

Cootie, Jenney Lead All-Stars!

Chicago—Benny Goodman and Duke Ellington jumped into the lead for the title of most popular swing band as *Down Beat's* 1941 poll of America's musicians to find the most popular swing and sweet bands, and the most highly regarded sidemen in the nation, got off to a fast and furious start here Nov. 1. Following closely in the leaders' footsteps were Count Basie, Tommy Dorsey and Gene Krupa.

Glenn Miller leads the sweet division, Tommy Dorsey is second, and strangely enough Ellington is third.

However, the closest battles will probably take place in the balloting for the "All-American" band members. Only sidemen are eligible for places on the band.

Roy Eldridge's zoom in popularity was the most amazing development of the poll. However, Cootie Williams and Benny Elman also continued to hold leads and the three trumpet players were running neck and neck at press time.

On trombone, Jay C. Higginbotham and Jack Jenney are well ahead of the field.

Johnny Hodges leads on alto but close behind him are Toots Mondello, and Willie Smith.

Many Votes for 'Chu'

A great tribute to Leon (Chu) Berry is the number of votes coming in for the great tenor sax player. Of course, the news of his (Modulate to Page 8)

Here's Elmer Now!



The composer of the hit song, *Elmer's Tune*, is shown here with Dick Jurgens, whose Okeh disc of the ditty is a current fave. His name is Elmer Albrecht, he is a former embalmer, and song writing is one of his few hobbies.



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15 CENTS

Why Punish Bandleaders, Uncle Sam?

by CARL CONS, Managing Editor

YOU MAY BE SERVED with a warrant tomorrow! I have it on excellent authority that the U. S. Government has some 200 warrants in its files here, and that 20 different dance bands will be served the moment they arrive in the Chicago area.

All Leaders in Tough Spot

Uncle Sam is getting tough about Social Security taxes he says you owe. Jimmy Petrillo, your national president has warned you not to pay them.

Uncle Sam who is bigger and tougher says "Pay up or else." Last month Lawrence Welk was one of the United States' happiest leaders. Years of hard work were paying off. Maestro Welk was about to hit the big-name-band "jackpot." Today, he stands accused by the U. S. Government of owing \$7,500 in unpaid social security taxes. His payroll, over \$1,000 weekly has been tied up. His unpaid musicians on the verge of success, may break up.

Weik's Entire Income Tied Up

Unable to get paid, new musicians will not risk working for him. The Trianon Ballroom in Chicago stands helpless to pay him. For Uncle (Modulate to Page 10)

Savitt Sparrow



Ruth Robin is the new fem chirp with Jan Savitt's ork. She's the sister of songwriter Leo Robin and formerly sang with Phil Harris, Joe Reichman and others. Born in Cleveland, Ruth went to school in Pittsburgh. She idolizes the singing of Ethel Merman and her fave sports include tennis, bowling and ice-skating.

ASCAP Back on Air; Orks, Pubs, Writers Wallow in Happiness

New York—"Peace, it's wonderful." Band leaders, song publishers, pluggers, radio men and everyone connected with the music industry wallowed in happiness as ASCAP-controlled music returned to the NBC and CBS networks after an absence of 10 dreary months. The day was Oct. 30 and it will long be remembered.

Down Beat hit the newsstands the day ASCAP executives and network officials signed contracts. Perfectly timed was the page 10 boxed "flash" item headed "ASCAP Returns to the Air." Those who made the peace pact were Niles Trammell, president of NBC; Melford Runyon, vice-president and director of CBS; Gene Buck, president of ASCAP, and Mark Woods, Robert Myers and Julius Brauner of the two networks. John G. Paine, E. C. Mills, David Podell, Louis Frohlich and Herman Finkelstein, representing ASCAP, also were present.

Charlie Christian and Dick Wilson Seriously Sick

New York—Charlie Christian, winner of *Down Beat's* guitarist position in the 1940 poll, is desperately ill in Seaview Hospital, Staten Island. Stricken last spring while a member of Benny Goodman's band, the bespectacled Oklahoma string-wizard was reported in a dangerous condition by friends who visited him 10 days ago.

Also at the hospital is Dick Wilson, Andy Kirk's tenor sax sensation, who was forced to leave Kirk's band in October at the Famous Door. His condition also is serious. Friends of Christian told *Down Beat* that he and Wilson are on the same floor at the hospital, suffering from the same ailment, reported to be tuberculosis.

In Complete Accord, They Say "Never before has there existed such complete understanding and friendly relations between ASCAP and the broadcasters as is the case today," a joint Radio-ASCAP statement read. It continued: "The task of working out a set of contracts acceptable to the Society and to all segments of the broadcasting industry was long and arduous. That this result has been accomplished is due to the (Modulate to Page 19)

Petrillo Protests Tax In Hot F. D. R. Note

New York—Protesting to President Roosevelt in vigorous terms that the recent Federal tax imposed on places of amusement employing live musicians is "discriminatory," Jimmy Petrillo, president of the AFM, last week contended the tax was unfair in that it didn't go far enough and would tend to "encourage the use of juke boxes, thus creating further unemployment of musicians."

Petrillo, ever-alert to legislation or activity affecting employment of his "boys," warned the President and the Internal Revenue Department in Washington that he considered the tax grossly unfair. The AFM seeks to have the new law broadened to include all places, restaurants, niteries, taverns and other spots using music of any kind, whether live or canned. Idea is to also have the tax cover Muzak, juke-boxes and other artificial purveyors of music.

Petrillo heatedly denied that the union was preparing to tax every automatic coin machine \$3, as reported.

Pops and Jimmy On the Cover

It was a plenty happy reunion in Los Angeles last month when Paul (Pops) Whiteman greeted one of his "favorite sons," Jimmy Dorsey on the Hollywood Palladium bandstand on Jimmy's record opening night. Jimmy is now on a theater tour of the Middle West and Pops moves into the Florentine Gardens in Hollywood, Dec. 3.

The Soldier Steals a Kiss



New York—Peggy Mann, seated on the bandstand recently on a Larry Clinton one-nighter, looked like this when an army boy suddenly hopped to the stand, seated himself, and stole a kiss. Miss Mann is vacationing this month while Clinton takes a cruise to Bermuda. When Larry returns she'll be in there singing the vocals again. *Down Beat Pic by Beni.*

Miller Spends \$1,000 On Every U. S. O. Show

New York—Glenn Miller digs deep into his own pockets and spends nearly \$1,000 every Saturday afternoon putting his "Sunset Serenade" broadcast on the air from Hotel Pennsylvania.

Charging a 25-cent admish fee, Miller turns the entire proceeds from the one-hour show over to the United Service Organizations. Figuring that Miller must pay for the combination radio-phonograph he gives away every week, and that he buys 200 new records also as gifts to soldiers, plus salaries for his musicians and union taxes, the total Miller expenditure comes to \$900. Frequently, however, Miller finds himself giving away more than one phonograph-radio set, as was the case Nov. 1 when he distributed five sets (each valued at more than \$100) to army camps scattered throughout the nation.

Miller, admittedly no philanthropist at heart, figures the airtime (more than 100 NBC outlets) and the general good-will he arouses are worth far more than the grand he shells out. Thousands of pieces of mail are received by Miller every week from soldiers and friends of men in the service requesting songs. The requests determine which camp or camps receive the radio-phonographs and stacks of records. Miller buys the records from Macy's store here just like anyone else would. And

Marsala Back With Band on 52nd Lane

New York—Joe Marsala returned to the Hickory House last week as a band leader after a couple of months of idleness. His brother Marty is on trumpet, Bill Davidson having taken over the band at Nick's in the Village. George Wettling is Joe's drummer. The H. H. is Joe's old spot. It's on West 52nd street.

Kenton-Door Opener Nixed For 6 Weeks

New York—Stan Kenton's invasion of the East, and a long engagement at the Famous Door on West 52nd street, was rudely postponed from his skedded Nov. 20 opening and the youthful pianist and leader, instead, goes into Hollywood's Palladium Nov. 26.

Kenton, however, will hit New York about the first of the year. The Palladium offer came suddenly and his personal manager, Carlos Gastel, now on the coast postponed the Famous Door engagement after telephoning Irving Alexander, manager.

Kenton's first discs for Decca are selling briskly and there is much interest in his orchestra here, although it has never played east of California and has had comparatively little airtime.

Kitsis, Pianist, Back in Gotham

New York—After an all-summer vacation at his home, Bob Kitsis is back in New York studying piano. He's prominent in the trade as the former ace ivory artist with Artie Shaw, Gene Krupa and others. Kitsis claims he isn't interested in working with a dance band right now.

Chu's Golden Horn Is Stilled by Fatal Crash

Bandsmen Mourn Death of Tenor Saxist with Cab Calloway Ork

New York—They buried Chu two weeks ago. The same Chu whose big shiny golden saxophone seemed a part of him. In the union's books he was listed as Leon Berry but none of his musician friends paid much attention to his full name. It was Chu a decade ago and it was Chu the afternoon he died in Brown Memorial Hospital, Conneaut, Ohio.

In his passing Cab Calloway lost a grand person, an extremely talented musician and a great showman. He never regained consciousness after the accident. Riding with LaMar Wright, Calloway's vet trumpeter, Berry suffered a fractured skull when the car crashed on a highway near Conneaut. That was Sunday night, Oct. 26. Five days later, still in a comatose condition and unaware of his injuries, Chu hit the final bar of the coda.



"Chu"

Never Out of His Coma

Wright wasn't injured. He and Berry were traveling toward Canada, from Cleveland, for a Calloway engagement. Suddenly, while Chu reposed on the seat beside Wright, it happened. Berry was taken to a nearby hospital where at first they said his injuries were trivial, with a possible "slight brain concussion." But Chu never awoke. His funeral was held Nov. 1 in a little cemetery near his home in Wheeling, W. Va.

Back in the early '30's in Chicago, the name of "Chu" became

Joe Venuti's Wife Okay After Crash

New York—Mrs. Sally Venuti, wife of Joe Venuti, narrowly escaped death in a motor crash on her way to Philadelphia two weeks ago. A farmer made a sudden left turn, causing Mrs. Venuti to ram into the ancient car he was driving. She was thrown through the windshield of her car but suffered only lacerations and minor bruises. Venuti and band are on tour in the East. George Butterfield, Venuti's bassist, is recovering from hemorrhages resulting from a recent tonsilectomy.

Woody's Go-Girl



Chicago—Here is the first publicity photo of Woody Herman's new go-trumpet player, Billie Rogers, who is featured as a specialty act with the Herman Herd. Billed as "The Girl with the Horn," she plays a torrid trumpet and eventually wants to lead her own swing band. Woody and his crew are now stationed in the Panther Room of the Hotel Sherman here.

prominent all of a sudden during one of Fletcher Henderson's many engagements at the old Grand Terrace on the toddlin' town's south side. It was a great band. Roy Eldridge was on trumpet, "Scoops" Carey played hot alto, John Kirby was on bass and Sid Catlett was the drummer. It wasn't Chu's first big time job but it was the job which stamped him as genuinely great, and which started his tre-

N'Orleans Musicians 'Burn' Over Paramount Publicity

by MONK HAZEL

New Orleans—So they hashed up a "plot" and made a movie. Paramount called it *The Birth of the Blues* and gave it a New Orleans locale. That's all, brother. This town's musicians are red hot about the whole thing.

Paramount's publicity men have swarmed over New Orleans for a month now, dreaming up "angles" and the like to exploit their flicker. The crowning feat of all came when Mutual put on a broadcast from the home of jazz using a New Orleans dance band (all 802 men) and a girl vocalist, Ruth Pettet, chirping *Way Down Yonder in N. O.* Whole broadcast



Monk Hazel

stunk out loud, as did the picture itself.

\$4,500 for Shaw Single

New York—One of the "fattest" one-nighters of the year will go to Artie Shaw; who next Christmas night, in Cincinnati, will play a single date lasting five hours for a sum of \$4,500.

The date is a private party. General Amusement set the deal.

Another GAC band, Jimmy Dorsey's, was paid \$5,800 in 1940 for playing a one-night date at a party in Texas, a mark which still tops Shaw's fee. Last month in Omaha Artie was awarded an honorary "master of music" degree by educators at Omaha University.

Shelton, Courtney Work on New Show

New York—Dick Shelton, Illinois band leader now at Blue Gardens in Armonk, is preparing the score for a new musical comedy tentatively titled *What's Up Now?* which will unshutter Christmas week at the Berkshire Playhouse, Wingdale, N. Y., prior to its Broadway opening. Alan Courtney, radio announcer and songwriter, also is helping with the book.

Berigan Chirp Joins French

Philadelphia—Sue Mitchell, former Woody Herman and Bunny Berigan thrush, has joined Jimmy French's ork now playing one-nighters in this area.

©mendous popularity among musicians. A few years later he went with Calloway. Up until the time he died Chu was the most exciting soloist Cab had to offer.

Four Chu Records Coming
Berry made a lot of records. He (Modulate to Page 20)

Found, a Tenor!

New York — Ben Yost, the choral director, visited the glee club of Oklahoma City University last month looking for a replacement in his choir. He needed a tenor, and badly.

The guy who got the job is David Gish, assistant dean of the music department. Yost believes it's the first time in the history of American education that a Dean has sung swing ditties in a hot choir.

Paramount even sent a flock of "stars" here, but none had a part in the film. Maybe they were lucky. And Memphis, too, came in for a similar "celebration" with W. C. Handy on deck in person. Paramount doesn't know that the blues—the real blues—never have been put on paper yet and never will. But they got publicity for the picture. For the Mutual broadcast they hired a "standby" band of New Orleans musicians. And they never played a note on the program!!!

Goodman's New Sextet Has Lou McGarity Tram

Goodman's New Sextet Has Lou McGarity Tram

New York—Benny Goodman, anxious to form a new small group to replace the sextet which disbanded when Charlie Christian was forced out by illness, is experimenting with a new combination.

Two trial sides, *If I Had You* and *Limehouse Blues*, were cut on a Columbia session the other day for which Benny used only trombonist Lou McGarity and the rhythm section—Mel Powell, Tommy Morganelli, Ralph Collier and the newly added Sid Weiss on bass.

Gray Gordon Debuts 'Tic Tocless' Band

Chicago—Still on the same jazz kick that prompted him to declare in *Down Beat* last spring that he would "castigate the next guy who says Tic Toc to him." Gray Gordon is currently playing out a six-week engagement at the Merry Garden Ballroom with a new band which he plans to take

East with him. Gordon's new outfit is made up almost entirely of Chicago men and is shaping up as a solid, swifty crew whose brightest features are the gummy tenor soloing of Sammy Shumate, the boogie piano of Johnny Alagna, and the hide-thumping of Lee Harold.

Gordon Signs with MCA

When Gordon broke away from CRA last month, he promptly signed with MCA, the agency being represented in the deal by Russ Fachine. According to Gordon, the folder carries a number of riders in his favor. At the same time, Gordon also inked a new recording contract with Decca.

There is no Tic-Toc to be heard in any of the new band's arrangements. Says Gordon, "I even feel

Not Even Fire Can Halt Teddy Powell Band Now



Englewood Cliffs, N. J.—Hours after the Rustic Cabin burned down on the morning of Oct. 25, Teddy Powell and Biddie Bastien, his bass player, are shown surveying the ruins. Powell lost all his arrangements, 37 of them; uniforms, and instruments. *Exclusive Down Beat Photo, courtesy of Biddie Bastien.* The lower photo was taken just eight hours before the fire in *Down Beat's* New York office. Note Powell's smile then as he conferred with Bill Borden, Claude Thornhill arranger, on new score.

New York—Teddy Powell was up and at 'em again Nov. 12 at the Plymouth Theater in Worcester with a band which sported two new sets of uniforms and an almost completely new gang of instruments. Powell estimated a loss of more than \$8,000 in horns, uniforms and library in the sudden, mysterious fire which destroyed the Rustin Cabin Inn in Jersey Oct. 25.

All Saxes Lost

Heaviest losers besides the leader were Lou Fromm, whose drum equipment, uninsured and valued at \$800, was lost; Zeb Julian, Phil Olivella, Ronnie Perry and Roy Hammerslag. All the saxes were lost. The sidemen who played trumpets and trombones took their horns with them and escaped the blaze.

A solid library of 297 tunes went up in smoke, but Powell had the original scores in his N. Y. apartment. Frantic copy jobs by Chuck Cascales, Mr. and Mrs. George (The Fox) Williams and Hank Miller restored the library in a couple of weeks, however.

Working Hurried Bookings

Julian lost a brand new electric guitar and amplifying system. Powell also lost his guitar. All the instruments were melted in the fire. Powell was slated to remain at

the Rustic Cabin until Christmas week, but the conflagration cut short his engagement and sent him on the road for a bunch of hurried bookings set by CRA. He plays the Central Theater in Passaic, N. J., Nov. 27 and other theater dates will follow. On one-nighters Powell is getting as high as \$95 a night with a 60 per cent privilege, an all-time high for his band.

'Nothing Can Stop Us'

Fifteen sleepers escaped death in the fire. Owned by Harry Nichols, the Rustic Cabin had just been enlarged. William Drew, a waiter, discovered the fire a few hours after the spot had closed and Powell's band had left. Nichols said his loss amounted to \$250,000, most of it covered by insurance. The set of uniforms which Powell and his men lost was the only set they had. Two days after the fire Powell bought two completely new sets from Manhattan tailor Cy Devore at a cost of about \$1,000. And as Powell said, "we're back in business again and nothing can stop us."

A Hit at Kelly's



Ann Hallow is the first ofay chirp ever to invade Kelly's Stable, W. 52nd St. nitery in New York City. She is a terrific hit on the program, starring Benny Carter's ork and Art Tatum. Pic by Bruno.

Chicago, Nov... "I Ne... Out... Says... Chicago... last month!... here last we... "For the... mora which... I no longer ha... true story abo... "My contrac... Osborne... Harry Romm... I had worked... Only T... "My contr... ive Morris... Rockwell of C... This meant a... my men at th... Hotel engage... not work for... of which time... ing dates for... "All of the... Los Angeles... together. Wh... October, all... name with m... Dale Jones, a... Jess Bourgeo... pet, who repl... Ed Mack wh... chair." Color... The Osborn... g one-night... k is easily... ad. Spotlig... tolos of Red... peter, who p... Ellington, "J... and the voca... mer Teagard... ly, Mack is... wing ditty... Osborne is... voicing as r... Glenn Miller... The section is... enors, barito... Gibson is t... ments. The... e of four... milar slide-... More... Leonard J... Artie Shaw... Oct. 30, says... Helen Morg... containing n... Joy directed... work that acc... early recor... 1928 or 192... approved wer... Solid Sam... and Take Y... The latter i... Lips Page v... Earl Hines... for Victor o... were I've G... Ain't Good... Dreamt, and... Bob Str... Mitchell A... the Congres... Jan. 3... Chi from he... and guesting... La Bahn, fo... placed Lov... Strong's ork... went in as f... placing Mor... Humphr... in Upper... Munising... Bay) Humph... both ex-Rae... small clubs... phry is reall... a treat in o... u playing so...

"I Never Walked Out on My Band!" Says Will Osborne

by BOB LOCKE

Chicago—"I did not walk out on my band in San Francisco last month!" Will Osborne said at the Palladium ballroom here last week.

"For the last few weeks now, I have been plagued by rumors which originated on the West Coast to the effect that I no longer had a band. Here's the true story about that deal.

"My contract with William Morris was due to expire last month. I did not intend to renew with Morris and told my men so, for I wanted to go back to General A. Musement with whom I had been for five years up till 1940 and Harry Romm of GAC with whom I had worked 13 years.

Only Two Week Layoff
"My contract required that I give Morris a 15-day notice before Rockwell of GAC could pick it up. This meant a 2-week layoff. I told my men at the end of our Palace Hotel engagement that we could not work for two weeks at the end of which time we would start playing dates for GAC.

"All of the men then left for Los Angeles where we were to get together. When we came east in October, all but three of the men came with me. The changes were Dale Jones, bass, who replaced Jess Bourgeois; Jim Hardy, trumpet, who replaced Bert Harry, and Red Mack who took Brodie Shroff's chair."

Colored Trumpeter
The Osborne band is now playing one-nighters in this area. The work is easily the best Will's ever had. Spotlights are the heated solos of Red Mack, Negro trumpeter, who played with the Duke Ellington, "Jump for Joy" show, and the vocals of Marianne, former Teagarden chirp. Incidentally, Mack is the composer of the new ditty, *Give Me Some Skin*.

Osborne is using a new sax voicing as radically different from Glenn Miller's as he can make it. The section is made up of alto, two tenors, baritone and bass. Margie Gibson is turning out arrangements. The band also is making use of four trombones for the familiar slide-music.

More Chicago News
Leonard Joy, in to supervise the Artie Shaw waxing date at Victor, Oct. 30, says he will soon issue a Helen Morgan Memorial Album, containing her biggest record hits. Joy directed and arranged for the work that accompanied her on the early recordings, dated around 1928 or 1929. The Shaw tunes proved were *Make Love to Me*, *Solid Sam*, *Just Kiddin' Around*, and *Take Your Shoes Off, Baby*. The latter number carries a Hot Lips Page vocal.

Earl Hines also waxed four sides for Victor on Oct. 28. The tunes were *I've Got it Bad and That Ain't Good*, *Somehow, I Never Dreamt*, and *The Fatha' Jumps*.

Bob Strong Makes Changes
Mitchell Ayres ork is inked for the Congress Hotel commencing Jan. 3 . . . Judy Starr is back in Chi from her South American tour and guesting on Mutual . . . Kenny La Bahn, former Kemp saxist, replaced Lowell Moore in Bob Strong's ork, and Shorty Cherock went in as featured trumpeter, replacing Morey Knepp . . . Griff

Humphry, Ramsey, In Upper Michigan
Munising, Mich.—Claude (Hey Hey) Humphry and Merle Ramsey, both ex-Raeburn men, are playing small clubs in this territory. Humphry is really giving the local cats a treat in drumming and Ramsey is playing some very fine piano.



Brass Section of Hal Leonard's ork is shown here as caught in action by Ray Rising's camera. The trumpet trio consists of Huck Andrews, left; Leonard, center, and Bob Andrews. The band is now playing at the Dehler-Wallick hotel in Columbus and will move into Chicago's Trianon ballroom upon completion of the engagement.

Count's Mother, His 88 Teacher, Dies in N. Y.

New York—Manhattan's finest physicians failed to save the life of Mrs. Lillian Basie, mother of Count Basie, who died here Oct. 30 after a short illness. Basie, playing at Uptown Cafe Society with his famous band at the time of her death, was at her bedside when the end came.

Mrs. Basie was the Count's teacher when he was just a youngster. She influenced his musical education more than anyone else, even in later years after her son "Bill" became prominent throughout the world. Services were held in Red Bank, N. J., Nov. 1 with many musicians and friends of the Basies attending.

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Krupa Rakes Sideline Jivesters

"I Get Paid for Dance Music, The Art's Thrown In Extra"

by GENE KRUPA
(As told to Down Beat's Editors)

I think it is all a lot of bunk! This talk circulating about whether a jazz musician is a musical prostitute for compromising with his art and playing "down" to the public.

I think those sideline jivesters and Monday morning quarterbacks ought to get lost! It is pretty obvious to me and almost every other band leader in the business today exactly what the purpose and duty of a dance musician and leader is to his public. And there are no Pulitzer Prizes in dance music!



Krupa

I don't say to hell with the art. I'm all for good taste in playing swing or jazz, or whatever you want to call it. But I call it dance music. Why? You are damned right, because I get paid for playing dance music!

When a hotel manager buys my orchestra to play for his spot, my job is to entertain the people who come there. I know my musicians won't have to stand on their heads

to make the people like them. I also know my band can stand or fall on its music. But the public wants danceable music, so I'll give them that. There's no pretense from the beginning that every tune we play is worthy of comparison to the best. We're not trying to outdo anyone. We don't want to be King. We just want to entertain.

"We Shell Out Soft Lights"

And we'll try our best to entertain the people who like Sammy Kaye and Guy Lombardo, because we can shell out soft lights and stardust just as seductively as they. We're not competing with memories of Bix, fading notes of Teschemacher, or any art in jazz. We just want to entertain the public.

A dance band can never be completely free from the bondage of commercial music. It is a simple

fact, and must be recognized. I'm not agreeing, though, that a band must be hackneyed. When we play something like *Blues Rhythm Fantasy*, I know that it is artistic. Yet, it happens to also contain the flavor of commercialism. The public will accept it, but not for any art value. It happens to be entertaining, so it is requested. But the public also requests a lot of incidental popular stuff, and we play it because we are paid to play it. Try to meet a \$2,500 a week payroll by not playing a goodly share of commercial stuff!

'I'm No Bohemian'

I don't want any artistic temperament in my outfit. I want capable musicians who can play the kind of music we are paid to play. And that kind of music is listenable and danceable music. The Bohemians in jazz can hie away to the confines of the swing clubs. I'm no Bohemian in jazz. I'm a band leader, and I try my damndest to play entertaining music.

Sure we put on a show! The best we know how to. You collect \$8,000 or more a week at theater box-offices to make people come back again. You can't be an artist and play in dance music. I'm no pretender for the honors in jazz art. But I do make my bid for public favor on the basis of what kind of a show my band'll put on. My dance band is a working unit, for sale for a price. Meet the price, and the band is yours.

Let the sideline critics consider

Billie Holiday Clicks on Coast



Hollywood—Billie Holiday has been wowing 'em out here, working the Cafe Society nitery and entertaining stars of the entertainment world. Here Billie (left) chats with Santo Pecora, the New Orleans trombonist; Gai Moran Shroff, the chirper, and her hubby Brooks Shroff, now playing hot trumpet with Freddy Slack's band. Shroff and Pecora only recently left Will Osborne. Down Beat Pic.

Mike Vetrano, Shaw Part

Chicago — Mike Vetrano, manager for Artie Shaw, resigned the close of Shaw's Chicago Theater engagement here last week, order that he might return to his home and new baby. Vetrano declared that the parting was on strictly friendly basis.

Austin Wylie, who joined Shaw last month as a musical advisor, took over as manager. He is former bandleader for whom Artie worked in the early 1930's, and was well-known that Shaw had wanted to help Wylie along for some time.

Count Basie Hits the Road

New York—John Kirby and Eddie South, with their small jazz combos, returned to Cafe Society Uptown last week (10) to replace Count Basie's band, which went on a theater tour. Hazel Scott and the Golden Gate Quartet also are at the spot.

At Downtown Cafe, Teddy Wilson's band, Pete Johnson and Albert Ammons, Connie Berry and blues-singer Helen Humes hold forth.

Basie's band was proclaimed by Barney Josephson, manager, as a "tremendous success musically" but not well fitted for the East side ickie clientele which frequents the place.

Norvo Goes to William Morris

New York—Red Norvo's latest band will be booked by the William Morris agency. Norvo obtained a release from his MCA contract last week, and brought to an end a 6-year association with the Stein organization.

Mildred Bailey will probably return as Red's singer, although it isn't definitely set yet. MCA had been trying to sell the band to operators, with Bailey as singer, a few days before Norvo went over to the Morris office.

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Mel of a Hess?

New York—Mel Marvin, whose band is at the Flagship in near by Union, N. J., was introduced the other night to a captain in the U. S. Army from a nearby camp.

"My name is Marvin," said the captain. "Mel Marvin. Every new recruit in camp tells me how much he enjoys 'my music' on the radio. Hope you don't mind my looking you up?"

Marvin didn't mind — he's within the age limit set by Uncle Sam and knowing a captain in khaki would be nice, just in case his number is called.

Joe Reichman Joins MCA

Chicago—Joe Reichman's band took over a new canary here in week in a brief stopover before going into the Book-Cadillac Hotel in Detroit Nov. 14 for a four-week engagement. Chirp is Janet Fenton. Reichman has switched from William Morris to his old office MCA, but emphasizes that he and Morris parted friends. Barry McKinley left a post with Warner Brothers to manage the Reichman crew.

Sherry for Spice

New York—Dave Spice and his band have been replaced at the Paradise Cafe, Brooklyn, by Herb Sherry and band. Spice is the bandleader who writes the music for NBC's *Listen, America!* program.

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Chicago, November 15, 1941

45 N Kids Big S

New York Center was bling Madis during a J... The bands were Vaugh Long, Jim Jimmy Lyt Bob Chesto... Andrews S... roared appro... ment. The m... joy it was... American A... 45 Kid... But the cl... night when... nervous but... on the huge... mond Paige... front. The ju... new "Young... were making... in public tog... ducting. The young... different sta... them were... menial tasks... on the side... forming the... Ages of the y... from 16 to 2... Fiddle... When Paig... tuba player... ator. One of... was driving... ist was a so... the girl vio... The young... parental diet... die from the... the taunts o... about carryi... rebelled at f... instrument. I... after winnin... weight cham... to music. For a long... an outstand... tor. He had s... of the Don I... Warner Bro... associate con... geses Philha... batons over... such famous... "Hollywood... A Girl" and... and for such... son, John C... Martini and... 2,000... Last sum... bit him. He... existence of... ters who c... fessional mu... got the opp... circumstance... orchestra an... directorship... Young Amer... to organ... ican-born ins... calists. He cancel... and made a... ment of his... plications p... instrumental... try. He inter... ally audition... finally began... debut was N... Band Jubilee... TRUM... Develop... and... LIP FL... by Ches... Here... "Tops"—Char... "terrific"—Son... "Sane Warm-u... "A killer"—Bill... "Perfect"—Zak... "The Best"—Ro... Send \$1... 111 W... "Absolutely r... (5) from lesson... stamps) to co...

45 Nervous Kids Steal Big Show

New York — Manhattan Center was jammed, resembling Madison Square Garden during a Joe Louis title bout. The bands took turns. There were Vaughn Monroe, Johnny Long, Jimmie Lunceford, Jimmy Lytell, Guy Lombardo, Bob Chester and others, including specialty songs by the Andrews Sisters. Thousands roared approval of the entertainment. The money they paid to enjoy it was given to the British-American Ambulance Corps.

45 Kids Steal the Show!

But the climax came about midnight when 45 young musicians, nervous but determined, assembled on the huge platform with Raymond Paige on the podium down front. The juveniles formed Paige's new "Young Americans" band and were making their first appearance in public together, with Paige conducting.

The youngsters represented 21 different states by birth. Most of them were earning a living at menial tasks, and studying music on the side, when Paige started forming the band last summer. Ages of the young musicians range from 16 to 25 years.

Fiddle Player a Boxer!

When Paige discovered him, the tuba player was working as a janitor. One of the trombone players was driving a truck, a saxophonist was a soda-jerker and one of the girl violinists a house-maid. The young concertmaster, under parental dictation, had studied fiddle from the age of 3. Sensitive to the taunts of neighborhood kids about carrying a violin case, he rebelled at 18 and abandoned the instrument. He took up boxing and after winning three A.A.U. welter-weight championships, he returned to music.

For a long time, Paige has been an outstanding American conductor. He had acted as music director of the Don Lee radio network and Warner Brothers films. He'd been associate conductor of the Los Angeles Philharmonic and wielded batons over large orchestras for such famous radio programs as "Hollywood Hotel," "99 Men and a Girl" and "Musical Americana" and for such artists as Helen Jepson, John Charles Thomas, Nino Martini and Grace Moore.

2,000 Applied for Jobs

Last summer, the "youth bug" bit him. He became aware of the existence of many talented youngsters who could make great professional musicians, but who never got the opportunity because of circumstances. He scrapped his orchestra and accepted the music directorship of the League of Young Americans with a commission to organize a group of American-born instrumentalists and vocalists.

He cancelled all commitments and made a preliminary announcement of his plans. Over 2,000 applications poured in from young instrumentalists all over the country. He interviewed 1,200, personally auditioned more than 800 and finally began rehearsals. The ork's debut was Nov. 10 at the "Name Band Jubilee" benefit.

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Ella's Song Squares But She Doesn't



Harry L. Flannery, who took Bill Shirer's post in Berlin when the latter came home to write *Berlin Diary*, is shown here with Ella Fitzgerald whom he sought out for congratulations upon his own return to the States. Flannery reported that the current song hit of *Aryan Germany* is the swing version of *A-Tisket A-Tasket*, written by the sepiat songstress. But the real laugh on Hitler is that Ella herself doesn't square with Nazi definitions of Aryanism.

Adler Eager to Play With Hep Symphony Group

New York—When Larry Adler, virtuoso of the harmonica, plays with the Kansas City Symphony on November 30, the orchestra will be conducted by a longhair who really knows his jazz, Karl Krueger.

Larry recalls that at his first meeting with Krueger in Chicago in 1934, the two of them went with Eddy Duchin to the Grand Terrace and sat for hours discussing the pros and cons of swing music. When Earl Hines started to take a solo, Krueger would sit forward on the edge of his chair and listen in rapt attention to the Father. "My God," he said after one chorus, "Rachmaninoff couldn't

do that!"
Krueger has been conductor of the Kansas City Symphony for several years.

Rochester Leader is Crash Victim

Rochester, N. Y.—Gene Leonard, favorite Rochester band leader, died here Oct. 25 as a result of injuries sustained in an auto crash just outside Geneva, N. Y., on Oct. 23.

Leonard, who had been playing piano in small combos since he was fourteen, organized his own band in 1939. This fourteen piece became popular throughout this vicinity due largely to Leonard's fine pianistic and personality.

Three others were killed instantly in the crash.

—LEE GROSSMAN.

Russin Joins Glenn Miller, Goodman Adds Weiss Bass

New York—Babe Russin moved into Glenn Miller's reed section at Hotel Pennsylvania two weeks ago, giving up his hopes of becoming a successful band leader, and Gordon (Tex) Beneke switched to lead alto. Miller made the switch after temporarily using Ben Feman in the chair vacated by Hal McIntyre, who now has his own band on tour in New England.

Benny Goodman, two blocks away at the New Yorker, also made a surprise switch when he added Sid Weiss, noted bassist, to the Goodman rhythm section which already comprised Ralph Collier, Tom Morganelli and Mel Powell. Weiss, who first became prominent with Artie Shaw several years back, quit Tommy Dorsey. Weiss replaces young Marty Blitz on bull-fiddle with Benny.

Miller and Goodman are competing against each other at the two hostilities, with both bands reported doing exceptional business. Miller will give Russin most of the tenor solo passages, splitting them with Al Klink, while Beneke holds down the all-important first chair. Russin had his own band for nearly a year but never enjoyed much

success. He is considered by many to be one of the greatest white tenor men in the field.

Jack Leonard and Don Matteson Shed Khaki, Leave Dix

New York—Jack Leonard and Don Matteson left the army and returned to civilian life after less than a year as soldiers at Camp Dix, N. J. Leonard, the former Tom Dorsey chanteur who was just beginning to taste big success on his own, will continue as a radio star, also recording for Okeh.

Matteson, former Jimmy Dorsey trombonist, was undecided on his next move. Both are over 28.

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Someday Nick's Might Be 'Hallowed' Home of Jazz, Says Frazier

by GEORGE FRAZIER

Nick's is a small place, but there are those who love it. It is a small place all right and the beers are short and there never is a moment when you can't cut the smoke with the crease in your pants, but still there are those of us who love it and who in days to come will think of it and be stabbed, not with any fake emotion, but with a genuinely heartbreaking nostalgia. We will think of this place at Seventh Ave. and Tenth St. and all of a sudden the fragrant past (which is at

this very moment merely the stinking present) will sneak up on us and for a little while we will be all the sad old men. We will think of Nick's and remember the sizzling steaks and the trips to Julius' between sets and the screwed-up face on Peewee and always, of course, that crisp talk of Condon's. We will think of the dim lighting and the smoke making our eyes smart and the people lined up at the bar—the tall, handsome girls down from Smith or Vassar or Mt. Holyoke for the football weekend and the musicians stopping by to hear the resonant talents on the bandstand and everywhere the precious intellects from the Village talking too loudly about their novels which never were published because they were either too fine or too stark or too beautiful or too sensitive to appeal to any publisher. We will remember Nick too, of course, because Nick is not a man you forget in a hurry, especially if your initials happen to be Joe Marsala or Jimmy McPartland. He's not one of our ten favorite living Americans, this Nick, but it may be that in days to come his will be a redolent name. It may be that his will be a name as exciting as "Park Central," which makes you think of Pollack, or "Sunset," which makes you think of Louis, or "Midway Garden," which makes you think of Teschemacher. It may be that in days yet to come "Nick's" will mean Jazz and that people will wonder why in God's name they didn't take it while it was there for them to take.

Gets Good Music, Anyway

Because Nick, whether he is saint or sinner (and I've never heard of an electric organist's being canonized), somehow manages to get the good music. You think of Nick's and you remember the sizzling steaks and the pictures on the walls and (if you are a bright boy) the highly-developed art of paying off in the dark and, of

course, that goddamned electric organ, but you think of other things as well. You think of Hackett, Robert, and Freeman, Lawrence, and McPartland, James, and Russell, Charles Ellsworth, and Condon, Edward, and Brunies, George, and Bowman, David, and Spanier, Francis, and Wettling, George, and Kaminsky, Maxwellten, and Marsala, Joseph and Martin, and a score of other hallowed names. You think of *Ugly Child* and *Embraceable You* and *Ain't Gonna Give Nobody None of My Jelly-Roll* and the rest of those enchanting tunes. You think, in short, of Jazz.

But Nick's Did Have Jazz

But that is the way it is with the past. You always remember the enchantment, but only rarely the disillusionment. So this then is a brief note to be placed in a time capsule and opened in twenty, maybe thirty years. This is a note that states that there was jazz at Nick's all right, but that somehow Nick's wasn't jazz. Nick was a man, let it be remembered in 20, maybe 30 years, who knew a good thing when it fell across his threshold. But some of the things he did—! Now it is Marty Marsala who has lived and learned. Next month maybe it will be someone else. Because that is the way it is with Nick. Seventh Ave. and Tenth St. will be a less exciting corner now that Marty has gone. And Marty will be a sadder and wiser man now that he has been there. But what happened to him at Nick's (which is strictly for him to tell) is nothing new. It's been going on ever since Hackett packed up his guitar at the Hickory House and migrated to the small place that so many people love. If it is true that suffering makes an artist grow, then Nick must go down in history as the greatest single stimulus in jazz. So help me, God, but he must know where the body's buried.

All of which is a painful re-



Miller Makes the Gridiron

Shown playing outdoors, at Ebbets Stadium, Brooklyn, between halves of a recent Brooklyn Dodgers football game. Glenn Miller and his men make merry

smack dab on the 50-yard line. The Brooklyn lost anyway. Miller ordinarily holds forth at Cafe Rouge of Hotel Pennsylvania in New York. This shot, by Arsene, was made a few days before Babe Ruess joined on tenor.

mind that the record companies exhibited their customary stupidity in the case of Marty Marsala. He played wonderfully and his band was close to perfection, but both he and they were politely ignored and the stuff they played at Nick's is just a memory.

The brightest bit of news out of Boston has to do with the Roly Rogers band. It's a large, organized white band and it probably won't appeal to the righteous tastes, but it seems to me the most commendable thing of its sort to originate around here in ages. It has a good drummer (Hugh Kelleher) and some other good men and the whole conception is definitely on the right track. At the moment it's suffering its growing pains, but that's a temporary matter and it should sound close to first-rate in another month or so. The big problem, though, is where to sell it around here. That's always the big problem around here.

The one other bit of pleasant Boston news concerns the colored night club operated by Johnny Wilson on Tremont Street. It's an unpretentious, inexpensive place, but, for the likes of me, anyway, it's a lot more authentic than the cushier Savoy on Columbus Avenue. The thing about Wilson's is that it's completely informal in its attitude and, at its best, a good place to hear good jazz. The highly gifted English tenor player named Bertie King (he recorded with Benny Carter abroad) has been in Boston on board a British ship and he's spent a number of evenings sitting in at Wilson's. It's been a distinct treat.

Oh, yes, just one more thing: The new Hudson-De Lange band has a female tenor player.

"Platterbrains"

A pen and paper version of the jazz quiz show presented by Bob Bach over WMCA, New York City, every Friday as compiled by Leonard Feather and Milt Gabler.

1. Give the first names and instruments played by the following: Basie, Casey, Facey, Lacey, Macy, Stacy.
2. Who played violin at one time or another with these bands: Bob Crosby, Duke Ellington, Joe Marsala, Fletcher Henderson, Artie Shaw (first recording band).
3. How many different records did Louis Armstrong make of *Ole Man Mose*, *Mahogany Hall Stomp* and *St. Louis Blues*?
4. Name two pianists, two clarinetists, two trumpeters and two trombonists who once were sidemen in CBS house bands and who now lead bands of their own.
5. Name four songs whose titles include the words "Shoot the . . . to me . . ."
6. Give alternative titles by which these numbers were once known: *What's New?* *Tiger Rag*, *I'll Never Be the Same*, *Sugar Foot Stomp*, *Mood Indigo* and *Squeeze Me*.
7. Who had the first mixed band in what New York club in what year?
8. Which two musicians have been most closely identified with the C-Melody Saxophone?
9. In what year did Tom Brown's Dixieland band first hit Chicago?
10. What was the biggest selling popular record in history? (Modulate to Page 20)

Clyde Burke Joins Blue Barron Ork

New York—Clyde Burke, recently with Raymond Scott, has joined Blue Barron's ork at the Edison Hotel as one of Blue's featured vocalists. No stranger to Barron's style is Burke, who before going with Scott's band sang with Sammy Kaye.

D'Artega Adds String Section

New York—D'Artega has added a string section to his band, heard on NBC's *Saturday Morning Vaude Theater* program. Lines up with Don Trimmer, Russ Kahn, Irv Prager, Julie Schechter and Larry Tise. D'Artega uses guest vocalists on the show.

Ace Sidemen in 'Face It' Band

New York—Max Meth has some fine musicians in his pit band at the *Let's Face It* show, the hit musical of the season starring Danny Kaye. Hymie Shertzer is on first alto. He's the former Goodman and T. Dorsey sideman. Other Meth sidemen prominent in the trade include Bob Alexy and Johnny Eagan, trumpeters; Johnny Helfer and Marty Golden, saxes; Jack Gleason, trombone, and Nat Brown, ex-Larry Clinton tenor. Meth also conducted the pit crew for *Cabin In the Sky* last season, in which Charlie Teagarden and others were members.

London, Eng.—Stephane Grappely, fiddle stylist, is convalescing in the country from his recent illness.

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Don't Call Me Boogie King, Says Bradley

Chicago—"I don't want to be called the King of Boogie Woogie or anything like that," Will Bradley told *Down Beat* at his recent engagement at the Panther Room here. "Anyway not when boogie woogie is a name applied to any type of music for jitterbugs.

"What gripes me most about the headlines are pretty damn misleading. It's about time somebody cleared the whole thing and straightened out people on the fact that boogie woogie is a very special style featured by only a couple of name bands."



Bradley

Lambasts Reefer Myth

"But the pay-off comes when that Los Angeles paper, from which *Down Beat* reprinted an article last month, declares that 'musicians need the stimulus of reefers to produce the weird effects of boogie woogie rhythm' ... that's just too much!"

Bradley still carries several boogie numbers in his books, in which his new digit-tosser Billy Mated carves the tricky piano parts. But the band emphasizes a great deal of four-beat music, also.

"Our band has made most of its bread and butter from an 8-to-the-bar style," says Bradley, "and boogie woogie naturally becomes our trademark in a business which finds little catch phrases and trick styles pretty important. But why should we bear the brunt of all the stupid statements and silly notoriety stunts that have sprung up around boogie woogie recently?"

Hot Bands Don't Play Boogie!

"Another thing that gripes me is that some trade papers and magazines are now throwing the words boogie woogie around indiscriminately. Quite often you see headlines such as 'SWEET TOPS BOOGIE WOOGIE IN JUKE BOXES' or 'BALLROOM OPS PUT LID ON BOOGIE WOOGIE.' Then when you read those articles you find they're not referring to 8-beat style or our brand of music particularly, they mean all the hot bands like Goodman, Dorsey, Barnet, etc. Those guys don't play boogie woogie at all and so the

Peggy Mann for Powell Band

New York—Teddy Powell announced last week that Peggy Mann would soon replace Ruth Gaylor as the featured vocalist in Powell's band.

Miss Mann has sung with Henry Halstead, Ben Pollack, Enoch Light and more recently, Larry Clinton. Miss Gaylor leaves the band after suddenly becoming popular via a string of Powell's records. Powell, burned out in the recent Rustic Cabin Inn fire, now is on tour with his crew.

Rose Marie Lombardo To Join Guy's Ork

New York — Rose Marie Lombardo, 16, sister of the Lombardo boys, will join Guy Lombardo's band sometime this month after training for the position several years. She'll be Lombardo's first girl chirp. She has appeared as a guest soloist with the ork in the past but this time it's a permanent position.

New Dance Circuit

Kansas City — John Antonello, local booker, is organizing a dance circuit in which name bands will be offered at least four dates in the five following towns, Topeka, Pittsburg, Wichita and Junction City, Kas., and Kansas City, Mo.



Rupert Cole Back To Armstrong Fold; Movie Pic All Set

New York — Rupert Cole, alto sax man who led Louis Armstrong's reed section for several years, was set at press time to leave for Chicago to rejoin Satchmo' at the Grand Terrace.

Cole had been out of the band since last spring, when he was taken seriously ill, and only recently was discharged from a New York hospital. He's the second Armstrong man to rejoin the band recently, "Big Sidney" Catlett having taken over the drum chair from the ailing O'Neil Spencer two weeks ago.

Plans for the picture based on Louis' life story have been postponed until January. Louis has received a long letter from Orson

Collegiate Band Leader who spends his daytime hours at Columbia U., working for his master's degree, and his night time at the Dubonnet nitery in Newark leading a 6-piece jump band, is Campbell (Skeets) Tolbert, shown above. Skeets records for Decca with Jean Eldridge as his vocalist. His most recent hit is *Big Fat Butterfly*. Tolbert will receive his hard-earned degree next spring.

Welles assuring him that the production will be strictly "in the groove," with no commercial Hollywood-style concessions.

Four Trumpets For Calloway

New York—Cab Calloway, still on tour with his band, has added Russell Smith to his trumpet section. Smith is the veteran best known for his blowing with Fletcher Henderson. Calloway's instrumentation now includes four trumpets, four saxes, three trombones and a rhythm section of four.

New Chirp for Griff

Chicago — Dorothy Dee, former Leonard Keller thrush, joined Griff Williams' band at the Palmer House here last week, taking over vocal chores from Lois Lee.

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The Sister Shouts the Blues . . . Sister Rosetta Tharpe, former Holy Roller now making good in New York as a guitar-plucking shouter of the blues, is shown recording for Decca with Lucky Millinder's fast-rising jump band. At right is Moe Gale, who books the Sis and Lucky as well as other attractions. The Tharpe-Millinder combination has a good wax seller already in Rock Daniel. They play at the Savoy in Harlem, N. Y. Pic by Charles Petersen.

All-Star Band Poll Launched; Votes Begin to Pour in Fast

(Jumped from Page 1)

death had not reached many of the voters when the poll began. Chu's name cannot place on the all-star band now but his memory will continue to be held in respect by musicians' everywhere.

Tex Beneke jumped into an early lead in the tenor sax division, followed closely by Georgie Auld and Ben Webster.

Jess Stacy, Bob Haggart, Jo Jones and Charlie Christian are rhythm section leaders.

Irving (Fazola) Prestopnik has a clarinet lead with Johnny Mince second. Sy Oliver is the favorite arranger thus far with voters.

Helen O'Connell and Connie Haines split honors in the girl

Joe Decatur Dies

New York—Joseph A. Decatur, advertising and production head of Bregman, Vocco and Conn Music Publishers died here Nov. 4. Joe, as he was known to practically every music publisher and publication in the business, went with BVC when it was inaugurated just a few years ago. Previous to that he had worked for Leo Feist, Inc.

singer department while Bob Eberly and Frank Sinatra are hugging the rail as male singers.

Kirby Leads Small Bands
John Kirby's band easily leads the field for small combos, while Clyde McCoy and Guy Lombardo head the "Kings of Corn" division. Surprising was the appearance of Glenn Miller's name in the corn division.

Favorite soloists so far were Harry James and Benny Goodman. This issue of Down Beat went to press only two days after the poll began so the early deadline kept votes at a minimum. However, the judges were able to make early tabulations due to the enormous interest shown by readers. The Dec. 1 Down Beat tabulations on the poll will be far more complete. Readers who have not yet voted should clip the ballot on this page and mail it to the "Contest Editor" of the Beat, 608 South Dearborn, Chicago. Please observe the rules carefully and do not vote for any band leader on the top half of the ballot.

Incomplete tabulations to date:

Swing Bands

1—Benny Goodman	42
2—Duke Ellington	41
3—Count Basie	39

Contest Rules

Send only one ballot. Those who send more than one will lose all they send. For the "All-American" band, vote only for musicians who are NOT leaders. You may vote for leaders in the "favorite soloists" division, in the sweet band and swing band division, and other departments shown on bottom portion of the ballot. Be sure and sign your right names and address. Mail your ballot to Contest Editor, Down Beat, 608 South Dearborn St., Chicago, Ill. Please try to be fair. Every living musician is eligible except for the restriction in second paragraph above. Choose carefully and be your own judge. And select your nominees on the basis of talent alone.

5—Tommy Dorsey 15
6—Gene Krupa 12
(None Under 10 Listed)

Sweet Bands

1—Glenn Miller	33
2—Tommy Dorsey	27
3—Duke Ellington	15
4—Benny Goodman	12

Trumpets

1—Cootie Williams	33
2—Roy Eldridge	27
3—Ziggy Elman	21
4—Buck Clayton	12
5—Mannie Klein	12
6—Billy Butterfield	12
7—Billy May	9
8—Rex Stewart	9

Trombones

1—Jay C. Higginbotham	39
2—Jack Jenney	27
3—Vernon Brown	15
4—Miff Mole	9
5—Juan Tizol	8
6—Bob Catlett	6
7—Ray Conniff	6
8—Trummy Young	5

Alto Saxes

1—Johnny Hodges	27
2—Toots Mondello	21
3—Willie Smith	12
4—Tab Smith	10
5—Ernie Caseres	9
6—Earle Warren	9
7—Milt Yaner	6

Tenor Saxes

1—Tex Beneke	28
2—Georgie Auld	27
3—Ben Webster	24
4—Vido Musso	21
5—Chu Berry	20
6—Coleman Hawkins	9

Clarinets

1—Fazola	20
2—Barney Bigard	17
3—Johnny Mince	16
4—Pee Wee Russell	9
5—Gus Bivona	8

Guitar

1—Charlie Christian	44
2—George Van Epps	9
3—Fred Green	8

Bass

1—Walter Page	20
2—Bob Haggart	19
3—Artie Bernstein	18
4—Jimmy Blanton	12

Drums

1—Jo Jones	24
2—Cosy Cole	20
3—Buddy Rich	12
4—Maurice (Moe) Parilli	12

5—Sid Catlett 11
(None Under 10 Listed)

Pianos

1—Jess Stacy	19
2—Art Tatum	18
3—Mel Powell	16
4—John Guarneri	8
5—Chummy MacGregor	7
6—Kally Seiderman	6

"King of Corn"

1—Clyde McCoy	28
2—Guy Lombardo	24
3—Glenn Miller	23
4—Ted Lewis	16
5—Carmen Lombardo	8
6—Sammy Kaye	7

Arrangers

1—Fletcher Henderson	28
2—Sy Oliver	26
3—Eddie Sauter	16
4—Larry Conkin	11

Male Vocalists

1—Bob Eberly	18
2—Frank Sinatra	16
3—Ray Eberle	9
4—Bon Bon Tunnell	6

Fem Chirpers

1—Helen O'Connell	20
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2—Connie Haines 19
3—Billie Holiday 18
4—Helen Forrest 18
5—Anita O'Day 12
(None Under 10 Listed)

Favorite Soloists

1—Benny Goodman	23
2—Harry James	21
3—Pete Johnson	11
4—Artie Shaw	8

Small Combinations

1—John Kirby	27
2—Benny Goodman Sextet	22
3—Adrian Rollins Trio	11
4—Merry Mac	6

VOTE HERE!

For your favorite musician and band and send your selection to contest editor, care Down Beat—608 South Dearborn St., Chicago, Ill.

Pick Your All-Star Band (Do Not Vote for Band Leaders)

Trumpet _____

Trumpet _____

Trumpet _____

Trombone _____

Trombone _____

Alto Sax _____

Alto Sax _____

Tenor Sax _____

Tenor Sax _____

Piano _____

Drums _____

Bass _____

Guitar _____

Clarinet _____

Arranger _____

Male Singer _____

Girl Singer _____

Your Favorites of 1941 (Leaders Are Eligible for These Places)

Swing Band 2nd Choice

Sweet Band 2nd Choice

Trio or Small Combo _____

King of "Corn" _____

Favorite Soloist _____
(This may include accordionists, fiddlers, or any other instrumental artists you prefer)

Your Name _____

Address _____

City _____ State _____

Instrument You Play _____

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Chicago, November 15, 1941

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Freddy Martin Hits Road To Miss Hasher's Strike

by DIXON GAYER

San Francisco—Freddy Martin and Arnold Miller have been the second and third orchestra leaders to fall under the spell of the new style 'creeping paralytic' culinary workers strike which is closing San Francisco hotels one by one. Freddy Martin, due to open at the Hotel St. Francis last month cancelled his contract and started booking one night-

Whiteman Not Touched
Arnold Miller, who had a small concert group (four men) in the St. Francis, went out with the called strike and so is the only

band actually on the strike roll for the San Francisco local. At this writing the Palace hotel, which houses the CBS studios and where Paul Whiteman is currently engaged, is still open for business and the hotel Sir Francis Drake, now playing Ran Wilde's orchestra in the Persian room, has reportedly broken from the hotel group and signed an agreement with the union.

Herbie Holmes band was the first hit by the strike during his hotel Mark Hopkins stand. His 14 piece band was left high and dry and sans finances to get to his next spot in Springfield, Ill. The concerted efforts of the Apartment and Hotel Workers Union and the Culinary Workers raised \$500 transportation and upkeep for the boys. They were also booked for two nights on a double band bill with Don Kaye into the Claremont hotel as a gesture and to lend a helping hand to the boys. The union naturally cared for the boys, but Don Kaye, Claremont maestro further gestured by employing the four girls from Herbie's band into his outfit for their stay, they not being under the union's protection as singers.

Substitute Jukes

St. Francis hotel and the Mark Hopkins are fighting the strike by using juke boxes and no covers for their dancing crowd. The effort merely added to the number of pickets around the hotels.

Musicians On the Air

by HAROLD JOVIEEN

Sensational hot guitarist, George Barnes, is feeling rather perk as a result of a new NBC-Chicago staff contract calling for more moola. NBC musician division in New York tried to lure George with more money but the local studio met their price. . . . Alfred Wallenstein will desert his MBS podium in January to conduct five concerts by the Los Angeles Symphony Ork. . . . Xavier Cugat, now heard Thursday nights on NBC's Rhumba Revue, will play the music for the new Orson Welles picture about Mexico. Cugat is due on the coast for an engagement at the Coconut Grove Jan. 1. . . . Leith Stevens plays a small part in RKO's forthcoming Syncopation film in addition to scoring the music. . . . CBS studio aces, git-box man Les Paul and drummer Lou Singer, along with their wives, were held up on Chicago's South Side a few weeks ago. . . . Lawrence Welk's manager, Keith Bain, is settling down in Chi.

Johnny Mince To Bob Strong

Chicago — Johnny Mince, fresh from the army, joined Bob Strong's ork here last week, taking Kenny La Bahn's third tenor chair. La Bahn in turn replaces Sid Reid, first alto, who left the band. Ray Blewett remains on second alto. Bill McRae, former Jimmy Joy trombonist, now arranges for Strong.

Two Babies In Two Days

Chicago—Two boys in the Les Brown band were able to relax from their pre-paternal jitters late last month when their respective wives presented each an heir.

First, on Oct. 20, Delores Rowland, wife of pianist Bill Rowland, gave birth to a 7 lb. girl at the Illinois Masonic hospital in Chi, and two days later Frances Zentner, wife of trombonist Cy Zentner, had a 6 lb., boy at the Lying In hospital here. Girl's name is Lealie—not after the boss, they say—and the boy's is Howard. All are doing well.

These births make the fourth within the band in the last few months and advance notice from the stork tells of three more to come. Arranger Ben Homer and wife are expecting along with the Bob Thomes. He's a trumpeter. Also the Browns, themselves, their second.

Bub Miley to Marry Ragone

New York—Bub Miley, Johnny Long's manager, will marry Evelyn Ragone of the General Amusement N. Y. office in mid-November. They met last summer. Miley now is on tour with the Long band.

Beatrice Kay, Before and After



New York—Beatrice Kay once aspired to be the Helen Hayes of the theater. But she learned she was more potent as a singer—using Gay 90's material and props. Miss Kay is shown above as she looked a few years ago before she became famous for her sock canarying. At right is Miss Kay today, doing the routine which has made her one of the favorite comedienne of the stage and radio. She has recorded two albums for Columbia, in addition.

What Makes A Name Band? Ray Scott Offers Answer

by RAYMOND SCOTT
(Written Especially for Down Beat)

What makes a name band? How does a combination which has been in the red for months or years leap practically overnight to national prominence?

If this were a logical business, you'd say the answer must be musical merit. You'd believe in the public's ability to judge a band on artistic values. But the music business isn't like that. A band doesn't suddenly become a musical marvel, so the overnight fame it may ac-

quire can't possibly be natural.

'One Song Hit Does It'

If you look over the whole band field to determine what was the real reason for the success of most of the best-known leaders today, you'll be surprised what a large proportion of the stories seem to be linked up with one particular song hit.

In fact, it's difficult to tell in many cases which came first, the band or the song.

Very often a band is a musical success for a long time before the public fixes its affections on one favorite number. After they've found this peg for their enthusiasm, all the fine stuff the band had been playing before, without finding any appreciation, suddenly comes into its own. For example, Artie Shaw had a swell band before that arrangement of *Begin the Beguine* came out; yet it was his revival of that number that did more to put him in the big money than any other factor.

But Benny Had None!

On the other hand, there are some bands which managed to reach the top without any one outstanding hit. Benny Goodman is the most important example. He was a commercial success on the strength of his generally great repertoire rather than any individual number, long before *Sing Sing Sing*. Of course he had certain arrangements that were in specially great demand, like *Dixieland Band* and *Sometimes I'm Happy*, but none of them on its own could be said to have made the band.

Glenn Miller's case seems to be halfway between Goodman's and Shaw's. He had several big hits, each one of which in its way played an important part in establishing him. *Sunrise Serenade* and (Modulate to Page 15)

Chi Bookings

Chicago — The bands of Jan. Savitt and Gene Krupa have been linked for February and March respectively at the College Inn of the Hotel Sherman here.



Regional Contest Dealers

- Alabama, Birmingham; Austin Music Co.
- California, Los Angeles; Lockie Music Exchange
- California, San Francisco; Mortensen's Drum Shop
- D. C., Washington; Hyman Ratner Music Store
- Georgia, Atlanta; Cable Piano Co.
- Illinois, Chicago; Rudolph Wurlitzer Co.
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- Utah, Salt Lake City; Beesley Music Co.
- Washington, Seattle; L. D. Heater Co.

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- Ohio, Cleveland; Rudolph Wurlitzer Co.

Final Contest

New York, New York

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(18 years old or under)

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If you are an amateur swing drummer, 18 years old or under, you are eligible to compete. Every SLINGERLAND Music Dealer has the privilege of running a local elimination contest, so all you have to do is to go to him and ask for an entry blank. Winners in the local contests will compete in the regionals and then the semi-finals and finals (see list at left).

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Why Punish Bandleaders, Uncle Sam?

by CARL CONS, Managing Editor
(Jumped from Page 1)

Sam's long arm has reached between him and his livelihood. It's useless to quit, and get bookings elsewhere. That arm can reach into 48 states.

Down Beat feels it is unfair for the government to suddenly close in on the leader over a question which he cannot help. He is only the victim in a quarrel between the American Federation of Musicians and the U. S. Government. Not the cause. Not a belligerent citizen refusing to do his duty. Not a criminal.

The Union says he is an employee, and SHOULD NOT PAY SOCIAL SECURITY TAXES. The Government says he is an employer and MUST PAY IT. Only the courts can decide. But why, Uncle Sam, must you punish the man in the middle?

Lawrence Welk's musicians have been loyal so far. But there are fifteen children in the band. Wives to be fed. Debts to be paid. Be fair to your musician citizens, Uncle Sam! Let the courts decide who is responsible first. Then make arrangements to collect.

No one in the music business, including Keith Bain, Welk's manager, knows whether the government will continue to attach the salaries of these men. Bain, says the government claim for \$7,500 includes 5 years of unpaid social security taxes plus legal penalties. Even the claim is unfair, he contends, because during 1937 and 1938 the band was incorporated and paid all the taxes. During 1939, 1940, and 1941 he says in many cases the ballroom managers and hotel owners paid the taxes. But the government in its original claim, has disregarded and assumed they or their employers had never paid a cent.

C. Harold Skodal, Welk's attorney has consulted with Local 10's Dave Katz, and with A.F. of M.'s firm, Ansell, Ansell and Marshall, and has decided not to fight the case at present. Welk feels that to fight his own case at the moment might injure the prospects of bandleader Griff Williams whose case is due to come up for trial in the circuit court of appeals here next January. If the decision in favor of Williams is upheld, the Welk men stand a good chance of recovering their money. If the Williams case is reversed, then the Welk band will be out only the money attached, and not several thousand dollars extra in legal fees.

In the meantime, maestro Welk, and every other leader in America, is ON THE SPOT. If you suddenly find yourself without money to meet your payroll at the end of an engagement, you'll know that Uncle Sam has picked you out too, for one of his test cases. Have your attorney communicate with your local at once, and with your national headquarters in New York City.

Wait for Griff Williams' Decision

What Will YOU Use For Money?

WHERE IS?

JACK LATHROP, formerly with Glenn Miller?
 BETTY GREGORY, vocalist, formerly of Queen Road, Charlotte, NC?
 MILDRED LAW, vocalist, formerly with Vaughn Monroe?
 MURLE MACK, bandleader, formerly played around middle-west?
 SCAT POWELL, singer, formerly with Frankie Masters?
 DANIEL B. RAMSEY, cornetist, formerly with Bobby Peters?
 GREGORY GINSBURG, violinist, formerly of New York City?
 LOUIS D. ASHBROOK, formerly of Ohio?

WE FOUND!

WOODY KESSLER is with Frankie Masters' orchestra at the Peabody Hotel, Memphis, Tenn.
 GEORGE MAYES is with Nat Brandwynne at Ciro's in Hollywood, Cal.
 GEORGE PAXTON can be reached at 7351 Frankstown Ave., Pittsburgh, Pa.
 JOE MCKOWN is working with local bands in Frankfurt, Ind.
 HUNNY SNYDER is with Will Bradley's orchestra at the Central Theater, Passaic, N.J. from November 20th to 26th.

SHEET MUSIC BEST SELLERS

I DON'T WANT TO SET THE WORLD ON FIRE (Chorio)
 YOU AND I (Willson)
 JIM (Keyace)
 TILL REVELLE (Melody Lane)
 DO YOU CARE? (Campbell)
 I GUESS I'LL HAVE TO DREAM THE REST (Block)
 YOURS (E. B. Marks)
 TIME WAS (Southern)
 MARIA ELENA (Southern)
 BLUE CHAMPAGNE (Encore)

SONGS MOST PLAYED ON THE AIR

I GUESS I'LL HAVE TO DREAM THE REST (Block)
 YOU AND I (Willson)
 TIME WAS (Southern)
 I DON'T WANT TO SET THE WORLD ON FIRE (Chorio)
 JIM (Keyace)
 DO YOU CARE? (Campbell)
 COWBOY SERENADE (Mark)
 YOURS (Mark)
 WASTN'T IT YOU? (BMI)
 I SEE A MILLION PEOPLE (Radio Tunes)

Musicians Off the Record



Grinning like a Cheshire cat is Leon (Porky) Dobrow, in this strictly off the record shot. Porky, Carmen Cavallaro's one-man brass section, had just knocked off a hole in one at a Washington, D. C., golf course when the pic was snapped. The Cavallaro crew is now playing the Carlton Hotel in that city.

It's a Boy For Mike Vetrano

New York—Mike Vetrano, Artie Shaw's ex-fighter and wrestler manager, became a father Oct. 18 when his wife gave birth to a son weighing 7 pounds, 14 ounces, at the Mount Vernon Hospital. Vetrano was in Oklahoma with Artie and the band at the time. Vetrano was Woody Herman's manager until September 1, when he left Herman on the coast and came East to go with Shaw.

Will This Be Next???



RAG-TIME MARCHES ON . . .

NEW NUMBERS

HARRISON—A daughter, 8 pounds, born to Mrs. Earl Harrison in Cincinnati, Oct. 12. Dad is bass player with Cliff Burns' ork.
 BLOOD—A daughter, Christine, 5 pounds 8 ounces, born to Mrs. Ray Blood Oct. 24 in Plattsburg, N. Y. Dad is band leader and former Will Hudson trumpeter.
 GORDON—A daughter, born to Mrs. Dave Gordon Oct. 27 in Los Angeles, Cal. Dad is music publisher.
 CARVER—A son, Ronald Joseph, 9 pounds, born to Mrs. Jack Carver Oct. 13 in Dearborn, Mich. Dad is ork leader.
 VACHINO—A daughter, born to Mrs. Louis Vachino Sept. 30 in Philadelphia. Dad is accordionist.
 AMES—A son, born to Mrs. Marty Ames Oct. 18 in Newark. Dad is ork leader.
 RUSSELL—A daughter, born to Mrs. Bob Russell Oct. 15 in New York. Dad is night club singer.
 HOBBS—A son, Clinton Rexford, Jr., born to Mrs. Clinton Hobbs Oct. 23 at Alexandria, Va. Dad is hot tenor saxist with Jack Corry's band in Washington, D.C.
 BROWN—A daughter, Judith Lynette Brown, seven pounds, 3 1/2 ounces, born to Mrs. Byron W. Brown Oct. 22 at Paducah, Ky. Dad is drummer with Johnnie Wright's ork.

TIED NOTES

DEFEQ-BENNETT—Sal DeFeo, saxist with Ronnie Baxter, and Ruth Bennett in Savannah, Ga., Oct. 1.
 JOHNSON-CATES—Freddy Johnson, ork leader, and Virginia Cates in Raleigh, N. C., recently.
 LESER-STACK—Leo L. Leser, former member of the Court Hussey and Paul Tremaine orks, and Mabel V. Stack in Lewistown, Mont., Oct. 17.
 PADDEN-CASHELLO—Gene Padden, member of Bruce Haley ork, and Mary Jayne Casello in Milford, Conn., Oct. 14.
 WEBB-DION—John B. Webb, Jr., musician, and Beatrice Irene Dion in Pittsfield, Mass., Oct. 18.
 MARLIN-RAVER—Sleepy Marlin, staff violinist on WLW, Cincinnati, and Ruth Raver, in Cincinnati recently.
 CROSBIE-MURKEN—Howard P. Crosbie, former radio singer, and Norma Murken in Moscow, Ida., Oct. 1.
 ELLSWORTH-LEE—A. B. Ellsworth, ork leader, and Sarah Lee, vocalist, in Elkton, Md., Oct. 6.
 GOWDEY-JAY—M. Russell Gowdey, authority on Latin-American music, now affiliated with the Southern Music Pub. Corp., New York, to Miss Florence Jay, secretary to Sid Lorraine of the same music house, in Manhattan Oct. 29.



"Hello Down Beat, we are now Mr. and Mrs. Lou Schurper." Lou, Detroit Beat correspondent, and his wife, the former Miss Genevieve Heiler, were phoning the news to the Chi office when this shot was taken in New York where they were honeymooning after their marriage in Detroit Oct. 11. Lou is the boy who drew the very powerful cartoon above depicting the plight of the traveling musicians. Couple will live in Detroit.

FINAL BAR

BROWN—Samuel, 61, musician, died Oct. 15 in Mt. Holly, N. J.
 CERMINARA—Nicolo, 60, theater musician, died Oct. 19 in Atlantic City.
 HOLMAN—Albert H., 65, violinist and leader of theater orks, died Oct. 18 in Joliet, Ill.
 OZIMINA—Andrew, 62, conductor of a Scranton, Pa., ork, died Oct. 18 in Scranton of injuries sustained when hit by a train.
 HECTOR—Charles R., 48, musical director of WEEI, Boston, died recently at Auburndale, Mass.
 JILLSON—Lewis L., 67, well-known musician and ork leader, died Oct. 4 in Barnardston, Mass.
 LEONARD—Gene, 26, ork leader, Oct. 25 in Rochester, N. Y., of injuries sustained in an auto crash.
 BERRY—Leon (Chu), saxist with Cab Calloway's ork, died Oct. 30 in Brown Memorial Hospital, Conneaut, O.

Chords and Discords

'I Wasn't On That John Kirby Disc'

New York City
To the Editors:
"Is the new drummer to blame?" asks Dave Dexter in his last review of John Kirby's disc. I'd like to answer him. The new drummer is me and I joined after those two sides were made. Spencer O'Neill drummed on the sides. Appreciate your making this known. Thank you.
—SPECS POWELL

'Separated a Year'

New York City.
To the Editors:
In the Oct. 15 Down Beat it was stated that I am the wife of Dick Barrie, the orchestra leader. I would appreciate your mentioning that Mr. Barrie and I have been separated for over a year and my final decree is expected within four weeks.
Thanks for all your favors and I really appreciate the plugs in Down Beat.
ANITA BOYER.

Locates Brother

Sacramento, Cal.
To the Editors:
I have just bought my copy of this month and I was very surprised and I must say, happy to read of my brother's efforts to locate me.
Ten years is a long time without any word from an only brother and it was while reading your Chords and Discords column that I saw the item titled, "Where's Chuck Baillie? The description and circumstances mentioned leave no doubt in my mind that I am the one R. W. Baillie is searching for.
CHUCK BAILLIE

Guilty or Not, Alan?

Concord, N. H.
To the Editors:
Please tell me if Alan Courtney, emcee on New York's WOV "11:30 Club," is the same Courtney who penned Joltin' Joe DiMaggio. As followers of this air show will testify, Courtney has stated that he has no financial interests in the
(Jumped to Page 11)

Carl Hoff Big Click In Orleans

by MONK HAZEL
(Noted Trumpeter-Drummer)

New Orleans — Carl Hoff's 802 band was more than merely "impressive" on its stand at Hotel Roosevelt. Hoff got a good break in following the schmaltzy Chuck Foster unit, so when he opened, with a big gutty outfit with good musical arrangements, the town's musicians and cats were for him 100 per cent.

Hoff's band stacks up like this, a few changes having been made since he left his Blue Gardens stand in New York:

Jack Terchin, Bob Dukoff, Joe DiMaggio, Larry Rogensburg, Hank Haupt, saxos; Sam Skelach, Bob Higgins, Jim Borland, trumpet; Hal Cohen, Bill Westfall, trombone; Irving Goldberg, drums; Victor Glasman, bass; Jack Hotop, guitar; Ray Barr, piano, and Tony Russell, vocals.

The singing Murphy Sisters, Dot, Marge and Muriel, also are heavy clicks at the Roosevelt as members of the Hoff brigade.

Orin Blackstone, former *Beat* correspondent, and noted wax collector, now is city ed of the *Times-Picayune* here and up to his neck. . . . The steamer *President* closes

its fall run with Maury Bruckman, from Davenport, winding up the season as band leader. Jonnie De-droit, Russ Papalia and Val Barbara were local bands which played for the boat's Sunday cruises. . . . Charlie Wright's at the Fountain Lounge of the Roosevelt. . . . Ed White at the Monteleone Hotel, Wilson Humber at the Casino Royale and an outfit called the "Rockinrhythm" at the St. Charles Hotel Lounge.

At the Jung Hotel, Hal Jordy still holds forth, and nicely. Tony Almerico has been signed for the steamer *Capital* on the river. And a youngster named "Vernell," colored, has the cats talkin' with his fancy piano capers at Gaspar's on the Rue Bourbon. Meanwhile, we're still at Pete Herman's and doin' fine.

Chords—

(Jumped from Page 10)

songs he plugs. If so, how come he put this side on the turntable three times during a recent two and a half hour show? What gives?

BOB SIVARD

P. S. The *Beat* comes on like a three alarm fire!

Chimes in with Dexter

Detroit.

To the Editors:

Gad, it's about time somebody wised up Billy Kenny of the Ink Spots to that sloppy solo singing of his. Dave Dexter, Jr., had the right idea when he said in the Oct. 1 *Down Beat* that the boys are "their usual confident selves when Kenny isn't belching in a falsetto."

Bob Caudill.



Leads Girl Chirps

Here is a brand new photo of Helen O'Connell, Jimmy Dorsey's girl vocalist, who got off to an early lead in the fem chirps division of *Down Beat's* all-star poll. Helen is now completely recovered from that appendicitis operation last month.

Shaw's Men on Sports Riff With 3 Ball Teams Active

Springfield, Mo.—Down in this "Gateway to the Ozarks" last month the boys in Artie Shaw's band played the most memorable ball game of their life—a game marked by extreme rivalry between two cliques in the band. Charlie DiMaggio's team whipped Les Robinson's Hep Cats in a series 8 to 7 and 11 to 3.

DiMaggio, sax man and cousin of Joltin' Joe DiMaggio, starred for the winners along with Ray (Trombone) Conniff and Lenny Atkins. Robinson, lead alto; Castaldo, hot trumpet, and Dave Tough, drummer, were brilliant despite their defeat. The lineups:

Robinson's Cats	DiMaggio's Longhairs
Kaminsky, s.o.	Baker, s.o.
Al Bellor, s.	Guarnieri, s.f.
D. Hudkins, 3b.	M. Vetrano, p.
Castaldo, s.f.	DiMaggio, l.b.
Robinson, p.	M. Folus, l.f.
Lipton, s.f.	Conniff, 3b.
Monte, l.f.	Fosner, s.f.
Fosner, s.f.	L. Atkins, s.
Rosenbloom, l.b.	Ed Sodero, s.f.
Tough, 2.b.	B. Ehrenstein, 2.b.

Paula Kelly served as score-keeper and Joe Ring was umpire. A stake of \$2 a man kept the musicians hopping, but Vetrano's stinginess with his base-hits held Robinson's gang down to few runs. The winners were all set to play Jack Jenney's Solid Jacks for the pennant. In Jenney's lineup are such hitters as George Auld, Mike Bryan, Morey Samel, Twinkletoes Kelly and Shaw himself. Artie was made an honorary police chief of Springfield.

Jewel Paige Now With Henderson

New York — Horace Henderson has added Jewel Paige, singer, to his orchestra. She's been making records recently for Decca under her own name. Henderson is creating a "band within his band" to accompany Miss Paige on wax and also in floor shows and on theater dates.

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Musicians' Trials Get Underway In Los Angeles

Los Angeles—The musical spotlight here shifts to Los Angeles courtrooms this month as two court trials get underway.

The more important case as far as reflections upon musicians throughout the country are concerned is that of Cliff Leeman, drummer with Charlie Barnet, and his wife, Nita, who are scheduled to go on trial Nov. 18 for possession of narcotics, an outcome of the so-called "marihuana death ride" of two members of Barnet's band, Bus Etri and Carl Hundling, who were living in the same house as the Leemans at the time of the fatal accident.



Leeman

Sure of Acquittal

The Leemans were released on \$1,500 bail. Their attorney, Max Fink, is confident they will be acquitted or given probation. The only basis for criminal charges against them is the investigating officer's assertion that Cliff admitted knowledge of the marihuana in the house.

Neither Cliff nor his wife are charged with using marihuana.

The second trial is that of Harold William Roberts, the former Trojan band leader and recently

director of public relations for Local 47. Roberts faces serious morals charges involving alleged acts with young girls.

Maintains Innocence

On the eve of his trial, Roberts, who has steadfastly maintained his innocence, calmly reaffirmed his belief that he would be acquitted. He was suspended from his \$125 per week union job following his arrest. He has been at liberty on \$2,000 bail.

As *Down Beat* went to press, the immediate outcome of the trial was not known.

Frazier Wins Copyright Suit Against Hearst

by JACK McGRATH

Boston—George Frazier, critic and columnist for *Down Beat*, *Music and Rhythm*, and *Mademoiselle*, was awarded an undisclosed sum in the Federal Court here in a suit against the *Boston Advertiser*, a Hearst owned newspaper two weeks ago.

Enter Bix, Frankie Newton

The award was made out of court after a hectic morning session which featured such names as Bix, Armstrong, and other jazz immortals. Highlight of the proceedings was Federal Justice Ford's holding a copy of Frankie Newton's *World is Waiting for the Sunrise* disc in his hand and solemnly quoting in a stentorian voice, "...and this man Basie plays goddammighty good piano behind Buck Clayton's delicate horn."

Frazier, who claimed the *Advertiser* pirated eight articles of his from *Mademoiselle*, refused to divulge the sum of the settlement, but appeared more than satisfied with the sum.

'To Stop Infringement'

"I'm not so interested in the money end of it, anyway," he said, "I merely want to put a stop to this whole damned infringement business."

Uncover Ace 88er; AFM-Lucas PFFT ends

by CHARLOT SLOTIN

Savannah, Ga.—Buried deep in a Savannah hot spot is a more or less obscure sepi piano player. His powerful 88ery has drawn the j-bugs and after-hour musicians until the spot he plays has become known as "Where Freddie Plays."

To Be a Sad Day

He is Freddie Frazier and has been heard and admired by the members of every big band that has been through here in the last year. Freddie's fingerings are supported by drums and trumpet, and Savannah will suffer a great loss the day this boy is brought to light.

The Union-Lucas theater fracas, which has been raging here since last August because of the stand-in law, has at long last come to an end. The net results being the signing of more big name bands and the re-employment of three local musicians. Some suggestions by phone from Petrillo were reported to have cinched the settlement.

Ronnie Baxter, local southeast fave, has taken his band on tour to cover the gang of college dates he had lined up... Ronnie's saxist, Sal deFeo, recently signed a contract with a beautiful young thing to handle his social affairs—a marriage contract.

Imagine! Five Bucks Just for This



Harold Winder collects five smackers from *Down Beat* for this photo of himself, printed alongside his name-leader double, Glenn Miller. Winder is a trombonist with Dick Jurgens' ork and is the gent on the right in case you wondered. Remember you too can be in the chips to the tune of five dollars if your photo is printed alongside the name band leader you think you resemble. Just shoot in a pic. Harold is the fourth winner. First winner was Fred D. Covey of Halifax, doubling Tee Dorsey. Second, as Kay Kyser's double, was Paul Henry of Chicago. Third look-alike was Louie Bellson of Moline, Ill., mirroring Gene Krupa. Who do you look like?

Arty, Ain't it?

New York—Walter Gross, who celebrated his eighth anniversary in radio Sept. 25 at CBS, believes a band accompanying a singer should never be noticed.

"If the ork intrudes on the voice it's bad," says he. "The band should play so beautifully you are not aware of it. It should be like the beautiful shadows of leaves on water. You are aware of the lovely effect, not the sunshine that makes it possible!"

Owens into New Casbah; Barney Peters on Tubs

San Francisco—The opening of the new Casbah club on Broadway near the waterfront has caused a general switch in the local dive-in music situation. The Bill Owens outfit, somewhat augmented and reinterpreted, has hung up its raincoat in the hall of the Casbah and left their old bandstand at the Town club with a blank look on its face. Owens sounds finer than ever before at the Casbah due in part to the addition of the rather noisy but good Bernard Peters on drums. The boy has been loafing and sitting in long enough around these parts. It's good to see him spotted. His work should improve terrifically with steady work and under the knowing tutelage of Bill Owens who definitely knows what the jive is all about. Bill formerly held down first alto chair with the Count. Later he led a fine Lunceford-like outfit in Sacramento until a local panic closed the all-nightery in which he was spotted. Present outfit begins to live up to the Sac outfit.

Juanita Gillmino is the saving featured at the above mentioned blank-faced Town club podium. Juanita, who plays a gang of 88, popped into town some weeks ago from the San Antonio, Texas, local and has been knocking the cats out ever since. Her work is superb (flashing what is probably the only real left hand in San Francisco) and her personality shows a real love for the business.

Jack Boone's piano chair in the Saunders King quintet at Jack's tavern has been filled by Johnny Cooper. Jackie kicked an awful nice chunk of piano and leaves a rough pair of shoes for Johnny to slip into. The boy looks and sounds good though. We'll know better after a few weeks. The King arrangements are tricky kicks. Bobby Barfield is hitting his all time high in his work with the 'tet. Bobby plays superb sax and is once more taking real care in his pattern ideas. Spontaneity, not noise, is the new watchword. You'll gain an awful long way to beat Saunders' vocals, Bobby's sax, Sammy Dean's trumpet, Joe's bass and the work of the entire 'tet. —DIXON GAYER

The Song Is Mightier Than the Pen

Folsom Prison, Cal.—Although he is destined to spend the rest of his life behind the bars of Folsom Prison here, Clarence Thompson has embarked on a songwriting career which holds considerable promise of bringing him fame in the world outside.

His *Honeymoon Island*, with Claude Sweeten, composer-conductor, and Jack Owens, who wrote the lyrics for the *Hut-Sut Song*, listed as collaborators, appeared on the music counters this month.

Publication of the tune brings to fruition the plans Thompson made for his own rehabilitation when he entered the California prison to begin serving a life sentence some years ago. Since then he has been studying correspondence courses in music and has been aided by fellow prisoners with a knowledge of music.

Commenting on his protegee's work, Sweeten says, "His melody is good and his writing shows considerable promise."

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Green Dumps Band To Produce Show

by DAVE CLARK

Jackson, Tenn.—Alar Green, known leader in these parts, broke up his band recently to take a job as a producer. Green is producing a show which will play state fairs throughout the south.

The show will use Ziggy Forte, former Green front man, and four other musicians in the cast, like Price, bass, Rush Gates, guitar, Christine Chatman, piano, and Sonny Boy Williamson, harmonica.

Charlie Baker's enlarged band, featuring the hide kicking of 16 year old Dave Gardner, packed them in at the recent Policeman's ball... Jimmie Allen's Dixielanders still at Lake View... Edith Curry's ork opened the winter season at the Club Casino in Milan, site of the million dollar Proctor-Gamble defense project. Spot should do swell.

Orchestration Reviews

★ by TOM HERRICK ★

Weirick Dresses Up Romp Tune

That Solid Old Man

Published by Melrose, Arr. by Paul Weirick

The University of Pennsylvania's *Mask & Wig* show produced this romp tune, which is really hitting the platters. In the introduction saxes play a unison counterpoint while the rest of the band sings a few "solid boy's." Saxes take the first chorus with muted brass figures. The vocal chorus goes into Eb concert and there is an optional hot tenor or girl vocal at B. Follows more ensemble vocal and a last chorus which hits a wonderful groove. A nice manuscript by Weirick.

that beautifully melodic strain which puts clarinet on top of 4 saxes and continues through D. The last chorus at E is much the same as the opener. A beautiful arrangement.

This Time the Dream's on Me

Published by Harms, Arr. by Jack Mason

Another tune from the picture *Blues In The Night*. Unison brass an octave apart takes the lead in Mason's opening special with a sax back-up. In the braces saxes get the first of the repeats. The last is swing ensemble.

The Lady Said Yes

Published by BMI, Arr. by Larry Clinton

This is another of those new Larry Clinton originals. After a nicely voiced intro, second trumpet and two clarinets take a trio melody. Ensemble brass pick it up at B and the lead goes back to the trio at C. Tenor takes a little jazz at E. Brass and reeds echo each other at H through a solid ending.

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It Happened, It's Over, Let's Forget It

Published by Robbins, Arr. by Jack Mason

From the Twentieth Century pix, *Cadet Girl*, comes this up-tempo ballad. Constructed on a half note pattern, it has to move right along. Unison saxes two octaves apart play a triplet figure in the 6-bar introduction, backed up by brass organ in hats. After the two brace choruses which are split between brass and saxes, low unison clarinets take the melody in the special chorus and share it in alternate 4-bar phrases with cup muted brass. Trombones get the solo at the bridge. The last cut chorus keeps the brass in their lower range and swings nicely.

Who Can I Turn To

Published by Regent, Arr. by Vic Schone

Here's another pop by Alec Wilder whose prolific pen has shown him to be as adept at writing the sweet stuff as he is at grinding out the impressionistic kind of orchestration. Unison trumpets play a 4-bar introductory figure which leads into a broadly phrased ensemble in the first of the two brace choruses. The second is for saxes. Muted solo trumpet and trombone share the lead in the special and the last 12 bars are swingily phrased. A very elegant tune.

Hey! Sit Down Bud

Published by Mutual, Arr. by Phil Rommel

Here's that riff tune which Charlie Spivak has been featuring during the last few months. Trombones open up in the intro with a unison figure and are joined 4 bars later by a trumpet trio playing a converse melody. The first chorus is for ensemble with a vocal interpolation of *Hey! Sit Down Bud* at the end of each 8-bar phrase. Saxes take over at B for 8 bars and then the brass comes in again. Third also gets an 8-bar clarinet solo at C followed by 8 bars of ad lib trombone in front of a reed background. Tenor comes up for 8 at F and from then on in the band rocks with swing ensemble—but solid.

Misirlou

Published by Colonial, Arr. by Henri Rene

Here's a weird new tune that ought to go places if it catches on. It's a Spanish tune in a minor vein and the rhythm is Beguine. After the get-ready, unison trumpet takes the lion's share of the 16-bar verse with saxophone background. The rather lengthy chorus is split between saxes and brass. The last kicks ever so slightly with brass on the beat and saxes filling in the cracks. Arranger Rene gives the saxes some odd intervals and a few 16th notes to unscramble.

Benny Rides Again

Published by Regent, Arr. by Eddie Sauter

Musicians who marveled at Eddie Sauter's manuscript on *Benny Rides*, will be tickled to see it out in stock form. This is a transcription of Benny's Columbia Record arrangement with which he introduced his new band to the public. Considering the limitations of trying to make this effective for a 10-piece band or less, transcriber Charlie Hathaway has done a wonderful job. However, there are plenty of parts if you need them—5 saxes and 5 brass. A sock bass figure utilizing the trombones and lower register saxes opens up the manuscript with muted second trumpet taking off. Full brass picks it up at B. Then at C comes

Personnels

Southern Collegians

Al Dudley, Clyde Smith, Watt Reynolds, Joe Zamolski, saxes; Lou Jurel, Hank Ashe and Ted Humphries, trumpets; Gov MacCachran, trombone; Bill Nutt, piano; John Alexander, bass; Bob Boatwright, drums, and Paul Thomas, leader.

Barry Redley

Peter Piazza, accordion; Howard Stephens, piano; Bob O'Donnell, drums; Harold Schaefer, bass; Don Krause, Gus Constantino, Jim Dodell, saxes; Jim Laps, Jim Dill, trumpets; Jim Komp, trombone; Vichi Gale, Art Miller, vocals.

Frankie Schenk

Frankie Schenk, leader, piano and Solovox; Windy Wisdomuth, drums; Basile Brooks, bass; Junior Kinzsa, Ned Yeagley, Bob Bupp, Wayne Squires, saxes and clarinets; Jimmy McCoy, Frank Montgomery, trumpets; Otay Chambers, trombone; Doris Gray, vocals.

Sandy Sandifer

Sandy Sandifer, leader, trumpet and violin; Cody Sandifer, drums; Perry Sandifer, Leon Breeden, Charles McClelland, saxes; Walter Hopper, sax, violin; Ed Lowe, trumpet; Jack Jordan, bass; D. W. Johnson, piano, Solovox; Betty Jones, Tommy Thompson, vocals.

Nick Stuart

Eugene Schile, Maurice Winter, trombones; Jack Dougherty, Jack Ross, trumpets; Bill Mullins, Bill Hayes, Joe Di Gialli, saxes; Joe Cohen, piano; Bob Sisco, drums; Vic Vent, bass; Dottie Wilton, vocals.

Louis Prima

Amelio Di Pietro, Max Casach, Dan Boujicanian, Leon Prima, trumpets; Bill Seaman, Steve Macs, Don Jenkins, trombones; Rolfe Reid, Joe Colla, Eagle Westfeld, Charles Leeds, saxes; Frank Federico, guitar; Sherman Masteter, bass; Sol Marcus, piano; Tommy Lee, drums; Lily Ann Carol, Jack Powers, vocals.

Guitars & Guitarists

Don't Be Commercial!
Study and Practice Will Get You Ahead in Due Time

by Irving C. Ashby

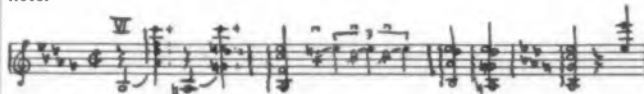


Is your attitude towards your instrument purely commercial? If so, it's the best way that I know of holding yourself back. You can never advance to any great extent if you hold that feeling. Constant practice and the true love for your instrument will improve your work to a point where it will be recognized when the proper moment comes. My advice is just to try and be ready to take full advantage of the moment when it does come.

Question: Could you recommend some exercise books that would improve my technique and my speed in reading?
Answer: There are no recognized speed and velocity books that I know of which will aid guitarists. I recommend that you obtain a good violin book and proceed to work with it.

Here's a little modulation from D flat to A flat that contains some of the chords previously used in this column. Learn it in all keys and try some of your own, using the same type of chords.

In the second measure strike the grace note and slide into the quarter note.



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

• Sax Problems •

What Every Young Sax Player Should Know

by Norman Bates



Every day letters pour in to me, most of them in this vein—"I am a young musician. I live in a small town. I have been studying saxophone and clarinet for four years. I play with a small local orchestra. I feel that I have talent, a good one, style, and I also read well. What am I to do? How can I get started? How can I get a break? How can I get placed in a name band?"

Hopeless as the situation may seem, many of our greatest stars came from just such setups. How they got to the top I cannot tell word for word but the following suggestions will cover the important steps.

First, you must move to a community or large city to make a success of yourself. As the old saying goes—you must go where money is, to make it.

Second, secure professional judgment on your musical ability.

Takes Courage

Third, if you can lock horns with the outside musical world and beat it, you are pretty well set. But to be a musician, especially a good one, you need plenty of courage, endurance and patience.

Fourth, always try to get more from your instruments, both physically and mentally. By this, I mean do not be afraid to shop around for helpful hints and never be too swellheaded to profit by them. Do not be backward in asking successful musicians in name bands how they do things. Most of them always will lend a hand to a newcomer. They have all been through the same mill themselves.

Get a Good Teacher

Fifth, periodically have yourself checked over musically. Get with a good teacher, preferably one in a large city who has turned out top notch professional men. He will be only too glad to give you an honest accounting of your musical ability in short order. And always remember, your social connections made with other student musicians are very helpful. Any good teacher will have groups of semi-professional and professionals who practise trios and quartets among themselves. Try by all means to get this kind of help as it is priceless, practical experience.

Last, if you have proved your ability and talent, get into the musicians' union as quick as possible. It is a sheer waste of time to think you can get anywhere without it.

Rambling Along Tin Pan Alley

by MICHAEL MELODY

Lee Finburgh, Western representative of Bregman, Vocco & Conn, has signed Dave Rose, the KJH musical director who made headlines by marrying Judy Garland, to an exclusive publishing contract under which BVC will publish all of Rose's compositions, popular and standard.

BVC, out to build up an important standard catalogue, thus gets Rose's descriptive suites, *Hollywood Boulevard*, *Big Ben* and other serious works by Rose which have attracted considerable comment.

Edwin Franko Goldman has composed a new march, *Birthday March*, which is to be a "birthday song for America." Another new opus by Goldman is *Freedom For-*

ever, a grand march. Incidentally, Axelrod Publications has just released Rachmaninoff's *Italian Polka* as scored for the Goldman Band.

O'Connell Authors Ballad

Louis O'Connell, who composed the Aragon-Trianon theme, *Dance and Stay Young*, has written a new ballad, *Little Refugee*. It was published last week by O'Kay Music of Chicago.

In *My Sailboat of Dreams* is the title of a ditty by Jimmie Crane and Ray Muffs, published by C and M Music Company. The firm's first release, *It's Great to Be an American*, was recently taken over by Mutual Music Society. Gene and (Modulate to Page 18)

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Ravings at Reveille

by "SARJ"



Up in South Dakota, at Fort Meade, the boys swear this one happened. A trombonist in the Fourth Cavalry band is named Fay B. Horse. One smart-alec clerk who listed the horn-blower's name as "Bay Horse" wasn't funny, but the night a sentry stopped our trombone-totting hero with a "who's there?" our boy came back with the answer "Private Horse."

"Advance then," said the sentry, "and be mechanized."

Back at Tallahassee, Fla., now is Big Bill Borden, former Claude Thornhill arranger now a captain in the U. S. Army. Borden spent most of his October furlough with Thorny and the band at Glen Island. Borden now is doing about two arrangements a week for Claude.

Word is out that a gang of Chicago cats, nephews now at Camp Forrest, Tenn., have a five piece combo tabbed, Singing Strings. Outfit consists of Sgt. Carmen Cortese, Pfc. Ray Kanold, Staff Sgt. Norman Frohman, Pfc. James Kriz, and Cpl. Harry Wojcik. Really jumps, they say.

Some of the boys from Toledo now at Camp Shelby, Miss., have formed a ten piece outfit that is strictly four beat. They've been getting an occasional air shot out of WFOR, Hattiesburg, Miss. Three agts. make up the brass, Chuck Stone, Fritz Beening, and Bob Foulk. Saxen are Dick Albright, George Knorr, Wib Flaughter, and Dick Vogt. Len Gibbs is on drums, Johnny Cox on bass, and Little Dick DeArmond, piano and arranging.

Gitman Doug Hamilton, former Jack Russell and Tommy Tucker plucker, recently in Chi on a two day furlough, got to knickin' with local valver Frank Lisanti and basser Art Cavalieri. They say the session lasted the whole two days. Doug was in from Ft. Custer.

Your Sarj will hafta keep a closer tab on all handsome male vocalists that are now nephews. Files of perfumed penning's come in daily asking their whereabouts. Frances, if you'll dig the last issue

you'll see that Howy DuLany is top chirp with the Dix jumpers.

Matt Stein, skin kicker for five years with the fiddle-smashing Milt Britton band, is now drum instructor in the drum and bugle corp at Ft. Monroe, Va.

Bugling at Camp Haan, Cal., is ex-George Field trumpeter, Dale Sloan. Sloan recently returned to Haan after a jump to the Aberdeen Proving Grounds, Md. Says he rattled his valves with some super solid cats there.

A note from Art Dahlman (Art is with a booking outfit) says he is to get his release soon. Art's at Camp Shelby and recently while on a furlough closed a couple deb dances, one for Artie Shaw and the other for Charlie Barnet.

A letter from Dale Owen of Flint, Mich., says the local there has lost only eight men to the Uncle. Nash Barrera is home due to a bad back. Got a medical discharge. Bart Byrd, local reed, was released, being over 28 and Joe Chaddock returned for a spell on furlough.

Pfc. Bob Harris down in Ft. Bliss, Texas, jives that some of the boys handled the music for a road show that came through recently. It was a good kick, says Bob, as not much happens around Bliss.

Jackie Rae, former Lou Lewis vocalist, recently arrived safely overseas. Jackie is now with Royal Canadian Air Force. He's an RCAF Sgt.-Pilot.

Jess Reichelderfer, Bill Miller tenor, is now an active cousin at Fort Benjamin Harrison.

Bob Lovett, Amarillo, Texas, has also set aside his trumpet to take active duty here among us.

Down Beat prints all the music news from coast to coast. The Beat has staff correspondents throughout the country to check events in the world of music and maintains staff offices in Chicago, New York and Hollywood. If you want to keep up with musicians, read Down Beat.

Cats at Camp by Eddie Beaumont



Round Haircuts were prevalent in the 116th Field Artillery band recently just after one of the reeds was released due to the age limit. Reason was that saxist Sam Scurba, who was released, had promised the boys in the band a clipping when he received his okay. Sam was so excited over the news that he gave the boys his Modern Design No. 3 which is his fasty, taking less than eight minutes per man. Sam apologized and left immediately for Tampa, Fla., where he practices, along with his sax, barbering.

Killing Two Birds With One Stone

Saginaw, Mich. — Emerson Gill's theme song, *Wearry*, which he has used for 15 years, sounds so much like, *I Don't Want to Set the World on Fire*, that he is now using the latter tune as an accompaniment for the theme as chirped by Carole Page. Gill's band is playing the Franklin hotel here.

Jimmy Mundy Joins Whiteman

New York—Jimmy Mundy, colored arranger with Count Basie's band has joined Paul Whiteman as chief arranger. He signed a 53-week binder with Pops and will continue to do one a week for Basie via the mail.

Sixteen Years at the Same Old Stand



Nashville—Francis Craig and his ork have established some sort of a record here by completing 16 years at one location, the Hermitage Hotel. The outfit also has been featured over WSM-NBC for 9 consecutive years. Leader Craig is shown at the right playing Solovox and vibes at the same time. The announcer is Otis Devine of WSM.

Twelve Piecer at Montreal's Ritz

Montreal — Blake Sewell and band opened a series of Saturday night cabaret style dances last month in the Ritz-Carlton hotel ballroom here. Sewell, using a twelve piece outfit, features the vocalizing of Thelma Lane and Russ Kearns.

Band consists of Wilf Gilmeister, Victor Cummings, Russ Kearns, trumpets; M. Forester, Mark Harwood, Paul Lamarche, and Sewell, saxes; Ralph Stoppes, bass; Bill Hannah, drums, and Alf Stanway, piano. Booking is set for the rest of the season.

Harry Gelfand's men replace Jimmy Lang at Chez Maurice. Jimmy is taking over duties of emcee and will remain as featured pianist in the lounge of the Chez. Stan Wood is at the Auditorium. Russ Meredith playing a mean valve along with his super scating at the Vienne Grill. Al Begin has begun appearing as stand-in band for the recent one niters at the Forum.

Keep up with the nation's bands. Every musician reads Down Beat for the latest and hottest news on orchestras and bands. Subscribe now.

Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

(Jumped from Page 17) Glenn are slated to feature the Sailboat number.

Album for Solovox A volume of 44 familiar compositions arranged for the Solovox by Walter C. Simon has been published by Hamilton S. Gordon, Inc. Titled *Favorite Melodies for Solovox and Piano*, the selections range from Dixie to Dark Eyes. Nineteen of the pieces have been registered as typical imitations of various instruments, including the organ, violin, fife, drum, trumpet, bassoon and bagpipe.

A tribute to America's most noble liquid has been penned by LeRoy De Gregory and Alexander Hamilton, of Trenton, N. J. Ditty is tagged *The Beer Serenade*.

A piano transcription of Tchaikowsky's *Piano Concerto in B Flat Minor*, the one that's getting all the play these days, has been published by Leeds. The arrangement is by Lou Singer and consists of the theme and variations from the first movement.

Bob Russell, the writer of *Marie Elena*, *Time Was*, and *B-I-Bi*, has written a new ballad, *Pale Moon*, which Southern will publish.

Bobby Warren, songwriter and publisher of *City Called Heaven* and *No. 10 Lullaby Lane*, is arranger and accompanist for the newly formed Conover Models singing quartet.

Me

Of all the hind the probably the be that so there's a John Kirby as the "big America," la of Charlie i rangements enough, earr in the music his contribu library. And Kirby's fans jority of t Duffy's Tav not written young, baldi Singer. Lou doesn't credit for h indebted to the inspirati is really a the story of be Kirby's cl telling. When th started to b increasing p on the banc had to be Bl a problem. l ers' arrange ginals or ad al works. A became the p publisher to contracted. to fill the g proud of h him one of 1 tant assets. Singer, a er, son of a a child prod he heard a Second Hi memorized for note. teachers bec bid for the charge of 1 Lou start serious veid did some wc and consider eat complin when a tea of the few understood. Competing adult entrain in a city p was fifteen. encouragem ground of n ard, Colum NYU, he w lawyer afte cation. The same Lou found strong, dro and eventus job with 1 house, writ and making in experime Counterpoin come the be During t made a nu for Duke E have often ited to Dul beat was G composed by ranged by Duke came tion without the young out and wa praise from One day see Maxine do some ba result was which Tur other Singe Maxine wit Through came into band when the group c folk songs be done gers on thi Singer. Bet he had fou material fo Warnow, B othera Then the

WHAT SHALL I GIVE HIM ?



FOR XMAS?

With a watch coming from "Saxy," a bag from "Tubs," riding boots from "Pops," and Lord-knows-what from all the rest of the gang, a gal's gotta do right by 'em all. This clever lassie is putting them all down for the ultra-personal "me-to-you," a Down Beat subscription!

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Men Behind the Bands

★ LOU SINGER ★
by LEONARD G. FEATHER

Of all the unpublicized men behind the bands, Lou Singer is probably the furthest behind. Maybe that sounds confusing, but there's a reasonable explanation. John Kirby's group rose to fame as the "biggest little band in America," largely on the strength of Charlie Shavers' brilliant arrangements. Charlie, rightly enough, earned continuous praise in the musical and lay press for his contributions to the band's library. And only a handful of Kirby's fans realize that the majority of the numbers on the *Duffy's Tavern* commercial, were not written by Shavers but by a young, baldish chap named Lou Singer.

Lou doesn't worry about getting credit for his work. "I'm deeply indebted to Charlie Shavers for the inspiration he gave me. Charlie is really a genius," he says. But the story of how Singer came to be Kirby's chief arranger is worth telling. When the ASCAP situation started to become serious and an increasing proportion of numbers on the band's Sunday sustainers had to be BMI, the sextet ran into a problem. Most of Charlie Shavers' arrangements were either originals or adaptations of traditional works. All these automatically became the property of an ASCAP publisher to whom Shavers was contracted. So Lou Singer began to fill the gap, and Kirby was so proud of him that he considers him one of the band's most important assets.

Singer, a 29-year-old New Yorker, son of a non-pro violinist, was a child prodigy. When he was five he heard a recording of Liszt's *Second Hungarian Rhapsody*, memorized it and played it note for note. All the neighborhood teachers became rivals, bribing the kid for the opportunity to take charge of his musical education. Lou started composing in the serious vein from childhood; he did some work in the atonal mode, and considered it one of the greatest compliments ever paid him when a teacher said he was one of the few musicians who really understood Arnold Schönberg. Competing against a gang of adult entrants, Lou won a medal in a city piano contest when he was fifteen. Yet with all this early encouragement, and with a background of musical study at Juilliard, Columbia University and NYU, he was still set to become a lawyer after completing his education.

The same old story persisted; Lou found the lure of music too strong, dropped his law studies and eventually settled into a staff job with Irving Mills' publishing house, writing numerous stocks and making some original efforts in experimental writing, of which *Counterpoint A La Mode* has become the best known.

During this period Lou also made a number of arrangements for Duke Ellington, some of which have often been erroneously credited to Duke himself. One of the best was *Gypsy Without a Song*, composed by Singer and Tizol, arranged by Singer. Often when Duke came in on a recording session without any music prepared, the young ofay would help him out and was rewarded with ample praise from the Duke.

One day in 1939 Singer went to see Maxine Sullivan and asked to do some backgrounds for her. The result was a Victor session on which *Turtle Dove* and several other Singer specials were cut by Maxine with a pick-up band.

Through this connection, Lou came into contact with Kirby's band when Maxine worked with the group on *Flow Gently*. All the folk songs and many other numbers done by the Loch Lomond girl on this show were scored by Singer. Between jobs for Maxine he had found time to write some material for Raymond Scott, Mark Warnow, Benny Carter and a few others.

Then the ASCAP affair came

up, and Lou soon found himself writing for Kirby. His first work for the band itself, *Mood In Question*, was so successful that he was encouraged to continue. Soon he found that his desire to experiment with new techniques and unconventional ideas found a perfect outlet in this band.

Lou's works for Kirby are so numerous by now that it is only possible to mention a few of the best: *Double Talk*, a genuine fugue, which was included in Kirby's Columbia album; *The Bounce of the Sugar Plum Fairy*; *Mr. Haydn Gets Hep*; *Blue Fantasy*; *Beethoven Riffs On*; *Arabian Nightmare*, *Moonlight Sonata*.

Happily married for six years to another Juilliard graduate, Lou has a year-old daughter who, he says, is plenty hep already.

ASCAP Return To Air Causes Joy in 'Alley'

(Jumped from Page 1)

earnest desire of all parties to bring about a lasting peace in the interests of public service.

"Radio and ASCAP recognize their need for each other. They also recognize their duty to the American public and the cause of Democracy. We believe that the contracts entered into today between Radio and ASCAP will result in years of useful implementation in the fulfillment of that duty and that cause."

Big Victory for Radio

For the broadcasting industry, it was a definite, unqualified vic-

tory. For ASCAP admits the loss of \$4,000,000 in revenue, from radio, which normally would have been taken in under terms of the old contract. The Society late in 1940, however, chose to almost

double its fee for use of ASCAP music, and so the radio moguls balked, formed their own song publishing organization (BMI) and proceeded to get along very nicely without using any ASCAP music.

Almost simultaneously with the return of ASCAP music to the webs, about 100 New York songwriters declared they were forming a labor union to look out for the interests of songwriters in general. Whether the union would be an affiliate of the AFL or CIO had not been decided.

Publishers now are busy again, planning campaigns and dusting off lead sheets of songs which have been idle. Pluggers once again are hitting all the spots instead of just the locations with Mutual wires. Throughout the nation, as fall gives way to winter, increased activity in the publishing field is evident. Talk of "the next big hit" is heard by every song man. It looks like old times again, and everyone's happy. New contracts call for a 10-year period of peace.

3-Hour Repeats

New York—The major networks have informed band leaders that now that ASCAP music is back on the air, a song cannot be repeated for three hours. The old rule was an hour and a half between repeats.

Song men affiliated with ASCAP firm consider the ruling an attempt to prevent an "anschluss" and the pay-off plan of contacting in order to bag the most plugs.

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Chu's Golden Sax Stilled by Crash

(Jumped from Page 2)

always was the kind of guy who could control his jitters in a record studio and get down on wax the real stuff—the stuff which sometimes gets away from one when the buzzer rings and the master starts spinning. Probably his finest efforts on records are those on the red Commodore label, *Body and Soul*, *Stardust*, *Sittin' In* and *46 W. 52*, a jam session on wax. Four additional Berry records still to be issued, also on Commodore, are *On the Sunny Side of the Street*, *Gee Ain't I Good to You*, *Blowing Up a Breeze* and a blues, still untitled. Chu plays almost all of *Sunny Side*, a 12-inch disc.

Berry got his first break with the old Sunset Royal band, but it was with Henderson that he started setting the world afire. Married, and a devoted husband, Chu was a serious music student who constantly tried to improve his musicianship.

From Calloway's office in New York, Doug Whitney and William H. Mittler attended the funeral. Calloway, stunned by the loss, had no plans for a successor. Trying to replace Chu and his tenor sax was a task he felt to be quite impossible, Calloway told friends.

a bridge looming up in front of the headlights. We hit it almost head-on with a terrible crash. We bounced back and then it was quite.

"My head was whirling and aching. I thought of Andy and Chu. 'Are you guys all right?' I said.

"Andy said he guessed he was all right but Chu didn't answer. 'Chu,' I shouted, but Chu still didn't answer. God, I thought, what's the matter with Chu.

"Then Andy said Chu didn't look hurt but he was unconscious. 'They took Chu to the hospital in Conneaut and I guess he never regained consciousness.

"God, I really feel badly about this. I was driving."

Passed Him Up

Del Courtney has been awarded honorary appointments to a bomber squadron in Utah and to a pursuit squadron at Chanute Field, being presented gold wings each time. Joe Martin, Courtney's guitarist, also was presented a pair of wings by the Chanute Field boys. Irony of the situation is that neither of the boys fly, yet Sandy Bailey, Courtney's pianist, is a pilot with many air hours to his credit.

Jim Leverett, Seivers' Alto, Joins LaBrie

Minneapolis—One of Minneapolis best known local bands, Lloyd LaBrie, is playing the Club Chanticleer in Madison, Wis., after several weeks jobbing out of Chicago. LaBrie, who played Spring Park casino here for several summers, has just added Jim Leverett, alto, to the band. Leverett is one of the four survivors of the Red Seivers bus crash in which six musicians died last month.

Newest aggregation at Sleizers is tenorman Verne Elliot's combination taking over the floor from the Rollie Williams strolling quartet. Williams had been there nearly a year and a half. . . . Nate Wexler's Swinging Gates novelty band set by GAC in Milwaukee Dec. 1. Even Nate didn't know the spot at writing time.

—D. L.



Pretty Terrific

. . . Hailed in New York as pretty terrific are the Tune Toppers, a quartet now being featured at Rogers Corner. Gale recently signed the quartet to an exclusive booking contract. The group also has a thrice weekly sustaining shot on NBC and a recording contract. The boys are Whitey Russ, bass; Nick Drago, trumpet; Joe Di Lalla, accordion, and Leo Letz, guitar.

Zurke and Sullivan 'Best in the World'

Minneapolis—There is much bowing and scraping and mutual compliments at Mitch's tavern these nights when those two top piano men, Bob Zurke and Joe Sullivan walk into each other.

Both Are 'Best'

Zurke is back at the spot again and Sullivan, who recently finished two weeks there, is laying over for a spell. Both agree that the other is the "best in the world."

The renovated Earl Irons band started at the Anglessy cafe Nov. 3 after playing the Turf club during the summer and fall. With Irons were Johnny Wakefield, drums; Don Wiik, piano; Jube Tack, trumpet; Pete Arntz, sax, and Irons, tram and vocals.

'Diggin's of the WPA'

Top Minny pianist, Dick Clausin, took over the band at Jennings' tavern here on Nov. 1 with former leader-drummer Hy Ackerman set for another spot, probably the Turf club, if it remains open. The WPA have been diggin' the street all up out front.

Several men on notice with Gus Arnheim, lately at the Nicollet

Ace Toronto Pianist Clicks With New Ork

by DUKE DELORY

Toronto—Some of the finest dansapation hereabouts is being dispensed at the Silver Slipper nitery by pianist Ozzie Williams who airs twice weekly from there via CKCL. This is undoubtedly the top crew Williams has had in his many years as a leader. Ozzie handles all the arranging himself, thus accounting for why those nine pieces sound so solid. He has Buster Mitchell drumming, Sammy Taylor, bass; Frank Knueide, alto; Jack Lynn, tenor; Al Beggs, alto and trombone; Cliff Lock, trombone; Eddie Whyte, trumpet, and Les Collins, trumpet, mellophone, and vocals.

May Come to State

A chanteuse who really deserves plaudits aplenty is that dusky beauty, Phyllis Marshall—a gal who really knows how to put a song across. Phyllis, who's free-lancing at present, hopes to realize her ambition, that of singing with an American Negro name ork, soon. She has applied for a visa to the States.

Saxist Verne Kahonen is now with Bobby Cornfield in the pit at Theatre Royal Alexandra. . . . Listening to Mart Kenney's Western Gentlemen on their Monday evening sustainer over the Canadian Broadcasting Corporation web, you'd think it was a Yankee name band you were hearing. Kenney is jobbing at present.

Hines Builds a Home

Capital city cats dig their kicks from Jimmy Trump Davidson, who's dynamic nine make with the jump at the Standish Hall in Ottawa.

Fran Hines ex-Bert Niosi-Harry James chanter is having a home built for his bride of last February. Hines recently left Chez Ami theater-restaurant, where he was appearing and is now working eight programs out of the Buffalo Broadcasting Corporation studios, three of which are heard over Mutual. "If I'd been single, I'd have jumped at the chance," says Fran, with regards his refusing an offer from Raymond Scott.

Anything for My Art, Says Mel

Bandleader Mel Marvin donned a Santa Claus outfit last week to pose for a series of Christmas pictures. One of the shots showed him climbing down the funnel of the Flagship, the Union, N. J., spot where Mel's "Take It Easy" music is featured. The ship's funnel is also the chimney for the heating system. While Marvin was in the funnel someone started the furnace going full blast. Result: one ruined Santa Claus outfit, one ruined pair of whiskers, and one frightened bandleader—slightly singed in the spot that shakes the most while doing a conga!

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Here's How It Happened

In an interview with *Down Beat's* Toronto correspondent, Duke Delory, LaMarr Wright, driver of the car in which Chu Berry received injuries which later caused his death, tells how the accident occurred. The Calloway band played Toronto the night following the crash.

"We were just outside Conneaut, Ohio," began Wright, "and it had been raining and the pavement was wet and slippery. I was driving and Chu and Andy Brown, Andy plays sax, too, were with me.

"As we rounded a sharp curve the car skidded out of control on some gravel that was strewn over the slippery highway. It happened so suddenly that I hardly know what came next. We spun and the next thing I saw was the side of

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- 2—Eddie Bergman, Ray Nance, Ray Bland, Edgar Sampson, Julie Schechter, Len Klayman.
- 3—One, three, three.
- 4—Walter Gross and Raymond Scott; Goodman and Shaw; Bunny Barigan and Pop-Woo Erwin; Will Bradley and Tom Dorsey.
- 5—Shoot the Likker to Me John Boy, Shoot the Meat Balls to Me Dominick Boy, Shoot the Skarberi to Me Herbert, Shoot the Schubert to Me Hubert.
- 6—I'm Free, Praline, Little Buttercup, Dippin' Mouth Blues, Dreamy Blues, The Boy in the Boat.
- 7—Joe Marsala, with colored trumpeter Otis Johnson at the Hickory House, 1936.
- 8—Frankie Trumbauer, Dick Stabile, 1915.
- 10—A trick question. Largest selling "pop record" in history had neither band or vocalist—it was the old Okah "Laughing Record" which sold more than any other in the history of the recording industry.

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Chicago. November 15, 1941

The Good

Syracuse weekend do be contact advance. until the fi of next year

Nea

A center recently c band with notice. W called ever case with answer in working th cut into agent can could turn guys not

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phone a band ar grand pl phone a the tiny read an on a tota ments.

Mix Ban

Minnea unheard Twin Cit came a when Bob took over Red Feat

Sepia chance to in the las 5-piece of Harold (Negro p Ira Pettit tifford, ba end of the

A fine Disch, wi vocalist out the o

Bob King

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The In fine jazz Towle, groups a the Ing liams, L Burke, L Theatre- and voic vocalizin Don Fay and Ray Ernie Wolf loit. Fai bill at th

'Things Are This Good Around Here'

by RAY TREAT

Syracuse, N. Y. — Bands for weekend dates in this burg have to be contacted about two months in advance. Some units are booked until the first and even the middle of next year.

Nearly Cut His Apple

A central New York booker was recently called on to furnish a band with a little over a week's notice. Well, said the booker, I called every band leader in Syracuse with practically the same answer in each case, "Sorry, we're working that night." Just about to cut into his Adam's apple, the agent came across a gent who could get a band providing he could turn up a couple of rhythm guys not working that particular

night. And not until the bass and drummer were found did the booker lower the scalpel from his throat.

Mitch Ayres replaced Jack Teagarden at hotel Syracuse . . . Will be followed by Lang Thompson with a two month contract in his pocket . . . The Captivators are at the Syracuse's Rainbow Lounge . . . Lee Kuhn stays on at the Onondaga . . . Luigi's is the after hour hangout. One can always get a glimpse of musicians, vocalists and show people there after their working day is through.

Barnet at Snell's

Ted Lewis and Fats Waller put in appearances at the Empire theater . . . Charlie Barnet is at Snell's . . . The Threesome (Bob Gile, Red Thomas, Paul Firenze) set at the Liedercranz week ends until April 1 . . . Violinist Ray Guido is back with a ten peicer. Recently played the Moonglow and Snell's.



Mutt and Jeff of the saxophone family in Shep Fields' band are shown here. Ray Ekstrand plays the big bass saxophone and Romeo Penque toots the tiny soprano sax. Shep's nine reed and woodwind men double on a total of 39 different instruments.

Mixed Minny Band Unshuts

by DON LANG

Minneapolis—A mixed band, an unheard of innovation as far as Twin Citians are concerned, became a reality late last month when Bob Benham, local drummer, took over the bandstand at the Red Feather here.

Sepia stars who've had little chance to show their ability here in the last few years dominate the 5-piece outfit of Benham's, with Harold (Popeye) Booker, the top Negro pianist in the northwest, Ira Pettiford, trumpet, Oscar Pettiford, bass, holding up the colored end of the group.

A fine Minny tram man, Joe Disch, with drummer Benham, and vocalist Barbara Bowron round out the outfit.

Bob Millar Has King on Vocals

by BOB FOSSUM

Beloit, Wis.—Bob Millar opened the Hotel Faust's fall season a couple weeks back when he brought his eleven piece band into the hotel's remodeled Rainbo room.

Millar, talented keyboarder, is aided by the vocal stylings of Margaret King and Dave Hunter. Under the present plan a new entertainment bill will be spotted every two weeks, featuring semi-name orks.

The Inglaterra is providing some fine jazz with the band of Nat Towle, Omaha Negro. Other groups getting regular turns at the Ing are those of Ralph Williams, Larry Herman, and Floyd Burke. . . . The Granite Front Theatre-Bar is housing the piano and voice of Bob Steele and the vocalizing of Shirley Edgar. . . . Don Fairchild, former Tiny Hill and Ray Herbeck piano man, is at Ernie Wilson's Rendezvous in Beloit. Fairchild was recently on the bill at the Front.

Russian Staff

It happened to maestro Jerry Shelton while doing a set at Hotel Wolverine's Club Tropics in Detroit. A lush and irate jerk danced up to the stand and queried, "Hey, watcha play so much of that Comrade music for?" Not getting the beat Shelton replied, "Comrade music? I don't understand, we've just done a set of rhumbas." "Yeah, that Russian stuff!" sneered the customer and walked away.

Stan Dougherty Draws for USO

by WALT RELIER

St. Louis—The other evening, Stan Dougherty, the musical director of KXOK, and leader of one of our most popular local bands took his boys into the Municipal Auditorium for a United Service Organization dance, where he hung up an attendance record of 8,000 persons. Stan, whose three years of KXOK staff work has accustomed him to playing for his unseen audience, admitted that, "it certainly is a sensation to appear before such a gathering."

Krupa to Follow

The Castle ballroom, colored nite spot, was jumping the other evening to Lionel Hampton's crew. Fourteen of the hardest hitting men the Castle has heard for a long while. Gene Krupa is to follow soon.

A new band has taken over the Piccadilly at Hotel Melbourne with Russ Halveland at the organ, Eddie Burke, violin, Mike Halbman, sax, and Ellen Claire topping the swell combo with perfect vocals. . . . Stan Haseltine, old time drum-



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Diggin' the Beat

between jams at the Village Vanguard in New York, Buster Bailey is the center of attention with (left to right) Clyde Hart, Charlie Shavers, Harry Lim, Johnny Simmons and Ben Thigpen all serving as kibitzers. Lim, Javanese jazz expert, operates bashes every Sunday afternoon and Monday night at the Vanguard. Bailey and Shavers are with John Kirby. Hart is the pianist, Thigpen is Andy Kirk's drummer and Simmons, bassist, only recently left Benny Goodman. Pic by Ray Levitt.

mer for Huston Ray of Memphis' Peabody hotel, is sending Chuck Novy's band across at the Yacht club.

Turner at Jug

Dick Dunn, after hitting the road for the past four years, is back home again with Jimmy Downey's band. . . . Sol Turner's Continental orchestra at Hotel Coronada's Jug is more than complete with Loretta Cobb doing the chirping. . . . Local money says that Julie O'Neill and Joe Karns at Wohl's restaurant bar will match entertainment with anyone.

Chi Agency Expands

Chicago—Bob Tank, local musician, has joined the James A. Roberts office here to direct the agency's new small band and cocktail combo division.

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This Guy Led With His Foot

by JOHN DEINLEIN

Baltimore — Bob Craig, Balty pianist-leader, discovered recently that there's something wrong with the way he leads his band. Craig, who directs with his foot from the piano, was asked to remove his shoe during a broadcast because the noise was being picked up by the mike. After the broadcast, Craig, still with one shoe off, was approached by his new clary, Vic Fuentalba, who cracked, "It won't pay now, Pops, to get started off on the wrong foot."

Commenting on the band, Craig remarked that he had well over a hundred club dates booked and has spent some 5G's on special arrangements.

Brunis Back to M. Marsala Ork

New York—George Brunis, trombone player, is back in New York. A month ago he declared he was "through with music forever" and announced he would assist in operating a delicatessen in Philadelphia. But he returned and is blowing his horn at his old hangout, Nick's, in the Village.

Pee-Wee Russell also is back in New York, on clary with Marty Marsala's band.

Browne Heads Quartet

Chicago — Billy Browne, Ted Weems arranger, now heads a combo at Dan's on the South Side here, made up of two guitars, piano, and bass.







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EXPLANATION OF SYMBOLS b—ballroom h—hotel n—night club r—restaurant... GAC—General Amusement Corp. RKO Bldg. Rockefeller Center, NYC.

Bandleaders may list their bookings free of charge, merely by writing Down Beat two weeks before each issue.

- Abba, Vic, Californians (Congress) Chgo. Agnew, Charlie (Fred Bros) Chgo. Adkins, Max (Stanley) Pittsburgh, Pa.

Band Routes

- Don Sully (Mistral Tavern) Phila. ne. Frensch, Larry (Trot House Casino) Lake.

- Miller, Herman (Abraham Lincoln) Read- ing, Pa. ne. Miller, Max (Arden Lounge) Chgo. ne.

- Savitt, Jan (Strand) Brooklyn t. ne. Sawyer, Bill (Michigan Union) Ala. ne.

Another Crash Egan by Hollywood band vocal June Kilger... Local On H Jive by Indianapione band... Jazz Special in Arg...

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Another Chirp Crashes Films Egan Reports

by JACK EGAN

Hollywood smiles on another band vocalist. This time its little June Kilgour, formerly with several west coast bands, graduating from the vocalist ranks to featured chirper in a few Hollywood night spots about a year ago. More recently she's been doing stand-in work for Paulette Goddard and now Paramount has taken her under their wing to groom her for featured roles and eventual stardom in her own right, which means June should be the latest addition to that parade of band vocalists who have scored in moon pix, Dorothy Lamour, Priscilla and Rosemary Lane, Betty Grable, Shirley Ross, and plenty of others. Don Matteson, the trombonist, will become band manager for Jimmy Dorsey when he is released from Camp Dix in December. Billy Burton will settle down in a New York office at that time. . . Joe Hellock, former Onyx Club impresario, has a hot deal for a new nitery on Nyork's East Side. . . Charlie Lee left the Earle Theater pit band to replace George Sedola in the second slip horn chair with Alvino Rey. Sedola was drafted. . . Paul Weinstein, Bob Crosby's arranger, and Betty Alexander, a West coast blondshell, are more than an item. . . Ritchie Liella, bandleader's ace instrument topper arounder, returns to the Tommy Dorsey camp after a year in an aviation plant. Irving Weiss, Sam's brother, was yanked out of the music business and into the army two weeks ago. . . Cecil Stover, Casa Loma copyist, left that band after seven years' service to settle down in Hollywood and publish his own tunes.

Locals Sit in On Hampton's Jive Concert

by ROSS CHRISTENA

Indianapolis, Ind.—Of the four name bands in town last week Lionel Hampton drew the largest crowd at the Southern Mansion. Fletcher Henderson and Charlie Agnew at the Indiana Roof and Erskine Hawkins at Sunset Terrace were next in line. The swing concert Hamp put on still has the town talking. After the job three local boys, Johnny Davidson, piano, Bill Peterson, guitar and John Victory, drums, sat in on a session showing fine local stuff. The RCA Dance Carnival rolled into town last month. The combination of T. Dorsey and Shep Fields drew 10,000 people, the largest mass of people ever packed into a local hall. As usual none of the offices in last week's local election were contested. Abe Hammerschlag has had opposition for his position of secretary just once.

Jazz Sextet Bows In Argentina

Buenos Aires—A new jazz sextet, Bernardo Stalman, and his Jazz Masters, bowed on Radio El Mundo here last month. Combo is made up of Stalman, violin and leader; Pipe Paz, clarinet; Lezorgen, tenor sax; Villegas, piano; Ratip, guitar, and Colom, bass. Miguel Frisone manages.



This is a Sax Section . . . Left to right here are Russ Mass, alto; Art Carey, tenor; Al Oliva, alto, and John Wilson, tenor, who form the reed section of Freddy Nagel's band, currently at the Adolphus Hotel in Dallas. Nagel is a Californian, as are his sidemen, and a graduate of Stanford University. Nagel also plays sax. His band is a cross between Kay Kyser's and Sammy Kaye's.

Robber Starts \$350 Union Office Fire

by SIG HELLER

Milwaukee—A burglar was blamed by police and firemen for a fire in the headquarters of the colored musicians Local 587 last week. The fire did about \$350 damage, and the burglar carted away receipt records, dues box, and a ballot box. Started by Cig Firemen found evidence of forced entry after the fire had been extinguished. The door to the president's office had been forced

and the desk drawers had been pried open. Firemen believe that the blaze was started accidentally when the burglar left a lighted cigaret.

James M. Ebron, president of the union, told police that the union had an election coming up and that a certain "clique" was out to defeat him. The marauder had not been apprehended as this is being written, nor had the missing articles been found.

At a meeting of the Wisconsin State Federation of Musicians at Manitowoc last week, Volmar Dahlstrand was again elected president. Dahlstrand, president of Milwaukee Local 8, is thus going into his fourth consecutive term as state president.



Shep's Chirp

Ann Perry has brown eyes, brown hair and a helluva good voice, according to Shep Fields, who hired her last month as a vocalist for his all-reed band. When she was 3, she danced in a ballet at Carnegie Hall. In 1940 she started chirping professionally with George Sterney's ork in Toledo. Lately she was singing on WNEW with Merle Pitt. That's when Fields stepped in.

Ma O'Hearn Writes Another

Scranton, Pa. — Mrs. Laura O'Hearn, who wrote *The Drinking Song*, recently recorded by Johnny Messner, has just written another tune, *My Beautiful Prayer*, which looks like a hit. It is requested about a dozen times an evening at the fashionable Omar room of the Hotel Jermyn where Tommy Cullen plays nitely.

Mrs. O'Hearn's Tavern is still a mecca for hep cats. It seems that most name bands think it a crime not to stop off at Ma O'Hearn's while passing through Scranton. Although she only employs three musicians, hardly an evening passes that at least half a dozen musicians don't join in a jam session there which lasts until the wee hours. —EDDIE GUY

Arnold Combo On WGRG Staff

by HARRY DAVIS

Louisville, Ky. — AFM Prexy Eddie Lorenze has done a swell job in opening radio work here for musicians. Station WGRG has taken on a staff band for the first time when Harry Arnold and his crew went to work there a few weeks ago.

Since, they have had five airings a week over Mutual.

WGRG Lineup

Musicians involved were, Isabell King, organ, Johnny Lane, trumpet, Jack Currence, clarinet and vibes, Hayden Causey, guitar, Kenny Reihl, accordion, and Arnold, piano and leader.

Jimmie Ainscough took over Elsie Weber's piano chair at the National theater and Charlie Drake left to join station WAVE. Drake played tenor and will be replaced by Clark Horn.

Eddy Duchin is rumored to open the new Plantation room of the Seelbach hotel, with a local band taking over from there. . . Emmett Kerr is taking six men back into the Neon nitery.

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in Buffalo, has just for a long engagement at exclusive Florida hotel.

Rilley Reopens Dark Ballroom

by EDDIE GUY

Wilkes-Barre, Pa.—Jim Rilley, assistant manager of the Irving theater and nephew of Frank Walker, the postmaster general and president of the Comerford theater chain, has taken over the Orando ballroom, also owned by the Comerford people, and is running Saturday night dances playing local attractions.

Jack Melton, whose band is going over strong at the Chez Ami

Cascales Building New York Combo

New York — Chuck Cascales, brother of Pacific coast band leader Johnny Richards, has been rehearsing a band of his own here with which he hopes to debut shortly. Jack Kearney, Jan Savitt's personal manager, is handling him.

Cascales brought a book of 150 arrangements with him from California. MCA has him signed.

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"Heads Together but not too busy to turn a smile towards the camera are Teddy Powell, band leader, and Lyle Talbot, movie star. The two are shown above at a recent get-together in Gotham. The pretty chirp at the left is Gloria Faye, former vocalist with Charlie Teagarden and Muggsy Spanier, who is now delivering lyrics at the Glass Hat of the Congress Hotel in Chicago, where her engagement has been extended indefinitely. At the right is Jack Teagarden's new thrush, Jeanne Carroll, a former Earl Carroll Theater girl who joined the band in Los Angeles.



Nothin' but 'Pastorized Milk' for Me, says band leader Tony Pastor. And to prove his point, Pastor took some of the boys in his band to the farm home of an Indiana friend and showed them exactly how to extract "Pastorized milk" from a bovine quadruped (cow to youse guys). Pastor and his band are now on a tour of theaters and one-nighters.

He Wears the Pants in this band, does Ralph Muzillo. Muggsy Spanier's first chair trumpeter, who is the butt of this gag photo by Ray Leavitt taken at a recent dinner party. Muggsy (right) holds a worrybird while Jeanie Ryan plays timekeeper. When Muggsy and his band aren't pulling gags, they hold forth at Arcadia ballroom in New York with two NBC shots a week.



Cakes but no Coffee . . . Don't be too alarmed. Lawrence Welk, the creator of "Champagne Music," isn't back to cakes without coffee at all. The maestro shown here with his two vocalists, Joann Hubbard, left, and Jayne Walton, are just waiting for a bite of Welk's own birthday cake, served him on the occasion of his anniversary at the Trianon ballroom in Chicago recently. Thousands of dancers attended to pay honor to the band leader and hung around later to get a slice of the 150 pound cake which was eventually divvied up and distributed.

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