

DOWN BEAT

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\$100 Reward for Proof Our Poll is Not Honestly Operated!

by CARL CONS, Managing Editor

Down Beat's annual poll is at the half-way mark as this issue is distributed, and already the editors are aware of cheap, sour-grapes remarks to the fact that our poll is a "fake."

Some band leaders, musicians, press agents and bookers are lousy losers. Everyone can't win in a poll. Everyone can't win in the band business, for that matter. So we'd like to call the bluff of the wise-talking know-it-alls, most of them in New York, who question the honesty of Down Beat, its editors and the annual poll.

We will pay \$100 cash to anyone who can prove that Down Beat's poll has been "stuffed" by phony ballots, or in any (Modulate to Page 10)

Benny Signed Him



Art London, ex-football star and native of Salt Lake City, is Benny Goodman's new boy vocalist, replacing Tommy Taylor. Art was with Jimmy Joy in Kansas City when Goodman heard him and hired him sight unseen. The girl with London is Peggy Lee. BG's vastly improved girl chirp. Pic by Ray Levitt.

Frankie Newton On Rumba Riff

New York — Frankie Newton, hallowed Harlem horn man, is surprising patrons at Bill Robinson's Mingo Club with his authentic interpretations of rumbas and congas.

Newton, who recently bought a set of conga drums and other percussion equipment for the whole band, says he's concentrating on two special features for his new 10-piece group; Latin music and blues.

Talent in the band includes Gus McClung and Andy Anderson, trumpets (Anderson was with Joe Sullivan last year); Vic Dickerson, ex-Basie trombonist; George Johnson, alto, clarinet and vocals; Norman Thornton, alto; Ike Quebec, a fine tenor man who also arranges; Clyde Hart on piano, Manzie Johnson on drums and Vernon King, bass.

ASCAP Moguls Fluff Off Lux Lewis' Bid for a Card

by DAVE DEXTER, JR.

New York—Meade Lux Lewis has never sat around in Lindy's. He's not a "Big Man" in the Broadway sense of the word, and when he talks he's sincere and honest, just as he is when he composes a song.

But while he has several hit songs to his credit, among them Yancey Special and Honky-Tonk Train Blues, which sold at least 500,000 records and have been broadcast count-

less times, the white-collared executives of ASCAP consider him small punkins, unworthy of membership in their organization.

'Crawled on Its Belly'

Now ASCAP just took a beating worse than any of Joe Louis' victims have ever taken. The radio industry slapped its face with a wet towel, then spun ASCAP around and kicked its rear-end. When ASCAP returned to get its songs back on the networks it crawled on its belly. Whipped and numbed by its bruises, ASCAP made peace.

Apparently ASCAP, despite its unbelacking, is back on its high horse. For when a composer like Meade Lux Lewis made application three months ago for membership, ASCAP's leaders stuffed off Lewis' application. Maybe

(Modulate to Page 21)

Rochester Toots



Worcester, Mass. — Rochester of Jack Benny's ork is learning to toot a trumpet. The comedian is shown here squeezing for a high note as Bob Pooley, ork leader at station WTAG, looks on. Note the little horn lying on the piano. It's a cornet in F which Pooley uses when he fronts his band.

Les' Vocalist



This charming chanteuse is Betty Bonney, who handles lyrics for the Les Brown crew which has just been held over another four weeks at the Blackhawk in Chicago. Betty's also heard on Brown's Okeh records. Ray Rising Pic.

Albert Ammons In Breakdown

New York—Albert Ammons was forced to leave his job at downtown Cafe Society two weeks ago and go to an Illinois sanitarium to recuperate from a nervous breakdown, caused by too much work. The hefty boogie-woogie piano pounder, who is helping send his son through the University of Chicago, had not been feeling well and physicians advised at least a 30-day rest for him.

Ammons, who grew up in Chicago, is expected to return to New York shortly after Christmas. His partner, Pete Johnson, also missed a few days' work recently because of an injured hand. He's okay now.

Russin Back As Leader

New York—Babe Russin is back fronting a band again, after a short spell with Glenn Miller as a sideman. Russin, with seven musicians, is using his brother Jack Russin on piano and Hal Burman on drums.

Current job is at the Famous Door, where Babe replaced Henry Nemo's crew. Stan Kenton's youthful gang of Californians are slated for a long run at the spot starting in January. Their original Nov. 20 opener was postponed when Kenton, instead, went into Hollywood's Palladium.

Spanier Trumpeter Saves Man's Life

New York — Ralph Muzzillo, Muggsy Spanier's first trumpeter, saved the life of Fred Hacker, a Long Island duck hunter, last month when Hacker's boat started to sink in Jamaica Bay after Hacker had accidentally fired a hole in the boat with his gun. Muzzillo, out shooting himself, heard Hacker's cries and steered his own boat over, pulling Hacker to safety. Muzzillo, with Spanier's band, is still at Arcadia Ballroom on Broadway.

BG and Miller Lead Swing Band Poll

Chicago—Benny Goodman and his band were off to a powerful lead in the race for title of most popular swing band here this week as Down Beat's 1941 poll of America's musicians to find the nation's most popular swing and sweet bands and most highly regarded instrumentalists got under full steam. The latest tabulations credited Goodman with 211 votes, as compared with 131 for his closest competitor, Glenn Miller.

However, that isn't all. Indications are that Goodman himself may also cop honors as the nation's favorite individual soloist, Benny being the owner of a substantial lead in that division. In addition, the Goodman Sextet leads the voting for favorite small combinations.

Close behind Goodman and Miller in the swing band division is Duke Ellington, who holds on to third place. Other

bands close to the top include Tommy Dorsey, Count Basie, Jimmie Lunceford and Gene Krupa in that order.

Miller Leads Sweet Bands

In the sweet band division, Glenn Miller clings to a substantial lead. However, the most interesting developments of the poll are taking place in the balloting for the "All-American" band, in which only sidemen are eligible for chairs.

Ziggy Elman seems almost certain to cop the lead trumpet chair while Roy Eldridge and Cootie

(Modulate to Page 8)

Sonny Dunham Augments Band

New York—Sonny Dunham has augmented his band, adding a third trombone and a fifth sax, and will be set to go when he moves into Frank Dailey's Valley Dale in Columbus late this month. Red Foster is the new sax man and Kai Winding is the trombonist.

Tony Bastien is playing tenor sax in the chair formerly occupied by young Corky Corcoran, now with Harry James. Replacements include Bob Ferrington for Julie Schwartz on alto and Dudley Payne, a former rodeo trombonist, for George Fay.

Jack Leonard Back in Action

New York — Jack Leonard, returned to civilian life, has lost no time in reintroducing himself to the public. Last week he cut four new sides for the Okeh label with a 14-piece accompanying band assembled by Columbia's Morty Palitz.

Titles waxed were Hoagy Carmichael's latest, Skylark; also I'll Never Forget; Who Calls, and It Isn't A Dream Anymore.

Leonard also started a series of theater dates, opening at the Strand in Brooklyn, and may sign for a regular NBC airshot soon.

Big Tea and Chirp



Here's a new pic of Jackson Teagarden and his girl vocalist, Kitty Kallen, who replaced Jeanne Carroll. Jack is now playing at the Hotel Sherman in Chicago and can be dug on Decca.

Miller Ends 2nd Chesterfield Year

New York — Glenn Miller and his band end their second year with Chesterfield as sponsor of their three-times-a-week program. The program was launched in December, 1939, and has been going strong ever since. Miller and band continue with it indefinitely. It's heard on CBS at 10 EST, Tuesdays, Wednesdays and Thursdays.

Alex Hamilton To Eddie Young

Chicago—Alex Hamilton, former Charlie Teagarden sideman, has taken over the lead trumpet chair in Eddie Young's band. Hamilton replaced Byron Baxter who was drafted last month.

The Young band is currently playing at the Pla-Mor ballroom, Kansas City, and moves to St. Paul's Lowry hotel, Dec. 6.

Don Matteson with Charlie Barnet

New York—Don Matteson, former Jimmy Dorsey trombonist who recently was discharged from the army, joined Charlie Barnet's band two weeks ago. It's a temporary move and chances are, Matteson will return to the Dorsey band this month in a managerial capacity. Tommy Reo is out of Barnet's ork on trombone.

Dig This One!



New York — Henry Jerome, trumpet-playing leader of a band at Child's on Times Square here, is shown bending an ear to a high note by Margie Young, popular New York showgirl. Jerome and his "Stepping Tones" ork are creating much talk here.

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Stabile Stages Blitz! Junks Band and Book

New York—Dick Stabile has fired his manager, his arranger and junked his entire library, which he used for five years with only moderate success, and now is fronting a brand new band with his famous wife Gracie Barrie on vocals. Stabile's housecleaning came a few weeks ago in one of the most spectacular blitzes of the year.

Only Four Holdovers

Currently at Frank Dailey's Valley Dale ballroom in Columbus, Stabile and his new band shapes up with six brass, four rhythm and five saxes, including the leader, who first became prominent with Ben Bernie in the early 1930's.

Frank Gibson and Dick's brother Joey Stabile, saxes; Lew Brown, piano, and Louie Zito, drums, are the only holdovers from the old Stabile band. Bert Block, manager, and Bill Staffon, arranger, no longer are with Dick. Stabile is managing himself now, Gene Hammett is his chief arranger (Hammett has scored a completely new book for the band) and MCA is booking.

Miss Barrie gave up offers to appear in Broadway musical shows and network radio programs to return to her husband's bandstand. She and Gordon Roberts handle all the vocals now.

Got Tired of Other Ork

Outstanding among the new

Stabile sidemen are Andy Fitzgerald on clarinet, trumpeters Pinky Savitt, Hank Reinike and Harry Ranch, who also arranges, and Scotty Goepfer, trombone.

"Everything is breaking right," said Stabile the day before he trekked off to Ohio. "We'll soon be back on records and the band has a lot of network airtime scheduled. I simply got tired of having a so-so band for five years. This is the band I should have had years ago. Credit Hammett with the great improvement of the outfit over my previous one—the guy can write for any type orchestra, and he's full of original scoring ideas. He's rebuilt my entire library."

Dick still fronts with his alto sax. From Valley Dale Stabile goes on the road for Christmas parties, then into the Totem Pole, Boston. The shakeup was one of the most drastic undergone by any band since Benny Goodman completely reorganized a year ago.

Linda Keene Set on NBC

New York—Linda Keene, back in town after a solo stint in Cincinnati, was set by Henry Levine to appear on his "Strictly From Dixie" program last week. The show is heard Fridays at 6 o'clock EST over the NBC Red Network.

Chances are that Linda will remain on Levine's show permanently if she can stay in town. Ella Fitzgerald guest-starred for three weeks before Linda took over.

"Fletch" Philburn is now back permanently on sliphorn with Levine's group, replacing Miff Mole, and drummer Nat Levine, the leader's brother, is a fixture in the Dixieland octet.

Work Out



Bob Strong, whose ork has lured several choice radio spots on the networks from Chicago, including the Uncle Walter's Doghouse and Treet Time programs, hits the lake to give his alto sax a workout. Bob also has been doing right well on his tour in the Chi area.

Howard McGee Joins Hamp On Trumpet

by ONAH L. SPENCER

Chicago—Lionel Hampton has added an extra trumpet man, Howard McGee, making four in all now. McGee once played with the ofay bands of Johnny Wetsall and Bobby Lippert in Detroit and has turned down offers from Benny Carter and Tiny Bradshaw.

Louie's Biz Is Good

With Big Sid Catlett back on the drum throne and with a well balanced aggregation behind him, Louie Armstrong is keeping the Grand Terrace till jingling. Satch did \$1,800 more business the first week of his engagement than Earl Hines scored in any of the four weeks he was there.

With Hayes Alvis on bass, Lawrence Lucy on guitar, Big Sid on hides, and Luis Russell at the piano, Satch has one of the best rhythm sections in the country. In addition, solid pancake arrangements are being turned out by tenor saxist Joe Garland.

Satch's newest waxings are *Do You Call That a Buddy*, *I Cover the Water Front*, *Hey, Lawdy Mama*, and *Long, Long Ago*.

Hollywood has postponed the story of his life until March 1.

Chris Columbus Now On N. Y. Air Web

New York—Chris Columbus, colored drummer-leader, now is broadcasting with his jump crew over WMCA and the Intercity network Mondays and Thursdays from John Barone's Harlem Rendezvous, Harlem nitery. Edna Mae Harris emcees the programs.

Watch the Pretty Birdie Now



Chicago—Red Leonard, whose band has been doing a turn at the Trianon ballroom here, obligingly shows his girl vocalist, Judy Wright, how to behave when posing for the camera. And speaking of watching the birdie, we mean the one that is supposed to be hidden in the camera, not the pretty thrush with the shapely gam. Or suit yourself. In case you're interested, songstress Judy is the younger sister of Dorothy Claire, Bobby Byrne thrush.

Cootie Starts His Own Band; BG and Miller Change Their Lineups

New York—Glenn Miller and Benny Goodman, still fighting it out at the Pennsylvania and New Yorker Hotels, made several sweeping changes in their bands as December neared. Cootie Williams told *Down Beat* he would start rehearsals of his own orchestra not later than December 1. Goodman wasn't sure who would take Cootie's chair although he declared he wanted four trumpets and was on the look for a successor.

Babe Russin no longer is with Glenn Miller. Tex Beneke went back to tenor sax and Russin left to reorganize his own little jam band, set at the Famous Door for a long engagement. The new Miller alto saxist is Skippy Martin, who quit Goodman. Martin, an Indiana boy, also arranges.

Football Player With Goodman

Goodman let Tommy Taylor go and pulled a surprise by taking on Art London, of Salt Lake City, who quit Jimmy Joy in Kansas City to join Benny at the New Yorker. Tall and blond, London is a former football player with a robust baritone voice. Goodman says he is staying on as vocalist permanently.

Alec Fila is out of Miller's trumpet section. He will not rejoin Goodman as reported elsewhere. Miller is looking for someone to fill Alec's chair.

Cootie Wants 'Big' Band

Cootie, former Ellington horn ace, will have a large band of five brass, five saxophones and rhythm section. William Morris will probably book.

A third band making an important personnel change late in November was Bob Chester, who took on Jerry Scott as male vocalist, replacing Bob Haymes.

Satchmo' Going Into Canada

Chicago—Louis Armstrong and his ork, set to leave the Grand Terrace November 28, will be hitting new territory this month. For the first time in his life Satchmo will be able to greet fans in Minnesota and North Dakota districts. He also has three days set in Winnipeg (Dec. 10, 11, 12), another spot never previously visited by the trumpet king.

Christmas week Louis will provide the opening attraction at a big new theater, the Paradise in Detroit, which will provide an important new show-window for colored bands and shows. Seating 2200, the spot has set a deal with Joe Glaser which calls for several of his hands to play there. Andy Kirk follows Armstrong, opening January 2.

'I Want to Play Music, Not Hokum,'—Freeman

by BOB LOCKE

Chicago—At last Bud Freeman has the band he wants. The thin-haired wiry tenor saxophonist has been rehearsing a small jam outfit here for several weeks and now that the band is set for a radio commercial over WGN, it appears like this crew will stick together.

"This is a band I've always wanted," says Freeman. "A band which plays music, not hokum. To me, real or organized improvising is the only kind of music."



Freeman

Bud's band got its audition in the stuffy smoke-filled backroom of Joe and Al's restaurant on North Rush street here a couple of weeks ago. The spot is where many musicians from the nearby radio stations rehearse and the radio biggies pronounced themselves satisfied with the Freeman brand of improvised music after they dropped over to hear the band run thru only three or four numbers.

Best Men in Chicago

Bud has lined up some of the best men in Chicago in the band. Included are Shorty Cherock on

On Her Own



Here's a new shot of Dinah Shore, radio and record vocalist, who has just left Eddie Cantor's radio show to start her own program on the NBC Blue network Sunday evenings. Reports are that Dinah is really clicking in her solo stint.

trumpet, Bill Dohler, alto; Marty Greenberg, drums; Harold Taylor, bass; Jack Gardner, piano, and Bob McCracken, clarinet. Incidentally, Cherock is also playing four radio shows here now which keeps him hopping.

Every tune is arranged by Freeman himself. Bud thinks up his own phrases, refusing to employ any figure that he ever recalls having been used by any one else. None of the music is ever put down on paper. Bud merely plays his ideas on his horn, then tells the others in the band what he wants from them—maybe a sliding chromatic scale over and over again, or one pungent phrase repeated against his solo, or perhaps some two or three part harmony between the saxes and the clarinet. Every man keeps the score in his head.

Besides the radio commercial, the Freeman band may record some of its numbers for Columbia soon. Bud particularly has in mind the waxing of *I've Got Rhythm*, *I Found a New Baby*, *Royal Garden Blues* and *Blue Lou*, numbers which the outfit particularly likes to play because of their wonderful improvising possibilities.

Coffee Concerts Near an End

New York—Only two more "coffee concerts" remain on the schedule of the Museum of Modern Art. The concert this Wednesday (3) will consist of Jewish music. The final week's program, Dec. 10, will show several new Negro singers in an operatic groove.

Sponsored by Miss Louise Crane, this season's concerts were more successful than the initial season's, she said. For musicians and hot fans, the opening concert starring Benny Carter, Maxine Sullivan and Sylvia Marlowe and the Nov. 26 concert—a real jam session with several prominent colored musicians taking part—were the highlights of the series. Miss Crane is a hot fan herself and spends much of her time finding employment for talented jazz musicians and vocalists.

She Sings, Too!



There's more than just what meets the eye here if you have been digging Tony Pastor's recent Bluebird records and heard Eugenie Baird's vocals. For the gal boasts a neat set of pipes as well as lovely gam. Eugenie and the Pastor band are currently playing theaters and one-nighters.

Paul J. Joins As Ar

Chicago—whose "ban works" has with Chicago critics for the has joined A arranger, it week. Jorda Shaw on No the band in later. He wa the deal by . The first n write especiall mentation is D Spirochete. In scribe many of which he recor band last sprin Amethyst, Sui Jordan is a has been gigg piano for seven attracted any

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Jimmy Broke At Pa

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Paul Jordan Joins Shaw As Arranger

Chicago — Paul Jordan, whose "band that never works" has been a sensation with Chicago musicians and critics for the last year or so, has joined Artie Shaw as an arranger, it was revealed last week. Jordan signed with Shaw on Nov. 13 and joined the band in New York a day later. He was represented in the deal by John Green.

The first number Jordan will write especially for Shaw's instrumentation is *Dance of the Drunken Spirochete*. In time, he will transcribe many of the original tunes which he recorded with his Chicago band last spring and which include *Amethyst, Suite No. 8* and *Old Rip*. Jordan is a young musician who has been gigging around town on piano for several years. He's never attracted any attention to himself

Gut Yanker



Gut yanker and bull fiddler extraordinaire is Doc Goldberg of the Glenn Miller menage at the Pennsylvania Hotel, New York. Doc is the gent who slapped his way thru Will Bradley's *Beat Me Daddy* and other boogie gems a year ago. He claims he uses Fitch's to get that glossy, slick and luxuriant head of hair. Doc replaced Trigger Alpert with Miller when Trigger was drafted. *Arsene Pic*.

Jimmy Dorsey Broke Record At Palladium

Los Angeles — Jimmy Dorsey's band broke all existing records for both attendance and paid admissions at the Hollywood Palladium Oct. 18, 1941, it was revealed here last week by Maurice M. Cohen, owner of the establishment.

This mark betters all previous records by bands to have played the Palladium, including that of Tommy Dorsey.

Scott Renewed In Boston

Boston — Raymond Scott, drawing big crowds to the Hotel Brunswick's Bermuda Terrace here, has been renewed for a second four-week period.

Dave Barber, ace guitarist recently featured on a number of Decca record dates with Mildred Bailey and Maxine Sullivan, has replaced Art Ryerson in the Scott line-up.

King at Biltmore

New York — Henry King and his orchestra remain at the Hotel Biltmore here. They replaced Art Jarrett's band last month. King hasn't played a N. Y. location in a couple of years.

as a performer, having preferred to devote most of his time to writing. And his band was tagged the "band that never works" because it was gotten together for private recording session only. Yet the finest men in town flocked to play with the outfit.

Many Stars in Ork

Among the men who have played in Jordan's ork are Mike Rubin, bass; Mickey Traisci, Johnny Mendell, and Karl Kanauer, trumpets; Verne Anderson and Emmett Carls, tenors; Bill Dohler and Bub Hoo-ven, altos; Johnny Heinek, drums, and Ed Mihelich, also on bass.

Shaw is reported to be particularly interested in Jordan's handling of strings and his ability to arrange for the fiddles in legitimate fashion so they will play with Wagnerian effects. Also many of Jordan's originals have been designed to showcase some particular instrument, particularly his *Jewel Suite*, and hence are particularly adaptable to the Shaw band which boasts many soloists.

Why the McFarland Twins Click



Three very good reasons for the record-breaking business being attracted by the McFarland Twins and their orchestra at the new Pelham Heath Inn, Pelham Manor, N.Y., are this singing trio, the Norton Sisters. We quote the figures (on the business not the girls) from Herman Schubert, owner of the establishment.

Three Changes in Bob Chester Ork

New York — Hank Weyland, veteran bassist formerly with Bunny Berigan and Larry Clinton, has replaced Ray Leatherwood on bass in Bob Chester's band. Johnny Austin, hot trumpeter who became prominent with Jan Savitt, also was set to join Clinton, replacing Garner Clark. Austin and Weyland were in the Clinton band which recently fell apart.

Jerry Scott has replaced Bob Haymes as Chester's male vocalist. Scott is an ex-Don Bestor singer. The band is at Log Cabin Farm in Armonk, N. Y.

Porpora with Arenò

New York — Stephan Porpora, fifth in a family of string bass players, has joined Ray Arenò's ork at Ciro's Plaza in Kew Gardens, L. I.

Choose Buescher!

FOR TRUE VERSATILE TONE . . . FAST POISED ACTION



Griff Williams features a fine Tenor Sax Section. Pictured are Bob Kirk and Bob Lipsky with Griff. The band is now playing at the Palmer House, Chicago, and are heard nightly over the radio.



Art Kassel and his famous "Kassells in The Air" currently at Chicago's famous Bismark. Pictured are Frank Solmar, Don Baker, and Art Kassel with their Buescher Saxophones, and Charlie Kramer with his Buescher Recording Bass.

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Third Minny Crash Injures Two; Novelty Combos Reign

by DON LANG

Minneapolis—Still dogging the footsteps of local musicians, the orchestra crash jinx nearly took the lives of two more Minny musikers the middle of last month when George Kimball, drummer, and Ollie Holton, trumpet, crashed near downtown Minneapolis returning home from their jobs in the early morning.

Kimball was seriously injured in the crash, while Holton was released with a few bruises. Both men play with Loren McNabb's band at Heinie's cafe here.

This was the third such accident within a month. The first being the Red Seivers debacle returning from a one nighter in Iowa, with six men killed.

Arnheim Switches Reeds

Gus Arnheim left the Twin

Cities last month with another of the younger and top tenor men, Tommy Bauer, who took the place of another Minnymusiker Dick Kabias. The latter will remain here on a location job at Charlie's Cafe Exceptionale with Fred Bradish, who recently gave most of his band their notice while playing at that spot.

Breaking records as usual at the Happy Hour, Freddie Fisher's Schnickelfritzers went in with a 6-week deal and a probable hold-over. Local bandleader Gordie

Bowen, now bringing in the best Radisson hotel biz in several months, will have the uncomfortable task of following Fisher's outfit with a local lineup. Bowen has always done the best Happy Hour trade with Minneapolis men.

Another of the high-flying novelty bands of Northwest origination, Pappy Trester's Screwballs are tentatively set for Rogers Corner in New York next spring. Trester, playing more than danceable music besides his entertainment, is at present trying to break off his contract at the Park-Rec in St. Paul for a better shift at the Spotlight in Hollywood, Florida, before taking to the road.

'Pa' to 'Pappy'

"Pappy" was formerly "Pa" Trester to Twin Citizens but Easterners failed to get the significance of "Pa," and were prone to call him "Paul," "Pat," "Pop" or what have you. Thus the change for a more easy identification of the screwballs' leader. The band is now leaning more to a Dixieland music style for the dance tempos.

The only solid cafe session in town with Red Maddock's band on the stand at Snyder's is using Dick Pendleton, top tenor man since Guy Capman left. . . . Al Wilharber and Cliff Anderson, tenors, and Toby Michalson, trumpet, now the front line men with Dick Clausen at Jennings. . . . The Turf night club, toughing it for biz for many months, has been purchased by ork-leader Eddie LaRue, who has his own band playing there now. . . . The first of the local men to finish his draft service is Pete Arntz, with Earl Irons at the Anglessy. Pete reached his 28th after a year in a California camp.

Miniature Symphony Nears a Finish

New York—A "miniature symphony" scored for strings and guitar and incorporating all the elements of the classical symphony is being composed by Otto Cesana here. The work, when completed, will require only 12 minutes to play, three minutes for each movement.

Artie Shaw is reported slated to introduce it.

Cesana's *Negro Heaven* was recorded on a Victor red seal disc recently by the Indianapolis Symphony Ork, one of the very few cases in music history where a swing composer and arranger crashed the symphonic field.

Lovely Lynn

She warbles with Will Bradley's band, which is now playing at the Riverside theater in Milwaukee. She admires Frances Langford and her ambition is to become a musical comedy star. She's taking dramatic lessons on the side and her home is in New Jersey. She is 19-year-old Lynn Gardner.



New Men Hypo Sullivan Ork, Slated for Push

Chicago—John Sullivan's ork, which just completed an engagement at the Palladium here and opened at the Indiana Roof Gardens in Indianapolis last week, is set for a buildup by the Bob Weiss office. Sullivan has added Bob Henderson on trumpet and Jack Meyering on drums.

Complete lineup follows: George Mitchell, Harry Inmar, Ed Sullivan, Buch Buchanan, saxes; Benny Morros, Bob Henderson, trumpets; Bob Sheehan, trombone; Jack Meyering, drums; Leo Doolan, bass, and Bob Snyder, piano. Betty Bunch is the fem vocalist.



Hot Pianist. . . Connie Berry plays fine boogie piano at Cafe Society Downtown, but also is versatile enough to please all customers. Rita Hayworth recently got knocked out with Connie's style. Credit Harold Stein for this one.

Kreisler Won't Go on Tour

New York—Fritz Kreisler has abandoned plans to play a series of concerts throughout the nation starting in January. Although he is recovering in fine fashion from injuries received in a motor car accident last spring, Kreisler's family and managers have agreed that such a tour would demand too much of the great violinist's strength. Rather than jeopardize his complete recovery the tour has been called off.

Kreisler is playing as well as ever, friends say, but it may be next summer before he embarks on an extensive tour.

Caceres Nixes Lyman Offer

Kalamazoo, Mich.—Emilio Caceres, violinist-leader, turned down an offer of a year's contract with Abe Lyman in order to open at the Hollywood Club here with his own band for four weeks. However, Caceres may join Lyman for three weeks at the Strand Theater in New York in January.

The lineup of Caceres' band follows: Joe Manudano, tenor sax; Marshall Padilla, tenor and alto; Oscar Guerra, trumpet; Pinie Caceres, piano; Johnny Gomez, guitar; Marcos Morales, bass; Clem Doria, drums and Emilio Caceres, leader.

It's a Boy For Bon Bon

Philadelphia—Bon Bon, colored scat singer with Jan Savitt's orchestra, became the father of a son weighing nearly seven pounds on Nov. 17. The father was appearing at the Strand Theater in Brooklyn when the youngster was born at Mercy Hospital in Philly.

Bon Bon, whose full name is George Tunnell, named his son Monroe Tunnell. Mrs. Tunnell is in excellent condition. Jack Kearney, manager of the Savitt band, also expects to become a father next spring. It will be the first for Jack and his wife.

Burke for Sweet

New York—Joseph Burke has replaced Ancil Sweet as Hammond organist with Tony Lane's band at the Canary Cafe in Queens, N. Y. Lineup now reads Lane on guitar, Kathleen Kay, vocals; Hugo Klahre, vibes and marimba and Leo Crandell, clarinet and bass.

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Chi Musicians Pass Up Biggest Event—Louie's 25th Year

by BOB LOCKE

Chicago—Louis Armstrong's celebration of his 25th anniversary as a bandleader, held at the Grand Terrace Cafe here was probably the town's biggest news of the past month. Yet it was largely passed over by musicians and "Satch" fans alike, only a meager handful showing up for the event, Nov. 10.

Louie led his first band in New Orleans in 1916. He recalls the day vividly because "it meant more money than just playing on the side and I could get all the rice and red beans I could eat."

Probably the sharpest musician in Satch's present ork, substantially the same as when he took it over from Luis Russell, is drummer Sid Catlett, who declares he is very glad to be "back home with Satchmo."

"I just let him sit in there and run amuck every once in awhile and he's happy," says Armstrong concerning Catlett. "I remember Sid when he was just a kid in short pants who used to sit in with Zutty Singleton and me. So I'm sure glad to have him back."

More Chicago News

Ben Bernie organized a band in Chicago a couple of weeks ago to take on a theater tour. Only two original Bernie men held over were Tommy Reynolds, drums, and Joe

Dizzy Gillespie To Benny Carter

New York — Dizzy Gillespie, youthful trumpeter who recently parted company with Cab Calloway after an altercation backstage at a Hartford theater, now is blowing horn in Benny Carter's band. Gillespie made his official bow with Carter at the first "Salon Swing" concert at the Museum of Modern Art which featured Carter's band and Maxine Sullivan.

Down Beat Staff Congratulates Louie



Chicago—Louis "Satchmo" Armstrong celebrated his 25th anniversary as a bandleader at the Grand Terrace Cafe here Nov. 10. The famous trumpet player led his first band which he called the "Original Hot Five" in New Orleans in 1916, when he was sixteen years old. Members of Down Beat's staff gathered around Louie to congratulate him on a quarter of a century of immortal playing. Shown from left to right are Carl Cons, managing editor; Mrs. Eddie Beaumont, wife of the associate editor; Mrs. Harold Jovien; Jovien, Louie, himself; Bob Locke, Chicago editor; Eddie Beaumont, associate editor, and Mrs. Carl Cons.

5 Saxes, Six Brass in New Norvo Combo

New York—With a heavy booking schedule arranged by the William Morris office, Red Norvo and his new band are breaking in on the road after a couple of months of rehearsals. Norvo still isn't sure of his personnel and chose to withhold it from the press until it was definite, but his new band stacks up with three trumpets, three trombones, five saxes and a 3-man rhythm team, minus guitar.

Mildred Bailey, Red's wife, is not singing with the band yet but Norvo said she probably would "sometime after the first of the year." Before he switched from MCA to Morris, bookers were offering the Norvo orchestra to operators with Bailey listed as vocalist. The change of booking affiliations may have caused at least a temporary change in the reunion, however.

Norvo played his first date with his new crew at New Haven two weeks ago, Linda Keene appearing as vocalist for that job only. Red is still playing a mess of xylophone and musicians who caught his band in rehearsals claim it's a great outfit, made up chiefly of unknown youngsters in the established Norvo tradition.

9 'Best' Chu Berry Discs On Stude's Radio Program

by BILLY BLU

Ithaca, N. Y.—Probably the only radio showman in the nation who devoted a 30-minute radio program to the memory of the late Chu Berry, killed last month in a motor car crash in Ohio, is Don Townsend. He has a regular Wednesday night show, utilizing records, which he calls *Midweek Function*, after *High Society*, Lionel Hampton, Victor, Charlie Barnet's disc by the same title.

Townsend played these records, featuring Berry's tenor sax, on his "in memoriam" program two weeks ago:

- Bughouse, Red Norvo* ork on Brunswick, 1934.
- Blues in C-Sharp Minor*, Teddy Wilson on Brunswick, 1935.
- Christopher Columbus*, Fletcher Henderson, Vocalion, 1936.
- Hope Gabriel Liked My Music*, Gene Krupa, Victor, 1936.
- Or Leave Me Alone*, Lil Armstrong, Decca, 1937.
- Sittin' In*, Chu Berry Pickup Band, Commodore, 1938.

Ghost of a Chance, Cab Calloway ork, Okeh, 1930.
Stardust, Chu Berry Pickup Band, Commodore, 1940.

Townsend believes these are about the nine best Berry performances ever recorded. He has 4,889 discs in his private collection and complete personnel for about 3,500 of them. He has 23 different recorded versions of *Bugle Call Rag*, 27 of *St. Louis Blues* and 26 of *Stardust*. When he's not spinning records Townsend attends Cornell as a student.

Tony Pastor On Location

New York—Tony Pastor after many months on the road settles down on a long location job, with CBS airtime, Dec. 18 at the Log Cabin Farm in Armonk. His band will replace Bob Chester's.

Pastor has just wound up a solid tour which found him a good draw on almost every stand. He and the boys are still cutting wax for Bluebird. Tony's set for 10 weeks on the new job.

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Swank N. Y. Clambake Proves a Dismal Flop

Longhairs and Hepmen Bicker And Argue at 'Jazz Seminar'

by DAVE DEXTER, JR.

(New York Editor of Down Beat)

New York—They moved Hollywood to New York Nov. 6 and staged a bona-fide movie pic promotion clambake at the Waldorf-Astoria. The idea was good, on paper, but Warner Brothers gained little by the blowoff. Starting at 11 p.m., the party ran until nearly dawn with jazz musicians and longhairs rubbing elbows and arguing questions which could never be settled.

Warners brought the two groups together for a "scholarly discussion" of blues and jazz music. But it was hardly scholarly. Prominent men in the field, among them Eddy Brown, president of the Chamber Music Society of America; Albert Stoessel of Juilliard; Philip James, dean of music at New York University, Sigmund Spaeth, president of the National Association of Composers and Conductors, and others equally as well known in their field, took turns telling the audience what they thought of jazz. By doing so they revealed their ignorance, to a man, of jazz and everything pertaining to the subject.

Jazz Reps Stink, Too

It was a bringdown assemblage from every standpoint. Dogmatic, wise-talking representatives of the jazz art belloved and shouted in worst taste than the older and wiser reps of the classical art. Only music by Joe Thomas' colored pickup band saved the affair from complete failure. Even so, every time Joe and his men started playing the crowd of about 100 persons drowned out their efforts with raucous chatter and drunken debate. The Blue Room of the Waldorf appeared more like a saloon than a swank room in America's most ornate hostelry.

Warner Brothers staged the event with an eye toward publicizing their picture *Blues in the Night*, which like the party, turned out to be a poor bargain.

Al Roth's Talk Makes Sense

One man was worth hearing. He was Al Roth, radio network band

leader, who spoke briefly and honestly. "You longhairs could sit here for two weeks and talk jazz and hear it played," he said, "and when you left you wouldn't know a damn bit more about it than you do right now."

Roth told the distinguished gentlemen from Carnegie Hall and other hallowed institutions that 95 per cent of the dance music heard on the radio today was "pure rot. Including my own music. I have to play what my sponsor wants. He doesn't want good jazz. He wants to hear what is on the Hit Parade. And I frankly confess it's lousy music. You can't judge jazz by the stuff heard on the radio. A man is born with jazz in his soul. You can't get it out of a book."

Leaders Come—For Publicity

Roth, a former St. Louisan, spoke in a Missouri-nurtured dialect which stood out in vivid contrast to the polished enunciation employed by other speakers. But everyone agreed that Roth's remarks were the most honest of the evening's program.

Several band leaders showed up, just to get their pusses in pictures, and most everyone drank a lot and argued. Near 3 a. m. the lone *Down Beat* representative, unable to hear Thomas' music because of the gibberish and shouting, repaired to a 52nd street bistro where he could hear Benny Carter play alto without being interrupted by a couple of dozen "authorities" with big mouths.



Stars of Clambake . . . Ruby Smith, blues-singing niece of the late Beasie Smith, and Benny Goodman were among those attending the record fiasco sponsored by Warner Brothers to publicize one of their new movies. Teddy Wilson also jammed. Joe Thomas' colored band and Albert Ammons were stars of the session, which Dave Dexter describes in gory detail in the accompanying story. Pic by Cosmo-Sileo.

'I've Kissed the Corn Good Bye,' Herbeck

by EDDIE BEAUMONTE

Chicago—"I've finally found out that the three-part harmony crap I've been smelling up the country with for years is about as popular today as yesterday's weather report. So the other day I dumped that slush and now I've got a band with guts. Do you think I'm kiddin'?" Listen . . .

Debunks Schmaltz

So began Ray Herbeck last month in a statement to the *Beat* in which he debunked the demand for schmaltz bands. Herbeck confessed that his recent records hadn't been selling and that his old crew of four saxes, three brass, and four rhythm featuring mousey arrangements was no hypo to anyone's b.o. Herbeck had just completed four weeks at the Oh Henry ballroom here and was waiting to get his new book set before he took his newly augmented band out on the road.

Herbeck has 35 new scores written for five saxes, four brass, and four rhythm. "It's still not a big band," said Herbeck, "but it's going to be full. I've got a guy, Jim Baker of Detroit, writing the stuff and he's got the sax parts spread out like the Russian front. They're

New Lineup

The reeds consist of Gus Jean and Steve Randy, altos; two new men, Art Sanders, a Chi boy, and Dominic Cesarrio, former Scott Davis sax and vocalist, tenors. The Kid (Herbeck's tab for himself) will make the fifth sax. Trumpets are Bob Capelli and Benny Stabler from the old band. Lefty Johnson, a local boy, and Harry Yoder, former Lang Thompson slide, are the trombone additions. There are also two new adds to the rhythm. Joe Kahn, a local thumper, is taking the tub turns and Bill Blair from the Carl Lorch band is on bass. Pianist Freddie Jagels and Bunny Rang on guitar round out the rhythm.

After four weeks on the road, Herbeck goes into the Schroeder hotel in Milwaukee for about a month stand after which he is slated for the Log Cabin in Armonk, N. Y. Herbeck was the first of the bigger bands to play Augie Hussar's Cabin back in the spring of '40. He was followed by Les

Harold Stokes Launches New Singing Band

Chicago—The singin'est crew in the Windy City is Harold Stokes' new band which has just been out for two weeks at the Chicago theater here, following several Monday nights of playing at the Edgewater Beach. Stokes is grooming the crew for radio and theater work and boasts seven different vocal acts in the band, including the King's Jesters, the Barry Sisters, the Four Top Notes, the Campus Choir, the Six Jivin' Joes, Linda Barry, and Margie Whitney.

Band is made up of four saxes, four brass, four rhythm, and three fiddles. In addition, every man in the band sings. The King's Jesters is made up of Johnny Ravencroft, George Howard and Fritz Baator.

Six Saxes For Les Brown

Chicago—With the addition of Butch Stone, Larry Clinton, and the Les Brown band now features six saxophones. Grateful for the record breaking business the band is doing at the Blackhawk, the management of the spot is absorbing the cost of the addition, a rarity in the band business. A third renewal will keep the Brown band at the Blackhawk until January 13. Deal set by Joe Glaser.

Margaret Whiting 'Parade' Soloist

New York—Margaret Whiting is in New York now, starred as soloist on the *Hit Parade* Saturday night broadcasts with Mark Warnow's ork and Barry Wood. She's the daughter of the late Dick Whiting, composer of such hits as *Sleepy Time Gal*, *Japanese Sandman* and other classics. Miss Whiting, a honey-blond with blue eyes, has lived in California most her lifetime.

Brown and Bob Chester. Herbeck will follow Tony Pastor if he gets the Cabin stand in January. "Hell, do you think I could follow bands that jump like Brown and Pastor with the jerky style I had," asked Herbeck. "But with the outfit I've got now—look out!"

'This Chirp Sells'

Hal Manbar and Yvonne (Griffins) are handling the vocals. Yvonne is a cute trick out of the line at the Edgewater Beach hotel here and for what she may lack in voice she will easily make up in salesmanship. She sells on Herbeck's new tune, *Tiss Me*, a novelty which the Andrews are interested in waxing. The band, at present, is being handled by Frederick Bros. "Wait 'til we get on those Columbia and Mutual webs out of the Cabin with this band—we'll chill 'em. Do you think I'm kiddin'?" Listen . . ." so continued Herbeck as we went to press.

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Broadway's Sharpest Character—The Song Plugger—Is Glorified

by SAMMY GLICKY

Note: Songplugging is an honest profession, and pursued by many nice guys. But just as in other fields of endeavor there are many pluggers who aren't nice. The phonies and jerks make it tough for the decent pluggers. Glicky, a song man himself, obviously writing under a pseudonym, dedicates his findings to the okay gents who don't act like the ones Glicky writes about.—EDS.

Start eating in Lindy's or Toots Shor's. You can't afford it but the food is good and you get to know the waiters. Get friendly with the bookies. When you have your 3 a.m. coffee and bagels with them, some big shots are bound to be around their table. This training is important. It gives you "poise" in front of famous people.

'Hang Out in Barber Shops'
Find out where band leaders, recording men and booking agents have their hair cut. Sitting in the next barber chair to guys like those gives you a good entry with them. Forget about your trusty Gillette or your electric razor. You can't afford shop shaves but look at the future!

Learn to play gin rummy. It's a good game but more important, it helps band leaders stay amused between shows or sets. Play high stakes. If you lose a week's pay what the hell? You take it like a man and borrow some dough from the kid in the stock room.

Don't Waste Words!
Wear sharp clothes. Narrow those cuffs down. Wide brim hats are in style. Wide lapels are the latest thing. Tan gabardine for summer is officially accepted as a plugger's uniform.

Learn how to say "Come on to Dorsey's opening with me." Do that the moment you meet a "right guy." Make sure he can do you good, though. Don't waste words or money on "colos." Get friendly with some other plugger who knows a leader you would like to meet. If another man in your firm contacts him, louse him up. Tell the leader you have an "in" with the boss and can tip him off to new tunes for recording. This always works.

'Play Up to Leader'
If a leader who has airtime comes in your firm's office and his plugger is out, get next to him—fast. Give him a set of standard stock arrangements which you are not supposed to hand out freely. Invite him to lunch, dinner, the fights, a show or offer to drive him around on Sunday. Do anything to take him away from your co-worker.

Learn how to take bows. If you find out somebody has an arrangement of your song in the books, get to the boss first. Tell him how hard you worked to get your song "in." When he does it on the air make sure and ask everybody in your office if "your" plug came through.

'Learn How to Fluff 'Em Off'
Learn how to "cut" people who mean nothing to you. For instance, in conversation with a guy who cannot help you now, and who probably never will, get that far-away look while he is talking and keep your eyes peeled for someone who will do you good. When you spot your excuse to get away, just say, "See you around," and run off. Better still, learn how to see tight through people, so you don't even have to stop to say "hello." No matter how many times you are introduced to someone, you are not obliged to say "hello" to him if he can't help you. Pass him by; be a Big Man.
Offer to drive the boss around in

the firm car. Pass a couple of hints that the car is being misused by the other guys. They drive recklessly and use the car for personal calls. Anything like that will make an impression, and if the boss is married, keep in good with his wife. Drive her around if she asks you to. Then suggest that you can do better with certain bands. The firm would make more money if you had them, make her understand. She probably wants that new mink coat, the old one is two years old and it is too damn much trouble remodeling it.

You Picked the Hit
If your firm has a hit, spread the word around that you picked it. Let it be known that they were going to work on a "dog" but you advised against it and found the hit.

Get friendly with the songwriters in the place. Tell them you have a lot of influence in the firm and can even start a song by yourself. If a writer is hard-up, try to buy an interest in his song. Or else scare him into believing that the firm is thinking of dropping the tune and you can save it for him—for a piece of the tune.

'Mess Up a Leader's Band'
Find out which musicians in the band are considered good. Which ones are unhappy. Then when another leader needs a man, you can get one for him. Don't care if you take a sideman from a guy who is good to you—he'll never find out. Anyway, he'll need you to find a replacement. Then you be the big man and ask the boys in the place if they know a good first trumpet man. Never let them know who it is for. You take the "bow."

Vocalists are important. Get next to them. Find out how much they are making, then go to the "contacts" who are looking for a change. Get a raise of a few bucks for the singer and you really make a killing. If you see young kids trying to break in as vocalists, let them hang around the office. A new kid trying to get a job as a "canary" is always good "wolf pickings." Especially if you keep her to yourself, and make her feel that her only chance of getting a job is through you.

Bet on the horses. Always exaggerate your winnings and losses. Know all the odds on fights, the world series, football games and what yesterday's "Daily Double" paid. People will start talking about you. If you take your losses lightly, they'll think you earn at least twice what you really are making.

Watch Out for Other Pluggers
Compliment the corny bands on their saxes. Tell them they blend well. Knock magazines like *Down Beat* for saying the band is lousy. If it is a swing band, carry the magazines to the leaders when they

get good notices. Tell sweet bands that hot jazz is on the way out and insist to the "blast crews" that hot jazz is getting stronger. Applaud solos, even if the guys hit clinkers. They might lead their own bands some day.

If a musician makes up the leader's program, tell him you will try to get your firm to put out a folio by him. If his playing stinks it makes no difference. You can get out of it by blaming your boss.

If you see a band leader talking to another plugger, just butt in and change the conversation to something about which the other contact man knows nothing. It makes no difference if the leader is his guest. Try to take him aside and invite him out with you. This always is a clincher!!!

A Rare Pic of the Late Chu Berry



New York—Cab Calloway got down on one knee, adjusted his camera and shot. That's evident in this photo, by Mickey Goldsen. Chu's death in a motor car crash in Ohio last month is still mourned by his legion of friends. That's Chu in foreground. Danny Baker is the guitarist and Milt Hinton's on bass. This pic was made several years ago when Berry first joined Calloway on tenor. Chu was buried in Wheeling, W. Va., not far from the house in which he was born.

REYNOLDS presents HIGHLIGHTS IN THE LIFE OF Russ Morgan

(Continued from November)

1. Russ' first real professional job as a sideman was with the famed Scranton Sirens, one of the first bands in the east to play jazz.

2. At the age of eighteen, Morgan came to New York to join a well known name band as trombonist and arranger. It was his first break on Broadway.

3. The band soon left on a European tour and Russ was able to meet and exchange ideas on arranging and composing with many famous European musicians.

4. Back in America his fame as an arranger spread far and wide and soon he was writing for the immortal Victor Herbert and John Phillip Sousa.

5. Later Gene Goldkette sent for him to organize, arrange for and direct Goldkette's famous Casa Loma Band which had stars like Bill and Tommy and Jimmy Dorsey. (To be Continued)

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Says Russ Morgan

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All-Star Contest Votes Pour in; Benny Leads

(Jumped from Page 1)

Williams are battling it out to a dead heat for runner-up position. Billy Butterfield, Rex Stewart and Buck Clayton are also being given plenty of consideration by voters in the poll.

Higgy Is Fave Sliphorn

J. C. Higginbotham holds on to a lead in the trombone division, but close on his heels is Jack Jenney. Higginbotham has gleaned 254 votes so far, as compared with Jack Jenney's 205 votes. Lou McGarrity is third with 126.

Johnny Hodges definitely outclasses his competitors in the field for alto sax players, now having giled up 257 votes as compared with 149 for Toots Mondello in second place. Willie Smith and Les Robinson are in third and fourth places, respectively.

Tex Beneke and Georgie Auld appear assured of the tenor sax chairs, but in this race, there is no telling who will win until the last vote is counted.

Fazola on Clary

Featured clarinetist in the All-Star band may be Irving (Fazola) Prestopnik, who now holds a lead with 131 votes to his credit but he is being closely paced by Johnny Mince who has 117 votes.

In the guitar division, Charles Christian, although ill, holds a commanding lead over all competitors. Christian has received 211 votes as compared with 35 votes for George Barnes in second place. Bob Haggart leads the bass players.

Rich Leads Tubmen

Buddy Rich is high man in the drums division, boasting 175 votes as compared with 82 for second placer Jo Jones. Maurice (Moe) Purtill is third with 57.

Jess Stacy leads the field for 88-men, followed by Joe Bushkin, John Guarnieri and Mel Powell in that order.

In the contest for the title, "King of Corn," it is bandleader

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.

Guy Lombardo who outclasses the field. Lombardo is credited with 214 votes as compared with 61 for Clyde McCoy, runner-up.

Sy Oliver is the favorite arranger of voters, thus far. Oliver holds a substantial lead over Eddie Sauter and Toots Camarata, who

Riley's Sparrow



Pert Marion Miller is the popular chirp with Mike Riley's zany band which has just moved back into Chicago's Brass Rail after a brief stay at the Capitol Lounge. Marion is now in her fourth year with the Riley ork.

are in second and third places.

Sinatra Passes Eberly

Frank Sinatra showed a sudden boom in popularity since the poll began, having overtaken Bob Eberly's early lead in the male vocalists division, and is now leading with a total of 118 votes. Bob Eberly still clings to second position however with 95 votes. Bing Crosby is third with 76 votes.

Helen O'Connell leads the fem chirpers section. Helen's votes total 161, as compared with 84 for Helen Forrest in second place.

Benny Goodman also leads the favorite soloists division, his clarinet piping netting him 122 votes against 55 for both Harry James and Artie Shaw who are tied in second place.

Goodman Sextet Popular

The Benny Goodman Sextet also leads the field for small combinations, and in close order following are John Kirby, Adrian Rollini and Bob Crosby's Bobcats.

More ballots were pouring into Down Beat's offices as this issue went to press. A noticeable trend is the presence of many so-called jump bands in the sweet ork division, indicating that voters prefer versatile sweet swing music to the "mickey mouse" brand of dance music, put out by many corn crews.

If you haven't voted yet in Down Beat's poll, don't wait another day. Clip out the ballot in this issue and mail in your selections, remembering that leaders are not eligible for

any positions on the All-American band itself. However, you may vote for leaders as favorite soloists or as favorite swing or sweet bands.

Complete tabulations of the votes to date follow:

Swing Bands

1—Benny Goodman	211
2—Glenn Miller	131
3—Duke Ellington	126
4—Tommy Dorsey	103
5—Count Basie	98
6—Jimmy Lunceford	61
7—Gene Krupa	39
8—Artie Shaw	38
9—Charlie Barnet	30
10—Les Brown	27
11—Woody Herman	25
12—Harry James	23
13—Jimmy Dorsey	19
14—Bob Crosby	17
15—Will Bradley	17
16—Vaughn Monroe	15
17—Jan Savitt	11

Sweet Bands

1—Glenn Miller	199
2—Tommy Dorsey	145
3—Jimmy Dorsey	68

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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McIntyre in Action



Hal McIntyre, former Glenn Miller lead saxist, is caught rehearsing with his band, now in New England "breaking in" on the road. With Hal is his vocal ist, Penny Parker. McIntyre's first disc for Bluebird will be released soon. Arsonic Pic.

4—Benny Goodman	54
4—Duke Ellington	54
6—Artie Shaw	54
6—Charlie Spivak	54
7—Sammy Kaye	54
8—Claude Thornhill	54
9—Case Loma	54
10—Harry James	54
11—Jimmy Lunceford	54
12—Freddy Martin	54
12—Horse Heidt	54
13—Dick Jurgens	54
13—Guy Lombardo	54
14—Woody Herman	54

Trumpets

1—Ziggy Elman	314
2—Roy Eldridge	300
2—Corky Corcoran	300
3—Billy Butterfield	260
4—Rex Stewart	161
5—Buck Clayton	66
5—Bobby Hackett	66
6—Billy May	65
7—Hot Lips Page	64
8—Cappy Lewis	61
9—Yank Lawson	51
10—Max Kaminsky	50
11—Dave Frankel	50
12—Johnny Bent	50
13—Chuck Peterson	50
13—Johnny Austin	50
13—Jimmy Maxwell	50
13—Bob Burnet	50
14—Alec Filla	17
15—Al Millan	16
16—Corky Corcoran	14
16—Bernie Pivlin	14
17—Mannie Klein	14
17—R. D. McMickle	13
17—Harry Striemer	13
17—Chris Griffin	13
17—Paul Webster	13
18—Cy Baker	13
18—Leo Castaldo	13
18—Charlie Shavers	13

Trombones

1—J. C. Higginbotham	254
2—Jack Jenney	206
3—Lou McGarrity	126
4—Lawrence Brown	82
5—Yarmon Brown	61
6—James "Trummett" Young	56
7—Miff Mola	55
8—Neil Reid	51
9—Ray Coniff	50
9—Joe Nanton	50
10—Murray MacMahon	50
11—Al Lepol	50
12—Floyd O'Brien	50
12—George Brunis	50
13—Dick Wells	18
14—Paul Tanner	13
15—Jann Tisot	13
16—Warren Smith	13
16—Les Jenkins	13
16—Dalton Rizzuto	13
17—Benny Morton	10
17—Bob Cataball	10

Alto Saxes

1—Johnny Hodges	357
2—George Lee	149
3—Willie Smith	126
4—Les Robinson	81
5—Tab Smith	68
6—Earle Warren	52
7—Hymie Shortzer	45
8—Milt Yoner	37
9—Dave Matthews	24
10—Ernie Caseros	21
11—Pete Brown	18
12—Clint Neagley	14
12—Shippy Martin	14
12—Steve Banerle	14
13—Joe Eldridge	13
13—Andy Bagal	13
13—Boyes Brown	13
14—Scoops Carey	10
14—Jack Ordean	10
14—Gus Bivona	10

Tenor Saxes

1—Tex Beneke	183
2—George Asid	179
3—Don Webster	124
4—Leon "Chu" Berry	112
5—Vido Musso	95
6—Eddie Miller	82
7—Don Lodice	72
8—Lester Young	52
9—Corky Corcoran	52
10—Coleman Hawkins	50
11—Babe Rubin	25
11—Joe Thomas	25

(Modulate to Page 9)

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JOHN LUELLEN 1640 Walnut St., CHICAGO

Chicago, December 1, 1941

There's

Conte Pour

(Jump

1—Maurice K

13—Dick Wilco

13—Herbie Ha

13—Al Klirk

14—Paul Beese

14—Bud From

(None

1—Charles C

2—George L

3—Hy White

4—Nappy L

5—Fred Gr

6—Bobby B

7—Abs Most

8—Willbur S

9—Gus Bivon

9—Hank D'A

9—Eric Cas

(No

1—Bob H

2—Artie E

3—Jimmy

4—Walter

5—Doe G

6—Artie S

7—Sid W

8—Trigge

(

1—Buddy

2—Jo Jo

3—Mauric

4—Dave

5—Ray B

6—Cory

6—Ray M

7—Sid C

8—Gony

9—Frank

9—Frank

10—Buddy

11—Nick

11—Clif

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PRE
 We m
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 Ron



"There's a guy out here who's furious—says his name's Gallup."

Sidelights Of the Poll

Glenn Miller, due to his high rank in both sweet and swing divisions, has more total votes than any other single band leader...

- 3—Will Bradley's Texas Hot Dogs..... 14
10—Wade Martin..... 12
11—Red Allen..... 12
11—Fled Pipers..... 10

Contest Votes Pour In

(Jumped from Page 8)

- 15—Maurice Kogan..... 14
15—Dick Wilson..... 14
15—Herbie Haymer..... 12
15—Al Klink..... 12

Clarinet

- 1—Irving "Fasola" Prestopnik..... 191
2—Johnny Mince..... 117
3—Barney Bigard..... 62

Guitar

- 1—Charles Christian..... 211
2—George Barnes..... 35
3—Walt Whitely..... 32

Cootie Still Can Win the Poll

New York — Although Cootie Williams has quit Benny Goodman and is rehearsing a new band of his own, he remains eligible for a place on Down Beat's 1941 all-star band...

Fletcher Henderson and Coleman Hawkins, however, are not eligible for the all-star outfit. They were listed in our results Nov. 1 through an error.

Bass

- 1—Bob Huggart..... 160
2—Artie Bernstein..... 126
3—Jimmy Blanton..... 77

Drums

- 1—Buddy Rich..... 175
2—Jo Jones..... 82
3—Maurice Purtill..... 57

Piano

- 1—Jess Stacy..... 128
2—Joe Bushkin..... 69
3—John Guarneri..... 64

"King of Corn"

- 1—Guy Lombardo..... 214
2—Clyde McCoy..... 61
3—Glen Miller..... 55

Arrangers

- 1—Sy Oliver..... 172
2—Eddie Sauter..... 69
3—Toots Camarata..... 55

Male Vocalists

- 1—Frank Sinatra..... 118
2—Bob Eberly..... 95
3—Bing Crosby..... 76

Fem Chirpers

- 1—Helen O'Connell..... 161
2—Helen Shapiro..... 84
3—Billie Holiday..... 87

Favorite Soloists

- 1—Benny Goodman..... 122
2—Harry James..... 85
3—Artie Shaw..... 82

Small Combinations

- 1—Benny Goodman Sextet..... 163
2—John Kirby..... 102
3—Adrian Rollini..... 46

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Davison Debuts in New York



Bill Davison, right, with cornet, leads his band on his first New York job. After rehearsing with another outfit, Bill suddenly junked it and went in to Nick's in the Village with this group...

Rapp Opens First At Okayed Lucas

by CHARLOT SLOTIN

Savannah, Ga.—Barney Rapp started the ball rolling after settlement of the Union-Lucas feud toward a music-starved public.

Outstanding pianist and arranger, this Phil Weiner... Joe Leighton got his pants burned in a fire at the cleaner's...

Tommy travelled 23,000 miles of one-nighters with Ella.

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- BENNY DAVIS
DON WEITZ
DICK KUBIAS
DAVE FRANK
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\$100 Reward for Proof Our Poll Is Not Honestly Operated!

by CARL CONS, Managing Editor

(Jumped from Page 1)

other way which affects the actual results. If you have proof that press agents or someone in the industry are dishonestly but successfully attempting to win the poll for certain bands, a Down Beat check for 100 bucks is yours providing your report to us is found to be true and the ballots illegal.

You Can Win a Century Note!

Another music publication not long ago junked its poll because, as its editors piously declared in type, "we find it is impossible to conduct an honest and accurate poll." That's plain hokum. If the editors of that magazine have no faith in music and musicians then they have no business publishing a magazine supposedly catering to those members of the profession! The plain truth is: that magazine received so few ballots (due to its limited circulation) that it was forced to forget the whole thing! The poll as they conducted it was a farce—but why blame the entire profession to cover their own weakness?

Last year, Down Beat checked many names and addresses with Uncle Sam; found many "ghost" voters that were non-existent, dead or simply not born yet. Some press-agents' faces might be several shades "red," except that those secrets follow the faked ballots into the wastebasket.

Wastebasket Gets Ghost Votes and Phonies

Down Beat receives a lot of illegal votes, hundreds of them. But we have a staff of five persons working on the ballots as they are received, and every effort is made to make our poll truly representative of musicians' tastes.

In addition to the \$100 "reward," we on the Beat invite readers to visit our Chicago offices at 608 South Dearborn. Come in, look at the ballots received in every mail delivery, watch the count and the tabulations. Our invitation is made in all sincerity. And for those who can't visit us, please cooperate with the editors in making the 1941 poll as successful as have been all previous ones.

One hundred dollars! That's what we offer for proof that our current poll is anything but honest. Put up or shut up. And don't forget to vote yourself!

Band Leader In Wisconsin Wins SS Suit

by THE TIGER

Madison, Wis.—Keith Roberts, former band leader at the Club Chanticleer near here, was awarded \$110 as unemployment compensation here recently as the result of a decision by the circuit court, upholding an order of the Wisconsin industrial commission. The order was rendered against Charles J. Schuetz, owner of the club.

This is probably the first case where a leader of a dance ork has claimed unemployment compensation. Roberts had signed an AFM standard contract with Schuetz whereby he agreed to provide eleven musicians for an "indefinite" engagement at a stipulated compensation, it being expressly stated that Roberts was the agent of Schuetz in so far as it related to the employment and payment of the individual musicians in the band.

Repine Band Into Marshall

by KAY RUSSEL

Richmond, Va.—The Bert Repine band will open the Marshall room of the Hotel John Marshall here on Dec. 18. Babe Barnes, WRVA staff arranger, is handling the scores for the band.

Barney Abrams, playing local defense dances, is using arrangements by name cats now stationed at Camp Lee. . . . The Dolly Madison quintet is now doing the commercials for a dairy outfit over WRNL.

Edythe Wray, chosen queen of the south at Miami last year, is chirping a solid chirp for the Russ Kates band here. Edythe has been featured thrush over WRNL for the past two years.

Bob Boykin opened his own music shop here recently and is specializing in repair work. Bob was formerly with the Southern Music Center.

Musicians Off the Record



Russ Morgan's first trumpeter, O. B. Johnson, and Mrs. Johnson sip a Budweiser between jumps on the road. Johnson not long ago had a band of his own, known as "Ken Robert's Orchestra." He's in a good groove in this photo.



Two Hal Smiths in the Sonny Dunham band line up for a shot for the Beat. Hal, at left, is Sonny's ace trombonist. Hal, right, is Sonny's handyman and instrument toter. Guy McReynolds was the photog. Dunham and band have been touring. They return to Frank Dailey's Meadowbrook shortly.

Stork Fails to Fill To Four Jacks

Chicago—The last 90 days has seen three boys added to Down Beat's 1960 staff. It was a lusty 3-way brass section until last week.

On Nov. 15, Adrienne Cons shortchanged the army and came up with a g-string and five pounds of an all-girl band.

"Barbara Joy will be strictly a sideman for 2 1/2-year-old Skipper Cons until she is old enough to talk. At that time, she will organize her own outfit," said Mrs. Cons. The youngest Cons held her first session at Chicago's famous Lying-In Hospital.

This brings Down Beat's score up as follows: Editorial, 4; Advertising, 2; Circulation, 1; Production, 0.

Recapitulation for the 90 day drive:

Peter Toll—5 lbs., 8 oz.—Aug. 15.
Steve Dexter—9 lbs., 3 1/2 oz.—Aug. 27.
Tom Herrick, Jr.—5 lbs., 7 oz.—Sept. 6.
Barbara Cons—5 lbs., 3 oz.—Nov. 15.

SHEET MUSIC BEST SELLERS

I DON'T WANT TO SET THE WORLD ON FIRE (Chorale)
TODAY WE LOVE (Maestro)
YOU AND I (Wilson)
JIM (Kaycee)
I GUESS I'LL HAVE TO DREAM THE REST (Block)
SHEPHERD'S SERENADE (Sheppard)
CITY CALLED HEAVEN (Warren Music)
DO YOU CARE? (Campbell)
YOURS (E. B. Marks)
ELMER'S TUNE (Robbins)

SONGS MOST PLAYED ON THE AIR

I DON'T WANT TO SET THE WORLD ON FIRE (Chorale)
CONCERTO FOR TWO (Shapiro-Bernstein)
YOU AND I (Wilson)
JIM (Kaycee)
DELLAH (BMI)
ELMER'S TUNE (Robbins)
TIME WAS (Southern)
BELLS OF SAN RAFAEL (Peer)
B-I-BI (Rinker)
THIS LOVE OF MINE (Embassy)

Martin into Films

Hollywood—Freddy Martin has a role in R-K-O's Mayor of 44th St., set for production June 10.

Chords and Discords

Cugat Resurrected Concerto?

Dundalk, Md.

To the Editors:
If Enric Madriguera came along and buried Tschaiakowsky's Piano Concerto, Cugat must have come along, dug it up again and further mutilated it.

There are bands that have done very well with arrangements of classical numbers—more power to them—but such is not the case of the Concerto.

I'd rather not express my opinion of the majority of Latin American numbers but the Concerto arrangements by Cugat and Madriguera are indicative of musical perversion.

H. GUY MAUK, JR.

Bernie Privin Had Operation on Lip

San Francisco

To the Editors:

Having read Johnny Hart's letter in your Nov. 1 issue, I don't believe JH really thinks Bob Burnet's playing is as bad as he claims. By making derogatory remarks about my favorite horn man, he probably thinks he will bring out more clearly the merits of Bernie Privin's playing. I also like Privin and especially enjoyed his work with Shep Fields band. (Mr. Hart should gig Bernie's terrific solo on La Cucaracha.) However, Bob Burnet's style is more appealing to me. It's all a matter of taste. If Mr. Hart follows Bernie's activities carefully, he undoubtedly knows that Bernie had an operation on his lip in July and that is why Bob Burnet has been taking all the solos recently.

MIDORI SHIMANOCHI

Is Jack Ordean New God of the Alto?

Riverside, Cal.

To the Editors:

For many years, Johnny Hodges has been proclaimed as the great god of the alto saxophone, but he has finally been replaced. Now a man has come in to public view who has more drive and power, a tone that can't be equaled (it's a tone that is entirely new) and the most creative ability that I have

ever heard on any instrument. THIS NEW GOD OF THE ALTO IS JACK ORDEAN. ORDEAN HAS ALREADY GAINED RECOGNITION ON THIS COAST AND AS SOON AS THE KENTON BAND HITS THE EAST COAST, HE'LL BECOME NATIONALLY FAMOUS. IN FACT HE WILL GO DOWN IN THE HISTORY OF SWING AS THE GREAT ALTO MAN.

DANA RICHARDSON

No Jazz in England!

Liverpool, Eng.

To the Editors:

In a recent issue of Down Beat you said something about a good English band—a good one-hub! Don't make me laugh. It's all very well saying that, when you're 4,000 miles away from the corny blarney they call swing here. The only good jazz we hear comes from the Radio Rhythm Club, the relay broadcasts of America Dancers, and now and again over the short wave.

JOHN M. FURLONG

Aussies Get Records 18 Months Late

Victoria, Australia

To the Editors:

I am just dropping a line to let you know that Down Beat is the best music mag anywhere, but I have just one complaint. Why aren't there more trombone solos in the mag?

The number of recordings we get down here is woeful, whereas there are forty odd released a month over there. We are lucky if we get five and even then, they are about 18 months old.

SLUSH STEWART

Who Are Those Jerks?

Dayton, O.

To the Editors:

It seems to me that every issue of your mag carries one or more letters about George Frazier and none of them are good. Who in the hell are these "jerks" who write in? They wouldn't know a hot trumpet solo from a piano. They just make comment to blow their top. Frazier is without a doubt the

(Modulate to Page 11)

RAG-TIME MARCHES ON . . .

NEW NUMBERS

DENECKE—A son, born to Mrs. Henry Denecke in Minneapolis, Oct. 14. Dad is tympani player with Minneapolis Symphony and mother formerly was with Phil Sphitally's ork.

GORDON—A daughter, Gail Patricia, born to Mrs. Leonard C. Gordon in Norwalk, Conn., Oct. 30. Pop, in boogie woogie pianist at the Colony Grill, Danbury, Conn.

KAPLAN—A son, Martin Allan, born to Mrs. George Kaplan in Bridgeport, Conn., Oct. 25. Dad is ork leader known as Georgie Kaye.

RICHLEY—A son, Richard Charles, seven pounds, eight ounces, born to Mrs. Tom Richley Nov. 8 at Middletown, O. Dad is staff musician on WLW, Cincinnati.

VARNER—A son born to Mrs. Ernie Varner in Los Angeles, Nov. 3. Father is guitarist with Ted Fio Rito.

PHILLIPS—Daughter, 8 lbs., 4 oz., to Mr. and Mrs. Ed J. Phillips in Freeport, Tex., Nov. 4. Named Sally Elizabeth. Father is former Kansas City drummer and ex-Down Beat staff man. Their first.

KOENIG—A son, Robert Jr., born to Mrs. Robert Koenig in St. Louis recently. Father is a sax man in the Art Meadows band here.

CONS—A daughter, Barbara Joy, 8 pounds 3 ounces, born to Mrs. Carl Cons in Chicago, Nov. 15. Dad is managing editor of Down Beat.

FINAL BAR

HORMANN—Henry C., 62, musician, died Oct. 29 in New Rochelle Hospital, New Rochelle, N. Y.

ORTMANN—William, 62, manager of the New York branch of the Braun Music Company, died Oct. 29 in New York.

TAYLOR—George, 35, former band leader, died Oct. 20 in Willoughby, O.

CROSS—Roy, 34, director of a hillbilly band on station WDDO, died Oct. 5 in Chattanooga.

MERKUR—Adolph, 78, former musician and father of Sammy Merkur, official of Local 802, AFM, died recently in The Bronx, N. Y.

MONTGOMERY—Theodore Roosevelt, trumpeter with Professor Payne's band, died Nov. 8 in Pritchard, Ala.

MIDORF—Harry, father of Mike Midorf, vice president of the General Amusement Co., died Nov. 4 in Philadelphia.

SACHS—John, 81, musician and former president of the Madison, Wis., musicians' union, died Oct. 30 in that city.

EMERY—Lewis, 64, musician, died Nov. 10 in New York.

SHORT—Hugh A., known northwest musician and booker, died recently in Portland, Ore., of a heart attack.



Taking the Dive into married bliss here are Ken Baker, ork leader, and Dorothea Kent, screen actress. The couple were married last month in Portland, Ore. Down Beat Photo.

TIED NOTES

ROSEVEAR-TOWNE—Jack Rosevear, pianist, and Betty Towne, vocalist on station WJR, in Detroit, Nov. 3.

MILEY-RAGONE—Bub Miley, manager of Johnny Long's ork, and Evelyn Ragone of the General Amusement Corp., staff, Nov. 8.

MACK-BORTON—Harry Mack, stage manager for the show High Kickers, and Carol Horton, former dance band carry now a singing star of the same production, at Fort Lee, N. J., Nov. 8.

KOLKER-PEARLMAN—Joseph Kolker, drummer with Kolker Brothers ork, and Tillie Pearlman in Baltimore, Oct. 18.

HERT-LIEBL—Robert C. Hert, member of Bob Hanson's ork, and Elaine C. Lieb, Nov. 7, in Sheboygan, Wis.

Chicago, D. Fris This sho Waters" F brass" secti Ork which Friday. Sh Scobey, tru and Dick Rabe. Wi Bo Str Hollyw winged N outs with spotlight The on marks hir figures of talked him many peop "Win there by t est band t With dr the line u Pinero, pi bone; Jol (Jo-Jo) Jimmy L can really Dixieland leading feature t B If it c the c which Hc for year on In ad jumpery, with ope Kenton's as we h was inov (Balboa a string Coast's l ladium c Fri It need "JIT "I'M SORRY I PLAY THAT I BROKE MY RECORD" IT W

Frisco's Jazzmen in Heated Action



This shot was taken in San Francisco, the "Land of the Sky Lu Watters" Frisco jazz fans would have you believe. At any rate, the brass section shown in action here is that of Lu Watters' Dixieland Ork which plays at the Dawn Club in that city every Monday and Friday. Shown from left to right are Turk Murphy, trombone; Bob Scobey, trumpet; Lu Watters, Bob Scobey and Lu Watters, trumpets, and Dick Lamney, tuba. Pic, courtesy of Jake Trussell and Maria Rebe.

Wingy's New Ork Bows on Coast; Strictly Dixieland

by HAL HOLLY

Hollywood—Our old friend, Wingston Manone, the one-winged New Orleans nightingale, who has had his ins and outs with us and our mag on numerous occasions, draws the spotlight this month in the movie berg.

The one-armed trumpet man (and we still think his tooting marks him as one of the great figures of jazz, even if he has talked himself out of his fame with many people) was set to open his own nitery with two associates the latter part of November, as he has long threatened.

It's the Streets of Paris, a Hollywood Blvd. spot near the Christie hotel and Wingy was due on the stand there by Nov. 19 with the jumpin'-est band this side of Harlem.

With due pride Wingy gave out the line up for his combo as Frank Pinero, piano; Rolly Furnas, trombone; Johnny Brent, drums; Joe (Jo-Jo) Huffman, clarinet, and Jimmy Lynch, bass—a gang who can really dig into their souls for Dixieland. Bob Laine, the town's leading ivory carver, will solo feature the interludes.

Band Is Real Event

If it comes up to expectations, the band will be something for which Hollyberg has been waiting for years. Here's luck to Wingy on this one.

In addition to Wingy's new jumpery, the town seemed waiting with open arms to welcome Stan Kenton's "Cinderella band," which as we heralded in our last issue was moving from one steady job (Balboa Beach last summer) and a string of one-nighters into the Coast's leading dancery, the Palladium on Nov. 25.

Friends Pull for Kenton

It seems like we did Stan some

More Chords

(Jumped from Page 10)

best informed man on jazz and bands today. He's up to my estimations of any A-1 jazz critic. These "jerks" who write in are up to my estimations of any I.D.K.A. H.O.A.T.A.J. (I don't know a hell of a thing about jazz.)

JERRY POTASKY

"Critics Know Strictly From Nothing"

Fort Dix, N. J.

To the Editors:

I wish to state that all the critics on your staff are extremely incompetent and as far as their knowledge of real down to earth swing music is concerned, they ain't nowhere. However, I believe your magazine to be the best of its kind on the market.

CORPORAL BALDWIN ABEL BELLE-DEIVENO BELLE SPARKLETON DIXON TAVARES.

Lauds Peggy Lee

Chicago

To the Editors:

After reading all the stories by people who dislike the voice of Peggy Lee, I feel I must protest and give my viewpoint. It is true Miss Lee's vocal renditions on Goodman's latest releases have not been sensational. But they're not bad. The gal has a voice and a good one. Just wait and see after she gets rolling. And I'm not her agent or a relative.

WARREN KETTER

Musical Tastes May Differ but We're All Americans!

New York City

To the Editors:

About a month ago I came to New York for the first time with my orchestra from the middle west and south, and I was amazed to find the difference in entertainment tastes between this section of the country and the rest of the United States. It is almost unbelievable that men and women with such extremes in their amusement tastes could be so united along other lines of thought, for which, I suppose, we should all be very thankful indeed! I guess that is one of the virtues of being an American!

In my tour, which carried me through the midwestern and southern states, I found that the people who came to hear a band not only expected to dance, but also wanted to be entertained, so that an orchestra had to be a complete vaudeville unit within itself! Naturally, not having been east before, I announced on our opening night that the band would now present a short show. As soon as my announcement was finished, I felt

lected tax from the salaries of seven members of his orchestra and failing to report it or pay it to proper authorities.

Grier's attorney, Leonard Comegys, says that Jimmy, like many another bandleader, was never quite sure as to his responsibility in the matter. The AFM holds that bandleaders are not employers and that the tax should be collected and turned in by the owners of the establishments in which bands play. Sometimes Jimmy collected, sometimes he didn't.

Jimmie Grier Faces Trial On SS Taxes

Los Angeles—Jimmy Grier, the onetime Jack Benny airshow band leader whose band has been appearing here at the Florentine Gardens, will go on trial Dec. 10 on misdemeanor charges growing out of his failure to keep himself straight with authorities on the matter of social security taxes, a little item which has been hounding many bandleader of the nation.

The case was turned over to the prosecutor here, who issued a warrant for Grier after the latter allegedly failed to answer numerous letters and wires asking him to drop in and talk things over.

Unsure of Responsibility

Grier is charged with having col-

that I had done something wrong! People became fidgety and began calling for waiters, etc. However, we went through with the presentation, but ten minutes later I decided that this was the last floor show my band would give while in the east at least! Frankly, this same show in these other sections of the country was a smash hit—in New York I must admit, it laid an egg! The New York dancing

public wants to dance to music—not be entertained by the people who are supposed to play it! This is almost a direct opposite of what people in St. Louis, Louisville or Dallas expect!

So as I said, let's be grateful that we only differ to such a great degree on such a triviality, but are united on the more important subjects which make us free Americans! DICK SHELTON

According to Nicola . . .

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'A Mistake,' Cries Roberts in Reply To Sex Charges

Los Angeles—The trial of Harold William Roberts, former U.S.C. bandleader and recently musicians' union public relations chief, who was arrested last August on serious morals offense charges involving two young girls, opened Nov. 6 but was not expected to go to the jury until the latter part of November.

Practically all sessions, following selection of a jury, which took the better part of three days, were closed to the public.

Defense Pleads Mistake

Defense attorney Willard Burgess was building his fight for Roberts' acquittal on the theory of

mistaken identity. The course of his cross examination of the two children involved, one 9, the other 14, indicated that he would seek to prove that they were mistaken in their identification of Roberts.

The prosecution countered with witnesses who said they had seen Roberts running from the scene of the second incident, which occurred July 30, and had secured the number of his car.

Well Known People Called

Defense witnesses included Jack B. Tenney, former president of Local 47, and now a member of the state legislature, and Dr. Rufus von KleinSmid, president of the University of Southern California, where Roberts was for many years director of various musical organizations.

Tenney's Story Important

Tenney was expected to testify that on the afternoon of the second incident Roberts was in the Los Angeles State Bldg. chambers where Tenney was conducting hearings on subversive activities. If he could prove that Roberts was there until 5:30 it might clear Roberts of the charge in connection with the second offense, which occurred on a school playground in Altadena about that time.

Roberts, a polished, dynamic individual who has been in the music news spotlight here for years, sat calmly as the prosecuting attorney grimly drew from the lips of the little girls testimony of nightmare quality. On trial for more than his life, the bandleader gazed at them intently as they related, sometimes through tears brought on by the ordeal, the details of the assaults to which they had been subjected. He reiterated his confidence that he would be completely cleared.

Bassist Cleared In Wife's Death

Los Angeles—A coroner's jury, on the testimony of a handwriting expert, cleared Jack (Nova) Stitt, well known bass player here, of any blame in the death of his wife, Goldie Stitt, who died recently after an overdose of sleeping tablets.

That's Right, You're Sarong



Here is Ginny Simms, former vocalist with Kay Kyser's ork, all decked out in a sarong for her role in the film, *Playmates*, which will be released soon. Ginny's doing au reet in films, we hear.

Six New Films Scheduled for Stokowski

New York—Leopold Stokowski leaves for Hollywood this month to start work on six new cartoon films for Walt Disney. "Stoki" will have complete charge of the music end of things, the skedded productions being similar to *Fantasia* in which the longhaired conductor also figured prominently.

Stokowski has been busy all fall conducting concerts, radio broadcasts and other events in New York. He's former leader of the famed Philadelphia Orchestra.

New Theater May Use Name Bands

Los Angeles—A name band policy for the El Capitan theater in Hollywood was seen in the offing here, as announcement was made that the house had been purchased by Fanchon and Marco and Paramount Pictures. The theater which has been operated spasmodically for many years on a straight legit basis will be remodelled into an up-to-date film palace for first run pix. F & M execs indicated that a stage band policy might be pursued.

Music in Movies:

Bob Crosby Band to Wax Score of 'Holiday Inn'

by HAL HOLLY

Hollywood—The Bob Crosby band, apparently coming into its own at last, has been signed to record the entire score of *Holiday Inn*, the super-super musical featuring Bing Crosby and Fred Astaire and now in production at Paramount. The score contains 12 new songs by Irving Berlin plus two of his oldies—*Easter Parade* and *Lazy*.

The contract with the Crosby outfit calls for a 60-day working schedule. The scoring, according to present plans, will call for eight dance routines for Fred Astaire plus accompaniment for Bing's vocals.

May Add Strings

Strings may be added to the combination for some numbers, according to musical director Bobby Dolan.

The Crosby band will not be seen in the picture at any time. The musicians seen in the picture will

be Hollywood "sideline" musicians who go through the motions of playing to a recording when the scenes are photographed for the purpose of synchronization. Sometimes they slip a new sound track into the film before it is released, in which case synchronization becomes a minus quantity, as many of you have no doubt noticed.

Heavy 'Stand-by' Fee

Employment of the Crosby band in this manner means that Paramount will have to pay a man-for-man "stand-by" fee to the American Federation of Musicians, which holds that only musicians who have been members of the Hollywood branch of the union for a year or more can be engaged to do recording work. Exceptions are made in the cases of bands brought to Hollywood for the specific purposes of featuring them in pictures, such as Glenn Miller in *Sun Valley Serenade*, or Jimmy Dorsey in *The Fleet's In*. As two or three recording ses-

Los Angeles Band Briefs

by CHARLES EMGE

Casa Manana may match the Palladium's venture with a new band by presenting Freddy Slack during the holiday period. It would be a smart move. . . The band fronted by Daryl Harpa at the Wilshire Bowl, a co-op combo, is back there fronted by Guitarist Tony Romano. It is really a "ghost band," which will appear under the baton of any leader who has a job, but, behind the scenes, remains an independent organization. Harpa immediately picked up another band, breaking all records at the Paxton Hotel in Omaha.

Freddy Martin is due for a return to the Grove soon, for another long run, no doubt. . . Ted Weems is still doing sensational business at the Casa Manana in spite of strong pull at the Palladium by Alvino Ray and the King Sisters. . . Carl Ravazza is closing at the Biltmore Bowl Dec. 17 with Biltmore's entertainment buyer, Joe Faber, mum on the follow-up, but also understood to be considering Freddy Slack. . . Trocadero and Florentine Gardens are steaming up the openings of Duke Ellington and P.W. respectively. . . Your reporter has a hunch that there will be too many expensive bands working this territory during the holidays and that Santa Claus is going to forget someone when he passes out the grosses. . .

Chuck Greenberg's Sunday afternoon sessions at Bourston's are still getting the big play. . . Art Tatum, due at 331 club early in December, will compete with Meade Lux Lewis, who has been held over again at the Swanee Inn. . . Dave Stuart is burned at that story in *Metronome* about his statement on Ellington's contribution to the Orson Welles jazz movie. Says the interviewer got him all wrong.

Al Jarvis is making it tough for those alleged "music critics" (*Coast* reps of *Ork World*, *Metronome* and *Down Beat*) who appear on his Saturday afternoon KFWB program. Now they have to identify the bands by hearing unnamed recordings.



Charlie's In the Movies, Now . . .

Here is one of the first stills released from the Universal picture, *Fifty Million Nickels*, in which Charlie Barnet and his band have a fat role. Charlie is shown here waving a stick while songstress Iris Adrian warbles. Film should be released soon.

sions per week net studio musicians \$100 to \$150 per week the "stand-by" fee for using the Crosby band can run up into big money.

Connie Spotted in 'Syncopation'

Connie Boswell recorded a song number for *Syncopation*, RKO's "Cavalcade of Jazz." She will appear briefly in the picture in the role of "Connie Boswell," who drops into a nitery to wish luck to bandsman Jackie Cooper, (who is pioneering with a "white jam band" in Chicago) and stays to sing *Falling Star*, written by *Syncopation's* musical director, Leith Stevens.

We now hear that the band Jackie heads in the picture is something of a take-off on *The Wolverines*, notable as the band in which Bix emerged from obscurity; also that the character that Jackie plays in the picture—hot trumpeter "John Schumacher"—is Bix-like. They're really getting in deep over there at RKO on this one. Wonder how it will all come out—or do I wonder?



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Stan Kenton Ork in Full... The boys of the Stan Kenton ork lined up for this shot by Robert N. Allen, Jr., when they were playing at the Rendezvous Ballroom at Balboa Beach, Cal. Since that date, the band has been taken over by General Amusement and is now playing at the Palladium in Los Angeles. Shown from left to right, are standing,

Marvin George, drum; Al Costi, guitar; Howard Rumsey, bass; Stan Kenton, piano and leader; Terry Harlyn, vocalist; Dick Cole, trombone; Harry Forbes, trombone; Frank Beach, Earl Collier, and Chico Alvarez, trumpets; sitting, Red Dorris, tenor; Bob Gioga, baritone; Jack Ordean, alto; Holli-Bridwell, tenor; Ted Romero, alto. Bridwell has since been replaced on tenor by Bill Laney.

'Mighty Man Wallace' Faces Fight

Bitter War Against Local 47's New Order Expected in L. A.

Los Angeles—"Mighty Man Wallace," as the incumbent president of Local 47 has been dubbed by union members who think Spike Wallace has taken over quite a bit of unwarranted authority in his office, faces a brisk scrap for reelection this year, judging by advance indications.

Owen Bartlett, vice-president of Local 47, has been drafted by a coalition group to oppose Wallace for the presidency. Backing Bartlett are a number of influential No. 47 members including J. W. Gillette, international studio representative.

Two years... the Wallace cohorts have enticed, persuaded, cajoled and intimidated unwitting members to stay away from meetings, preventing members who were present from enjoying their legal rights and privileges.

Bartlett, who served as an assistant to the president during Tenney's presidency, has been engaged in a well established law practice since he left his Local 47 office. He was a member of the famous old Jean Goldkette band that made musical history in the 20's and fronted subsidiary bands organized by Goldkette. He was a close friend and companion of the late Bix Beiderbecke.

Wallace Faces Same Fire

Now the same ammunition that defeated Tenney is being hurled at Spike. The opposition has already cut loose with a blast via circulars which start with, "ARE YOU SATISFIED WITH SPIKE WALLACE'S 'NEW ORDER' IN LOCAL 47?" and charges that "for

two years... the Wallace cohorts have enticed, persuaded, cajoled and intimidated unwitting members to stay away from meetings, preventing members who were present from enjoying their legal rights and privileges.

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Mud Campaign Ahead

The Wallace opposition will no doubt take pot-shots at Spike's ill-fated "Hospital and Clinic Campaign," started with a burst of publicity a year ago. The campaign to date has raised less than \$2,000. The "25 room hospital" in which services were to be "free or nearly free to Local 47 members," according to Spike's own announcement, would cost at least \$50,000 to construct plus cost of a building site and maintenance.

However, it requires a near revolution to win a Local 47 election due to the fact that the incumbent party controls the union's "official publication," (the expensive, stodgy *Overture*), the relief department, and the commissary (free groceries), not to mention less obvious political machinery.

Sound Track Jottings

Hollywood—We hear Ralph Spence, Paramount writer, is working on a story called *From Rags to Rhythm* in which the hero will be that most down-trodden (to hear him tell it) of all guys—a song pluggier. And it will be a "Cavalcade of American Dance— from cake-walk to conga."

MGM is at work on a film version of the old stage musical, *Rio Rita*, retaining two of the original songs by Tierney & McCarty, *The Rangers' Song* and *Rio Rita*, and adding three new ones by Harborg and Arlen. Watch for this one: In *Tales of Manhattan*, a collection of six related but separate incidents, Charles Laughton will play the role of a pianist who ekes out a bum's living pounding the ivories in a beer joint, but lives to conduct an orchestra in Carnegie Hall playing his own composition, which in this case will be a bacchanal by Sol Kaplan, 20-year-old Curtis Institute student. Sol is also doing the entire score for *Tales of Manhattan*, which is being produced at 20th Century by Boris Morros and S. P. Eagle. Don Ameche is cast in the role of Paul Dresser in *My Gal Sal*, Daryl Zanuck's biographical investigation of the songwriter brother of Writer Theodore Dreiser. Warner Brothers is readying two musical biographies—*Yankee Doodle Dandy* on George M. Cohan, and *Rhapsody in Blue*, on the late G. G.

—CHARLIE EMGE.

Violinist Hurt In Train Wreck

Los Angeles—Among those injured in the recent railway crash at Dunkirk, O., was Felix Sitjar, 16-year-old violinist prodigy from here, it was learned last week. Sitjar was enroute to Philadelphia to enroll at the Curtis Institute. He was a former member of the Meremblem Children's Symphony orchestra.

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Maybe, This Will Be Turning Point

San Mateo, Cal.—If the war suddenly stops, attribute it to the confusion caused in Nazi ranks by a new song, written by Peggy Glover of San Mateo. The song is *The Nasty Nasty Nazi* and Miss Glover recently mailed special complimentary copies of the song to Adolf Hitler, Hermann Goering and Josef Goebbels. The ditty is now being featured by Bob Saunders' ork.

Duke, Lena Horne Head Troc Revue

Los Angeles—The West Coast's top colored talent has been assembled for the new Troc's opening show, *Septa Symphony*, written by Harold Arlen and Ted Koehler of New York's Cotton Club fame. Duke Ellington will furnish the music.

Headlining the show are the Katherine Dunham dancers and others include the Hall Johnson Choir, Lena Horne, the Four Step-Brothers, Dorothy Dandridge, Nicodemus and Shelton Brooks.

Arlen and Koehler have written six new tunes which include *You've Got Me Sittin' on a Fence*, *Here Goes, The Moment I Laid Eyes on You*, *Life Would Be a Cakewalk with You*, *You Don't Love Me Any More*, and *Let's Hit the Nail on the Head*.

Unpaid Death Benefit Case May Be 'Issue'

Los Angeles—The case of the unpaid union death benefit of Arranger Bill Sodeburg (he wrote for Lunceford, Lionel Hampton, Les Hite, many other well known bands) may become an issue in the forthcoming Local 47 election.

Sodeburg's widow, Allien Lair Sodeburg, has appealed the case to the AFM's International Board. Attorney is Owen Bartlett, who has been nominated to run for the Local 47 presidency against the incumbent, Spike Wallace.

Local 47 authorities refused to pay the \$1,000 death benefit on the grounds that Sodeburg was a "dropped member." Mrs. Sodeburg says that she had received an "extension of time" to bring his membership into good standing from Financial Secretary Alec Meyer and that this extension had not expired at the time of the death.

Syndicate Sets Up New Offices

Los Angeles—Dick Coburn, just back from a coast-to-coast tour in which he set up the national organization of the new Hollywood publishing firm of Syndicate, Inc., said he had established offices in the Brill Building, New York; the Woods Building, Chicago, and the Kress Building, San Francisco. All of the new offices have full professional contact staffs and will be open early this month.

Syndicate's big songs are *You've Gone*, introed to the networks by Ginny Simms, and *Angel Beware*, authored by Tommy Lee, president of the Don Lee Broadcasting System, the western Mutual affiliate.

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Drippings From Egan

by JACK EGAN

Hollywood Tony Martin goes into the Navy after doing "I'll Take Manila" with Tommy Dorsey and Eleanor Powell at MGM... Dick Jones, Casa Loma arranger, headed coastward to secure his divorce... Alvino Rey arranger Jerry Feldman is head man with Mary Anderson, the Paramount starlet... Harry Warren, recovered from his recent illness, back in harness writing songs.

Tommy Dorsey closed up his Bernardville estate, since he'll be on the Coast until the spring... Paul Wetstein, Bob Crosby's arranger, who's been shuttling back and forth between New York and Hollywood has finally settled on the coast "for keeps".

Buddy May Lead Band

McAers says Buddy Rogers will return to the bandleading field, but Buddy doesn't confirm it... Charlie Carroll, Tony Martin's right hand man, will road manage a band for William Morris office after Tony goes into the service... Stories about "Pee Wee" Hunt leaving Glen Gray can be squashed now. Everything's all patched up... Axel Stordahl flew into Hollywood a month ahead of boss Tommy Dorsey to work on the music for his picture... Gordon Jenkins is looking for a gal singer... Watch the Jack Leonard-Amy Arnell romance revive when he leaves the army.

'Matty' Is Out

Don "Matty" Matteson was released from the army a few weeks ago... Mona McCoy, longtime with the Irving Berlin Hollywood office, now is secretary to Rudy Vallee... June Kilgour, former west coast band vocalist, is being groomed for featured parts by Paramount... Pianist "Skitch" Henderson and Bunny Cutler, late of "Panama Hattie" are breathless.

Jerry (Alvino Rey band) Sanfino and Sammy Matthews of the legitimate theatre sub, are an item... Baritone Bill Schallen puts it this way: "I don't wanna set the world on fire. I just wanna make it hot for a few guys I know."

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Ray Paige's Kids Surprise With Album of Standards; Goodman Chirp Phenomenal

by DAVE DEXTER, JR.

ALL-GIRL BANDS and kid bands have never been successful on records. Ina Ray Hutton and other fem leaders couldn't give away their platters even at a time when their orchestras were going into the percentage on nine out of 10 one-night stands. Time moves on, there isn't a single outstanding girl aggregation left, except for Phil Spitalny's, but across the horizon last month swept into the spotlight an aggregation of youngsters whose first records merit wide consideration among musicians and followers of bands.

The orchestra is that of Raymond Paige's, 45 boys and girls (16 to 25 years old) whose first biscuits are in Victor album G-30 titled "From the Golden Pages of Melody." Despite the pun, the music (four 12-inch records) is pretty good—good enough, in fact, to sound the equal of most of Kostelanetz' recorded output. *Stardust* is a gem. The kids have a string section which is breath-taking in its performance, and the music is well recorded. Not jazz, but darned well played standard pop music. If America is producing youngsters as talented as this gang, then music is in for a bright future.

Benny Goodman

Only two months ago this department branded Peggy Lee's singing, on a Goodman record, as being "no bargain" and intimated that if Martha (She Stinks) Tilton was considered poor, then Miss Lee should be selling discs behind a counter instead of on the grooves. So it's with a double-swallow of guilt and with utter frankness that Miss Lee's attempts can now be described as really good—judging from her *Let's Do It* and *I Got It Bad*, she may shortly develop into Goodman's best canary of all time.

Peggy doesn't imitate Tony Pastor on *Do It*. She clips her words, her intonation is excellent, and her phrasing unique. On the flipover side it's the band jumping salty on a swell Mel Powell concoction titled *The Earl*. The two sides are Goodman's first for Okeh. *I Got It Bad* is paired with *Pound Ridge*, a blues which starts beautifully but resolves into an unoriginal scream-

er ending. Benny's clarinet is great on all four. And other soloists, McGarity, Musso and Butterfield, take turns turning in good performances throughout the sides. No doubt about it, Benny is making strides with his ork, and he's finally making the kind of wax he had in mind all along with his Sauterized crew. All of Goodman's discs from now on will be on Okeh, at 35 cents.

Vaughn Monroe

Something New was originally *Negra Soy*, and Basie and Goodman cut it right their first time out. Monroe, however, combines a pleasant instrumental arrangement with his vocal style and thus bobs up with the most commercial version of the song. Okay music, this, and there's no quibbling over the great improvement of the Monroe band. The "B" side is all Monroe vocal on *I Struck a Match in the Dark*. Dull and lifeless compared to *Something New*. Bluebird 11334.

Jimmy Dorsey

And still more pops, with the Eberly-O'Connell combo predominating. *Magic of Magnolias* has little of interest, but the flipover side is the lovely *Daydream* popularized by Johnny Hodges on Bluebird last spring. Toots Camarata gives it an 18-karat setting for the Dorsey alto, the Dorsey reed section and Eb's pipes. O'Connell and Eberly split the vocal chorus on Dorsey's *Any Bonds Today?* It's backed by the Andrews Sisters' treatment of the same song—slanted for the boxes exclusively. Decca.

Tommy Dorsey

Six sides this month, with the oldie, *On the Alamo*, getting the



Brain Trust Bash

... Shep Fields, Barry Wood and Tom Dorsey, who were featured attractions in the RCA-Victor Dance Caravan last month, are shown as they broke it up and prepared to head in different directions. Tommy and band make a picture this month in Hollywood. All three gents pictured here record for Victor. The tour was a smash success, and probably the greatest record exploitation stunt ever conducted.

nod as the best because of Sy Oliver's scoring and a nicely-interpreted performance by the band. No vocal. The tune just rocks. Fine stuff from the first to the final groove. Backer, *Swingin' On Nothin'* is another Oliver job with Sy and Jo Stafford chirping a duet a la Yes, indeed. Novelty stuff. *The Sunshine Of Your Smile* is Frank Sinatra's showcase and he's never recorded better—a grand old pop with that Oliver touch again, and at bright tempo. *Embraceable* you would have fared better had Miss Stafford had it all to herself, rather than share it with the Pipers. As it is, it's third to Bob Crosby's and Jimmy Dorsey's Deccas, and 'way behind Bobby Hackett's old Vocalion, still the best of all versions. *Violets For Your Furs* is a new pop, ably sung by Sinatra, while *Somebody Loves Me* again shows the Pipers, at up tempo, in another Oliver arrangement which swings mightily. All on Victor.

Jay McShann

The smiling Oklahoma pianist, a hit on records already with his *Confessin' the Blues* well above the 100,000 mark, offers two new sides. One is a piano solo with bass and drums titled *Hold 'Em Hootie*. On it, McShann cuts some fancy capers on the keyboard, playing a light, bouncy style smacking considerably of Mary Williams and Hines. Good listening. McShann's *Dexter Blues* (where do they get whacky titles like that?) is by Jay's full band of 12 men, and there's a mess of nice growl trumpet, Charlie Parker alto and McShann ivory to set it off. Recommended all the way on Decca 8583.

Dinah Shore

When Duke Ellington made *I Got It Bad*, he made it good. No one has done it as well, and no records alone, Goodman, Eddy Howard, Ella Fitzgerald, Les Brown and Vaughn Monroe have all tried. Dinah's attempt is pitifully poor. Exaggerated phrasing (almost as revolting as Yvette's) and a generally affected atmosphere make this a drag. This is *No Laughing Matter* has nothing of merit, either, on BBird 11357.

Teddy Powell

Inconsistency still is Powell's bugaboo on wax. *You're Not the Kind* is mostly Ruth Gaylor's vo-

cal, and it's strictly conventional chirping in her old Hudson-DeLange manner. *Sweethearts or Strangers* is an adequately done pop tune, sung okay by Dick Judge but exciting in no way. *When Your Old Wedding Ring Was New* is Powell's worst in a long time with an "imported" quartet bellowing the lyrics in Gay 90's fashion. Gaylor sings again on *Hereafter*, a new pop. Four in all, but none is exceptional, on BBird.

Tony Pastor

Here's a band which has been showing marked improvement with almost every release. *Sunday in Savannah* is a really unusual pop tune, far from the tried, trite and tripey Tin Pan Alley groove, and ably sung by Tony. *Johnnie's In the Pantry* is a novelty and not too good. Tony sings again, with much humor, on *El Chocho*, while *You Can Depend on Me*, again with Pastor vocaling, bests them all. The band gets a great beat, the dynamics are carefully heeded, intonation is excellent and there's a lot of guts in the brass. BBird.

Sorry!

Ray Conniff, not Jack Jenney, played the superb trombone solo on Artie Shaw's record of *It It Taboo?* reviewed on this page Nov. 15. And George Berg is the man who blew the "potful of pretty tenor" on Benny Goodman's disc of *Caprice Paganini*, which was credited to Vido Musso. Sorry, and Dave Dexter is glad to make the errors known.

Sidney Bechet

They've made our Sid a clown now, and given him material suited to Sammy Kaye or H. Heidt or even Tommy the Tucker. *Laughin' in Rhythm* is undoubtedly the worst Bechet biscuit in the 20 years that he's been turning 'em out, but there are a few measures of his jittery soprano sax popping up when Henry Goodwin isn't guffawing into the mike. Not much better is *Rip Up the Joint*, a splendid example of the type music Bechet should not be forced to record. Nothing here of interest, even to the legion of Sidney's followers. Vic. 27663.

Artie Shaw

If I Love Again is a dated pop. So is *Rockin' Chair*. But paired together, and given the Shawian treatment, with strings augmenting a really first-class jump band, the results are noteworthy. Nothing unusual here; nothing startling. Just Shaw in his best groove on two songs which have by now become standards. On Vic. 27664.

Larry Clinton

Before the Dipsy-Doodler set sail for Bermuda he knocked off a side in a semi-Dixie groove which stands out as one of his best attempts in months. It's a hillbilly concoction dressed up by Larry and titled *Worried Mind*. More than competent tenor and trumpet and clean, precise ensembles overshadow Butch Stone's vocal—Stone now is with Les Brown. And the beat is really in there. Much weaker from any standpoint is *That Solid Old Man*, the "B" side of BBird 11343.

Benny Carter

Ever dependable, ever interesting, is this man with his alto and pickup bands. *Sunday* might have been one of the best Carter discs of the year had he rehearsed it better. But even so, it's swell treatment of an old goodie and replete with Carter's alto. *Back Bay Boogie* has some fine Sonny White piano and an arrangement showing Benny's touch. Nicely recorded, too, on BBird.

Irv Carroll

His first time out on records, Carroll tries two alleged novelties, *The Bartender Song* and *There Ain't Any Chorus*. Most of both is vocal. Neither is worth hearing a second time. BBird.

Goodman Now On Okeh Label

New York—In the surprise label "switch" of the year, Benny Goodman's band went over to the 35-cent Okeh label Nov. 20 after exactly two years on the higher-priced Columbia red label.

The idea behind the switch is to push Goodman into more coin machines, Columbia execs admitted. Benny's first pairing on the purple label is *The Earl*, an instrumental written by Mel Powell, and *Let's Do It*, the old Cole Porter standard, sung by Peggy Lee.

Herman Herd Cuts Four for Decca

Chicago—Woody Herman recorded four sides for Decca here recently, in which his new girl vocalist, Carolyn Grey, and trumpet player, Billie Rogers, were featured for the first time.

The numbers cut by the Herman Herd were *Even Steven*, featuring Miss Rogers on trumpet and vocals; *Chiapanecas*, an instrumental number; *'Tis Autumn*, ensemble vocal, and Dick Jurgens' tune, *I Guess I'll Be on My Way*, with Woody on lyrics.

Keller Writes Hop Tunes for Bands

New York—Lennard Keller, the band leader, who now is in New York making plans for a new orchestra comprised of 802 musicians, watched Count Basie record his latest song, *Step Down Brother*, last week. Buster Harding arranged it. Cab Calloway recorded Keller's *The Mermaid Song*, also arranged by Harding. Both bands are on the Okeh label. Keller for years has been known as a "Society" leader with orks emphasizing strings. His jump song efforts are the first he's had recorded by bands of Basie and Calloway's calibre.

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1941 Hit

New Year million records 1941, an recording Columbia Last million in an inter on Station week. But lish new musical and pop Gives repertoire Okeh label sic and ar of music in the ind "Coin-op have made Sacks said about it— public rec also believ nomic con tablish the "But the music improving today play emphasis the music ten month virtually songwrite vantage had its g Pr Sacks, RCA - V agrees th is causin get enou Manie s working not the r it's the i to press t obtain." Decca ard Joy that 24- used in c new reco ing firms Columbia than one to "skip" to break

And New Y Kirk's ba binder th ed to a r an artist Joe Glas LEAD Quick cour make your breaks, ch figures, Professional INVALUAB THEIR SOL MOC Duets, trios choruses—m sons—anti facts—win Elmer

No, Artie's Not a Jitterbug



Chicago — This shot taken at a recent Victor recording date here might indicate that Artie Shaw is trying to demonstrate a new jitterbug step to vocalist Paula Kelly. However, Shaw is actually standing with one foot on a piano bench and seriously discussing the tunes he waxed for Leonard Joy. The sides included *Make Love to Me, Solid Sam, Just Kiddin' Around, and Take Your Shoes Off, Baby.* Credit Ray Rising for this candid photo.

1941 Record Sales to Hit 120 Million—Sacks

New York—More than 120 million records will be sold in 1941, an all-time high in the recording industry's history, according to Manie Sacks of Columbia.

Last year's peak hit about 100 million discs, Sacks said in an interview with Art Ford on Station WBNX here last week. But 1941's total will establish new marks in both the classical and popular music fields.

Gives 'Better Music' Credit

Sacks, in charge of artists and repertoire for the Columbia and Okeh labels, attributes better music and an increased appreciation of music with creating the boom in the industry.

"Coin-operated phonographs also have made records more popular," Sacks said. "There's no doubt about it—the boxes have made the public record-conscious." Sacks also believes more favorable economic conditions have helped establish the boom in his business. "But the chief factor of all is the music itself," he declared. "It's improving every year. Dance bands today play real music. There's less emphasis on tricks and more on the music. Remember, too, that ten months out of this year were virtually lost to ASCAP firms and songwriters. Despite that disadvantage the recording industry had its greatest year."

Pressers in Demand

Sacks, as well as Decca and RCA-Victor recording execs, agrees that priorities on metals is causing headaches. "We can't get enough pressing machines," Manie said. "Our factories are working day and night shifts. It's not the materials that worry us, it's the actual machinery we use to press the biscuits that's hard to obtain."

Decca leaders as well as Leonard Joy of Victor also admitted that 24-hour shifts were being used in order to meet demand for new records. But all three recording firms are behind in orders and Columbia-Okeh and Decca on more than one occasion have been forced to "skip" a weekly release in order to break up backlogs. Victor hasn't

Andy Kirk Renewed

New York—Decca signed Andy Kirk's band for a 2-year recording binder this week. The pact amounted to a renewal, for Kirk has been an artist on that label since 1936. Joe Glaser handled the deal.

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This is Boom Period

Right now—the period between Thanksgiving and Christmas—is the busiest, most frantic period of the year for record men. Millions of Americans will buy records and albums of discs for Christmas presents this season, and pressing them up to meet demands is a Herculean job which requires 24-hour-a-day concentration.

Sacks, however, believes that next year's total sales will even exceed 1941's mark. More people are buying phonographs and phono-radio combinations now than at any other time since the phonograph record was introduced more than 40 years ago, and the result is a vastly-growing market for new discs, he says. Sacks also gives radio station record-players, men like Alan Courtney, Art Ford, Eddie Chase, Al Jarvis and a hundred others from coast to coast, much of the credit for the boom in sales of wax.

Hands Out Boots



Chick Howard snapped this shot of Benny Carter, about to go into action at Kelly's Stable, New York nitery. With an 8-piece band Carter has been giving musicians and hot fans plenty of boots, playing alto and trumpet. Carter records for Bluebird, his latest side being *Back Bay Boogie*. Dizzy Gillespie has joined him on trumpet.

Most Popular Records in the Coin Machines

SONG FIRST CHOICE SECOND CHOICE

1—Chattanooga Choo-Choo	Glenn Miller, Bluebird	Johnny Long, Decca
2—B-I-Bi	Horace Heidt, Columbia	Carl Hoff, Okeh
3—Elmer's Tune	Glenn Miller, Bluebird	Dick Jurgens, Okeh
4—Jim	Jimmy Dorsey, Decca	Dinah Shore, Bluebird
5—Guess I'll Have to Dream	Glenn Miller, Bluebird	Bobby Byrne, Decca
6—Piano Concerto	Freddy Martin, Bluebird	C. Cavallaro, Decca
7—This Love of Mine	Tommy Dorsey, Victor	Stan Kenton, Decca
8—Clementine	Bing Crosby, Decca	
9—You Made Me Love You	Harry James, Columbia	Judy Garland, Decca
10—Set the World on Fire	Ink Spots, Decca	Tom Tucker, Okeh
11—Jealous	Andrews Sisters, Decca	King Sisters, Bluebird
12—I Got it Bad	Duke Ellington, Victor	Vaughn Monroe, Bluebird

"SLEEPERS"

(Records Coming Up Which May Prove to be Coin Machine Hits)

JINGLE BELLS—Glenn Miller steps out with a swing version of this old Christmas song which is geared directly for the coin machines. There is plenty of vocal (Tex Beneke, Ernie Caceres, the Modernaires) and the treatment, instrumentally, is superb for nickel-nabbing. Bluebird.

ANY BONDS TODAY?—At last come two versions of this patriotic song which are worth placing in the boxes. Previous records lacked that "something" which pulls in the jitneys, no matter what type of location. Jimmy Dorsey with Bob Eberly and Helen O'Connell has the most unusual and catchy version, on Decca, and it's backed (the same disc) by the Andrews Sisters' singing the same song. Both are naturals and the wise up will put the same record in twice, allowing patrons to play both sides.

SOMETHING NEW—Once known as *Negra Soy*, Benny Goodman and Count Basie both made this song as an instrumental, without vocal. But it's Vaughn Monroe's Bluebird platter, with Vaughn singing in grand style, which gives the song a popular appeal. Tab as a winner.

BLUE NOCTURNE—A delightfully unique type of ballad, Count Basie is the man with the socko version, on Okeh. Earl Warren does the vocal and Tab Smith's alto sax, at slow tempo and played in soft, beautiful taste, helps sell the song. A real sleeper and worth trying.

AUTUMN NOCTURNE—Another nocturne, Claude Thornhill's Columbia and Shep Fields' Bluebird are both standouts. No vocal on either, but the song is so definitely out of the trite "Tin Pan Alley" groove that it has excellent chances of catching. Somewhat in the *Intermezzo* vein. Spot.

JUST FOR YOU—Still another new ballad, the only song of its kind ever recorded by Pete Johnson. Slow tempo. Pete plays a piano solo with rhythm section accompaniment. Okay for all locations. Decca.

IT HAPPENED IN HAWAII—Another Jimmy Dorsey clicker. Again it is the Eberly-O'Connell team for a strong song selling job, and Jimmy's band handles its duties superbly, as usual. Looks good already and may be Dorsey's next hit in the boxes. Decca.

SWINGIN' ON NOTHIN'—Tommy Dorsey has this one, on Victor, which he feels will be as popular as *Yes, Indeed*. The same singers (Jo Stafford and Sy Oliver) are on deck for the lyrics. May be big.

DARLING HOW YOU LIED—From the Middle-west come enthusiastic reports on this record, by Wayne King. The corn is green but this tune is pulling in shekels, and it's worthwhile for ops on the coast and in the East to try to cash in as the Middle-westerners are doing.

THE WHITE CLIFFS OF DOVER—Another war-inspired ballad, the work of Walter Kent and Nat Burton, this one is a number one plug song and has already been waxed by Kate Smith, Kay Kyser, Sammy Kaye and others. Has solid chance of becoming a Hit Parade leader and ops shouldn't overlook it in the machines.

BLUES IN THE NIGHT—From Warner Brothers' pic of the same title. Woody Herman has the best version, on Decca, with Artie Shaw, Victor, and Cab Calloway, Okeh, runners-up. Clever novelty song with a cute vocal. Looms as a swell bet for coin machine popularity.

Hampton Ork Set on Wax

New York—Lionel Hampton's band has been signed by Decca for records. The band of 17 men, with Hamp leading at the vibes and drums, is set for a year under a deal negotiated by his manager Joe Glaser with Dave and Jack Kapp of Decca.

Hampton's previous records were all for Victor, using small pickup combinations. Lionel's new "big" band has never before made platters.

Okeh Renews Les Brown

New York—Les Brown's band had its option to record for Columbia-Okeh records extended last week, Les' manager Joe Glaser and Manie Sacks of Columbia coming out of huddle in agreement. Brown has had several hit sides this season, including *Joltin' Joe DiMaggio*. Band is at Chicago's Blackhawk.

New York—Bob Chester's next recordings feature a brass effect with the resonance of an electric guitar, Victor recording chiefs say.

Higgins Preems Ork

Goshen, Ind.—Dale Higgins' new 10-piece ork has nabbed an engagement at the town's choicest spot, the Hotel Goshen here. Crew features vocalist Ray Stan and drummer Jimmie Manges.

Club Books Names

Haslett, Mich.—Anson Weeks followed Emilio Caceres into the Mayfair Club here Nov. 14. Future bookings at this spot include Alvino Rey, Tony Pastor, Cab Calloway and Jan Garber.

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Swing Piano Styles

Erskine Butterfield Is Jack of All Trades

by Sharon A. Pease



Recently the Mutual Broadcasting System carried a testimonial salute to Canada Lee, star of Richard Wright's play *Native Son*. Half the program originated in Hollywood with Duke Ellington, Eddie "Rochester" Anderson and Hattie McDaniel taking part. The other half was from New York with contributions by W. C. Handy, Bill Robinson, Paul Robeson, and Erskine Butterfield.

A comparative newcomer in national music circles, Butterfield is a talented young pianist, vocalist, and composer, whose popularity is increasing by leaps and bounds. Unknown a few years ago, he now

the study of music and during the next ten years was trained in standard piano, harmony, and theory. His teacher was one of the strict classical school and jazz music was strictly taboo.

Erskine's first experience with "swing" was shortly after he finished high school. It was "swinging" a mop across the white tile floor in the station of the Central Railroad of New Jersey in New-



Erskine Butterfield

records regularly for Decca and does transcriptions for Associated Muzak and for Philco Radio and Refrigeration. The latter transcriptions are aired by over 400 stations throughout the country. Billed as the *Singing Vagabond of the Keys*, Erskine is featured twice weekly, heading his own program on MBS via WOR New York. While most radio shows are contracted for periods of 13 weeks, Butterfield has the distinction of being signed by the year, and recently signed a new one-year contract, his third with WOR.

Lives in Newark

Erskine was born in Syracuse, N. Y., 28 years ago and five years later moved with his parents to Newark, N. J., where he has since made his home. At seven he started

Butterfield's Version Of "Jelly Jelly"

ark, where he had taken a job as porter. He didn't stick on that job long and recalls, "I figured there must be an easier way to make money, so I walked out of the station one day and went home and wrote a song."

Joined Clarence Williams

When it was completed Erskine took his tune to Clarence Williams, New York publisher. Williams was more impressed with the mild manner and pleasing personality of the writer than with the material he brought in, and offered him a job demonstrating songs. Erskine accepted and during the year he worked with Williams learned a great deal about dance music, for he was associated with a veteran who knows all the answers.

Erskine left Williams to take a job as pianist with Russ Mann and His Royal Ambassadors, the group which was later to be known as the Savoy Sultans. He was with this band three years and left during a temporary break-up. The depression was at its worst and Erskine was forced to take a job washing dishes on a Pennsylvania diner.

Moderato (A)

poco rubato

atempo

poco rubato

Cadenza

(B)

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His run was to Washington and the pay was thirty-three cents an hour. "The faster the train went the less I made," Erskine relates. "They finally got the schedule down to where I made less than a dollar on the trip and that's when I quit."

Played with Noble Sissle

Soon thereafter Erskine wanted to see how his playing would sound on a record and visited a recording studio. He took the record to a publisher's office to play it on the phonograph and thereby hooked another playing job. Noble Sissle happened to be in the office and when he heard the record made a deal for Erskine to play piano with his orchestra. The job lasted a year during which the band made a tour of theaters.

Back in New York, Erskine again made a valuable connection while running over some tunes in a publisher's office. This time he was heard by Walter Bloom who is now his manager. Erskine was half singing the tunes as he played. Bloom was impressed and encouraged Erskine to bear down on the vocal department. Erskine heeded Bloom's advice and worked up some numbers and soon Bloom had sold him to WOR for a 15-minute weekly spot on which Erskine sang and played his own accompaniments. This led to his spot on the *Mutual Cats 'n' Jammers* show, featuring Erskine as

announcer, pianist, and vocalist, backed by a house band.

Clear Sailing Follows

It was clear sailing from then on. With Bloom acting as manager, recordings and transcriptions followed. Also location engagements in some of the better spots on the eastern seaboard including the St. Georgia Hotel, Barney Gallant's, Mammy's Chicken Farm, Swing Club, and Famous Door in New York; Doc's Cocktail Lounge, Baltimore; Hollywood Restaurant, Bridgeport; Rendezvous, Philadelphia; and Dubonnet, Newark.

Blackberry Jam, a clever piano solo and novelty song *Foo-Goo* head the long list of Erskine's original material which has been published.

Style Is Varied

Though Erskine announces, sings, and composes, he is still a piano player at heart and thoroughly enjoys a good session on the keys. He plays a variety of styles, blues, boogie jump and ballads and is able to imitate with unusual accuracy the playing of all the leading piano stylists.

The accompanying example was taken from Erskine's recording of *Jelly Jelly* on Decca 8552. The A chorus is the first on the record and the B chorus the last. In the A chorus, note the prominent use of the minor ninth (D flat) in the treble figures used against C seventh bass. In the seventh and eighth measures of the B chorus, Erskine combines two good blues tricks. The bottom and top notes of the bass tenth are the root and third of the G chord while the center note moves up and down through the fifth, sixth and seventh. In the treble the third and fifth are the principal notes with the notes a half tone lower as blue notes.

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Orchestration Reviews

★ by TOM HERRICK ★

New Disney Tunes Are Neatly Scored

Baby Mine

completes the job.

When I See an Elephant Fly

Star Dust

Published by Berlin, Arr. by Helmy Kress

Published by Mills, Arr. by Jimmy Dale

Here are two of the tunes from Walt Disney's much publicized *Dumbo*, which will probably do all right during the next couple of months. *Baby Mine* is a moderately tempoed tune and lead goes to unison sax to start the first chorus. The special is nicely orchestrated in a lot of sharps, and the last grooves in nicely. *When I See an Elephant Fly* is a medium bounce with a nice lift. The brace choruses are split between brass and saxes while tenor picks it up in the special with plunger half figures, and the last swings out.

From Mills *Orchestra Series* for 3 rhythm, 3 saxes, and a trumpet. comes Hoagy's hit. Dale voices his melody instruments 4-way with trumpet on the lead in the first chorus up to a few bars from the end. Saxes finish it out and then supply suitable organ for ad lib trumpet. The last chorus is nicely broken up. A lot of one trumpet-3 sax bands will find this and others in the series a godsend.

'Tis Autumn

Published by Witmark, Arr. by Jack Mason

That gorgeous hit tune gets very lovely treatment at the hands of Mr. Mason. After a warning in the intro to play it slow, first alto on clarinet takes a solo in front of ensemble organ, voiced deep and full. The sax section gets most of the second chorus and tenor stars at the beginning of the last. This last chorus, incidentally, is beautifully orchestrated.

ALSO RECOMMENDED

Blues in the Night—Published by Remick, Arr. by Vic Schoen.

Stars over the Schoolhouse—Published by Melrose, Arr. by Paul Weirick.

Stop! and Ask Somebody—Published by David Gornston, Arr. by Jack Chapman.

My Foolish Heart and I—Published by Kelton-Romm, Inc., Arr. by Jack Mason.

A Sinner Kissed an Angel—Published by Famous, Arr. by Jack Matthias.

PaPa Niccolini—Published by Mutual, Arr. by Charlie Hathaway.

Soft as Spring

Published by Regent, Arr. by Will Hudson

Musicians care for a tune like this which is another by Alec Wilder, who is writing stuff like mad of late. *Soft* has been out for some little time now, but it's climbing steadily. Will Hudson gives first trumpet a simple little solo in the 8-bar intro with saxes in the background. Cup muted brass pick up the melody in the first of the two repeat choruses, with sub-tone saxes on independent and nicely phrased background figures. Saxes get the second chorus and then switch to clarinet for the special, which is accompanied by muted brass. Sixteen bars of phrased lead take it out.

A Kiss for You

Published by BMI, Arr. by Larry Clinton

More of Clinton's new series of originals and one of Larry's typical riff arrangements. After an ensemble dotted 8th and 16th intro, the saxes go into a whole and half note lead while brass play simple rhythm figures. Follows various hot instrumental solos in a last chorus which grows in intensity to a solid climax.

The Waiter and the Porter and the Upstairs Maid

Published by Famous, Arr. by Deane Kincaide

From the Crosby-Teagarden pic comes this tune of Johnny Mercer's, which gets a southern fried treatment from name band arranger, Kincaide. The braces offer nothing unusual but after the second ending tenor takes off in front of an offbeat rhythm background. The last chorus swings mightily and is worthy of Mr. K.

Dear Arabella

Published by Mutual, Arr. by Vic Schoen

This is a *Woodpecker Song* type of tune and one which G. M. is plugging a good deal. Vic Schoen gets off another of his solid 8-bar stock intros into the first of the repeat choruses which gives the lead to second tenor and later picks up the brass section. The second is for saxes and after the second ending, second trumpet takes an as is solo at C. Cute tune and lyrics.

I Wish I Had a Sweetheart

Published by Deane, Arr. by Paul Weirick

A very pretty brand new tune which will easily lend itself to barber shop renditions. The first 16 are for ensemble with occasional sax figures, a cut chorus leading into an optional vocal repeat at A. Girl vocalists will bless Mr. Weirick for his usual optional girl vocal with adequate back-up figures! A heavy swing ensemble



Getting His Pitch

Band leader Charlie Spivak gets the proper pitch of the airplane propeller before he boards a plane, the publicity man for Mid-Continent Airlines would have us believe. At any rate, this photo was taken at Kansas City just before Charlie boarded a plane for Minneapolis to catch a football game. Photo by Howard Williams.

Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

While in Chicago recently, music pub Jack Robbins and his Chi reps were feted at ork leader Lawrence Welk's home. Among the boys showing up were Ned Miller, Harold Lee, and Erwin Barg. Welk, who launched *Maria Elena* in the Windy City, is preparing to feature two new hits from Robbins' Latin-American music catalog, titled *No Te Importe Saber* and *Perfume De Amor*. English versions of these ditties have been published under the titles *Let Me Love You Tonight* and *If You Only Knew*.

Flurry of Patriotic Songs

Clarence Williams has joined the patriotic bandwagon with *Uncle Sammy Here I Am*. E. E. Miller and James P. Johnson also have their John Henry's on the manuscript.

From the West Coast comes news that Bud Averill and Rome Seemon have composed a song, titled *March on to Victory*. International is publishing.

Newest addition to the Kelton-Room catalog is *My Foolish Heart* and *I. Words and music by Harold Barlow and Woody Herman* is the first to put the ditty on wax.

Feist Publishes Score

Leo Feist, Inc., will publish the songs from the "crazy" musical, *Son's O' Fun*, which is slated to arrive in New York this month with Olsen and Johnson and Carmen Miranda in the starring roles. The score, written by Jack Yellen and Sam E. Fain, includes the songs, *Happy in Love*, *Let's Say Goodnight with a Dance*, and *Oh, Auntie*. Decca Records is preparing a special record album of the *Son's O' Fun* score, which will feature Carmen Miranda and other principals of the cast.

George Bevans, who wrote *Apple Blossoms* and *Chapel Bells*, has a new number, *Chapel Bells* and *Loves Songs*. Ditty is being published by BMI.

Brahen Urban has composed and published the following new tunes, *Adam Takes a Wife*, *Beloved Believe Me*, *Light the Way to Victory*, *That's Journey's End*, *Just Say O.K.*, and *Life Is So Beautiful*.

Berni-Vici Number

Beyond the Moon, a ballad from Count Berni-Vici's *Pan-American Revue*, is being published by de Cimper. Lyrics are by Edgar A. (Modulate to Page 18)

• Doubling in Brass •

Natural Geniuses Knock Teachers Then Run for Help

by John O'Donnell



"I never worried about my horn or mouthpiece; never had to warm up. In fact, I could go on a vacation without my horn, come back and start right in the same as always. Now that I've started to have trouble I have tried many mouthpieces and several makes of horns, but none seems to help. WHAT'S GONE WRONG WITH ME?"

Dear Mr. Never-had-trouble-in-my-life: I address you this way because you told me not to print your name, city, or state, nor even your initials. You may rest assured that all my correspondence is kept in strictest confidence. But, boy, how you birds come down when you are on your fanny. And how you pop off as you sit on first chair, on the finest job in town. It's your type that knocks the advice given by this teacher or that teacher, a teacher who has possibly devoted his whole life to teaching. You, a natural genius performer, who never took a lesson in your life, never had trouble with horn or mouthpiece, never had to warm up. Promise that you will be careful about what advice you give to young brassmen.

Use Your Head

First of all, why don't you fellows use your head. If you would just think, you would know that your old mouthpiece (THE ONE YOU NEVER HAD TO WORRY ABOUT) is a piece of brass. It can't change so it must be you, your embouchure, that has changed. In fact, that's just what happened. I found the clew in your second letter.

When you consented to let the mouthpiece man take your mouthpiece and make a cast of it so that he could make one just like it, but with his cup and throat, that is where your trouble started. Not knowing anything about an embouchure he failed to notice that your old mouthpiece had a small rim and that you played with your trombone mouthpiece tight up under nose. His failure to notice that most important point and the fact that the new mouthpiece had a wider rim is what caused your downfall, not the more shallow cup

or smaller throat.

Old Mouthpiece Okay

In answer to my questions, you told me in your second letter that you used to play with your trombone mouthpiece way up under nose. Now you play all over upper lip. Here's what happened. When you placed the new mouthpiece, the wider rim hit your nose too soon which would not let the inside of the upper rim get up to natural position on upper lip and chop. In comparison, it would be just like trying to hang a hat up on its brim instead of the inside opening. Your old mouthpiece rim (THE ONE YOU NEVER HAD TO WORRY ABOUT) is okay. It fits up in your natural position under nose.

It lets the inside edge of the upper rim get up on the natural lip groove and chop. So slobber lips and old mouthpiece; get on natural under nose; take a breath, and play. After you get back securely on your natural and wish to try a shallow cup and smaller throat, write me and I will tell you what to do. Brassmen, I am not saying that all natural geniuses are horsey. In fact, I find most of them fine gentlemen and good listeners.

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

Suffering Brassman: "I sure wish I could afford to study with Mr. O'Donnell in person. I don't think his correspondence course could help me."

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O'Donnell's Correspondence Course 5 lessons—\$2 in advance of each lesson 1425 Albion Ave., Suite 3 Chicago, Illinois

Personnels

"Howdy" Max

Keith Wright, piano; Bud Ferguson, drums; Ben Smith, bass; Dean Clough, Wally Moore, George Dolan, trumpet; Pete Copeyon, trombone; Bruce Boulton, Stan Tice, Jim Western, Harry Dingman, saxes; Howard Max, leader and saxes.

Minnesota Lumberjacks

Pete Baumgardner, piano, accordion; Bud Spangole, drums, trumpet; Jerry Megeria, trumpet; Clyde Bradley, sax, and trumpet; Ray Quinella, trombone; Leo Eriksson, leader, violin and string bass.

Don McConnell

Don McConnell, leader, drums, guitar; Coe Ames, strong bass, trombone; John Bell, sax, clarinet, accordion; Bob McCallough, sax-clarinet; W. H. Seaman, piano; Pete Peterson, trumpet.

Floyd "Mickey" Michelson

Hammy Hammill, piano; Al Ziegler, trumpet; Connie Nason, sax; Toby Morsing, bass; Florence Basta, vocals and accordion; Mickey Michelson, leader and drums.

Eddie Nicholson

Eddie Nicholson, leader and drums; Robert Banks, piano; Grant Williams, guitar; Commodore Lark, bass; Amos Woodruff, Vernon Smith, trumpet; Harold Singer, C. J. Alexander, Robert Braxton, saxes; Leonine Gray, vocal.

"Duke" Oliver

John Corrala, Albert Freeman, James Lomba, Edwin Pinto, saxes; Alvarez Duarte, Miguel Sanchez, Joseph Rosario, trumpet; Pedro Monteiro, John Santos, trombone; Julio Alves, drums; Frank Monteiro, bass; Eddie; Raymond Lomba, piano.

Bisset Adds Chirp

Albuquerque, N. M.—Harry Bell, former Tony di Pardo vocalist, has joined Billy Bisset and his Music from Mayfair ork, now playing the Casa Manana here. Bell left di Pardo at the Hotel Texas, Fort Worth, last month. Also singing with Bisset is Alice Mann.

Men Behind the Bands

★ Lowell Martin ★

What kind of music he arranges doesn't make much difference to Lowell Martin, the 24-year-old 'Florida Flash' who is now scoring most of the numbers for the Woody Herman Herd. Says Lowell, "I like anything that's good music whether it be jazz, a sweet number, or just a background for a vocal."

Martin is tall, dark-haired and chair in Dean Hudson's ork. speaks with a Southern accent. He's the lad responsible for that sock arrangement of *Blues in the Night*, which Woody recently recorded for Decca, and when complimented for his neat work of



Voicing a Chord . . . Lowell Martin, ace arranger of Woody Herman's band and the boy responsible for Woody's solid arrangement of *Blues in the Night*, voices some chords at the piano. Read all about the arranger in the accompanying "Man Behind the Band." Pic by Rudy Weiss.

arranging shyly says, "Most of the credit goes to the boss-man. I just write them. He plays them."

Started in Boys' Band

Although born in Chicago, Lowell was raised in Florida where his folks lived in both Miami and Hollywood. When he was about 11 years old, a gent named Caesar Lamonaca organized a boys' band in Hollywood. Lowell played trombone in the band, his first venture into music. Today, Lamonaca is director of music in Miami.

Lowell then moved on to playing in high school bands and after he graduated, he joined the union. Together with Bob Wright, who later wrote *It's a Blues World*, he got up a dance orchestra. He elected to work his way through college by playing dance music but he was soon offered so many chances for steady work that after a year of schooling, he took the biggest offer he had been given—a trombone

Joined Tommy Dorsey

The Hudson band, an all-Florida ork, went on tour shortly after and Lowell soon found himself dividing his time between playing and arranging. One of his most notable jobs for Hudson was the scoring of a hillbilly tune, *Red River Valley*.

After three years with Hudson, Lowell was spotted one night by Tommy Dorsey who immediately offered both him and Ray Linn jobs. That was the end of Lowell's association with Hudson.

Among the tunes Lowell scored for Dorsey were *Estrellita*, *It's a Wonderful World*, and *How Deep Is the Ocean*.

Last July, Lowell contacted Woody Herman on the West Coast and was offered an arranger's job. Attracted by the easy hours, Lowell grabbed the job.

Collects Records

Among Lowell's latest numbers for the Herman Herd are *Woodsheddin' for Woody*, *Even Steven*, *'Tis Autumn* and *Chiapecas*. These last-named numbers have already been waxed for Decca and will be released soon.

Lowell collects records in his spare time, plays a fair game of tennis, and likes to dabble in photography. And, oh yes, he's married.

Lowell never writes a score. Instead, he writes out the part for each instrument separately and is probably one of the few arrangers in the country who can think out his music in such a manner.

He doesn't touch the trombone much anymore but he still thinks T.D. is the greatest sliphorn man he has ever heard.

—Bob Locke

Berlin Admits It!

Chicago—In a WGN press release, Irving Berlin is credited with claiming that he wrote only five basic melodies: *Alexander's Ragtime Band*, *Everybody Step*, *A Pretty Girl Is Like a Melody*, *What'll I Do*, and *Cheek to Cheek*. From these basic melodies came his hundreds of other popular tunes, says Berlin. Page Diogenes!

"We'll Moider Dose Bums!"



"Bring on that Punch Bowl team," says Lawrence Welk. "Why we'll moider de bums." Ork leader Welk and his boys are shown here in winter training for the 1942 football season. From left to right are Lawrence Welk, center; Jayne Walton, the Little Champagne Lady, quarterback; Tommy Sheridan, pianist, left end; Bill Kaylor, trumpeter, right guard, and Jo Ann Hubbard, new chirper with Welk's band, right end.

An Upcoming Burch Flushed the General

by BO BO PIKE

Springfield, Mo.—The homecoming celebration in honor of Maj. Gen. Ralph E. Truman and three regiments of his former 35th division command, wound up with two military balls, one highlighted by an "unfortunate misunderstanding."

Hour of Quiet

Ork leader R. V. Burch who was hired to play for the officer's ball, was ordered out of the hall by Gen. Truman. It seems that the general wanted his own 18-piece army ork

to play for the officer's ball. However the army ork was already playing at another hall for the enlisted men.

Virg Phillips, union secretary and side man on the job, suggested that the band be paid off and leave. No sooner said than done. This left the entire party of officers and their partners without music. Things cooled considerably in the next hour. The eight-piece jam band and Burch were reassembled and played the rest of the evening. In fact they were hired an extra hour and given overtime.

The music of Jerry Pettit's new band at the Half A Hill is definitely on the beam. It is a nice organization using four saxes, four brass, three rhythm, front man and canary. Margie Pettit, wife of the leader is one of the finest chirps we've heard.

Paul Mitchell, Springfield's Peck Kelly, has gone to work in Hollywood and if plans mature he will stay.

Sheds Horn to Sprout Fins

by JOE PIT

Davenport, Iowa—George Freeland, favorite ork pilot of the Tri-Cities has left to join Uncle Sam's Naval Reserves as a musician, second class. George is one of our outstanding trumpeters and has earned an excellent reputation here as a maestro. His band will carry on under the able guidance of Bill Swanson, hot tenor and Doris Freeland, pianist and arranger. Art White Jr. is scheduled to assume the trumpet chair vacated by maestro Freeland.

'Sock' at Rock Island

'Sock' Spencer, local hide-beater, is back in his old stamping grounds again after several seasons with Carlos Molinas, Charlie Agnew and various other Chicago orks. Sock is sending the cats with his tubs at the Buvette club in Rock Island, Ill., where the ork is under the direction of Jimmy Chase.

Wade Foster, one of the finest clarinet men in the business and a former team-mate of the famous Rappolo, is now a radio engineer at WHBF. Foster, Rappolo, and the late Jimmy Cannon formed the sax section of the old Carlisle Evans band at Marigold Gardens in Minneapolis back in the "good old days." Leon Prima was also a member of this ork.

You'll Want . . .

LES BROWN'S

"Mexican Hat Dance"

Orchestrations only

75c each

Mutual Music Society

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Five Orks in Benefit for Burned Band

by AL STAFFORD

Portland, Ore.—All Portland turned out full blast last month to a benefit given for Woody Hite and his band. Woody is the boy who lost his library music stands and bass in the recent Palladium ballroom fire here.

Several boys in the band also suffered considerable losses. Ronnie Rosenlund lost a sax and clarinet; Bob Sigfoos, a trumpet; Al Carter, a set of drums, and Warren Black an electric guitar. Their loss, all told, was around \$1000, but was partly covered with insurance.

Much of the success of the benefit was due to Pop McElroy, operator of the Spanish ballroom here, and to bandleader, Larry Layne and the following bands who played about a half hour each: Joe Dardis, Bob Mitchell, Ken Baker and also Larry's band. Hite's band also played.

Rambling Along TIN PAN ALLEY

by MICHAEL MELODY

(Jumped from Page 17)

Thompson, music by Berni-Vid and J. V. de Cimber. Tune also has Italian lyrics.

O'Kay Music, youngest member of ASCAP, has purchased *Sweet As Honey* from Sam Boston. O'Kay also has renewed copyrights on *I Was Seeing Nellie Home*, *I'm Going Back to Louisiana*, and *In the Evening by the Moonlight*, all first published in 1913.

Collaborators on *Make Love to Me*, new tune being published by Witmarks, are Stephen Mann, Paul Weiss and Kim Gannon. Artie Shaw, Ella Fitzgerald and Harry James are fit with waxings. The same firm also is publishing Harry Nemo's *'Tis Autumn*.

Irving Siegel has landed five more of his songs in the BMI repertoire, including *It Seems Like I've Known You Forever*, *I'm That Way About You*, *Florida, Montana Moon* and *Idaho Moon*.

Jack Perry to Gotham

Jack Perry, Chi manager of Ager, Yellen and Bornstein, for several years, has taken over professional duty in the company's New York office.

Charlie (Mouse) Warren has launched the Triangle Music Corporation. Bregman, Vocco and Conn have turned over to him two of their hits of the day, *Why Don't We Do This More Often* and *A Rose and a Prayer*. Warren's new office is located at 1619 Broadway in New York and he has established branches in Boston, Chicago and Hollywood. In the meanwhile, Bregman, Vocco and Conn announce they will devote all the efforts at the moment to the exploitation of the Gordon and Warren songs from the film, *Week-End in Havana*.

Leo Feist will publish the songs from M-G-M's musical, *Babes on Broadway*, a Mickey Rooney-Judy Garland flicker. The titles include *Hoe Down*, *How About You*, and *Chin Up! Cherrie! Carry On!* Harmonia Edition Publishing Company is on the counters this week with a ballad, titled *Ayer (Yesterday)*.

New Miller Book

Leo Talent of Mutual Music is getting ready to release *Glen Miller's Arranging Method* which Miller and stock arranger Charlie Hathaway collaborated on. Mutual is also releasing Les Brown's manuscript on *Mexican Hat Dance*, Harry James' *Record Session*, and Vaughn Monroe's *Harvard Square*. Harms' reports that Columbia Records is readying an album of Vincent Youmans' melodies which have been recorded by Meyer Davis and his orchestra. The numbers include *Tea for Two*, *I Want to Be Happy*, *Hallelujah*, *I Know That You Know*, *Sometimes I'm Happy*, and others.

Due to the revival of the tunes in the Metro-Goldwyn-Mayer musical, *The Chocolate Soldier*, M. Whitmark & Sons are bringing out *My Hero* and *Sympathy* in new editions.

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Ravings at Reveille



by "SARJ"



Your Sarj received this letter the other day and thought it most interesting. We have decided to run it hoping that it may help in the correction of the faults mentioned. We welcome comments from other sections of the country.

Dear Sarj: We, in the 118th Medical Regiment Band, think that you are doing a fine job in keeping us posted on the poor cats, like ourselves, who are coming into the service. So much for the bouquet tossing.



A Real Two-Gun Man is Raoul Hidalgo, former instrument man for Glenn Miller's orchestra, who is now doing his bit for Uncle Sam at Camp Seeley, Cal. It's a George Evans Pic.

...sians maneuvers, called, "Camp Blanding Presents." The show was co-produced by Pvt. George Monaghan, a former radio announcer from Hartford, and yours truly.

This is the main reason why we put the show on and this can be used as an open letter if you think it worthy enough to print. I think after you read this, you'll agree that if more camps in the country go to work on the same angle, we might help to eliminate an outstanding problem. You and I know that since the Civil War, the man in uniform had been a big jerk to the civilian. Mothers and friends have looked upon the service man as a professional alleycat to use a candy coated term. It was an awful breach of etiquette for a young lady to be seen in the company of an enlisted man and was frowned upon by the majority of the community and social circles. Well, Sarj, that's the problem and an unfortunate barrier that we're trying to break down.

We hit on radio as the best means and got together a show that we thought might do the trick. We wanted to make it appealing enough, right to the point, but not so obvious as to insult them in any way. We had music, singers, both classical and popular, who were all professional before being inducted; and interviews with officers and enlisted men who were nationally prominent in athletic, professional and theatrical circles, in civilian life. With these interviews we aimed to introduce the calibre of men we have in the army today, and if the layman bothered to look at these boys twice he might see through the uniform and find men equal to his own sons and daughters. We also wanted to bring out that we are not in here because we did not have jobs and would

resort to hanging on street corners if the army did not grab us. We're here to defend our beloved country and through no fault of our own. I'll agree that this barrier is breaking down every day, and that feeling is becoming less evident, but there are still those who don't like the Uniform.

Our peaceful and law abiding citizens read in papers and magazines how vice is rampant in the boom towns around the various army camps throughout the country. They remark that it is disgusting and shocking and should not be tolerated. I don't blame them, but do they stop to realize they might have a part in that? If they were to admit us into their social circles and treat us as though we were one of them, wouldn't those of us looking for pleasure be less apt to resort in seeking companionship from that class which they look down upon?

We enlisted men do not want to degrade ourselves, but the attitude of some, make us feel conspicuous in the uniform. That in itself, is morale breaking. We are taught that our uniform is a symbol of America, Freedom and Democracy, and that we should be proud of it and wear it with respect. It is difficult for us to do that if it is not so respected by the laymen. Of course, it is also true that some of us are a disgrace to that uniform, but no more so than some civilians degrade their communities. They must be made to realize that we are in our garrisons, sometimes for weeks at a time, and any person likes to "blow his top" when he gets a day or two off. But when anything happens, some are ready to blame "those damn soldiers" rather than their own drug-store cowboys. Please don't get me wrong. We are not looking for sympathy and we are not crying in our beer but we would appreciate carrying on as close to normal as possible.

So Sarj, that was our problem and you have the whole story in a nutshell. We were wondering what the other camps were doing to overcome this handicap. Thanks, **MAR CARTER** (Sergeant Mario Assolina) Camp Blanding, Fla.

Your Sarj just received an invitation to go out to dig the twelve piece outfit at Ft. Sheridan. They say the gang really moves, and that Jimmy Warner gets off on some very tough tenor.

The 179 FA jazz band from Camp Blanding, now on maneuvers in South Carolina, has been playing a mess of dances here in Winstboro, N. C., writes M. R. Eargle, a member of the band. Eargle has been confined to the hospital in Ft. Jackson, S. C., due to the flu. Also he was recently made a corporal. Solid.

Sgt. Bus Bassey, former tenor with Bee Gee and Artie Shaw, is now in the Replacement Center band at Ft. Monmouth, N. J. Bassey will be released in June of next year.

Les Shorn, former Emerson Gill pianoman, is now stationed at Ft. Bragg, N. C., wearing that so fashionable shade of brown. Jack Fitzgerald, another Gill man—used to handle first trumpet—was last heard from way down Richmond was at Quantico, we're told. He's one of those leathernecked devildogs now.

Little Miss Moffitt



That's the name being tagged by the boys in the band to Barbara Moffitt, Cincinnati, who recently joined the Pedro DeLeon band now playing the Pick hotel chain. The ork is headed for Chicago's Palmer House. Barbara is a former Barney Rapp thrush.

Chick's Combo Most Imitated In St. Louis

by WALT RELLER

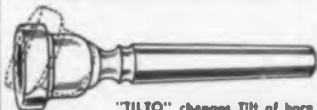
St. Louis, Mo.—Carolyn Francis and her band in the Chase hotel's Zodiac room are the best known and most imitated small combination here at the present time. A record of thirteen weeks with no immediate end in sight, is proof that the Chase management endorses their popularity.

Caroline, herself, handles the piano, and performs solidly, supported by Emmett Schuster, a very popular local organist; Bob Price, guitar; Carl Meyer, drums, and Ernest Harszy, sax and clarinet. Until very recently the band enjoyed time on the air, and station KWK reports bear out their popularity. Caroline prefers music of the salon type, but Schuster, her right hand man, enjoys being in the groove, so between the two of them their choice of music is varied, and always tops.

Lloyd Anderson, KMOX announcer, has left for Fort Knox, Ky., and is being replaced by a KSD man, Carl Christopher, Jr.

Johnny Perkins' Playdium on the East Side is beginning to draw a lot of local boys and you can credit this to Phyllis Walter, vocalist. . . . Gene Krupa and Roy Eldridge took top honors at the Castle ballroom the other evening. Surrounded by his followers Eldridge really beamed, crowding even that master showman Krupa. . . . That kewpie curl sported by Red Mack, Will Osborne's hot colored trumpet man, has us all guessing. Everyone agrees though that Osborne's band is better than ever. . . . Real cats just can't wait much longer, and won't have to either because Scat Davis takes over the Casa Loma ballroom on the 12th.

At Last! "TILTO" A Definite Problem Solved



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by LOU CRAMTON (Inducted Down Beat scribe now home on a fourteen day furlough.)

Somewhere in Michigan—Have been filling this fourteen day furlough with as much getting about as can be managed. Little hard on the slumber but plan to catch up on the shuteye on good old Uncle's time.

Plenty happens while a guy is away doing his stint for the Free. In Saginaw the Emerson Gill band picked up a new 88er, Frank Sheback. Also lost Pete Brady, solid skin kicker, to the fine Leighton Noble aggregation.

Saw this one get some laughs on a Saginaw street corner early one ayem. An Emerson Gill saxman stood clinking a tin cup at infrequent passers-by. Cup was labelled, "Dimes for England." Gag came when we found the guy's name was Everett England.

Luxuriating in the comfort of the Club Zombie, Detroit, our reverie was disturbed by a bit of forceful boogie pounding and stentorian blues shouting. Our confusion can only be imagined upon being introduced to the solidly built artist *de gutbucket*, for he solemnly assured us he was Count Basie. When he's sober, however, he is usually known as Bob White—and is a pretty good guy—but plenty of folks in "the Valley" think it way out of line for him to kick the Count's name around like that.

Still Have Nay

Was a sad shock indeed to see the change in the Cozy Corner Grill, Detroit. Formerly a home of the best in sepia entertainment that the motor city could provide, it has changed from an attractive cabaret to a very ordinary bar with so-so entertainment. To their credit, they still have one of the most genial and well-liked managers, mellow-voiced Charlie Nay.

Cecil Lee and his band, currently arousing the beat and the best in the hearts of his fellow townsmen at the Club Zombie, deserve wider notice. Personnel of outfit as follows: Chick Williams, tenor;

George Favors, alto; Howard Thompson, trumpet; Todd Rodes, piano; Leonard Morrison, bass, and Gene Shelton, drums. The boys are all right.

The entertainment far in advance of all the many fine musicians, and groups there-of, that we've dug in this hurried tour of Eastern Michigan's best spots, was provided by Don Hill and Step Wharton, two of the finest 88 men you'll find anywhere. After hours, they are generally found down at the Brown Bomber's Chicken Shack. Step majors in originality and showmanship, while Don's technique is above reproach. That was a truly wunnerful night—all too short.

Gill Has Thrill at Mill

On the sweeter side of the ledger, we found Carole Page, vocalizing sweetly, indeed, with Emerson Gill at Saginaw's Green Mill. She's an asset in anybody's books. Emerson, who has lived up his smooth, hotel-styled band with some very surprising Dixie arrangements, seems to have a gift at picking them pretty and able. Carole is every bit the equal of her predecessors with Gill, Imogene Lynn and Marion Mann. Keep an eye on her—and it'll be a pleasant task, at that.

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

The one-time Melrose Publishing firm had a flair for recording their tunes by bands and individuals under pseudonyms. This even extended to the recording work by one of their own partners. We are now aware that the late Melrose brother Frank made discs as Kansas City Franky. Now John Steiner turns up with a Paramount by Broadway Rastus. The two tunes are *Whoopie Stomp* (21228-2) and *Rock My Soul* (21227-1) on Paramount 12764. The piano solos are unmistakably by Frank Melrose.

To all those collectors who have written in regarding personae and what records feature who: The new Smith-Russell-Ramsey-Rogers tome, *Jazz Record Book*, featuring 500 pages of jazz history on records will be available by Jan. 1.

To those collectors who are seeking further information regarding particular periods and artists: The new book will definitely contain heretofore unpublished material on the St. Louis ragtime era, including the story of the real Jack The Bear. There will be complete biographical coverage on the development of James P. Johnson (who by a quirk of the deadline missed inclusion in *Jazzmen*), and complete stories on Bessie Smith and Jelly-Roll Morton. The entire book has been worked out collectively with no one chapter by a single author as was the case with *Jazzmen*.

Drivel Blitz—Steve Smith of the H.R.S. finds that his copy of Keppard's *Salty Dog* on Paramount is from master 2653-1. The recent re-issue of the side on the Jazz Information label was from master 2653-2. Smith's version is in slow-

er tempo and features a four note riff by Freddy behind the clarinet solo and a fine drag lead-in to the last chorus.

John Steiner advises Muggsy rings out clearly on Ted Lewis' *I'm All Dressed Up with a Broken Heart* on Columbia 2492.

Bob Boucher of Minneapolis reports Russell Gray is working for the Graco Co. in the Flour City and does not know anything about *Bix* ever playing with him nor was he aware any records were issued with his name on the label although recorded by another band.

Credit Ben Lincoln of Milwaukee with a discog correction. On page 274 of Delaunay, Bobby Bragg should be Dobie Bragg. Ben produces the disc on Paramount 13004 in evidence.

Rare Stump Evans Solo?

Charlie Mitchell found a copy of the Wade Paramount (See Box 4-15-41). It is Paramount 20295, *Someday Sweetheart* (1620-1) and *Mobile Blues* (1621-1). The band title on the label reads as follows: Wade's *Moulin Rough Orchestra*. *Mobile Blues* features a fine Teddy Weatherford piano solo. Mitchell thinks the clarinet on both sides was by Stump Evans, who was with the band on alto sax.

Collector's Catalogue — Jonny Simmen, Hot Club Zurich - Seefeldstr. 152 Zurich, Switzerland. Founder and President of the Zurich Hot Club. Favorite musicians are Louis, Dodds Bros., Bechet, Ladnier, Ellington and Bessie Smith amongst others.

George Mortimer, Sackville, N.B., Canada. Pounds drums in a jam band. Accumulates recordings by Tea, Muggsy, and Bechet. Also good boogie woogie.

Charlie Vinal, 175 Columbian St., South Weymouth, Mass. Collects Pee Wee, Tesch, Dodds, Muggsy, Teagarden and Higginbotham.

Solo of the month. Vic Berton's traps and kettle drums behind Miff Mole's trombone solo on *Delerium* by Red & Miff's Stompers.

Record Fan



An inveterate listener and collector of hot records is pretty Patti Gene, vocalist with Al Karvell's ork, now playing in the East. Ray Levitt shot this pic of Patti digging some new Victors between rehearsals. You'll be hearing more of her as a singer these days.

Toby Tyler Troupe Clicks in Capitol

by WHITEY BAKER

Washington, D. C.—Toby Tyler's newly formed ork is the greatest outfit ever assembled in this town. Toby was a former trombonist for Gene Krupa and Woody Herman bands and the author of Woody's popular *Blues on Parade*. Charlie Frankhauser, formerly with Krupa and Miller, is one of the arrangers and is featured on trumpet. Toby and Lonnie Wilfong are also writing specials for this 10-piece ork of four saxes, two trumpets and three rhythm. Toby Tyler, front and trombone, and a fine new tall, blonde and handsome vocalist, Joe Dash, round out the combo.

Ralph Hawkins, drums, and a solid 6-piece ork landed the new Crossroads club. Irving Markowitz, trumpet, and Eddie Finkle, piano, are featured.

Sparto Donato is getting plenty of compliments on his arrangements at the Capitol theater. . . . All the niteries in town are packed and jammed every nite in this so called "boom town."

Dinah Shore, Local Boy Get Together

by IRMA WASSALL

Wichita, Kas.—Don Groves, Wichita boy inducted into the army last August, appeared with Dinah Shore when she guest-starred in the Fifth Field Artillery Training regiment's musical revue, *Khaki Wacky*, in Fort Bragg, N. C., recently.

The revue was attended by more than 16,000 selectees receiving basic military training at Fort Bragg. The show was written, produced and staged by the enlisted personnel of the Fifth regiment. On the morning following the revue, Groves and the rest of the cast conducted the guest star through the training area before she planed back to NYC. Groves was assistant manager of the Crawford theater here before being inducted into the army.

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Boston Date Nets Prima 'Nothing But Trouble'

Boston—Louis "Be Happy" Prima, the New York band leader, was not a happy man here two weeks ago.

Neither was Raymond J. Galvin, manager of the Raymor ballroom here, nor William A. Seeman and Raymond D. Jenkins, trombonists in Prima's band.

They were not happy because while Prima was in Boston, waiting to lead his band at the Raymor ballroom, a truck containing all of the band's instruments, uniforms and music was in the clink at Hope Valley.

So were Jenkins and Seeman, who double as truck driver and assistant respectively.

Caught Speeding

It seems a trooper sighted Prima's truck with trombonist Jenkins at the wheel, going through a thickly built up school section at a speed estimated by him at 50 miles an hour. He took Jenkins and Seeman to the Hope Valley barracks where they were unable to produce a registration for the truck.

Jenkins produced a temporary New York permit but it had expired a month ago. So he called up Prima at Boston.

Here, Prima allegedly made a very bad tactical error. A trooper quoted the band leader as saying, "Tell that cop I hope his mother

dies and I'll call you back." Jenkins admitted his boss had been quoted correctly, police said.

Pickup Crew Plays Date

State police do not like to be told that someone hopes their mother will die. They are eager to speed things up for anyone who says a thing like that. But the truck driver was acting all right. So four hours later, the truck and the two men were released to continue on to Boston.

But by dance time, a pickup crew was banging out *Amapole* or something at the Raymor and Louis "Be Happy" Prima was not happy.

—PROVIDENCE JOURNAL

Pianist Dodges Death in Crash

Detroit—Bill Smith, 88 man with the Weldon Petz band, was injured recently following a crash which completely demolished his car.

Smith, traveling alone, hit a stretch of loose gravel on a curve while returning to Detroit from one nighter in Belleville, Mich. His car rolled over four times before it came to rest in a wheat field.

Beating the Boogie in South Dakota



SIOUX FALLS, S. D.—Most popular attraction in this section of the Northwest is the Three Spots, who play nightly at the Spotlight Club here. The trio is shown here leaning out some "Washtub Boogie" and the lads believe in making up for the occasion. Shown from left to right are Virgil Smith, leader and drums; Jimmy Tomny, sax and clarinet; and Darwood Zeikie, piano and 88-boogie man. Pic by Decort Hamnitz.

Unknowns Blossom as Result of Ork Contests

by ROLAND YOUNG

Bridgeport, Conn.—Coming forward as one of the top outfits in this vicinity, Buddy Arnold and his orchestra are giving ample proof of the fine work that two brothers (the Marescos, by name) are doing in this section for the unknown crews.

Arnold Crew Unionized

Some months back the brothers got the idea to stage band contests at the local theaters to give the younger musicians a chance to get ahead in the profession and after one of their first contests, presented Buddy Arnold and his crew as the winners. Shortly after the boys entered the union and today are getting plenty of work and causing much comment, all with thanks to the Maresco brothers who gave them their chance to become known. The Marescos also have a music store here.

Charlie Ferron, for many years

an outstanding musician throughout Europe for the Fanchon-Marco shows, is now back in Bridgeport and heading a group getting a good share of the work here. Band is currently at Eichners and doing club dates. Personnel includes: Charlie Ferron, violin; Charlie Smith, tenor; Earl Kilduff, drums; Harold Dermody, piano, and Roland Young, bass.

Local Ups Scale

There has been much comment concerning the new price scale as fixed by the union with nary a bad word as boys feel it about time they should put the scale up. New rate calls for \$6 for 3 hours and \$2 per hour for overtime. As this is called a boom town, price should be easy to get and should pave the way for other increases during the coming months. All the present officers of Local 63, Bridgeport, will continue in office for another year and members feel that the officers, headed by prexy Sam Davey and agent Jack McClure, have done a fine job and deserve their re-election.

Ada Leonard Ork Will Tour Camps

Chicago—Ada Leonard and her all-girl ork has been signed to play at army camps throughout the country for the next 16 weeks. A morale builder?

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RAY ROBIN



Two Spielers with the Same Name are Alan Courtney, left, and Allyn Corris, right, both of radio station WOV in New York. Both handle recorded programs. Courtney's 11:30 Club is one of the most popular dance band shows in the East. The girls are Lillian Chasen, a vocalist, and Elsie Balaban. *Down Beat* Pic by Beni.

New Book Sizes Up Both Music And Records

Music on Records, by B. H. Haggin, 245 pp., published by Alfred A. Knopf, New York, \$2.00.

The author of this book, B. H. Haggin, writes a weekly column on music and records for *The Nation* and a monthly bulletin, *B. H. Haggin on Records*. The work is aimed at informing readers what recorded music is worthwhile and also which performance on wax of any particular selection is the best. The opinions of course are Haggin's own.

The book represents a creditable attempt at saving record collectors a great deal of time and expense. While nearly all the music discussed is classical, Haggin does devote a few pages to recorded jazz music and recommends to his readers Duke Ellington, Benny Goodman, John Kirby, and Muggsy Spanier among others.

There is also included a very valuable chapter on the proper care of records and the selection of phonographs and needles.

B. L.

ASCAP Fluffs Off Meade Lux Lewis

(Jumped from Page 1) they've never heard of Meade Lux, but millions of Americans have heard his music and bought it—the real test of any product.

Second-Raters Wear Pins

It's not the first time ASCAP has shrugged off colored composers. Edgar Sampson was a victim a few years ago. But Milton Berle and a hundred other "songwriters" who hang out in Lindy's with a plateful of bagels on their tables have all been admitted to membership even though their songs were second-rate and never popular.

And Meade Lux Lewis goes on playing his soulful piano, and turning out original compositions of real merit, with no ASCAP pin on the lapel of his tattered suit.

Why doesn't ASCAP make him a member? We would like to have the reasons listed specifically, so that *Down Beat's* readers know. The board meeting at which Lewis was snubbed so subtly took place Oct. 30. Lewis now is on the West coast working as a single.

Collich 88er Gets \$200 for Fred Allen Go

by ARNOLD D. KESSLER

Newark, N. J.—Local boys are making good in wholesale manner lately. This month, Morton Lippman, a product of the local schools system now attending Columbia University appeared on Fred Allen's program. Mort's classmates chose the 18-year-old pianist as the most talented among them and thus gave him an opportunity to reach his all time high in pay for a one night stand. The witty Mr. Allen paid \$200 for Mort's streamlined rendition of *Chopsticks*. Since his appearance, letters have been coming in from all over the country, congratulating, praising, and offering.

College Cat Comes On

Skeets Tolbert, playing in the local Cafe Dubonnet with his six piece combo, now veterans of a dozen recordings, is about to be honored with his Master of Arts Degree by Columbia University. The sepiu saxist is aiming toward a group as well rounded as the Kirby crew, and in the same style range. Judging from comments of the crowd around the stand nightly it won't be long before our educated maestro is taken in hand by one of the super agencies and built up as was Kirby.

In the younger vein, the Gene Morris orchestra, now benefiting from the services of Kent Arnold, emcee and crooner of 62nd street fame on bass, is occasioning much comment at local society affairs.

Draft, Leader Fever Blitzing Local Combos

Scranton, Pa.—Jimmie Parette, local band leader who just finished the record breaking run at Hotel Jermyn, has disbanded due to the fact that musicians are not available. Some are being drafted and others are leaving for defense work.

One of Parette's men will join Charles Masters and replace Jack Studd who left to join Billy Jones on location in Connecticut. It is also said the Al Powell may disband due to the same reason. Frank Lombardo had the same trouble not so long ago when his whole band walked out on him but for some reason not known, they are back together again.

Billy White, former vocalist with Willard Schillinger, has taken over the Teddy Doms band with Ted playing in the sax section. Featured on drums is 16-year old Jim Burne who recently won the national drumming contest conducted by Gene Krupa. Young Jim has sat in with nearly every name band that ever played in Scranton. He has been given offers by name bands but his parents nixed the plea because they want him to complete his education.

—EDDIE GUY

Symph Maestro Gets Inspired by Beat

Brooklyn, N. Y.—Daniel Shansky, conductor of the Mid-Brook Symphony Orchestra here, has written a series of tone poems, based upon army life as described in *Down Beat's* Ravings at Reveille column. The titles include *Jivin' on a Jeep*, *Caterpillar Tread*, *Khaki Stomp*, *20 Mile Hike*, and *Maneuvers in F*. Also in preparation is *General Jam Session*.

Book Contains Short Stories In Jive Talk

Strictly Ding-Dong and Other Swing Stories, by Richard English, 278 pp., published by Doubleday, Doran and Company, Inc., New York, \$2.00.

This book is a collection of short stories which are very amusing even though they concern a breed of human being that is a stranger even to the jazz musician, himself. At any rate, this reviewer never met any such characters as Ding-Dong Williams, Barrel-House Benny Barnes, and Tic-Toc Kelly in real life but that does not keep them from being highly entertaining. The stories revolve around swing musicians who continually converse in jive terms and land in the middle of the most amazing adventures. For a few hours of amusing kicks, this book can be heartily recommended.

B. L.

Walter Fuller Lures Peoria Jam Artists

by RAY SHEAR

Peoria, Ill.—A jam session every Sunday afternoon attracts local swing fans to Tony's Fairway here where Walter Fuller's sepiu combo hold sway. Different guest artists from local radio stations, hotels and nite clubs sit with the band. Fuller's hot trumpet and fiery ork has rated him an additional stay of seven weeks here. Nelda DePuy chirps with the crew.



Colorful Leader?

New York—Les Brown, who is white, plays the blues with his band at the Blackhawk in Chicago's Loop. And he's publicized in New York by Bernie Green who tries to keep the band out of the red.

'Jazz Info' Dies After Two Years

New York—With a death-rattle gasp in which its pages once again rapped at *Down Beat* for its "lack of appreciation" for real jazz music, the final issue of the pamphlet *Jazz Information* was mailed out two weeks ago. Gene Williams, editor, announced it was the final issue and that the idea would be abandoned. The publication, which was issued sporadically for about two years, appealed chiefly to collectors of old records.

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Billy Campbell Sparks Firman's Coming Combo

by DUKE DELORY

Toronto—That very fine alto man, Paul Firman, who debuted his new ork here in September, has already built up a large following as witness the enthusiastic crowds who throng the north end Masonic and thrice weekly to hear his capable crew.

'Capable Campbell'

Firman, along with the personnel listed in the Nov. 1st issue, has a terrific tub thumper in Billy Campbell. Billy, they say, hustles as much hardware as any drummer in these parts. The band can be heard over three CKCL wires weekly.

"Man was my face over a rosy red," says Phil Antanacci, hot tenor saxist with Bert Niosi's Palais Royale brigade, as he tells of one night on their recent tour of Ontario province when they played Niosi's home town, London.

Phil stood up to take a go chorus on the leader's own composition *14 Men On A Truck*, when the main valve pad fell off his horn. All he could hit was one squeaky out of tune note. "After much ribbing from the boys I finally remedied the embarrassing situation by sticking the pad back on with a wad of chewing gum," said Phil.

Held Responsible

Due to such fine crowds, Murray Anderson will operate his Brant Inn nitery in Burlington every Friday and Saturday nite throughout the season with Mart Kenney and his Western Gentlemen being held responsible for this change in policy, as the spot usually darkens for the winter. Kenney bids the remainder of his time very profitably between radio work and the one niter route.

Waring Thrush



Boys, here is the latest photo of Donna Dae, who has become almost a fixture as featured vocalist with Fred Waring and his Pennsylvanians. She warbles with the band on the *Pleasure Time* program. Bruno Pic.

She Sings With Three Canaries

New York—Kathleen Kay, Tony Lane's vocalist at the Canary Cage in Corona, L. I., last week was given one of the screwiest assignments of her career. Manager Fred Whitman asked her to work out some 3-part harmony with Whitman's prize singing canary birds!

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Musicians On the Air

by HAROLD JOVIEN

Les Paul is commuting from Chicago twice weekly in order to continue as featured guitar soloist on Ben Bernie's five-a-week air commercial.

Bernie, now on a theater tour, again has his own dance band and is using it on his radio series in place of the CBS-Chicago studio crew of which Les is a staff member.

Les works five days a week at his studio job and trains to wherever Bernie might be on his two days off.

Since Les' hot solos are so "out of this world," Bernie is using a running gag on the program about Paul having a phobia of forgetting the melody. Bernie is devoting almost as much attention to this memory malady gag as his old "Winchell feud."

Paul to Make Records

Incidentally Les has intentions of making a recording somewhat on the lines of the George Barnes-Ernie Varner setup for Milt Wolf's private label and he wants to know what tunes guitarists would like him to record.

The Bob Crosby band beer commercial slated to move to an NBC network from Mutual over a month ago will finally do so effective Friday, December 12. . . . Mary Martin will probably take over Connie Boswell's vocal berth on Bing Crosby's NBC Kraft series when Connie takes a leave of absence for a theater tour. . . . Little Jackie Heller, who sang his way to stardom via the radio several years ago is due for a comeback. He's just signed a new NBC contract. . . . Through Walter Gross' influence, the old Saturday Night Swing Club may be revived on CBS. Gross' used to conduct the jazz sessions when it was every hot musician's desire to appear on the show.

Pettit Forms New 10 Piecer

by BO BO PIKE

Springfield, Mo.—Top news of the week is that Jerry Pettit is organizing a large ork to put into his Half-A-Hill club just outside Springfield. Pettit will use ten or 11 local men and feature the arrangements of Paul Mitchell, pianist. Pettit disbanded his old crew last spring, only a few weeks after locating here.

Mince Rests After Army

Johnnie Mince and Paul Mitchell have planned a great get together to celebrate the fact that Mince is out of the army. Both were with Tee Dorsey for years before Mitchell left and came to Springfield. Mince plans to get a short rest here before returning to the music biz.

Judy Hunt, chirp from St. Louie, is the new attraction on KWTO's daily remote program from the Apex studio. The Novelodians, a four piece combo, are featured also.

Have a Mouthful . . . Bob Allen

Allen, left, Hal Kemp's vocalist for eight years and now making good with his own band at Rosemont ballroom, Brooklyn, is shown here handing Fred Waring a mouthful at Waring's weekly luncheon for songpluggers. Waring goes on and on with his Chesterfield program. Still popular as ever.

Union Head Locked Out of College Prom

Scranton—On his recent appearance here, Cecil Golly was almost yanked off the bandstand by Hank Mehl, secretary of Local 120, because the University of Scranton whose prom Golly played wouldn't admit Mehl into the dance to see Golly about the contract without paying admission.

Mehl got peeved and tried to crash the gate but the ticket collector called the gendarmes. Burned. Mehl went to the nearest telegraph office and wired Golly about the situation.

Golly's manager ran out to see what was wrong and Mehl is reported to have said, "Tell these numbskulls that the business agent has the right to see the contract and the leader and if I don't get in I'll yank the band off the stand." In the meantime the band stopped playing and was about to walk off the stand when Hank and Golly's manager walked in. This incident put a bad taste in the local's mouth which won't wear off so very soon. —E. G.

Harry James And Dad Pen Trumpet Book

Harry James and his trumpet-teaching dad, Everette James, collaborated in penning the *Harry James Trumpet Method* just released by Robbins. Harry and his squire allow as how there's no short cut to playing good hot trumpet—or any other style of horn, for that matter—and it was with this thought in mind that the book was written. The student is started out with good old long tones and is taken on through various lip builders and technique developers to a series of legit etudes and finally to some real jazz solos from Harry's records. Included are *Flight of the Bumblebee*, *Two O'Clock Jump*, etc. Throughout the book are tips on phrasing, vibrato, glissing, hand trills, et al. —TOM HERRICK

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Chi North Side Gets Army Play

Chicago—Thurman, Leroy, and Arvid, better known as the Three Sharps and Flats, playing half a drum, a bass and a guitar respectively and most capably at the Baro-Music, up on the Northside, are back in town again and doing better than just passable. Sinclair Mills, with a varied repertoire of piano stylings, ranging from Bach to Boogie, is just across the street at the Club Silhouette. Howard street, increasingly popular as a center of amusement for the fellas from Fort Sheridan, is apparently

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See Story on Page 1.

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Carolyn Grey and Billie Rogers, the two new girls with Woody Herman's band, aren't full-fledged Woodchoppers yet but they are learning. In this Rudy Weis shot, snapped at Chicago's

Panther Room last month, the chicks and Woody are shown stalking a Christmas tree which they intend to chop and decorate come Yuletide. Woody is now playing at the Strand theater, N.Y.

Vol. 8. No. 23

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CANADA and FOREIGN 25c

Dec. 1, 1941

New York—
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