

Shaw Thrown From Horse; Injures Leg

BY CHARLIE EMGE

Los Angeles—Artie Shaw made headlines again, via the accident route, last week. This time he tumbled off a horse just before he



Artie Shaw

was due to make a personal appearance at a film studio sales convention, assertedly injuring the same leg which was fractured last winter when he waded into the briny deep to rescue a society deb down in Mexico. Artie's associates said the injury would keep him in bed several days.

Shaw goes to work shortly in the National Pictures production *Second Chorus* in which he will enact the role of a band leader and supervise all music.

Whiteman's Musicians Wait His Return from Movie Lots

BY ED FLYNN

New York—Paul Whiteman should be in Hollywood by now. He left June 2 with Charlie Teagarden, Mike Pingitore, Al Gallodoro and "Goldie" to begin work on the pic *Strike Up the Band* with Judy Garland. And although he put his big band on two weeks' notice, actually it was a vacation for most of the boys. Most of them are under contract and will draw pay anyway.

Several of PW's men, however, are looking for jobs. Whiteman is expected back here not later than June 25. His band opens Boston's

Satchmo Raids Hawkins' Band

New York—The changes in Louis Armstrong's orchestra have resulted in a minor raid on Coleman Hawkins' band. Three key men from Hawk's group were taken for Louis' band by Joe Glaser, who formerly booked Hawkins (but Hawk is now working at Moe Gale's Savoy Ballroom). They were guitarist Lawrence Lucie, bassist Johnny Williams and trumpet-vocalist Bill Dillard. Also added to Louis' band was Prince Robinson, tenor, replacing Bingie Madison.

Hawkins had difficulty replacing these stars, but was tentatively set at press time with Gene Fields (guitar and vocal); Nick Fenton (bass), and Link Mills (trumpet). Martin McKaye replaced Arthur Herbert on drums and James Archey traded jobs with Earl Hardy, who joined the Ella Fitzgerald trombones.

Hawkins was featured along with Charlie Barnet, Benny Carter, Erskine Hawkins and others at a jam session which inaugurated Count Basie's recent week at the Apollo Theater in Harlem. An even bigger session was to take the stage for Hawkins' own first show June 14th, for which Harry James, Bunny Berigan, Tommy Dorsey, Gene Krupa, John Kirby, Charlie Barnet and Count Basie were invited.

Southern Drummer In Car Accident

BY LOU JOHNSTON

Columbia, S. C.—Vic Miller, drummer with Bill Farmer's band at the Look Out nitery here, suffered a fractured leg and severe chest and head lacerations last month when he met with an auto accident. Miller is recovering okay, however.

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CHICAGO, JUNE 15, 1940

15 CENTS

War Makes Band Leader Another 'Man Without a Country'...

BY LEONARD G. FEATHER

New York—Jack Harris, American-born violinist who's been the white-haired boy of the English dance band field for over a decade, arrived back here last month on what he thought was to be a 4-week visit—and now finds he can't get back!

"I went to London in 1927 for a 6-week job at the Embassy," Harris recalls, "and it lasted five years. I followed Ambrose there and nobody wanted to dance to my

band at first—they all asked where Ambrose had gone. Then the Prince of Wales recognized me—we'd met in the States—and after talking with me a while he started the dancing. After that everything was fine. I never came back here except for a short visit in 1934, but I'm still a citizen and a member of 802."

The radio situation in England, says Harris, is all right from the leader's angle. Though BBC fees are very low, the broadcasts are so rare and plugs so precious that the leader makes five or six times as much out of plug payments as he does from the BBC—and it's a wide-open situation.

If Harris stays here a while, he'll probably record for Victor and make some Musak transcriptions, with the help of Bill Sniderman, formerly violinist and arranger with Harris in London, who came over here recently and is now arranging for Ruby Newman. Harris had a wide experience in this country in the 20's. He worked for the Meyer Davis office at the old Lorraine Hotel, and was with Rosa Gorman's band when Don Voorhees conducted it for an Earl Carroll show, along with Donald Lindley, Red Nichols, Miff Mole and Dave Grupp.



Beat in It Out as a salute to members of the AFM, now in convention in Indianapolis, is Fred Allen of the funny Allens, who gets help at left from Portland Hoffa on piccolo. Allen subbed for the doghouse man in Peter Van Steeden's "Ipana" band in New York.

Don't miss the July issues of *Down Beat*! Special features, hot news, eye-filling pictures will feature our anniversary celebration.

Enoch Light Near Death; Crashes on Long Road Trip

(Crash Picture on Page 6)

Ipswich, Mass.—Enoch Light, the band leader, suffered a fractured skull, shoulder and ribs June 2 when the motor car in which he was riding crashed head-on into another car on Route 1 near here. A passenger in the car which struck Light's was killed and three others were severely injured.

Light was rushed to a hospital. It was said his condition was serious, although by June 8 he was "coming along nicely," according to physicians. Light is 34 years old and calls Danbury, Conn., his home. He is expected to recover okay.

Light was driving from Old Orchard, Me., to Parkersburg, W. Va., where he was to meet his band for a date. Fowler Hayes, Jr., his bass man, and Arthur Lombardi, trumpeter, were also seriously hurt. Hayes suffered a punctured kidney.

George Hines, guitarist and singer, carried on in Parkersburg, fronting the band and using two local men to sub for Hayes and Lombardi.

The William Morris office set the

date for Light, who had visited relatives in Danbury and was racing south in his car to make the date on time. The exact cause of the crash was not learned. Mrs. Light rushed to Anna Jacques Hospital in Newburyport to be with her husband.

Airplane Kills Howard Legg

Dodge City, Kas.—Howard Legg, 27 years old, for a year and a half a member of Bob Herron's orchestra here, was killed May 25 when an airplane, about to take off from an unlighted airfield here, crashed into a parked motor car in which Legg was sitting.

Legg had been asked to shine the lights of the car on the field. He was seated in the car, adjusting its headlights, when the plane roared at him, striking the car and killing one of the ship's passengers as well as Legg.

Summer's Here!



Excelsior, Minn.—An eye for an eye, and a beer for a fish! Tiny Hill, right, the leader, tries to swap a beverage for a pickarel. Hill's band has been gettin' in plenty of fishing while on location here. Mountie Mountjoy, drummer, is at left.



Carnival of Corn... When the Lombardo brothers and the Korn Koblbers tossed a bash at Club Edgewood in Albany last month, peasants called it the "world's best corn carnival." Left to right here

are Victor Lombardo, Carmen Lombardo, Nels Laakso, Chief McElroy, Lebert Lombardo, Charles Koenig (above Lebert), Guy Lombardo and Harry Turen. Below left is Stan Fritts, leader of the Korn Koblbers. All concerned got their kicks!

Union May Limit Power Of Bookers

Indianapolis—More than 625 delegates and officers of the American Federation of Musicians were on hand Monday (10) for the 45th annual convention of the AFM.

Enthusiastic as ever, delegates wandered about hotel lobbies and down town streets wearing silver badges and renewing old acquaintances. Many hadn't seen each other since last year's conclave in Kansas City.

Also present for daily sessions were representatives of America's big booking offices, Jules Stein of MCA, Tommy Rockwell of General Amusement, and others were mixing with delegates. Several new resolutions were to be brought up, including an insurance plan, whereby all union musicians would have financial protection in case of accident.

Several laws also may be passed, it was said, which will limit the power of bookers over the bands they have under contract. It appeared possible that a ruling would be voted whereby bookers could not sign a band for a longer period than three years.

Also in the crowd, taking notes and interviewing delegates and officials, was Ted Toll of *Down Beat*'s staff, who came here from Chicago to "cover" the activities.

Oregon Police Fine Goodman Band \$25

BY TUBBY JACKSON

The Dalles, Oregon—Benny Goodman left \$25 in the Wasco county till last week, and probably considered himself lucky to get off that easily. When the law caught up with the swing king, he was charged with:

Driving a bus 60 miles an hour. Failing to stop at a railroad crossing.

Speeding at 60 m. p. m. through a 25-mile-an-hour zone.

Police took \$25 as bail and allowed Benny and his band to continue in the bus. Actually, it was A. J. Erickson, and not Benny, who was charged by the law. Erickson drove the bus.

Brad Hunt's Men Jailed

BY MILTON KARLE

Pittsburgh—Drummer Hoagy Carmichael and three other members of Brad Hunt's band spent a night in the Holidays Cove, W. Va., brig last month.

Returning from a one nighter, the boys were picked up while riding four in the front seat. Taken to the courthouse they were fined \$14.60. Rebelling against what they considered unfair treatment when they demanded to know exactly what the charge was, the boys were confined overnight. Arraigned later, they were found guilty of contempt and fined \$107.90.

CRA vs. Morris Suit Is Settled

New York—Suit of Consolidated Radio Artists against William Morris, booking office, was settled out of court late in May when Morris execs promised not to concern themselves in any way with CRA bands, in the future.

The suit was filed recently when CRA charged Wm. Morris had been booking Russ Morgan and ork. Morgan is a CRA band.

Watch for the anniversary issue of *Down Beat* next month!

Fazola and Billy Butterfield Leave The Crosby Band

Chicago—Irving (Fazola) Prestopnik and Billy Butterfield left the Bob Crosby band June 1, Fazola heading for New Orleans to take a long-wanted vacation. Butterfield also left town, with his wife, to visit relatives in Ohio before returning late in June to play lead trumpet with Bob Strong's fast-rising NBC dance band here.



Fazola

Muggsy Spanier took over Butterfield's chair and is being featured with the Bobcats, the band within the band. Max Herman will play lead trumpet in the future with Spanier taking all hot choruses. Bob Peck is the third trumpeter.

Matlock Plays Again!

Matty Matlock is playing with the band after two years spent strictly as an arranger. He and Hank D'Amico, who joined Crosby May 31, will split clarinet solos along with Eddie Miller, who may be featured more often on the stick as well as tenor sax. Floyd O'Brien, who quit Gene Krupa, is still another new face in the band.

Joe Kearney, genial road manager of the Dixielanders who for the last year has been ill with tuberculosis, says he is completely recovered. Kearney arrived in Chicago last week. He may rejoin the band if Crosby, Gil Rodin and the boys can be convinced his health will permit it.

Butterfield Wouldn't Play Second to Muggsy!

The Crosby crew goes into New York's Strand Theater for at least two weeks starting June 28.

Butterfield, one of the finest horn men in the business, was said to have balked when it was made known that Spanier was being considered. "If Muggsy comes in and takes the solos, I'll leave," Billy is said to have argued. So

he was allowed to leave. Muggsy and Rodin began dickering with each other last January. But Spanier, whose little ragtime jam band was never a commercial success, couldn't agree on salary terms until a couple of weeks ago. His work, as well as O'Brien's, has been a terrific kick for the other boys.

"Never has the spirit of the band been so good," Rodin said. "I think we've got everything set now. Muggsy, Floyd and Hank are really giving us kicks and the new girl vocalist, Doris Day, is coming along in fine style."

Queen and a Jack Get Together



New York—"The best thing about playing college proms," said Jack Teagarden last week, after returning from a lengthy tour of more than 30 campuses, "is that you meet so many prom queens." Jackson T. is shown here with the queen of the University of Florida at Gainesville. Teagarden is recording for Varsity and has been doing socko business at the Palisades Park in Jersey.

Baby Breaks Up Record Date

New York—A 9-month-old baby last month forced sudden cancellation of a Victor recording date of the Gray Gordon band. In the midst of rehearsal for the date, guitarist Bill North received word that his infant son had accidentally spilled a pot of boiling coffee on himself.

Calling Leonard Joy of the Victor company, Gordon cancelled the date, piled the boys into cabs and rushed them to Lenox Hill hospital for tests for blood transfusions for the baby. Three of the boys donated blood in transfusions and for the next three days they were on hand constantly until assured that the baby would recover completely.

\$1,200 Fiddle Lost in Fire

JAY O. POWELL

Little Rock, Ark.—Two weeks after being completely redecorated, a spectacular blaze destroyed the Fair Park Casino here last month. Bill Hocott, secy. of Local 266 here, and Harris Owen had leased the spot. The loss, including a \$1,200 violin belonging to band leader Earl Summers, and a new piano which had been in the spot only a week, amounted to \$17,000. Most of the other instruments also were ruined. Local 266 will sponsor a series of benefit dances to provide new instruments for the band.

ON THE FRONT COVER

Detroit—Students!! Here's a lesson in undivided attention—the Detroit way. The wolves of Carlton (Happy) Hauck's band are drooling at June Kemp, Happy's brunet vocalist, although she doesn't need an instrument to blow her own horn. Shot by Jack Hackethorne, left to right are Miss Kemp, Joel Gonzalez, Mike Cooper, Dick Honard and Hauck. Photo courtesy of Lou Scharrer.

'Excited About Band'—Scott

New York—"I'm really excited about my new band," said Raymond Scott last week, after his latest personnel was announced. "For the first time," said he, "I'm enjoying the experience of working with musicians seven days a week—many hours a day—and with young kids, at that, who can give me their time and effort exclusively."

Bernie Leighton, young pianist whom Sharon Pease last fall predicted would be one of the nation's greats, is one of Scott's star men. So is Steve Market, trumpeter. Stan Webb is the new hot tenor man. Craig Jackson, 21, bassist, also sings scat style. Scott will continue to record for Columbia. The band makes its first long road trip this month.

Chicago 'Quake' Scares Musicians

Chicago—When a crack appeared in the sidewalk and the street began to bulge on the corner of Randolph and Dearborn a few weeks ago, some 300 musicians, gathered in the regular Monday afternoon bull sessions, lost no time in scrambling across the street.

The 4000 pounds per square inch pressure being used in digging the Chicago subway had found an air pocket, belied by the floor of the restaurant in the basement of the Woods theater building, and burst a water main, causing the sidewalk above to crack and the street to raise slightly. The situation was brought under control by subway engineers promptly. Musicians, however, stayed across the street for the rest of the afternoon.

2-Year-Old Plays Fine Swing Piano



Chicago—Sharon Pease of Down Beat's staff couldn't believe his eyes (or ears) last month when the 2½-year-old daughter of one of his piano students climbed up on the stool in his studio and started playing *When You Wish Upon a Star* like a professional. Her name is Anne Lee Landwer, daughter of Mr. and Mrs. Herbert Landwer of Elgin, Ill. Her father is a drummer; her mother plays piano and studies with Pease.

When Anne Lee was 1 year old, she was playing melodies of pop tunes with her right hand. At 2 she began using a firm bass. Now she does both and sings. Her sense of rhythm is uncanny, says Pease, and she plays any of the current pops in any key. Sometimes she hits a clunker but she improvises off of it like a professional.

Anne Lee is a normal little girl,

Two Hearts Beat as one when Gloria Hart, below, joined Little Joe Hart's band in Chicago last week. Hart is her real name and she's a Chicagoan. Little Joe selected her from among 25 other girls who auditioned for the job. Pic by Seymour Rudolph.



Karzas Fired Band That Couldn't Play Waltzes; His Death Mourned

Chicago—Andrew Karzas, 58-year-old owner of the famous Aragon and Trianon Ballrooms, died June 1 in Woodlawn Hospital here after an illness of two weeks. He was known by thousands of musicians and was one of the largest buyers of bands in America.

Karzas came to this country in 1904 and became a newsboy. He saved his money and bought a theater. Meanwhile, he sent to his native land, Greece, for a boyhood friend, Nick Nomikos, who joined forces with Karzas, bought other theaters, and in 1922, together built the Trianon Ballroom. It cost \$1,500,000, and was successful enough so that another, the Aragon, on this city's north side, was built four years later.

Went for "Sweet" Music

Virtually every name band in the land has played one of the Karzas rooms. Wayne King got his start at the Aragon, as did many others. Bands like Kay Kyser, Jan Garber, Dick Jurgens and many others became nationally famous while playing one of the two rooms. Karzas was a great believer in airtime and for many years Aragon and Trianon bands have broadcast nightly over WGN and the Mutual Broadcasting System.

Unusually shrewd, but well liked, Karzas was an advocate of "sweet" dance music. After the swing craze struck in 1935, he continued using schmalz—sometimes out and out corn—bands. Finally, in 1939, he figured he could increase patronage at the Trianon by using a swing band. So he brought in Woody Herman's crew.

He Wanted Waltzes!

The story often told, since, is that Woody opened to a huge crowd. And right off the bat the Herman herd started swinging *Woodchopper's Ball*, *Blues Upstairs*, and other stomp tunes identified with the band. But Karzas, it was said, rushed up to the stand opening night complaining of the "loud fast music."

"But that's our style, Mr. Karzas," Herman is said to have protested. "That's swing music—and that's what you wanted."

Karzas shook his head. "Tonight is waltz night," he reportedly told Woody, "and every other number you play must be in three-quarter time."

No Jump Bands Since

Woody told Karzas his band didn't feature waltzes—didn't have a one in the books, in fact. So Karzas gave the band its notice—on opening night. And no jump band has played one of his spots since.

Surviving Karzas are the widow, Kalkia, and two sons, Byron, 12, and William, 14. The rooms will continue as usual with Nomikos and others managing them.

General—CRA Merger No Go

BY ED FLYNN

New York—Long conferences and the excited talk of those "in the know" gave rise to reports last week that General Amusement Corp. and Consolidated Radio Artists would merge offices and all talent, including at least 75 dance bands.

But Charlie Green, CRA nabob, and Tommy Rockwell, head man at General, were unable to come to terms and the plan was abandoned, at least temporarily. It wasn't the first time that such a merger had been considered.

Plenty of musicians and leaders would have been affected.

Goodman Signs For Flicker

Hollywood—Details have been completed and contracts are signed for Benny Goodman's band to play the music for a forthcoming Walt Disney full-length movie cartoon. The exact tunes Benny will record have not been chosen, but *Sing Sing Sing* will definitely be one of the numbers.

Benny did fine biz at Frisco's Mark Hopkins this month, although the band had difficulty playing in the small room. It is the smallest hotel room the band has ever played in. Benny denies Nick Fatool soon will leave, although he admits he is looking for a good tenor man.

Louise Tobin, Well Again, Sings on Wax

BY LEONARD G. FEATHER

New York—Louise Tobin is coming back—via records. Though she's still content to be just Mrs. Harry James, the former Goodman thrush expects to get into the swing again soon with a session John Hammond is arranging for her at Columbia. There's also a slight chance that she may take a band job again, in which case the Will Bradley combo stands first in line.

Jimmy Dorsey on Trumpet!

Bradley has a week at the Steel Pier, Atlantic City, July 3, then returns to the Fair before settling at the Ritz Roof in Boston where the band played its very successful first job last September. Watch for the double-beat Bradley original, *Daddy Beat Me Eight To A Bar*, in which Ray McKinley tells the story of Peck Kelley in words and music. It's different.

Wen d'Aury, former Shaw man, doing some scribbling for Jimmy Dorsey. Chris Griffin sat in with J.D. when first trumpet Johnny Napton was sick, and once when Chris couldn't make it. Jimmy himself took over the job. Remember when he played trumpet on the Venuti Blue Four records?

Bushkin Records Solos

Blue Drake is the new chick with Sleepy Hall at the Biltmore. She's twenty, a solid sander on looks, and was with Barnett and Lopez. And Gloria Dale, 18-year-old discovery, took over the chirping for Saxy Dowell.

Joe Bushkin made four solos for Commodore, probably the finest work he ever put on wax—I Can't Get Started, In A Little Spanish Town, a blues and an original.

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When is a Cannon Shot Music? Boys In Philly Stumped

BY DOTTY DAVIS

Philadelphia.—If any cannons are going to go "boom" when the men of the Philadelphia orchestra strike up the band June 18 for the summer season, the Philadelphia Musicians' local is going to do the firing—and the first three rows had better clear out of the way 'cause it's not the aim but the principle that's most important. A couple of weeks ago, having persuaded the National Guard to lend them three 37 mm. anti-tank guns for the hot licks in Tchaikovsky's 1812 Overture, the Dell people figured that the opening attraction was all set, free of all complications aside from the customary ones of finances and mosquitoes.

In fact, front man Eugene Ormandy was quite cheery about giving the down beats, for the first time in years, on a hot cannon chorus as Tchaikovsky wrote into his original score which any day now will become Tin Pan Alley's latest love ballad.

Are Cannon Shots Music?

But it was at this point that A. Rex Riccardi, secretary of Local 77, AFM, wrote a letter to Samuel Rosenbaum, president of Robin Hood Dell Concerts, Inc., saying any powder crescendos in Tchaikovsky's ditty of boom must bear the union label.

"If the cannon are fired as part of the 1812 Overture," wrote Rex, "we will require that the cannon be played by a member of Local 77, as it will, under those circumstances, be an instrument in the orchestra."

"I am sure," he continued, "that you are aware the sound of this cannon was included by Tchaikovsky in the directions in the score and is, therefore, a part of the musical composition. In order that there should be no misunderstanding on this subject, we are at this time calling these matters to your attention. As you well know, the trade agreement between your organization and Local 77 requires that all members of the orchestra at the Dell be members in good standing of Local 77."

When all the talk was over, the whole thing boiled down to this: the union is willing to wink its eyes as long as one of its members is paid \$22 for a rehearsal and a night's work. The guns will be fired by two gun crews from the 11th infantry. The cost of the powder will be borne by the Dell management.

"A very satisfactory audition," said Rosenbaum when the audition was over.

Bob Allen, With Kemp, Married

BY J. H. LANG

Indianapolis.—Bob Allen, vocalist with Hal Kemp, and Margaret Lee Riddell, a kindergarten teacher, were married here June 5. The couple met during the Kemp's band engagement at the Lyric theater here several months ago.

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Gang of Chicks who tour the nation swinging the stomping tunes is shown here, led by Eleanor Sten, pianist. Trumpet gal is Lois Ashford, who recently left Ozzie Nelson and who is a sis of Bo Ashford. Others are Ida Costanzo, alto; Helen Gorton, drums, and Mickey McCabe, tenor saxist. Shot was made in Hancock, Mich.

Have You Seen This Musician?

South Bend, Ind.—Robbed by a musician whom he befriended, John Glade, *Down Beat* correspondent and drummer in South Bend, is minus a topcoat, \$5 and a .32 automatic pistol today.

The thief, who gave his name as Jimmie Nelson and his home as Grand Rapids, Mich., said he came to South Bend on the advice of a mutual friend. Glade took him home, fed him for a week and got him a job, but the day before he was to go to work Nelson disappeared.

Musicians are warned of this man, whom Glade says plays fair trombone. He is 5 feet 11 inches, age about 24, weighs 160, has black hair parted low on the left, brown eyes and dark complexion. He has numerous small scars on the right shoulder caused by hornet stings.

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"Down Beat is Owned by MCA & is Trying to Destroy Us," ... Says L. A. Union Exec

Tenney Blast 'Too Hot' For Wallace

Los Angeles—J. K. (Spike) Wallace, president of AFM Local 47, was "not available" for comment on a bitter blast directed at him and his administration by former prexy Jack Tenney which was published in the June 1 *Down Beat*.

Indication is that Wallace will simply ignore Tenney's attack. Those close to "Spike" say he regarded it merely as an attempt on Tenney's part to draw him into a personal quarrel and that he will have none of such stuff.

Tenney Planning a Comeback?

However, there were plenty of smoldering tempers around union headquarters among officials who felt Tenney's attack was directed at them as well as the president. And although there were no statements for publication, there were several "off the record" remarks about Tenney which indicated that if he is trying to start a scrap, he may get it yet.

Impartial observers believe Tenney, who was soundly defeated by Wallace at the last election, will try for a comeback next year, and that his present activities are planned to keep his name and issues alive among the members at



"Not Available" ... J. K. (Spike) Wallace, president of the Los Angeles AFM Local 47, had no comment to make on Jack Tenney's blast at Wallace and his union. But other officials, off the record, were up in arms. One heatedly claimed *Down Beat* is "owned by MCA and is out to destroy our union."

any cost. He recently mailed a circular to all members of '47 restating his claim that he was "liquidated" by the Communist Party for his efforts in exposing the alleged Communist element in Local 47. In his circular he accused Wallace of "suppressing" Board minutes for Jan. 9. Minutes for the Jan. 9 meeting proved to be some 500 pages of asserted evidence of Communistic activities on the part of Local 47 members

Arthur Schwartz Resigns

Los Angeles—Arthur Schwartz, longtime general manager of the West Coast office of the Warner Bros. publishing group (Harms, Remick and Witmark), has resigned to devote all his time to his own retail sheet music firm, which has several outlets on the Coast under name of Pacific Music Sales.

Schwartz was succeeded by Sam Weiss, formerly in charge of the Harms catalog. Another change in the local office puts Bill Sexton in charge of the Witmark catalog.

gathered by the Tenney administration during its investigations.

"Down Beat Owned by MCA"

Present officials pointed out that to have published such matter in the *Overture*, official publication of Local 47, would have cost the organization well over a thousand dollars. "This matter is on file and available to any member who wishes to wade through it," said a spokesman for the administration.

One of the hot-tempered officials, hot after reading Tenney's attack, claimed "*Down Beat* is owned by Music Corp. of America and is trying to destroy Local 47." That same member forgot how *Down Beat* in its May 1 issue ran an interview with Wallace which took a 5-column "streamer" headline on page 1—the story which Tenney, in replying to, based his attack.

Eddy Duchin (MCA) follows Joe Reichman into the Ambassador Hotel's Cocoanut Grove July 1. Reichman has clicked at the spot.



Moves Quickly ... Nancy Gay, for a long time star vocalist with Nick Stuart's ork, left the former Hollywood movie star last month, said she would join Rudy Bundy, and ended up singing with Earl Mellen's crew, currently at Euclid Beach, Cleveland.

'Imported' Leaders Offer Jobs

Los Angeles—Local men are getting jobs in some of the better spots here for a change, thanks to a number of prominent Eastern name leaders who took over local units or organized new bands with local men.

Rudolph Friml Jr., son of the famed composer of light opera, opened at the Biltmore late last month, heading an outfit organized by Al Woodbury. Rockwell office handling booking.

Sonny Dunham, former Casa Loma ace, debuted his band a week ago at the Glendale Civic, using local men. ... Matty Malneck, current at Beverly-Wilshire, augmented his combo with local men.

A local band headed by Johnny Richards, well-known here as Johnny Cascales, radio and film studio arranger, was slated to open at the Casa Manana last week with the Andrews Sisters. Another Rockwell booking. ... Irving Aaronson is heading a band of L. A. men at Sherman's in San Diego.

West Coast Hot Fans Rebel Against John Hammond

Los Angeles—Local disciples of hot jazz, who expected great things when Prophet John Hammond got a job with Columbia Record Corp., are up in arms over Hammond's alleged failure to deliver the goods. The following announcement, already signed by more than a score of West coast collectors and hot music addicts, has been posted on the bulletin board of Dave Stuart's (The Jazzman) record shop:

"Ladies and gentlemen, it now appears that a great deal of pressure will be necessary to get the Columbia Record Corp. to reissue their big stock of Okeh records. John Hammond, the "rat," sold out to commercials and is planning to reissue Beanie Smith, Louis

Armstrong and Bix albums only. We must band together in the interests of *le jazz hot* and make our shrill voice heard. Therefore, please sign paper below, and when it is quite solid with signatures it will be sent to the Columbia offices with gestures."

Mixed Band Loses Job in One Night

Los Angeles—The "opening" of Bob Dade's widely-hullabalooed "mixed" band at the Club Alabam turned out to be a one-nighter. Occasion was actually just a reception for Duke Ellington. Dade, active here as a nitery operator, says that the band is still in rehearsal but that he has reduced the Negro contingent to two musicians. Manager Nate Krevitz reports engagements in the offing.

Local 47 Pushes Music Fund Drive

Los Angeles—"Professional Musicians' Week," ended a week ago, culminated the campaign to establish a Los Angeles County music fund of \$72,000 in the county budget for next year. Public hearings sometime this month are expected to approve the sum, okayed by the Board of Supervisors.

Local 47 was putting its full strength behind the drive through the medium of the National Music Association of L. A. and its own committee, headed by president J. K. Wallace, International Studio Representative J. W. Gillette, and Harold William Roberts, who was employed by Local 47 as special representative to publicize the campaign.

Band Briefs

Max Fiddler, heading small combo, opened new local spot, "The Pirates' Den" (formerly the "White Elephant"). Spot is backed by Rudy Vallee, Bing Crosby, Bob Hope, other luminaries of films and radio.

Gus Arnheim (MCA) takes over Wilshire Bowl June 25 for summer session, replacing Phil Harris (MCA), who holds down spot during winter, tours during summer.

Claude Thornhill, jumping to the Coast from New York, was announced to open at the Rendezvous in Balboa Beach, early this month. Johnny Cascales (under name of Johnny Richards) into Casa Manana with local band with Andrews Sisters June 7.

Rudolph Friml, Jr., into Biltmore Hotel May 28. (See story this issue).

Matty Malneck a hold-over at Beverly-Wilshire hotel.

Jan Garber continues at Topsy's. Henry King continues at Victor Hugo.

Fats Waller touring West Coast. Played Paramount theatre, L.A. week of May 22.

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'Fair Is Open But Everything Ain't Quite Oke'-Egan

BY JACK EGAN

New York—"Everything will be alright after the Fair opens." The little cry of the night lifers of New York. We heard it last year and we've been hearing it again this year. They're still crying, though the Fair has been open a month already. Up until deadline time (a deadline is something by which a writer has to get his copy into the magazine office or else) the Fair had opened and everything was NOT alright. With a few rare exceptions, night life business in New York still bears a slight unpleasant aroma.

Plenty of Alibi Offered

Alibi run from the weather (granted, it has been lousy), the war (granted, there has been some trouble), the off-season slump (granted, the tourist season hasn't exactly arrived yet) and Holy Week (somebody's bawled up there). In the face of all this, however, a few spots are doing a tremendous business and the operators, on the whole, are looking forward to a very big year, rightly so for two reasons—ocean travel has been knocked for a loop by the blitzkriegers, and the Fair is being operated in much better fashion than it was last year.

New York hotels are featuring the usual array of name bands, and Mike Todd is filling the bill at the Fair with his Dancing Campus where he has name bands during the week and BIG NAME bands on weekends for an admission price of twenty-five cents. All in all, if the summer season in New York and at the Fair doesn't ring up to par, they can't blame it on lack of musical attractions—I hope.

Peter Brent's Swinging String band had to cut short its Waldorf Astoria engagement because Xavier Cugat uses six strings in his band and it made for something like a battle of music. . . . With string shots! . . . Jack Leonard has been warbling those torch ballads just for Barbara Smith of the social register. . . . Manchito's rumba band, which used to do relief work at the 18 Club, now doing ditto at the Cotton Club. . . . Another 52nd Street nitery has turned to comedy, this time the Torch Club where Jack Waldron and Jackie Gleason cut up.

Mel Adams That Way

Harriet Clarke, blonde charmer of "Keep Off the Grass," joins Ray Heatherton's band as vocalist about press time. . . . Yank Lawson gave up ideas of returning to the Crosby crew to stay in the pit with "Louisiana Purchase." Ward Sillaway, another T. Dorsey alumna, tromboning in the same band. . . . Larry Binyon, the saxist, looking for a summer sub-leaser for his mid-town apartment. . . . At deadline time the latest score on the Jimmy Van Huse-Nan Wynn romance was "no dice." . . . Mel Adams, the Radio Guide dance band reporter, and Susan Spratt, Harrisburg, Pa., newspaper gal, are holding hands. . . . Connie Haines, Tommy Dorsey's new vocalist, gets most of her fan mail from a University of Tennessee football star. . . . "Chuck" Lowry, who sings with the Pied Pipers, passes out the cigars this month. . . . Family Album Item: Frank

Redman to Chicago?

Chicago—Don Redman may use Horace Henderson's band and open the Grand Terrace here July 4. Don Raye and Hughie Prince are writing music for a new G. T. revue. Deal is hanging fire awaiting final okays.

and Bill Purcell, Horace Heidt's attorneys, are brothers of movie actor Dick Purcell—but they still have to pay to go to the movies.

A few nocturnal sideliights around Nyork town. . . . Screen Star Eric Rhoads commanding the spotlight at Bobby Byrne's Glen Island opening by virtue of his fine la conga dancing—the best in the room. . . . Tony Martin obliging with a chorus of "Say It" at Tommy Dorsey's opening at the Astor, making it tough for himself by calling out the wrong key (which prompts the pun, "He lost it at the Astor"). Four (count 'em, four) telegraph boys arrive and sing "Happy opening" over the microphone, winding up with "Happy opening dear Tommy, From Brother Jimmy to you." A few minutes later Jack White, Frank Hyres and Pat Harrington of the 18 Club take over the stand and sing "Happy closing to you" ending with "Happy closing, dear Tommy, From Rockwell-O'Keefe to you!" It broke the jerk up. . . . Betty Grable arrived at Ray Kinney's Hotel Lexington opening wearing a blue suit and sweater, only to spot John Power's Model Helen Dillard in exact same outfit. Two gals were eyeing each other with glares when a third blonde danced by, also wearing a duplicate outfit. . . . Mary Brian and Glenda Farrell were the center of attention at Bob Chester's Essex House opening, and Wynn Murray didn't miss a dance. . . . Peter Van Steeden enters Toots Shor's Tavern, looks over the room, sees no one he knows, so stays, anyway. . . . At the Edison Hotel Green Room, Gray Gordon introduces Crooner Dick Todd for a bow and a cute little thing at a nearby table is heard to remark, "Gee, he doesn't LOOK like Bing Crosby!" . . . Eddie De Lange obliges with a vocal chorus of his composition, "The Stars Fell Down" at the Eighteen Club, while Frankie Hyres sneaks up from behind and gives him a hot foot. . . . And, in closing, let's have a fast chorus of Dave Franklin's new tune, "On a Bench in a Trench With You!"

George Jean's Crew Ripe for Bow

Chicago—At press time local musicians were anticipating the opening of the George Jean band at Wil-Shore. Instrumentation includes a woodwind section, Johnny Blount, Don Salathiel and Larry Gordon, all doubling alto. The saxes are tenors, Jim Williamson, Howard Determan and Lynn Allison. Al Kern, trumpet; Doug Culver, piano; "Sock" Spencer, drums, and Mike Rubin on bass round out the band. Wynn Faire does the chirps, and Jean plays trombone, piano, marimba and accordion, and does most of the arranging. Ex-Freddy Martin man, Jean is being backed in the venture by Martin.

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'Gitbox' Man Finds an Artist



Chicago—For four generations, the Del Prato family of Paris made violins and cellos by hand. From all over Europe, to Paris, came famous musicians to obtain a Del Prato instrument.

One of the last survivors of that famous family turned up recently in Chicago. He is Raymond Del Prato. And it took a dance band man—the guitarist in Ted Weems' band—to discover him.

Rex Kelly, the Weems man, watched Del Prato work. And last week, after six months' work, all by hand, Del Prato delivered a new hand-made guitar of spruce and maple to Kelly. It boasts of 12 coats of soft oil varnish and no "hardware," as Kelly calls it. In the photo above, Kelly, Del Prato and the new "gitbox" are shown. Ray Rising Photo.

Burkharth Has a Bass-Guitar Genius

BY HARRY DAVIS

Louisville, Ky.—Johnny Burkharth, after days of rehearsing, left here to open at Southern Mansions in Kansas City. Doug Williamson does a terrific job on vocals like *Gambler's Blues* with the band. And Haden Causey, his bass man, plays more guitar than any eight guys around these parts. . . . Jackie Beekman is in the Blue Grass room at the Brown hotel. . . . Jimmie Ainsco at the Silver Slipper. . . . Orville Haynes at Snyder's Gardens.

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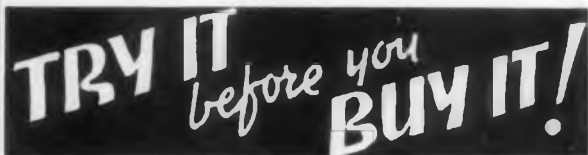
Chocolate Dandies Revived!

New York—Four famous colored bandleaders, all former members of Fletcher Henderson's Orchestra, got together the other day for a session organized by Leonard Feather and Milton Gabler for Gabler's Commodore label. They were Benny Carter, Coleman Hawkins, Roy Eldridge and John Kirby.

Together with two other ex-Hendersonians, Bernard Addison and Sidney Catlett, they ran to 12 inches of *I Surrender Dear* and *Can't Believe That You're In Love With Me*. Two 10-inch sides cut were a couple of Feather originals, *Smack!* and *Dedication*, the latter a solo by Hawkins and the rhythm section. The group will be known as "The Chocolate Dandies," a name famous from the old Okeh days and never used since 1933.

Milt Chapman Starts Out With New Crew

Shreveport, La.—Milton Chapman, clarinet and tenor man, will bust out with his new band as soon as he finds a pianist. The new Chapman combo in rehearsal includes Fred Walters, drums; Emanuel Smyrni, H. Gardabane, H. Dunbar and the leader, reeds; J. L. Solomon, Phil Hanson, trumpets; Jim Malven and W. C. Deal, trombones.



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Tab Smith May Join Basie Band

New York—Tab Smith, noted reed man, sat in on alto with Basie's band for the recording of his own number, *Blow-Top*, before the Basie band left for its 2-week vacation. Tab was originally hailed as an alto find with Lucky Millinder's bunch but was recently heard on tenor with Frankie Newton and Teddy Wilson. Count is considering adding him to the band permanently as fifth sax.

Other sides waxed on the date were *Gone With What Wind*, an Elton Hill arrangement of the Goodman Sextet original, which featured trombonist Dan Minor in his first recorded solo with the band; also *Stardust* and a Jimmy Rushing blues, featuring Tab, the four trumpets and rhythm. Basie and Goodman will get together again soon, geography permitting, for another Sextet session. MCA has been dickering to keep the Count in town during the summer at a famous hotel spot. The deal to switch the band to William Morris under Willard Alexander's aegis seems to have fallen through, and chances are that Basie will remain with MCA.

Tony Briglia Is Sick

Pittsburgh—Tony Briglia, Casa Loma drummer, left the band for New York and sinus treatment at the conclusion of their week at the Stanley theater here recently. His place was taken by local tubster Pete Palladino.

Pitt Cats Switch

Pittsburgh—Bob McCandless took Ronnie La Velle's place on first trumpet with Maurice Spitalny two weeks ago, and Eddie Beck, another local trumpeter, joined the Earl Mellen band at Euclid Beach, Cleveland.

Ehrich's Long Run

Cedar Grove, N. J.—Doug Ehrich's Suburbanites have just signed for another six months at Palm Grove, on Route 23 here. They've been in the spot a year.

Enoch Light, Two Sidemen, Injured in Motor Crash



Ipswich, Mass.—The remains of the motor car in which Enoch Light was riding is shown here, snapped a few minutes after it crashed head-on into another car at Line Brook intersection. Light was dangerously injured and two sidemen, Fowler Hayes, Jr., and Arthur Lombardi, also received serious lacerations.

The three were driving from Old Orchard, Me., to Parkersburg, W. Va., for a dance date. George Hines, Light's vocalist, took over "front man" duties after the accident. Light, shown at lower left, and his two sidemen will recover, say doctors.

Here's What the Navy's Cats Are Doing on Ships

BY RUD VETTER

Honolulu, T. H.—Six or seven weeks on the Island are enough to make even the heaviest of the Navy's cats turn hula, and I can't blame them, from what I've seen. But you can't take all the jazz out of a real cat's soul.

The swing band from the California went over to the New Mexico, whose band went north again.

The Maryland's cats are all set for the R.O.T.C. cruise this year. Lyle Jones of the Idaho got a swell break through all this; he got two good men, Bert King on trombone and Jimmy Evers on drums. As the whole fleet knows, Jimmy is the best in the business. . . . The U.S.S. Raleigh is fortunate to have Chick Faudel on first chair trumpet. . . . Harold Maser and his band doing all right, with an increased complement.

New Miller Trumpeter

New York—Charlie Frankhouse is the new trumpet man with Glenn Miller. He takes over where Clyde Hurley left off.

Stabile, Weeks and South for Vocalion

New York—Dick Stabile, Ranny Weeks and Eddie South have been signed to make records with their bands on the Vocalion label. Stabile's outfit is regular 13-piece instrumentation; Weeks uses 12 men, and South, one of the great "hot" violinists, uses a small combination.

New Gill Lineup Is Revealed

BY PAUL SMITH

Toledo, O.—Here is the lineup of Emerson Gill's current band, organized here recently:

Gene Parvial, Whitely Tucker, Red Langendorfer, sax; Bud Hall, Karl Braun, cornets; Mable "Pops" Faust, trombone; Paul Irwin, piano; Tony Egan, bass; Dick Nicholas, drums; Jacqueline Lee, vocals, and Gill fronts.

They're all Toledo men except Braun, a Cleveland. Band is currently at Bay Shore Beach club, Virginia Beach, Norfolk, Va. Stan Zucker is doing the booking.

Table d' Hote Is Solid

One of radio's favorite piano teams, Vee Lawnhurst and Muriel Pollock have of late completed a book of musical delicacies for four hands or two pianos which has been published by Popular Melodies. The *Table d' Hote* "menu" consists of Horn D' oeuvres, Soup, Entree, Salad, Parfait and Demi-Tasse, descriptive numbers all.

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Canuck Jobs To 'Jump Like a Fox'

BY DON McKIM

Vancouver, B. C.—Canadian musicians are expecting summer work to jump like a fox. Reason: Americans will be vacationing en masse in Canada because the war in Europe will make joy jaunts there impossible, and also because the U. S. dollar is worth \$1.10 or more north of the border.

Dal Richards' 9-piece, filling in at Hotel Vancouver between Matt Kenney and Len Hopkins' dates, doing swell on its first hotel date. Kenney's crew made some more records for Victor in Montreal and opened Banff Springs hotel, Alberta, June 8.

Goodman's was the second name outfit to play here in the last two months, so you can imagine the frenzy of the 4,000 in attendance at the Forum a few weeks ago. And *Down Beat's* Gene Rickey in Seattle reports a like reaction to Benny's date there, only Gene says the fans drew up chairs and davenport and plumped themselves in front of the stand, leaving only the back half of the ballroom for dancing.

Parcell Invents New Guitar "Gadget"

BY DAN SWINTON

Dorchester, Mass.—Jack Purcell, guitarist with Ina Ray Hutton's band, has completed the blueprint for a gadget that will make it more convenient for a guitarist playing an electric instrument to switch the juice on or off while playing and to regulate the volume.

N'York News - - -

(From Page 1)

Billings, tenor; Mel Powell, piano; Al Kavaah, clarinet; Rico Valles, trumpet.

At "The Place," also in the Village, Al Gold (tenor saxist) is using Earl Murphy, bass; Jack Goss, clarinet; Nappy King, piano. It's a good little combo. . . . Fiesta Danceteria installed a cooling system June 7, in time for the Jimmie Lunceford opening. . . . Les Brown is using two soprano saxes, and keeps 'em in tune, at Arcadia Ballroom. His chirper, Wendy Bishop, is selling out 100 per cent, and so's the band. Really a solid click.

Bivona Lineup Revealed

Surprising Manhattanites, also, is Andy Kirk's crew at the Cotton Club. Harold Baker, his new trumpeter, has really proved a shot in the arm to the Clouds. . . . Eddie Durham, the great colored arranger who is woodshedding his new band, had his crew incorporated two weeks ago. He's using two new Lewis tunes, *The Twist* and *Rhythm Rag*, as showcases for his outfit. . . . And Mickey Glass of Robbins is pounding hard on *You Think of Everything*.

Charles Frazier, handsome Jimmy Dorsey tenor saxist (who does that doubling on flute) is pappy of a new daughter, Judith Ann. . . . Billy Burton, manager of Dorsey, lost his mother last month. Gus Bivona's lineup at the Post Lodge includes:

Hank Freeman, Nick Paige, alto; Tommy Knowles, Lenny Ross, tenors; Nick Galetta, Herbie Dell, Lester Elgart, trumpets; Mickey Iannone, Bart Varsalona, trombones; Bill Pinella, bass; Paul Richter, drums; Arnold Ross, piano; Jane Lee, vocals, and his own clarinet up front. Bivona's wife, Betty Allen, may succeed Mias Lee shortly as sparrow.

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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

If you unexpectedly inherited \$25,000, with the stipulation that you invest or spend it within a month, what would you do with the money?

THE ANSWERS

Mildred Bailey, the vocalist: "There are two things I would do: Provide a few comforts and opportunities for a few deserving people whom I know would appreciate and benefit by a helping hand; and secondly I'd get myself a place up in the mountains, a really nice place, where I could have the people I want to have, the records I want to play, and that terrific Lansing amplifier I already own."



Max Kaminsky, cornet, Bud Freeman band: "I'd spend it; spend it on everything and everybody, anything and anybody. It wouldn't make any difference if it were 25 bucks or that many million, I'd just spend it where ever the first impulse called. Quit work? Hell no, I play because I like to play. I wouldn't quit. Just go on the same as usual, doing what I like to do, spending money where I like to spend it and on those I like to spend it on."



Eddie Miller, tenor sax, Bob Crosby band: "Well, first thing I'd do is get me that farm, about 50 acres, outside of New Orleans somewhere. I'd like to grow a whole batch of pecan trees, plus those oranges I've been talkin' about, too. Then I'd have a little jam band, seven or eight men, you know? And job around three four nights a week, just for kicks. But I guess that'll be a long time comin'."



Griff Williams, band leader: "I'd (1) add three fiddles to the band; (2) buy a nova-chord and a Hammond organ; (3) get my wife's engagement ring out of hock, and (4) write an insulting letter to the finance company telling them to take the dam' car back, then I'd turn right around and buy one from its biggest competitor. With the balance I'd pay off the federal tax on the \$25,000, and my back income tax, and with what was left I'd buy myself a good five-cent cigar."



Jonah Jones, trumpet, Stuff Smith band: "If I had that much I'd get myself a band. With that capital I'd be able to afford the right kind of musicians and could pay them well. I'd have the right kind of arrangements, made by the best men in the business, and would be able to rehearse to my heart's content to round it into shape. And I think I'd even have a little left over for transportation to the first job."



Famous Door session recently caught Howard Sinnott, Red Nichols, Jimmy Dorsey, and Mr. and Mrs. Woody Herman. Nichols' band (including his new 5-pennies group) was the attraction. Sinnott manages Red, whose recent Bluebird records have also been a factor in Nichols' return to big-time popularity.

McPartland Working At Chi's Blackhawk

Chicago—Jimmy McPartland's jazz combo is playing the "musicians" session at the Blackhawk restaurant here each Tuesday night, featuring an imported jazz star each time. Alto wizard Boyce Brown was the first guest.

Martha Raye Backing New Castaldo Ork?

New York—Lee Castaldo's new band will shortly debut at Roseland Ballroom. The former hot trumpeter with Glenn Miller, Jack Teagarden and Tommy Dorsey has been seen around town a lot lately with Martha Raye of screen fame and along the stem the talk is that Martha—somewhat of a cat herself—is backing Lee in his venture. Castaldo's lineup: Mike Storme, bass; Lou Albert, Benj. Vaughan, Al Kervish, Ned Yandley, sax; Sid Falcato, Sid Macy, Sam Sholnick, trumpet; Eddie Handelman, Bud Smith, Sam Kullie, trombone; Solly Gilbert, drums; Johnny Nicholas, piano; Ross Brown, arranger. Castaldo will change his name to Cassel for commercial reasons.

Kids Work for Peanuts at World's Fair

New York—The New York World's Fair has 164 musicians at work, all of whom work for \$22 for 60 hours' work a month. Union musicians and 802 members, reportedly, know nothing about it. The musicians who are working for the meager wages are members of the National Youth Administration orchestras, directed by Edwin McArthur and Vittorio Gianinni. Their music is broadcast from the New York City building at the fairgrounds. To top it off, kid musicians are fighting for the jobs, which first require they win audition tests in the NYA radio workshop at 1697 Broadway, New York.

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The All Conn Saxophone Section. Left to right: Dick Dildine, 10M tenor and clarinet; Sherman Hayes, 10M tenor; Woody Nelson, 10M Contrabass tenor and 10M Bb soprano.



Above, left to right: 10M Contrabass, Gene O'Donnell, ballad horn; Dick Dildine, clarinet and 10M tenor sax; Sherman Hayes, tenor sax; Woody Nelson, 10M Contrabass tenor and 10M Bb soprano. Below, left to right: Frank Tabb, 40B Contrabass; Earl Jones, 40B Contrabass; Woody Nelson, 10M Contrabass tenor and 10M Bb soprano.



Left to right: Gene O'Donnell, ballad horn; Frank Tabb, trumpet; Earl Jones, 40B Contrabass; Woody Nelson, 10M Contrabass tenor and 10M Bb soprano.

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CONN

BAND INSTRUMENTS

Is There Really a 'New Orleans' Formula? And Was Muggsy So Righteous He Offered a Throw-Back to 1896?

BY CHARLES EDWARD SMITH

(Co-Editor of JAZZMAN)

As our dissertation staggers into its second episode we find our talented young friend, who's a fiend for black coffee, now on his tenth cup—and mulling over a little study called "Muggsy and the New Orleans Formula" which he intends to mimeograph and distribute to a few well chosen friends. By this we know he's been reading *Down Beat* and moreover, intends to refute the writer.

"What is this stuff about New Orleans style?" his provocative essay begins. "How could Muggsy play anything but Muggsy style?"

We agree. But we still think there's something to be said about the New Orleans formula. Muggsy didn't get out of a hospital bed with just a fancy name for a new band. Having played in hot bands since the early twenties—having teamed up with Bix and sat in with Louis—he had what you might justifiably call an intimate acquaintance with the little band business. So he called in George Brunis, who played with Rappolo and the Rhythm Kings at Friars' Inn almost 20 years ago, and Rod Cless, who knew ensemble clarinet backwards, got himself a rhythm section that rode and squeezed in a tenor sax for good measure.

Did Muggsy Go Back?

This group of excellent musicians, with subsequent changes in personnel already familiar to readers of DB, became known as Muggsy Spanier's Ragtime band. Ernest Byfield of Chicago's Hotel Sherman figured a band like that would go with patrons of the Panther room. He was right and we hope that many hotel men will profit from Byfield's pioneer enthusiasm.

But what about the music? Was Muggsy so righteous he was offering the public a throw-back to raggedy music, circa 1896? Not at all. He was merely reassuming his position as a leader in the small band business, a path from which he'd deviated for a few years to play with a name band. (Nor will it detract from Muggsy's excellent work with the Bob Crosby orchestra if we point out that he was a hot musician in spite of, not because of, his job.) A hell of a long time ago Muggsy was a leading spirit in the 10-piece Sig Myers' band that had dates at White City opposite the Rhythm Kings and dates at Columbia Hall opposite a

band with Louis Armstrong. And he and Tesch were already the backbone of the Midway Garden band when Jess Stacy came in and settled down for a mess of swing. In fact, Muggsy's work brought him into contact with just about every musician identified with "Chicago period."

'Little Band' a Stigma

With this experience behind him Muggsy, you may be sure, had a good idea as to what kind of musicians were needed if one was to successfully promote a small band. Their records, outstanding in the 1939-40 waxworks, show that small band music can still be as varied as the instrumental talent involved. As for Muggsy's own work, the recent epidemic of plunger mute choruses on records and broadcasts, tells its own story. But to some decibel-minded listeners there will always be something old fashioned about a "little" band. Nor is this prejudice confined to jazz. There are plenty of "music lovers" who show signs of being very hep to a symphony but give them Beethoven's *String Quartet, Opus 131*, as played, say, by the Primrose Quartet, and they're not sure they're getting their money's worth!

A little band of unusual significance in the mixed band at New York's Cafe Society led by Joe Sullivan, one of those rare talents, a man who can both play solo piano and give drive to the ensemble.

With the emergence of the commercial hot bands in the late 20's and early 30's—Henderson and Ellington to Dorsey Brothers, Goodman, Basie, and Crosby—the little band was relegated largely to the recording studio. There were exceptions, to be sure. Clarence

"There'll Be a Spitfire Background"



New York—Joe Sullivan, right, great Chicago pianist who led his own band at Cafe Society in Greenwich Village, was enthusiastic about plans for the future when John Garfield and his wife (of the movies) dropped in last week for a chat. Ivan Black of Cafe Society will move the spot uptown to

58th street in the fall and call it the Pogo Pogo Club. Sullivan's band, in the new setting, will have what Joe calls a "Jeanne Eagles spitfire background" in its new Rain room. Sullivan has almost completely recovered from tuberculosis, which laid him low for two years.

Williams' Blue Five played on the radio and did occasional guest spots. Red Nichols' Five Pennies, while with Voorhees, often played as a unit. But it was in the field of recorded jazz that the little bands were making history, a history that began to emphasize recording units as such when in 1923-25 Sidney Bechet and Louis Armstrong recorded with Clarence Williams. Properly speaking, such recording outfits were the precursors of the small units in big bands—Tommy Dorsey's Clambake Seven, The B.G. Trio, Quartet, and Sextet, the Bobcats, et cetera.

It was only after these big band units had broken down some of the prejudice against hot music and had, as it were, again found a public for it, that the small band once more came into its own.

Can't Take 2 Grooves at Once

Louis Armstrong's Hot Five & Hot Seven discs added immensely to the little band library. In early records, such as *Potato Head Blues* reissued on the Commodore label, the New Orleans' pattern is present in elemental simplicity, triumphing over a grunting tuba, (or is it a sousaphone?). In *Tight Like This*, on Okeh, where original orchestra ideas are employed with great effectiveness, it may be seen how the earlier experiences beginning with King Oliver and continuing with the Blue Five and Hot Five, contributed to specific effects, such as the three types of background behind Louis' choruses. In little bands the problem of what to do is not formidable if the musician knows his material, knows the small band set-up, and is sure of himself. It's usually when a hot man tries to take two grooves at once—i.e. to apply salon formulas

to hot material—that collapse sets in. Note that through all the records of the Hot Five & Hot Seven periods a technical extension of small band music is achieved as an outgrowth of earlier small band music, such as that of the Blue Five.

Small bands that have played as units consistently, give us our best conception of the evolution of the little band. (Only in such a stable group could we hope to find a cornet team improvising parts as did King Oliver and Louis.) To this we add the innumerable little band discs made by recording units that dispersed after making the dates. These units have been successful in many ways, but particularly in using new combinations of instruments. We may take as an instance the ensemble passages—with some spot writing by Tesch—on the Okeh *Nobody's Sweetheart* where clarinet, cornet, and tenor sax play "parts." Then there is the somewhat looser structural effect of the Benny Goodman group's recording of *I Gotta Right To Sing The Blues* where the intonation of phrases by individual instruments results in an interplay of tonalities, an ensemble effect quite dissimilar from the Chicago record just mentioned. *Blues of Israel* (By Krupa's Chicagoans on Eng. Parlophone) stresses harmonic richness and an extremely melodic rhythm section.

It should be noted that these little band experiments take place not in the conscious way critics write about the product once it has jelled but in a casual and sometimes quite accidental fashion. This is not to deny the notion (also horrible to some hep-cats) that a supervisor brings his own intelligence to bear upon choice of men, titles, et cetera. This credit must be given to John Hammond for the *Blues of Israel* date and it should be given to Steve Smith for bringing the Big 4 together on records. For while Steve Smith couldn't have anticipated how imaginatively the four musicians would

Paging All the 'Hot' Critics!

New York—Press agent for Dave Dennis, fiddle-playing maestro at Jack Dempsey's restaurant here, came out with neatly-typed press releases last week booming Dennis as the best known exponent of the "Pennsylvania" jazz style.

Comparing it with Chicago and New Orleans jazz, the p.a. declared: "With a little imagination, one can hear the eerie whining of the cable cars in the coal mines, the splash of noise when a bank of coal loosened and rumbled down, and the bray of donkeys who drew the coal carts."

Finishing it up, he wrote "even in bands like Russ Morgan's and Jimmy Dorsey's you can detect an occasional phrase or even a whole chorus of 33 bars that is pure Pennsylvania."

work out their ideas he could—knowing their talents—anticipate what kind of music they would make, both as to instrumental and improvisational qualities.

'Crying for Mickey Mouse Money'

We haven't suggested how we think little bands should vary their music apart from run-of-mill stuff they must inevitably play, but we've tried to suggest where they might begin—that is, with an understanding of little band ensemble. It's necessary and important to know how to read music but it's even more important for a hot man to be able to play musically without written music, since it is only in real improvisation that a musician begins to understand the instrumental intonation and rhythmic treatment that hark back to the blues. Nine out of 10 get-off stunts you hear today are crying for Mickey Mouse money. And while a novel trumpet passage such as that in *Tuxedo Junction* is of interest, one wonders if it has the lasting qualities of the split-solo it inevitably suggests—the opening cornet chorus of the Dixie Stompers' *Snag It*.

We forgot to say what happens when the little band gets well built up. Well, it's like that line from the folksong—"The big man eats up the little man's business." It's economics in this situation that count, and not personalities. As things stand today the little bands are bush league stuff and you can expect to have the major clubs buy in the men as they shape up; no hard feelings either. Nor can anything be done about it until we have a lot more hotel men such as the Sherman's Mr. Byfield, so that the little bands can be assured of more steady employment than is now their lot.

So if the number isn't up for your little band with a big future this season you might—and we shouldn't blame you—think seriously of taking that job in a name band. There are hundreds of genuinely hot sidemen playing in name bands and not too damned unhappy about it, either. So why did I write this article? Well, if you're playing hot—whether you're Claude Bowen with Tommy Reynolds or Eddie Miller with Bob Crosby—you want to know the gospel so you can preach it, and knock the jitter-jump jive into a cocked hat.

Cincy Singer Blaze Victim

BY BUD EBEL

Cincinnati—Joe Binder, Cincy's top vocalist singing with Cliff Burns' band, suffered third degree burns on his hands and right leg late last month when he attempted to fight a blaze on the roof of his summer lodge on the little Miami river. He has been laid up for three weeks, but is progressing favorably.

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Carlsen and Greer Go Big in Denver

BY C. M. HILLMAN

Denver—In spite of a "moist" start, Bill Carlsen and Jimmy Greer have been pulling banner business into Elitch's and Lake-side, respectively. Tommy Tucker and Freddy Martin have "come and went," with Tommy featuring 18-year-old Don Brown of Middletown, N. Y., on vocals. With only a smattering of experience, Don has caught on and is on his way to the top. He has a rich semi-bary voice with some of the qualities of the Leonard-Eberle school, and makes an impressive team-mate for Amy Arnell, the chirpie.

Clay Bryson, banjo-plunking maestro from Dallas, opened the fashionable Garden Walk at Eddie Ott's Broadmoor the first of the month.

Who's Who in Jazz

Andy Kirk's Orchestra

ANDY KIRK: Born Newport, Ky., and moved to Denver with his parents. At 7 he was studying music. One of his teachers was the late Wilberforce Whiteman, father of Paul Whiteman. Is married and has one child. He's a camera fiend and a avid reader of trade papers. Got his start in 1925 with George Morrison's band, then worked with Tarence Holder. In 1929 after gigging around Oklahoma with his own band, he moved into Kansas City, made that city his base, added Mary Lou Williams as pianist, and started climbing. Harold Duncan got him his first break in 1935, signing Andy for Decca records. Then Joe Glaser became manager and the rest is well known. Kirk enjoys Bach, thinks Goodman, Hawkins and Armstrong are the greatest jazz soloists.

MARY LOU WILLIAMS: A native of Pittsburgh, she's acknowledged to be one of the greatest pianists in dance history, and the only woman to really distinguish herself among male competition. She's married to John Williams, the sax man formerly with Kirk. Enjoys Debussy. Says her best record is *Unité* (the *Real Thing Comes Along*, on Decca which "made" Kirk's band. Mary Lou was a "child genius" and could have been a success on the concert stage.

PHIL TERRELL: Vocalist. Born in Kansas City May 26, 1910, he's a great swimmer and photographer. Coyle's band in '29. Has never worked with another band. Is married, has no children, and is the band "cut up." His mother is musically inclined. Also says his best record is *Unité* (the *Real Thing Comes Along*. Wants to be a millionaire.

JUNE RICHMOND: Vocalist. A Chicagoan, she has worked with Jimmy Dorsey and Cab Calloway. Admires Ellington and Ella Fitzgerald, and hopes to "be as great as Ethel Waters." Born July 9, 1915. Believes *I Haven't Changed a Thing* to be her best record. Enjoys the classics and opera both.

HARRY LAWSON: Hails from Round Rock, Tex. Born on Christmas day, 1904, and started studying music in 1919. Plays trumpet. Enjoys baseball, movies and prize fights and considers his work on *Big Jim* Blues his best. He's a former road show and circus trumpet man; joined Kirk in 1927.

DICK WILSON: Tenor sax. Never studied music until 1928, then pitched in and got a job with Gene Coy's Seattle band in '29. Also has worked with Zerk White. Joined Andy in 1935 in Kansas City. Gets his kicks from "all tenor men who don't play corny."

DON BYAS: Tenor sax. A youngster with a lot of talent. Home town is Muskogee, Okla. Had his own band in college in '29 and later worked with Don Redman. Lucky Millinder. Eddie Mallory and Lionel Hampton. Joined Kirk in 1928. Comes from a musical family. Thinks *You Set Me on Fire* his best record.

JOHN HARRINGTON: Reeds. Plays alto, baritone and clarinet, and all well. Married, no children. Likes to hunt and fish and play billiards and cards. Like Kirk, he was with George Morrison's band and then 1927. Considers *Ghost of Love* and *Little Joe* from Chicago best discs. Birthdate is May 24, 1910.

RUDY FOWELL: Brand new with the band. Born Oct. 28, 1907, in New York. Plays alto mostly, but can double good fiddle and clarinet. Is an alumnus of the Waller, Edgar Hayes and Teddy Wilson outfits and started with Cliff Jackson in 1927. *Good for Back*.

BEN THICPEN: Drums. A mighty little man cat who calls Laurel, Miss., his home. Started on the skins in '24 and worked with Al Winn, later drumming for Charles Elgar and Frank Terry. Married and has two young hepsters. Enjoys opera. Asks his followers to dig his hard work on *Froggie Bottom* (which he sings) and *Walkin' and Swingin'*. An 8-year-old son is studying drums. Thicpen's whole family is musical.

HAROLD BAKER: Trumpet. The man who has a 10-year contract with Joe Glaser, manager of the Kirk crew. Started at 18 in St. Louis and has toiled with Redman and Ted Wilson. Hopes to open a music school some day. Is a Gerberich admirer. Catch his trumpet on *The Man I Love* by Wilson's band.

THEODORE DONNELLY: Trombone. An Oklahoma City boy, born there November 13, 1912. Started on fiddle at 8 and picked up trombone when he was 20. Worked with Kansas City's George E. Lee and Tommy Douglas. Is on a permanent Ellington klick. Has been with Kirk since 1934, is married and has two children.

FRED ROBINSON: Trombone. A Memphis vet who plays New Orleans style. Born Feb. 20, 1904, and has played with Armstrong, Redman, Waller and Loin Deppe. Goes for Bach and Strauss. Father and his are also musicians. Joined Kirk Dec. 16, 1939.

FLOYD SMITH: Guitar. A St. Louis product. Also doubles bass. Married and has no kids. Started with Dewey Jackson in '29 and later worked with Jeter-Pillars. Eddie Johnson and the Sunset Rovers. Joined Kirk Jan. 8, 1939. Says *Floyd's Guitar Blues* is his best record. Handy on the single-string stuff and a great admirer of Debussy, Charlie Christian, Andre Segovia and George Van Epps.

BOOKER COLLINS: Bass. Comes from Roswell, N. M. Born June 21, 1914. Married. Has worked with McKinney's Cotton Pickers and the Original Hotentots. Says his work on *Zonky* and *Say It Again* is his best on wax. His brother plays trombone and sister the piano.

CLARENCE TRICE: Trumpet. A native of Edula, Okla. Born Aug. 7, 1911. Has worked with Clarence Love, Tiny Parham and Floyd Campbell. Joined Kirk in Oct. 1937. Likes to read, shoot pool and go to shows. Father and two sisters are musical. Unmarried.

Ex-Henderson Men With Benny Carter

New York—The revised band which Benny Carter is taking out on a barnstorming tour of the Middle West includes a brass section which is strictly ex-Fletcher Henderson. Russell Smith, Shad Collins and Bill Coleman are holding down trumpet chairs. Trombones include Milton Robinson, Sandy Williams and Ferdinand Arbelo.

In addition to Carter's alto, saxes include Carl Frye, Stafford Frye, Sonny Davis and George Davis. Sonny White is at the piano, Ulysses Livingston is on guitar, Hayes Alvis is playing bass and Keg Purnell is the drummer. It's Carter's first road trip into the west.

Whiteman Discography Crosby Muffs Big Chance for Stardom

BY WARREN W. SCHOLL

(Part 7)

Universal finally managed to build a picture around the enormous Whiteman band and by May, 1930, the "King of Jazz" film was ready for its premiere at the Roxy Theater in New York. The picture cost a fortune to produce, and proved to be a gigantic flop. The Whiteman band didn't fare too well either, considering the amount of talent that was at the disposal of the producers. The Rhythm boys did their "Blackbirds and Bluebirds" number, Bing Crosby sang "Music Hath Charms" during the prologue, the orchestra played "Rhapsody in Blue" (at great expense) and all the boys got one short chance in a "Meet and Band" sequence. But between the few bright spots there were reels and reels of dull entertainment that sealed the doom of this costly production.



Bing Crosby

Bing Crosby, incidentally, muffed his first chance for stardom when he got himself arrested for speeding and had to spend a short while in jail during production of "King of Jazz." John Boles was recruited to do the several numbers already slated for Bing.

Following completion of the "King of Jazz" a series of changes in personnel took place within the Whiteman roster. However, just before these changes were effected, the full band recorded its last tunes for Columbia (late April 1930). First three of the four records made featured the hit tunes from "King of Jazz."

Col. 2284—"Sittin' on a Rainbow" (last Chas. arr.) and "Old New England Moon." First side features one chorus of Tram.

Col. 2285—"Song of the Congo" and "Wedding of the Birds" (both arr. Barzy).

Col. 2287—"New Tiger Rag" and "Nola" (both arr. Barzy). First side is very rough, but features a chase chorus between Secret and Trumbauer. "Nola" was recorded by the large band the year before and features an extraordinary trombone solo by Willy Hall.

Col. 2289—"In My Heart It's You" and "A Big Bouquet for You"—eight bars of Secret on A side.

Col. 2297—"Body and Soul" and "Something to Remember You By"—Fulton sings side A. Secret has 8 bars in last chorus of this. Tram has 8 bars on reverse. Neither arr. is very interesting, and the performance is very sloppy.

Col. 2491—"Choo Choo" (Frankie Trumbauer arr.)—Features hot solos by Secret and Fud Livingston.

Col. 2495—"Chinese Lullaby" (Barzy arr.) recorded by full band in 1929. Excellent arr. and spirited performance.

Mildred Bailey Gets a Break! Publicity agents termed Whiteman's next engagement at the Granada Cafe in Chicago as a comeback, but actually he never came back anywhere near where he was two years before. He began to make frequent appearances on the air via the CBS network, but for the next year he made no records and lacked a commercial radio account.

However, the band wasn't long landing another commercial, and in Jan., 1931, P. W. and the gang began a new series on the NBC network. He added the King's Jesters to replace the Rhythm Boys and finally began to feature Mildred Bailey as he should have done long before. It always mystified me that Mildred was kept in the background so long. She was with the band for over two years before she made her first appearance on a Whiteman record. A remarkable situation to say the least!

Following the Granada engagement, Whiteman moved over to the Edgewater Beach Hotel where he played with some success the fall 1931-Spring 1932 season. Hot music was in the doldrums by now, what with the Lombardo style prevailing throughout the business and consequently Whiteman music became commercial to the near complete exclusion of hot jazz. Ferde Grofe continued to do a few special arrangements for the band, but his efforts were heard very seldom in an era that demanded hopelessly simple arrangements.

Back to Victor Label In November 1931 Whiteman signed his second contract to record for Victor, thus beginning a new series that was to last for 5 years. The subsequent Whiteman Victor records are pretty dull, featuring an indeterminate amount of singing, all slushy ballads, and performances that are definitely inferior. I'm not going to list these records completely, because they don't merit the space, but I'll pick out just a few that are representative of the Whiteman 1931-32 style.

Col. 2282—"Can't You See" (Mildred Bailey's first vocal) and "When It's Sleepy Time Down South" (vocal by Bailey and King's Jesters).

Col. 2283—"Eleven Pounds of Heaven" and—"Vocal by Mildred Bailey."

Col. 2284—"Tango Americano" and—"An original number by Malneck-Signorini. Features 8 bars hot trumpet by Andy Secret in last chorus."

Col. 2285—"Lawd You Made the Night Too Long" and—"Red McKenzie sings his first chorus for Whiteman on this title."

Col. 2407—"Daybreak" and—"Toselli's Serenade" (arr. Barzy)—Vocal on first side by McKenzie. Short spot of Tram on "Daybreak" also. (He left the band after this session).

Col. 2408—"I'll Never Be the Same" and—"We Just Couldn't Say Goodbye" (both vocals by Mildred Bailey).

Col. 2409—"Three on a Match" (vocal by Red McKenzie) and "Here's Hoping" (Fulton vocal).

Col. 2410—"You're Telling Me" (Secret takes solo—eight bars) and "Let's Put Out the Lights" (vocal by Ramona).

Col. 2419—"A Night with Paul Whiteman at the Biltmore"—one and two-record features single choruses of many old Whiteman favorites. Red McKenzie makes his last appearance singing "Ida." Secret plays his last with Whiteman here, having left two weeks after the number was waxed (December, 1932).

Red Norvo a Star After an absence of three years from the Palace theater, Paul Whiteman started a return engagement with his renovated group in March, 1932. Personnel as listed in the Palace program consisted of the following: Roy Barzy, Mike Pingitore, Herb Outley, Plesio Oliver, rhythm section; Harry Gold, said, Andy Secret, Nat Natoli, trumpet; Bill Rank, Jack Fulton, Hal Mathews, trombones; John Bowman, Kurt Dietrich, Misha Russell, Mary Maclean, fiddle; Frank Trumbauer, Chas. Strickfadden, Chester Hallitt, John Cordaro, cello; Mildred Bailey, Red McKenzie, King's Jesters, vocals; Kenneth (Red) Norvo, xylophone.

More changes in the band are recounted by Scholl in his next chapter on Whiteman. Read about Benny Berigan's joining Whiteman in the July 1 Down Beat.—Eds.



Andy Kirk and Floyd Smith, the St. Louis boy whose electric guitar artistry is one of the assets of the Kirk band, go over a new tune at the Cotton Club in New York, where Kirk's crew is getting its first network airtime in over a year. Smith is an alumnus of the Jeter-Pillars band. Kirk, who deserted his sax to front the band, has been making other changes and his combo sounds better today than ever before, say critics.

Whiteman group played the summer season at New York's Hollywood Gardens and then jumped to Chicago for the winter. As the tempo of the times changed, Whiteman changed the style of his band. In the next batch of records he made, the old punch that was such a feature in the earlier band was entirely absent. Already the deterioration in personnel was making itself felt, and the slow listless slobber ballad arrangement was becoming an integral part of the new Whiteman style. The last Whiteman Columbia records were a sad lot and had little to recommend them.

Approximate personnel as of Fall 1930: Andy Secret, Harry Goldfield and Nat Natoli (trumpets); Bill Rank, Jack Fulton and Willy Hall (trombones); Frank Trumbauer, Chas. Strickfadden, Fud Livingston and Chet Hallitt (reeds); George Marsh, Mike Pingitore, Mike Trifancante and Roy Barzy (rhythm); Matt Malneck, Kurt Dietrich, John Bowman and Misha Russell (violins); Mildred Bailey, King's Jesters (vocals).

Col. 2284—"Sittin' on a Rainbow" (last Chas. arr.) and "Old New England Moon." First side features one chorus of Tram.

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Col. 2491—"Choo Choo" (Frankie Trumbauer arr.)—Features hot solos by Secret and Fud Livingston.

Col. 2495—"Chinese Lullaby" (Barzy arr.) recorded by full band in 1929. Excellent arr. and spirited performance.

Mildred Bailey Gets a Break! Publicity agents termed Whiteman's next engagement at the Granada Cafe in Chicago as a comeback, but actually he never came back anywhere near where he was two years before. He began to make frequent appearances on the air via the CBS network, but for the next year he made no records and lacked a commercial radio account.

However, the band wasn't long landing another commercial, and in Jan., 1931, P. W. and the gang began a new series on the NBC network. He added the King's Jesters to replace the Rhythm Boys and finally began to feature Mildred Bailey as he should have done long before. It always mystified me that Mildred was kept in the background so long. She was with the band for over two years before she made her first appearance on a Whiteman record. A remarkable situation to say the least!

Following the Granada engagement, Whiteman moved over to the Edgewater Beach Hotel where he played with some success the fall 1931-Spring 1932 season. Hot music was in the doldrums by now, what with the Lombardo style prevailing throughout the business and consequently Whiteman music became commercial to the near complete exclusion of hot jazz. Ferde Grofe continued to do a few special arrangements for the band, but his efforts were heard very seldom in an era that demanded hopelessly simple arrangements.

Back to Victor Label In November 1931 Whiteman signed his second contract to record for Victor, thus beginning a new series that was to last for 5 years. The subsequent Whiteman Victor records are pretty dull, featuring an indeterminate amount of singing, all slushy ballads, and performances that are definitely inferior. I'm not going to list these records completely, because they don't merit the space, but I'll pick out just a few that are representative of the Whiteman 1931-32 style.

Col. 2282—"Can't You See" (Mildred Bailey's first vocal) and "When It's Sleepy Time Down South" (vocal by Bailey and King's Jesters).

Col. 2283—"Eleven Pounds of Heaven" and—"Vocal by Mildred Bailey."

Col. 2284—"Tango Americano" and—"An original number by Malneck-Signorini. Features 8 bars hot trumpet by Andy Secret in last chorus."

Col. 2285—"Lawd You Made the Night Too Long" and—"Red McKenzie sings his first chorus for Whiteman on this title."

Col. 2407—"Daybreak" and—"Toselli's Serenade" (arr. Barzy)—Vocal on first side by McKenzie. Short spot of Tram on "Daybreak" also. (He left the band after this session).

Col. 2408—"I'll Never Be the Same" and—"We Just Couldn't Say Goodbye" (both vocals by Mildred Bailey).

Col. 2409—"Three on a Match" (vocal by Red McKenzie) and "Here's Hoping" (Fulton vocal).

Col. 2410—"You're Telling Me" (Secret takes solo—eight bars) and "Let's Put Out the Lights" (vocal by Ramona).

Col. 2419—"A Night with Paul Whiteman at the Biltmore"—one and two-record features single choruses of many old Whiteman favorites. Red McKenzie makes his last appearance singing "Ida." Secret plays his last with Whiteman here, having left two weeks after the number was waxed (December, 1932).

Red Norvo a Star After an absence of three years from the Palace theater, Paul Whiteman started a return engagement with his renovated group in March, 1932. Personnel as listed in the Palace program consisted of the following: Roy Barzy, Mike Pingitore, Herb Outley, Plesio Oliver, rhythm section; Harry Gold, said, Andy Secret, Nat Natoli, trumpet; Bill Rank, Jack Fulton, Hal Mathews, trombones; John Bowman, Kurt Dietrich, Misha Russell, Mary Maclean, fiddle; Frank Trumbauer, Chas. Strickfadden, Chester Hallitt, John Cordaro, cello; Mildred Bailey, Red McKenzie, King's Jesters, vocals; Kenneth (Red) Norvo, xylophone.

More changes in the band are recounted by Scholl in his next chapter on Whiteman. Read about Benny Berigan's joining Whiteman in the July 1 Down Beat.—Eds.

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What Goes On at the AFM Convention?

As 80,000 Down Beats hit the newsstands, nearly 700 delegates to the 45th annual AFM convention, gathered in Indianapolis, are making a healthy democratic attempt to solve the problems of Joe Musician. And as one high AFM official said in Chicago last week, "We've always got plenty of problems."

But, so long as we're able to send men of our own choice to these conventions, presided over by men we choose to preside, we can rest assured that our working problems will be attacked with as much sincerity, vigor and good faith as each one of us has in his delegates. With few additions, the actual problems are basically those which are always with us. A new "nickel-in-the-slot" movie is soon to be introduced as an entertainment commodity. The question of how the music for these movies will be paid for, and to what extent they may compete with live musicians in small bands, demands vital action.

Not many months ago, several thousand musicians were hacked off of WPA rolls. Although an official states that "many of them have been given work elsewhere," and that the AFM maintains a bureau in Washington, D.C. to promote the interests of the Union by lobbying, there are still important adjustments to be made about the thousands of musicians who are still out of work today.

Down Beat, influenced by appalling frequency of serious accidents to musicians on the road, has been carrying on a crusade for AFM accident or hospitalization insurance for its members. We have secured endorsement of countless AFM members for such a plan. But, at this writing, it is not known whether any workable plan is being proposed at the convention.

At last year's convention, it was pointed out that certain booking agencies had a virtual monopoly over certain radio network outlets, making it almost impossible for bands not attached to those agencies to broadcast. This condition needs corrective action of some nature.

There have been any number of disagreements as to whether the band leader or the band buyer is the "employer." Last year, leaders were warned not to act as employers and not to pay the social security tax of their men. This should be definitely settled at the convention. Deep consideration should be given the AFM's present prerogative to deprive a member of his union card, thus making it impossible for him to earn his living. Surely there are disciplinary methods short of this inhuman punishment, which would exact sufficient penalty from any musician for any misdeed he may be guilty of, or of which he may be the victim.

In solving these problems, we hope that every member of the union realizes that it is UP TO HIM to contribute his part in the future toward achieving in his Union what he feels it needs!

Down Beat at the Convention

Complete details of the annual American Federation of Musicians convention in Indianapolis, which got under way this week, will be a feature of the July 1 Down Beat. Ted Toll of Down Beat's staff is in the Indiana city covering the daily sessions. His articles, complete with photos will give the inside picture of what goes on at the most important union meeting of the year.

Look for Toll's bright, interesting "inside" info on the convention in the July 1 Down Beat. Learn what new resolutions became laws! Be informed as to what changes there are in taxes! You'll get it all in the

July 1 Down Beat

Immortals of Jazz

Kenneth (Red) Norvo, born March 31, 1908, in Beardstown, Ill., was launched on a musical career when he was a youngster. He saw a vaude act in Rolla, Mo., which showcased a star xylophonist.



Red wasted no time in mastering the same instrument, and at the same time, he learned piano. Paul Ash gave Norvo his first break, then came jobs with Ben Bernie and Paul Whiteman. Red formed his first band in 1932 and called the unit a "swing septet," first time the word "swing" was used on a phonograph label. Red also made several great jazz sides with a pickup group, his Blues in E-Flat (reissued on Brunswick) ranking among the greatest jazz discs yet. Despite his inability to make the Norvo band as commercially successful as several other bands have become, Red today steadfastly continues to play the right music, to give talented, unknown musicians a break, and most important, to play his xylophone as no one else is capable, without bowing to ood groups. Norvo married Mildred Bailey in 1935. Because of his idealism, and his ability, together with his own friendly and cheerful personality, Down Beat nominates Red Norvo for its "Immortals of Jazz" honor.

Musicians Off the Record



Killer Jensen and Jimmy Wolfe are about to apply the bow to Rip Allen's noggin for a tonorial job that was turned down by a barber as too big for him. The guys are all with Dick Shelton's "Tucker style" band. Between Bob Crosby and Blue Barron's dates at Chicago's Blackhawk, the Shelton crew, U. of Illinois alumni, played an "Illinois night" recently for their first big Chicago date.



Three in a Bed... The Beat's photog sneaked into maestro Lawrence Welk's bedroom and caught him snuggling with his two daughters, Donna Lee, 3, and Shirley Jean, 8. The squeezebox maestro's Vocalion records have been going great guns.

Grayson Scuttles His Band; Reorganizes

Spokane, Wash. — Hal Grayson scuttled his old band and organized a new one for his Natatorium Park engagement here, which followed seven weeks at the Tri-nion Music Corp. is handling.

The new lineup:
Doug Adams, Ted Tubbs, Harry Canale, sax; Tommy Chatfield, Paul Clifford, Russ Cox, brass; Wally Smith, piano; Hal Campbell, drums; Mel Frommer, guitar; Don Knack, bass.

RAG-TIME MARCHES ON...

TIED NOTES

SCHNEIDERMAN-VINSON — Ernest Schneiderman, bassist with John Wiley's Amarillo, Texas band, and Ethel Vinson, in Canyon, Texas, May 26.

GIBSON-BRY — Malcolm Gibson, assistant pro at Toronto's Rosedale Gold Club, and Georgia Dey, ex-vocalist with Mart Kennedy's band, Sept. 16 but just announced.

WALBERG-MURPHY — Tony F. Walberg, pianist with Gardner Benedict's band, and Ruby Murphy, dancer, in Cincinnati May 19.

ALLEN-RIDDELL — Bob Allen, vocalist with Hal Kemp's band, and Margaret Lee Riddell, in Indianapolis, Ind., June 5.

BARCLAY-PIKE — Roy Barclay, and Gwen Pike, leader of the Rhythmettes at Hotel Oliver, South Bend, Ind., recently in Marion, Ky.

PETRILO-HOLMBERG — James A. Petrillo, 28, son of Chicago Local 10 president, James C. Petrillo, and Mabel Elizabeth Holmberg, 19, at St. Angela's church, Chicago, June 5.

SANTE-OLMSTEAD — Freddie Sante, of McKays-Sante's New Yorkers at Mid-Town restaurant, South Bend, Ind., and Betty Olmstead, vocalist, in that city recently.

MARKUSON-BLANA — Garfield Markuson, drummer with Allyn Cassel's band, and Ruth Blana, in Minneapolis last month.

WILSON-AYCOCK — Allen (Red) Wilson, Bonner Springs, Kas., tenor man, and Cathryn Aycock, at Liberty, Mo., recently.

DELEO-RIES — Guy DeLeo, Minneapolis, band leader, and Dolly Ries, in that city last month.

REINOW-ROSE — Bert Reinow and Imogene Rose, band leader, in New York recently.

WALLACE-SHELTON — Wally Wallace, band leader, and Guinevere Shelton, in Omaha recently.

HORWITZ-CLAUBERMAN — Henry Horwitz, arranger for Barry Winston's orchestra, and Frieda Clauberman, June 9.

NEW NUMBERS

OLSON — A girl, 7 pounds, born to Mrs. Marty Olson, in Lutheran hospital, New York, last month. Dad is trumpeter with Mitchell Ayres' band.

HUNTER — Randall Edward James, 8 pounds, born to Mrs. Stanley Edward Hunter in Brockville, Ont., recently. Dad is former drummer and now publicist for Coot McLeannan's Buddies orchestra.

LAMARE — Girl, born to Mrs. Jimmy Lamare in New York recently. Dad is a sax player with Charlie Barnett's band, and brother of Nappy Lamare, guitarist in the Bob Crosby band.

FINAL BAR

SWETT — Elmer J., 34, for more than 30 years head of the orchestra department at the Theodore Presser Music Co., Philadelphia, last month at his home there.

ROSE — Bert A., 74, original acey of the Minneapolis Local, first paid director of the U. of Minn. band, organizer of the Philharmonic orchestra, and founder of the music store there that bears his name, in his home there after a 10 weeks' illness.

MITCHELL — W. S., director of the 1,200-piece Indianapolis Motor Speedway band and of many theater bands, in that city recently.

SPIEGEL — Ludwig, 59, music critic and authority on modern music, recently in University hospital, Philadelphia, after a short illness.

COY — John J., 72, orchestra leader, in Apolloqu, N. B., Can., recently after an illness of three months.

VITALE — Mrs. Ursula, 80, mother of Cleveland band leader Angelo Vitale, at Mt. Sinai hospital in that city recently after a long illness.

SCHWARTZ — Mrs. Bessie, 72, mother of Bill Burton, manager of the Jimmy Dorsey band, in New York recently.

ELMAN — Saul E., 76, father of violinist Mischa Elman, recently in Mt. Sinai hospital, New York.

CHORDS and DISCORDS

'Frequency Modulation Will Help Musicians'

New York, N. Y.

To the Editors:
I was much impressed by Jan Savitt's article on Frequency Modulation (May 1 Down Beat). Being a radio engineer by profession as well as a musician by hobby, and having once played all three kinds of bands (blow, slap and saw) in dance bands, I carefully read the piece, hoping to glean some bit of information about this new F-M system. However, I was much disappointed to find that Mr. Savitt either has been misinformed by the KYW engineers or that he misunderstood the explanation of frequency-modulation given him.

With F-M, high fidelity is possible indeed. In fact, hi-fi is one of the main selling points for F-M. The reproduction more nearly approaches the effect of being in the same room with the artists, but in no way are trick effects eliminated, as Savitt indicated they would be. What goes down the wire to be broadcast is entirely in the hands of the control operator, just as always. All the old effects and many new ones are possible using the high-fidelity that F-M affords. Although F-M is a headache to the radioman, its high-fidelity is a boon to the performer.

B. C. BARBEE

Mr. Barbree is affiliated with the radio department of American Airlines, Inc., at LaGuardia Field, New York.—EDS.

Not Proud of 'Upstart' Porter

Milton, Mass.

To the Editors:
Your terse editorial comment in answer to Mr. Alfred Porter, Jr.'s vehement condemnation of Bechet and of Down Beat's staff (Chords & Discords, May 15) for their article, Soprano Sax in Comeback (April 1 Down Beat) should certainly put this immature upstart in his place.

We of Milton, Mass., are not at all proud, I assure you, to have Mr. Porter among us.

FRANK L. JONES, JR.

'Hardy Story Greatest Thing Ever Written'

New Orleans

To the Editors:
Speaking not only for myself, but also for scores of musicians with whom I talked after reading the story of Emmet Hardy's life (Down Beat, May 15 and June 1) please let me say that it was the best-written, most interesting and accurate article we have ever seen in Down Beat or any other trade paper. You have the lifetime devotion of New Orleans musicians

for going out after that story and presenting it in such an excellent manner.

ARTHUR (MONK) HAZEL

Tiny Hill Agrees on Insurance Plan

Excelsior, Minn.

To the Editors:
I think you are doing some fine work with your editorials in trying to get the Federation to protect its members. The wreck I had recently brought to me the realization of the necessity of such protection.

TINY HILL

Thanks for Compliment

Baltimore

To the Editors:
Just finished reading the May 15 issue of Down Beat, and learned the following: Glen Gray says: "We definitely knew that the current trend to sweet was on the way." "Up in Harlem," Don Redman is quoted, "nowadays the cats get more excited over a sweet tune than they do over jumpin' jive!" Lou Breese is reported to be readying a band that will play strictly pianissimo, which as a musician, I learned means "very soft."

Red Nichols says he will feature Viennese waltzes. In your box of best sheet music sales and songs most played on the air every song is a ballad. A Detroit ballroom manager says, "We book jive bands and the gate drops. In comes a sweet crew and the B. O. jumps." As a newspaper reporter, I have interviewed every name band leader appearing here for the past three years. Many of them have "seen the handwriting on the wall."

Yet, Down Beat continues to talk only of swing, makes fun of sweet bands, and Dave Dexter, Jr., even goes so far as to say that Wayne King is the only one who has made the alto sax an "illegitimate instrument... yet." Doesn't Down Beat believe in signs, or do they think these burps are just publicity stunts? If the latter, why print them?

BILL JOYNES

Thanks for the compliment, Reader Joynes. Down Beat sincerely tries to present the news as it happens. Your pointing out that we have been printing stories about the revival of "sweet" music can be interpreted only as proof that we present both sides. We are convinced that good music-making will survive any freakish fads or musical tricks. Our feature stories, as a result, are presented accordingly.—EDS.

Marsala Grabs Pair

New York—Carmen Mastren and Max (Mad Russian) Chamitov are back with Joe Marsala at the Hickory House. Mastren is the former T. Dorsey guitarist; Chamitov plays piano.

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Critics in the Doghouse

BY RED SAUNDERS

(Chicago Band Leader)

"Swing is best played by a small combination." To many cats, "them's fighting words," but after working with my small combo for the past three years, I'm thoroughly convinced. In the same breath, I must say that I am not entirely satisfied with the way my unit is functioning at this writing.

Seven Cats in Outfit

The band, comprising two saxes, one trumpet, and four rhythm is overworked. For the past 156 consecutive weeks, or 1082 days, we have played four to six shows a



Saunders

night plus regular dance music without a rest. This endurance contest, or call it what you will, is brought about by difficult and lengthy shows which make it impossible for a relief band to function. So we go on and on and on. As for the band itself, I have never played with, or had a better group of boys. In Leon Washington, tenor sax; Hobart Clardy, alto sax; and Porter Derrico, piano, I have one of the best groups of instrumental arrangers in the business. Of Ike Perkins, I can but reiterate what thousands of his fans say of him, "the world's foremost blues guitarist." A mainstay of the rhythm section is bassist Mickey Simma, who handles my drum post when I play vibraphone. Of our trumpet player, Orlando Randolph, I have the highest praise, for he does a great job under the circumstances. Myself at drums and vibraphone completes our ensemble.

Has 50 Originals

The style of the unit is built around my drums. We feature a glee club, rhumbas, tangos, novelties, sweet, swing, and dixieland music. Charles Isom, an outstanding tenor, sings all the ballads. Rhythm Willie, world's greatest harmonica player, is one of our outstanding features. Our library is entirely arranged. We have over 50 original numbers written by the boys in the band in our books. Of these, "Boogie Woogie Prelude,"

and "Me and You Buddy" are by far the most popular.

We try to please everyone coming into the club. This is a hard bill to fill, as our patronage varies from Hollywood's elite to jobbing musicians. Nevertheless, we have stuck to our guns, and find it has paid off as the De Lisa turnstiles have clocked over a million people since we took over the musical chore. We have given the management their money's worth and they have kept us at the De Lisa for three solid years—Chicago's longest spot stay!

Brabec New Manager

I run the band as a cooperative club. We all draw our weekly checks, and deposit a specific amount into annuities. All our overtime money goes into a sinking fund. This, in turn, is used to buy uniforms, arrangements, equip-

ment, and other band necessities. We own our own recording outfit, and continually check our progress by test sides. All gripes and laughs are shared alike at round table discussions at the club or at one of our homes.

Of the future I have high hopes. Four months ago, I signed Ervin W. Brabec, former Ina Ray Hutton arranger, as my personal manager. Together, we have worked out some angles which are already bringing in results. Within the month, we are to record on the Decca label. Our original tunes are clicking to the point where they are soon to be released by a publisher, and a theater tour is in the near offing. With so many things to look forward to, and loads of heartbreaks garnered attaining my present status, I am keeping my fingers crossed.

Red Saunders
Examines
Red Saunders



Chuckles come from 'way down deep as band leader Happy Felton and Mildred Bailey get kicks in the Panther room, Chicago. Felton has just overhauled his band. Mildred has been conferring with Duke Ellington on a concert. Photo by Seymour Rudolph.

White Joins Lansberry

Bob White, band booker and manager, is now working as drummer with Hal Lansberry's crew at the Hotel Belvedere, Baltimore.

John Hammond Tells of Rare Jazz Reissues

New York—John Hammond revealed further details this week of Columbia's ambitious plans for a series of jazz classic reissues. "We have 1142 masters already lined up for use," stated Hammond. "Reissues will start on Labor Day. They'll all be on the Columbia label, some in albums and some singly."

"The Bessie Smith records will be one of the biggest surprises. We found twenty sides that have never been issued before, including one that was made at the same date as *Money Blues*, with Joe Smith and Fletcher Henderson. There'll also be a Teddy Wilson album and several other albums of material that originally came out on Okeh, Vocalion and Brunswick."



THE RECORD OF ROBERT ISELE is an inspiration to brass players in every field of musical endeavor. As trombone soloist with the United States Marine Band, he has attained for himself an enviable reputation . . . an accomplishment of no mean proportions; for, as Grove's Dictionary of Music and Musicians puts it: "For at least fifty years, probably more, the United States Marine Band has ranked as one of the best, if not the best, in the country." • It is a source of great pride and satisfaction to the makers of Olds brasses that such outstanding artists as Robert Isele choose Olds instruments. And it serves as a constant incentive to keep right on making the very finest instruments money can buy. • If you would experience the thrill of bringing out the most of your musical talent, try an Olds at your favorite music dealer's. Or send the coupon today for the name of your nearest Olds dealer and free literature.

F. E. OLDS & SON • LOS ANGELES, CALIFORNIA

J. P. Johnson Takes Sullivan Nitery Stand

New York—James P. Johnson moved into Café Society with a new band when Joe Sullivan's mixed bunch terminated its 7-month run last week. A farewell party was thrown for Sullivan by NBC's "Lower Basin Street" gang, attended by many artists and critics who had guest starred on the show. Sullivan's plans were not definite at press time, but efforts were being made to place him in a World's Fair location.

Johnson, who is already well known to Café Socialites through his Monday evening jam sessions there, brought in Joe Thomas (trumpet); Gene Simon (trombone); George James (alto, clarinet); Manzie Johnson (drums) and Joe Watta (bass). The first public performance of the piano veteran's one-act opera, *De Organizer*, written in the blues idiom with a Langston Hughes libretto, was given by the Labor Stage group at Carnegie Hall May 31.

New Accordion Marches

Harry Lifson and the famous American arranger-accordionist Pietro Deiro have collaborated in turning the new series of accordion march arrangements called the *Ten Celebrated Symbolic Marches* published by Symbolic Music.

New Famous Song Folios

Famous Music has just brought out two new song folios with piano music and words—the *Fourth Paramount Pictures Song Folio* and *Song Hits From Gulliver's Travels*, the latter containing simplified arrangements for children.

ROBERT ISELE

Not only outstanding for his record with the U. S. Marine Band, "Alma Mater" of such players as John Phillip Sousa, Robert Isele claims a long list of musical achievements, including first honors in the National High School contests for three years in a row. Our congratulations to a great American artist!

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Hot Off the Turntable . . .

Ellington Hits All-Time New High on 'Cotton Tail' Disc

BY BARRELHOUSE DAN

Most consistent, and invariably the most thrilling band on records, is Duke Ellington's. Almost without a miss, since he started recording activities in the middle 1920's, the Duke has furnished musicians and le hot disciples with one excellent plate after another.

But paradoxically enough, for all the worthy material which has been issued under his name, Ellington has never before touched his present peak. Since he started recording three months ago under a new Victor contract his output has been of unbelievably high standard, for which several factors, probably, are responsible. His adding Ben Webster on tenor, making it a 5-way sax section, in addition to the better breaks he has been getting from a strictly technical viewpoint (note how perfectly his newest works are recorded) have combined to raise the 1940 Ellington product to an all-time mark.

Hodges Plays Soprano

Proof of this is pretty well born out by *Cotton Tail* and *Never No Lament* (Victor 26610), both originals. *Tail* is taken at fast tempo and allows Webster to get off royally. Interesting is the manner in which Ben sounds off a la Hawkins—a recent development which has been noted before in this column. Eight brief bars of piano and Harry Carney baritone and a gorgeous 5-way sax chorus top *Tail* off. *Lament* is highlighted by Johnny Hodges' brilliant soprano sax designs, plus a Cottie Williams chorus. To those who have criticized Ellington's rhythm section, there is only one answer remaining. Listen to each of these sides three times. Jimmy Blanton, Daddy Greer, Freddie Guy and the leader will take care of you.

Fats Waller

"Square From Delaware" & "Send Me, Jackson." BBRD 10730.

Direct antithesis of Ellington's subtle harmony is Waller's catch-as-catch-can style. Fats depends on humor to sell his wares but no matter which way one looks, you can't fail to find good musicianship behind every Waller waxing. Fats' latest are light, nonsensical ditties made listenable by Eugene Sedric's tenor and the funny man's piano. On *Jackson* Sedric starts lazily, blowing softly and delicately. But by the time he ends his solo he's kicking brutally in a strictly hot

"Redlight" Pianist Makes a Record



Art Hodes, above, who was "discovered" last year by Dan Qualey of Brooklyn, makes news this month as his first record is released. The titles are *Ross Tavern Boogie* and *South Side Shuffle*. Qualey, George M. Avakian and others describe Hodes' style as "strictly barrelhouse blues" or "redlight stuff."

vein. The contrast in his work is all the more reason for spinning the disc more than once.

Big Bill

"Leap Year Blues" & "Make My Getaway." Voc. 05314.

Best blues of the week. Piano, guitar and drums back Bill's righteous shouting. *Leap Year*, especially, is kicks. Neither side is too well recorded, however.

Midred Bailey

"Fools Rush In" & "From Another World." Col. 35-463. Eddie Sauter's arrangements, background "chamber music" by a

Best Solos On the Wax

PIANO

Cripple Clarence Lofton: *Streamline Train* & *Had a Dream*.
Lou Morgan: *Look Out & Boating the Boat*.

Art Hodes: *Ross Tavern Boogie* & *South Side Shuffle*.
John Guarnieri: *Poor Butterfly*.
Billy Kyle: *Chained to a Dream* & *Front and Center*.
Jack Facinella: *Palms Night at the Savoy*.
Joe Sullivan: *I Can't Give You, Lady* & *Good*.

Jack Gardner: *Rock Boat Boogie*.
Duke Ellington: (8 bars) *Cotton Tail*.
Billy Rawland: *Mellow Bit of Rhythm* & *Walshin' & Swingin'*.
Fats Waller: *Send Me Jackson*.

CORNET-TRUMPET

Ben Stewart: *San Juan Hill*.
Al Killian: *Boating the Boat*.
Charlie Shavers: *Front and Center*.
Harry James: *Night Special* & *Rock Boat Boogie*.

Frank Newton: *Chained to a Dream*.
Cottie Williams: *Never No Lament*.
Louis Armstrong: *Cherry*.
Ed Anderson: *I Can't Give You Anything*.
Jonah Jones: *Sixth Street*.

TROMBONE

Bruce Squires: *Night Special*.

GIUITAR

Charlie Christian: *The Shark*.
Django Reinhardt: *Daphne* & *I Wonder Where My Baby Is*.

TENOR SAX

Danny Polo: *Lady Be Good*.
Coleman Hawkins: *My Buddy*.
Russell Johnson: *My Secret Flame*.
Ben Webster: *Cotton Tail*.
Jerry Jerome: *Tempo in Swing*.
Bud Johnson: *Tempo in Swing*.
Eugene Sedric: *Send Me Jackson*, *Square From Delaware*.
Wally Taylor: *Mellow Bit of Rhythm*, *Love Your Magic Spell*.

ALTO SAX

Herman Flintell: *Boating the Boat*.
Russell Procope: *Front and Center*.
Benny Carter: *I'm Forever Blowing Bubbles*.
Don Stovall: *Sixth Street*.
Johnny Hodges: (soprano) *Never No Lament*.
Bill Eato: *Tempo in Swing*.
Totia Mondello: *Tempo in Swing*.

CLARINET

Benny Goodman: *The Shark & Down By the Old Mill Stream*.
Buster Bailey: *Chained to a Dream*.
Ed Hall: *Lady Be Good*.
Irving Fainola: *Speak Easy*.

group of the best New York vocalists, and La Bailey's grand vocal style combine to make these pop standouts. Teddy Wilson and Roy Eldridge are in the band, but it's mostly Mildred all the way. And as ever, she's strictly top drawer.

Freddie Rich

"I'm Forever Blowing Bubbles" & "Till We Meet Again." Voc. 3507.

The presence of Benny Carter, playing alto, and a mess of other great jazzmen (see personnel) pulls Rich's first sides under his new contract up into the "above par" class. Solos galore and a powerful rhythm section are intriguing, but catch that 6-man sax section! It's plainly potent on *Bubbles*.

Bronzeville Five

"Natchez Mississippi Blues" & "Mississippi Fire Blues." BBRD 9445.

Lowdown moaning all the way, both sides are based on the recent Rhythm Club fire in Natchez. And even though it isn't blues singing at its best—with weak accompaniment to boot—you can learn some of the details of the tragedy by careful attention to the lyrics.

Race Discs

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That Blasting, biting reed section of Woody Herman's was caught in action here by Ray Rising of *Down Beat*'s staff. That's Neal Reid up front with plunger in his sliphorn bell. Toby Tyler's at left and in the rear, left to right, are Cappy Lewis, Bob Price and Steady Nelson. Watch for Woody's *Get Your Boots Laced*, Papa, on Decca. It hops!

are Peetie Wheatstraw's *Big Money Blues* and *Five Minutes Blues* (Decca 7738) with a fine cornet backing him up. Johnnie Temple's *Sugar Bowl Blues* and *Good Woman Blues* are helped with a good rhythm section (Decca 7735) and an unknown but solid drummer who has the loudest bass beat on records.

Tommy Dorsey

"East of the Sun" & "Head On My Pillow." BBRD 10726.

These titles were supposed to be hot.

Eight men do the same old thing—Tommy trombone, long vocal, trumpet solo and on out. Dull stuff. Bunny Berigan's short get-offs are from hunger.

Art Hodes Cripple Clarence Lofton (Piano Solos)

"Ross Tavern Boogie" & "South Side Shuffle." Solo Art 12007; "Streamline Train" & "Had a Dream." Solo Art 12005.

Dan Qualey, who last year brought out a private phono label called "Solo Art" which he conceived in hopes many talented but unknown blues pianists could get recognition from musicians and hot fans, scores again with these, his latest offerings. Hodes, the white pianist who has been knocking around Greenwich Village of late, displays a warm, passionate blues style which records to excellent advantage. Both sides are clean-cut, honest examples of pure blues with boogie bass and treble figures predominating.

Lofton's *Streamline* and *Dream* revert to another era—an earlier period during which the names of Fowler, Davenport, Thomas, Johnson, Ezell and Blythe were most conspicuously attached to blues pianostylings. A Chicago Negro, Lofton's playing here is one of the brightest kicks of 1940. His rapid,

1922-style poundings make a startling contrast with the 88 greats of today. As such, Lofton is well worth hearing. Qualey's address is 1600 Broadway. Each disk, 10-inch size, peddles for a dollar.

Rex Stewart Buster Bailey

"San Juan Hill" & "Chained to a Dream." Voc. 05301.

Stewart's little band within the Ellington band backs Rex's trumpet in a not-too-startling demonstration of the leader's technical command of his horn. But things pick up when Tricky Sam's sliphorn slides into the picture, behind Rex, on the last chorus. Reverse is an unimpressive tune done by Buster Bailey's Rhythm Busters with Bailey's clary and Billy Kyle's piano showing best. It was recorded a long time back.

Fabian Andre

"Waltz Night at the Savoy" & "The Man Who Came to Rhumba." Col. 35447.

Even before Columbia could process and distribute Andre's first discs, Fabian had deserted his men and left Chicago saying he would retire from the baton-wielding field. And judging by his first release, it's no wonder. The "B" side is just another rhumba. *Waltz Night* attempts to present boogie-woogie in three-quarter time but the result is a jerky, uncoordinated mess saved only by Jack Fascinato's Steinwaystylings.

John Kirby

"Front and Center" & "Nocturne." Voc. 5520.

Kirby lays an egg with *Nocturne*. It's a draggy, morbid composition which only an Ellington could perform acceptably. But the first side is typical Kirby with Charlie Shavers, Billy Kyle and Russell Procope all contributing buoyant solo passages. If Charlie

Recording Band Personnels

Midred Bailey: Bob Burns, Jimmy Carroll, Carl Prager, clarinets; Roy Eldridge, trumpet; Ed Powell, flute; Mitch Miller, oboe; John Collins, guitar; Bill Beason, drums; Pete Peterson, bass; Teddy Wilson, piano; for *Fools Rush In* & *From Another World*, Columbia.

Freddie Rich: Benny Carter, Sid Perlmutter, Babe Rubin, Sid Stoneburn, Frank Chase, Stafford Simon, saxes; Nat Natolie, Red Solomon, Roy Eldridge, trumpets; Larry Altmeyer, trombone; Clyde Hart, piano; Ken Binford, guitar; Hayes Alvin, bass; Johnny Williams, drums; for *Forever Blowing Bubbles* & *Till We Meet Again*, Vocalion.

Bobby Hackett: Hackett, cornet; Frankie Carle, piano; Bob Knight, guitar; Bernie Mattinson, drums; Eddie McKinney, bass; Jerry Borshard, trombone; Bob Riedel, clarinet; George Dossinger, tenor; Jimmy DeMeo, baritone; all of Heidt's orchestra, for *Clarinet Marmalade* & *Singin' the Blues*, Voc.

Jack Jenney: Vic Garber, Ed Keegan, Morris Cohen, Steve Modrick, saxes; Bob Jenney, Henry Singer, Jack Biglow, trombones; Rudy Novak, Joe DePaul, Don Sten-

roll, trumpets; Paul Richter, Arnold Roetberg, Morris Crossin, Bob Shevak, rhythm, for *I'll Get By* & *After I Say I'm Sorry*, Voc.

Joe Sullivan: Sullivan, piano; Ed Anderson, trumpet; Benny Marton, trombone; Dan Polo, tenor; Ed Hall, clarinet; Freddie Green, guitar; Henry Turner, bass; Johnny Wells, drums, for *Lady Be Good* & *I Can't Give You, Voc.*

Four Marshalls: Gene de Paul, piano; Al Casey, guitar; Ben Webster, tenor; George James, alto; Al Hall, bass; Yank Porter, drums; Joe Thomas, trumpet; Vic Dickenson, trombone; Pete Clark, clarinet; for *Honk and Pick-a-Rib*, Voc.

Eddy Howard: Jimmy McPartland, Lloyd Whalen, trumpets; Floyd Bean, piano; Hans Muenster, Irving Kaplan, Norman Stone, Adrian Freiche, addies; Mike Simpson, tenor and clarinet; Larry Bauer, John Read, Bob Gebhart, trombones; Paul Liddell, bass; Oscar Lhueman, drums; Art Sandy, piano; Lou Adrian, director, for all Columbia sides.



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Barnet has the most negroid of all day bands, then Kirby's is easily the whitest of all Negro outfits. Its precision is amazing.

Harry James

"Night of the Bumblebees" & "Four or Five Times," Variety 8298; "Night Special" & "Rock Beat Boogie," Col. 35436.

My, but this James boy cuts fancy capers on his trumpet! And really, he sounds more like a bumblebee than anyone else who has recorded this Rimsky-Korsakov clambake.

But analyzing the band seriously—and getting away from the crap like Bumblebee turns out to be—one finds good jazz on the other three sides. *Four or Five* is slow and relaxed and sports an ensemble vocal. Well done all the way, as are *Night Special* and *Boogie*, on the Columbia label. Bruce Squires' trombone cuts through wonderfully on *Night* and along with the leader's trumpet, takes top honors. Jack Gardner, likewise, steals the show on *Boogie*. Latter ends up in a rousing finale with the entire band kicking like mad. Wild stuff, but at least it has guts.

Joe Sullivan

"I Can't Give You Anything But Love" & "Lady Be Good," Vee. 3496.

Nothing wrong with these . . . just plain, enthusiastic jamming that didn't lose anything in the process of recording. The Sullivan piano sounds as great as ever. But the bright spot is Joe Turner's grand vocal on the "A" side. Turner's healthy, iron-lunged shouting makes most of the blues singers on the race labels sound anemic. He's so potent, in fact, he can best be compared with Bessie. At least no one else today comes as close.

Joe Turner

See best solos for who plays what.

Louis Armstrong

"Boogie-It" & "Cherry," Decca 3180.

Satchmo and the Mills Brothers got together on this date for a knocked-out mixture of vocal and trumpet jive which just goes to prove again that no one can steal a record side from Louis. His singing is wonderful; his horn on *Cherry* is beautifully conceived and performed. It's pleasant to hear Louis without that big band occasionally.

Lil Armstrong

"Sixth Street" & "My Secret Flame," Decca 7739.

Jonah Jones' trumpet paces Lil's pickup band. Alto by Don Stovall and Russell Johnson's tenor also are competent. Lil arranged both tunes and plays piano, leaving the *Flame* vocal to Hilda Rogers. Good small band stuff.

Les Brown

"Walkin' and Swingin'" & "Love," Decca 3167; "Comanche War Dance" & "Mellow Bit of Rhythm," Decca 3155.

Two Mary Lou Williams compositions, *Walkin' and Swingin'* and *Mellow Bit of Rhythm* are beat out in top jump fashion by Brown's Duke University gang. Billy Rowland's piano is an able filler-inner for Miss Williams' bright work (heard on the same tunes with Andy Kirk's band, also on Decca) and able tenor and trumpet also help.

Love and *Comanche* are not up to the standard of the other two. But even so, they tend to bear out the fact that Brown's band has been too long overlooked on records. It's about as good as they come.

Slim Gaillard

"Beating the Board" & "Look Out," Vee. 3483.

More jive, a la Waller, with Gaillard's band hopping all over the place. When Slim isn't singing (and his singing isn't bad at all) you'll hear fine piano, trumpet and alto pyrotechnics. And a rhythm section that moves.

Reinhardt-Grappely

"I Wonder Where My Baby Is?" & "Daphne," Decca 32152.

Most of the Django-Stephane output is pretty much alike. That holds true here. But for marvelous technique both Reinhardt (guitar) and Grappely (violin) have no equals. The fact that both are Europeans who have never visited the U. S. makes their ability all the more amazing.

'Drive-In' Spot To Feature Cork

BY J. H. LANG, JR.

Indianapolis—Harold Cork is planning to open a drive-in place, featuring his own band playing on the roof where the public can watch the boys in action as well as hear them play.

Recent openings include Jo McCartney at Pottawatomie Gardens, Lake Tippecanoe; Jerry Blaine at Colonial Gardens, Lake Manitou; Louie Lowe (his second season) at Westlake Terrace; Earl Newport at the Showboat at Riverside; Art Berry at the Gables, and Pinky Porter still holds the spotlight at the Denzell.

William J. Schumacher, clarinet, bass bassoon and saxist member of the symphony, succeeds W. S. Mitchell as director of the 1,200-piece Indianapolis Motor Speedway band. Mitchell died last month.

Bob Crosby

"Speak Easy" & "I'm Nobody's Baby," Decca 3179.

First side is much the better, being an instrumental. But Marion Mann's singing on the coupling (issued after she left the band) shows her at her best. Eddie Miller and Fazola help from the solo end. Jess Stacy gives his right hand a workout for a few bars in *Speak Easy*. But the band is never at its best except when playing that bouncy 2-beat stuff. This isn't.

THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.
(2 East Banks, Chicago)

Wild Bill Davison made records with hot solos 12 years ago. This startling revelation was made by George Von Physter, well-known



Bill Davison

musician and lithographer who beat the string bass while Bill played a hot horn on Benny Meroff's *Okeh* 41171. Bill has said he made quite a few records but couldn't remember with what group and whether or not he took solos. One night recently, George asked the Hot Boxer if he had any old Meroff discs. After getting out *Smiling Skies* (402202) and *Me and the Man in the Moon* (402203), George announced he and Sidney Britikin (guitar) played an accompaniment for Davison's solo on one of the sides. We played *Smiling Skies* and sure enough the trio was there. Bill was on a Bix kick at the time and using Bixian licks. Meroff's band was alternating from the stage of the Granada to the Marbro theaters in Chicago around 1928 when a small group formed for the recording date at which four sides were made. Who can divulge the other two sides? Von Physter gives the complete personnel for the date as follows: Davison, cornet; Lennie Cohen, clarinet; Don Forney, trombone; Sid Britikin, guitar; Von Physter, string bass; Al Nullson, piano, and Benny Metz, drums. Meroff himself sings a Ted Lewis vocal on *Me and the Man in the Moon* but does not play on any of the sides.



Sent 'way down by a Bessie Smith "out" chorus. Wes Neff, Chicago collector, was caught by fellow collector-photo man Ed Rubin during a blues bash last week in the Windy City. Hot Box columnist George Hoefer, Jr., invites other candid pix of collectors—best of which will be used from time to time with his column.

Hilding Berquist of Minneapolis calls our attention to Cornell Smelser, the hot jazz accordionist, who was featured with Duke Ellington on Brunswick 4783 (*Jungle Band*) *Accordion Joe*. Jimmy Dorsey told Berquist sometime back that he played on an Okeh record under "Cornell and his orchestra." Hilding subsequently located a copy of this rare record and reports it was made around 1930 on Okeh 41386, *Accordion Joe and Collegiate Love*. In addition to J. Dorsey the following others can be heard: Tom Dorsey, Lonnie Hayton, and Adrian Rollini. Cornell can also be heard on various Mills labels under the titles *Majestic Dance Orchestra*, *Hollywood Dance Orchestra*, *Dublin's Dandies* and others.

Collector's Catalog: Walter Esslinger, 600 Second St., Porterville, Cal. majors in Earl Hines and minors in Henderson's band work of the early 30's. Announces 75 new duplicates on the block. Walter is a capable commercial artist (lettering man) as well as a disc authority. . . . Forrest Browne, 87 Carmel St., San Francisco, Cal.

Eight Orleans Sides Made for New Album

New York—Decca's album of recorded New Orleans jazz got under way May 27 and 28 when Louis Armstrong, Sidney Becht, Zutty, Luis Russell, Wellman Braud, Claude Jones and Bernard Addison made 219 *Blues*, *Coal Cart Blues*, *Down in Honky Tonk Town* and *Perdido Street Blues*. Second session had Benny Morton, Red Allen, Lil Armstrong, Pop Foster, Zutty, Addison and Ed Hall making *Down in Jungle Town*, *Canal Street Blues*, *King Porter* and *Shimme-Shawable*. Also made were several sides, in Chicago, with Baby and Johnny Dodds, Preston Jackson and others featured.

Musician collector (string bass and piano) specializing in Armstrong and Jelly Roll Morton piano. . . . Lu Watters, 24 Steiner St., San Francisco, Cal. Another collector who collects from the musician viewpoint, strictly Louis and Dixieland jazz uppermost, with Jelly Roll thrown in. Lu plays cornet in bands with which he enjoys playing and avidly advocates the return of the banjo.

HOT BOX DRIVE!—Two of the few hot men in Ted Weems' band once played with the Seattle Harmony Kings—Roy McHargue (clarinet) and Joe Hooven (trumpet); Ed Sullivan of Chi found Gennett 6309 by Emil Seidel and Ork (band that made *Stardust* under Hoagy Carmichael's name); The New Orleans Rhythm King Gennett sides *Sobbin' Blues* (11535a) and *Weary Blues* (11355b) were issued on Buddy 8003; Kokomo Arnold, Decca Blues guitarist and composer (*Milk Cow Blues*) once traveled the country in shows run by both Ma Rainey (now living quietly in Georgia) and the late great Bessie Smith; Cleo Brown recorded *My Handy Andy* for the Hollywood Hot Shot label (now defunct by request of the authorities); George Avakian after further research on the Trumbauer Okeh's advises master 400033 is *Tram's From Monday* On unreleased and destroyed (No Bix) and is not *Letter from Dixie* as Venables reported in May 15 *Hot Box*. Latter tune was never made, according to Avakian.

Unforgettable Solo—Hodges playing Alto on Lionel Hampton's *On The Sunny Side of the Street* Victor 25592.

Gabe Gelinas Leaves Savitt

BY MILTON KARLE

Pittsburgh—Alto man Gabe Gelinas left Jan Savitt here to coin the gravy with Howard Lanin on a summer job. His place was taken by Dutch Klineman of Durham, N. C. . . . Mitchell Ayres' opening at Kennedywood drew 2,500 McKeesport High promenaders, with reformed fiddler Aaron Goldmark doing fine on bass. . . . The Glen Gray boys paid the rent for the management of the clay pigeon shooting gallery while they were here.

Al Fremont grabs a new chirpie, Alta Rae, and adds pianist Lloyd McCahan of Nashville. . . . The Freddy Cooks (drummer at the Stanley) are blessed-evening. . . . Barron Elliott vacations from WJAS studios and goes to Jefferson Beach in Detroit for a month June 21. . . . Fess Williams' band played with a burlesque show at the Casino recently.

Danny Perri, Savitt's new guitar man, and Murry McEachern of the Casa Lomans, played banjo and fiddle as a duo years ago in a Toronto high school. . . . Brad Hunt at Ruggles beach for the summer. . . . Joe Villella, KQV program director, expected to have a band by the time this *Beat* hits the stands. . . . Maestro Ben Young and his saxist, Paul Masters, both will become daddies 'ere long.

No Band, So Valdez Signs as Chirper

New York—When the AFM wouldn't allow Miguell Valdez, Cuban band leader recently arrived in the States, to open with his band at Ben Marden's Riviera, in Jersey, Valdez went over to the Waldorf-Astoria and got a job singing with Xavier Cugat. Valdez worked for Marden in Havana last year and the Wm. Morris office brought him to New York.

Slingerlands
ARE PLAYED THE WORLD OVER!

In *Hawaii*—it's Nathaniel (Mont) McFay with the sizzling Hawaiian swing band, "Brown Cats of Rhythm." Currently playing at the popular Casino in Honolulu, the Brown Cats are easily the island's most well-liked band.

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Frisco Musicians Fiddle While the Home Folks Burn

San Francisco—Local 6 musicians fiddle while the home folks burn. That's the situation as the 1940 version of the Golden Gate International Exposition got under way last month on Treasure Island out in San Francisco Bay.

As compensation for his producing an Aquacade at the Fair, Billy Rose, long-time enemy of Music Corporation of America, demanded and got a clause in his contract that no free entertainment would be given this year. That eliminates the biggest and only organization capable of buying expensive bands—the Fair itself.

Local Men Hustling

This has the localities up in arms. Fresh in their memories is the parade of batonwielders featured at the last Fair. These included Benny Goodman, Harry Owen, Ted Lewis, Eddy Duchin and Count Basie. The town's fair-haired columnist, Herb Caen of the *Chronicle*, a Goodman worshiper from the first day on, is bringing this matter to light. Expoficials have kept it in the background as much as possible.

Meanwhile, the local card holders are doing a full-time stint. Places featuring bands, containing mostly local men, are the Aquacade, Gayway ballroom, Follies, Ice Show, and the Exposition band. In the city proper is the 1940 *Ice Follies*, a unit composed entirely of local men.

Remember King's Flop

Big news in the hotels is the engagement of Benny Goodman for two weeks at the Mark Hopkins. This is in competition to the Palace which has featured for the past six months, Glen Gray, Vincent Lopez, Ray Noble and now Leo Reisman.

Mark owners have their fingers crossed over the Goodman deal. Last year they paid the same money for another top-flight band, Wayne King. The egg King laid was so big, local wags cracked that the hotel had to take out one wall to get rid of it. This time the same ones are giving out with the fact the hotel could take an option on the echo for an extra six months.

BANDANDIES: Lovely Dorothy Allen, now with Gary Nottingham at the Bal Tabarin, has been signed by Shep Fields. . . . She leaves with him June 3rd. . . . Goodman's current tour hereabouts has been his best to date. Records broken everywhere. . . . Joe Sudy back into the Persian Room to rescue it from the too sophisticated units they've been booking from

New York . . . Vincent Traversa waves the stick at the Aquacade. Ditto Walt Rosener at the Follies.

Waring Thrills Musicians with 'Vochestra'



Fred Waring

New York—Daisy Bernier, who starred in the recent Broadway review, *Sing Out the News*, last week replaced "Honey" Perron in the Fred Waring trio, Two Bees and a Honey. Waring's glee club, considered tops in the trade, now numbers 55 voices and has just been tagged the "Vochestra." The soloists are Stuart Churchill, Jane Wilson, Andy White, Gordon Goodman and Pat Hamlin.

Roy Ringwald does the arranging for the vocal crew. Bob Shaw, a Pomona college alumnus, is assistant conductor to Waring.

Phillips Joins Zurke

Pittsburgh—Trombonist Gregg Phillips of Aliquippa, a student of Matty Shiner of Max Adkins' band here, joined the Bob Zurke band the other day.

Orchestra Personnels

Verne Buck

Via Rehner, Glen Tabor, Floyd Estep, sax; Howard Davis, Harry Greenberg, trumpet; John Parsons, trombone; Charles Beck, waiter, piano; Johnny Mueller, bass; Ben Metz, drums; Ray Lang, fiddle; Preston Sellers, organ, and Buck fronts.

Emmett Ryder

Howard Walters, Joe Flores, Dominick Caserio, Garth Hite, sax; Dick Bonster, Gordon Hangerford, Irvia Dize, trumpet; Walt Carretton, trombone; Bob Hanna, piano; Walt Lawrence, bass; Dave Parsons, drums; and Ryder, trombone and front.

Sammy Fletcher

Bob Kotaja, Vic Hansen, Bob Weigstein, sax; Art Taylor, Walter Sanders, trumpet; Bob Thompson, trombone; Art Olmsted, piano; Bob Schroeder, bass; Johnny Yeakey, vocals, and Fletcher on drums.

Jimmy Griggs

Ruston Greer, Francis Gilmore, J. I. Howard, Harold Ebbett, sax; Gene Croston, Dick Anderson, trumpet; George Wyatt, "Benny" Goodman, trombone; Troy Womble, piano; Ernie Schelshagen, bass; David Cole, drums; Gib Howard, guitar, and Griggs fronts on tenor and vocals.

Marvin George

Howdie Addison, Bill Cox, Sazie Johnson, Marvin George, reeds; Harry Fisher, trumpet; Ray Parsons, piano; Al Enrickson, drums, and Jerry Kelly, guitar.

Tony Pastor

Bill Shiao, Johnny Wade, Stu Anderson, Nat Capell, sax; Irving Berger, Chuck Peterson, Bill Robbins, Charles Trotin, trumpet; Eddie Auliano, Henry Singer, Cappy Crouse, trombone; Les Barnes, piano; Frank Isardi, guitar; Martin Wittstein, bass; Bill Schulz, drums; Al Avola, arranger; Kay Foster, vocals, and Pastor fronts on tenor and vocals.

Bob Dade

Illinois Jaquet, James Kirschberger, Ray Jarvis, James Nelson; Ernie Figueroa, Phil Russell, Jack Trainor, trumpet; Lorin Aaron, Dick Cole, trombone; Phil Moore, piano; Leo Young, drums; Eddie Williams, bass; Al Hendrickson, guitar, and Dade sings up front.

Don Palmer

Ray Bachy, Wally Palmer, Si Isavell, Don Palmer, sax; Cliff Franz, Jimmy Rogers, King Kong, trumpet; Walt Wenzel, piano; Bob Stewart, drums; Bart Rogers, guitar; Slim Altman, bass, and Kay Denton, vocals.

Dean Hudson

Harold Willis, Mable Clark, George Kenson, Paul Yelvington, sax; Quinton Thompson, Marshall Hutchins, Jack Ashberry, trumpet; Dick Bryan, Phil Lester, trombone; Dick Hummer, piano; Bill Uttling, guitar; Sam Lattimer, drums; "Terchy" Clements, bass; Frances Colwell, "Sonny" Stockton, vocals; Hummer, Bryan, Lester and George Barden arrange, and Hudson fronts.

Les Brown

Steve Madritz, Wolfe Tannebaum, Herb Munn, Eddie Scherr, reeds; Bob Thorne, Eddie Bailey, Leo Kria, trumpet; Si Zentner, Warren Brown, Ronny Chase, trombone; Bill Rowland, piano; Eddie Julius, drums; Johnny Knappner, bass; Joe Peters, guitar; Wendy Bishop, vocals, and Brown fronts on reeds.

Norm Kingsley Gigs Up in Wisconsin

BY THE TIGER

Madison, Wis.—Norm Kingsley, who played with Horace Heidt a few years back, has his own combo playing gigs around this neck of the woods now.

The Park Hotel Blue room is featuring a septia organist, Nettie Saunders, who plays with a fine imagination and plenty of feeling. She's nuts about the blues. She's got me there. . . . At the Loraine they have a new trio who pass under the name of "The Three Naturals." Vic Peterson is fine on the doghouse.



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Eddie Durham Rehearses



New York—Early rehearsal shots of the new Eddie Durham band catch the saxes grooving one. Left to right—Eddie Williams, tenor; Buster Smith, alto & baritone; Bill White, alto; Ben Smith, alto; Sam Payne, tenor. Below, Durham, the former trombonist-guitarist with Bennie Moten, Lunceford and Basie, gets off on electric box. Eddie, also a great arranger, has big plans for his new combo.

Big Names For Spot in Galveston

BY KENNETH KATHAN

Galveston—After five years in darkness, Sam Maceo's Hollywood Dinner club will open this month with high calibre name bands booked for the summer.

Since 1935, when Texas Ranger and governor trouble closed this spot, Galveston high class night life has been practically nil, with the hoi polloi commuting to the Rice roof in Houston, the Century room in Dallas and the Grove in Louisiana.

Bill Merrill's band faithfully grew beards to qualify as Brothers of the Brush for the Galveston Cavalcade, but had to shave them off because an offer from the Grove over in Orange was too tempting to resist. They were replaced at Sportsman's Inn by Ted Jones' 7-man outfit. . . . Jack Norwood's four men kick like mad nightly at Crossroad Tavern, due to the terrific work of Connie Galvin on bass. George King plays fine trombone while Doug Franks, trumpet, and Norwood complete the combo. . . . Russell Lewis' 7-piece colored combo are in their 4th consecutive year at the Seashell club on the beach.

Pingitore Claims Ballrooms Are Built 'All Wrong'

BY WAYNE BOLLRUD

La Crosse, Wis.—Mike Pingitore, perennial Whiteman banjoist, says the trouble with ballrooms is that they are all built wrong. He says there should be a place elevated up next to the band where people who just want to watch the band may sit.

There wasn't much of a crowd at the Whiteman date here two weeks ago, the promoters wanted three dollars per couple. And the people that did come didn't get much of a chance to see Paul because he only fronted the band for about an hour and then we didn't see him anymore all night.

Florian Heintz, local reed man, has joined Jimmy James' band working out of Omaha. Heintz had been playing in local bands, and should go places.

Benny Winestone May Join Savitt

BY DUKE DELORY

Toronto, Ont.—Jimmy (Trump) Davidson took his ark into the Dardanelles at Wasaga Beach. Hide-beater Johnny Gilbert's crew is now at Lakeside hotel, Lake Champlain, at the Quebec-Vermont border. Formerly a non-union bunch, Gilbert's boys had all their back dues, fines, etc. cancelled and once more are members of the Montreal local.

We asked Scotch tenor jazzman Benny Winestone who was the world's greatest tenor, the "Hawk" or Chu? To which Benny replied, "Bud Freeman." Soon as his papers are cleared Benny is going to shake the dust of this town from his hoofs and return to the States where he may join Jan Savitt.

Sorry, No Merger Of Memphis Combos

BY FRANK BERFIELD

Memphis—When Hugh Anderson resumed the fronting job with his combo a little while back, and erstwhile stick man, Jimmy Campbell, left the band to join Overton Canong's, this column mistakenly reported that "Campbell's band" and Canong's had merged. Apologies to Hugh Anderson and his ten men, who are still very much intact, with Hugh playing trumpet, arranging and booking. His lineup:

Johnny Russell, Billy Marshall, George McIntyre, Dan Ferguson, sax; Gordon Ruffin, William Bobo and Anderson, trumpet; Louis Flornal, trombone; Bill Sladger, piano; Jimmy Ross, drums, and Bart Abel, bass.

Keith Roberts' Band Scuttled

BY THE TIGER

Madison, Wis.—Keith Roberts' group dissembled recently after their date at the Chanticleer. Leo Emmerich, campuser who formerly fronted the Roberts outfit, has formed his own band and has the spot at Hollywood at the Beach, one of Madison's favorite summer spots. He took a few of the Roberts men with him. Bill Nance, fresh from the Blatz Palm Garden in Milwaukee, took over at the Chanty.

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• The Band Box •

Are You Obtaining Social Security Protection?

By Dick Jacobs

A number of correspondents are still doubtful whether musicians are eligible for social security and unemployment insurance. Definitely, any musician who is working steady (any regular salary, no matter how small) is eligible and the musician should make certain that his boss is deducting the one per cent of his salary and filing the proper returns with the government.

New Miller Fan Club

Paul Carroll of Denver, Colo., is thinking about using vocal backgrounds of the Tommy Dorsey style and would like a listing of the ones that Tommy recorded. They are Marie, Who, Yearning, See You in My Dreams, Sweet Sue, Blue Moon, How Am I to Know, Glenn Miller fans will be interested in a fan club of Glenn's presided over by Ralph Vanaman, 333 S. Fourth St., Millvale, N. J. Membership fees are two bits and you receive three photos and a membership card. . . . Howie Garden of Cincinnati wins his bet. Dan D'Andrea, Murray McEachern, and Dick Jones all joined Casa Loma in 1937. . . . Yes, Joe Smith, Rex Stewart and Benny Carter all were with McKinney's Cotton Pickers at the same time. . . . Allen Boarder of El Paso, Texas, would like the personnel of Red Nichols' Original Five Pennies: Red on trumpet; Miff Mole, trombone; Jimmy Dorsey, sax; Eddie Lang, guitar; Vic Berton, drums; and Arthur Schutt, piano. . . . A few rapid fire answers for Eddie Faber of NYC. Glenn Miller and Will Bradley played side by side in Ray Noble's first American band. Pee-Wee Irwin is playing lead trumpet and not hot with Johnny Green. The predecessor to the Cootie Williams style of trumpet playing was Bubber Miley. . . .

ber sets on their dates and he'd like a suggestion as to a set routine for the five tunes. Why not this—1. Medium tempo; 2. Medium tempo; 3. Medium fast; 4. Slow; 5. Fast. O.K., Tommy?

And now for the final Short Shots: Fats Waller's father was a preacher. Bix Beiderbecke attended school at Lake Forest Academy, in Illinois. Johnny McGee did play with Jan Savitt down in Philadelphia. Toots Mondello comes from Boston, studied sax there. Everett Hoagland uses three saxes in his band. Of course Benny Goodman plays sax; get the band's record of *Riffin' At the Ritz*. Benny plays lead alto. But not often anymore.

Well, next month we'll have some data on all the type jobs there are for musicians around the broadcasting studios. Be seein' ya!

Joe E. Brown's Brother a Leader

BY PAUL SMITH

Toledo, O.—Paul Brown, band leader at Woodland Dixie Inn, Monroe, Mich., was visited by his famous screenland brother, Joe E. Brown, recently. It marked the first time Joe had danced since his accident last November.

Nate Lawton's band left the Recreation. . . . Steve Sabo's outfit vacated the Chateau Paree. . . . Johnny Marzloff opened the Algeo hotel Grill. . . . Tommy Greene in his third or fourth date at Rustic Lodge on Telegraph road. . . . Tyle Garfield with some of Toledo's best men are in Kin-Wa-Lowa, booked by MCA. . . . Musicians Chuck and Al Shanks doing fine with their own club here, featuring a 4-piece fem crew. . . . Harley Bracht's combo in the Willard Grill. . . . Tim Murphy's Sun Valley outfit, opened the El Dorado room of the Commodore Perry June 10.

Tunes for Andrews

Los Angeles—Universal Pictures has taken *Hit the Road and Run* boogie for use in the new Andrews Sisters movie pic. Tunes are property of Leeds Music Corp., New York.

Bub Hooven's Band Bags Chi's Gaucho

Chicago—Harold Stokes, WGN music dept chief, and singer Lawrence Salerno brought Bub Hooven's 7-piece into their El Gaucho niteray last week to help dissipate the silence.

The band features four-way stuff with trumpet Jack Hall doubling melophone, trombones Mort Crox and Lee Scott, and Hooven on clarinet or baritone.



—Drawn by Red Ingle

Babe Wagner Gets O'Brien Horn Chair

BY DON LANG

Minneapolis — When Floyd O'Brien left the Krupa band to join Bob Crosby late last month, his place was taken by trombonist Babe Wagner, the third Twin Cities musician to join Krupa. Wagner has been a stellar man in the Cec Hurst lineup for several years. Joining the remaining trombonist in the Hurst combo, Leon Benike, are his brothers, Abe (trumpet) and Bob (alto) Benike. The band is now at the Spotlight at Nisawa.

The St. Paul musicians' ball proved a let-down when the sweet bands overplayed their allotted time, squeezing out Red Dougherty's fine outfit entirely. . . . Stan Hirst (tenor) starts late this month with Joe Billo at Excelsior Amusement Park. . . . Swiftly Ellickson, U. of M. law-business student whose campus band set a record at the Marigold this past winter plans to take a band on the road into big spots after graduation. . . . Rumored that Lou Blake will bring a sweet 2-beat outfit (?—Eds.) into Marigold for the summer and fall.

Tossed in Jug; Vagrant Proves He's a Musician

BY SIG HELLER

Milwaukee—Pianist Paul Gordon, whose band works until 2:30 every aye at Sam Pick's Club Madrid, got thrown into the local clink as a suspicious character and vagrant, along with his guitarist, Doug Hamilton, and trumpeter Frank Lisanti last month.

It lasted only a half hour, however. The three had got into the habit of changing to old clothes after the job and going for a walk. On one such excursion, they happened to stop in a used car lot to look over the autos. A squad car picked them up, and since the boys hadn't bothered to carry any money or identification, they were taken to jail. Their hotel manager was rousted out of bed to get them out.

Paul Jordan is on piano, Mike Rubin bass, and Bob Harrington on drums and vibes. Sammy Usher does the vocals, and Bob Wyatt stays on as solo organ at the spot.

George

Wetting on Drums

This Guy Beat a Drum Nearly 5 Hours Solid!

By George Wetling



We have had many endurance contests during the past few years, marathon dancers, walkathons, flagpole sitters, tree sitters, rocking-chair rockers, six day bike racers, and I even saw a marathon piano player in Ripley's Odditorium. But for a long distance marathon bass drum beater, that is keeping the foot going on a bass drum pedal, I believe the champ must be Roy Hartstein, of Brooklyn, N. Y. He kept his foot beating a steady tempo, on foot pedal attached to bass drum, for 4 hours and 25 minutes. This however, lost him a bet as he had wagered with some skin-beating friends of his he could keep it up for at least seven hours. If this doesn't happen to be the record I should like to know about it, however I would never want the job of clocking a bass-drum-beating marathon contest. Roy would also like to know if there is any difference in the tone of the snare drum when wire or gut snares are used. Yes, there is quite a bit of difference, the gut snares giving a much deeper tone than the wires. Gutter stuff, eh?

Perry Reed, of Wichita, Kans., has difficulty in keeping tempo when he is making rim shots, especially fast ones. Maybe this is from trying too hard, and trying to get in too many fancy beats. Personally, the plainer the better for me, but the main thing in drumming is to keep time for the band. (This seems to be an unheard of thing these days).

Should Tom Toms Be Tuned?

Mr. F. Stone of Salisbury, Md., is very confused on the subject of tuning his tom toms. Some drummers tell him to tune them to a certain pitch, and others tell him not to. As the first tom toms were made by stretching a piece of skin over a hollow tree trunk, I doubt if they were meant to be any certain pitch, and that is why I do not tune my toms to any certain notes. I tune them according to what my ear wants to hear and let them go at that, although I am certainly not against tuning them to different notes, and it is certainly a matter of choice as to what you want to do about it!

On Holding the Sticks

M. B. Penault of Montreal, Canada, would like to know why the left hand stick is held the way it

is. I presume he means in the regular manner where it is grasped between the thumb and first finger. He seems to think that if the left stick were held the same as the right one it would be easier to make rim shots, hit cymbals, press rolls, etc. Well I cannot think of anything worse than an incorrect method of holding the sticks, in fact, it has become so common that several books have been written on this subject alone. The main reason the left stick is held the way it is, is to make a proper roll, which is still used by some drummers. I will be more than glad to recommend several books on the subject of holding the sticks.

Address: Wetling at Down Beat, 608 So. Dearborn, Chicago. Enclose stamped, self-addressed envelope for personal reply. —EDS.

'Dull Convention', Petrillo Thinks; Likes Weber Idea

Chicago—Jimmy Petrillo, Local 10 potentate, asked his reaction to the proposed "life presidency" for AFM chief, Joseph N. Weber, commented here last week:

"If Mr. Weber is voted a life presidency he will deserve it. I for one have always believed that any legislation or suggestions that he has influenced have all been made for the good of the musicians."

It had been reported that Jack Tenney, past president of Los Angeles Local 47, would introduce the resolution at the AFM convention in Indianapolis.

Asked if he would make any recommendations or suggest any resolutions at the conclave, Petrillo said he had no proposed legislation, and added that he expected "it will be a dull convention this year."

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Harry James Hires Young Cleveland

BY EUNICE KAY

Cleveland — Al Lerner, young pianist who has been playing small spots around town for a long time, joined Harry James' band at the Chatterbox in New Jersey and will be featured in a quartet within the band.

Everyone's knocking themselves out these days at Linda's Sky Bar. Una Mae Carlisle, pianist-singer whose *I Can't Give You Anything But Love* on Fats Waller's record is terrific, is a new arrival at Linda's.

Art Cutlip, who still plays a lot of blues on the piano, is now working with a 5-piece combo at the Wade Tavern. . . . Charlie Canter is at the Cabin Club with a tough outfit including Irv Greenwald, Johnny Joyce and Lenny Ensign. . . . Red Ryan, fine bass man with Vince Patti and student at the Cleveland Institute of Music, won a scholarship there. . . . The Cleveland Hot Club gradually expanding and having bigger and better sessions.

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Swing Piano Styles

Studies Classics But Won't Pass Up a Blues Artist in a Joint

By Sharon A. Pease

Brokers, bankers and business men are usually distinguished and possess refined and polished manners. On this basis Bill Straub could be sitting behind a mahogany desk instead of at the piano in Larry Clinton's band.

Straub was once headed for Wall street. That was shortly after he was graduated from high school in his home town of Brooklyn. After working two years as a runner for a brokerage house he transferred to the Equitable Life Insurance Co., of New York and was moving ahead rapidly in that office when the music bug backed up and pushed.

Broke Arm Playing Ball

Bill had studied piano four years but was forced to discontinue at 17 when his arm was fractured in a baseball game. He just didn't get started again until three years later when his interest was revived by contests which the local theaters were conducting to determine the "champion 88 men" among amateur bands. So Straub decided to learn something about dance piano and went to work on keyboard harmony and the development of a style.

He was soon jobbing with Emil Velasco's orchestra and that summer, left the insurance company to work the vacation season with Emil at the Longshore Beach and Country Club, Westport, Conn. The club was owned by Pat Powers, the creator and writer of the comic strip "Krazy Kat."

"It was a thoroughly enjoyable summer," Straub recalls. "I just couldn't think of going back into that insurance office. . . . So here I am, still in the music business."

Ex-Bill Bardo Man

After four years with Velasco, Bill worked with George Haefly, Reggie Childs, Jean Bartal, Hughie Barret, Frank Novak (radio work) and Bill Bardo. In Febru-



Almost A Broker but jazz got him, now Bill Straub is Larry Clinton's pianist.

ary, 1939, Clinton called him. Larry had heard of Straub's work around New York.

Bill is an ambitious fellow and through the years, has continued to study. It's more on the classical side now but he's still ever alert for ideas to improve his dance work. Fact is, he'll make a trip to a joint to hear a good blues pianist get off, walking right past the concert hall to get there!

Straub is 28, married, owns his own home in Rockville Center, Long Island, and has a son, Bill, Jr., now 4, who will be starting piano in a year or so.

Some of Bill's best work may be heard on these Larry Clinton's titles on Victor: *Bread and Butter*, *A Kiss For You*, *Boogie Woogie Blues* and *Study in Modernism*. The latter tune was written by Larry and it is with his kind permission that we are using the accompanying portion in which Straub demonstrates his piano style.

Tells About Playing

The first eight bars, Waller-like in structure, contain some new and interesting Straub treatment in the treble. Throughout this section Bill usually does the bass tenths in "backward" fashion,

Here's Bill Straub's Own 'Study In Modernism'

Lively
gta

gta

gta *loco*

striking the top note of the tenth slightly ahead of the beat and the bottom note on the beat. In the second 8-bar group Bill uses broken tenths in the bass. I have had many letters from readers saying they get along fine with broken tenths as long as there is a har-

mony change in each measure. But they say when the chord lasts an entire measure they have trouble in selecting the proper voicing. Note the way which Bill solves this problem.

Address inquiries to Pease at Lyon &

Healy Bldg., Chicago. Enclose stamped, addressed envelope for personal reply. —EDG.

'Back to the Farm' Idea For Waller

BY IRMA WASSALL

Wichita, Kas.—Add another item to the epidemic of auto accidents to bands: The Fats Waller bus blew a tire on the way to their one-nighter here last month, and headed out across a farm after it broke through a fence. Plenty of bumps resulted, but luckily no breaks.

Their date here was sponsored by Rudolph Lane and Ray Overton, who throw all the Negro dances here bringing in name colored orks. Lane has his own abominable parlor; Overton works for an electric company. Fats is using 15 men.

Johnny (Scat) Davis opened the reconstructed Blue Moon last night (14th) for a 10-day date. Everything about the new Moon is terrifically impressive; it cost \$75,000 to fix it up. Fluorescent lighting throughout the two dance floors, two bars (or should I say "fountains") and two kitchens. One of the dance floors is open air, surrounded by terraces for tables. The p.a. system cost \$1,500.

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Lee Short

Art says the the flagpole consulate with Mildred Bence at a Du session here Duke confel posed conce

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21 Ki

Bayersdorffer Found in Chi; Duke, Bailey Plan Concert

BY TED TOLL

Chicago—It's a small world. When Dave Dexter's Emmet Hardy (June 1 Down Beat) mentioned Johnny Bayersdorffer's Jazzola Six of 1924, Bayersdorffer, the New Orleans trumpeter, might have been in Timbuctoo. But he wasn't. He popped into the Down Beat office to thank Dave for mentioning him.



Lee Shore

Art says the swastika is hung on the flagpole outside the German consulate window across the street. Mildred Bailey was a rapt audience at a Duke Ellington recording session here last month. She and Duke conferred later on a proposed concert of the Ellington band

and herself. The Duke's session had to be postponed a day when Barney Bigard turned up with a bum stomach.

Will Osborne at the Beach

Will Osborne and Jose Manzanera's combos will alternate on the Edgewater Beach stand following Bernie Cummins June 15.

Publisher Fred Joyce admits creating 37,000 words of boloney about band leader Carl Ravazza, whose west coast outfit is in the Colony Club for the summer. Joyce said that if he had known the kids in the band are away from home for the first time, it would have made a much better story than the faked "two years' success in swank eastern spots" to which he credited the band.

Boyd Raeburn, whose vocalists, Lorraine, is absent from the band expecting a miniature maestro, takes over the Peony Park, Omaha, bandstand for ten days June 15.

Oriental Pit Band Back

Bob Strong continues to conquer this town with his week at the Stratford theater knocking 'em dead.

Perennial pit maestro Verne Buck (seven years in loop theaters) brought his 12-piece combo back into the Oriental theater recently after a silence of almost five months. Buck's makes the third pit band in loop movie houses. The others are Lou Adrian's in the Chicago and Walter Davidson's in the State & Lake.

George Schuster, one of the top trumpet men around, now with Phil Levant's band.

Gloria Goes with Lynn

Gloria Gilbert, "the only girl who ever sang with Dick Jurgens," now with Correy Lynn's band at Lake Delavan.

The Lee Shore unit, with the already-mentioned Bayersdorffer blowing a wild New Orleans horn, also includes Shore's sax, Stan Gaulke and Charles Glass' saxes, Tony Armour's trombone, Ben Shore's trumpet, Earl Roberts, bass; Pete Buddinger, drums and vibes, and Lew Bachmann, piano, several of whom are former local NBC men. The band jobs around town and is attracting wide notice with its versatility and musicianship.

Courthouse Jumps To Swing Band

BY SIG HELLER

Milwaukee.—The town's courthouse has blossomed forth as a court of swing, with Bernie Young's 19-piece Creole Swing band grooving it in the lobby. The band, a WPA unit, disturbs many a solemn court proceeding with its solid sending, but John Public gets his kicks. The acoustics are horrible, but the band manages to drown out its own echo.

The Wurlitzer company sold its entire local organization to local capital who have rechristened the store Broadway Music House and appointed drummer Chic Hager of the instrument department. In his spare time Chic plays with Rolie Ische's ork.

Bill Davison back into Schmitz Club Cafe, where the remodeling finds him on a mobile stage and traveling around between four separate bars all night. . . . Trumpeter Sid Meer is engaged to Miss Elizabeth Fetter of Maplewood, N. J. The wedding will be in the fall, when Meer starts work with the Rochester Philharmonic.

Probert With Martin

Denver.—Charlie Probert, whose aliphorn slipped out of the Herbie Kay band when that outfit busted open a while back, has joined the Freddy Martin combo, replacing George Jean.



Lou Holden, composer-leader of the 10 Disciples of Rhythm, impressionistic combo at Chicago's Pump Room, and Virginia Hayes, whose vocals and piano share the spotlight with the band. Holden (his real name is Holzer) took over the band a few weeks ago when Fabian Andre walked out on it a la Shaw.

Band Promotion • These Stunts Build Business For Other Orks

RED NICHOLS' ingenuity in arousing widespread interest in his Famous Door engagement had Broadway and everyone else talking last month. For the week previous to his opening, Red sent out shiny new pennies attached to cards to the press, band buyers and others he wanted to impress. Finally, after five pennies had been sent each person, he sent a scarlet nickel (painted with fingernail polish) along with a neatly-designed card telling about his Famous Door date, and listing the men in his "Five Pennies" outfit. Idea cost comparatively little and was dynamically effective in arousing attention and good-will.

Jimmy Lane, who calls his band "the biggest little band in America," scored again last week with a promotion stunt. Not new, but still good, Jimmy bought hundreds of cartons of cigarette-matches and had his band's name imprinted on the matchbook covers. Then he sent the press and others cartons of matches, which are sure to be used. Paul Whiteman did the same thing a few years back and attracted a lot of talk.

Bob Crosby's men "blew up" the story about the band in Esquire mag to a huge size and placed it outside Chicago's Blackhawk in a neat display stand where passersby couldn't miss seeing it. Other bands who get notices, reviews and comments in the press shouldn't hesitate to have them clipped and assembled on cards. A batch of publicity helps sell a band on its next job. Few operators will buy a band they or no one else has heard of.

Ruby Newman's handsome folder showing pictures taken at fashionable deb parties his band has played this season is attractive and attention-compelling. Never one to overlook a promotion bet, Ruby has gotten his "corner" on eastern society parties simply because he went out after them. Music isn't enough—remember it takes more than that to actually keep the band consistently active. And Newman does, by cleverly utilizing ideas like his current folder.

Harriet Hilliard To Rejoin Ozzie

BY HERB DAVIS

Memphis.—Ozzie Nelson, while at the Peabody hotel here late last month, gave with the unexpected announcement that Harriet (Mrs. Ozzie) Hilliard will be singing with the band again in theaters this summer. Which is made much more interesting in view of the fact that little Eric, the Nelsons' second son, arrived on the scene only about five weeks ago.

Pinky Tomlin's fine outfit replaced Herbie Holmes at the Claridge. Meanwhile Herbie gives out a shy "won't comment" to reports that he and his chirpie, Nancy Hudson, will stroll the aisle.

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Les Herrick's Trumpet On 'Bugles in the Sky'



Copyrighted, 1940, by A-1 Publishing Co. Reprinted here by permission of M. M. Cole. "Bugles in the Sky" is a specialty played by Ace Brigode's orchestra, featuring Les Herrick. The first 12 measures of the chorus to the double bar are Les' improvisations on the melody. The last seven are hot cadenzas, the band hitting full chords at "hold" marks.

R. L. (Spike) Lesem, Local 71 secy., reports that 35 musicians will be given work at the Memphis Open Air Theater this season; George Hirst to wield the baton. . . . Bill Thompson has taken over the old Paul Boenach outfit. Bill

also using a combo for radio commercials, including pianists Les Bruch and Jack Morgan, Byron Hudson on vibes, Bob Vunkannon on bass, Charlie Vunkannon on clarinet, and Pauline Freeman and Bill himself on vocals.

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'Moronic Licks Are Basis of Jazz Tunes'

\$1,000,000 Used to Aid Musicians!

BY ED FLYNN

New York—Meet the man who has spent a million dollars to improve American musicianship!



Robbins

Jack Robbins is his name. Today he is one of the "biggest" men in the song publishing field. But not too many years ago he was just a youngster, with ideas.

Back in 1924 Robbins argued Tommy Dorsey into writing a book they titled "Tommy Dorsey's 100 Hot Breaks for Trombone." That was just a start. Robbins figured if he could publish enough instruction books authored by the nation's best instrumentalists, he would not only make himself a potful of money but also stimulate American jazz music and musicians.

Kids Grow Up, Get Jobs

When Robbins' books started hitting the market, America's young musicians took to them. Patiently, thousands of tyros practiced licks and hot choruses as played by the big name musicians and leaders. And thus, all through the 1920's and on up until 1934, thousands of amateur musicians developed into professionals. When the swing craze hit the U. S. in late '34, those former kids took the jobs with the big bands.

Robbins now heads the mighty Robbins Music Corp. He's publishing more instruction booklets and folios today than ever before.

"I've spent more than \$1,000,000 buying material from musicians for my instruction catalogs," Jack said last week, "but it has been money well spent."

'We Hocked Family's Jewels'
One tune Robbins published, (Modulate to Page 20)

Bull Fiddling Publisher & Pal



Harry Goodman, former star pitcher and bass fiddler with his brother Benny's band, at left, now is one of the most successful music publishers. Harry is shown with Art Rollini, tenor sax man with Dick Himber and also a former Benny Goodmanite.

Harry started in music in 1923 with Clyde Doerr in Peoria, Ill. He blew a bass horn. Ben Pollack, Russ Columbo, Rudy Vallee, Smith Ballew and Phil Spitalny were other bosses he worked for before joining Benny's great band late in 1934.

Goodman's publishing firm, Regent Music Corp., was opened last January. His first tune proved a hit. It was *Bong It*, written by Cab Calloway, Jack Palmer and Buck Ram. Many of the tunes featured by the BG Sextet also are in the Regent catalog. Harry thinks his next "big one" is *The Moon Won't Talk*.

Harry rarely touches his bass any more. He's getting too big a boost out of publishing songs.



Smart Promotion, both

from the song angle and the band angle, took place last month in New York when Gene Krupa and Sammy Kaye started exploiting two new tunes. Above, Gene and members of his band are shown at Pennsylvania station publicizing *Manhattan Transfer* (Robbins) written by Gene himself and Elton Hill. It's a follow-up of *Tuxedo Junction*. Sammy Kaye, below, pushes his new tune *Please Take a Letter Miss Brown* by posing for this shot—it shows Sammy dictating to Miss Brown, who is actually his secretary. Famous publishes it. Both promotions attracted a lot of attention (and newspaper space). Howie Richmond and Dave Alber were the press agents behind Krupa and Kaye.

Sheet Music Best Sellers

Woodpecker Song (Robbins)
Singing Hills (Santly, Joy, Select)
Playmates (Santly, Joy, Select)
Wild And The Rain In Your Hair (Paramount)
When You Wish Upon A Star (Berlin)
Say It (Famous)
A Lover's Lullaby (Jewel)
Imagination (ABC)
Angel in Disguise (Witmark)
Shake Down The Stars (Brogman, Vocco, Conn)

Songs Most Played On The Air

Woodpecker Song (Robbins)
Too Romantic (Paramount)
Say It (Famous)
Make Believe Island (Miller)
Where Was I? (Romick)
I Can't Love You Any More (Olman)
Shake Down The Stars (Brogman, Vocco, Conn)
Imagination (ABC)
Little Curly Hair Is A High Chair (Folot)
My, My (Famous)

Another Gornston Book Is Published

That creative instruction-book-getter-outer gent, Dave Gornston, comes up with another unique idea with his *Mazas Interesting Duets*. These instrumental duets may be played by 2 trumpets, 2 altos, 2 horns or 2 baritone in treble clef but the tricky part is that each study is written out in a different type of handmade manuscript thus enabling the instrumentalist to familiarize himself with the trials and tribulations of trying to cope with the hen tracks that some copyists call music. Good material in this and the manuscript reading part is a swell idea.

No Sale!

New York—Guy Lombardo and members of his family, all partners in the Olman Music Corp., no longer are trying to sell their firm.

After trying to sell the Olman catalog, one of their tunes titled *I Can't Love You Any More* started clicking with the public and orders, to date, have passed the 2,000 mark for sheet music. So the Lombardos will hang on to it, figuring the tune may turn into a gold mine.



Guy Lombardo

'Publishers, Record Firms Must Cooperate' - Oberstein

BY ELI E. OBERSTEIN

(United States Record Corp. Executive)

Publishers and recording companies work hand in hand. Publishers spend thousands of dollars weekly in exploiting their songs and the recording companies must, of necessity, cooperate with these people. If a publisher starts a campaign on a song to have it played throughout the country, the recording companies must record the song, whether or not they believe it to be a hit. This is a general rule—there are exceptions, of course.

'Hits Don't Come Often'

Many of the smaller publishers and independent people have had hits that swept the country, but these outside hits are so few and far between, that they represent less than one per cent of the total volume of popular records and popular music sold to the public.

There have been many original numbers recorded which have become popular and helped to establish performers, but in looking into the record, you will find that it has been a published song which has made the performer. The biggest sales of Tommy Dorsey records, as an example, have come on published numbers, such as "Marie," "Getting Sentimental Over You," "Star Dust," etc. Artie Shaw gained his popularity through "Begin the Beguine." Benny Goodman's best sellers were listed among "You Can't Pull The Wool Over My Eyes," "My Love," and "The Glory of Love." The numbers that received the most attention from the writers have been the hot tunes, but the sales have always been greater on popular tunes.

Swing Etudes by Mills

Milt Merrill, one of the country's leading exponents and teachers of swing style has just had his *Swing Etudes* for clarinet, sax and fiddle released by Mills. It contains practice material designed to aid both the student and the professional in developing a rhythmic sense and familiarity with the idiomatic phrases of swing.



Not So Wee . . . From another angle, Bonnie Baker is shown rehearsing *My Resistance Is Low* for a Columbia disc date. So far this year, Miss Baker, aided by Orrin Tucker's orchestra, has been the biggest song-seller. Several smashers followed her *Oh Johnny* success and now, on tour, she's using still other oldies.

Writer Says 'Hot Boys' Would Starve Without Ballads

BY MICHAEL MELODY

You talk to these so-called hot men, the "take-off" artists, and within three minutes chances are they start blowing off their bazookas about "cooks" and how "foul" a certain sweet band is and how "jazzy" the tunes are that these "sugar-pussy" musicians play.

I for one think that these pseudo artists, these terrific "get-off" men, as they love to term themselves, have been popping off their mouths and fluffing off decent legitimate music just about long enough.

These "hot" guys really make me chuckle, trying to defend their inability to play legitimately by rationalizing that they are sincere "artists," that therefore they must play the way they feel and only the way they feel.

'Can't Play Any Other Way'

Boloney! The reason they must play the "way they feel" is because in nine times out of 10 they can't play any other way.

But the particular bone I have to pick with these "artists" is their forever griping and sneering at sweet tunes. I can't imagine such an attitude, when the only stock in trade that hot "get-off" men and their "go" bands have is the ballads they are able to slip in occasionally. Where do these bands suppose they'd be if there weren't the sweet tunes?

Stupid Ditties Attract Gates

To hear them talk you'd think that a tune with a melody is the plague of the band business. It makes me burn plenty when I listen to these "hot" men loose their vocal barages at the really important music, the ballads, tunes like *Too Romantic*, *How High the Moon*, *In an Old Dutch Garden*, *Wind and Rain in Your Hair*, and all the rest.

Have you ever noticed what take-off men and the "ride" bands consider good music? If it isn't some moronically simple tune based on a "hot lick" then its some stupid ditty that somebody in New Orleans played a couple of decades ago. And from all I can gather, it's worth as much as its birthplace and its vintage. What a sense of values these Joes have.

'Okay—For Kicks Only'

How far do they suppose they or any band would get, if they played nothing but *River-Rat Rattle* or *Jumpin' with the Jerks* or the rest of the inane stuff they think is such terrific "hot jazz"? There was a time when the jitterbug reveled in that kind of noise. But the jitterbug is no more, and real music retains the vital position it always has held. And the real music is the ballads, the melodic compositions and intelligent lyrics that are the real basis of American popular music.

It's all right for hotsters to play (Modulate to Page 20)

Roy Eldridge Sales Out

Marks Music has just issued a powerhouse series of trumpet solos by the diminutive horn man, Roy Eldridge. Included in the series are *Ballin' The Jack*, *Blues My Naughty Sweetie Gives To Me*, *Ida, Sweet As Apple Cider*, *The Jazz Me Blues*, *Shim-Me-Sha Wabble*, *There'll Be Some Changes Made* and *Tishomingo Blues*. Roy recorded all of these solos ad lib in an inspired session after which they were copied note for note from the actual recordings and supplemented with piano accompaniment.

Ramblin' Along Tin Pan Alley

BY MICHAEL MELODY

A tune called *The Stars Went to Sleep*, written by two inmates of the Oklahoma State Penitentiary, is getting its share of attention. It debuted over WKY in Oklahoma City not long ago, later got a plug on KOMA, Tulsa, then on KBIX, Muskogee, and shows promise of really going places. Considering the handicaps, the composers are doing an excellent job of pushing the tune.



T. Dorsey

Clarence Stout out in Vincennes, Ind., has placed his *Old Chief Wahoo* with Standard Phonograph Co., *He Died with His Boots On* and *Rollin' Along to Arizona* with M. M. Cole, and *Paradise in Texas* with Chart Music Publishing house.

The Werners Come Again

Joseph Schillinger's *Kaleidophone* being released this month by M. Witmark & Sons. It offers the composer, arranger, performer and all others who work in music, a guide to new harmonic and melodic structures, and enables him to have as a permanent file tonal combinations many times greater than that which he ever has used or heard.

Tommy Dorsey is scheduled to introduce Kay and Sue Werner's *My Precious Dream*, and Sammy

Maye their *Forgive a Fool*. Maceo Birch, Count Basie's manager, has penned *Who Do You Think You Are?*, his first tune and the number one plug at Ager-Yellen-Bornstein.

Mills Push 'Summer Sun'

Carl Kritner, Music Publishers Holding Corporation's sales manager, is on a tour of the U. S. and Canada, making a complete survey of the music field, discussing problems with dealers, meeting supervisors and educators and gaining first-hand information on the type of music material most in demand in the educational field, to better attune Witmark, Harms and Remick to school and college requirements.

Sunnin' in the Summer Sun, Gladys Shelley, Otis Spencer and Irving Gellers' new tune, will get a No. 1 plug from Mills Music, come the heat wave.

Bell Music in Chicago doing a lot of pushing behind Bill Boyd's Cowboy Ramblers' *Bluebird* record on Down at Polka Joe's.

Will Osborne's Pompton Turnpike

Pete Doraine, personal manager of the Hylton sisters, starts his publishing career as Doraine Music Publishing, with Chick Kardale as professional manager. They start with *Two Steps Down, Y'aint as Smart as Ya Think Ya Are*, and an instrumental, *Dinner for the Duchess*.

Will Osborne and Dick Rogers got together on another *Tuxedo Junction* which they have named *Pompton Turnpike* in honor of the famous road which runs alongside Frank Dailey's Meadowbrook. Now every tune that plays the spot will have the tune in the books and will of necessity shoot the tune out over the air thus giving Dailey the added advantage of the extra plug.

Dance Music Guide For 'Jam' Jobs

The average small combination dance musician generally has several hundred standard tunes committed to memory for small "jam" jobs. But when the job is actually being played he can't recall more than ten or 15—it never fails! As a memory refresher Anthony De Vita has published his *Standard Dance Music Guide* or *Handy* fake list which contains an alphabetical list of 550 of the most popular fox-trots, waltzes, show tunes, rhumbas and tangos, and their original keys.

Browne's Modulations

J. A. Browne who, probably did a little struggling with modulations himself when he was studying arranging, has prepared a book of 168 modulations suitable for inclusion into dance band arrangements. These include all of the practical keys and take into consideration the variance in endings of tunes. *168 Modulations For The Modern Dance Orchestra* will be a big help to young arrangers.



Back in 1908, parade bands were the feature of every circus. Their musicians were admired then just as are the big name swing men of today. Many executives of today's big music firms played in circus bands like this, the Sells-Floto circus band. Fred A. Holtz, president of Martin Band Inst. Co., is second from left in rear row above.

WHERE IS?

HIRAM "MACK" AUBURN, trumpet, last heard of around Shreveport, La.?
PAT or FRANK CASEY, formerly sang with Freddy Martin?
MIKE SLOWITSKY or MIKE EDWARDS, music writer?
DAVE APOLLON, orchestra leader?
ARTHUR WRIGHT, vocalist, formerly with Kay Kyser?
ROSALIND MARQUIS, vocalist, formerly with Clyde McCoy?
MISS DALLAS WILSON, vocalist, please send address?
LEE LEIGHTON, vocalist, formerly with Jimmy Dorsey?
KEITH RODGERS, or CLARK, tenor saxist, formerly of Washington, D.C.?
PAUL COOPER, pianist, formerly with Duncan-Maria Sorensen?
SID "TINY" ROSEN?
BOB LEITNER, saxophonist?
GINO BONO, trumpet, formerly with Dick Stabile?

WE FOUND!!

JACK WALTERS, drummer, can be reached through the Musicians Union, Local 76, Seattle, Wash.
RENO HOY, trombonist, is with George Farka's orchestra at Parker's Dance Hall and his mailing address is Concrete, Wash.
SPIKE KELLY, former Goldkette and Casa Loma bandleader, is running a garage in Grand Haven, Mich.
PAUL WEIGAND, just concluded a year with Shep Fields and is moving to Hollywood to work. He's a trombonist.

New John Kirby Series

The small 6-piece jazz band gets a real break with the release of the new *John Kirby Swing Salon Series*. Orchestrated for six pieces by trumpeter, Charlie Shavers it includes the best known of the Kirby arrangements: *Dawn On The Desert*, *Opus 5*, *Anitra's Dance*, *Chopin's Minute Waltz*, *Effervescent Blues* and *Drink To Me Only With Thine Eyes*. It's original and authentic.

Lombardo Song-A-Dance Folio

Olman Music has recently released a piano folio of 17 choice tunes including the beautiful *Vilia*, the melancholy *Auld Lang Syne*, *Little Lady Make Believe*, etc., under the name of *The Guy Lombardo Song-A-Dance Folio*. A Lombardo picture album decorates the center spread.

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We Cuss 'Em But We Love 'Em--Dorsey

BY JIMMY DORSEY

We cuss 'em, when we ought to kiss 'em. The music publishers, if it weren't for the publishers the band business as it is today wouldn't exist; in fact, I think one of the reasons the band business has grown to its present size is the fact that the publishers have grown to their present size.



J. Dorsey

The music publisher is to the bandleader what the farmer is to the grocer, the rancher to the butcher and the munitions mill to the soldier. They are our source of supply, bringing up the raw material for us to shoot at the customers. Take 'em away from us, and there'd be anarchy and starvation.

What a relief it is, on a one-night stand when one of the 99 local songwriters brings up a tune, to be able to tell him that he'll have to get it published before you can consider it, as you couldn't broadcast it anyway if it isn't published. If you listened to every unpublished tune that's brought to you, you wouldn't have time to work, much less sleep.

But when a publisher brings you a tune, you've been saved a lot of time; you can well afford to listen to it because it has been passed on by a professional expert, who has to guess right or go out of business. Before radio, a band could conceivably create all its own material, but even then it had to bow to the public and play the material popularized by other orchestras, from other sources. But with radio burning up tunes as fast as it does, a band couldn't exist without a steady supply of fresh material, submitted by publishers.

So we gripe at 'em. You gripe at insurance salesmen, too, but you're plenty happy when your annuity starts paying off. Hell, you couldn't get along without the publishers even if they didn't bring you any songs. One night a week they come by your room, and that's the night you catch up on all the news and gossip that's going around! Not that you don't get that in *Down Beat*, too, but there's still a few things you can't print!

aches comfortably filled in order that they can get their kicks.

'Jasper Jump Must Wake Up'

A hot man kicks a gift horse in the teeth when he refuses to realize that it's the *Singing Hills*, the *Imaginations*, the *Lombardos*, the *Kays* and the *Wayne Kingtons* that have brought public acceptance of popular music to the point where the hot man can subsist at all.

The day may yet come when Gus Get-Off will realize that he can't keep an appetite satisfied by blowing the blues or playing jump jive 'til the cows come home.

And here's hoping that some day Jasper Jump wakes up to the surprising realization that maybe he should consider himself lucky that there are people who can write beautiful popular music so that he can continue to make his living playing it.

Moronic Licks Basis of Jazz

(From Page 19)

riff things if they "get their kicks" but it's the ballads, the sentimental things they play that make it possible for them to keep their atom-

- Tuxedo Junction
- Dolomite
- Time Out
- Topsy
- Gin Mill Special
- Sliphorn Jive
- The Twist
- Rhythm Rag
- Swingin' on Lenox Avenue

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I CAN'T LOVE YOU ANY
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'Stocks' Take the Band Spotlight in 1940.

Big Guys' Arrangements For Six-Bits

BY TOM HERRICK

A few years ago an "Orchestration Review" column wouldn't have been possible. There just wasn't anything to comment upon in the average stock. Stereotyped to a staid, dull formula, stocks were the original "bum kick" for Joe Musician.

Generally speaking, six or seven years ago music publishers gave only one blanket instruction to their stock arrangers: "No tricks; I want melody—strictly!" Now pop orchestrations are sufficient for all but the most stylized bands. Stock men are encouraged to incorporate into their arrangements the rich sax stylings of Glenn Miller, the solid brass voicings of Fletcher Henderson, etc.

And most publishers have added a wealth of swing orchestrations to their catalogs—six-bit adaptations of \$100 arrangements featured by big name bands. The small time band leader can now play big time stuff—and he loves it. Yes, stock arranging has come a long way and Mr. Music Publisher deserves a sincere, heartfelt word of appreciation!

Best orchestrations for the month of June, 1940, include:

I Hear Bluebirds*

Published by BVC, Arr. by Charlie Hathaway

A flowing sweet tune co-authored by Woods and Tobias. The first and second choruses are respectively ensemble and sax leading into the special which features a tasty bit of unison sax backed up by muted brass figures. Hathaway's delicate figurations in this chorus, his ability to riff a sweet chorus without getting too out-of-the-world, mark him as one of the really great stock arrangers. His treatment of this chorus can be improved upon by light but pronounced accents on the "going-up" eighth note figures. Trombone takes the bridge and the last eight repeats the first part of the chorus. Last chorus is a solid 16-bar ensemble. A sure hit.

Kansas City Moods

Published by Leads, Arr. by Carter and De Haas

Here's another of those exciting, unpurged "specials" of famous bands, voiced fully for five brass and four reeds. Benny Carter had a hand in this (which actually was scored by Adrian De Haas and featured by Jan Savitt.) This is one of those "lick" tunes starting out with unison saxes and muted brass, featuring this and that hot instrumental solo through various stages of the development of the lick and then ending up in a crashing climax with high brass figures a la One O'Clock Jump. Simple, but with a tremendously solid rhythmic drive.



Camarata Kresa Schoen Mason Carter Hathaway

Top men in the arranging business, as free lancers, are these men pictured here. Left to right, Toots Camarata, Helmy Kresa, Vic Schoen, Jack Mason, Benny Carter, Charles Hathaway. Toots recently left Jimmy Dorsey. Kresa, who also flies airplanes, came to the States from Czechoslovakia when he was 16. Schoen gained prominence for his arrangements for

the Andrews Sisters, but now devotes most of his time to stocks.

Jack Mason is a 34-year-old Cleveland and former student at Wisconsin University. Benny Carter, who leads his own band, is famous as a trumpet-alto sax soloist. Hathaway is a former Paul Whiteman pianist and a native of Illinois. And he has a 2-month-old baby girl.

Louisiana Purchase Score

Published by Berlin

You're Lonely And I'm Lonely*

It's a Lovely Day Tomorrow

Arr. by Helmy Kresa

You Can't Brush Me Off Louisiana Purchase

Arr. by Jack Mason

These are four of the 12 tunes from the Broadway Show, Louisiana Purchase. Kresa has done a particularly swell job with You're Lonely which will undoubtedly be the hit tune from the show. His special chorus in which he emulates the voicing of Glenn Miller's reeds has the clarinet lead doubled an octave below by second tenor making for a gorgeous effect especially when the third voice can be added with a fourth tenor. In the first repeat chorus of this arrangement the saxes can back up the vocal without melody by the simple expedient of eliminating the phrases on the first line which run along with the brass lead. One of Kresa's best and one you'll be needing.

Gin Mill Special

Published by Lewis, Arr. by Sammy Lowe

With a basic melody consisting of a running eighth note figure similar to Jimmy Dorsey's ad lib last chorus to Honeyuckle, this is a perfect example of the current style of ensemble arranging used by colored arrangers. For example, the second trumpet solo is backed up by an obviously conflicting unison sax riff which forces the soloist to play loud and fast as do most of the great colored trumpet soloists. A Bixian style is completely stymied by this type of background—it has to be like James or Eldridge or the effect is lost. Gin Mill has an interesting progression of chords for the jam man and the two hot choruses may be repeated at will for whatever

hot solos the band may wish to add. Work hard on this baby, following the dynamics closely, and you'll have a real killer-diller.

Blue Lovebird*

Published by Feist, Arr. by Jack Mason

Whenever possible Jack Mason seems to lean towards writing his first chorus with brass on the melody and detached sax figures which never coincide with the lead. This is an excellent formula for Joe Stock Arranger to follow since— for one thing it enables the vocal-ist to phrase his song freely without having to contend with an "un-phrased" lead in either of the sections which would conflict with his interpretation. In other words the saxes are playing figures which enhance the lead rather than fight with it for the lead brass can lay out completely during the vocal. Also, an independent brass section, leaving out the sax figures, can play a muted chorus up to the "mike" without partially depending on the sax section for part of the complete harmony. Mason also tries a "Glenn Miller" in his special chorus with a solid kick in the last 16-bar chorus.

My Ideal

Published by Famous, Arr. by Vic Schoen

Schoen forgets about all those quarter notes in this swell tune of a few years back and starts it kicking in the first chorus with swingily phrased ensemble and then sax choruses. The third chorus features a trombone on the sweet side in front of a sax organ with interspersed sock ensemble. No hot choruses in this orchestration but plenty of lift and change of pace.

The Breeze And I*

Published by Marks, arr. by Toots Camarata

Here's a really beautiful Spanish tune with a bolero flavor and a little gut-bucket tossed in to boot. This is similar to the arrangement that Toots turned out for the Jimmy Dorsey band, starting out with four bars of bolero rhythm as an

Sweet and Slow

Published by Remick, arr. by Joe Haymes

Maestro Haymes is an artist at breaking up his choruses and creating new sectional effects. This isn't unusual in specials but it seldom happens in stocks that orthodox sections are broken up to form new and unorthodox sections. For example, in Sweet and Slow the first trumpet takes the first eight bars with the reeds, doubling the lead with the 3rd alto on clarinet. Against this the rest of the brass section plays a unison figure. Then in the second eight the fourth tenor supplants the lead trumpet in doubling with the clarinet. There is a nice sock brass interlude between the first and the second chorus which features solo tenor. Clarinet and second trumpet share the third chorus with ad lib solos and the last rides solidly for a fitting climax to this excellent effort.

Boog It

Published by Remick, Arr. by Fletcher Henderson

Cab Calloway, arranger Buck Ram and Jack Palmer collaborated in penning this swingaroo, an exceptionally worthwhile manuscript for bands featuring a scat singer. Henderson splits up the first two choruses between saxes and brass with simple overlapping sax figures in the first chorus. An 8-bar interlude takes the band into a second trumpet solo for the first 16 and last eight of the third chorus with tenor taking off at the bridge. You'll kind of fancy sax work in the bridge of the last chorus.

(Modulate to Page 23)

A NEW BALLAD WRITTEN AND ARRANGED BY CHARLIE HATHAWAY THE MOON WON'T TALK

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Recorded by:
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Arranged by Charlie Hathaway
Recorded by:
BENNY GOODMAN—Columbia
TOOTS MONDELLO—Varsity
Arranged by Fletcher Henderson

FLYING HOME

Recorded by:
BENNY GOODMAN—Columbia
WILL BRADLEY—Columbia
CHARLES BARNET—Bluebird

SEVEN COME ELEVEN

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Jack Mason Arrangement a 'Cinch Hit'

(BY TOM HERRICK)

Devil May Care*

Published by Witmark, Arr. by Jack Mason
Again Mason divorces his sax figures from the brass melody on the first chorus and where they do coincide it is simple enough to eliminate the overlapping notes so as not to conflict with the vocal, if any. The first two choruses are broken up into eight bar phrases instead of the conventional 16-8-8 and are considerably improved with the use of a few bent phrases. There's some sharp stuff in the special chorus—a trombone duet with some tricky figures utilizing trumpet in hat, clarinet and two saxes. The name bands are recording it hot and heavy—a cinch hit tune.

Booly Ja-Ja

Published by Robbins, Arr. by Spud Murphy
A descriptive black jazz number of Teddy Wilson's that sounds like it might have originated in the jungles of Africa. There's an abundance of tom-tom work, a lot of negroid gibberish that is supposed to be sung by the band, and some clever sax work, particularly in the last chorus. Good descriptive stuff and a good orchestration for any library.

Let There Be Love*

Published by Shapiro, Bernstein, Arr. by Jack Mason
Here's one of those ravishing beguine tunes that makes you think of palm trees and dusky señoritas. It has the beguine rhythm throughout—an eighth rest followed by a quarter and an eighth, an eighth rest and an eighth and ditto. It's a lilting beat and one worth having your rhythm section practice. The first chorus gives the lead to muted trumpet on the first and third phrases with no background but the rhythm. Trombone and unison reeds split up the special chorus and the last is full ensemble.

A Lover's Lullaby*

Published by Jewel, Arr. by Larry Wagner
Another Sunrise Serenade type of tune by the same author, Frankie Carle, and arranger Larry Wagner and Andy Razaf. There are the same pleasing-to-the-ear but awkward instrumental jumps of octaves and sevenths and the tune follows the same general pattern as Sunrise which should place it in the hit class if past performances are anything to go by. The intervals are almost impossible to orchestrate for brass so the reeds do most of the work with the brass simply filling in as background. Pretty stuff and one for the books.

Manhattan Transfer

Published by Robbins, Arr. by Will Hudson
Here's Gene Krupa's Columbia record arrangement authored by himself and Elton Hill and adapted for stock orchestration by Will Hudson. Another hot phrase tune, this has a profusion of plunger brass figures from stem to stern. Trumpet has a 16 bar go at C with some rhythmic sax figures in the background and then takes the last eight out. Tenor has only eight bars later on in the arrangement. If you like this type of "sequence" tune, this is a honey by Master Hudson.

The Moon Won't Talk

Published by Regent, Arr. by Charlie Hathaway
Harry Goodman's new pub outfit subordinates jam for the moment and comes up with a pretty ballad by arranger Hathaway and Helen Bliss which ought to get somewhere. Hathaway's repeat chorus follows the usual formula but his two clarinet, two-tenor special with low unison brass figures is ex-

tremely effective as is the last chorus which has unison saxes swinging the melody and solidly voiced brass sock figures.

That's A Plenty

Published by Melrose, Arr. by Spud Murphy
Yum, Yum—dixieland stuff! One of those fine old dixie two-steps from the annals of jazz, *That's A Plenty*, gets dressed up in a new but authentic dixie style arrangement by Murphy. The first chorus, trio style, has the lead with first trumpet and the harmony with the saxes with the rest of the brass section chiming in on inter-phrase riffs. There is a written out optional trumpet solo at D with sustained sax organ and later on a 12-bar drum solo at the breakaway strain before the last chorus. No high powered, complicated figures in this—just a good two-beat kick from start to finish.

Ain't You Ashamed?*

Published by Broadway Music, Arr. by Graham Payne
A lot of you gates will call this jazzy. Mebbe so, but it's a cute tune with good lyrics and Joe Public is going to ask for it. Prince has turned out an orchestration sympathetic to this type of tune with a tenor lead special that is really pretty even though the alto by force of necessity is written above the lead. The first few bars of the last chorus are very choice with a splendidly voiced and melodic effect using two clarinets with the first on top, a trumpet and tenor.

Please Take A Letter Miss Brown*

Published by Famous, Arr. by Jack Mason
Good lyrics on this tune which somehow reminds one of *Miss Otis*—same style and type of lyric. A lot of dotted eighth and sixteenth combinations in this melody giving the style band a chance to work in some unusual twists. Tenor splits the special chorus with trombone with ensemble figures to back up each.

The Light Brigade Series

Swing Low Sweet Chariot My Bonnie Villa

Published by Postal Music, Arr. by Cole and Muller
Enoch Light's band following the style set by Tommy Dorsey and Bob Crosby (or is it preceding?) has a little 7-piece jam band within the regular outfit which Light features as "The Light Brigade." The above are tunes from his repertoire instrumentated for piano, trumpet, clarinet, drums, bass, and tenor sax or vibraharp. These are excellent little orchestrations for the small jam combo looking for organized swing. The voicing of these odd instruments is nicely done and there are instrumental solos and even vocal parts in some of the numbers. What with playing solos, lead and organs the trumpet man gets a pretty stiff workout but some of the endings are optional, making for unlimited hot solos. So there are plenty of places to rest. ing the late 20's, is currently re-

Dream Train

Published by Forster, Arr. by Charlie Hathaway
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Accordion Aces . . . O. Pagani, at right, has pioneered in the music publishing field for accordions since 1917. With him are Robert Pancotti and Byline Jones, snapped at Pagani's headquarters in New York.

time. *Dream Train*, popular dur-leased in a brand new stock by Hathaway strictly on the sweet side. After the repeat chorus the lead goes to staccato brass over a reed choir consisting of tenor on the lead with two clarinets playing the second and third parts. For a different twist start with a rhythm intro in the key of C at the special chorus and then modulate to the repeat choruses for vocal and then ensemble.

Thou Swell

Published by Harms, Arr. by Van Alexander
That fine show tune from *Connecticut Yankee* by Rodgers and Hart. Alexander gives his intro to rifting unison saxes into the first eight which features clipped brass on the melody with the rhythm breaking through. In the rest of the chorus the lead is split between brass and saxes and there are some excellent reed figures backing up the brass when it takes over. Clarinet gets the first half of the second chorus with reed organ and there is some tricky unison trumpet work at the bridge. Read the apots, boys.

Nobody Knows

Published by BVC, Arr. by Charlie Hathaway
Here's a new Basie original by Jimmy Rushing and tenor man,

Lester Young, both of the Basie band. It's slow blues and outside of a brief written-out piano solo at F there are no other instrumental solos, unusual for a Basie arrangement. This is powerhouse stuff with brilliant brass and an abundance of hep riffing by the saxes in unison. The rhythm section should concentrate on that heavy after-beat throughout.

Charming Little Faker*

Published by BVC, Arr. by Charlie Hathaway
Frankie Masters, that pilferer of established jazz licks for transition into pop tunes, comes up with another embezzlement and a hit. Like the popular *Scatterbrain* this was lifted from Joe Jazzman's repertoire of swing licks and it makes for a melody that appeals to the cash customers. Hathaway's special chorus, a clarinet trio with the lead doubled an octave lower by the 4th tenor, if any, on clarinet is good commercial orchestration and ideal for sweet bands.

Ode To A Dripping Faucet

Published by Empire, Arr. by Graham Prince
Prince also wrote the melody to this novelty swing arrangement which has some really clever lyrics by Jack Waverly and Lige McKelvy. It's a lot like the original tunes that are featured by the English maestro, Ambrose, with unison clarinet on the first chorus and built up brass figures. A good instrumental novelty.

I Haven't Time To Be A Millionaire*

Published by Santly-Jay, Arr. by Paul Wallich
From Bing Crosby's new pix this 34-bar tune is a cinch for a hit. It has an interesting progression of chords for take-off work if you're interested, even though there are no hot solos featured in the stock. Good work on the special—the tenor takes it behind clarinet and muted brass working as a section. Then the brass takes over the lead with some excellent counterpoint by doubled tenor and clarinet.

Make Believe Island*

Published by Miller, Arr. by Jack Mason
Sweet material by the Kenny boys, Nick and Charles. After his repeat chorus Mason does another Glenn Miller, doubling the clarinet and tenor with 3rd alto harmony and in some cases, tenor. With only one harmony part with this heavy lead in bands that use only three saxes as compared with Miller's five reed team it would

seem that the effect would be almost lost. However, it's surprising how good it sounds even with only three reeds. Lot of bent notes in the last chorus with the rhythm peeking through the clipped ensemble style.

Where Do I Go From You?*

Published by Warner & Morris, Arr. by Spud Murphy
Here's a gorgeous tune and a good stock. There's nothing startling about the first two choruses but Murphy builds a lot of bulk into the special with a four-way sax and trombone section on the melody backed up but sharp figures played by a combined trumpet and clarinet section.

I Can't Love You Any More*

Published by Otman Music, Arr. by Jack Mason
A trig little 16-bar bounce tune that jumps all by itself. In the third chorus the tenor shares the lead with alternate lead sax fortified with a moving harmonic brass organ background. A full ensemble chorus sans figures for the most part takes it out.

The Fable Of The Rose*

Published by Harms, Arr. by Jack Mason
It must have been a pleasure to arrange this beautiful melody of Joe Myrow's. It's a 20-bar tune and Mason didn't fuss around with the 1st and 2nd repeat chorus formula. His first chorus after a 4-clarinet intro is superbly orchestrated, broken up between trombone solo and clarinets doubled an octave apart. The second chorus is for sax or vocal. The phrasing on the last chorus sounds as if it might have been lifted out of most any name band library. A swell piece of work.

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CHIRPEES STAGE A STRIKE!

New York—Led by blonde Helen O'Connell of the Jimmy Dorsey band, seated, this group of comely fem vocalists called a "strike" against Del Courtney last month at the Park Central. Courtney does not employ gal singers. Standing left to right are Ruth Gaylor, with Teddy Powell; Elaine Miller, with Xavier Cugat, Blue Drake and Gale Scott. But their picketing was in vain. Courtney still can't "see" beauty within his band.



Paying Homage to Bix . . . Five members of Paul Whiteman's band took time out between stage shows late in May to visit the final resting place of Bix Beiderbecke, the trumpeter who reached his peak as a member of the Whiteman combo. Left to right—Goldie, George Wettling, Mike Pingitore, Miff Mole and Charlie Teagarden. Bix is buried in Oakdale Cemetery in Davenport, Iowa. All the men shown here worked, at one time or another, with Beiderbecke. They left his grave covered with flowers. Whiteman then headed for Hollywood to make a motion picture while most of his men returned to New York for a 2-week vacation with pay. Whiteman spent Boston's Ritz-Carlton July 8.



'Pinch Me, Baby.' says Gayle Reed to boss-man Hugo Monaco, whose band is clicking at the Deshler-Wallick Hotel in Columbus, Ohio. And that's right up Hugo's alley. Stunt was framed to publicize the tune *Pinch Me* which Helen O'Connell and Bonnie Baker have already sent into the hit parade listings.

HAVE YOU WRITTEN A SONG?

See
Tips On
Page 22

DOWN BEAT



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Pictures and Full Details of Enoch Light Motor Crash on Page 6

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grave covered with flowers. Whiteman then headed for
Hollywood to make a motion picture while most of his
men returned to New York for a 3-week vacation with
pay. Whiteman again headed for the Rio-Larson July 8.

With a timer in Columbus, Ohio, and a car in
Hugo's alley, Stunt was framed to publicize the tune
Pinch Me which Helen O'Connell and Dennis Baker
have already sent into the hit parade listings.

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