

## Pain Floors Benny; Band Goes West

Chicago—After fighting off a crippling sciatica attack for many weeks, unsuccessfully, Benny Goodman temporarily broke up his band March 2 and rushed to Hot Springs, Ark., where he planned to spend nearly three weeks with physicians in a final effort to get back in shape so he could resume March 19 at the Cocoanut Grove in Los Angeles.

It was necessary for Benny to cancel theater dates at Davenport, Cedar Rapids, Omaha and other western cities. The boys went on to the coast, idle until Benny joins.

**Charlie Christian in Hospital**

While Benny was vainly trying to keep going, other members of the band were stricken ill. Charlie Christian, guitarist with the sextet, fell victim to influenza and was sent to a Chicago hospital. Duke Bassey, tenor man, was also taken ill and had to leave the band several days. Jerry Jerome's illness of five months became ill again and it was necessary for him to return to New York with his wife for medical care. Meanwhile, Earl (Buff) Estes, alto, voluntarily left the band and was succeeded by Les Robinson of the New-Auld outfit.

Jimmy Maxwell and Irving Goodman, trumpets, also will leave very shortly. Benny wasn't sure who would replace them.

**Goodman Wears Brace**

"It's the worst bunch of breaks I've ever had," said Leonard Emerson, Benny's manager, who is anxious to get out to Los Angeles to marry Martha Tilton, former Goodman vocalist. "But I think we'll be in good shape again when we hit California."

Benny's condition is good, although he has been in extreme pain in recent weeks. His left leg swells constantly and he has to wear a special brace. Sharp pains, apparently caused by a nerve ailment in his spine, were constantly

### "Sweet and Hoff"



New York—Carl Hoff has an extraordinary trumpet in his band. He is Rafael Mendez, shown here as Hoff, who blew a bugle for Pancho Villa in Mexico when he was 11 years old. Mendez also is pictured with Hoff playing *Flight of the Bumblebee* as a horn solo!

## Eddie Howard To Have Band

Chicago—Eddie Howard, whose singing and ability to pen smash hits was a big factor in the rise of Dick Jurgens' band, left Jurgens last week.

Howard is rehearsing a band of his own. He'll record for Vocalion and already is signed for a couple of radio commercials here. Floyd and Jimmy McPartland, among others, are in Howard's band. Jurgens has replaced Eddie with a girl singer, Gloria Gilbert, but he's ever used. Howard wrote *Goodbye, If I Knew Then* and *My Last Goodbye*.

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## "Jitterbugs? I Love 'Em!"



Chicago—Benny Goodman, barely able to go on with his show at the Chicago Theater because of sciatica, forgot his illness last month when two fern jitterbugs caught him backstage. "I love 'em," said BG, "as long as they look as good as these." Benny is on his way to Hollywood where he'll make a picture for Universal and play the Cocoanut Grove of the Ambassador.

## Musicians & Ballroom Ops Start "Man Hunt" for Crook

BY DON LANG

Minneapolis—Bilked out of scads of dough by the nefarious bookings of one Rodney, alias Roy, alias Ray Stottenberg, who has been representing himself as a CRA booker for longer than has been comfortable for his victims, scores of northwest musicians in a dozen or more bands, and countless ballroom operators are on a man hunt for the culprit.

Stottenberg, whose methods, according to those victimized, have been the wildest and most troublesome ever to be encountered in these hinterlands, usually picked up a Minneapolis band, a bunch of kids, and booked them through-

out the territory as "Husk O'Hare," "Blue Steele," "Art Kassel" or any other outfit with a name and a remote chance of hearing about the "bookings."

Young bands finding themselves booked as "O'Hare," "Kassel" or any others have to whistle for their money, as do the operators who have paid Stottenberg deposits for name bands.

Stan Ballard, Mill City Union prexy, first heard of Stottenberg recently when inquiries came into his office about an agent who was traveling about the northwest representing himself as a CRA booker. A hasty inquiry from Ballard to CRA brought forth vigorous denial.

### Chirper Sleeps On the Beat!



HELEN FORREST

Chicago—Caught by a "sharp" photo man after she had fallen asleep in her hotel here, Helen Forrest reveals her choice of reading material in this ultra-candid pose snapped by her husband, Al Spieldock, drummer formerly with Wingy Manone and Louie Prima. Al is traveling with his wife on Benny Goodman's trek to Los Angeles.

## Carmen Bumps His Brains

Los Angeles—Carmen Lombardo, whose style of saxophone playing is a perpetual source of amazement to jazz musicians, was thrown from a horse at Palm Springs last month. The fall necessitated 10 stitches in his scalp. When he returned to the stand at the Cocoanut Grove couple nights later he introduced his latest tune.

He calls it *What Hit Me?*

## Shaw Using 31 Pieces!

BY DAVID HYLTON

Los Angeles—Artie Shaw's new band, which recorded for Victor-Bluebird last week, is terrific. Band includes eight violins, 3 violas, 2 cellos, oboe, flute, bass clarinet, French horn, 4 saxes, 6 brass and 4 rhythm.

Listeners agreed it was a beautiful and melodic-sounding group, with special arrangements by Artie and William Grant Still, the noted Negro composer and arranger. Most of the men were from movie studios, Dick Clark, tenor; Bobby Sherwood, guitar; Stanley Wrightman, piano, and Harry Bluestone, first fiddle and concert master. Dave Klein contracted the men.

Artie is set on staying in Southern California. He has his home out here now; it was recently purchased. He just deposited his transfer card with Local 47 and told officials he planned to take a couple of weeks off for a trip east with his bride, as soon as he could make arrangements to leave the studio where he is working on a movie. Meanwhile, his sponsors are trying to sell Artie for a radio commercial, Pepsi-Cola having been mentioned as a prospective taker.

## Vet New Orleans Jazzman Dies

Chicago—Pneumonia proved too much for Guy Kelly last week. He succumbed at Cook County Hospital after a brief illness.

Kelly moved up the river from his home town of New Orleans two decades ago. He had worked with many of the greats of jazz, including Joe (King) Oliver. For several years he worked with Cassino Simpson, the great Negro pianist now confined to a mental institution, and also had recorded with various jazz groups. Kelly's hot trumpet in recent years had been a feature of various gig crews here. Shortly before he became ill he was working with Lee Collins at the Dixieland Tavern, colored hot spot, on Chi's south side.

## Muggsy Revives Ragtime Band

Chicago—Muggsy Spanier left Ted Lewis' band in New York two weeks ago and has been reorganizing his Ragtimers. Within another two weeks the band will start on a theater tour which will also include Fats Waller's combo.

Muggsy's band is to be booked by Tom Rockwell and the original 7 men will be augmented by two more plus a gal singer. Rockwell and Bill Spanier, Muggsy's brother and personal manager, are angling for a midwestern spot for the band following the theater tour.

## Dorsey Gets Berigan as A Sideman

New York—Still juggling sidemen in the most sensational shakeup his band has yet undergone, Tommy Dorsey astounded the entire music field early this month when he persuaded Bunny Berigan to join his band.

Bunny's band, rumored on repeated occasions to be breaking up or about to disband, finally did when the leader



Berigan

went over to the Dorsey clan at Meadowbrook. Berigan had been a leader since 1937 and in all that time, despite a series of good recordings and much air time, never seemed to get set. Rather than continue struggling along unsteadily Bunny decided to sidestep leaders' headaches and return to Tommy, with whom he played in 1937 shortly before he organized his own crew.

**Carmen Mastren Leaves**

Carmen Mastren, guitarist, left Tommy. He'll do some writing and arranging for a music publisher here. Paul Mason took over Deane Kincaide's tenor sax chair. Bob Kiteas probably will end up as regular pianist. George Arus is in for Elmer Smithers on trombone, and another trumpeter will come in to take Jimmy Blake's chair. The lineup at press time:

Tommy, Ward Silaway, George Arus, Lowell Martin, trombones; Berigan, Ray Linn, Jimmy Blake, trumpets; Hymie Shertzer, Don Lodice, Paul Mason, Fred Stiles, Johnny Mince, saxes; Gene Traylor, bass; Buddy Rich, drums; Bob Kiteas, piano; guitar unknown yet.

The band will change again after the current Paramount Theater booking. Several of the veterans still remaining are tired of traveling. Hymie Shertzer, lead (Modulate to Page 13)

### Buys Part of Band



Los Angeles—Anne Nagel, Universal starlet, has purchased a half interest in Ken Baker's band. She and Baker are shown signing papers. "I'm convinced Ken is headed for the big time," Anne said. "A band investment is as good as any these days." Baker's is one of the few Coast bands which swings.

## Tony Pastor Grabs Blonde Kay Foster

Cincinnati—Kay Foster, blonde Detroit singer formerly with Benny Goodman and Georgie Auld, joined Tony Pastor's band at Barney Rapp's niter here the other night. She succeeds Elise Cooper. Kay not long ago was singled out as having the "best looking legs of any girl band vocalist."

## Fabian Andre Charges: "Swing Bands Are in a Rut"

BY FABIAN ANDRE  
(With Paul Edward Miller)

So they say that good swing cannot be played from written notes! Well, I know that it can be, and that's what I'm going to try to prove in the very same way that outfits like Alec Wilder's, Bert Shefter's, Matty Malneck's, and Raymond Scott's Quintet proved theirs. I don't mean to infer at this

point that my two-month-old band is in any way as polished as theirs, nor is it exactly the same type, but given reasonable time, I'm certain the finished product will be what I intend it to be.

I've always been an arranger rather than an instrumentalist. Maybe this fact has given me a different outlook. Anyhow, it has definitely convinced me that big name swing bands are in a rut. I believe the big bands have gone completely commercial, and this Pollyanna attitude toward the public ruins any possibility of raising the status of arrangements and band technique. I do not intend to have a commercial band in a juicy sort of a way. I appreciate the fact that dancing is the great American pastime, and that the tempo of the dance is of utmost importance. Still, within that tempo, I would refuse to propound the cheaper tricks of gaining the dancers' applause. Within a controversial unit such as mine, I have noticed lately that people are anxious to express themselves on the dance floor. I am sure they are willing to stop this 2-beat and 4-beat clatter and listen to a well-arranged melody or inventive idea. I predict that the next 10 years will bear me out. Each dancer in turn will interpret each selection as it affects his own personality. In other words, the dancers themselves are eager to get out of the rut into which they have been plunged by the bands who insist on playing down to the public rather than have the public dance up to their music. It is most gratifying to me that in my thus far

### Colored Star With Fats Waller



UNA MAE CARLISLE

When Una Mae Carlisle was 16 she got her first break singing with Fats Waller over WLW in Cincy. Later she went to Europe, where she starred in nightclubs. She returned to the States and recorded with her first boss, Waller, on Bluebird. She's 26, comes from Ohio, and has been working recently at Mammy's Chicken Farm and Kelly's Stable in New York. She plays piano as well as she sings.

## Clyde McCoy Freezes Up; Okay Now

BY EDDIE GUY

Seranton—Hungry and almost frozen after several hours in a huge snowdrift which had engulfed his car during a terrific blizzard while he was en route to his Capital theater engagement here last month, cornetist Clyde McCoy was rescued by New Jersey state highway police when his failure to arrive for the date had aroused concern here.

McCoy was rescued with the help of a snow plow after CCC boys, Boy Scouts and State PWA workers had searched extensively for him. After the Capital management had notified police of his absence a teletype broadcast was sent out. It was 18 hours after the alarm had first been given that McCoy was rescued. He said he had been snowed under for "what seemed like a month."

After a day in bed under observation, McCoy was able to join his band the remaining two days.

## Bull Fiddler Weds Tressler Heiress

Cincinnati—Bud Ruskin, bassist with Barney Rapp's band here, gave society as well as local musicians the surprise of a lifetime a few days ago when he eloped with Jane Tressler, heiress to the Tressler oil fortune. The bride formerly sang on WLS, Chicago.

## Trumbauer On Records Again

Chicago — Frank Trumbauer, dean of hot saxophonists, is back with a new band. Couple of weeks back he went to New York and cut four sides for Varsity, all of them hot. Titles are "Sugarfoot Stomp," "Jintown Blues," "Laziest Gal in Town" and "National Emblem March," which swings. According to



"Tram"

Warren Scholl of Varsity, Tram has a new pianist who plays "tremendous" stuff. And Tram himself is getting off in fine style on his battered old C-Melody sax which he still calls his "bastard horn."

Tram's latest lineup: Rene Fabra, piano; Dave Becker, drums; Herman Alpert, bass; John Kreyer, guitar; Wayne Williams, Dick Duncan, Howard Leoni, trumpet; Del Melton, Barrie Baber, trombone; Johnny Ross, Joe Schlie, Joe Klefer, Connie Blasing, saxes; Tram, C-Melody sax and front.

## Catalano to Front a Band On Riverboat

Rock Island, Ill.—Tony Catalano, trumpeter of riverboat fame who played with Emmet Hardy, Beiderbecke and all the other greats of the 1920's in this territory, takes to the Mississippi again May 1 with a new 12-piece band which will be featured on the Streckfus steamer *President*.

Tony's lineup, now in rehearsal: James Allen, Dick Bole, trumpet; Wilby Fisher, trombone; Les Frierer, Donald H. Brink, Maurice Brockman, saxes; Dale Myers, guitar doubling trombone; Kenneth Clark, drums; vibraphone; Leonard Brockman, bass; Francis Fahl, tuba & trombone, and Harold Althouse, piano.

The *President* will cruise the Mississippi all spring and summer up until October 10. "Just like the old days," says Tony, who says he'd rather be a riverboat musician than anything else in the world.

## Bobcats Get Rid of Bobcat



Athens, O.—Bob Crosby's Dixielanders finally got rid of their pet bobcat last month. They presented it to Ohio University for a mascot. Shown here, playing *Farwell Blues* to the cat, are (left to right) cats Crosby, Ray Bauduc, Nappy LaMar, Eddie Miller, Bob Haggart, Jess Stacy, Billy Butterfield, Warren Smith and Irving Fazola. (Oto Hess Photo).

## NEW YORK NEWS

## Stabile, Dorsey Front Glenn Miller's Band

BY L. G. F.

New York—"Every band I go with, the leader gets sick!" So says Jerry Gray, ex-Shaw arranger who had to take over direction of Glenn Miller's band for the commercial when Miller's sinus trouble landed him in hospital during the band's busiest week. Others who pinch-hit as leader of the Miller men for the commercials and the Paramount Theatre included Dick Stabile, Tommy Dorsey and Gene Krupa. Glenn was recovering okay at press time, but still weak and walking with "pins" in his legs.

Will Bradley found a replacement for bassist Delmar Kaplan; it's Felix Giobbe, from Teddy Powell's band. Bill Barford, guitarist, is replaced by Steve Jordan, who doubles as vocalist.

Kelly's Stable, only new hepster's hideout to have come to the fore in the past year, was set to move last week from its 51st St. location to a bigger and stabler stable opposite the Hickory House on 52nd. The Frankie Newton-Pete Brown combo was transplanted along with the furniture, and Slim's Trio was booked to alternate with Frankie.

Mary Lou Sticks With Kirk Golden Gate had plenty trouble when its beer license was revoked owing to alleged contravention of hard-liquor rules. Business fell off badly at the huge ballroom and plans were indefinite at press time. Those rumors about Mary Lou Williams are way off. She's under contract and won't work for anyone but Andy Kirk.

Hazel Scott Honored Cafe Society's Hazel Scott elected vice-presy of AGVA, first Negro ever to hold executive office. The Guild won a strike in 24 hours at the Apollo Theatre in Harlem, home of many swell band

## 'Sharp Sticks,' Boogie Pianist, Left to Die

BY DAVE CLARK

Jackson, Tenn.—Hollis Saunders, old time boogie pianist known as "Sharp Sticks," died in a hospital here last month of double pneumonia and other complications after he was hit by a train and, under mystifying circumstances, left lying badly mangled beside the track in zero weather all night.

Saunders, who was the composer of *The Fives*, *West Alley Drag*, *Brooklyn Bridge* and other blues and boogie tunes, must have been on his way to Brooklyn, Ill., or East St. Louis when the train hit him. A shattered arm had to be amputated, and later double pneumonia developed.

## ON THE COVER

Red Ingle, demon tenor man with the Ted Weems' band, got himself a harem last week. It's at the Edgewater Beach Hotel in Chicago. "But the trouble is," Red complains, "my harem only lasts for the nightly floor shows." The girls surrounding Ingle are the Dorothy Dorbin Dancers. (Photo by Ray Rising)

## Powell and Bivona Feud

New York—Teddy Powell and Gus Bivona are going "around and around" with each other. Since Bivona left Powell's band last month there has been considerable ill feeling between the two, especially since Bivona started organizing a band of his own.

Powell alleges Bivona "stole" some of his men. Bivona, clarinet and alto man from way back, laughed at the charge. "I know those boys years before Powell ever heard of them," he said. Will Hudson is the man behind Gus' new crew. Although he will stay out of the limelight, Hudson will do most of the arranging. The band probably will be known as the Bivona-Hudson orchestra, and will also use Vido Musso's old library. First rehearsals included Don Lodice on tenor, Al (Squeak) Sculo and Paul Fredericks, trumpet; Bob Jenney, trombone; Mark Byams, piano; Red French, drums, and Bill Pinella, bass.

## 'I Still Want A Band'—Auld

New York—Georgie Auld is still set on leading his own band. "I've turned down a job with Tommy Dorsey and several other good offers," he told *Down Beat*.

"After all, I still have the original band's library, which is a wonderful asset; and Eli Oberstein still wants to record me with whatever band I get together. Willard Alexander is interested in my plans, and I'm going out of town to see Sy Shribman about my plans."

No line-up has been set yet for the new bunch, but it will have six brass, four saxes, four rhythm and Auld. "Maybe I'll still have some of the original boys with me," added Auld. "Our trouble was that the boys were against me—we could have worked together for years and enjoyed it if the work had been available. But I'm happy that corporation idea blew up—it didn't work out."

## Legree's New Band

Los Angeles—Clarinetist Payton Legree is being groomed by the William Morris office here to front a band.

## Out in the Cold!



PEGGY MANN

New York—After two years without a break at the Hotel Taft as featured singer with the Enchanted Light band, Peggy Mann last week went out into the cold with the band on a one-nighter and college tour. Light, at the same time, left MCA to go under William Morris management. It was said he was dissatisfied with playing a steady location for so long—and he had air time at the Taft to boot!

## Kay Weber, Ward Sillaway Have Son

Chicago—A 7-pound son was born Feb. 22 to Mr. and Mrs. Ward Sillaway. Father is the trombonist with Tommy Dorsey. Mrs. Sillaway is the former Kay Weber who sang with Bob Crosby and the old Dorsey Brothers' combo.

shows, where the chorines walked out and were rewarded for their picketing by salary raise and assurance of better working conditions.

Don Marino, newcomer, drumming with Bud Freeman at the Brick Tavern since Dave Tough did another of his juggling disappearing acts. Freeman airs over WNEW from the spot taking over from Emperor Jones, who has the other band there.



Freeman

returned from Europe, opens her swanky new joint on 49th near Fifth avenue around March 15, with a six-piece band put in by Joe Turner (the pianist, not the singer), who wants to use two guitars, bass, drums, violin and maybe cello. He's found a fine girl fiddler but says where will he get the cello?

More Hines Solos

Batavian Harry Lim's Sunday afternoon jam sessions at Nick's (Modulate to Page 20)

## Police Probe Brutal Death Of Musician

BY BOB LOCKE

Meade, Kas.—With a hole in his head, a fractured skull and other injuries on his body, Snip Carlyle was found dead near here Feb. 27. He was a staff musician of KGNO at Dodge City.

Carlyle played a dance in Dodge City the night he met death. The Swartz brothers of Fowler, Kas., who also had played a date that night, found the body. Police began an investigation. Carlyle is survived by the widow and three brothers.

## Duke Heads West

Duke Ellington and his orchestra, continuing their Western tour, play the Denver Theater the week beginning March 19th and the Show Box in Seattle for two weeks beginning April 1st, with California engagements to follow.



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## What's the Beat?

Down Beat's inquiring reporter each month asks a question of five musicians taken at random. How would your answer stack up with these?

### THE QUESTION

A musician's life can keep him mentally and physically beat, if he lets it. What do you do to keep yourself sharp?

### THE ANSWER

**OSZIE NELSON**, band leader: "I try to make it a practice to walk all the way to or from work every night, and alone."

**FRANK CARLSON**, drums, Woody Herman band: "For a lift physically I swim. Every day I get in the water soon as I get out of bed, and on days when I can't roll out myself, I have a bellboy carry me to the pool and dump me in. I get a mental lift in barrooms. There's something about a bar that refreshes me. It has an atmosphere conducive to hard thinking and discussion of philosophy and the like. Swimming and barrooms provide my outlets for not becoming physically and mentally stagnant."

**BOYCE BROWN**, alto, Earl "Wooley" Trio: "Attempting to understand himself emotionally and to effect a moderate self-discipline in accordance, and making a real effort to diversify his interests should keep a musician on his even keel mentally. I adhere closely to a diet, evading food-forming foods among other things. And I try to get some exercise every afternoon, and at least eight hours' sleep every 24. I don't really feel that night-club work is any less healthful than office work."

**LIONEL HAMPTON**, vibes, Benny Goodman band: "There's two sides to that question, man. First of all if I didn't play with Benny and get my kicks out of it—why, that's the time I'd be beat. I don't have to do a thing but play to keep sharp. It's when I don't play that I'm beat. So for that reason I aim to stay in there and keep playing all the time."

**JIMMY McPARTLAND**, trumpet, band leader: "To keep playing the horn, I think, is the best way to keep in shape mentally. And I play quite a bit of handball to keep the old carcass in shape. Diet's pretty important if you get down, so I watch it closely. I am a firm believer in swimming, golf and tennis, and in the winter lots of work."



## AT LAST—THE REAL TRUTH!

# Peck Kelley Tells Why He Snubs Name Bands' Offers

BY KENNETH KATHAN

Houston—A few days after an article on pianist Peck Kelley, written by Walter Davenport, appeared in *Collier's* last month, the mag was sold out in this neck of the woods, the Southern Dinner Club, where Peck is working, stuck on a nightly cover charge, and people who had never given night clubbing a second thought suddenly decided that the thing to do was "go hear Kelley."

Peck is taking this flood of publicity as casually as a man could, surrounded by dancers three deep around the piano five hours a night and occasionally muttering to himself, "Take a good look, folks, here's the monkey. We're gonna put up a trapeze next week."

### Pace Too Fast for Peck

This reporter played with Kelley in Galveston during the summer of 1937 and in one of his few confidential moments, in answer to our query, said, "Son (everyone under 35 is 'Son' to Peck), the main reason I don't want to go with the big guys is because I couldn't live the way I want to. If I was working with a top band it would be rehearse, record, broadcast, play, rush, hurry, with no time to myself."

"I like to practice two or three hours every day; I like to read an hour or so; I like to be able to do what I want to, when I want to do it, and that's how I'm going to live if I can."

It was the writer's intention to say honestly here that contrary to the impression given by the *Collier's* article, Kelley is really a serious thinker, a philosopher with his own ideas about things, and a lover of serious books such as . . . But when I asked Peck about the books

## "U. S. Has Too Much Music," Says Dutch Tenor Star

New York—"This country has too much music. I'm in a daze!"

That's the first reaction of Johnny Fresco, tenor sax king from the Netherlands who breezed into town last month on the *Manhattan* from Genoa. Only recently *Down Beat* printed Fresco's picture, quoting Andy Whitehouse's claim that the Dutchman plays tenor well enough for any American band. At that time he was already on his way from the Hague, prepared to take out American citizenship papers, join Local 802 and settle here for life.

Fresco's first days in town saw him making the rounds of Harlem, 52nd street and the Village. Benny Carter's Orchestra—"Wonderful! The Andrews Sisters—"Formidable!" Dick Stabile, pinch-hitting for Glenn Miller on the Chesterfield show—"That's not my idea of how to play saxophone!"

Asked about conditions in his own country, Johnny declared: "Holland is a good country, but no place for a musician. There are only three good jobs in the whole country, and Willie Lewis' American colored band has one of them. Yes, Holland is okay—but this is the country for me!"

## H. Lattimore, Singer, Jailed

New York—Tragic climax to the downfall of Harlan Lattimore, once famed vocalist with Don Redman's orchestra, came when the singer was arrested last month and charged by police to be one of a gang of robbers accused of terrorizing Harlem storekeepers. Shabby, sick and broken down, Lattimore presented a pitiful picture at police court.

Although Lattimore's "golden voice" helped popularize the Redman band, he had to leave several times to undergo narcotic addiction cures. Even if he escapes the robbery rap he will have to face charges of association in "dope" traffic.



By Eddie Beaumont

"Since Buddy switched his skins to AMRAWCO he's been able to switch mine to ermine!"

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## "If I'm a Screwball, I'll Stay One"



Houston, Tex.—Irritated by the article which Walter Davenport wrote for *Collier's* recently, Peck Kelley of Texas piano-playing fame last week told Kenneth Kathan, "Davenport made me a screwball—I'll stay one." Kathan is Houston rep for *Down Beat*. This photo shows Peck with his latest band at the Southern Dinner Club here. Front row—Billy Smith, drums; Kelley, and Jamie Lee, vocals. Top row—Richard Shannon, alto; Grafton Fitzgerald, bass; Joe Barbee, tenor; Kit Reid, trumpet, and Les Crumbaker, alto. (Photo by Herbert Winter).

and told him what I wanted the titles for, he shook his head and said,

"Nix! Davenport made me a screwball; I'll stay one."

### His Boss Plenty Sore!

Peck, whom dozens of musicians all over the country claim is the finest white jazz pianist of all time, has coasted along these last few years playing when he felt like it, practicing hours every day, occasionally sending away talking to himself some band leader who had hoped to lure Peck into his band, and serenely satisfied with his existence as it is.

And jovial Ed Payne, Peck's boss at the Southern Supper Club, says heatedly every time he thinks of the *Collier's* reference to the place as a honkytonk, "I spend plenty dough fixing this place up and I'll have you know this joint ain't no honkytonk."

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# "Down Beat Feeds Prodigies Too Much Candy" - Brigode

BY ACE BRIGODE

Carl Cons' article in the Feb. 15 *Down Beat* on *Why Are Big Time Musicians Disloyal?* is probably one of the finest articles that *Down Beat* has ever published. It is a vital and concrete question and I for one received a terrific kick from its truth and inconsistency.

Why? Because *Down Beat* is firmly imbedded in the "concrete" foundation they have built for themselves. *Down Beat* and the "swing cat" musicians who represent *Down Beat* should awaken to the fact they are the major cause for that unpleasant and unhealthy situation.

## "Exploitation Dangerous"

Why, on almost every page of *Down Beat*, does one see an article extolling the amazing virtues of this or that prodigy? And *Down Beat* does repeatedly exploit this or that prodigy. Don't get me wrong—the genius is probably deserving of mention. But why not temper the desire for publicizing the individual to dizzy and dangerous heights? I might add that after the buildup and "shot in the arm" process for the instrumental genius, when he arrives at the "jumping off" place, why not tell him what to do next?

Or, perhaps, the instrumental genius is not a mental genius, and after reaching the "jumping off"

place finds himself out in a hard and cold commercial world—a world that we commercial band leaders have to face day in and day out and fight to keep our boys eating regular.

## Look in Own Back Yard

Almost every time a "more-pay squawk" is registered by a so-called "big time musician" it is invariably one of *Down Beat's* fine feathered friends laying an egg in the big name leader's bread basket. So, my dear C.C., you have only to look back in your own back yard for the answer to your grievous question—ARE BIG TIME MUSICIANS DISLOYAL?

And that is my answer to the situation, and if you were to ask the what you call "big name leader" for his answer, he would probably affirm my statements that *Down Beat* has been feeding the "prodigies" too much candy and most of them have a big "belly ache."

## Bryant's Boys Active

Indianapolis—Jimmy Claybrook, trumpeter with Buddy Bryant, has married Jerry Hill, the singer. James Coe, also of the band, is pappy of an 11-pound son. Earle Walker succeeds Elmer Westmorland on drums with Bryant.

## And Ozzie Really Plays It!

Chicago—"We're looking for an alto man who also plays the baritone and doubles on the clarinet and wears a size 37 suit."

But don't take it seriously and send in your applications, because it's just the first line of an original tune of Ozzie Nelson's, unnamed at press time, and which has all musicians within hearing distance cocking up their ears at its typical "musician" lyrics. Dig it, Reamer, it's a steamer!

## Four New Men With Pastor; Burness Joins

New York—Tony Pastor, in town for his second Bluebird recording date, made several switches in the band. Chuck Peterson, ex-Shaw man, was added as fourth trumpet, and another of Pastor's former teammates, pianist Les Burness, replaced Nicolini.

Tenor man Lenny Ross left, with Stewie Anderson as probable successor. Trombonist Leo Cognato also left, with Bill Abel temporarily taking his chair. Pastor was set to open last week at Barney Rapp's Drum Club in Cincinnati, with 14 air shots a week over WLW and the NBC chains.

## Stuff's Here—

And it's choice besides being mildly mellow. Wendy Bishop is the new chirpee with Les Brown's band, but the payoff to this short short story is that she can sing, too! Wendy took the spot formerly held by Miriam Shaw, who left to join Richard Himber's crew. Before joining Brown and his "Blue Devils" (who gained fame at Duke University) Wendy worked a spell with Dick Stabile. (Photo by Maurice Seymour).



## Here's a Story—What This Boy Could Do If He Could Read!!

BY JOHN DENGEL

Rochester, N.Y.—There's a young fellow named Herb Brock who works in a place on Spring street here. Let's see, it's Tuesday night, and Herb plays tenor tonight. Every other night he plays piano. That battered horn he's blowing on looks impossible. But listen. . . . You say his tone reminds you of Hawkins. Yes, I've heard him do Hawk's *Natcha's Dream* and *Meditation*, note for note, and with that same soulful passion that Bean puts into his horn.

But now Herb's going on piano for some of the boys who just came in. Yes, you're right. He does work along like a cross between Tatum and Teddy Wilson. Listen to those chords and progressions. . . . If Herb could only read music. He couldn't be stopped. What an ear. What taste. All those ideas come from 'way down inside. I knew he was going to knock you out. All the guys feel the same way when they hear him.

Herschel Evans was looking for a spot for Herb, but that's out because Herschel's been gone for over a year now. Herb would be mighty tough in a small combination in some spot in a big town where people—some of them, anyway—appreciate the right stuff.

But Herb can't read music, even if he has studied a lot of harmony and theory. It might be because they didn't teach sight-reading at the place where Herb went to school, the Batavia Institute for the Blind.

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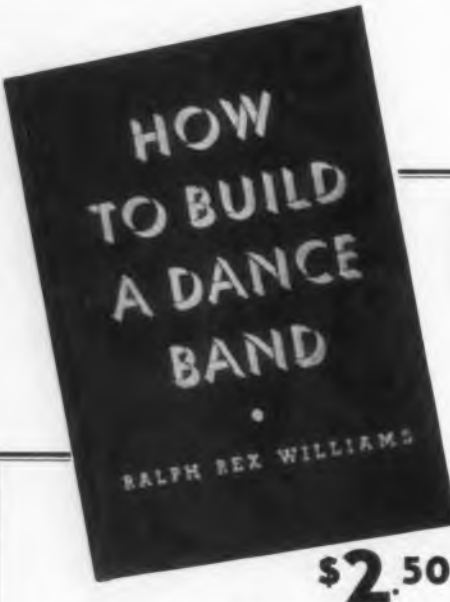
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## HOW TO BUILD A BAND and MAKE IT Pay

Why do some bands struggle along just making "coffee and . . ." What is it that makes other bands famous? What puts them into the top spots? What makes famous bookers like MCA, Wm. Morris, CRA and GAC, eagerly bid for some bands and pass others by? What's the secret of getting a juicy commercial?

## HOW TO MAKE A BAND PAY

There is no magic word to success. Neither do you have to be a "big-shot's" nephew" to rate a top spot. But any band if it wants to get into really big money must follow certain fundamentals. We don't say that following these principles will absolutely guarantee \$1,000.00 one-nighters and big hotel jobs. But we do know that a band which does follow these principles has a tremendous advantage over a band haphazardly organized.

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## "I Recommend It"

Glenn Burrs  
Editor *Down Beat*

I have personally read this book, made suggestions to the author, Ralph Williams, and know from my own personal experience as a musician and editor that everything in this book is based on tested facts. The author isn't an amateur theorist—he's one of America's most successful band organizers—a man who has been retained by many of America's top-flight bands. He knows what he's talking about. And he tells it in a straight, easy-to-understand manner. I personally guarantee this book as a help to any leader, manager, or side man. I personally guarantee a refund in full if the reader is dissatisfied and returns the book in 5 days.



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# Leaders Fluffing Off Tunesmiths Not Being Smart'

BY MICKEY GOLDSEN

New York—Many bands endeavor to grab the spotlight by publicity stunts, campaigns and giveaways. But examine the past year's most recent recruits to the "hit" army and you will find fol-dor-rol had nothing to do with it. Bands in the last year were made by tunes identified with the individual aspirants that managed to click. Taking the leading examples, Glenn Miller, Artie Shaw, Erskine Hawkins, Orrin Tucker, Tommy Tucker, Dick Jurgens and Frankie Masters to prove the point, music has been the real reason for the rise of these maestri.

Many large booking offices and personal managers spend huge sums on publicity, but fail to discover that the tune is the thing. In the main, it is the fault of the leaders themselves and the managers for their lack of understanding of the fundamental of their craft . . . music. Perhaps the hostility to the music publishers has acted as a psychological smoke screen toward their importance to their being.

Since most leaders take a "holier than thou" attitude toward the tin pan alley crew, any attempt to interest a leader in a tune "just made for your band" meets with a cold reception based on a supposition that theirs is some ulterior motive. There is an ulterior motive . . . that the band leader will popularize the tune and the publisher will make a barrel of money. But the band leader will become identified with a hit tune and become famous overnight as the case of Tucker and Bonnie Baker. An almost childish suspicion of the leader toward the melody makers has acted as a barrier to a mutual understanding that might bring many new names into the field.

## Herman, Miller Exceptions

The leaders who set aside time to listen to new novelties and instrumentals are always sure of picking a few hits each season. Woody Herman has a regular audition night for arrangers and publishers. Recently, he played Harlan Leonard's arrangement of "Hairy Joe Jump" and immediately tabled it for future exploitation. Should this manage to click, Woody is assured of fresh fodder for his fusileers and Harlan Leonard tags along as the composer-arranger of a hit tune. Glenn Miller was instrumental in making the public conscious of "Tuxedo Junction," helping the composer, Erskine Hawkins, to demand top money on one-nighters and help swell the grosses at the Savoy Ballroom, his present stand.

Charlie Barnet almost cracked the shell of stardom with a stirring version of "Cherokee," but the fact that other bands had the tune earlier or concurrently with him took the edge off his stint. Should Charlie find some original that clicks, he will shoot right up to the top. This is not a prediction, a warning or desire but a careful observation of his slow, but steady climb.

## Here's a Hot Thought!

Even such simple aids as photos

on title pages have been held in little esteem by leaders. Having a picture on the title page of a song that sells 100,000 copies is no small shove into the public's eye. Some leaders have made themselves so unpopular with the publishers that they could not rate their photos on the privy wall, let alone on a fast moving copy song.

The small publishers should not be overlooked in the quest for the one straw that breaks the camel's back that stands in the way of the

musical mecca. It was little Leeds Music that gave Lunceford "Taint What You Do" and the Andrews Sisters "Well All Right," "Yodelin' Jive," etc.; a comparatively unknown firm, Jewel Music, revived Glen Gray's top rung standing with Frankie Carle's "Sunrise Serenade"; "Tuxedo Junction" came from a one room house, Lewis Music Co. Good material has no respect for fancy offices nor prosperous publishers with ready checkbooks. It goes in where the first welcome sign is shown and comes out dragging an "almost" orchestra right into the limelight.

Perhaps, when some leaders drop the Simon Legree attitude toward the publishers, the right bands will be playing the right songs. Publicity works best when there is something to crow about. What more can you crow about in the music business than music? Drop the bat, boys, we knew you when you came around with a smile and asked for orchestrations for your club jobs!



"This Way's best," Lawrence Welk tells Henry Armetta, screen star, who shows interest in Welk's accordion and the way Larry plays it. The pair recently appeared together in Middlewestern theaters. Welk and crew open Chicago's Trianon Ballroom March 23. The photo was taken at Eichar's Accordion centre on a Rockford, Ill., date recently. The band played a 15 minute broadcast from the store.

## Famous Old Bix Spot Burns Down

BY BUD EBEL

Cincinnati—The old Stockton Club, where in 1924 Bix Beiderbecke and the Wolverines played 'way over the heads of everybody and as a result laid an egg, burned to the ground March 1. Twenty miles north of here on the Dixie highway, it was at the Stockton that the Mr. Doyle of Doyle's Dancesant first heard the Wolverines, and, at the insistence of Bernie Cummins, gave Bix and the boys a fresh start in his spot. The cause of the fire was undetermined.

## Horton Held Over

Harry Horton and his music have been held over at the Renaissance Room of the Kew Gardens Inn, Kew Gardens, L. I. He has been at the Queens Boulevard spot for the past 18 weeks.

Just a few of the Victor and Bluebird Artists  
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A Lover's Lullaby—F. T.  
Swing and Sway with Sammy Kaye
- 26508 Lonesome Road—F. T. Parts 1 and 2.  
Tommy Dorsey and his Orchestra
- 26506 Oriental Shuffle—Slow F. T.  
Are You in the Mood?—Slow F. T.  
Quintet of the Hot Club of France
- 26501 In Sunny San Domingo—Schottische—F. T. (V. R.)  
Tu Volveras—Bolero (V. R.)  
Xavier Cugat and his Waldorf-Astoria Orchestra
- 26481 Study in Surrealism—F. T.  
Sunday—F. T.  
Larry Clinton and his Orchestra
- 26480 Just a Dream of You, Dear—Waltz (V. R.)  
A Little Café Down the Street—Waltz (V. R.)  
Wayne King and his Orchestra
- 26482 Confucius Say—F. T. (V. R.)  
Would'a Mind—F. T. (V. R.)  
Hal Kemp and his Orchestra

- B-10623 Indian Summer—F. T.  
Preachin' Blues—F. T. (V. R.)  
Sidney Bechet and his New Orleans Feetwarmers
- B-10612 Tuxedo Junction—F. T.  
Danny Boy—F. T. (Londonderry Air)  
Glenn Miller and his Orchestra
- B-10604 South with the Boarder—F. T. (V. R.)  
Put On Your Old Grey Bonnet—F. T. (V. R.)  
Wingie Manone and his Orchestra
- B-10602 Clap Hands, Here Comes Charlie—F. T.  
Southland Shuffle—F. T.  
Charlie Barnet and his Orchestra
- B-10591 I Love Me—F. T. (V. R.)  
Ain't You Ashamed—F. T. (V. R.)  
Gray Gordon and his Tic-Toc Rhythm

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# Whiteman's Career Traced by His Recordings!

## Beginning a Complete Resume Together With Full Personnels

BY WARREN W. SCHOLL

Some day someone is going to write a whopper of a book about Paul Whiteman's orchestra, tracing the history of the band from its inception in 1919 right up to the present. There is a crying need for a book of this nature because virtually everyone who is anybody today has played under Whiteman's direction at one time or another. Mike Pingitore will tell you that over 300 musicians have played in the band since he joined it back in 1919, which gives you an idea of the potentialities in such an undertaking. However, it will take months, perhaps years, to gather all the material necessary to do a completely thorough job and although Whiteman himself has been threatening to write a book about the band, there seems little likelihood of its being published for an indefinite period.

In the absence of such a book, I have attempted to compile a rather condensed story dealing with America's oldest established dance orchestra and via the medium of the ever-reliable phonograph record I hope to trace different stages in development of various Whiteman bands and the changes in style as they took place.

### Nine in Original Band

According to veteran banjoist Pingitore (who, by the way, was very helpful in volunteering information relative to early Whiteman bands), the original personnel of the group that opened at the Alexandria Hotel in Los Angeles Dec.

22, 1919, consisted of:

Paul Whiteman (violin); Charlie Dornberger (saxophone); Charles Caldwell (piano); Henry Busse (trumpet); Buster Johnson (trombone); Spike Wallace (bass); Hal MacDonald (drums); Lester Canfield (saxophone); and Mike Pingitore (banjo).

The story of the band's instantaneous success is old stuff by now. Whiteman, in his own book "Jazz," covers this period pretty well, describing Grofe's unorthodox musical arrangements and his unusual instrumentation for that period, etc., etc.

### Sold a Million Records!

Within a few months (May, 1920) the band came east to play at Atlantic City's Ambassador Hotel with even greater success. Already changes in personnel had taken place and the line-up of the outfit coming east comprised Ferde Grofe (piano-arranger) (Caldwell

had died a few months earlier); Whiteman-Pingitore (violin and banjo); Sammy Heiss (bass); MacDonald (drums); Johnson (trombone); Gus Mueller (clarinet); Don Clark (saxophone). With one exception ("Pee Wee" Byers for Don Clark), this was the group that appeared at the Victor Talking Machine studios in Camden to cut its first acoustic phonograph records. Among the first batch of numbers waxed were a syncopated 12" dance arrangement of "Dance of the Hours" and "Love in Idleness" coupled with "Avalon" and "Just Like a Gypsy" (Victor 35701); "Whispering" and "Japanese Sandman" (Victor 18690).

The latter record sold well over

whistle. These records distinctly belong to the category of items which people talk about but don't listen to. Their complete simplicity and lack of tone color, plus poor recording qualities, combine to make them sound anemic by comparison with the high standards of today's music and recording facilities.

Several months after the first Whiteman records were released two more changes in personnel took place: Ross Gorman replaced Gus Mueller on clarinet and trombonist Sammy Lewis took Buster Johnson's place. Gorman proved to be a valuable asset because he introduced many new instruments into popular dance orchestration.

I'm not going to waste too much

first in 1923 and the second in 1926. Another landmark in the history of the Whiteman band, included just for the record, is the famed Aeolian Hall concert that took place Feb. 12, 1924. The event has been described with varying degrees of success by everyone who ever wrote an article on Whiteman, so for the present I think I am justified in passing it without further comment.

By now the Whiteman instrumentation had been enlarged considerably. The original 9-piece outfit had become a respectable orchestra boasting a personnel of some 20 musicians. Following is the collective personnel of the Whiteman band as it stood around the 1924-25 period: Chet Hazlett, Ross Gorman, Hal MacLean, Rube Crozier (saxes); Tommy Gott, Frank Siegrist (no relation to Andy, who joined later), Henry Busse (trumpets); Roy Max-



Whiteman's first dance band, which opened at the Alexandria Hotel in Los Angeles, on Dec. 22, 1919, included (left to right) Henry Busse, Hal MacDonald, Buster Johnson, Spike Wallace, White-

man, Charles Caldwell, Leslie Canfield, Charley Dornberger and Mike Pingitore. Wallace today is president of AFM Local 47, Los Angeles. Pingitore is the only original member still with Whiteman.

## Frankie Carlson



### with Woody Herman

... featured with the "Band That Plays the Blues" Sensational young Frankie Carlson is the envy of thousands of admiring drummers coast to coast. They like the terrific speed—the solid "rock" which emanates from his flying sticks.

Frankie's history-making solos in such special arrangements as "Ole Man Mose" make him tops.

Naturally Frankie's proud of his fine W.F.L. set—he knows they're the best money can buy. That's why most name drummers like Buddy Schutz with Jimmy Dorsey, Ray Bauduc with Bob Crosby, George Wettling with Paul Whiteman, Lionel Hampton and many others use and praise W.F.L. sensation-drums!

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a million copies, a fact which any current collector who has ransacked Salvation Army or Goodwill stores will readily vouch for. Today you can pick up all the copies of 18690 you want for one cent, which hardly makes this much of a collector's item.

On these first records the Whiteman arrangements featured marked banjo rhythm throughout and one of P.W.'s favorite novelties was the use of the old jazz-slide

time describing these early Whiteman Victor discs because they were released in too great quantities on the strength of Pappy Whiteman's tremendous popularity; at this time and furthermore, they all sounded alike! Between the 1920-1924 period P.W. enjoyed his greatest popularity, and it is my personal belief that at no time since has he equalled it. While enjoying this success he took two trips abroad with the band, the

man, Charles Caldwell, Leslie Canfield, Charley Dornberger and Mike Pingitore. Wallace today is president of AFM Local 47, Los Angeles. Pingitore is the only original member still with Whiteman.

Before passing on to the band's next period, let me point out a few records which are representative of the Whiteman style as it stood just previous to 1927:

Victor  
55325 "Rhapsody in Blue" pt. 1 and 2. Geo. Gershwin at Piano—Rec. 1925.  
55326 "Suite of Serenades" pts. 1 and 2. (by Victor Herbert).  
19551 "Lady be Good" and "Fascinating Rhythm"  
19330 "Spain" tango  
19345 "Fats Moon"  
19726 "Remember" and "Why Is Love"  
19863 "Caprice Vienne" and "Hymn in the Sun"  
19391 "By the Waters of Minnetonka" and "Meditation from Thal"

Frankly, I can see no reason why anyone should be too interested in having these records because they are far from satisfactory from any point of view. Despite their historic importance there is no getting away from the fact that these dance records are corny and that the concert records are badly recorded.

Just about 1926 Orthophonic recording was introduced and all subsequent Whiteman records were waxed via the new process. Despite the improvement, it is still difficult to get enthused over most 1926 Whiteman records. Such an atrocity as "St. Louis Blues" (20092) (still in 1940 catalog for some mysterious reason) is pretty hard to digest, on any grounds. Although it may have been the "killer diller" of its day, it should have been dead and buried long ago. But as we approach 1927 we find a noticeable improvement in Whiteman arrangements and for the first time in the band's history legitimate hot musicians begin to make their appearance in the band. From now on (1927) all Whiteman records will be listed completely and the worthy ones will be singled out for further description.

In December, 1926, P.W. hired a pair of rhythm singers from the west for a 3-year contract, picking (Modulate to Page 20)

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## This High School Sponsors Swing Music in Classrooms



Members of the Rye high school band—which really swings—watch Dayton Newton, their music teacher (who's a jazz fan) give them tips on arranging. Training the youngsters to play good jazz is thoroughly approved by the town's board of education!

Rye, N. Y.—One of the outstanding examples of modern American music education is being developed at the Rye high school here with the formation of a 16-piece swing band which, members claim, will carve any similar outfit in the land.

Behind the idea of teaching jazz in a public school is Dayton Newton, a progressive, able member of the faculty who knows jazz. Before a student can "make the band" he must take an intensive training course. He is admitted to membership only when he proves he can swing like a fender in fast company.

### Gang of Hep Cats!

Auditions are held regularly and new members are taken in when others graduate. The kids read skillfully, practice diligently, and listen to the big name bands religiously.

The band, which kicks out *Rampart Street Parade* in a gutty manner which would give the Bob Crosby clan kicks, has a library of originals styled in the manner of Crosby, Glenn Miller, Benny Goodman, Artie Shaw, Duke Ellington and others. Newton has found his kid band in great demand for school socials and community functions. When the band needed a vocalist recently, more than 100 boys and girls tried out. Virginia Reed and Eddie Keegan got the jobs.

### Personnel of the Newton band:

Stan Bernstein, Casper Oliver, Mike Sarno, Tom Petruselli, oboe; Nick Baffaro, Jack Crane, Jim Frankowski, trumpet; Harold Branch, Walt Hennis, Lewis Lightman.

## Trumpeter Hits Train, Breaks His Skull

South Bend, Ind.—Blinded by the lights of an approaching car, William E. (Bill) Moore, trumpeter with Jack Connors' band, crashed into a Grand Trunk Western Locomotive here recently. The car was totally demolished. Moore's condition at press time was reported to be critical. Moore was returning from an engagement at the Dixie Grove, U. S. 31, where he has been with Jack Connors' band for the past two years. Morrie Krause will take over the trumpet berth until Moore returns.



For complete satisfaction and guaranteed quality, buy and use the following nationally advertised musical instrument products.

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Ray Robinson Products  
Woodwind Mouthpieces

## She Can't Miss!

Chicago—Even at this late date, jibbug autograph hunters still have a few new tricks to pull around the bandstand.

Woody Herman, on his closing night at Hotel Sherman, ran into one sweet young thing who asked for his autograph. She had a little pad with five carbons under the first sheet. Woody asked why she used the carbons.

"I get six copies of your sig," she answered, "and I can trade 'em off for some I don't have."

## Jazzmen Can't See This "Green Room"

BY MARY GILBERTSON

Hartford, Conn.—The Municipal auditorium in Worcester, Mass., has a "green room" restricted to the use of concert artists only. Band leaders who play the spot may not use this room, per order of the city fathers. When Benny Goodman was stricken with sciatica there, he was not allowed to lie down in the green room. The door was also locked against Jan Savitt, now a band leader, but former violinist in the Philadelphia symphony under Stokowski.

## Doc Price Gives Combo to Wife!

St. Joseph, Mich.—After 7 years with a top-flight swing trio, Doc Price busted the outfit open so that Mary (Mrs. Doc) could have her own band. Currently at the Green Cottage Inn for their third return date, Doc retains Tiny Tom on guitar, and new pianist Harold Howard gets behind Price's horn. Mary has Gene Alden, trumpet; Joe Burn, reeds, and Vic Zasick, bass for what she bills as her Melody Men. They're at the Ray-Ted tavern on U. S. 12.

Allie Hobby, trombone; Garvin Shatto, bass; Vincent Fastigi, traps; Arthur Iordis, accordion.

Newton insists other public schools could well benefit by allowing the students to play the "music they want and love to play rather than a lot of hackneyed stuff they'll forget once they grab a diploma."

And everyone around this town, you can bet, agrees.



The Choice of the Nation's Greatest Bands!



Orrin Tucker and His Orchestra

Our candid photog caught Orrin and his great band during a lighter moment—but Tucker and his men are serious about their clothes. Impeccably attired and considered one of the best dressed bands in the business, they demand style, quality, and comfort in their clothes.

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**J. B. SIMPSON**  
SIMPSON BUILDING CHICAGO, ILL.



## Benny Meroff Sued for G's

BY EDDIE GUY

Wilkes Barre, Pa.—While appearing with his band on the stage of the Capital theater here, Benny Meroff was served notice that he was being sued for \$250,000 by Ole Olsen and Chic Johnson, producers of the stage hit, *Hellsa-poppin* in New York.

An injunction against Meroff taken out by Olsen and Johnson prohibited Meroff's using the title of his show, *Hellsa-fve*, so while here the name of the production was changed to *Funafve*. Although the injunction also forbids Meroff to use many of the gags and other material in his show, he contends that the material and pattern of production were his and were being used by him long before the two comedians produced *Hellsa-poppin*, therefore he will continue to use them.

He Swings an organ. Glenn Hardman, whose recent Columbia records attracted wide attention, is one of the best known Hammond handlers in jazz. Glenn currently is at the Earle Restaurant, Washington, with his wife, Alice O'Connell, the singer.



WOODY HERMAN, and his sky-rocketing "band that plays the blues" is now packing them in at the Hotel Sherman, Chicago. Woody plays a MARTIN FRERES clarinet exclusively, and if you doubt his word that, in every way, it's the finest clarinet he's ever played—listen to his solos on late Decca recordings or on the radio. You'll be convinced quickly!

2. WILBUR SCHWARTZ is well-known to everyone who has listened to Glenn Miller's amazing orchestra. Lead clarinetist for the band, Wilbur has been playing a MARTIN FRERES since Glenn started his sensational rise about a year ago.

3. JIMMY LYTLE is known on both of the big networks for his remarkable woodwind performances. With Johnny Green, on the Philip Morris show and on eight other feature programs, Jimmy plays a MARTIN FRERES and has a lot of praise for it.

4. LESTER YOUNG, one of the country's leading tenor men, with Count Basie's great dance band, Les plays a MARTIN FRERES clarinet, and, boy, it's got to be good to keep up with the Count's terrific pace.

5. LEO WHITE has earned quite a reputation for his clarinet playing with Larry Clinton and Teddy Powell. Now free-lancing, Leo, is making big plans for the future which will, of course, include an important spot for his MARTIN FRERES clarinet.

ON THE WAY TO THE TOP?  
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THE Artists pictured here are only a few of the hundreds who have switched over to MARTIN FRERES instruments. They know, that when a good musician wants to go places, he's got to have a darn good instrument to help him get there. That's why, when men who are on the way to the top try playing a MARTIN FRERES, they can tell by its feel, its tone, its quick responsive action—that in their hands is the clarinet that will help them get there faster. For a new thrill in clarinet playing, try a MARTIN FRERES at your local music store.

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## They Pioneered The Hot Jazz of Today



Joseph (King) Oliver was fresh out of New Orleans and in the midst of making jazz history in Chicago when this photo was made in the early 1920's, probably 1924. With Louis Armstrong playing cornet, and with Johnny Dodds featured on clarinet, the above group will go down in the records as one of the most important groups ever assembled.

Oliver is seated, while left to right behind him are Wilbur (Baby) Dodds, drums; Honore Dutrey, trombone; Bill Johnson, bass; Louis Armstrong, cornet; Johnny Dodds, clarinet, and Lillian Armstrong, piano. Photo courtesy of Baby Dodds, still playing drums in Chi niteries.

## Robinson Sued For Divorce

South Bend, Ind.—Dorothy Robinson, wife of alto saxist Les Robinson, who recently left the George Auld band and succeeds Buff Eates

with Benny Goodman, filed suit for divorce in the St. Joseph County circuit court here recently. The couple was married April 3, 1933, and separated Sept. 10, 1939.

## Fats Waller's Brother is Dead

New York.—Robert Waller, 40-year-old brother of Fats Waller, died last month at Greenmore Hospital. He was Fats' oldest brother.

## Band Leaders Praise New PRESTO Model Y Recorder...



*Ozzie Nelson says: "I frequently make recordings of my radio broadcasts and rehearsals to let my men review their work. The new PRESTO MODEL Y RECORDER is ideal for this work. It makes excellent recordings and often comes in handy as a portable sound amplifying system."*

**B**AND leaders are invariably the most severe critics of recorded music—with good reason! From bass fiddle to cymbal, band instruments cover the entire range of musical tones. To satisfy the musician, the recorder must reproduce the natural tone and timbre of each instrument. Ozzie Nelson is but one of many well-known musicians who have placed their stamp of approval on the Presto Model Y Recorder, because it reproduces their music the way it actually sounds.

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## Presto Model Y is the Lightest 16" Recorder on the Market

You can take it with you wherever you go. Easy to carry—turntable case weighs 44 lbs.; amplifier loud-speaker case, 47 lbs. Enables you to record and playback a full 15 minute program on a 16" disc as well as single numbers on 10" records. The moderate price will surprise you.

Write for  
Descriptive Folder

## Hotels Sure Way to Lose Cash—Benny

BY BENNY MEROFF

I can't see why all these bands today are fighting to get hotel jobs. That's the surest way in the world to lose money. What happens when a band lands a hotel? First of all they start to pay for the radio wire. By the time payday comes along the band leader finds himself in the hole anywhere from \$500 to \$600 per week. Maybe you say it's worth it in the wire buildup and that the band,



Meroff

when it leaves the hotel, cleans up on one-nighters; that the wire has "made" the band, and that from then on all is rosy. Nuts! After a couple of weeks off the air the band's forgotten again, and it has to go back to a hotel and lose thousands of dollars in order that it can go on the road and make it up. Maybe, if the band's lucky, it breaks even in the end.

**'I Lose Half Grand a Week'**  
Hotel dates are taboo as far as I'm concerned. I've had a band on practically every hotel band stand in the country, and I got damned sick of losing an average of a half grand every week.

Now I'm doing what I should have been doing all along, working theaters. When I get through a week at a theater I know I've made money, and the boys in the band have made money instead of being paid off with promises or with dough dished out of my own pocket.

If it weren't for recordings, commercials, one-nighters and a few theater dates once in a while, hotel bands would be in one hell of a fix financially.

## Made and Lost Fortune

I made a pile of jack in show business and lost it in the music business by thinking I could make

a go of hotels. That was some few years ago. I had four of the country's best arrangers, some terrific entertainers in the band, and the band itself was a powerhouse. What happened? I lost every damned cent I had made before trying to play hotels.

From now on I'm laying off hotels, but for good. If anybody wants me to play one, somebody is going to pay plenty, and it isn't going to be Meroff, take my word for it.

## Goodman to Hospital in Bad Shape

(From Page 1)

doubling him over all week in Chicago. He refused to miss a show, however, and insisted that "a couple of weeks taking mineral baths and resting will fix me up in fast order."

## Gives Hull House Concert

In Chicago Benny returned to Hull House, where he learned to play clarinet 20 years ago, and gave a free concert for the kids. Until he was stricken Benny in his five years as a leader had never missed a date nor had cancelled any. Physicians who have been attending him declare the only way he'll ever rid himself of the ailment is to rest. On the coast Goodman may make a picture for Universal, doubling between the studios and the Hotel Ambassador's Grove.

## New York to Hear Notre Dame Band

South Bend, Ind.—When the Notre Dame University band travels to New York next week for an Easter concert tour it will carry with it Karl Hunn and his 11-piece swing band, made up of N. D. students. The band was known as the "Modernaires" until Paul Whiteman objected, according to Hunn. Bill Dunham, drums, and Hunn's tenor are featured.

## Special Columbia Discs

Los Angeles—Art Tatum, John Kirby, Bobby Hackett and Stuff Smith cut some private records for Bill Richards, the west coast supervisor for Columbia Records, a couple of weeks ago, here. They were so good Columbia will release them later.

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## Ban Nick Mov

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The idea of the son of the Pictures, of weeks with the Chicago. manufacture distributors

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## Bands for Nickel Slot Movie Pix

Hollywood—Short 3-minute "nickel in the slot" motion picture films, featuring name bands, may soon open up a new field for America's dance combos.

**Use Small Projectors**  
The idea is being put into practice out here by James Roosevelt, son of the President, at his Globe Pictures, Inc. Roosevelt a couple of weeks back signed a contract with the Mills Novelty Co., of Chicago, which will find Mills manufacturing small portable projectors in huge lots for national distribution.

The field looks wide open. In fact, Roosevelt said, every location now sporting a coin-operated phonograph will be in the market for his innovation. Patrons put a nickel in a machine, look at the miniature screen, and get a 3-minute movie. Horace Heidt already is signed to make a series of shorts for Roosevelt. Globe will manufacture the shorts in huge quantities.

**Competition for Juke Boxes**  
Mills is noted for its slot machines. If the new venture is successful it will have considerable effect on show business. Possibilities for the shorts are unlimited. The idea also looms as competition for juke boxes.

## New Palomar Rising in L. A.

Los Angeles—Rebuilding of the Palomar Ballroom, huge dance emporium which was razed by fire several months ago, has begun, according to George Anderson, manager of the original Palomar. The ballroom will be rebuilt first, with a bowling alley, sports center and an ice rink to be constructed later to make the site the recreation center of Los Angeles and Hollywood.

## Five New Hampton Sides for Victor

BY ONAH SPENCER

Chicago—Lionel Hampton's latest tunes for Victor include *Save It Pretty Mama, Flyin' Home, Till Tom's Special, Shades of Jade* and *Tempo in Swing*. Personnel on the date:

Tenor: Mando, Bud Estes, alto: Jerry Jerome, Bud Johnson, tenor: Art Bernstein, bass: Nick Fatool, drums: Ziggy Elman, trumpet: Spencer Odum, piano: Ernie Ashby, guitar, and Lionel, vibas only.

The discs, to be released late this month, offer no Hampton vocals. Johnson is the ex-Hines tenor man.

## 'Pay or Else'—AFM To Teagarden

New York—Jack Teagarden may lose his union card unless he pays ex-manager Art Michaud the sum of \$4,500 within the next three weeks. The ultimatum was handed down at a recent AFM trial board meeting. Michaud's claim is based on an agreement made with Teagarden assuring Michaud of a percentage of Teagarden's gross earnings over a three-year period.

## Trace Held Over

Chicago—Al Trace and his orchestra are being held over at the Ivanhoe here until July 1.

## There's No Wax in a Record, And Here's Why

It takes just 36 seconds to transform a shapeless lump of plastic into a hot jazz platter. But that isn't the complete picture. The complete picture, in the RCA-Victor record manufacturing plants in this country, is made up of many studios and factories. In the



**Caught** in the act, while caving-dropping on their boss Herbie Kay, King Harvey, Charles Probert, Jim Williamson and Fuzzy Combs (top to bottom) mug the camera while Herbie literally "bends an ear" with Harvey. Photo courtesy Bob Locke of Kansas City.

Camden plant alone the process of capturing sound waves in tiny whirling grooves involves 84,479 square feet of floor space in which 1,366 people are turning out millions of records a year.

**No Wax in a Record!**

The saga of a phonograph record actually begins in India and Central Europe and the Dutch East Indies, where a few of the 10 different ingredients that go into a record are gathered and packed. It continues then through five principal stages before it is ready for the market.

Contrary to popular conception, records are not made of wax. In fact there is no wax—or rubber—in them. They are compounded and treated from resins and shellac and various different types of fillers in a formula that is constantly being changed and improved.

**Poured Through a Mesh**

Actually there are two separate discs that are referred to as records in the recording of music: one the plastic platter on sale in the corner music store, and the other the studio disc on which the music or sound is first engraved. The studio disc contains no wax either but a blend of substances more resembling soap. This is melted, centrifuged and poured through a very fine mesh to remove all foreign particles, then allowed to flow out smooth on a circular metal plate, ready for the studio.

In the studio control room, similar to those seen in radio stations, this disc is revolved at the same speed at which the finished record is to be played while a recorder, with sapphire cutting point, in-

scribes the spiral grooves. Music is transferred to the record through a microphone which changes the sound waves into electrical impulses which in turn vibrate the cutting head as it travels its spiral path.

At this point it would be entirely possible to "play back" the transcribed disc, but it would only be possible once and the circular grooves, so carefully engraved, would be no good for any further reproductions. Consequently the next step is to use the disc as a mould in producing a "matrix," a negative of the record with tiny ridges corresponding to the record's grooves.

**Master Comes Next**

This is accomplished through a refined technique of coating the entire surface of the compound with a film of silver or gold—which are of high electrical conductivity—and placing the whole in an electroplating copper bath. When the copper has formed on the disc in sufficient thickness, the compound is stripped off and the result is the matrix, or "original" or "master."

At this point again, it would be possible to use this copper duplicate to press out records. To do so would be unwise, however, lest it be damaged beyond repair. So, the whole process is repeated, with minor variations, to produce first another positive and then a number of negatives from the positive. These final negatives or matrices are used for the stamping of records while the master is kept for the files.

**Labels Not Pasted On!**

At this stage the matrices are introduced to the "record biscuits," the plastic whose ingredients have come from all over the world. These materials have been weighed out into proper proportions, carefully mixed and converted into a plastic by the application of heat in closed milling chambers. They are then sheeted into a blanket, cut into biscuits, cooled and delivered to the press room.

The actual stamping operation is performed in a hydraulic press which first heats then cools the biscuit to insure perfect duplication. The circular labels are not glued on or pasted but actually pressed into the record materials. Only remaining steps now are to round and smooth off the edges, inspect the finished discs and place them in envelopes ready for your living room and buyers all over the world.

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## "It's Gonna be My Finnish"



Buffalo—Booth Bertram, the zany drummer man with Paul Pendarvis' orchestra at Hotel Statler here, tells his boss what he thinks of the recent spell of zero weather. "If the mercury doesn't stop Russian down it's gonna be my Finnish." Bertram is shown (left) with the sax and fiddle playing maestro.



## Air Flow CORNET MAKING MUSICAL HISTORY

**ANNOUNCED** only last month the York Air-flow Cornet marks a new epoch. Cornet playing standards are being raised. Performers find the York Air-flow enables them to play higher—frequently 4 to 8 notes higher than they could on their old Cornet. They also find their technique faster—smoother—and cleaner. And to top it off, they find they play with greater ease—long strenuous playing sessions are accomplished with less fatigue.

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able to find. See your nearest York Dealer today and try this sensational Cornet. Trial involves no obligation. If there is no York Dealer in your town, a trial can be arranged through your favorite Dealer—tell him to get one on approval today—both you and he will be in for a surprise.

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## Musicians Under A Microscope!!

Two Pacific Coast sociologists, bent on sticking their noses into something they knew nothing about, recently investigated the life and habits of 100 successful band leaders. They concluded that "the personality norm of a dance band musician is typical for the American population as a whole, and there is some sort of relationship between occupation and personality."

The profs, Dr. Richard T. LaPiere of Stanford and Dr. Carlo Lastrucci of San Francisco State College, said they were "seeking to determine the relationship between an occupation and the personalities of its members."

## Musicians Interested Only In Jazz?

Working conditions, the professors learned, were such as to affect all other activities. They claimed they learned that work enforces an average of at least 10 changes of residence a year—precluding for the most part the achievement of a family, home, or friends outside the occupation as roots for a stable existence. Wives, if any, are expensive to transport and ordinarily are left behind. The dance band musician tends to become an economic fatalist. Of the 100 men studied, Drs. LaPiere and Lastrucci could find only nine with any real property other than instruments and automobiles, the the income of the group averaged \$75 a week.

The sociologists also were concerned with a "peculiar lack of competitiveness of economic matters," which they found among the musicians. The individual, they determined, "only aspires to equal the skill and reputation of another musician." And, finally, he is "characteristically inarticulate on any subject except jazz and disinterested in all affairs which do not bear directly upon jazz and its making."

## All Wives Are Expensive!

All well and good. Except that Drs. LaPiere and Lastrucci, probing around like "society" folk on a slumming party, arrived at conclusions which are hardly accurate, which, even if true in several instances, bring forth an inevitable "so what?" reaction, and which, on the whole, apply to all phases of show business. We agree that wives are expensive to support—but so are the wives of doctors, lawyers, railroad men and laborers in every occupation on God's green earth. If the profs found only nine leaders out of 100 with "any real property" they must have spent several years finding nine out of 100 in that financial condition. The Dorsey, Lombardo, Heidt, Goodman, Whiteman, Kemp, Miller, Duchin, Donahue, Nelson, Lyman, Gray, King and countless other maestri—not a one 50 yet—could retire financially independent any day now. So could many side men and dozens of instrumentalists and leaders who for years have been playing in radio studio outfits, unknown to the public like the name bandmen but well paid nonetheless.

We've found that most musicians don't care about economic matters too much. Most of us are willing to go along, making a comfortable living and putting aside whatever we can, rather than grab wildly like members of other professions to "get rich in a hurry" and even stoop to illegitimate methods of getting rich.

## College Profs Are Funny Ducks

As musicians, we are necessarily artists to a certain extent, and our aspirations to "equal the skill and reputation of another musician" is a determination to become masters of our instruments. Would the profs have us disinterested in trying to become better in our chosen field? Would they prefer us to move retrogressively? And as for being "characteristically inarticulate on any subject except jazz" we feel that the doctors are so far off that comment is unnecessary. Musicians read the daily papers, the magazines and see news reels as often as any other class. We do all that in the afternoon rather than at night.

College profs sometimes are funny ducks. In this case their observations are, frankly, humorous even to the absurd. A lot of us who once spent time in college classrooms could do a fair-to-middling job of "analyzing" some of the people we met there, too. And those people wouldn't be students.

## Howard Trio on Air

New Haven—The Hotel Howard Trio, George Robinson, Lou Wass, and Ray Mainwaring, managed to grab off two weekly airshots via WEL here. Combo comprises organ, piano and vocals.

## Sherwood's New Style

Los Angeles—Bobby Sherwood has been rehearsing and auditioning a band here featuring swinging strings and Martha Tilton's vocals.

## Immortals of Jazz

Frank M. Teschemacher was born March 13, 1906, in Kansas City, Mo. He was still a kid when he moved to Chicago, with his parents, and began studying piano. That gave way to the banjo, however, and then came the violin.



While attending Chi's Austin High School in 1923 "Tesch" began playing jazz. Shortly afterward he took up clarinet, and his reputation grew. At Austin he played with Bud and Army Freeman, Jimmy and Richard McPartland, Jim Lunigan and others now famous for their hot records. A trip to New York was next, in 1928, but it was a panic and Tesch returned to Chi, where he played with Jan Garber, Charlie Straight, Eddie Varzo, Joe Kayser, Floyd Town and Bill Davison, occasionally cutting records on the side. A motor car crash the morning of March 1, 1932, injured "Tesch" fatally, bringing to an abrupt end a career which even today stands as one of the most brilliant in jazz music annals. Because Frank Teschemacher originated a new and hot clarinet style, because he was liked by all who knew him, and because his genius added much to jazz music as we know it in 1940, Down Beat nominates him for its "Immortals of Jazz" honor.

10

D. E. D.

## Musicians Off the Record



**A Close Shave . . . Jimmy Brown**, vocalist with Sammy Kaye, hacks away at his physiognomy and is caught in the mirror by a bandmate. Note the lineup of pretty-smelling things on the cabinet shelf. Kaye's band's doing a bangup job on the Sensation cig show Monday nights on NBC.



—Courtesy Milton Karle

**Butcher Boy . . . And no foolin'.** With a meat axe in hand, Bill Darnell shows how he looked a few years back, before he became a professional. Nowadays his singing is one of the bright spots of Red Nichols' band. Darnell actually used to be a grocery store butcher.

## RAG-TIME MARCHES ON . . .

## TIED NOTES

**WATSON-EVANS**—Les Watson, tenor sax with Jack Jackson's British band, and Jean Evans, in London recently.

**GREGORY-GARDNER**—Edward (Midge) Gregory, guitar with Joe Reichman's band, and Vivian Gardner, in Kansas City recently.

**PROBERT-NADEL**—Charley Probert, trombone with Herb Kay's band, and Elaine Nadel of New York, in Cleveland last month.

**HOGAN-WILSON**—Louis Hogan, drummer formerly with Erskine Tate, and Dorothy Wilson, singer, in Chicago Feb. 23.

**ARDEN-VAUGHN**—Judie Arden, vocalist with Shelton Stubbs' ork, and G. Vaughn, of Atlanta, Ga., on Feb. 26.

**TUCKER-UYEDA**—Al Tucker, violinist band leader, and Vivian Keyo Uyeda, Feb. 18 at Cuba, Mo., after eloping from the St. Louis suburban home of the bride's father, who is honorary representative of the Japanese Government railways in St. Louis.

**MOORE-BRENT**—Norrie Moore, English pianist-arranger, and Gloria Brent, vocalist with Jack Harris' London band, in that city recently.

**RUSSELL-KILLEEN**—Howard Russell, band leader at the Trianon in Regina, Saskatchewan, married the sister of Larry Killeen, bass with Johnny Bering's Hotel St. Charles ork.

**RUSKIN-TRESSLER**—Bud Ruskin, bass with Barney Rapp's band, eloped with socialite Jane Tressler, heiress to the Treasurer oil fortune, Feb. 28 from Cincinnati. Bride is former WLS canary.

## NEW NUMBERS

**BROWN**—A seven pound boy born to Mrs. Les Brown in Doctor's hospital, New York, Feb. 16. Dad is the band leader.

**WEST**—A seven pound daughter born to Mrs. Lou West in Camden, N. J., last month. Dad is band leader there.

**GILBERT**—A seven pound daughter born to Mrs. Howard Gilbert in Philadelphia early last month. Dad is in the RCA Victor publicity dept. at Camden, N. J.

**PIKE**—Eugene Wesley, 8½ pounds, born to Mrs. W. Pike in Kansas City last month. Dad is guitarist there.

**LANE**—A daughter to Mrs. Danny Lane, Feb. 12 in Philly. Dad is leader of the Biltmore Boys ork currently at the Hotel Philly.

## CHORDS and DISCORDS

## Thanks From Bing

Hollywood, Cal.

To the Eds:

Many thanks for the trophy, which reposes in our cabinet with the golf trophies. Yes, and many such won by the horses.

BING CROSBY

## "Goodman Didn't Buy Italian Catalog"

New York City

To the Editors:

In one of your recent issues you published that Harry Goodman bought our musical catalog and our ASCAP license. Please be advised that our catalog has not been sold to Goodman or any one else.

ITALIAN BOOK CO., INC.  
By A. De Martino

Harry Goodman and Gene Goodman, brothers of Benny Goodman, recently formed the Regent Music Co. Down Beat was told by them that the Italian Book Co. catalog had been purchased. A checkup shows that discharging Mrs. the deal was done but fell through. We are glad to make this correction.—EDS.

## Jazz Fans

Here are names of several hot fans who wish to correspond by mail with American fans and musicians: M. Walker, C Flight, 35th Squadron, R. A. F. Upwood, Huntingdonshire, England; Buddy Brandon, 33, Sheringham Avenue, Southgate, N. 14, London, England; K. E. G. Perry, 149 Sutan Rd., Sandport, Portsmouth, Hants., England; Dougy Goodall, 47 Stratford Ave., Sunderland, County Durham, England, and Jaap Sajat, Teniersstraat 2, Amsterdam, Holland.

## Scranton Musician Has a Big Howl

Scranton, Pa.

To the Editors:

Times in Scranton for musicians are bad, and a lot of them have nothing to do but practice, but what the hell do Union officials care, they go out and take jobs playing that members should have, not officials. Every time someone calls the Union for an orchestra they get an orchestra that's picked-up in about 30 seconds composed of every union official that can hold an instrument, and a few other "jerks" that have nothing to do but hang around headquarters

**SZOT**—A 7½ pound son to Mrs. Joe Szot, Feb. 16 in Milwaukee. Dad is guitarist on WTMM there.

**SILLAWAY**—A seven pound boy to Mrs. Ward Sillaway, Feb. 22 in St. Joseph's hospital, Chicago. Dad is trombonist with Tommy Dorsey band. Mother is the former Kay Weber, who has sung with the Bob Crosby and old Dorsey Brothers' orks.

**MOORE**—Oscar Jr., born to Mrs. Oscar Moore in Los Angeles last month. Dad is guitarist in the King Cole trio.

## LOST HARMONY

**MEISTER**—Frank P. Meister, Apollo Florida band leader, from Louise Schdoose Meister, at Orlando, Fla., recently.

**MARSHALL**—Alice Marshall from Don Marshall, trumpeter with Clem Harrington's Indiana Cafe band, recently in South Bend, Ind.

## FINAL BAR

**KRAMER**—Craig, 38, clarinetist with McMillan's ork at Cedar Lane Country Club, Opelousas, La., in that city last month of acute indigestion.

**SASSANO**—Mike, 38, pianist with Max Adkins' house band at the Stanley theater, Pittsburgh, suddenly last month in the West Penn hospital there.

**HANNEN**—George C., 65, long associated with upper Ohio valley bands, in Detroit last month. He was a native of Belmar, Ohio.

**WIDOEFT**—Mrs. Anna E., 76 in Los Angeles Feb. 21 of a heart ailment, unaware that her son, Rudy, famous saxophonist, had died in New York three days before. (Rudy Widoeft's death was reported on page 1 of the March 1 Down Beat.)

**MILLS**—Irving F., for years an ork leader and member of the F.W. drum and bugle corps, after two years' illness at his home in Benton Harbor, Mich.

**SAUNDERS**—Hollis, old time boogie pianist known as "Sharp Sticks," of double pneumonia and other complications after amputation of an arm mangled when he was hit by a train near Jackson, Tenn. last month.

**WALLER**—Robert, 40, eldest brother of pianist Thomas "Fats" Waller, Feb. 27 in Greenmoore hospital, New York City.

**CARLIE**—Snip, staff musician of station KGO, Dodge City, Kan., found dead on a highway at Meade, Kan., Feb. 27, apparent victim of a hit and run driver.

and chew-the-fat to get in good for the next job. Do they do this because they think they're the best musicians in the local? I wish they could hear themselves at one of those firemen's or policemen's balls. That goes too for the Family Theatre pit orchestra led by "Secretary-Fiddler" and his out of tune orchestra.

And still the fellows that get the "dirty end" pay these fellows a salary for seeing that justice is done.

"A MEMBER OF 120"

## "Whiteman Shuffled On a 1924 Record"

Philadelphia

To the Editors:

Neither Savitt, nor Busse, invented "shuffle" rhythm. (Ye gods, what a name.) . . . It is one of the oldest, most hackneyed styles ever used. Brahms used it, but to prove specifically who used it first in jazz, listen to Paul Whiteman's Victor record 19284-A *Ain't You Ashamed?* made about 1923-24. The tuba, banjo and piano all shuffle on the 24-bar portion with muted brass playing lead.

ARTHUR BORSKY

Down Beat for years has heard this question asked on both sides. Let this end it.—EDS.

## Plays Guitar 22 Hours Solid!

East Sumner, Maine

To the Editors:

In the month of March, 1934, I entered a musical marathon contest, playing guitar plectrum style. I played for 22 solid hours without a break, and never broke a string or lost my pick. I think this is an all-time endurance record. Was there ever another contest like this in the U. S. or anywhere? I'd like to know.

CLAUDE DUGAY

## 'No Sponsors, So What The Hell! BBC Don't Worry About Schedule'

London, England

To the Editors:

When the bomb burst here last September it didn't only blow out all the lights—it blew out jazz as well.

The quality of the music dished out here now is appalling. It's a



### Chords & Discords Continued - - -

(Jumped from Page 10)

good thing that *Down Beat* doesn't run a band ballot over here, as the King of Corn list would be a mile long.

In the States you take the radio too much for granted. One gets very spoilt by the high quality of the majority of the programs, and even a jazz starved Britisher be-

comes blasé through listening to so much good music.

Here there is only one program per day, except between 6 p.m. and midnight, when very indifferent fare is dished out on an alternative wave length for the benefit of the military in France. The BBC don't worry about keeping programs to schedule. Why should they care? There are no sponsors,

so what the hell?

Thanks to your NBC and CBS facilities in this direction, we can burn the midnight oil (providing our curtains are sufficiently thick to comply with blackout regulations) and through a battery of static, find consolation in even the corniest of U. S. programs.

But I guess one day the nightmare will end and perhaps with the return of reason will come, equally reasonably, a great jazz revival. Let's hope so, anyway. In the meantime, oh boy, what I

wouldn't give for a hamburger!

PETER TANNER

### Calling All Cats!

Yonkers, N. Y.

To the Editors:

The Swing Club of America is conducting a membership drive. We want 100,000 members in six months. Will those interested please write me at 35 Chase avenue, Yonkers?

MIRIAM DANIELS  
President

### Lamb Band in Fifth Jackson Stretch

Jackson, Mich.—After 40 weeks a season at the Club Ledo here, Drexel Lamb's band has returned for its fifth return engagement. Arrangements, mostly on the jump side, are by Howdy Burmeister. The group includes 11 men and a girl, booked by Delbridge-Gorrell out of Detroit.

## Testimonials

WHAT DO THEY  
MEAN TO *You?*

**B**ECAUSE Olds instruments are costly and built specifically for topnotch professionals and amateurs, it has not been the policy of F. E. Olds & Son to use testimonial advertising. They have felt that the performer should select an instrument for its adaptability to his own use, rather than for its suitability for someone else. However, they feel that newcomers to the ranks of fine musical organizations may like to know who some of the many thousands of Olds users are. Hence the accompanying advertisement is the first of a series intended to show the universal preference for Olds instruments among fine players in all walks of musical life.

*If you are an Olds user, we would like to have your picture with your instrument—also a brief history of your musical experience, and the name of the dealer who sold you your Olds instrument.*



## OUTSTANDING TEXAS MUSICIANS CHOOSE

# OLDS

**F**IVE university and symphony bands of Texas are represented in this Olds brass ensemble. These men, like other fine artists in the professional and amateur world, have long since recognized the necessity for selecting the instrument best suited to the rigid requirements of their exacting work . . . an Olds, the universal choice of discriminating musicians. The members of this versatile group of brass players with the Casa Manana band in Fort Worth, Texas, are likewise well-known in the field of Music Education. Pictured from left to right they are: Perry Sandifer, band and orchestra instructor of City School bands in Harlington, Texas; Don Gillis, conductor of Texas Christian University Band, Fort Worth, Texas; Joseph Cinquemani, first trumpet with the Dallas Symphony Orchestra; Milner Sandifer, band and orchestra instructor, Texas Wesleyan College; and Kenneth McGarrity, first trumpet, WBAP, Fort Worth.

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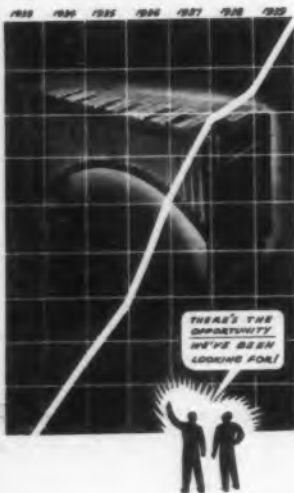
*Olds*  
CORNET  
TRUMPET  
TROMBONE  
FRENCH HORN



### Switch Men

Tommy Dorsey and Dean Hudson threw a righteous bash last month with Tommy and Buddy Rich sitting in with Hudson's cats for kicks. After the date Tommy took two Hudson men, Ray Linn and Lowell Martin, with him to play the Meadowbrook. Tommy and Dean are shown above as they parted company.

## LET THE FACTS SPEAK FOR THEMSELVES!



To musicians determined to go places, the diagram is a finger pointing directly to opportunity.

It's an accurate picture of one of the most dramatic developments in the history of modern music—the spectacular swing to Deagan Marimbas and Vibraharp.

There is one reason and only one for this impressive rise in popularity: the nation's foremost orchestra directors have at last discovered the magic of the Marimba and Vibraharp—their unique power to add life, lift and lilt to any musical number.

That accounts for the prominence of Marimba and Vibraharp in the smarter arrangements. It explains why, in spite of the sensational rise in sales, there is still a shortage of real Marimba and Vibraharp artists.

The significance is plain. If you play one of the old-fashioned Marimbas or Vibes, ask us to rush details on the streamlined models. And if you don't already play, why not plan now to double on the Deagan Marimba or Vibraharp—the "Spotlight Instruments of 1940"? Full and interesting particulars on request.

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Dept. D, 1770 Berteau Ave., Chicago

**DEAGAN** PAPERMAKER IN Percussion MUSICAL INSTRUMENTS

# Complete List of Bix' Victor Discs

BY GEORGE HOEFER, JR.

### Part 3

This installment will list Bix's records with the orchestras of Jean Goldkette, Paul Whiteman, Hoagy Carmichael, Chicago Loopers, Broadway Bell Hops and finally three sides under his own name.

**CHICAGO LOOPERS**—Around the middle of 1926 the famous Chicago Looper session took place in New York for the Perfect label. Personnel on the date was as follows: Bix—cornet, Frank Trumbauer—sax; Don Murray—clarinet; Arthur Schutt—piano; Carl Kress—guitar; Vic Berton—drums.

| Matrix                     | Tunes                        | Record No. |
|----------------------------|------------------------------|------------|
| 1.—I'm More Than Satisfied | Per 14905                    |            |
| 2.—I'm More Than Satisfied | Pat 36724a                   |            |
| 1.—Three Blind Mice        | Per 14910, Pat 36729b. HRS-1 |            |
| 2.—Three Blind Mice        | HRS-1                        |            |
| 2.—Clorinda                | Per 14910, Pat 36729a        |            |

(The side "I'm More Than Satisfied" was issued under the title Willard Robinson and His Orchestra).

**BROADWAY BELL HOPS**—During 1927 while Bix and Tram were recording for Okeh, Sam Lanin contracted them for a date on the Harmony label which Okeh also controlled.

|   |                               |
|---|-------------------------------|
| 144809—There Ain't No Land Like Dixieland To Me | Har 504-H, Vel 1504, Div 2504 |
| 144810—There's A Cuddle in Carolina             | Har 504-H, Vel 1504, Div 2504 |
| 144811—Rainbow of Love                          | Har 508-H, Vel 1508           |

(The last side above was a hopeless wait and is mentioned only because Bix was in the band).

**JEAN GOLDKETTE**—The following Goldkette records have Bix on solo or prominently leading a brass ensemble. For complete details on this band's personnel refer to Warren Schell's Goldkette Discography in Down Beat August and September, 1939. H.M.V.—His Master's Voice (English label).

|   |  |
|---|--|
| Recorded for Victor Talking Machine Company in New York or Camden October 12, 1926: |  |
| 36813—Idolizing   | Vic 20270-B                                |
| October 15, 1926:   |  |
| 36829—Sunday  | Vic 20275-B                                |
| January 28, 1927:   |  |
| 37579—Proud of A Baby Like You  | Vic 20469-B                                |
| 37580—I'm Looking Over A Four Leaf Clover   | Vic 20466-B                                |
| January 31, 1927 in New York City:  |  |
| 37583(2)—I'm Gonna Meet My Sweetie Now  | Vic 20675-B, HMV 85363                     |
| 37583(3)—I'm Gonna Meet My Sweetie Now  | Vic 25354                                  |
| 37584—Bender Sweetheart   | Vic 20471-B                                |
| February 1, 1927 in New York City:  |  |
| 37587—My Pretty Girl  | Vic 30588, 25283, H.M.V. 85324             |
| 37588—Stampede  | Never issued.                              |
| May 6, 1927 in Camden, N.J.:  |  |
| 38207(3)—Slow River   | Vic 20935, H.M.V. 85397                    |
| 38207(2)—Slow River   | Vic 25354                                  |
| May 23, 1927:   |  |
| 38263—Lily  | Never issued                               |
| 38267—Play It Red   | Never issued                               |
| 38268—In My Merry Oldsmobile  | Special issue on Victor for General Motors |

|                                      |                                |
|--------------------------------------|--------------------------------|
| September 15, 1927 in New York City: |                                |
| 40212—Clementine                     | Vic 20994, 25283, H.M.V. 85402 |

(There are other records by the Goldkette band with Bix although his talents are not displayed enough to make them interesting).

**PAUL WHITEMAN**—The Fall of 1927 saw Bix, Tram, Long and other keymen of Goldkette's band transfer to the Whiteman orchestra. P.W.'s band during Bix's sojourn had the following noted musicians: Andy Seay (trumpet); Izzy Friedman (clarinet); Trumbauer (sax); Tommy Dorsey (trombone and occasionally trumpet); Jimmy Dorsey (sax, clarinet and also trumpet on occasion); Charles Margulis (trumpet); Bill Rank (trombone); Milt Lettbrook (bass sax); Carl Kress and Ed Lang (guitar); Bill Challis (arranger); Joe Venuti and Matt Malneck (violin), and Bing Crosby (vocal). Records marked with an asterisk (\*) included in the BIX MEMORIAL ALBUM.

|                                     |                               |
|-------------------------------------|-------------------------------|
| November 18, 1927 in New York City: |                               |
| 40901—Washboard Blues (12 inches)   | Vic 25877-B, 26186            |
| November 23, 1927 in New York City: |                               |
| 40937(a)—Changes                    | Vic 21103, H.M.V. 85461, 8913 |
| 40937(b)—Changes                    | Vic 25370*                    |
| November 25, 1927 in New York City: |                               |
| 40945—Mary                          | Vic 21103, 26415              |
| January 4, 1928 in New York City:   |                               |
| 41294—Smile                         | Vic 21228, H.M.V. 85465       |
| 41295(a)—Lonely Melody              | Vic 21214, H.M.V. 85516       |
| 41295(b)—Lonely Melody              | Vic 25366*                    |
| January 12, 1928:                   |                               |
| 30172(6)—Sun                        | Vic 24078, H.M.V. 85581       |
| 30173(7)—Sun                        | Vic 25367*                    |
| January 28, 1928:                   |                               |
| 41471—Back In Your Own Backyard     | Vic 21240                     |
| February 8, 1928 in New York City:  |                               |
| 41681(a)—There Ain't No Sweet Man   | Vic 21464, H.M.V. 85515       |
| 41681(b)—There Ain't No Sweet Man   | Vic 25675                     |

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### Wyatt With U. S.

Los Angeles—Ted Wyatt, recently with Decca Records, is now handling distribution of U. S. Records in Southern California.

### Schrednik on KOA

Denver—Milton Schrednik is leading the 16-man combo doing such a good job on the Chamberlain Lotion show over KOA.

*When I Dream I'm Never Done Loving You*

**BAND LEADERS REPORT REPEATED REQUESTS**  
Free Professional Copies  
**MELODY HOUSE**  
Adrian, Michigan



### When Bix Was with Goldkette in 1927

these pictures were taken for Red Ingle, who also was with the band at the same time. Picture on the left, taken at Castle Farms, Cincinnati, shows Bix and Ingle (who now is with Ted Weems' band in Chicago). The shot of Bix on the right was taken later the same year, outside a spot the band played on the shores of Lake Erie at Fremont, Ohio. (Photos courtesy of Ingle).

|   |   |
|---|---|
| February 9, 1928 in New York City:                                |   |
| 41683—Dardanella  | Vic 25236, H.M.V. 89931                 |
| February 10, 1928 in New York City:                               |   |
| 41684—Love Nest   | Vic 24105                               |
| February 18, 1928:  |   |
| 41696(a)—Mississippi Mud  | Vic 21274, H.M.V. 85492                 |
| 41696(b)—Mississippi Mud  | Vic 25366*                              |
| February 28, 1928 in New York City:                               |   |
| 41689(a)—From Monday On   | Vic 21274, H.M.V. 85492                 |
| 41689(b)—From Monday On   | Vic 25366*                              |
| 43118(a)—Sugar  | Vic 21464, H.M.V. 89931                 |
| 43118(b)—Sugar  | Vic 25368*                              |
| 43120—When You're With Somebody Else                              | Vic 21365, H.M.V. 85497                 |
| March 1, 1928 in New York City:                                   |   |
| 43123—(12 inch) Selections from "Showboat"...                     | Vic 35912-B, H.M.V. C1505               |
| March 2, 1928 in New York City:                                   |   |
| 43125(a)—Coquette   | Vic 21301, H.M.V. 85564                 |
| 43125(b)—Coquette   | Vic 25675                               |
| March 12, 1928 in New York City:                                  |   |
| 43130—When  | Vic 21338, 25367* H.M.V. 85498          |
| March 14, 1928:   |   |
| Metropolis (Part 3)   | Vic 35934                               |
| March 15, 1928:   |   |
| 43145—Lovable   | (Never released in U.S.A.) H.M.V. 83309 |
| April, 1928:  |   |
| 43607—Oh! Man River   | Vic 21218, 25249, H.M.V. 85471          |
| April 22, 1928:   |   |
| 43662—My Pet  | Vic 21339, H.M.V. 85504                 |
| 43663—It Was The Dawn of Love                                     | Vic 21453, H.M.V. 85522                 |
| (Bix can be heard as one of the pianists on the last above side). |   |
| 43665—Forget-Me-Not   | Never issued                            |
| April 23, 1928:   |   |
| 43667(a)—Louisiana  | Vic 21438, H.M.V. 85522, 89913          |
| 43667(b)—Louisiana  | Vic 25369*                              |
| April 25, 1928 in New York City:                                  |   |
| 43670—You Took Advantage of Me                                    | Vic 21398, 25369*                       |

Paul Whiteman signed with the Columbia Phonograph Corporation in May, 1928. He played on a number of the discs issued under this contract from May, 1928 until late 1935. (Col E—English Columbia Label).

|   |                          |
|---|--------------------------|
| 146316—Tain't So Honey, Tain't So       | Col 1444-D, Col E 4981   |
| 146317—Is It Gonna Be Long?             | Col 1496-D, Col E 4936   |
| 146320—I'd Rather Cry Over You          | Col 1496-D, Col E 4980   |
| 146327—Oh, You Have No Idea             | Col 1491-D, Col E 4956   |
| 146334—Falls The Cat                    | Col 1478-D, Col E 5040   |
| 146342—That's My Weakness Now           | Col 1444-D, Col E 5006   |
| 146343—Because My Baby Don't Mean Maybe | Col 1401-D, Col E 5040   |
| 146349—Because My Baby Don't Mean Maybe | Col 1431-D, Col E 5007   |
| 146550—Out of Town Gal                  | Col 1505-D, Col E 5039   |
| 147537—How About Me                     | Col 1723-D, Col E 5308   |
| 148185—'I'm In Search of Heaven         | Col 1877-D               |
| 148407—When My Dream Come True          | Col 1822-D               |
| 148408—Searching for Someone            | Col 1822-D               |
| 148409—China Boy                        | Col 1945-D, Col E De 177 |
| 148421—Oh Miss Hannah                   | Col 1945-D               |

12-inch Columbia by Whiteman's Concert Orchestra:

|                          |                         |
|--------------------------|-------------------------|
| 98537—My Melancholy Baby | Col 50068-D, Col E 9878 |
| 98576—Concerto in F      | Col 50148-D, Col E 9666 |
| 98579—Cry                | Col 50095-D             |
| 98584—Sweet Sue          | Col 50103-D, Col E 9872 |

**HOAGY CARMICHAEL**—Bix returned to the recording studio in 1930 to make several discs with all star groups under Hoagy Carmichael, and his own name.

|                                    |                   |
|------------------------------------|-------------------|
| May 21, 1930, in New York City:    |                   |
| 59900—Rockin' Chair                | Vic 28139, 25371* |
| 62301(a)—Barnacle Bill, The Sailor | Vic 28139, 25371* |

Personnel for the above—Bix (cornet); Benny Goodman (clarinet); Bud Freeman (tenor sax); Gene Krupa (drums).

Issued under Bix Beiderbecke and his orchestra:

|   |                                       |
|---|---------------------------------------|
| September 8, 1930 in New York City:     |                                       |
| 63630—Deep Down South                   | Vic 23018, 25370*, H.M.V. 89841, 8419 |
| 63631—Don't Mind Walking in the Rain    | Vic 23008, H.M.V. 84889               |
| 63632(a)—I'll Be A Friend With Pleasure | Vic 25006                             |
| 63632(b)—I'll Be A Friend With Pleasure | Vic 25008, Vic 26415                  |

Personnel for the above: Bix (cornet); Benny Goodman (clarinet); Joe Venuti (violin); Ed Lang (guitar); Jimmy Dorsey (sax); Ray Ludwig (trumpet); Gene Krupa (drums).

Bix's last recording date was made with Hoagy Carmichael's orchestra September 15, 1930 in New York City.

Various discographies have listed Hoagy Carmichael's "Lazy River" Vic. 22054 and the same leader's "One Night in Havana" on Vic 23013 as Bix records. Bix does not appear on either. In closing it might be mentioned Bix made five original compositions that have been published, Davenport Blues, Flashes, In a Mist, In the Dark, and Candlelight.

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# Critics in the Doghouse

(Jumped from Page 2)

brief life as a bandleader, already the bulk of requests are for instrumental novelties and original compositions.

## No Improvising Here!

I am attempting to have an arranger's band. By this, I mean that the men in my orchestra play only what is written. Contrary to many opinions, I believe they play with depth of feeling and interpretive finesse! Sure, I have my favorite take-off men, whom I have admired for years. But they should definitely be dissociated from the bulk of musicians who insist on taking off, but who do not have the genuine creative urge. Usually, the majority of whom I speak are players who must either copy or fumble with an uncertain, and invariably unoriginal, idea suddenly recalled on the spur of the moment. Put into the hands of the average musician, such ideas be-

come a masterpiece of misinterpretation. On the other hand, musicians who do not take off, but read and play what the paper indicates, execute the composer's notes through the medium of their technical excellence. I do not mean by this that the playing should be mechanical. Quite the contrary, I maintain that a good musician

must not only be an expert technician, but he must have the power, as well, to instill feeling into what he plays while simultaneously transmitting the composer's intended mood to the listener.

## No 'Cats' in Band

Among my boys you will not find the vernacular of the "gates." I believe they are sincerely behind me in assuming that what we are trying to uphold will eventually give us even better opportunities to interpret the American scene via a new kind of American music.

So, with all this in mind, let anyone who so wishes call me a longhair, or a "paper-man." Regardless, I shall still continue to try, very carefully, to avoid the stereotyped in any form, and to make a sincere effort towards progressiveness in modern dance music. My men will continue to stand up and play, rather than sit and cross their legs, and successful or not, we will be very happy for our mutual experiences as a band.

**PERSONNEL:** Fabian Andre, leader and arranger; Jack Fascinato, Bob Acrl, pianos; Phil Agnew, bass; Wilbur Schwandt, guitar; Harold Kusius, drums; Ray Raymond, trumpet; Jimmy Hughes, trombone; Larry Gordon, alto, 1st clarinet; John Cameron, tenor, 2nd clarinet, flute, piccolo. Also contribute arrangements.

**BIOGRAPHICAL:** Andre was born in La Crosse, Wisconsin, in 1912. He attended school in Green Bay, Wis., and was actively engaged in the playing of music at the age of 12. He performed in the high school band, and in movie houses. His instruments were the trumpet and cello. He organized his present band in January of this year after serving strictly as an arranger the last five years.



**The Three D's** form the vocal trio with Chuck Foster's up and coming band on the Pacific coast. Foster opens April 12 at the Hotel Mark Hopkins in San Francisco. Band has recently been playing the Biltmore Bowl.

the presses since Jimmy Dorsey's still-unapproached masterpiece was issued several months back, should be a model to other leaders planning manuals of their own. Prager's book is the work of K. K. Hansen and Ned Williams, New York publicists.

Leaders, send your promotion ideas and samples to Dave Dexter of Down Beat. The best ones—those which can be utilized by other bands—are published every month in this column.—EDS.

## Band Promotion • These Stunts Build Business For Other Orks

Mailing huge cocoanuts from Key West with a sticker attached reading "Greetings From Florida" is the stunt used by Jimmy Lons to publicize his "America's biggest little band." Stamps and the label were attached right on the coconut itself.

Paul Page and his men wear Hawaiian "leis" around their necks on the bandstand. So it was natural, in exploiting his outfit, for Page to pass out leis to patrons, some of them, when requested, neatly autographed. "Paul Page and his Paradise Music" are the words printed on every give-away. "The expense," writes Paul, "is nothing compared to the attention we get, and the good will we derive from our customers." Similar ideas may be used successfully by other leaders, substituting flowers and the like.

The Fiddlers Three, a cocktail combo, use large placards effectively. They place them in stores where sheet music is sold, announcing that the Fiddlers Three are featuring certain pop tunes. Carl also gives location of the trio. The placard is fixed up so that the names of the pop tunes can be changed. Smart promotion all the way, and inexpensive.

Leonard Keller, the tone poet, opened the Bismarck Hotel in Chi a few weeks back. Few days before the opening he sent out a three-color folder titled "what's my name" which was surefire stuff in arousing the reader's attention. Turning the folder, the reader was asked to tear off a sticker to learn WHO was opening the Bismarck. Under the sticker was Keller's name imprinted in solid black type. Idea was unique and helped Keller enjoy a banner opening night.

Manny Prager's new press manual, one of the neatest to come off

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## Fabian Andre Examines Fabian Andre

## No Discords in This Threesome



New York—Dispelling rumors that Maxene and Patty Andrews were rehearsing another girl in the event Laverne pulls out because of recent family troubles, Lou Levy, manager of the girls, heatedly denied that all isn't well with the famous trio. "Everything has been smoothed out," said Levy, "and we are going ahead with our theater tour this month." Laverne, Patty and Maxene are shown above left to right. Patty will marry Vic Schoen, the arranger; Maxene will wed Levy. The girls' parents frown on Patty's and Maxene's romances.

## Jazz Experts On the Air

New York—There's a new kind of quiz program on the air. Instead of beating the band you now have to beat the jazz experts.

It started last week on WNEW and continues every Monday from 10 to 10:30 p.m. Listeners can send in any questions they like about any swing records. Emcee Bob Bach plays the records in the studio to a board of experts, comprising Down Beat's Leonard Feather, Commodore's Milton Gabler, and a different guest star musician each week. For every minute the record plays before one of the experts can answer the query, there's one free disc to the listener who suggested the question. Listeners who manage to "stomp the experts" right to the end of the record get discs to the value of five bucks. Gene Krupa was opening guest.

## Tommy Dorsey -

(From Page 1)

also, declares he'll leave so he can remain in New York.

## Tommy Fronts Miller Band

The changes were caused by salary troubles, it was said, and also because Tommy has in mind leaning more towards a swing style in the future. Apart from switching his men around, Tommy has been plenty busy. At the Paramount he fronted Glenn Miller's band several shows when Miller was sent to a hospital, down with influenza. The gesture squashed reports that Glenn and Tommy had been feuding with one another.

Sy Oliver and Axel Stordahl remain on Dorsey's staff of arrangers.

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# Wham! Jan Savitt Comes On With Two Jazz Sides!!

BY BARRELHOUSE DAN

Into the front rank of contemporary American jazz bands springs Jan Savitt, a former gut scraper who worked under the baton of Leopold Stokowski, with two new recordings which definitely place his "Tophatters" outfit on a par with the best of today's larger bands. On Decca 2989, Savitt abandons his usual mousey shuffle rhythm and cuts loose with two tunes, *Tuxedo Junction* and *Kansas City Moods*, which showcase his soloists admirably.

*Tuxedo* is so-so stuff, and inferior to Glenn Miller's recent Bluebirding. But the "B" side, in rapid succession, allows Johnny Austin, Frank Ludwig, Al Leopold, Guy Smith and Jack Pleis to get off royally. Leopold's trombone is one



Jan Savitt

of the biggest kicks in months on wax; his intonation, attack and fine ideas place him in a class by himself. The rhythm section doesn't move too much, the ensembles are well done, and as mentioned above, the soloists are top drawer. After hearing dozens of fair-to-lousy plates by Savitt, it is encouraging to catch stuff of this nature so well played.

## Lee Wiley

"Baby's Awake Now," "Here In My Arms," "Glad to be Unhappy," "I've Got Five Dollars," "A Little Birdie Told Me So," "You Took Advantage of Me," "As Though You Were There" and "Ship Without a Sail," on the new Music Box label issued by Rabson's Music Shop, 111 W. 52nd, NYC.

Here is an album of most unusual content. Miss Wiley, the star, is as untalented as they come. She does eight Rodgers-Hart tunes in the most sophisticated Noo Yawk manner which might as well have been left unwaxed, were it not for a stellar small jam band accompanying. With Bud Freeman, Max Kaminsky, Joe Bushkin, George Wettling and Artie Shapiro lending a highly potent background, and breaking in often enough on their own to outshine the vocal abortions, the sides stack up strong. Wettling's confident, pounding snare work is the feature over all, although the short stabs of the other soloists

are excellently performed. Arrangements are by Brad Gowans and Paul Wettstein. The album, elegantly bound, is obtainable at Rabson's shop.

## Six Men and a Girl

"Zook," "Scratchin' the Gravel" and "Mary Lou Williams Blues" and "Ten For Two," on Varsity 8190-8193.

Mary Lou Williams' pickup group from the Andy Kirk band romps through two standards and two originals. Ben Thigpen's monotonous, untasty cymbal slapping detracts, yet the soloists bring each side up above mediocrity. See best solo list for outstanding work. The blues is the best of the sides, but that Thigpen rhythm doesn't make it so!

## Pete Johnson Trio

"Some Day Blues" and "Vine Street Bustle," Blue Note 11, a 12-inch disc.

The last pair of Pete's Blue Note platters (he made six in all) show him in fine fettle. Abe Bolar, bass, and Ulysses Livingston on guitar work more effectively here than they did on *Barrelhouse Breakdown* and *Kansas City Farewell*, and Pete's Steinway stylings reveal him at his best on slow blues and a more animated boogie. *Bustle* jumps nicely while *Some Day* is more emotional, in slower tempo.

## Lonnie Johnson

"She's Only a Woman" and "Why Women Go Wrong," Bluebird 8363.

Tucked away in the "race lists" of recording companies' outputs are many blues records, most of them by unknown singers accompanied usually by piano, guitar and drums—sometimes more, oftentimes less. Not all of these "race" discs are worth spinning but the few that are offer a veritable gold mine to all those who love crude and honest American jazz in its purest form.

Such a platter is Lonnie Johnson's, who plays guitar, sings and gets backing by a piano. It's the righteous rhythm untainted by the



**Sonny Burke**, whose platter *I May Be Wrong and Lament* get rave notices from *Barrelhouse* Dan. Burke, former Duke University student, is on the Vocalion label. The band is from Detroit.

critics, the public and the whims of recording studio experts. Other race releases worth bending an ear to include:

**Bluebird**  
Sonny Boy Williamson's *Good Gal Blues* and *Something Going On Wrong*, 8357. . . . Washboard Sam's *Black and Tinkie* and *So Early in the Morning*, 8368.

**Vocalion**  
The Yoo Yoo Girl's *Want to Woogie Some More* and *I'll Try to Forget*, 9037; Slim Smith's *I Must Be a Good Woman* and *Lonesome River Road*, 9535; Big Bill's *My Last Goodbye to You* and *Just a Dream No. 2*, 9523; . . . Monkey Joe's *Bitin' On Me* and *Mountain Baby Blues*, 95348.

**Decca**  
Buddy Johnson's *When You're Out With Me* and *Rebecca's Idea*, 7700; Rich Trice's *Come On Baby* and *Trembling Bed Springs Blues*, 7701; Jimmie Gordon's *Henpecked Man* and *Mojo Blues* and Helen Proctor's *Let's Call It a Day* and *Take Me Along With You*, Decca 7703-04, respectively.

## Bob Crosby

"Air Mail Stomp" and "Ooh What You Said," Decca 2992.

If you can overlook a sloppy rhythm section—about as weak as Crosby has ever had—you'll find two good sides here. *Stomp* is a fast parade of soloists, Fazola, Miller, Butterfield (muted), Haggart, Bauduc and out, in that order. Reverse is a pop, but played with a boot and starring Butterfield, Fazola and Miller again. Only the rhythm keeps these from a straight A rating. Ensembles and get off choruses are strictly 18-karat.

## Sonny Burke

"Lament" and "I May Be Wrong," Vocalion 5356.

Arranged by Sammy Donahue, tenor man with Krupa, who is an alumnus of the Burke band, these

## Best Solos On the Wax

### TRUMPET-CORNET

Billy Butterfield: *Air Mail Stomp*, *Ooh What You Said*.  
Earl Thompson: *Zook*.  
Charlie Shavers: *I May Be Wrong*.  
Louis Armstrong: *Poor Old Joe*, *Bye and Bye*.  
Harry James: *Tuxedo Junction*.  
Max Kaminsky: *Rodgers and Hart Album*.  
Eugene Elman: *Stuttin' Apples*, *Opus Local 802*.  
Bob Burnett: *Southland Shuffle*, *Clap Hands*.  
Cootie Williams: *I Know What You Do*.  
Johnny Austin: *Kansas City Moods*.

### PIANO

Pete Johnson: *Some Day Blues*, *Vine Street Bustle*.  
Mary Lou Williams: *Zook*, *Ten For Two*, *Mary Lou Williams Blues*.  
Joe Bushkin: *Rodgers and Hart Album*.  
Fletcher Henderson: *Stuttin' Apples*.  
Wayne Herdell: *I May Be Wrong*.  
Jack Pleis: *Kansas City Moods*.

### GUITAR

Floyd Smith: *Ten For Two*, *Mary Lou Williams Blues*.  
Ulysses Livingston: *Some Day Blues*.  
Guy Smith: *Kansas City Moods*.

### TENOR SAX

Eddie Miller: *Air Mail Stomp*, *Ooh What You Said*.  
Bingie Madison: *Poor Old Joe*.  
Dick Wilson: *Ten For Two*.  
Bud Freeman: *Rodgers and Hart Album*.  
Charlie Barnett: *Clap Hands*.  
Frank Ludwig: *Kansas City Moods*, *Tuxedo Junction*.

### ALTO SAX

Charlie Barnett: *Southland Shuffle*.  
Johnny Hodges: *Dream Blues*, *I Know What You Do*.

### CLARINET

Buddy Miller: *Zook*, *Mary Lou Williams Blues*.  
Sonny Goodman: *Opus Local 802*, *Stuttin' Apples*.  
Woody Herman: *East Side Kick*, *Peach Tree Street*.  
Irving Fazoal: *Air Mail Stomp*, *Ooh What You Said*.

### TROMBONE

Jay C. Hingelborth: *Bye and Bye*.  
Al Leopold: *Kansas City Moods*.  
Joe Bishop: *Flugelhorn*, *Peach Tree Street*.  
Neal Reid: *East Side Kick*.

tunes get masterful treatment from a unit hardly known outside the Detroit area. A youngster, Wayne Herdell, provides the best bangs with his sensational piano-stylings. Funny how a band as unpublicized as Burke's can produce records of the same caliber of the big name outfits—and better than some!

## Charlie Barnett

"Clap Hands Here Comes Charlie" and "Southland Shuffle," Bluebird 10602.

Outright Basie apings, but good nonetheless because of Charlie's alto (on *Southland*) and tenor. The leader is full of tricks when he solos and his performances invariably sound a lot more difficult than they really are. Bob Burnett's trumpet kicks and a few bright flashes of Bill Miller's 88 work top things off. First side is at

## FOUND!

The "unknown trumpeter" complimented by Barrelhouse Dan in the Teddy Powell record review on this page in March 1 *Down Beat* is Irving Goodman, who played on the date before he left Powell to rejoin his brother Benny's band. —EDS.



## Harry James

in action on a recent Varsity date when he waxed *Tuxedo Junction*. Using a mute Spanier-style, Harry is a perfect subject for study as he gives forth with everything he has. Otto Hess captured the result with a snap of his shutter.

terrific tempo; so fast that on the last chorus the band gets out of hand. Reverse is more effective and comes out of the speaker as better jazz.

## Johnny Hodges

"Dream Blues" and "I Know What You Do," Vocalion 5353.

Gorgeous, sincere instrumental blues on the "A" side with Johnny's alto soloing smartly. Note how the Duke unobtrusively slips in lovely fill-ins on piano. For that matter, the whole side is heavily Ellingtonish—more so than the reverse, which in addition to Hodges, sports a Cootie Williams chorus. Small band jazz, on the whole, competently performed and slanted for the legions of Hodges fans.

## Woody Herman

"Peach Tree Street" and "Give a Little Whistle" and "East Side Kick" and "Isle of May," Decca 3008, 2993.

More refreshing music by the Herman gang, and none of it weak. Even the pops (*Whistle and May*) have a solid beat and sparkling instrumental outbursts, but *Peach Tree* is 100 per cent hot, discounting Woody's vocal. The leader's clarinet has improved immeasurably recently; Joe Bishop's trusty flugelhorn cuts through with a fine blues chor-

us reminiscent of the work he did with Cow Cow Davenport two years ago on the Decca race list. Kick also is an instrumental, but was made last summer before the band found its present groove. Woody's stick and Neal Reid's slaphorn are the kicks. Reid, incidentally, is one of the vastly underrated men on his horn. Why doesn't someone use him in the special little groups like the Varsity Seven and Hampton's unit?

## Louis Armstrong

"Poor Old Joe" and "Bye and Bye," Decca 3011.

Poor old Louie's band is still the same uneven mixture, but paradoxically enough, crammed with the greatest of soloists. Joe is a Hoagy Carmichael tune with Bingie Madison's tenor and Satchmo's horn spotted prominently. Bye sounds like *When the Saints* (another Armstrong masterpiece) and offers Higginbotham and Louie solo. Armstrong is singing on

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## Recording Band Personnels

### Harry James

(Varsity)  
Claude Bowen, Jack Palmer, Dick Bono, trumpets; Dalton Rizzotto, Truett Jones, Harry Rodgers, trombones; Jack Gardner, piano; Mickey Serima, drums; Bryant (Red) Kent, guitar; Thurman Teague, bass; Dave Matthews, Drew Page, altos; Claude Lakey, Vido Musso, tenors; Fran Heinnes, vocals; Harry James, trumpet.

### Charlie Barnett

(Bluebird)  
Kurt Bloom, Gene Kinney, Skippy Martin, Jim Lamare, saxes; Bob Burnett, Bill May, Johnny Owens, Funk, trumpets; Spud Murphy, Don Ruppertsburg, Bill Robertson, trombones; Bill Miller, piano; Phil Stephens, bass; Bus Etri, guitar; Cliff Leeman, drums; Mary Ann McCall, vocals; Charlie Barnett, alto & tenor.

### Don Redman

(Victor)  
Don Redman, Scoville Brown, Edward

Inge, Tanley Lewis, Bob Carroll, saxes; Tom Stevenson, Otis Johnson, Al Killian, trumpets; Claude Jones, Gene Simon, trombones; Nick Rodriguez, piano; Robert Lessy, guitar; Clarence Vasquerre, bass; Maxie Johnson, drums; Bootsie Garrison and Redman, vocals.

### Jack Teagarden

(Vocalion)  
John Fallatich, Sid Feller, Tommy Gonsoulin, trumpets; Joe Guiterrez, Joe Farrell, Seymour Goldfinger, trombones; Frank Perri, guitar; Tony Antonelli, Jack Goldie, Larry Walsh, Art St. John, Joe Ferdinando, saxes; Nat Jaffe, piano; Ed Naquin, drums; Arnold Fishkin, bass; Jack Teagarden, trombone & vocals.

### Wingy Manone

(Bluebird)  
Wingy, trumpet & vocals; Zeb Julian, guitar; Sid Jacobs, bass; Phil Olivella, clarinet; Danny Alvin, drums; Tee Lanoue, piano; Buck Scott, trombone; for *She's Crying For You*, South With the Boarder, *The Mosquito Blues* and *Put On Your Old Grey Bonnet*.

### Six Men and a Girl

(Varsity)  
Earl Thompson, trumpet; Dick Wilson, tenor; Floyd Smith, guitar; Buddy Miller, alto & elary; Booker Collins, bass; Ben Thigpen, drums, and Mary Lou Williams, piano.

### Phil Harris

(Varsity)  
Jack Mitchell, Earl Evans, Wayne Senger, Jack Echols, saxes; George Kennedy, Roy Wagner, Ralph Dadian, trumpets; Irvin Veret, Billy Fletcher, Ken Morgan, trombones; Charlie Bagby, Skippy Anderson, pianos; Frank Remley, guitar; Stan Fletcher, bass; Sam Taylor, drums.

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is living  
on the  
owell to  
y's band.  
-EDS.



**Ray McKinley**, the Fort Worth flash, grins as he gets off one of that "continuity" of his on drums. Ray's a partner and bursar in the Will Bradley band that's been showing plenty of drive in its NBC sustaining shots from the Famous Door.

both. Louie needs no great band behind him to remain the greatest figure in jazz today.

#### Benny Goodman

"Open Local 803" & "Stealin' Apples," Columbia 35343.

This man Benny is too much. His records are issued at least once a week and have been for the last five years, and in all that time he has failed to play clarinet in any other manner except good or better. Never does he fall into the "average" groove, or "poor" slot. No matter how his band changes, Benny is in there pitching all the time and blowing his heart out with spectacularly hot choruses which not more than a handful of others could even approach.

So it's the same old story on these new releases. *Opus* is the better of the two because it is far better recorded. *Stealin'* is fuzzy and balance is bad. Fletcher Henderson arranged both; his piano solo is a kick on the "B" side. But what's happened to the Goodman rhythm section?

#### SHEET MUSIC BEST SELLERS

(Carolee (Berlin))  
Indian Summer (Witmark)  
At The Rialto (Feist)  
In An Old Dutch Garden (Harms)  
Faithful Forever (Famous)  
Oh, Johnny, Oh (Forster)  
All The Things You Are (Chappell)  
Dun, That Dream (Bragman, Vocco, Conn)  
Little Red Fox (Feist)  
South of the Border (Shapiro, Bernstein)

#### SONGS MOST PLAYED ON THE AIR

It's A Blue World (ABC)  
Carolee (Berlin)  
Dun, That Dream (Bragman, Vocco, Conn)  
In An Old Dutch Garden (Harms)  
Indian Summer (Witmark)  
Geechee Serenade (Remick)  
I've Got My Eyes On You (Crawford)  
Little Red Fox (Feist)  
All The Things You Are (Chappell)  
When You Wish Upon A Star (Berlin)

## Crosby—GAC Feud Ends

New York—The Bob Crosby band-General Amusement Corp. feud has ended!

Nearly three years ago the band suddenly pulled away from GAC (known then as Rockwell - O'Keefe Agency) and moved over to MCA. Tom Rockwell brought suit against the band and filed charges with the AFM, alleging violation of contract and money owed his firm. But no definite agreement ever was reached until late last month when officials of MCA paid General \$5,000. Gil Rodin, manager of the Crosby band, conceded all along that the band owed Rockwell nothing. Payment of the five g's brings the case to a definite close.

Rodin

# THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOFFER, JR.  
(2 East Bank, Chicago)

Two of the greatest hot jazz artists of all time have passed on without it being known they worked together on wax. Basic Smith, the "Empress of the Blues," used Eddie Lang on one of her record dates, according to Keith Lees of Manchester, England, who specializes on Lang.

Here are the sides as listed in Hot Discography with unknown guitar and piano accompaniment: Col 14427-D "I'm Wild About That Thing" (144485) and "You've Got to Give Me Some" (144486), Col 14435-1 "Kitchen Man" (144487).

The Hot Box checked the three sides and called in a couple of Lang experts who also confirmed opinion the guitar was played by Eddie. The pianist could have been Frank Signorelli.

Darrell Balasty, teacher of guitar in Chicago, brings out an interesting fact regarding the Blind

Willie Dunn and Lonnie Johnson guitar duets on Okeh. Most people believe Lang plays solo and Johnson the accompaniment. The opposite is in most cases true, Johnson does most of the solo splitting with Eddie occasionally. This is very evident on "Have To Change Keys To Play These Blues." Lang gets 12 bars on this side.

#### Ben Lincoln Record—Again

Another Collector's Item offering was made on Lincoln's Birthday in Milwaukee featuring Bill Davison (cornet); Boyce Brown (alto sax); Mel Henke (piano); Joe Kahn (drums), and Walter Ross (bass). The sides cut were "I Surrender Dear" and a blues. Mel Henke played on an old "golden oak piano" with mandolin attachment. Henke in addition to the band tunes made two piano solos for future release.

Hot Box Drivel: E. B. Sullivan of Chicago found an interesting blues record by Virginia Liston Okeh 8122 "Jailhouse Blues" (72265a) with guitar accompaniment by Sidney Bechet. Does "Pops" also number the "git-box" among his accomplishments? Ozzie Nelson states Jack Teagarden played a short solo on his Brunswick recording of "Dream A Little Dream of Me"—Helen Savage, white blues singer on Brunswick, accompanied by Dixie Syncopators, is now running a tavern in Milwaukee—Joe Bishop, flugelhorn player with the Woody Herman band, accompanied Cow Cow Davenport on several Decca race records, one of which is "Railroad Blues."

Unforgettable Solos—Earl Hines' long solo on "Harlem Lament" Brunswick 6771.

contest with his *What Every Young Girl Should Know*.

#### Woodpecker's Odd History

The biggest advance sale on piano music since *Deep Purple* was chalked up against Alec Templeton's two new piano solos, *Mendelssohn Mows 'Em Down* and *Haydn Takes to Ridin'*, published by Leo Feist.

The *Woodpecker Song*, which had its origin as the Italian song, *Reginella Campagnola*, was recorded in France last year by the Glasse Musette orchestra, an Austrian outfit, and Anglicized this month by Harold Adamson. Published by Robbins, the tune is a best seller on records and juke boxes.

Carillon Publishers' latest are Irving Bell and Doc Bechtel's *I Heard You the First Time*, and Bell and Gray Wilcox Jr.'s *Gray Dawn*.

Bob Chester's band introduces on Bluebird records the Werner Twins, Kay and Sue's *Pushin' the Conversation Along*

## Orchestration Reviews

BY TOM HERRICK

#### Through

Published by BVC, arr. by Charlie Hathaway

A fine arrangement and a good adaptation from Casa Loma's Decca record of same. *Through* is an old timer and this stock is really a "special" with a number of unusual effects. The two-clarinet intro and subsequent unison figure against the brass lead is very pretty and you'll notice that Hathaway has broken away from the orthodox first chorus structure by dividing the melody instruments into other than their regular sections. There are no instrumental jam solos but the special chorus has a riff sax chorus with brass plunger figures. It's a really peachy manuscript!

#### Flying Home

Published by Regent, arr. by Fletcher Henderson

Harry Goodman's new pub outfit starts off its Benny Goodman series with a bang. *Flying Home* was originally a Goodman Sextet number by Hampton and Benny but Fletcher has orchestrated it for big band use. Built on a riff carried by the saxes in the first chorus, the arrangement features successive tenor and trumpet choruses which build up to a full ensemble riff chorus at the end. Fletcher does his usual good job with the backgrounds behind solos. Let's have more of these sextet numbers gone powerhouse!

#### Blues on Parade

Published by Bohlen, arr. by "Jiggs" Noble

Yum-yum—this Herman band!

This is a good deal like Crosby's *Rampart Street* arrangement—a sort of fast two-step with an abundance of heavy trombone work and brilliant brass. The second trumpet gets quite a workout with successive 24 and 12-bar solos and the written out chorus which the arranger has included for the benefit of non-jamming trumpeters is excellent. Play this baby fast and kick it, but hard.

#### Tuxedo Junction

Published by Lewis, arr. by William Johnson  
Several bands have turned out good arrangements on this tune by Erskine Hawkins, Julian Dash, and Johnson. Miller's and Savitt's are both excellent, and this is a worthy companion. Another riff tune, this offers plenty of opportunity for good interpretation. Crescendos, decrescendos, proper accenting, and bending will do wonders for the arrangement. Lewis deserves a lot of credit for some of the fine swing stocks they have lately been releasing.

#### Glen Island Special

Published by Feist, arr. by Will Hudson

*Down Beat's* arranging ed proves he's easily one of the greatest of the stock arrangers with his magnificent adaptation of Glenn Miller's kick tune. This is a screwy bit of stuff with saxes and brass fighting each other all the way—lots of unison sax against brass figures. Here's another chance to build up your arrangement gently to a solid climax.

#### ALSO RECOMMENDED

With the Wind and The Rain in Your Hair—published by Paramount, arr. by Jack Mason.  
The Sky Fell Down—published by Witmark, arr. by Jack Mason.  
I'm Thinking of You and Vienna—published by Urie Davis.

## Garcia Renewed

Baltimore—Kiki Garcia, trumpet maestro at the El Patio here, recently had his contract renewed for 25 weeks.

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## Swing Piano Styles

**John Kirby's Pianist  
Broke Wing in a  
Fall; Didn't Matter**

**By Sharon A. Pease**

"Fire! Fire!" Those are the words Billy Kyle heard early one morning when he was tucked away in bed on the third floor of the Penn Hotel in Baltimore. He rushed to the door and after one look at the smoke and flames which barred escape by the stairs, started searching for another exit. He raised the outside window and decided to lower himself down to the second floor. In the excitement he slipped and fell to the ground, three floors below.

"I was pretty badly shaken up,"



**Billy Kyle**, proprietor of the 88 with John Kirby, bangs a mean keyboard. Sharon A. Pease tells about it (and Kyle's life) in the accompanying article.

says Billy. "My right arm got the worst of it, broken in several places and jammed up until it seemed about six inches short. They took me out to Johns Hopkins Hospital and put my arm into a cast. During the six weeks I was there I thought I'd never play piano again. I'm glad I was wrong—the old soup bone was pretty stiff for a while, but within a few months it felt fine and has never bothered me since."

**Born in Philadelphia**

If you have heard Billy's brilliant piano work with John Kirby's orchestra, his piano solo recordings or choruses with various recordings

units, you will have to agree that there is nothing wrong with that right flipper now.

Kyle's home town is Philadelphia. He was born there in 1918. Started piano lessons at eight and continued until he was 16. His teacher was Carl Diton and the studies were strictly standard, Matthews method, books one to ten. At 12 Billy played regularly as Sunday School pianist for which he was paid a quarter each week. His first interest in dance music was through neighborhood block parties—dances held on the street where a block had been closed to traffic. He began working out pop tunes by ear and soon was playing with small combinations. Billy recalls his first gig date out of town, "We had worked late up at Stroudsburg and got back just in time to get to school. I was still wearing my tuxedo which led the teacher to go into a lecture on the evils of the dance hall."

Billy attended the West Philadelphia High School and during his senior year played with the school symphony orchestra.

**Basket in Wrong Goal!**

Kyle has the typical build of an athlete, he is five feet eight in height, weighs 165 and has wide powerful shoulders. Because of his build I asked if he took part in high school athletics. "I did a little track work and played some basketball, but my chief interest was piano. My athletic career ended when I was thinking about a chord and shot the ball into the wrong basket during a game," he said.

Two weeks after finishing school, Kyle went to New York where he caught on with the band at the Nest Club in Harlem. When the job folded a month later the band landed a spot in Syracuse. They alternated between Utica and Syracuse for the next year, during which the personnel changed until Kyle was the only original member left. In 1934, he worked during the summer at Saratoga Springs and after the racing season closed, took a vacation and made a special trip to Chicago to see Earl Hines whom

he had never met, but whose piano playing he greatly admired.

After 11 days of Hines' piano and visits to A Century of Progress, Kyle returned to Philly where he worked at White's Wonder and Club Ellington. He also had a program on KYW called "Bon Bon and Billy." Bon Bon was George Tunnell, now with Jan Savitt. The

Ellington was a jam spot and it was here that Billy's work came to the attention of visiting leaders. Lucky Millinder, who was later to be Kyle's employer, arranged a job for him at the Club Astoria in Baltimore.

**"Hines Influenced Me"**

In 1936 Millinder decided to use

two pianos and hired Kyle to share the piano work with Edgar Hays. He was with Lucky two years and made his first records as a member of this unit. When Millinder hit a business slump late in 1937, Billy joined Kirby's band. Charlie Shavers and O'Neil Spencer, also Millinder alumni, had already made the move.

Regarding his piano style Billy says, "I guess the greatest influence was Hines, because it was the first. However, I have picked up a lot of ideas from the many fine soloists I was associated with in the Millinder and Kirby bands." This latter influence is evident in the accompanying example. Note the prominent single tone figures in the treble.

Address Pease at Lyon & Healy Music Co., Chicago. Perhaps he can help you with your piano troubles.—EDS.

### In Next Issue

Bill Sweitzer's accordion column, slated for this *Down Beat*, will have to wait until the April 1 issue. Sweitzer, busy building a new home in Chicago, also is awaiting the birth of a baby to his wife. Also in the next issue will be technical articles by Norman Bates (reed expert) and others.—EDS.

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## • Doubling in Brass •

### Concentration More Vital Than Relaxation

By John O'Donnell

My hat is off to Harry James for his consistent performances. His work on the "Fitch Bandwagon" should be very inspiring to ambitious brassmen.

No doubt many suffering and ambitious young brassmen after hearing Harry will try this, that, and everything, hoping they will be like James someday. Even if they happen to be lucky enough to be working on the right thing it would all be futile unless they would learn to substitute relaxation for concentration.

You see when a brassman studies to improve, he, of course, must study with his conscious mind. After studying an idea for a couple of minutes he should forget that idea, get on natural and relaxed, and play, and be patient until subconscious mind starts to use his new idea automatically.

But here is what really happens: As he gets on natural he remains conscious of his new idea which destroys relaxation. Without relaxation you can't get to the subconscious mind. So there he is, no relaxation because of concentration.

Consequently his reading is disturbed because instead of using his conscious mind to read with while his subconscious mind plays his instrument for him, he is doing everything with the conscious mind. His attack becomes hard, stiff, hesitating. His tone becomes airy. His endurance is shot because he is like a man trying to walk stiff legged. If he tries to play soft his tone shuts off. If he tries to tongue fast he spits all over himself. These troubles and many others are caused from concentration in place of relaxation.

All the ideas I have been teaching you in *Down Beat* are what Harry James, Tommy Dorsey, and Roy Eldridge do subconsciously, so much so that if you should say to Harry, Tommy, or Roy, "Boy, you do all the things Mr. O'Donnell tells me to do," they might answer you this way, "I don't do anything, I just get on and play."

They aren't the type that would steer any young fellow wrong. They told you the truth if they would say that they did not do those things, because in reality it is their subconscious mind. You see a natural is not conscious of what is really going on.

So suffering brassmen, here is



FRANKIE NEWTON

Great jazz trumpeter heard currently, with his own band, at Kelly's Stable in New York City.

your only salvation. You've got to study to get ahead. Be sure that you are on the right track then learn to substitute relaxation for concentration.

Following is an exercise which will help you substitute relaxation in place of concentration: Drop lower jaw and lip loose, place lower rim on loose lower lip a little lower than your natural groove, close loose jaw and lip bringing upper rim up to loose upper lip and chop spot, breathe into your natural feel and way of playing with loose lips, play tone. This is complete relaxation which is the only thing that will let subconscious mind start to use and shift your new ideas and development.

Warning!! Just because I told you to place mouthpiece a little lower on loose lower lip don't think I mean to play lower, that would be fatal. When you breathe into your natural feel and way of playing, lower rim of mouthpiece should slide up to high spot on lower lip.

## Orchestra Personnels

### LOUIS POWELL

Humbert Hastings Hill, Jr., James Irving, Fleming Hunt, trumpets; Hubert McDaniels, Egbert Mayfield, Vernon Walker, Leslie Washington, saxes; William Brashiers, drums; Bob Matthews, bass; Wayman Murphy, guitar; Ellis Fletcher and Maggie Starks, vocals, and Powell on piano.

### PALMER JOHNSON

Herman Grimes, trumpet; "Punkin" Austin, drums; Aaron Davis, tenor; Andy Duryea, trombone; Milt Greene, guitar; Junior Raglan, bass, and Palmer Johnson, piano.

### BERT SHEFTER

Terry Snyder, vibraphone; Bill Russell, drums; Lou Alberici, alto clarinet and flute; Benji Vauhan, tenor and clarinet; Ray Krane, trumpet; Mark Pascal, trombone; Lou Dahin, bass, and Shefter on piano.

### KNIGHTS OF RHYTHM

Alar Lohar, accordion; Carmen Nappo, fiddle; George La Rue, guitar, and Chester Sadle, bass.

### JACK RUSSELL

Don Krausich, Bill Schoening, Chuck Brenner, Chas Smith, saxes; Eddie Slechte, George Herboth, trumpets; Leo Fulle, trombone; Art Tepin, bass; Knot Pugh, drums; Doug Hamilton, guitar; Al Sutton, piano doubling C melody, and Russell, front and vocals.

### DICK MILLS

Powell Bedgood, Johnny Meats, Charlie Rupperto, Gene Anderson, saxes; Bud Grubb, Louie Watts, trumpets; Shell Fonda, trombone; Jimmy Luzzo, drums; Bill Shedd, bass; Rufe Stevenson, piano; Earl Roberts, vocals; Mike Mulligan, arr., and Dick Mills, front.

### FRANK HAWKINS

Bob Bernard, Bob Dick, Milt Blue and Hawkins, saxes; Ted Brown, Kenny Runyon, Mel Wancostrom, trumpets; Bill Elwell, Ralph Beckert, trombone; Bert Tuttle, bass; Loren Alvaro, piano; Bob Hughes, drums, and Peggy Farrell, chirpie.

### BUCKY HARRIS

Chuck Snyder, Jack Maloney, Fran Ward, Charlie Harris, saxes; Tiny Staver, Artie Robinson, trumpets; Junior Snyder, trombone; Arnie Weiss, piano; Kenny Lewis, drums; Tiny Staver, valve trombone and vocals, and Harris on clarinet and front.

### PETE DAILY

Frank Melrose, piano; Leroy Smith, clarinet; Bill Helpert, trombone; Harold "Sleepy" Kaplan, drums; Jack Daly, banjo; Willie Sherman, bass; June Davis, chirpie, and Daily, trumpet and front.

### JOE VERA

Pete Marti, guitar and fiddle; Joe Petroselli, accordion; John Bonaguidi, bass and vocals, and Vera on piano.

### AL TURK

Charlie Bezemek, Frank Bezemek, Morris Weisman, saxes; Mike Young, piano and vocals; George Milla, drums; Rita Marquez, chirpie, and Turk on trumpet and front.

## • The Band Box •

### Contact Leaders For Manager Jobs

By Dick Jacobs

A number of fellows have been seeking information about this business of being transportation manager for a name band. They wonder how to go about getting this type of job which entails one being errand boy, general caretaker and just about everything that goes with the title. . . The most logical way to get this type of work is to contact the leader or his manager personally. These jobs are very scarce owing to the great number of young men trying for them.

As far as I know, Vinny Sak

of Pittston, Pa., Henry Busse was born in Germany and not in England. . . A correspondent from Lowell, Mass., wants to know if Bob and Ray Eberle(y) are brothers or not, due to the way they spell their names. . . The spelling has nothing to do with it. They certainly are brothers. . . Roy Gabrielle of Detroit gets served up with the names of Jimmie Lunceford's alto soloists—Ted Buckner and Willie Smith.

If there are any Dick Jurgens fans interested in a Jurgens fan club, contact Miss Dorothy L. Suhr, 927 Kishwaukee St., Rockford, Ill. . . Incidentally, let me hear all about YOUR fan clubs. An interested listener of Paul Whiteman's Sax Society likes the sax and clarinet solos but doesn't know who the sax soloist is. He's Al Gallodoro and the hot clarinet man is Sal Franzella. . . Harold Prager of Cedarhurst, L. I., wants to know who Dick Stabile studied sax with. Dick tells me he was self taught. . .

An anonymous John Kirby admirer wants to know the Kirby personnel. . . Kirby on bass, Billy Kyle, piano; Charlie Shavers, trmp.; Russell Procope, alto sax, and O'Neill Spencer beats the hides. Shavers does the bulk of the arranging. Didn't you read the March 1 *Down Beat*, Page 10?

Johnny Parter of Columbus, Ohio, wants to find out the present whereabouts of Jack Leonard. Plans call for Jack to get a CBS sustaining buildup. He'll broadcast from N. Y.

Coming attractions for next month include some more tips on band rehearsals by ace arranger man, Charlie Hathaway. See ya' then.

## Never Fails

New York—Al Donahue and band returned here last week after a long stretch of one-nighters. Their road trip covered more than 5,000 miles in all, and never once was the band held up or late for a date.

On arriving back in town, Al cleaned up business and started for his home in Manhasset, 20 miles away. He had a flat tire. Al got it fixed and then was arrested for running a light. Then came another flat tire. He finally got home—and plenty late for dinner.

## Kirby Not on Panic

Los Angeles—John Kirby and his band jumped right over into Perino's nitery on top of Sak's Fifth Avenue in Beverly Hills when the spot they were working, The Trocadero, folded here.

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## George Wettling on Drums

### Unhep Boston Cats Should Consult Cabot

By George Wettling

"Lips" Lodge of Boston says the cats up in that territory are very unhep to the jive and wants to know what to do about it all. I would suggest he consult one of the Cabots, or maybe get himself a crew or stir haircut.

Jerry Radice, Newark, is having trouble with his left hand and wants to know some exercises for it. The best one I can think of is trying to do everything with your left hand, such as opening doors, bottles and drinking all drinks with the left hand. Lifting heavy beer steins is one of the best exercises I know and you can spend many happy hours practicing it.

#### Two Gals on Deck

Well it looks like Ladies Day at the track. I've received two nice letters from the feds this month, one from Miss Consella Ortiz of San Gabriel, Cal., and the other from Miss Jean Ewing of Ft. Wayne, Ind.

I might tell Miss Ortiz right here and now that this fellow Condon she speaks of is an authority on feminine beauty, fine horses and good music, so we should both feel flattered. He is certainly right about Spanish music. I am quite fond of it myself and do pretty well with a rumba or conga. Mexican fellows can also do pretty well with American music. To Miss Ewing I might suggest that she study with the teacher she thinks she can learn most from. Now here's a sad case. I have a letter here from a young lad who lives in York, Pa. He is

anxious to become a drummer but his parents object, and that is one reason I will not mention his name, but personally I think it's a downright shame that parents should interfere with a fellow wanting to become a drummer, when there is always a demand for good drummers, and to my thinking drumming is much better than a lot of other professions I can think of. This hoy has asked some pretty good questions which I shall try to answer.

1. If the band is just a small jam group it is not necessary to be able to read, but it is always worth learning how to you will be prepared when the occasion arises.
2. It is always good practice to sit down and drum along with your phonograph or radio.
3. Sticks should always be the same weight, but if you get stuck with a pair where one is heavier than the other I would suggest using the heavier one in the left hand or vice versa.

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Opus 5      Drink To Me Only With Thine Eyes

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## Petrillo Now At War With 'Pancake' Men

Chicago—James C. Petrillo's latest stand in his battle to eliminate canned music is aimed at electrical transcription and record turntable ops in the Chicago area. He calls them "pancake turners."

From the Chicago Local's "Intermezzo" publication were taken these statements made by the fiery Chi prexy. Said Petrillo:

"The question has been asked of me many times: How many of our members are there working regularly as pancake turners in radio stations. The total, as of this date, is 49. Forty-nine pancake turners employed on radio stations, aside from, and in addition to, the staff orchestras, staff organists, staff pianists, staff arrangers, staff librarians and copyists, will, incidentally, give you some idea of just how much recorded music is being sent out over the air at the present time. And these pancake turners, employed on radio stations, are not the only turntable operators we have working in this jurisdiction. Wherever recorded music programs are played, whether in theaters, dance halls, stadiums, taverns, political band wagons or elsewhere, members of this Local are employed to handle them. Nor have the pancake turners employed on radio been put to work just recently. On the contrary, their employment began some 15 years ago, with the inception of radio.

"The Twentieth Century train of the New York Central, running between Chicago and New York, installed a phonograph machine in its dining car. The '400' train of the Chicago and Northwestern Railway, which runs between Chicago, St. Paul and Minneapolis, also installed a phonograph machine. Both machines were operated by employees of the railroads. The matter was taken up with both roads and a series of conferences with our Board of Directors was arranged. The Chicago Passenger Traffic Manager of each road attending. As a result of these conferences, both roads have discontinued use of recorded music, but agreed that if, and when, they again use recorded music, members of Local 10 would be employed to operate the machines."

Be sure to read the April 1 Down Beat! Special features, hot news, flashy pictures—the best issue yet!



**Izzevrybuddy Happy?** Perennial sunshine-spreader Ted Lewis, center, draws smiles from Ohio State U. band leader Jimmy Franck and his chirpie Peggy Parr (left) and the Buckeyes' football mentor, Francis Schmidt, at a recent O.S.U. chop.

## Who's Who in Music

### Orrin Tucker's Band

**ORRIN TUCKER** . . . 29 . . . tenor sax and clarinet, is a St. Louis boy, single and would make a fine catch for any gal with his dark good looks. Began with his own high school band in Wheaton, Ill. Has played with Tweet Hogan's Chi band. Is kept on the go 16 hours a day, but expects to survive the terrific success of his band, his Oh Johnny, and his

**BONNIE BAKER** . . . 22 . . . vocalist, who hails from Houston, Texas. She joined Orrin in St. Louis four years ago. Always was a "natural" but the record on Oh Johnny let the public know it. Insists there's no romance in the picture. Spends spare time coddling her pooch, Toby.

**WILL FLANDERS** . . . 27 . . . fiddle, joined Tucker in Feb. '39. Gets his stabs from Tchaikowsky, Ziggy Elman and Tommy Dorsey. Inherited his talent from his pop, who plays trumpet.

**LORRY LEE** . . . 30 . . . guitar and fiddle, from Sioux City, Ia. Started with the Harmony Kings. Has worked with Paul Specht and others. Joined Tucker in June, '38. A camera fiend.

**NOBERT "NEWT" STAMMER** . . . 31 . . . reads from Appleton, Wis. Married has two daughters. Is musical director of the band; spends every waking minute working for it. Has been with Henry Busse and others.

**W. S. "DOC" MORRISON** . . . 31 . . . reads from Minook, Ill. Married, spends spare time messing with photography. Dreams about having his own home in southern California.

**MORTON WELLS** . . . 27 . . . trumpet, Omaha boy, admits an ambition to be a good first man. Is married and has one youngster. Started in '28 with "Jim Pounds and his 7 Ounces."

**RAY "DOC" ESSICK** . . . 29 . . . trumpet and fiddle, from Murphysboro, Ill. Nurses a dream to go to South America some day. Married, one child. Started with Clio Howard in '27. A great Bix admirer.

**JOE STRASSBURGER** . . . 30 . . . reads, a Cincinnati. Worked there on WLW, with Tenor Thies and Clyde Trask. Has been with Tucker since the spring of '37. Is still married to the loose.

**PHIL PATTON** . . . 28 . . . drums, from Rockford, Ill. Joined Tucker in Feb. '34. Married, has one boy. A sister is harpist with the Rockford symphony. Likes the stage and movies.

**ARNOLD JENSEN** . . . 30 . . . bass, from Aurora, Ill. Is the old man of the band in point of service. With Tucker since 1931. Does a Rip Van Winkle every time he hits the pad. Married.

**GEORGE SONTAG** . . . 27 . . . piano and valve trombone, is another Aurora, got his professional start with Tucker in Naperville, Ill. In '33. Looks to Bob Zurke for kicks; also Bach, Chopin and Liszt.

**ELMO A. HINSON** . . . 22 . . . trombone, from Granite City, Ill. Another sleep artist. Joined Tucker only last Sept. Had worked with Russ David on KSD, St. Louis; Bobby Meeker and Tony DiPardo. Married.

**ROY COHAN** . . . 35 . . . fiddle, a Chicagoan. Got started professionally when Big Goodheart had a band in Chi in '22. Has two children. Hobby is raising them properly. Joined Tucker a year ago.

**GEORGE LIBERACE** . . . 28 . . . fiddle, viola, a Milwaukeean, joined Tucker last Sept. Brother, Walter, is concert pianist. Dad is first horn with Wisconsin symphony. Started professionally with Milwaukee symphony in '27.

**EVERETT RALSTON** . . . 26 . . . arranger, from Rockford, Ill. Has been doing most of the band's arranging since 1937. Confesses to playing a little piano. Particularly admires Jimmy Dorsey, Wagner and DeCamp.

**SAM E. SIMS** . . . 25 . . . vocalist, from Indianapolis. Ambition to be an announcer. Plays poker in his spare time. Is married. Prefers Bob Eberly's work. Joined Tucker in '36.

**PHIL ABBOTT** . . . 26 . . . vocalist and, when necessary, bodyguard. From Pasadena, Cal. Joined Tucker last Sept. Studies guitar in spare time. Married.

**GIL MERSHON** . . . 22 . . . vocalist, from Indianapolis. Has worked with Jack Dorsey and Abe Lyman. Gets his boots out of playing golf. He's single.

**CARL LEONARD BUMPAS** . . . 33 . . . vocalist, from Duncan, Okla. Joined Tucker last Sept. Has sung with Goodman, and started out with Barnet's Collegians in '35. Is married and an aviation enthusiast.

## Jack Jenney Goes Sweet

New York—After an unsuccessful attempt to make a go of his swing band, organized in 1939, Jack Jenney has fired all but three or four men and will switch to a sweet style. "The jive doesn't pay off," Jenney commented.

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## A Rare Picture of the Friars Inn Society Orchestra



Certainly one of the most important jazz groups, historically, the Friars Inn Society Orchestra is generally agreed to have pioneered a hot "white" style just as Joe (King) Oliver did with Negro music. In this photo, Frank Snyder and Elmer Schoebel, original members of the band, are not pictured. The clarinetist, however, is Leon Rappolo, now in a

Louisiana hospital, acclaimed the greatest stick handler in history by record collectors and old time musicians. Others shown are George Brunies, trombone; Paul Mares, trumpet; Ben Pollack, drums; Louis Black, banjo; Volly DeFaut, tenor; Mel Stitzel, piano, and Steve Brown, one of the first men to slap a bull fiddle. A shot for the scrapbook.

## Schmalz Band Goes 2-Beat

BY ORIN BLACKSTONE

New Orleans—Murray Driscoll came into town with a strictly society group but fell under the Dixieland spell. He found a kind of music in the Vieux Carre cabarets that he had never heard before and determined to put some of it in his orchestra. So he dropped an accordion and took on a tenor saxophone and a trumpet. Two New Orleans boys, Dave Weinstein and Marion Suter, respectively, got the jobs.

Now Driscoll figures he has developed something new and will take out of New Orleans when he goes back east what he calls a "society-Dixieland" combination. There will be the usual sophisticated stuff, plus a little jive for those who like it hot. And that's the way the customers at the Fountain Lounge of the Roosevelt hotel are getting it now. Driscoll, who came in for four weeks, has had his engagement extended to eight.

Sidney Arodin walked out of the Puppy House, leaving Anse Bellus, trumpet, in charge of the band, which now has a tenor saxophone in place of the clarinet. Incidentally, the Doc Elgo of this outfit is really Rod Ogle, ex-Krupa trombonist.

## World's Fair Jobs Should Be Heavy



ROSENBERG

New York—With the decision, announced last week by prezy Jack Rosenberg of Local 802, that scale for jobs on the New York World's Fair grounds this summer will be no higher than that of corresponding spots in the rest of the jurisdiction, things looked brighter for musicians' employment in the Fair next season. Last year considerable bitterness attended decision to exact double class A scale from Fair spots using bands.

## Clinton and Shaw Trade Disc Labels

New York—Larry Clinton's band hereafter will be heard on the Bluebird 35-cent label of the Victor company. For several years he has been strictly on the six-bit wax and during that time his discs have been consistent best money-makers for the firm.

### Shaw Moves Up!

Artie Shaw, who recorded several sides last week with a 31-piece band featuring strings, leaves the Bluebird classification and moves to the 75-cent label of Victor's. Company figures that his records should go big since his "retirement" last November because everyone is wondering what his new string band sounds like.

Ford Leary, hefty singer and trombonist with Clinton, cut four sides with a pickup 14-piece outfit last week for Bluebird. Tunes were *On Revival Day*, *Hong Kong Blues*, *Muddy Water* and *I Get a Kick Out of You*, with vocals by Leary. Earl Hines' latest Bluebirdings include his theme, *Deep Forest* and also *Boogie Woogie* on *St. Louis Blues*, *My Heart Beats for You* and an original, *Number 18*. Jimmy Mundy plays tenor on the sides.

Harlan Leonard, Kansas City maestro, also cut four new sides for Bluebird last week here.

## Savitt's Boys Have Their Fun

BY MARY GILBERTSON

Hartford, Conn.—Only the thought that they are smashing all sorts of records on their current road tour kept the boys in Van Savitt's band from grabbing each other's throats when this happened.

When they were ready to jump off from Allentown, Pa., the driver of their chartered bus got orders not to move because of the storm-swept roads. So the boys hopped a local bus to take them to the railroad station. Arriving there, they formed a chain for the arduous unloading job. When all the stuff finally was taken off the bus and piled into a mountain on the platform, an on looker asked the boys where they were headed for.

"Buffalo," said Jan.

"Buffalo?" the localite came back. "Why, buddy, you boys are in the wrong depot."

Luckily their own train, due through at 3 o'clock, pulled in at 2 and they were able to make it.

## 15 Men Get \$25 Weekly Wage!

BY SIG HELLER

Milwaukee—Volmar Dahlstrand, president of Local 8 here, cut another notch in his victory belt recently when he chased a non-union band out of the Astor hotel. The band, Ralph Miller's, was reported to have been getting 25 bucks per for 15 men!

George Roal's jam band was sent to fill the Astor job by Dahlstrand.

A new low in buildup was reached by Carl Dunlop not long ago when he advertised a gigantic party at his Wisconsin Roof ballroom to celebrate Bill Carlsen's birthday when Bill played a one-nighter there. Carlsen is so well known here that everybody knows his birthday is in July.



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## Bing Crosby Joins Paul Whiteman—

(From Page 6)

up a third rhythm vocalist in California to complete the famous trio known as the original Whiteman Rhythm Boys. The duo consisted of Bing Crosby and Alton Rinker (Mildred Bailey was instrumental in getting them hired). Harry Barris was the Californian who joined a few weeks later.

### Red Nichols Joins Up!

This was Whiteman's first step toward improving his stodgy concert orchestra by adding new members to his personnel. Second significant move occurred when he tried to engage the original Red Nichols' Five Pennies to play with the band. He managed to hire Nichols, Venuti-Lang, Jimmy Dorsey and Vic Berton, but he was unable to get Miff Mole (who preferred playing in smaller groups).

However, he found an admirable substitute in Tommy Dorsey, who previously had been playing in one of the original Jean Goldkette units. Berton lasted exactly two weeks with Whiteman, after which he left and Joe Venuti (together with partner Eddie Lang) wasn't long in following suit. Berton didn't find the Whiteman style particularly to his liking, and Venuti preferred playing one-nighters in the old Atlantic City jam band where Pappy Whiteman first heard him.

In his next chapter, Warren W. Scholl tells about Red Nichols' work with Whiteman, and leads up to where Bix, Tram and others joined up. Follow this concise, accurate summary of ALL of Whiteman's good recordings in *Down Beat*, out April 1.—EDS.

## Johnny Long in Record Smasher

BY MILTON KARLE

Buffalo—Drawing more than 2,500 patrons in the first 7 days of their Chez Ami date here, the Johnny Long band was credited with breaking all attendance records for any single week in the 5-year history of the spot.

The Little Harlem Club's band is headed by Bill Jenkins, very fine septa tenor man who is said to have turned down an offer from Lunceford years ago and turned over the job to Joe Thomas, about whom no more need be said.



**A Couple of Real Fly Cats** are Fred Ludwick (left) and Larry Clinton, who spent all their waking hours down in New Orleans last month cavorting with birds. Clinton has his solo license and recently signed a \$4200 purchase order for a new Stinson plane to be delivered in Chicago, where Larry's band is playing the Panther room of Hotel Sherman. Ludwick, who is working for his limited commercial license, is bass and vibe man with the Versatilians, currently at the New Monteleone hotel in N. O. (Bob Opitz Photo).

## Sabbath "Bashes" Feature Hot Jazz By Top Big Names

(From Page 2)

are attracting plenty of musicians and fans, among the star performers being Pee-Wee Russell, Bushkin, Higgy, the Lion, Red Allen, Pete Brown, Kaminsky, Bechet, and Wilson "Serious" Myers, whose bowed bass solos knocked everyone out. . . . Earl Hines returned to solo waxings with his new Bluebird session, giving out on *Body and Soul* and an original, *Child of a Disordered Brain*. Duke Ellington to record for Victor in Chi this week; Johnny Hodges and other small Duke groups will appear on the Bluebird label.

Charlie Spivak, who continues subbing at the Penn until April 4, still looking for a drummer, Ray Michaels having left to join Ben Bernie. Dinah Shore landed a commercial on the Bernie show starting March 17. Buddy Breeze, who dropped his own band recently, now personal-managing Val Valenti and His Rolling Rhythm, also featured singer with the group. His sister, Betty Barton, airing nine times weekly on WNEW and WOR.

### Norvo's New Outfit

Red Norvo's new combination, which starts rehearsals soon, will feature five woodwinds and three or four brass in Eddie Sauter ar-

rangements. . . . Van Alexander replacements include Don Jacoby for trumpeter Hy Small; Jerry Fruitman on trombone for Ernie Stricker. Milt Davidson, trumpet, also leaving. . . . Leap Year's Day hit was the "Wedding Night" at the Golden Gate, when a pulpit was set up on the dance floor and the two bridal couples, who received \$50 gift from manager Jay Faggen, marched down the improvised aisle while Coleman Hawkins' band switched from the Wedding March into *Object Of My Affection*. But the payoff was that since nobody could keep the crowds quiet or get them off the floor, the actual ceremonies, unknown to the public, were performed afterwards in Faggen's office!

## Second Generation

Chicago—A new analysis of jitterbugs was made here last week when Benny Goodman's band was playing the Chicago Theater.

While some of the Goodman were commenting on the kids jumping out of their seats, first time that's happened in a year, Pee-Wee Monte, Goodman major-domo, made a point:

"In 1936 and '37 these kids were in grade school. Their brothers and sisters were in high school, jitterbugging and talking swing. These kids we saw today are a little older and have replaced the others—in other words, a new crop."

## "I Won't Leave Benny"—Fletcher

Chicago—Fletcher Henderson, rumored to be readying another band for himself, denies it and says he won't leave his post as arranger for Benny Goodman. Reports were that Fletcher itches to have a band again.



**"DREXEL LAMB"** and his band Now playing Club Lido Jackson, Mich. Mgt. Delbridge-Correll 301 Fox Theatre Bldg. Detroit, Mich.

## The 'Sun Dodgers' First Sang Titles

BY ROLAND YOUNG

Bridgeport, Conn.—The idea of singing song titles has long been argued pro and con Sammy Kaye and Kay Kyser and vice versa. But Les Stabard, local trombonist, while rummaging through some old records recently, found a disc waxed in the '20's by the Gorman Sun Dodgers and one side starts off with a singing title. The tune is *How Do You Like My Sweetie?* The other side is *I Can't Believe You're Still in Love with Me*.

### Symphony in Concert

Local union planning on running concert and dance in the near future. Will please all music lovers by presenting the Symphony first in a concert, and then turn over proceedings to the local bands.

Taking over the daily WICC broadcast stint, Jeff Snively and his band, a New Haven outfit, are coming through with some fine broadcasts, easily rated the best ever heard by any studio group over the local station.

### Harris Audition Okay

Ken Harris' band at French Lick Springs hotel, French Lick, Ind., after clicking solidly on a five-day audition.

## Uses an Organ to Sell Himself!

BY KENNETH KATHAN

Houston—The Hangar Club Cabaret, spot recently opened at Howard Hughes airport by E. D. Williamson, is using Al Wiggins and Markee Linn on Hammond organ and Novachord. Al was vocalist with Buddy Fisher a while band, quit the music biz to sell Hammond organs, but now has reversed the process, using the Hammond to sell himself. . . . Bob Pinson's band in its fourth month at Blossom Heath club with Rusty Alfred, drums; Paul Sparks, piano; Jimmy Henderson, bass, and Al Scheel and Francis Cruze, saxes. . . . Dusty Himes' band at the Reno club using Harold Keating, sax; Joe Lube, trumpet and xylo; Bill Campbells, boogie piano, and Johnny Wells, drums.

## "Yelping Dog" Saxes Attract Attention

Galveston, Texas

Open Letter to Dick Stabile:

I like your band. I think your arrangements are swell, and your sax section has a marvelous tonal blend. Your radio programs are diversified enough so that the whole family likes to listen to a Stabile broadcast.

But Dick, why the little puppy yelp at the end of all the sax phrases? You don't need a style for your band; your own horn is trademark enough for that. What most style bands need is AAA treatment "plow 'em under." Please don't ruin a fine band by unnecessary style treatment.

However, if you think the style is essential, here is my suggestion for a slogan:

Dick Stabile and his Yelping Dog Saxes.

K. KATHAN

## Larry Clinton Gets New Girl Singer

Chicago—Larry Clinton opened the Panther Room of the Hotel Sherman here last week with Helen Southern in the singing spot instead of Mary Dugan, who left the band.



**Sparrow** with Lennie Hayton's fine new band, now playing theaters in the east, is Linda Kenna, formerly with Bobby Hackett and Jackson Teagarden.

## Haw! Here's Another One

BY BOB DOUCETTE

Boston—The transformation from newspaperman to the position of self-appointed music critic is once again being evidenced by the doubtful judgment passing of Mr. Sam Berenson of the *Boston Evening American*. Why doesn't he adhere to that sage advice, "Shoemaker, stick to your last!"

Granted that Mr. Berenson does a fine job on the advertising end of the paper, does the fact that he contacts many spots during the course of his work, and also the fact that a guy can buy a trade paper for 15 cents, make him a music critic? Please, Mr. Berenson!

Tommy Reynolds, after considerable trouble with the local song pluggers, succumbed to the inevitable. Vexatious circumstances arose when Tommy, through inadvertent counsel, climbed aboard his high horse and proceeded to give the boys the brushoff. Now all the boys around town are saying, "What ever happened to Tommy Reynolds?"

Both Roy Eldridge and Benny Carter were in town on the same night; both sponsored by people of their own race, at different spots. Both were superlative, but the big surprise was the dismal turnout of their own people.

## Red Nichols Stays Around Cleveland

BY EUNICE KAY

Cleveland—Red Nichols now headquartered here. . . . Local boy makes good with our Bob Peck joining Bob Crosby on trumpet. . . . Herbie Kay leaves the Cleveland hotel for a tour starting March 24. . . . Paula Kelly backstage at the Palace to see the Whiteman crew when the boys did a week here. Local talent got a break when the Whiteman show, with cooperation of the theater and Wurlitzers, recorded local amateurs and one per night was presented on the supper show.

## WHO and WHAT Made WHITEMAN the "KING?"

Don't miss the coming installments of this exciting Warren Scholl story of a vital period in jazz history.

## Is NEGRO MUSIC Outstripping WHITE MUSIC?

Marvin Freedman calls his shots and follows through on this important question. Read his story in the April 1st issue.

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## Horace Henderson Band Finally Gets a Break; Now on Records

BY TED TOLL

Chicago—Horace Henderson and his boys got a well-deserved break the other day when John Hammond had them cut four sides for Columbia. Tunes included two Horace originals, *Shufflin' Joe* and *Kitty on Toast*. For the commercial value, Fletcher's name will go under Horace's name on the label as the conductor, but actually was on hand at the session.

Jim McPartland, whose band Earnie Byfield of the Sherman brought back to do the Monday night and Saturday afternoon session by popular demand, tells us that Bix gave him an original copy of *In a Mist*, inscribed "To the finest cornet player that ever lived, Jimmy McPartland; from his buddy, Leon 'Bix' Beiderbecke." And Jim gave the copy to a French music teacher.

**Famous Hull House Alumni**  
Since all the fuss was made about Benny Goodman last month in connection with his Hull House background here, Al Turk who a

few days ago took six men into the Oriental Gardens, points out that he, too, is a Hull House alumnus, along with Abe Lyman, Frankie Quartell and a number of other guys well known today. Hull House is the famous settlement house which Jane Addams conceived 50 years ago on Chi's near southwest side.

Al says that King Oliver gave him lessons at one time.

Art Layfield, long one of our best percussionists, was chosen to judge the percussion entrants in the district for the NYA All American Youth orchestra of 109 pieces which Stokowski will take to South America in June. Layfield also judged Detroit district entrants.

### Dodds Gets New Teeth

Johnny Dodds had all his teeth yanked and plates put in top and bottom the other day, so he's ready to take up that black musical cudgel again now.

Russ Fisher, ex-McPartland tenor, got banged up plenty, including a broken collarbone, when he spilled his motorcycle on a sloppy day recently.

Boye Brown, the alto phenom, heard to comment "Woody Herman and Jimmy Dorsey are two of the most regular guys I've ever met." And most of them go out of their way to meet Boye.

Maurie Stein subbed for Bus Bassey on tenor in the Goodman band at the Chi theater when Bus was taken down with flu. . . Bill Helgert, trombone in Pete Daily's new ragtime band, plays bass trombone in the Illinois Symphony.

## Brothers Who Stole Kitty Face G-Men

BY DON LANG

Minneapolis—The local "Brothers Rodent" are in dutch again, this time with the Federal government levying indictments against them.

The Firotti brothers will be remembered by *Down Beat* readers as the "penny pinching proprietors" of last summer who collected all the kitty money in the ark box each night at their Gold Bubble nitery. The two have been discovered by Uncle Sam to have been holding out the 35 cents per week they collected from each musician as Social Security tax, so it looks like they're in for some tough prosecution, according to government men.

Twin City Twaddle: Gordie Bowen's swell combo has raised the Happy Hour from the just-another-joint classification to a 7-night capacity every week. Nate Wexler, Cappy Capman and Madeline Joyce stand out, while the spot's manager stands by the door and wonders if the lighting fixtures, cheap whiskey in fine bottles, or the pleasant surroundings is drawing in the customers. Even the heels that hang around Curly's each night are wild about Jimmy Wexler, Cappy Capman and Mad-Nab's outfit. . . Come September band leader Bev Robey and his pianist, Johnny Robertson both expect heirs.

## Sassano Dies; Rummo Takes His Bench

BY MILTON KARLE

Pittsburgh—A sad blow was suffered by local musicians when Mike Sassano, pianist with Max Adkins' Stanley theater pit band, died suddenly in West Penn hospital here late last month. He had been in the hospital for observation and had been pronounced fit when he died, the day he was to leave. Mike's place was taken in Adkins' band by Carmen Rummo. Pit maestro Adkins subbed in the Goodman sax section the week Benny's band played the theater. One of the band's sax team was abed with the flu.

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**Daddy of the ivory beatin' fraternity** is James P. Johnson, shown above leading his jam combo on a Monday night at Cafe Society. Cuttin' him out at the right is Lawrence Keyes, who has his own jump unit at the Century Room in Kaycee. At right Bobby Martin gets off a little jazz as he leads his bunch at The Place in Greenwich Village. Martin returned to the States only last year after 15 years touring Europe.



## Frisco's Hot Club Goes Into Action

At last San Francisco has its "Hot Club." After watching eastern cities crop out with this definite adjunct of swing, the City by the Golden Gate has fallen into line—but good!

### 200 at Meetings

Meeting every two weeks, the Club usually gathers at the Dawn Club and to date has boasted an average attendance of 200 jive-enthusiasts. Latest meeting was

the best to date, featuring musicians from Jimmie Lunceford's band, the Ray Noble crew and local Negro stars Bob Barfield and Vernon Alley. Sitting in on drums was Howard Keith, a youth who is certain to be picked up by the first name band to play the Exposition. Peeking in on the hotels: At the Mark is Joe Reichman giving out with his third local appearance. The St. Francis is giving a 3-week stint to Garwood Van, who will be followed in March by Jimmie Grier. The Sir Francis Drake continues to rate its band second to the ice show. Carl Ravazza is doing the batoning, with Bill Roberts rumored to return.

Ray Noble Here

Keeping its promise to the public, the Palace Hotel is again on top with a name organization. First was Glen Gray, second Vincent Lopez, and then came Ray Noble. Boasting a 19-piece aggregate

TO WHOM IT MAY CONCERN  
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## Dorsey Celebrates 9th Birthday!!

Chicago—It was a real clam-bake that Jimmy Dorsey threw Feb. 29 when he, the boys in his band and friends celebrated Jimmy's ninth birthday anniversary.

Born Leap Year day, 1904, Dorsey has been cheated on birthday parties down through the years. The party last month, however, helped make up for it—especially when the Dorsey band presented their boss with an imported wrist watch that set them back \$500. Everyone in show business in Chi attended, at Hotel Sherman.

## Johnny Long Ten. Man Gets Hotel

Buffalo—Zeke Walker, 23-year-old tenor saxist with the Johnny Long band at the Chez Ami here, recently fell heir to part ownership in a sportsman's hotel at his home town of Kingstree, S. C. In Zeke's absence his dad is running the hostelry, located in hunting and fishing country.

of the Fair, with B.G. rumored first again. . . Herb Samon got the nod to open the new Redwood Room of the Clift Hotel. . . While over in Oakland, Don Mulford continues at the Athens Club and Jimmy Davis at the Lake Merritt Hotel.

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## BY ED KOTERBA

New material for a good band is for the asking in this town. A youthful brigade of fine jazz musicians has sprung up, including Neil Hefti, trumpeter; Nuncio Pomodoro, clarinet; Ray Hodge, sax; Fred Baker, piano, and Art Koterba, drums. Carl Erca, 17-year-old carbon copy of Harry James, an offspring of this bunch, is now slaying 'em with Alllyn Cassel's fine band.

"Membership is quite free," the item stated, "but applications are needed to check if the scheme is likely to bring sufficient support."

**Brandon, Man. —** Roy Brown, whose 12-piece combo at the Imperial Dance Gardens here includes his five brothers, is to open May 24 for the summer season at Wasagamung. Manitoba's summer playground in the heart of the Riding Mountains.

## "The Band What Am"

- One minute from Times Square
- Excellent transportation nearby
- All rooms with private baths
- Professional rates available

## A Knott Hotel 7th AVENUE and 55th STREET • N.Y.C.

## 23

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**BY JOE LANG, JR.**

Indianapolis—When Local 3 here late last month protested against the free services of a kids' band of 125 pieces for ball games of the Indianapolis Three-Eye league dub in Perry stadium, local newspapers devoted much space to recounts, all of which favored the kids' side of the story.

## BY JAY GRAY

Memphis — Enrie Madrigrera handed over the bandstand to Freddy Martin at the Peabody. You oughta see the crowds out for both bands. Maybe sweet stuff pays, I don't know. Anyway, there were six (count 'em) new cars in the Madrigrera band in two days; all bought in Dallas. And lookie at the names — four Oldsmobiles, a La Salle and a Buick. (Mr. EDS: Dig the drummer with Enrie, Murray Frank; he's a killer!) (Mr.

## BY IRMA WASSALL

Wichita, Kan. — Clyde Smith's good Kansas U. band disappointed itself creditably when it battled Joe Venuti's outfit playing the Elks Dance here last week. Buddy Fisher, who last month retired from the band business to open his own booking office here, ensued the show. . . . Ernie Palmquist seems set for a long run at the 400 Club. . . . Bus Widmer still doing well at the Green Tree.

South Bend, Ind. — Gwen pike and her Rhythmettes took over the Emerald Room and the Blarney Inn at Hotel Oliver, replacing the Owen sisters last week. Combo includes Violet Joy on piano and Arline Stouder on marimba, vibes and cello. Gwen is on fiddle and vocals.

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# GREYHOUND



**Coming On** in fine shape with his new band, Charlie Spivak is caught checking a new score as he rehearses. Spivak's new band features soft brass and woodwinds with the leader's horn spotted.



**Indiana Hepcat** is what Ozzie Nelson calls Rose Anne Stevens, his singer. Rose Anne, currently at Chicago's Blackhawk with the Nelson men, is scoring her biggest success with a new tune called "We're Looking For an Alto Man, Etc., Etc." It's a ditty only musicians can appreciate.



**Stealing** the spotlight at New York's Famous Door is Willard Alexander, Wm. Morris booking nabob, who manages the Will Bradley-Ray McKinley band. Gene Krupa at left watches Alexander (center) while McKinley looks bored. The Bradley band is going big at the spot. Red Nichols comes next.



**Shy Bonnie** Baker rolls a spare after getting tips on the game from Kay De Bonis, Chicago instructor. Bonnie and boss Orrin Tucker are all set for their New York debut, at the Waldorf-Astoria, starting April 5. And incidentally April 1 will see Bonnie celebrating her 23rd birthday anniversary. She insists there's no romance in the picture—yet.



**Watch Out, Tex!** That critter ain't foolin'. Tex Beneke, Glenn Miller's tenor man, spent a recent Sunday afternoon at the home of Arnold Brillhart on Long Island. Brillhart (left) had a surprise in the person of Milton Ebbins, advertising ace, who gets kicks playing King Kong roles. The surprised chick is Mrs. Beneke—alarmed at those teeth on her hubby's digits.



**Blessing** the merger of Bob Eberly and Florine Callahan, Helen O'Connell strikes a pretty pose as the recently married couple enters their second month of matrimony. Bob and Helen are singers with Jimmy Dorsey; Mrs. Eberly was featured in the Broadway hit *Too Many Girls*.



**The Lombardos** don't often pose for the cameramen, but their Cocoanut Grove job in Los Angeles was something special. Guy is shown with his wife, wearing coats and refuting claims put out by California chamber of commerce groups regarding weather.



**Right There**, says Dick Todd, is where that frog came up and spoiled a master! Fred Maisch, RCA-Victor engineer, sympathizes with the carrot-thatched baritone.

Todd's work with Bob Strong's band on the Avalon Time ciggie show on NBC is equaling his Bluebird record popularity, according to Crosley.



**GOODMAN RUSHED TO HOSPITAL!**

See  
Story on  
Page 1

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**Ted Weems' Tenor Man Gets a Harem**

See Page

Vol 7, No 6



March 15, 1940

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Vol. 7, No. 8

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