Detroit. After two days there it shifts to Cleveland for five days at the Cleveland Auditorium.

Idea is to promote interest in Victor-Bluebird records. Milton Pickman is managing the caravan, which will be similar to the Madison Square Garden Carnival of last spring in which tall palm trees, a blue silk ceiling, waterfalls and other spectacular props are used to decorate places where the two bands will appear.

The caravan was originally slated to unveil in Cleveland but a last-minute change will unveil it in Detroit. Other cities also will see it after the Cleveland engagement is ended.

Harmon Drafted, Leaves Long Ork

New York—Paul Harmon, saxist and singer with Johnny Long and one of the original members of the band which started at Duke U., was drafted Oct. 9 and is out of the band.

years in Europe, he couldn't find work. Miss Crane heard he was in New York, found him playing in a 130th street Harlem dive, and signed him to appear at the Modern Museum at one of the swell jazz concerts she sponsors. Now Chittison is recording for Decca and working nightly at ornate East side niteries for good pay.

Miss Crane's real ambition is to form an artist's bureau "less mercenary and commercial than existing ones," an office which will genuinely aid artists, colored ones in particular. Perhaps that's the reason why people like Lips Page and Eddie Heywood, and Billie Holiday, have high regard for this enthusiastic woman who doesn't hesitate to step into the toughest bistro, "because in there we may find an instrumentalist who just needs some developing."

Enoch Light Band Playing Midwest

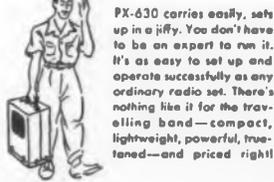
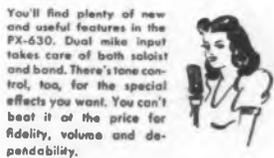
Youngstown, O.—Enoch Light's band is playing a 10-day engagement here, moving Oct. 16 into the Schroeder Hotel, Milwaukee. Job in the beer town will go for three weeks.

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\$1,000 Wine Party Gets Parsons Fired

by LOU SCHURRER

Detroit—Lorin Parsons and band got their notice but definitely last month as the Book Cadillac Hotel frowned on drinking musicians in any shape, form or manner. It happened after 22 solid weeks of playing in the Casino.

Champagne Hits Ceiling

Trouble began when a charitable character with a defense contract announced he would go a grand to celebrate his birthday. At the headwaiter's request, Parsons joined the table and sipped champagne. Later three men in the band changed their clothes and joined the party after hours.

Parson's host ran the bill to 750 dollars using the wine to squirt the ceiling among other things, and the Casino has a very high ceiling. Eventually not only champagne hit the ceiling but also the Book manager. Services no longer required were those of Lorin's band, the headwaiter, captain and others.

Parsons explained that his men did not drink on the job and that he sat in only because of an invitation and that he was "assured" by the headwaiter that "house regulations would not be infringed." At press time Parsons announced that a Federation hearing was to be held to determine just cause.

Olsen's Rent Chopped

George Olsen, maestro-proprietor of the State Fair's casino gardens pleaded before the Lansing administrative board and upon his friend Governor Van Wagoner's recommendation, his rent was lowered for the season from 1,500 dollars to 750 dollars a week.

The spot lost 17 grand from July 11 to Sept. 7 despite the weekly gate of 10,000 admissions. Unforeseen expenditures upped the nut such as 70 skins weekly for three stagehands. One electrician received 197 a week for 20 minutes work a day. Olsen lamented, "Why

did I take up music? I should have been an electrician!"

Marty Caine, George Duffy's manager announces changes after the band's first layoff since Jan. 1, recently closing nine weeks at the Hotel Cleveland. Hardie Jenkins replaced Bernie Anastasia on drums and William Bandy filled the bass for Lionel Speer. Bandy is the brother of Al who is playing 1st violin with Duffy.

Wayne Does It Right

Artie Wayne did the finest job in music at the Graystone in recent months. This young maestro and youthful band gave one of the best kick concerts to please the kids since way back. Their style beat with diligent drive on behalf of the youngsters who Wayne seems to hold a spell over. The ideas and concerted effort that the unit gave should be an example to other orks that so often fill the chairs and no more.

Of note were Artie's vocals, Rodman Smith's alto, Jimmy Pitlik, trombone and Fletcher Leavenworth's bass and arrangements. Changes in Wayne's group: Howie Zugener, piano replaced Herb Redel; Owen Jesse took Eddie Garrelson's trumpet spot and Milton Schulz was followed by Jerry Starr on drums.

ASCAP War Is Over

(Jumped from Page 2)

to end the war to everyone's satisfaction.

ASCAP took a pummeling, according to the new contracts. And boiling the whole fight down to one single conclusion, it was proved without question that the networks and the entire American public can get along, very well, without ASCAP music.

'The Deal Is Right'

As one station manager, Roger Clipp of WFIL, Philly, put it: "The time has come to restore



That Not Very Tiny Tiny Hill is shown in the center of this Ray Rising shot, taking up room for about five guys. Surrounding the maestro are members of the "Swing Cats" (Editor's note: hep, hep) at Camp Grant, Illinois induction center. They include John Oliver, bas; Gil Baer, drums and leader; Wayne Karr, sax; Glenn Rohlfing, trumpet; Bob Lee, trombone and vocals; Bob Smith, clarinet; Louis Zoll, trumpet; Jack Brown, sax, and trumpeter Jack Dawson seated next to "The Mound."

ASCAP music to network programs. The deal is right. Every further week of delay is a further irritation to advertisers and the listening public. It is true we got along all right without ASCAP music but we are not satisfied just to get along all right—we want to give the public its choice of all the music it wants, without limit. ASCAP has now shown it realizes its mistakes of the past and we are ready to forget them and join with the composers in giving the public better and better service."

Niles Trammell, president of NBC, and Edward Klauber, CBS executive vice-prexy, handled correspondence and negotiations with NBC and CBS affiliates and urged acceptance of ASCAP's final agreement, which on Oct. 3 was officially accepted.

Will Help Band Leaders

The truce will help every band leader in the nation. Those who broadcast need no longer worry about having non-ASCAP tunes for airshots. Clearance headaches also will be minimized. BMI meanwhile will continue to function. A tipoff on that came when a CBS spokesman told *Down Beat*:

"BMI should be strongly and adequately supported by the entire radio industry in order that we may never again find ourselves without an alternate competitive source of music."

The new ASCAP agreement is for 10 years. Mutual signed with ASCAP last May.

Cincy Stations Carving for Ace Spots; WLW Lags

by BUD EBEL

Cincinnati — What looks like a major battle between the three large local radio stations WKRC, WLW, and WCKY for control of the local night spots is now under way. For years WLW has had the upper hand due to its great power and listening audience. The picture has changed greatly in recent months. WCKY, the Columbia outlet, with its new 50,000 watt, eased in and got the Gibson hotel. WKRC not to be outdone went into the Lookout House with an offer of several Mutual shots a week. WLW asked Lookout manager Jim Brink for time in order to arrange an NBC network. After some dicker-ing NBC let WLW down without coming through with any chain time. This was the moment WKRC was looking for. They stepped in and got this spot when WLW wasn't looking. Then to add insult to injury, WKRC stepped in and added the broadcasting of all Cincinnati ball games for 1942.

"The Newest Band Sensation, Youngest in the Nation"

BARRY REDLEY AND HIS ORCHESTRA

Mgt. Peter J. Vinci
50 Condit St., Hammond, Ind.

Tom Dorsey Launches Brain Trust

(Jumped from Page 1)

now in Hollywood with her own NBC program, is the wife of Van nerson.

Not Handling Bookings

Dorsey's organization is not actually booking. That phase of the business remains the duty of MCA and General Amusement, who are contracted to book the attractions under the Dorsey personal management banner. But Vannerson and Borut will okay all bookings, and represent the artists, in order to obtain fatter salaries for them, and better working conditions.

The Hudson band, one of the best in the South, started in Florida Recording for Okeh, it has never been handled wisely enough to make it a contender for real national popularity. Hudson takes his band into Ohio this month before returning to New York for a possible location job this winter.

The James aggregation, which was helped financially by Benny Goodman, also may improve its position under the new Dorsey set-up. Goodman no longer has an interest in the band, it was said.

Tommy's Plunged Before

Bartha's band has been a favorite in and near Atlantic City's steel pier for many years. Bartha also is expected to get a national buildup via the new management setup. Aloma's band is a typically Hawaiian-styled outfit, with enough distinctive traits to impress Tommy as being ready for bigger things.

Dorsey, unlike brother Jimmy, has on several occasions taken a flyer at investing. He dropped considerable money into an oil-well venture a couple of years ago, then lost more in an Ohio night club venture with Barney Rapp. Dorsey also placed money into Dick Barrie's band in 1939.

Adding it all up, Tommy now lists as his interests trombone playing, leading his own band, running three music publishing firms, conducting a large personal management office, acting as a talent scout for additional attractions he can supervise, and still be daddy to his two children.

Miller Biggest Rival

Dorsey's closest competitor is Glenn Miller. Miller plays trombone, writes arrangements, leads a band, operates the Mutual Music Society, Inc., and lends financial and "brains" assistance to the new personal management offices recently opened by Don Haynes, which supervises the activities of the Charlie Spivak, Claude Thornhill and new Hal McIntyre orchestras. Latter three bands are closely allied with Miller in more ways than one.

The year 1941 has been Tommy Dorsey's year. His band has fared better than in any year since 1937—when he first hit—and he has reestablished himself not only as a leader, but in all the new activities he has undertaken. To top it all off, Tommy will have a new radio commercial within a few weeks. A sponsor has been found and details are being completed, according to attachés of the Dorsey office.

Louville Station Takes Six Piecer

by HARRY DAVIS

Louisville—For over a year the AFM has been trying to get radio station WGRC to use a staff orchestra. Just last week the station signed an agreement to use six men. So far all they have done is audition.

The Seelbach hotel is back on the fair list after about 3 months being on the unfair to AFM. The Crystal Capers trio, Helen Ament, accordion, Hayden Causey, guitar, and Peggy Price, vocalist, is back at the Crystal Terrace and doing a better job than they did last winter.

Eleanor Healy is killing them with her personality and piano at the Kentucky Hotel Grill. . . . The Southern Publishing Co. took Clayton McMichin's new tune, *Pay Me No Mind*, which will be recorded by Dick Todd. The tune is a sensation among rural folks.

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Get out the Microscope and you'll see that the Lilliputian instruments these Orrin Denton boys are playing are very real. The trumpet, played by Will Vincent, is a special-made job pitched an octave higher than a regular trumpet. That's a soprano sax that Jack Fisher's playing of course, but the piano is also a minuscule reality, as are the drums. Pianist is Pat Cavanaugh, and Harry Closson is on drums. Leader Denton plays alto and trombone. The teeny horns are for novelty, of course, and the boys call themselves the "midget band" when they're using 'em. Outfit plays at the Colony Club, Port Huron, Mich.

His Strad Waving Aloft, Long Incants Glories of the Fiddle

by JOHNNY LONG

I not only play the violin in a most proficient manner, but I take great delight in defending the time honored instrument when ill-advised or badly informed persons refer to it as "corny" or "obsolete."

When those remarks reach my ears my first comeback reminds listeners that the violin is one of the primary instruments in the world of music and will continue to remain one. Generally speaking, I mean all music, not just symphony or classics. It has always been my idea that popular music needed the charm of the violin to mellow the heavy brass and thumping rhythms.

Illustrious Fiddle Men Listed
I like to inform any ridiculous (who?—EDS.) of the fiddle that famous orchestra leaders of the past and present have led their musical aggregations with violin in hand. I offer Paul Whiteman, Jan Garber, Joe Venuti, Leo Reisman, Xavier Cugat and Ben Bernie as examples. (No Lombardo?—EDS.)

To me the violin has the power of expression found in no other instrument. Played properly, I believe more moods can be reached through the strains of a violin

Math to Fio Rito; Fem Arranger Set
by JOE PIT
Davenport, Iowa—Doris Freeland, local tunesmith, has been scoring some super scores for her brother George's fine 7-piece combo. Doris is a graduate of the American Conservatory in Chi. Those who have heard some of her work feel that she is a sure thing to go places in the arranging field.

Pig's Bite Keeps Johnny Long Out Of Army Camp
New York—Johnny Long was saved from becoming a soldier by a pig which bit his hand. The bite took place many years ago when Johnny was a youngster but the injury affected Johnny's use of his mitt and forced him to play fiddle left-handed.

Long last month was classified as 4-F by his Charlotte, N. C., draft board. The injured hand would make him unfit as a soldier.

Non Compos Mentis
New York—Al Nevins, guitarist with the Three Suns at Hotel Piccadilly, swears that this inquiry arrived in his fan mail last week: "I have an electric guitar which plays only on AC current. I'm living in a DC house. Can you tell me how to transpose my keys?"
And then, too, says Nevins, there was the guy who wanted to know how come they're on AC current in Washington, D. C.

Seven Rhythm In Hanna Ork
by JOHN DEINLEIN
Baltimore—Ken Hanna, formerly lead trombonist and arranger with the Men About Town and lately of Mike Greene's band, has taken over Greene's outfit due to Mike being drafted and is building it into a top-notch aggregation.

Ken recently played a date on which he used seven rhythm: two guitars, two pianos, two basses, and drum, in addition to five reeds, six brass and one vocalist. Dick Costello was featured on the electric guitar. Dick is strictly on the Charlie Christian side with his solos.

Dolly Dawn and her orchestra, the former George Hall band, are holding forth nightly at the Chanticleer and are doing a fine job. Ann McFaul, featured vocalist with Billy Antrim's orchestra at Keith's roof is really slated to go places. She's only 17.

Like Old Times was the get-together of Jerry Colonna and Charlie Spivak at Charlie's Palladium opener in Chicago last month. Colonna played trombone in the New York CBS studios at the same time Charlie was on the staff several years ago. Jerry brought the trumpeter an opening night gift, and here Spivak embraces the wild-eyed boy.

Alto Saxist Goes From Sam Kay To Blue Barron
New York—Blue Barron, whose band is in the middle of an engagement at Hotel Edison, has a new first chair alto man. The saxist is Andy Rosetti, who formerly played lead horn for Sammy Kaye.

Russ Carlyle no longer is with Blue, having joined Al Kavelin. Dick Grayson is Blue's new vocalist although Barron denies he replaced Carlyle. "Russ' spot is still to be filled," said Barron.

Fate Marable off River for The First Time in 22 Years

by JOE WILEY, JR.

St. Louis—The Mound City's local stuff is plenty good with Fate Marable playing with a four piece outfit at the Club 93 Gardens, northwest of the city. This was Marable's first summer in 22 years that he did not play on a riverboat. He has been at the spot for a year.

Harry Winn and his eight piece band is doing fine playing at colored niteries on this side of the muddy river, and the other side, in Brooklyn, Illinois. The band features Bob Marks, electric guitar, and Lionel Reason (King Oliver's last pianist) on the vibes. Reason, with his old and battered set, could be a real thrust to the other Lionel of the vibes. The band plays at the Castle ballroom every Tuesday night and draws almost as many cats as the big name bands that stop off there.

Dewey Jackson, back from a summer on the river, is looking for a permanent place to play this winter.

The Jeter-Pillar outfit recently opened its tenth season at the Club Plantation. The fourteen piece band really jumps. With

bands like these and the big name jump bands that come here, St. Louis is far from dead, jazzically speaking.



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Some New Gaits, Gates

Sammy Kaye, providing the music for dancing at the St. Louis Annual Horse show for the benefit of the Shriners hospital for crippled children, pleased everyone except the entrants themselves. We got it straight from one of the horses that the "Swing and Sway" affected their performance in the show ring so that quite a few of them had to be disqualified for adding a few new gaits to the usual canter, trot, etc.

'We Remember Woody When ...'

by DAVE HOUSER

Oakland, Cal.—Local band bugs are hepped up about Neil Rondshu's outfit making good at Ciro's in Hollywood. Consensus of opinion is that the Oakland lad is one guy who deserves to make good.

Virginia Haig, former canary with Joaquin Grill at the Lake Merritt hotel, is the new receptionist at radio station KROW. Maybe, if the occasion ever demands, she'll give the KROW mikes some of that Haig four-star vocalizing. And Edy Howland, another chirp and a mighty cute one, is serving as cashier at the Tele-news theater.

He's in the army now, is Sid Hoff, whose band made the music at Sweet's ballroom, the transbay El Patio, and at the late lamented World's Fair, during the last couple of years. . . . Woody Herman blew into town with his fine outfit a week or so back, and few enough of the people who packed Sweet's to see him remembered that it was only a few years ago that Woody was just another sideman in the Tom Guerin crew, playing in a Frisco niteriy. And that playing right next to Woody in that sax section was Tony Martin. Yes, the Tony Martin. . . . Don Kaye, stick waver at the Hotel Claremont, proves himself to be a charitable cuss Nov. 2 when he plays for the annual Milk Fund show here. . . . Glen Davis, probably the best known of the Eastbay hot record collectors, is often spotted at Sweet's, where he helps book traveling bands.

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Fritz Kreisler Ready to Go

New York—The talented fingers of Fritz Kreisler sound with American audiences again. The famous, long-haired gut-scraper, critically injured several months ago when he was struck by a motor car, is practicing at his home daily and soon will appear in concerts with his fiddle.

Carley, Childs-Hoff Affair, Awaits Army

by ANN BLEY

Fort Wayne, Ind.—Those of the Beat readers, who happened to read about the Reggie Childs-Carl Hoff court battle, might like to know what has become of the singer, Paul Carley. He is awaiting another physical exam to determine if he will have to join the army. If not, he will rejoin the Childs band. Carley is in New York City.

Childs also announced, on a recent theatre date here, that Glenn Miller intends to record guitarist Floyd Robert's *Riff Riff*. Reggie's new vocalist, Neil Courtney, is expecting an early call from Hollywood.

Pastor's Changes

Recent changes in the Tony Pastor line-up are as follows: Joe Depaul, of Hartford, Conn., took first chair trumpet; Vincent Caruso, of Philly, joined the reed section on third alto.

Let it be known by all Claude Thornhill fans that the swell new chirper with the band is a product

of the local radio station, WOWO. The name of this young singer, whom we think is going places, is Lillian Lane. But, boys, we hear her young heart beats for local sax man, Harold McCabe.

Bob Romey, former Don Bestor trumpet man, has joined the staff at Tom Beery's Music Store. . . . Jess Reichelderfer, another former Bestor man (alto, bass clarinet, and tenor) is now with Duke Baiers' pit band, under leadership of Bill Miller, at Palace theatre. . . . Carl Bartlett, a local sax and clarinet teacher at Tom Beery's and a Bill Miller side-man, had three fingers hurt in a shooting accident recently. One finger had to be amputated just below the first joint, and the little finger was broken.

Don Torres' ork opened at Bergoff Gardens, local nitery, following Johnny Burkhardt's departure. . . . Paul Streter's quartet is playing the Hitching Post at Hotel Anthony. . . . The Three Little Men are being featured at Jack Eiser's 113 club. . . . Same club presents theatre-dating maestros each Friday night as their guests. A good drawing card.

Don Roth with Zucker in Chi

Chicago—The crew of the Stan Zucker office here, which has been buzzing for the past two months, includes Cole J. Keyes, Lee Stone, and Don Roth, the last the son of the owner of the Blackhawk restaurant here.

The Korn Kobblers, one of the better Zucker money makers, are currently on their first one nighter trip, having just recently concluded a series of 230 transcriptions for the Frederic W. Ziv agency, sold to 25 beer sponsors, most of them in West Virginia.



Off on a Spic riff above is Mike Vetrano, now Artie Shaw's road manager. Mike is shown baring his body as he vacationed in Hollywood this summer, while he was with the Woody Herman band. He's a former Golden Gloves heavyweight champ of New York, has also wrestled.

Quaker Cats Expectin' Top-notch

by CHARLES ABBOTT

Philadelphia—For the first time in years the Philly cats are looking forward to the origination of a top-notch band right in their own back yard. Buddy Williams, who under the name of Deppenschmidt established quite a rep as a reed man, is the boy who has the town-folk 'a'talkin'.

Bob Spangler's in

Buddy says he will use Bob Spangler on tubs, Milt Shatz, ex-Dick Himerite, on alto and has his eye set for gitboxer Teddy Walters, and Bon Bon to do his vocals. These were not set at press time. Bon Bon is now with the Sunny James band.

"When everything gets leveled off," said Buddy, "we'll come out of Philly with the cuttin'est band yet."

Arthurs May Run

Dorothy Porter, that very pretty chanteuse who recently completed a summer's stint with Alex Bartha at Steel pier, is now back on the airlines, via Joe Frassetto and WIP. . . . 'Tis rumored that Johnny Arthurs will run for proxy of Local 77 at the next election. . . . Bob Adams' C'mon 'n Dance air show, takes the cake for being the most hep program in town. . . . Bob has more listeners than anyone else due to his very clever selection of real swing tunes.

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New York—You think Nico Lopez, drummer with Xavier Cugat, doesn't beat out some hot rhythms?

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Setting the World on Fire . . . Artie Dunn and Al Nevins, members of the Three Suns trio, are shown here trying to "set the world on fire" while Morty Nevins, who fervently believes in the song of the same name, tries to prevent them. The trio is now playing the Circus Bar of the Piccadilly Hotel in New York. The girl is Eleanor Sheridan, included in the pic for good measure and good looks.



Goon . . . Leo Guarnieri, bass player with Mike Riley's ork, is convulsing crowds at the Brass Rail in Chicago with his dead pan antics. Says Guarnieri, "When I joined the band, they didn't ask for my union card . . . they asked for my death certificate."



Sold dinner music is dished out by the Southern Cocktail Trio, which was recently given one of the biggest send-offs ever accorded a local group of local musicians in Indianapolis. The group is now playing at Ft. Wayne, Ind. They are Bill Jennings, guitar, Duke Sanders, bass, and Al Jennings, piano and guitar. It's a Neuman pic.

A Musician's Holiday

taken every Saturday by Saginaw, Mich., cats who have organized a Saturday Afternoon Swing Club. They meet weekly at the Top Hat Club and blow their hearts out on new killer arrangements, written by members of their own group. Shown here are Jerry Moore, Johnny Kapplinger, Gay Carlson, and Gene Martuch, saxes; Harold Flieger, Riley Norris, and Al Dudak, trumpets, and in the back row, Cub Innocenti, saxman, standing; Russ La Gear, drums; Frank Denoway, standing; Vern Strait, piano, and Barney Barnhart, another saxman, standing. A Gordon Sullivan Pic.



Birthday Party for Helen Young, vocalist with Johnny Long's band, was held recently in New York. The pretty chirper was just 21 years old and Long and H. L. Shockey took full advantage of the opportunity to turn her over on their laps and spank her 21 times with her own slippers. And, believe it or not, she is a Boston girl. Shown gathered around watching the spanking are all the boys in the band. They are Walter Benson, June Mays, Kirby Campbell, Floyd Sullivan and Ray Couch, top row, and Swede Nielson, Bob Houston, Paul Harmon, Oggie Davis, Bub Miley and Cy Wolstman, second row. Long and his band closed at the Hotel New Yorker Oct. 8 and are now touring the country, playing theater engagements.

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