

DOWN BEAT

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15 CENTS

The Effect War is Having on Music World

by CARL CONS
Managing Editor of Down Beat

WHEN CONGRESS VOTED WAR on December 8th, all night clubs, ballrooms, and theaters suffered. The public stayed home, with radios on, paralyzed by shock.

Will Musicians Be Drafted Wholesale?

To every musician war is a personal puzzle. Will I lose my job? Shall I sell my horn? How long will it last? Will it end my career?

Is Music Necessary In War?

Many serious minded musicians asked, "If music is a luxury, will musicians be drafted wholesale?" Leaders have wondered about replacing whole sections, because dance band musicians are almost 100% between ages of 21-35. They have worried, too, whether the public will accept older men and inferior music, with most of the brilliant talent gone. Down Beat's Editors queried 100 local musicians' unions and received lists of drafted men from thirty (30) by press time. Approximately 12% of the membership of those reporting are in service or subject to call. It's true, and often a tragedy that men unable to keep up payments on Army (Modulate to Page 22)

Petrillo Bans Strikes Until War is Ended

New York—James C. Petrillo has banned strikes of musicians for the duration of the war.

The aggressive, hard-hitting president of the American Federation of Musicians, falling in line with other union leaders, declared against strikes but cannily reserved the right to take "necessary action" should an employer attempt to take advantage of the war situation.

Scales to Remain Same?
"We don't want strikes of any kind," said Petrillo, who has ordered several in the last year, chiefly against radio stations and nation radio networks. "The only time we are afraid of a disruption it all might be when the management of a radio station—or any place employing union musicians—might take advantage of war times and the war situation in order to break down personnel, or salaries of musicians they employ."

Back Roosevelt Solidly
Petrillo's statement indicated

that the AFM would be content, for the time being at least, to allow current wage scales and working condition agreements now in force to remain the same throughout the nation, and that the AFM would no campaign for higher wages for musicians unless such activity could be conducted without strike threats. Petrillo and the entire musicians' union are behind President Roosevelt and the public 100 per cent in America's all-out effort to win the war and stamp out the Axis rule.

"Most Likely to Succeed in '42"



New York—Erskine Butterfield, pianist, composer and singer, heard Sundays on the Mutual network and on transcriptions for Philco, hears Miss Evelyn Harding, president of the Harlem (N. Y.) Glamourettes Club, pronounce him as the "band leader most likely to succeed in 1942." The girls voted Butterfield the honor at a recent meeting. Butterfield records for Decca, his latest sides pairing *Honey Dear* and *I Was a Fool to Let You Go, Pic by Seawood.*

Joins Muggsy



Irving (Fazola) Prestopnik, who won the race for clarinet position on Down Beat's All-American band, will join Muggsy Spanier's band at the Arcadia ballroom in New York on New Year's Day, it was learned at press time.

Benny Goodman, Glenn Miller Voted Champs!

Benny Goodman again reigns as the King of Swing and Glenn Miller is voted to have the greatest "sweet band" in America, according to the final count of ballots sent to Down Beat by thousands of American musicians who voted in this most important of band polls.

Tommy Dorsey's band placed second in both divisions. Nearly 15,000 votes were cast in this contest.

Duke Ellington's orchestra was third and Glenn Miller fourth in the swing band divisions.

Guy Lombardo won the title of King of Corn.

Great Interest Shown

Great interest was shown in the contest to pick an All-American band as a result of Down Beat's decision again to eliminate leaders from the running and give talented sidemen a chance. In the trumpet division, Ziggy

Elman, Cootie Williams and Roy Eldridge were the winners. It was Roy's first time to appear as a member of the all-star band.

Jay C. Higginbotham and Jack Jenney won the two trombone chairs. Lou McGarity of Benny Goodman's orchestra came in third. Johnny Hodges and Toots Mon- (Modulate to Page 21)

Benny Carter Set at Door

New York—A surprise move in mid-December Benny Carter and his six-piece combo pulled out of Kelly's Stable to open the following night at the Lous Door, replacing Babe Russin.

Benny hired Teddy Smith, former Skeets Tolbert trumpet man, to replace Dizzy Gillespie during Dizzy's three-week tour with Charlie Barnet. However, Gillespie is expected to return to the Carter bunch next week.

Negotiations are in the air to build up a big Carter band again for a road tour with Maxine Sullivan in February. Benny and Maxine made a short tour together last summer, but the present plans, if they materialize, will involve a complete unit for stage work under the MCA aegis.

Down Beat's 1941 All-American Swing Band

NAME	INST.	BAND	AGENCY
Ziggy Elman	Trumpet	T. Dorsey	MCA
Cootie Williams	Trumpet		MCA
Roy Eldridge	Trumpet	Krupa	Morris
Johnny Hodges	Alto	Ellington	
Toots Mondello	Alto	NBC	
"Tex" Beneke	Tenor	Miller	GAC
George Auld	Tenor	Shaw	GAC
"Fazola"	Clarinet	Spanier	
Jack Jenney	Trombone	Shaw	GAC
Jay Higginbotham	Trombone	Red Allen	
Jess Stacy	Piano	Crosby	MCA
Buddy Rich	Drums	T. Dorsey	MCA
Bob Haggart	Bass	Crosby	MCA
Charlie Christian	Guitar	T. Dorsey	MCA
Frank Sinatra	Vocalist	J. Dorsey	GAC
Helen O'Connell	Vocalist	T. Dorsey	MCA
Sy Oliver	Arranger		

Big ASCAP Official To Bat for Meade Lux; Applied Last April

by DAVE DEXTER, JR.

New York—On the very day that the Dec. 1st Down Beat hit the stands in New York, carrying a front page story pointing out that Meade Lux Lewis had been "fluffed off" by ASCAP and refused membership, one of the most loyal and prominent members of the ASCAP organization went to bat for the noted boogie-woogie pianist and informed Down Beat that he would do all in his power to make Lewis, a Negro, a member.

Louis Bernstein, president of Shapiro, Bernstein & Co., and an officer of ASCAP, advised this newspaper's New York editor that "I know nothing of the circumstances of Mr. Lewis' application for membership nor of the failure of ASCAP to make him a member, but I will definitely look into it and I assure you if he has applied for membership, and he is entitled to such membership, he will be made a member very soon."

Here Are the Facts

For Mr. Bernstein's information, and for the information of the legion of followers and friends of Meade Lux Lewis, the pianist-composer made formal written application April 4, 1941, to Miss Sylvia Rosenberg of ASCAP's (Modulate to Page 22)

War News Blasts J. Dorsey Off Air

New York — Jimmy Dorsey won't forget the start of the Jap-American war as long as he lives. He was broadcasting a one-hour program from Meadowbrook on the Sunday that Nipponese planes bombed Hawaii and the station (WNEW) interrupted his program 42 times in the 60-minute period.

During his sax workout on Fingerbustin' alone six interruptions were made to give listeners bulletins. Finally Jimmy played *The Star Spangled Banner*, with the Meadowbrook audience joining in. That was the only tune in which Dorsey wasn't cut in by news flashes.

She Woogles At the Waldorf



New York — Meet red-haired Evalyn Tyner, whose hot piano and small band are keeping the Waldorf-Astoria's Lounge jumping. Miss Tyner, who studied classical piano at the Peabody Institute in Baltimore, plays a lot of boogie-woogie plus the inevitable rumbas, tangos and the like. Count Basie is her idol. She's 5 feet, 7 inches tall, and applies the woogie treatment to such things as Rachmaninoff's *Second Piano Concerto* and Chopin's *Minute Waltz.*

Kaye Booked Until 1943

New York—Sammy Kaye is booked solidly until Jan. 4, 1943, his office reported this week.

Itinerary includes an April repeat at Meadowbrook, a string of theaters, one-nighters and a return ticket at Essex House, New York, starting next October. Kaye's bookings indicate the war isn't causing any retrenchment of bookings by men who buy bands.

Weird Is the Word For Newest Norvo Ork, His Largest

New York—The shroud of mystery hanging over the new Red Norvo orchestra was discarded when the Illinois-born xylophonist began his current Blue Gardens stand a few weeks ago in Armonk, not only is it the largest orchestra Norvo has ever conducted, but it's the most unusual from a strict instrumentation standpoint.

The only veteran in the lineup is Bob Kitsis, former Harvard stude who has held down the piano chair in Artie Shaw's and Gene Krupa's crews. Kay Allen, former Joe Frassetto and Enoch Light canary, is Red's fem vocalist. Unusual facts about the Norvo aggregation:

1—Only three rhythm employed—no guitar.

2—Most sensational soloist is hot trombonist Eddie Bert, who now is playing his first job with a white band. Before joining Norvo he gigged and jammed exclusively with Negro bands. (Bert is white.)

3—Red's male vocalist, Fran Snyder, does a lot of the arranging and in addition, plays virtually every instrument in the band—a real "utility man."

4—The other staff arranger, John Thompson, "tagged around" after Norvo for two years. When Red finally listened to the kid's scores, he hired him. It's Thompson's first "big time" job.

5—On most of the sweet tunes, Norvo's arrangements call for English horn and flute along with orthodox sax voicings. On jump tunes the English horn (also oboe) and flute are abandoned for saxes and clarinets.

6—Several of Eddie Sauter's old 1937 classics (*Remember, I Know That You Know*, etc.) are in use.

7—Norvo now has a specially-built microphone on his woodpile,

thus for the first time getting proper amplification for his solos.

8—Norvo is set for six weeks at Blue Gardens with Mutual net airtime and there are three four-week options.

"Sizzle Mute" Sizzles

Just about the whole band was culled from small towns by Red, who is famous for organizing and building great bands out of green, untried tyro musicians. With William Morris behind him and a recording contract assured, it looks once again as though Red is putting in a claim for Name Band consideration. Norvo's complete personnel lists Freddy Artzberger, first alto; Sol Dottore, solo clarinet; Johnny Mazet, hot tenor; Sam Spumberg, tenor, oboe and English horn; Specs Gemus, baritone, alto and flute; Jimmy Salko, Bob Kennedy, Jack King, trumpets; Abe Nole, Leo Connors, Eddie Bert, trombones; Frank Vesley, drums; Joe Kawchak, bass; Bob Kitsis, piano; Kay Allen, Fran Snyder, vocals.

Most exciting soloists are Bert, playing a Higgy-styled tram; King, whose hot trumpet invariably has a "sizzle mute" stuck in its bell; Mazet, a tall, handsome kid who plays a potful of tenor, and Dottore, who plays a semi-D'Amico-Fazola stick. Norvo withheld names of his men, and information as to the arrangements and instrumentation, until opening night at Blue Gardens.

—Dave Dexter, Jr.

Breese Band Adds Two Fem Chirps Before 14 Week Tour

Chicago—Last month in Chicago the Lou Breese band broke a long standing precedent by adding two girl vocalists—not one, but two. Breese, until now, has never had a girl vocalist.

The girls are Jean and Jane Williams, who Lou found doing a vocal sister act at Isbells here. Actually, they are sisters. They are from St. Paul and for the past two years they have been working club dates prior to which they worked six months with Vincent Lopez. Jean handles the ballads while Jane takes care of the jump tunes.

"More than Sex Attraction"

When asked about this Breese told *Down Beat* the reason he had never had a fem vocalist was that he had never heard one that could sing. "But these girls are different," says Lou, "they can really sing. Most guys use girls as a sex attraction for their band but I've never needed that because most of my jobs were club dates where there were dozens of pretty girls."

Breese left the Chez Paree here two days before Christmas for fourteen weeks of theater dates after which he will return to the

Chez on or about April 1.

Stockwell Added

Breese recorded four sides for Decca shortly before they left on



Jean, Lou and Jane

tour. Sides included *Pleasant Dreams*, *Humpty Dumpty Heart*, *How Long Did I Dream*, and *Chiquita*. These were the first waxings by the Breese band since the Varsity label folded.

Bob Stockwell, formerly with Anson Weeks and Joe Venuti, replaced Bill Haley on second trumpet.

Barry Warren, Breese's male chirp, married Rose Berkson, Dec. 14. Rose is a Chicago girl and was Barry's school sweetheart.

—EDDIE BEAUMONTE

On the Cover

That's Jack Teagarden and his girl vocalist, Kitty Kallen, who posed for the *New Year's* cover on this issue of *Down Beat*. Teagarden's ork just left the Hotel Sherman in Chicago and is playing one-nighters. Pic by Rudy Weis.



These Cats Were Really Beat

... Pvt. Ray Davis snapped this shot at Langley Field, Va., right after Al Donahue's ork had finished playing before a crowd of about 4,000 officers, enlisted men and their wives. The "beat" specimens waiting for the train back home are Lynn Wiseman, with Harry Clark's *Recue of Tomorrow*; Phil Brito, singer with Al Donahue; Frank Walsh, Donahue's manager, and Shorty Bruzzone, of the military police. The dance was the last of a long row of one nighters for the Donahue crew.

It Happened in '41

Ascap Ban of Music on the air begins Jan. 1 and ends Oct. 30.

Jimmy Dorsey becomes Decca's highest paid band.

Count Basie Pays \$10,000 to MCA in return for his contract.

"I'll Play What I Want, or nothing at all," says Artie Shaw.

Down Beat Expands Again. Dave Dexter, Jr., takes charge of this magazine's New York office. And Eddie Beaumonte and Bob Locke were added to the Chicago office.

Musicians, Vocalists are drafted or enlist to swell Uncle Sam's growing army.

Gray Gordon discards Tic-Toc Rhythm.

Ken (Snakelips) Johnson dies in London, killed by German bomb. Bands Owe Government \$10,000,000 in back social security taxes, federal attorneys charge.

Shep Fields Dumps His Fish Bowl, hires 10 reedmen.

Art Jarrett takes over old Hal Kemp band.

Tommy Dorsey plagued by legal difficulties, income taxes.

Petrillo Is Defied by Lawrence Tibbett and American Guild of Musical Artists.

Teddy Powell Drops 40 G's in band, defies bad luck and fire to carry on.

George Hall Quits after 21 years. 400 Mile Limit on one-nighters passed by American Federation of Musicians.

Jelly Roll Morton dies. Bus Eri Dies in Crash. Los Angeles papers launch attack on musicians because of isolated marihuana case.

Six Musicians of Red Seivers' band die in crash on one-nighter. Networks give in to Petrillo.

Leon (Chu) Berry dies in auto crash.

Benny Goodman wins *Down Beat* poll as favorite swing band. Glenn Miller cops favorite sweet band honor.

New Batch of Patriotic Music Set to Flow Soon

New York—Bandleaders throughout the United States and its possessions, as well as in countries whose governments also are fighting Japan, may expect a "flood" of patriotic songs shortly after the start of the new year.

Need Fighting Songs—Buck

Both BMI and ASCAP are in action, adding to their catalogs and making all their patriotic songs—many of them brand new—available to America's service organizations.

Gene Buck, ASCAP prexy, has issued a call to the 1,400 ASCAP members to put aside all other issues and concentrate on the composition of popular songs.

"The nation needs fighting songs today," Buck told the songwriters. "America's citizen armies have always been singing armies. They have sung the melodies written by free men and free women. They have shouted the words of marching songs which have flung a challenge to oppressors of liberty. The writer members of ASCAP have the genius to create such songs for America today. The publisher members have the ability and will to make these songs quickly available."

Here's BMI Statement

And from BMI's quarters came this wire, addressed to various officials of the Government and released to the trade press. It was sent by Sidney Kaye, first vice-prexy of BMI:

"We are supplying music and program material and are in constant touch with over 750 of the 800 commercial broadcasting stations in the United States. We are supplying music to all Canadian broadcasting stations, and we have agreements with the performing rights societies of Argentina, Bra-

zil, Cuba and Mexico. We are announcing today that we are making patriotic music available to all users whether licensed or not without charge for the duration of the war. To the extent that our contacts with broadcasters are of any use to your department, the entire facilities of our organization are unreservedly at your disposal."

Here's the Real Chattanooga Choo Choo!

Chicago—Commander Dave Cunningham and his Midshipmen's orchestra are shown here christening "The Chattanooga Choo-Choo," new passenger train of the C. and E. I. Railway. Train was formerly the Dixieland and actually does go to Chattanooga. The Midshipmen's ork was picked for the christening ceremony because it has been featuring this number in a very novel arrangement at Madura's Dancehall here. Shown in the photo are Dave Cunningham and his girl vocalist, Jeanne Kaye, atop the train, and from left to right, Andy Anderson, trombone; Bob Redwine, clarinet; Tony Peters, trumpet, and Bob Grove, trumpet. Note that the train runs on Track 29.



West Coast Blackouts Kill Stands

Los Angeles — The music business felt the first effects of the war here on the West Coast as the temporary blackouts and expectation of blackouts found the dine and dance spots practically denuded of customers. All of the major band agencies gave out similar reports of cancelled one-nighters and lowered grosses of bands on locations but the general feeling was that business would take a sharp upswing after the first few days of the war.

Cancel Stands

MCA's Larry Barnet reported no cancellations on any location booking but stated Horace Heidt's opening at Casa Manana had been postponed from Dec. 12 to Dec. 19.

Cancellations of one-nighters took place right and left, knocking out many dates set on the coast tours of Freddy Martin and Jan Garber.

The William Morris office, headed by Ed Fishman, reported Duke Ellington's tour of west coast theaters continued without a break except on the blackout nights. Fishman's office also reported they expected Ellington to open at the new Trocadero on the scheduled date—Dec. 26.

War May Void Contracts

The Florentine Gardens, carrying a heavy overhead in Paul Whiteman, took it on the nose during the first blackouts but gave no indication of a cancellation. The outbreak of the war would probably serve as a basis for a legal cancellation in most band contracts.

General Amusement's Ralph Wonders issued a report following the same lines. There were no location cancellations but plenty of washouts among the one-nighters.

Buyers Must Give Notice

The union was apparently making no effort to hold agencies or band buyers to contracts for one-nighters, providing reasonable notice was given and the cancellation could be shown to be due to the unusual conditions arising from the outbreak of war.

Wonders had Stan Kenton, who was to close at the Palladium Dec. 28, sold for \$1,000 on a New Year's Eve party. He did not know whether the date would be cancelled or not but was optimistic on this point, believing as most did that the situation would be back to normal by that time with "test blackouts," which the army was on the point of prohibiting here, discontinued.

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Kennedy's Death Stuns New Orleans

by MONK HAZEL

New Orleans — *Down Beat* mentioned his death, in agate type, in its last issue. But all the other trade papers passed it up. To them, the sudden death, of a heart attack, of R. Emmet Kennedy wasn't worth a mention.

Emmet Hardy's Uncle

But to thousands—I said thousands—of musicians and residents of this birthplace of American jazz Mr. Kennedy's passing was a blow, a tragic loss to all music. Born in Gretna, La., Jan. 11, 1877, Mr. Kennedy later was to gain a certain amount of fame as a composer and author of books on the music subject. He was, in addition, the namesake and Godfather of the late Emmet Hardy, whom many consider the greatest trumpet player ever produced. It was Hardy who not only taught Bix Beiderbecke, and was Bix's idol, but who also was playing as a professional (and a favorite of every musician who ever heard him) when he was only 14.

Mr. Kennedy left New Orleans to go on a world tour as a concert pianist in 1922. Later, in New York, he served as accompanist to some of the greatest Negro singers. He wrote many books, among them *Gritney People*, *Red Bean Row*, *Black Cameos* and *Runes and Cadenzas*.

He made his last ride down Newton street last month, a few days after his death, and in the funeral procession were hundreds of friends. Many were musicians; many were his colored friends, of whom he had written so authentically and devotedly.

Just Finished New Book

The Boswell Sisters were beloved friends of his.

Only two years ago he visited Ireland, then he returned, wrote *The Life of Saint Patrick*, and then turned to a book on Chinese folk music which was all ready to be sent to his publisher when he collapsed while purchasing cigarettes in a local drug store. For many years, he had conducted an antique shop in New York City, but ill health forced his return to New Orleans last June. A heart attack proved fatal.

Mr. Kennedy is survived by Emmet Hardy's mother, his sister, Mrs. Lillian Hardy, who is the mother of Emmet Hardy, and a daughter, Mrs. T. A. Humphries.

Ex-Draftees Await Recall To Fight War

New York—The possibility that all musician-soldiers who served time in the armed forces and later were released because they were over 28, would be recalled for active duty in America's war against the Axis, loomed as a certainty last week.

Among the prominent men who thus would be recalled to the khaki are Sgt. Jack Leonard, the singer, now playing theaters after securing his release in October; Johnny Mince, clarinetist now with Bob Strong's band in Chicago; Zinn Arthur, bandleader; Bill Darnell, Bob Chester's vocalist; Don Matteson, Jimmy Dorsey's trombonist, and others well known in dance band circles.

Leonard entered the army as a private but on his discharge was made a sergeant. All draftees, when discharged, automatically become members of the Reserves. Many a former musician, in army camps awaiting release papers because of his age, now will remain in uniform to fight the enemy.

Elmo Couldn't Take It!



Hollywood—The reason for Elmo Tanner's pained expression is the whistling of Bill Gene, composer, who dropped in to plug his own song, *Somehow I Care*, with the Ted Weems band, Tanner, whose choruses are featured on many a Ted Weems' disc, belongs to the artistic school of whistling and considered Gene's whistling so bad he informed the latter to stick to his writing and that he would take care of all the whistling duties in the Weems' work. "Songwriters, take notice," said Elmo.

'Platterbrains' Reveals 1941 Poll Winners

New York—First announcement of the final results of *Down Beat's* 1941 poll, in the New York area, was given WMCA listeners Dec. 27 on Bob Bach's "Platterbrains" program sponsored by a clothing firm.

Bach arranged the exclusive "beat" with this newspaper's New York editor, Dave Dexter, Jr., who appeared on the program and revealed names of winning bands and also, names of musicians who were voted to places on the 1941 *Down Beat* "All-American Band."

"Platterbrains" is heard every Saturday at 7 on WMCA with Mil-

ton Gabler and Leonard G. Feather assisting Bach with the show, devoted solely to musicians and music with emphasis on phono records.

Glenn Miller Set for '42

New York—Glenn Miller and his band were renewed for the umpteenth time by the makers of Chesterfield cigarettes last week, meaning that Miller will continue to broadcast for the smoke firm on Tuesdays, Wednesdays and Thursdays on CBS at least for the first half of 1942. Miller started the series in December of '39.

Ninety-nine CBS stations carry Miller's programs. The renewal was one of the first to be made by a major air advertiser since the war started. Band currently is at Hotel Pennsylvania, New York.

"PEE WEE" ERWIN Launches own Name IN THE BIG TIME!

● After eight years as a celebrated sideman in the big time—using Conn all the way—George "Pee Wee" Erwin now heads his own top-flight orchestra. Pee Wee has played lead and featured trumpet in five of America's most famous "name" bands... For nearly a year he played with both Ray Noble's and Benny Goodman's orchestras. ● Conn joins the hundreds of Pee Wee's fellow musicians and friends in wishing him great success. ● Easy-playing Conn band instruments help hundreds of talented musicians to the top. See the latest Conns at your dealers or write to us for information, mentioning instrument.

C. G. CONN, Ltd., CONN BLDG., ELKHART, INDIANA

CONN BAND INSTRUMENTS

FOUR FAMOUS LEADERS—recorded on film "way-back-when" The noted all-Conn brass section of Ray Noble's orchestra, in 1935. All now have their own popular bands in the big time. Left to right, Will Bradley, Glenn Miller, Charlie Spivak and Pee Wee.

TOMMY DORSEY (right) shares a passage with Pee Wee and Andy Fetteffe—who plays a Conn trumpet.

ISHAM JONES poses with Pee Wee and Joe Bishop in the shadow of Bishop's Conn bass tuba. This picture was taken at Atlantic City, N. J., when the Isham Jones orchestra was playing there.

BENNY GOODMAN'S all-Conn brass section talks it over during an intermission at the Congress Hotel, Chicago, in 1936. Left to right, Harry Geller, "Red" Ballard, Pee Wee, Joe Harris, and Nate Kazebier.

PEE WEE takes a chorus with Tommy Dorsey's orchestra, playing for Kool and Raleigh cigarettes. In the background—Glenn Miller.

JOHNNY GREEN—of Philip Morris Orchestra fame—and little "Johnny" pose with the popular trumpeter.

"Bandleader-Publishers Are Hurting Music!"

"I'm Still in Business with the Pluggers," Dunham Screams

by SONNY DUNHAM
(As Told to *Down Beat's* Editors)

I'm still in business with the songpluggers. Sammy Glicky may tear them apart, and present evidence as to their lack of character, or maybe too much "character," but I'm in action with them.

I don't care what firms they are with or what songs they carry under their arms, I'm glad to see them. They help me. They help my band. Without the publishers and contact men I'd be in bad shape.

The fault I find with the song publishing business today is the way all bandleaders have their own firms. I guess I'm the bandleader who doesn't own one. Right down the line, Tom Dorsey, Glenn Miller, Benny Goodman, Tony Pastor, Charlie Barnet, Sammy Kaye, Guy Lombardo, Jimmie Lunceford, Fred Waring and who knows how many else, with all the phoney firm names, boss their own song publishing outfits. It stinks.



One leader won't play a new song unless the bandleader-publisher plays one of his new songs. A leader won't record Joe Blow's tune unless Blow records his tune. Most of the songs are inferior anyway, but the small-time and picaresque "you do me a favor and I'll do you one" practice among the leaders who own firms is one of the things which is hurting the dance band business more than anything else.

Contact Men Get Brushed
Some of the well-established song firms of long standing are thus crowded out of the picture, even though they have the best songs and the best songwriters. And as a result, the public listening to the radio hears a lot of third-rate music. Does that help you, or me, or any phase of our band business?
Songpluggers, and I'd rather call them contact men as they prefer to be called, get the brush-off from the song firms owned by lead-

ers. A leader doesn't need many contact men, he has his professional manager, usually a likeable guy, and all the boys in the band, press agent and baggage boys serving as contacters. The big established firms, however, give employment to many contact men, enough in fact for them to form a union.

The Hearst newspaper promotion stunt is a good example of how the music biz can be hurt. The public bought copies of songs every week by paying a dime for a Hearst Sunday paper. Such a stunt didn't do anybody much good—the public did not go into music stores, and hence didn't buy other sheet music and orchestrations; other leaders wouldn't touch the songs plugged by the various leaders who took part in the promotion, and none of the Hearst-inspired songs has approached hitdom yet! Music dealers throughout the land, publishers tell me, protested the "cut rate" song idea. That brought much bad-will to the business. And from what I've seen of the songs Hearst's papers used it's no wonder.

"Ours Are Just as Good"
A song firm-leader looks at an instrumental brought him by a contact man. "Hell, my boys and I have instrumentals as good as that," he says, and refuses to put the tried and tested instrumental in his books. And so every leader-publisher starts playing various instrumentals, all of them different (by title) but most of them all alike from a musical standpoint. And not a one ever gets anywhere, or sells copies, or records!

Well that's it. But the Sammy Glicky story, while it was admittedly humorous and not as inaccurate as many publishers-contact men claimed, got me started. There was a lot of truth to that article, and I say if the cap fits you, wear it. But the publishers are still my friends and I want



Monroe Foursome which handles many of the band's novelties comprises (left to right) Art Dedrick, saxist; Marilyn Duke, Jack Fay, bassist, and Johnny Turnbull, saxist. In addition to this, Monroe, now at New York's Hotel Commodore, has another vocal quartet which he calls the "Monroviens." Pic by Harris.

their help and support. Remember, I'm the bandleader who does not own his own publishing firm, his own personal management syndicate or a "piece" of the company my hand and I record for!

Report Barnet Overhauling, Using Strings

New York—Out of the maze of rumors and gossip surrounding Charlie Barnet's future plans, the most likely of them boiled down to the mad tenor man's reorganizing almost completely and taking on a string section.

Date for the radical changes in Charlie's band hasn't been announced, but it is expected he'll start rebuilding this month. The brass will be cut down to five or six (instead of eight) and there'll be three rhythm and five saxes, including Charlie. Probably about five strings will be used, according to those closest to Barnet.

Most of Barnet's men quit him last month, and it's likely that Charlie Weintraub, his manager, also will split with him any day now. No matter how one looks at it, there'll be changes aplenty in the Barnet organization, not only from a personnel standpoint but also from a musical style view. MCA is booking the band.

Privin, Kane Join Goodman

New York—Two new faces were seen in the Benny Goodman lineup recently when Sol Kane and Bernie Privin joined the band at the New Yorker.

Kane, 24-year-old alto man from Newark, took over the first sax chores from Jules Schwartz. Kane worked previously with Van Alexander and Ina Ray Hutton.

Privin, who was with Charlie Barnet until recently, was filling the vacancy left by Billy Butterfield, but it was not certain at press time whether he would remain permanently.

'Stoki' Couldn't See Hamp Work!

New York—When Lionel Hampton brought his band into town for its Eastern theater debut last month, his first date was at the Apollo theater in Harlem. During that week two men, one of them a middle-aged, distinguished gray-haired figure, tried in vain for half an hour to get through the clamoring crowds and obtain tickets at the box-office.

Next morning Joe Glaser, Lionel's manager, received a phone call: "I'm sorry we weren't able to get in to see the show last night, but we heard the band is going to be at the Strand in Brooklyn, and we'd like you to reserve seats for us out there. This is Leopold Stokowski's manager — will you keep two seats for Mr. Stokowski and myself?"

Santa Subs For Stork To Browns

Chicago—Santa left an early present for the Leo Browns when he dropped off a 6 lb., 13 oz., bundle of girl to Mrs. Brown at the Illinois Masonic hospital here Dec. 16.

The baby at press time chose to remain anonymous being satisfied that she could be called anything but late for Christmas. This is the second child for the Browns. The first, a boy, when told about his new baby sister said, "Maybe I'll let her chirp in my band if she's any good." Mrs. and Daddy Brown are reported to be doing nicely.

Jacoby into Army?
The Brown band has been at the Blackhawk here for over three months now and will remain until the middle of this month when they will leave on a one nighter and theater tour. This will be the first time Brown has hit the road since his band came into prominence some two years ago.

Don Jacoby, Les' first trumpeter, holds a 1-A rating with Uncle Sam and expects to be called sometime during the holidays. "He'll be hard to replace," said Les, "and you can name your odds that I wouldn't give him up to anyone else."

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Down Beat urges all members of the profession — all Americans to support their government with their dollars.

Newton Band On Swing Lane

New York — Frankie Newton, thrown out of work unexpectedly when Bill Robinson's Mingo Club in Harlem was darkened by union officials, lost no time getting set. He opened the next week at Kelly's Stable where he followed Benny Carter.

Newton, who is still waiting for the union to collect two week's money owed by the Mingo, cut his band from 10 to seven pieces for the Kelly's job. He now has Ike Quebec, tenor; Vic Dickenson, trombone; George Johnson, clarinet; Clyde Hart, piano; Vernon King, bass, and Manzie Johnson, drums.

Frankie is earning himself the title "King of the Buzz Mute" for his solid solo work in which this particular mute is heavily featured. Also spotted with the group as featured soloist now is pianist Hart, whose Tatum-like offerings have caused excited comment.

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"I Was Flamboozled!" Says Ballroom Op, After Losing 20 G's

Chicago—"I think I was flamboozled," said Mrs. W. L. Stearns, former manager of the Palladium ballroom here, after she and her husband had just dropped \$20,000 in the operation of the mammoth ballroom.

"I paid band leader Will Osborne \$1400 a week for three weeks, a total of \$4200, for a band that turned out to be practically new and unrehearsed," she said, "and I believe I have a just complaint to take before the union, as I was led to believe that Osborne would appear with his established band when I signed the contracts."

Story Refutes Osborne

Down Beat's Dec. 15 issue published a statement by various members of Osborne's former band who declared that they had stayed in California after being told by Osborne to "look for different jobs." The story tended to refute remarks by Osborne himself, who declared that he came East with a band in which only three changes had been made.

"I believed what I originally read in Down Beat concerning Osborne's band but his handlers talked me out of it," said Mrs. Stearns. "Now, I think I was flamboozled."

The Osborne engagement was sold by General Amusement.

Mr. and Mrs. Stearns have closed the Palladium permanently but still operate a nite club on Rush street here, called the La-Conga club.

Lombardo Adds To His 'Big Happy Family'

New York—The Guy Lombardo "family" added another member Nov. 30 when Adelaide Birchett Garni, post-debutante member of a wealthy and socially prominent New York "400" family, married Francis Joseph (Muff) Henry, Lombardo's veteran guitarist.

Freddy Higman, Lombardo saxist, acted as best man. Guy and his brothers Carmen, Victor and Lebert as well as Bernard Davis, bassist, and George Gowans, drummer, served as ushers at the formal wedding at this town's famous Little Church Around the Corner.

Mrs. Henry's father, Adolph Garni, is chairman of the board of Eastern Airlines. The couple couldn't get away for a honeymoon. For Muff and his pals—the entire Lombardo band, in fact—are playing at Hotel Roosevelt and can't get in a vacation right now.

New Commercial For Monroe

New York—Vaughn Monroe and his band start a new radio commercial tomorrow (2nd) night on NBC red, sharing the bill with Bob Hawk. Sponsored by Camel cigarettes, the program will feature Monroe's fast-rising young orchestra instead of the talk of Ilka Chase and songs by Yvette, who no longer are sponsored by Camel.

Monroe and band continue at Hotel Commodore, and recording for Bluebird.

Hudson Instrument Truck Wrecked

Parkersburg, W. V.—Dean Hudson's new band truck was wrecked here last month when it crashed into a rock and overturned three times. Pete Jones, the driver, was uninjured. The drum set and bass were badly damaged. Hudson reported that everything was insured.

The boys in the band had gone ahead in their own cars after a one nighter at the University of West Virginia.

The band opened the Syracuse hotel, Syracuse, N. Y., Dec. 18.

—BILL WILLISE

Chi Combo Provides Session on Furlough

Chicago—Frank Lisanti, trumpeter, and Art Cavalieri, bass player, now heading a combo, holding sway at Lipp's Lower Level here. Sitting in at recent jam sessions with them has been Doug Hamilton, former guitarist-arranger for Tommy Tucker and Jack Russell, on furlough from Fort Custer.



Joe Bishop Returns

... That husky, bespectacled gent at the right is Joe Bishop, arranger, composer and flugelhornist who has rejoined Woody Herman's ork after a year out of the business ill. Joe, now recovered, is arranging again. That's Woody at left and Neal Reid, trombonist, center. Reid and Bishop are original members of Woody's crew. Joe now is living on Long Island and is raring to get back into the picture again. Pic by Ed Flynn.

Anderson, Heath Join Monroe Ork At Commodore

New York—Vaughn Monroe, reported to be doing excellent business at Hotel Commodore, a jinx spot for bands, last week took on two new sidemen in Roy Anderson, alto saxist and clarinetist, and Ray Heath, trombonist.

Anderson, former Red Norvo sideman, replaces Steve Benoric. Heath is in George Mazza's chair. Monroe now is using a male quartet from the band made up of Heath, Anderson, Jack Fay and Art Dedrick which Vaughn calls the "Monrovians."

The band stays at the Commodore, which was forced to close its room last January 8 because of poor business, through this month and possibly part of February. William Morris office booking.

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Musicians On the Air

by HAROLD JOVIEN

Ted Straeter, leader of a vocal group on the Kate Smith show for five years, has been signed as an ork leader on a new cigy commercial over Mutual Jan. 5. Show will feature Jerry Wayne's lyricizing and will be airwaved three times weekly.

The Quintones, former Charlie Barnet singing group, is now tagged the Mellowaires. Recently reorganized, the group's personnel now consists of Patti Morgan, Bobbie Canvin, Sally Sweetland, Tony Paris and Lee Gotch. . . . Two top bandleaders, Raymond Scott and David Broekman, have submitted entries in WGN-Mutual's contest for a new original American operetta. . . . Russ Brown has left Marvin Dale's ork for a staff vocalist job at CBS-Chicago.

BG Writes of Democracy in U. S. Music

New York—America's music has grown out of its democratic form of government, Benny Goodman writes in the current issue of *Calling All Girls*, a new mag slanted at sub-deb and young girl readers. Benny points out that where nations have banned jazz music, liberty has given way to dictatorships.

"A man who improvises with a musical instrument is using the same freedom as that exercised by an editorial writer who spouts his own opinions, or an architect who throws over past ideas and builds a house of glass," Goodman says. Improvisation by musicians is the expression of a free nation, he believes.

Boyd Kelly Joins Johnson Combo

Chicago—Lonnie Johnson recently added Boyd Kelly to his combo playing at Squire's on the South Side here. Others in the outfit are Andy Harris, bass and Danny Dixon, guitar.

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How Six Dutch Musicians Escaped Nazi Rule

Build Boat in Secret, Sail at Midnight to Outwit Hitler

New York—A thrilling story of how six prominent Dutch jazz musicians spent eight months in Amsterdam constructing a 21-foot boat, in secret, and then finally escaped the German Gestapo in a midnight getaway was revealed here last week by Leo Fuld of the Netherlands Information Bureau.

Fuld, a red-headed Dutchman himself, who before the war sang with Jack Hylton in England and for a short time, on a visit to the United States, with the old Artie Shaw string band in early 1938, told *Down Beat* that a famous Dutch bass man, Japp Sajat, engineered the escape and that Sajat now is a sailor in the Royal Netherlands Navy. After regaining his freedom he joined the navy in England, and now is at sea fighting the Nazis.

"Dutch Hate Hitler"

"The Dutch people hate Hitler, his soldiers, his Gestapo men and everything connected with Germany," Fuld said. "Musicians in Holland are forbidden to play jazz music. But they play anyway. Jam sessions are held in secret. Short-wave broadcasts from America are received regularly.

"Sajat is a young Dutch musician with a lot of daring," Fuld said. "For eight months he and five of his musician-friends worked on the boat in secret. They got a sympathetic Dutch carpenter to help. One of the musicians was Freddie Bierman, drummer. The names of the other musicians I cannot yet reveal because they are still in a position where the Nazis could apprehend them—but you can bet they are working against Nazism."

Clocked Nazi Guard

Fuld said the Dutch musicians—who correspond with him now regularly, and who all are devoted readers of *Down Beat*—finally saw their boat completed. "They then clocked the German soldier who patrolled the shore along the English Channel. They learned that at midnight, he took a 15-minute walk to the far end of the docks. Finally, they were ready. The Nazi guard started his stroll, his back

to the little boathouse which housed the musicians' small but sturdy craft.

"Suddenly they ran out, carrying the boat. Into the channel they dropped it. Sajat, Bierman and the others all grabbed oars. By the time the guard returned they were well on their way, silently stroking their way to England and freedom.

"Once safe, all the musicians joined the service to fight Hitler. Some are doing espionage work. But Sajat, one of Holland's best musicians, now is in the Netherlands Navy."

How They Hear Artie Shaw

Fuld is in constant correspondence with hundreds of Dutch people. He broadcasts shortwave every night. His offices are at 10 Rockefeller Plaza. Fuld himself fled Holland only three days before Hitler's parachute troops floated to earth and took over the nation. He missed the horrible bombing of Rotterdam because he was in Amsterdam.

"Dutch musicians hear all the American bands although it would be death if they were caught," Fuld declared. "An example of this which I personally know of is the two musicians who both believe Artie Shaw to be the greatest of all clarinetists. One of them switched on the short-wave set one night and heard a Shaw broadcast. He immediately telephoned his friend. Aware that Nazi ears might be listening, he said, 'our mutual friend Arthur, you know, the one who plays the clarinet, is at my place at the moment and wouldn't you like to meet him again?' His friend of course knew what he meant and hurried over. Then for a half-hour they listened to the Shaw band, tuned down from German eavesdroppers."

Music Like Coals on Fire

Fuld says that the people of Holland someday will turn against Hitler. Now they "take it" with little complaints, but a vast movement to suddenly break out against his brown-shirted troupers is forming. As for Dutch jazz music, it is like "coals of fire, glowing dimly, but ready to break out." Dutch musicians and hot fans still are as interested in American jazz as ever although they rarely have a

Dutch Bassist Who Escaped Nazis



This is 23-year-old Japp Sajat, prominent Dutch string bassist, who with five other Dutch musicians secretly built a boat and escaped Nazi-ruled Amsterdam in late September by paddling across the English Channel. *Down Beat's* exclusive story of this daring escape and fresh, uncensored information on music conditions in Holland are in the next column.

chance to enjoy it unless they violate Nazi orders and listen to broadcasts in a gamble with death. Many risk it, however, Fuld says.

Jazz Hits the Classroom in New York City

New York—Jazz has attained university status! After several isolated attempts in the form of lectures by visiting bandleaders, the subject has finally been deemed worthy of a full, officially sponsored course.

Starting Feb. 4, and continuing for 15 weeks, a series of lectures will be given at the New School for Social Research in Manhattan, dealing with the history, development and personalities of jazz. Robert Goffin, noted Belgian jazz hound, will devise the talks in collaboration with *Down Beat* contributor Leonard Feather. The course is being included in the New School's regular curriculum with full details listed of the various subjects, such as Blues, Louis Armstrong, Chicago Musicians, Boogie Woogie, Duke Ellington, etc.

Goffin, who has been in this country 18 months, has been called the world's most versatile jitterbug. Formerly Belgium's foremost criminal lawyer, he is also a checkers champion; author of books on legal finance, gastronomy, poems, rats, spiders, eels, history and genealogy; he has written a play with the great Maeterlinck, is editing a French magazine in New York, is an expert ice-skater and chef, and can lift four men with his bare hands. He also likes jazz.

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Jam Sessions Again in Chi

Chicago—Sunday afternoon jam sessions were resumed here three weeks ago when Gene Schacht and Pete Stern launched the first in a series of winter bashes in the Old Town room of the Hotel Sherman. This was the first big Chi session since Harry Lim concluded his here last spring.

Featured in the initial session were Jack Teagarden, Bud Freeman, Jimmy MacPartland and the rhythm of Floyd Bean, piano, John Lindsay, bass, and Tubby Hall, drums. Teagarden admitted it was a terrific kick jamming with Bud and Jimmy but that he was a bit rusty not having worked ad lib for quite a while. The crowd "poo-pooed" this and cheered for more.

The session was a financial as well as a musical success and the operators are planning another following the holidays.

Both Schacht and Stern are well known in midwest music circles.



Joins Bob Strong . . .

Mary Ann Mercer, former Mitchell Ayres songstress, has joined Bob Strong and his orchestra and now appears with the band on all dance engagements. Strong is now located in Chicago where he has several broadcasts.

Sleep, Sleep, Sleep Is a Theme Song Hoff Will Never Use

by CARL HOFF

Jersey City, N. J.—They've got me in Jersey now, and I've come to the conclusion that human beings are more unsympathetic than any other form of animal life.

Now I'm not a guy to go around making a bid for sympathy, but I do have the damndest case of insomnia you've ever heard about. So what happens?

'Friends' Fail Him

"Gosh, I didn't sleep a wink last night," I tell someone. He gives me a quick leer and says, "Why don't you go to bed?" I turn on my heel (whoever the guy is) and walk away to seek compassion from someone else. The next guy looks me up and down coldly, and suggests, "Why don't you try Ovaltine?"

"Why don't you?" I tell him. I'm too tired for a decent comeback, and besides . . . I have tried Ovaltine. This keeps up all day. I run into a guy I haven't seen for a long time and he takes a quick gander at me. "You look fine," he tells me. I'm about to thank him for the lie when he breaks in with, "Who's your embalmer?"

This guy usually doesn't look too good himself, so I counter with, "Why don't you get your blood back from Britain and send them the bags under your eyes." This stops him and I'm all right until the next wise guy comes along.

Finally after years of this jive, I find a guy who tells me he knows just the thing. "What is it???" I demand breathlessly.

Salt Air Treatment

"Buy a boat," he says, "buy a small yacht and sleep on it. The salt air will do the trick."

"How small can it be?" I ask him. "I don't buy a boat every day, you know. Not even every week."

So I buy a boat, and the first night out I make like I'm going to sleep. I latch the portholes (see, I talk sailor talk, already!) put out the lights, and climb under the warm blankets.

No dice. The boat rocks like a Basic riff. It rises and falls, lists

to the starboard, lists to the cup-board. The waves slap the boat like John Kirby cracks his fiddle. I can't sleep.

Next day, I meet the guy who suggested the whole thing.

"Well?" he questions me, "did you try my remedy?"

"Yes," I say.

"And how did it work?" he beams.

"It's like this," I tell him. "The rocking of the boat makes me sleep earlier, all right. So instead of not sleeping for eight hours, I can't sleep for twelve!!!"

Hackett Now In Miller's Brass Section

New York—Bobby Hackett dropped his guitar and moved into Glenn Miller's brass section at the Hotel Pennsylvania to fill the chair vacated by Alec Fila, who has left the band.

Taking Hackett's gitbox chair was Bill Conway, of the singing Four Modernaires. Miller emphasized the change was "working out nicely" but indicated it was merely a temporary move, and that Hackett—famed Bix-like cornetist—would return to the guitar slot once Miller found a trumpet player suited to the band.

Hackett isn't featured much as a cornetist. Billy May and John Best getting most of the play, but at dinner sessions Glenn likes to have Bobby play soft stuff, old jazz classics at slow tempo, which diners as well as musicians and cats enjoy. Skippy Martin is working out "swell" as first chair alto saxist, Glenn said.

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Four Radio Execs Take Over NBC Concert Bureau Today

New York—Sale of NBC's concert and talent divisions, including Civic Concert Service, Inc., becomes effective today (1st) with Alfred H. Morton, D. S. Tuthill, O. O. Bottorf and Marks Levine taking over as owners. All four are veteran NBC execs.

Announcement of the sale was made by NBC's president Niles Trammell. The buyers have formed a new company, National Concert and Artists Bureau, with offices here, in Chicago, Hollywood and San Francisco. Artists affected by the deal include Kirsten Flagstad, Fritz Kreisler, Gladys Swarthout, John Charles Thomas, Ezio Pinza, Serge Rachmaninoff and many others.

Continue With Hurok

In the new setup Mr. Tuthill will be manager of the popular division, Levine in charge of the concert department, Bottorf continuing as president of the Civic Concert Service, Inc., and Morton, chairman of the Board of Civic Concert Service, Inc., which will become a wholly owned subsidiary of the National Concert and Artists Corporation.

Mr. Trammell also pointed out that the present affiliation with S. Hurok Attractions Inc., would continue as it has in the past. The Hurok organization has under contract such stellar attractions as the Ballet Russe, the Ballet Thea-

ter, Marian Anderson, Jan Peerce, Mischa Elman and Artur Rubinstejn. Under contractual arrangement with that company, NBC has had exclusive booking rights to all concert talent managed by S. Hurok Attractions Inc.

400 Artists Affected

The Artists Service of NBC has been in existence 12 years, during which time it has assumed a major position in the supply of all types of talent to all forms of entertainment and concert activities. Approximately 400 artists and performers are under the management of the organization, including many distinguished figures in the operatic, concert, radio and motion picture fields. In addition to the concert personalities mentioned previously, are such names as Fibber McGee and Molly, Yvette, Edward G. Tomlinson, Frank Black, Vivian Della Chiesa, Jean Cavall and others.

Rare Pic of Mound City Blue Blowers



The four musicians shown in this are the Mound City Blue Blowers in a very rare pose. You'd never guess from this pic that here are four of Chicago's greatest old-time jazzmen, snapped in their heyday. From left to right are William McKenzie, Frank R. Billings, Jack Bland and Carl Kress. Pic, Courtesy of Bud and Kay Jacobson.

Prima's Men Escape Death by Inches!

by FREDDY GOLD

Newark—William A. Seeman and Ray Jenkins, trombonists with Louis Prima's ork, report that it was the luckiest day in their lives when they were thrown in the Hope Valley, Mass., jug for speeding several weeks ago, as carried in the December 1 *Down Beat*. For if they had ridden another 10 minutes in their band truck, they would not be living to tell the story. After leaving the jail, the mechanic at the jailhouse garage told them that a leak had spread gas throughout the truck and that it would have ignited in another 10 minutes and blown up the truck and passengers!

Prima Confirms Story

Prima himself confirmed the story at the Central Theater in Passaic.

Kent Arnold, vocalist and bass player, recently shelved a spot with Gene Morris' society ork to join Glenn Forrest's in-the-groove band. Also vocalizing now for Forrest are drummer Charlie Burton and Ed Stein. . . . The Hour Glass club pulled a quickie by signing the Tune Toppers. . . . Bill Kermode, local tenor man, joined Isham Jones band. . . . The Adams theater, Passaic, has signed the orks of Artie Shaw, Tommy Dorsey, Gene Krupa and Sammy Kaye for stage appearances.

'Standby Band Should Play,' Says AFM Prez

Milwaukee—Art Eisler and Hilly Hansen played the *Take It or Leave It* show here last month. Local 8 had a standby band in attendance and Milwaukee almost lost the show at the last minute when Prexy Dahlstrand of the local wanted the standby band put on the air.

After much discussion the show played from Milwaukee and the standby orchestra did not participate.

Betty Ruth Dietrich, local canary, has rejected a luscious offer made by Freddy Martin to join his band. The chirpie, although urged to accept by Darryl Zanuck, turned the job down, because she wanted to stay in Milwaukee to be near her boy friend. . . . Gene Yucom, two beat drummer, has left Mark Steger's jazz group, because he claims the boys aren't getting enough work. Replacement has not as yet been announced, as Mark is trying several men out before making a decision.

Stuff Smith and his new orchestra lasted at the Hotel Blatz for only a week.

—SIG HELLER

History Repeats for Anita O'Day

Chicago—Anita O'Day, Gene Krupa's fem chirper, placed high in the *Down Beat* poll and is winning attention on records. Yet her biggest triumph to date evidently will be her singing bit with Gene Krupa's ork in the new film, *Ball o' Fire*. The oddity is that just five years ago, Anita made her first bid for fame singing with Bud Jacobson's ork at the Ball o' Fire club in Chicago!

Bob Allen Ork Hits Broadway

New York—Bob Allen and his band are now at the Roseland ballroom on Broadway, with NBC airtime, after a long and highly successful run at Brooklyn's Rosemont, sister spot. The former Hal Kemp singer has been impressive with his orchestra since opening, and Arkansas vocalist Dottie Reid also is drawing raves. Dick George is managing Allen.

Allen's band set indefinitely at Roseland. Dick Rogers, whose band Allen's replaced, is on tour.

'BUILT-TO-FIT' MOUTHPIECES

For Cornet, Trumpet, Trombone "The greatest contribution to the science and art of brass playing since the invention of the valve. The only answer to one of the most perplexing and little understood problems in the world." They take all foolhardiness and speculation out of mouthpieces and embouchure training; clearly show what causes embouchure lack and correct it. Provides the only way a true cushion rim can be had.

Every brass man should have one. Send a postal card for information today. 10¢ FREE!

Harry L. Jacobs, 2942 Washington Blvd., Chicago, Ill. • Phone Nevada 1057

REYNOLDS presents HIGHLIGHTS IN THE LIFE OF Russ Morgan

(Continued from December)

1. After directing Goldkette's Casa Loma, Russ directed the studio band at Station WXYZ in Detroit. At one time he had nine commercials!

2. His next step got him one of the choicest jobs ever assigned a dance musician—that of arranging for the 102-piece Detroit Symphony.

3. Shortly thereafter, Russ started to record for Brunswick and eventually became musical director. It was then that NBC encouraged him to build his own band.

4. Then followed his Biltmore Hotel engagement, 39 weeks on CBS for Rinto, and 2 years on the Phillip Morris Program. He became one of the most famous leaders in America.

5. And today "Music in the Morgan Manner" is a by-word with dance lovers and musicians everywhere. Russ Morgan has reached the topmost pinnacle of success.

(Conclusion.)

This concludes the "Highlights in the Life of Russ Morgan" series. We are proud indeed that Russ, one of America's top name band leaders, and his brass section play Reynolds' Trombones and Trumpets. Try a Reynolds at your dealers today.

The F. A. Reynolds Co., Inc.

Find out for yourself why the nation's leading brass men are switching to Reynolds. Send for FREE trial plan.

A Product of F.A. Reynolds Company Inc. 2845 PROSPECT AVE. CLEVELAND, OHIO.

What Goes on the Coast:

West Coast Blackout Crimps Slack Debut

by HAL HOLLY

Hollywood—Outbreak of war put a decided crimp in the plans of the Zucca Brothers to open their Hermosa Beach spot on a six-night-per-week basis with Freddy Slack's band. Main purpose of the deal, as we outlined in last issue, was to use the spot as a bandbuilding set-up for Freddy's new outfit. Failure to secure a radio line and generally upset conditions put an end to the tie-up as far as the Zucca Brothers and Slack were concerned. Freddy couldn't see anything there without the nightly broadcasts and the Zucca boys couldn't see their way clear to go ahead with the venture as planned until the natives get over their blackout jitters. Just to keep the idea alive, Boyd Keller's band was installed in the Hermosa spot on a week-end-only policy.

New Year's Eve Dates Juggled

Cancellation of New Year's Eve parties and dances had the local bandmen in a panic as this was written. Many of the cancellations were tentative with the reservation, "We'll let you know in a couple of days or so if we decide to have our dance." Musicians who had accepted these "maybe" jobs were trying to shift to other jobs and in general trying frantically to get lined up on something that seemed certain. Practically all employers of bands for New Year's Eve parties seemed to have assumed that the war was grounds for abrogating contracts—and there wasn't much that could be done about it. But there was a general feeling that the blackout business would be ironed out within a week and that there would be a big rush for musicians at the last minute.

Roberts Gets Prison Term In Morals Case

Los Angeles—A prison term of 1 to 50 years was given Harold William Roberts, former U.S.C. "Trojan" band leader and recently a leading figure in musical and civic affairs here, following his conviction on morals charges involving two young girls, one 9, the other 15 years old. At the time of his arrest on the charges, Roberts was director of public relations for Local 47 of the musicians' union.

Hawaiian Band Leader Stranded

Los Angeles—Giggie Roysce, a member of Local 47, who has been bandleader at the Royal Hawaiian Hotel in Honolulu for the past year or more, got out of Honolulu just a short time before the attack that opened the war between Japan and the U.S.—but Giggie wants to get back, and can't. His wife and child are still in Honolulu and, at this writing he was still not certain of their safety.

Giggie has headed a band of Hawaiian musicians in Honolulu for several years. He arrived in Los Angeles for what he thought would be a brief visit just a few days before the attack, called here by the sad news of the death of his father. He has his "return ticket" via the S. S. Lurline—but it is useless to him as there will be no passenger traffic to the islands for no one knows how long. Meantime, he is still waiting anxiously for word of his family. He hopes to enlist in some branch of the service that will take him back to them, if only temporarily.

Co-Op Jam Band Attracts Hollywood Gates



Hollywood—This combo is tagged the "Monday Nighters." The outfit is a co-operative band and grew out of the jam sessions started by Joe Sullivan in Hollywood several years ago. Group has been attracting attention from hot jazz fans on the West Coast for its thrilling improvisations, and is currently fea-

tured at the Hollywood Cafe. From left to right are Babe Bowman, trombone; Budd Hatch, bass; Bill Covey, tenor; Mack Halladay, drums, and Ted Repay, piano. In addition to playing, each member of the band has certain business duties to perform in connection with the outfit. *It's a Calvert pic.*

Los Angeles Band Briefs

by CHARLES EMGE

Gil Rodin looking for a new girl singer for the Bob Crosby band. Gloria De Haven, a local gal, had the spot at writing, and may be in permanently. . . . Johnny Richards drew a week's fill-in job at the Casa Manana as Horace Heidt's opening was postponed from Dec. 12 to Dec. 19. Ted Weems had to close on schedule to keep other commitments. . . . Jimmy Walsh caught a couple of weeks at the Biltmore Bowl between the closing of Carl Ravazza and opening of Phil Harris (Dec. 29). . . . Copacabana, one of the early season nitery casualties, was due to reopen as the Sugar Bowl under management of Frank Kerwin, whose Merry Go Round cafe is one of Hollywood's popular small spots. Band not set at writing for the Sugar Bowl. . . . Trocadero was going ahead with plans for Ellington's opening on Dec. 26 but management admitted blackout jitters, replying to queries with "you'd better say that opening date is now tentative." . . . Palladium's p. a. Barney McDevitt optimistic (as usual) regarding the opening of Tommy Dorsey, scheduled for Dec. 29. . . . Arranger Jimmy Mundy, here with Paul Whiteman, says the world's best disappearing act is Central Ave. during a black-out.

DUG DITCHES IN HIS TUXEDO!

Saxist Who Waged One-Man War on Records Is Dead

Los Angeles—Death in the form of a hit and run driver cut down one of the most colorful figures among local musicians here Dec. 3. He was Eugene F. (Gene) Dabney, veteran sax player who for years had been waging a one-man war against the unrestricted use of phonograph records in particular and all economic exploitation of musicians in general.

Dabney's most notable exploit was his private—and not ineffective—revolt against the employment of musicians on WPA labor (ditch digging) projects.

Appeared in Tuxedo

When Dabney found himself called to go to work as a WPA ditch digger, he appeared for work wearing a tuxedo, starched shirt and carrying his saxophone. The foreman fired him off the job but Gene had tipped off daily newspapers in advance and the next day, huge photos of Gene with a shovel in one hand and his sax in the other appeared in all the papers.

Dabney was fearless in his attacks on AFM bigwigs for what he charged was their failure to take

aggressive action concerning the free use of recordings for commercial purposes.

Cee Pee May Nab Comm'l

Los Angeles—One of the few network commercials to feature a colored band appeared in the offering here for Cee Pee Johnson's swing combo, which is currently playing at the Rumbogie cafe here. Show is being lined up for a firm reported to be the Acme Brewing company and will feature two bands—a small hot band of Negro musicians and a large white band for the suave sophisticated stuff. Lou Forbes will direct the white ork.

In line for the vocal spot with the Johnson ork is Judy Carol, who took Dorothy Dandridge's role in the Duke Ellington stage musical, *Jump for Joy*, during the latter part of its run here.

Indications point toward Mutual as the network. Only other Negro band enjoying a commercial at present is John Kirby's ork in New York. Louie Armstrong had a sponsored program about three years ago.

Four Sidemen Leave Ted Weems Band

Los Angeles—Four members of Ted Weems band took such a liking to Southern California during Weems' recent engagement here that they decided to leave the band and settled in Hollywood.

Among those who left was Weems' veteran bass player and entertainer, Country Washburn, who had been with Weems for 15 years. He was replaced by Bill Blair of Chicago. The others who left were Pete Beilman, trombone; Red Engle, tenor sax, and Artie Winter, trumpet.

The replacements for the latter three were Les Jenkins, trombone; Pat Leonard, tenor, and Jack Fernstrom, trumpet.

Martin May Record Grieg Concerto

Los Angeles—The amazing popularity achieved by Freddy Martin's treatment of Tschaiikowsky's *Piano Concerto* will probably start a cycle of such arrangement. Victor recording execs have wired Martin to look over the Grieg *Piano Concerto* with an eye to recording a simplified transcription of its best known theme.

SWING PIANO!

Learn to play real Swing Piano! Send for free "home-study" folder. TEACHERS: Write for business offer. AXEL CHRISTENSEN Studios 21 Kimball Hall, Chicago, Ill.



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Maracas—\$1.50 pair Claves—\$1.00 pair Guiro—\$2.50 each Bongos—\$7.50 pair Quibada (Jawbone)—\$5.00 ea. Congas—\$8 to \$12 ea. Complete equipment for Drummers FRANK'S DRUM SHOP 225 S. Wabash • Chicago, Ill.

WHEN IN DETROIT Bring Your Instrument Troubles to **IVAN C. KAY** DETROIT HOME OF SELMER and BACH Our Repair Department Can't Be Beat • Complete Line of Reeds and Accessories Cherry 4288 • Detroit • 112 John R.

For Swing... or Symphony... **Chiron... VIBRATOR REEDS** (Reg. U. S. Pat. Off.) **We go well together SOUND WAVE Mouthpieces** "The Tone Marvel in Modern Design" Made of double-strength Ebonite rubber, it prevents warping! You'll never regret if you invest in the Vibrator SOUND WAVE mouthpiece. **AT YOUR DEALER! H. CHIRON CO., INC.** 1450 Broadway New York City

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Forecast Music Boom After First War Shock Wears Off

Los Angeles—The music and entertainment business on the Pacific Coast took sharp nose dives at the outbreak of war with Japan and the other Axis powers but all indications point to a big boom in this field once the population has become adjusted to the situation.

There is a general expectation here in Los Angeles that this city will receive some special attention, if only in the form of nuisance raids by "suicide bombers," due to the presence of some of the country's largest aircraft factories, which are spotted about Los Angeles.

Niteries Deserted

The first blackouts resulted in almost complete desertion of niteries, ballrooms and theaters, although the operators tried gamely to carry on. But, remembering the entertainment-hungry crowds of World War I, amusement moguls are going ahead with plans for a general boom. All niterie operators prepared for the biggest New Year's Eve celebration of all time, with prices expected to hit new highs. The Cocoanut Grove, where Ray Noble currently holds forth, topped the field by dealing out a New Year's Eve pleasure package at \$18.50 per patron.

Raeburn Back To Chez; Still On Jump Kick

Chicago—Still on a jump kick, Boyd Raeburn's ork returned to the Windy City Christmas Eve to open at the Chez Paree, bowing out Lou Breese's band. Marty Greenberg joined the Raeburn crew on drums and Jack Gardner, another Chi jazzman, was set for the 88-chair until he was forced to enter a sanitarium with a nervous breakdown. Rudy Kerpays is the present pianist.

Burnett Will Recover

Homer Burnett, bass player with Raeburn, appears destined for recovery from the recent crash the Raeburn band experienced although he is still in the hospital. Burnett, who was thrown out of the band truck, broke his back, leg and shoulder and severed an artery in his arm.

Red Parker, alto, Danny Gay, trumpet, Ray Thomas, trombone, and Raeburn himself were also injured but all are back on their feet now.

Vaughn Monroe Is a Father

New York—Vaughn Monroe became a father Dec. 13, less than a week after Horace Heidt also fell in line. Like Heidt, Monroe fathered a daughter, weighing 8½ pounds and promptly named Candace Monroe.

Mrs. Monroe, the former Marion Baughman, gave birth at LeRoy Sanitarium in New York City. Monroe, on the job at Hotel Commodore nearby, was forced to leave the stand in the middle of a broadcast when his daughter arrived.

Besides Monroe and Heidt, other prominent bandleaders who have become fathers of baby girls in recent months are Woody Herman, Mitchell Ayres and Jan Savitt. And for all, it was their first child!

Pete Johnson Floored by Hand Injury

New York—Pete Johnson, boogie-woogie pianist, is still suffering an infected hand and has not been able to work at Cafe Society downtown. At first his injury was believed minor, but complications set in and Johnson has now been out about six weeks.

Pete's hand is improving, he told *Down Beat*, and he expects to return to work "very soon." His partner, Albert Ammons, recently suffered a breakdown and now is in an Illinois sanitarium recuperating. Johnson has record dates scheduled as soon as he's in shape to pound a keyboard again.



Reaching for a High One . . . Band leader Layton Bailey gets the reach-for-the-ceiling song and dance from vocalist Dorothy Mansfield, the occasion being Bailey's celebration of "Texas Night" at the Metronome Room in Washington, D. C., where band has been held over indefinitely. It's the first attempt at mayhem for Dorothy who hasn't hog-tied a bandleader since she left her native Texas some three years ago.

Duke's Son Forms Band

Los Angeles—Mercer Ellington, the Duke's son, will step out with his own band the latter part of January, according to present plans. Mercer has had the prospective band in rehearsal here for some time but cannot accept any engagements in the jurisdiction of Local 767, AFM, (L.A. Negro musicians' union) until well after the 1st of the year due to union restrictions on transfer members.

Billy Strayhorn who arranges for the Duke's band, is also doing some arranging for Mercer's contemplated band.

Monroe Prostrel Now In U. S. Army

New York — Monroe Postrel, manager and publicist for Horace Henderson's band, enlisted in the U. S. Army a week after war was declared with the Axis. He's a cousin of Bernie Green, publicity man for Les Brown and other Joe Glaser attractions.

BUDDY RICH and his SLINGERLANDS WIN DOWN BEAT'S DRUM POLL!!



The musicians of America have voted Buddy Rich to be 1941's leading sideman drummer in *Down Beat's* nationwide popularity poll. Buddy is richly deserving of this recognition. His work with Tommy Dorsey has shown him to be a superb rhythm man and a brilliant soloist. May we add our congratulations to the thousands he will receive.

Buddy plays the famous SLINGERLAND "Radio King" Drums as he has ever since he started his professional career. And it's a fact that with isolated exceptions drum popularity poll winners are invariably SLINGERLAND equipped. So why not make up your mind to try the drums played by the finest percussionists in the country—SLINGERLANDS! See your dealer.

Slingerland and Gene Krupa are the originators of the Tunable Tom-Tom. Get the genuine—and try those sturdy, snappy "Radio King" Drumheads, the choice of professionals.

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Genuine Selmer French

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Glenn Miller Suggests—Musicians as Raid Wardens

New York—The first suggestion as to how America's musicians can help win the war came from Glenn Miller the very night that Congress voted to fight the Axis powers.

Miller, between sets at Hotel Pennsylvania, where his band has been playing a long and highly successful engagement, told a *Down Beat* reporter that in his opinion, all dance band musicians should be trained as air raid wardens and assistants.

"Attacks Come at Night"

"Most bombing attacks come at night," Miller said, "and in thousands of night clubs, theaters, ballrooms and restaurants and hotels there will be dance bands playing music. It seems logical that musicians—most of whom are young and strong—would be the ideal persons to take over in case of an attack by foreign powers.

"Under the bandleader's direction, and in cooperation with operators of the establishment and local authorities, bandmen could be

in an excellent position to be of great assistance," said Miller. "Not only could we assist in directing the public to a place of safety, but possibly, with training, we could also administer first-aid in the event of injuries. Who else in a place of entertainment is better qualified than the musicians playing the job?"

May Go to Union

Miller, who has been spending about \$1,000 a week out of his own pocket to broadcast special programs to camps for the entertainment of soldiers and sailors, indicated he would submit his plan to the union for consideration.

Down Beat Survey Sees 37 Thousand Musicians in War

by EDDIE BEAUMONTE

Since these United States were thrown into war December 7 by the unmerciful attack of the Japanese on Pearl Harbor, *Down Beat* began a national survey to determine the position of the American musician with regard to the defense of the nation.

Through our correspondents from coast to coast we have found that of the some 100,000 musicians in the country already over 12 per cent have met army requirements and are now actively engaged in preparation to defend our democracy. To defend it against the driven hordes of an insane paperhanger.

Because we lacked sufficient time to complete our survey for this issue we are unable to run a full listing of the tootlers now in the United States forces. But from the figures thus far compiled we are proud to disclose that the music profession is well represented in proportion to its number. Under our present status it is estimated that close to 25 or 26 thousand have yet to be called. These men are standing ready in this urgent drive to amass our power for the defense of democracy.

Following is a partial list of the musicians in the armed forces:

ARIZONA

In service:
Bayer, Herbert
Carroll, Eddie
Carl, Morse
Clark, Don
Clark, Russ
Clarke, Russell
Eckes, Bob

Nylund, Gus
Paisue, C. A.
Piper, Donald
Sittenfeld, Max
Smith, Howard
Stafford, Jack
Watts, Tommy
Webb, Lloyd

Released, subject to recall:
Elslein, Harold Hodgkins, Herbert
Rupp, Murray

I-A rating:
Brewer, Bill Mansfield, Joe
Graylutz, Bill Kanes, Jim

COLORADO

In service:
Moss, Charles McDonald, Harry
Ketcham, Belvin Newby, Bill
Kemp, Raymond Parson, David
Walters, Herman

Released, subject to recall:
Bauer, Joseph Johnson, Harold

DISTRICT OF COLUMBIA

In service:
Orusloff, Leon Jones, Joe Allen

Casky, Vance Lamplin, Phil
Cruitt, John Leith, Richard
Fichette, John Rosey, Jack
Fitzpatrick, James Scott, George W.
Goldman, Meyer Warfield, Percy

Released, subject to recall:
Freeman, Paul Maney, Bill
Sokol, Al

FLORIDA

In service:
Cornely, Henry P. Egan, Don
Hutto, Phil I. Toole, William J.
Williams, Clyde H.

GEORGIA

In service:
Burtis, A. G. Lozaris, S. A.
Cartleton, Austin Reed, Jimmy
Catterton, Frank Walker, Howard

Released, subject to recall:
Dykes, Clinton Henry, Arthur
Fripp, Louis Hutto, Philip

I-A rating:
Krieger, Eddie Roberts, Noles
Monroe, Jimmy Sheppard, W. M.
Pittman, Claude

Musicians Off the Record



New York—Meet the clown of the Sonny Dunham band—Lint Montgomery, trumpet player, candid camera bug and pipe smoker. First alto saxist Guy McReynolds of the same outfit snapped this shot on a wintry December one-nighter, with Lint's bay window bucking the elements.



Band leader Mel Marvin shows his fiancée Father Silabee how to "take it easy" in his new trailer, in which they will live after their marriage. She is Vincent Lopez' secy. Marvin parks his trailer alongside the Flagship, Union, N.J., where his "Take It Easy" Music holds forth.



Mr. and Mrs. Danny Perri and their "family" relax at home. Danny's the guitarist with Jan Savitt's ork and is a Canadian boy. His wife, Babe, was born in England and was a dancer before she married Danny in Europe. The "family" consists of daughter Judie, 9 months old, and the Scotty dog, "Squirt."

ILLINOIS

(CHICAGO NOT INCLUDED)

In service:
Allen, Roy Lundstrom, Carl F.
Blundell, Irvin Magnuson, Carl E.
Bonnickson, Joseph Maloney, Thomas W.
Brines, George Moring, Leland
Bronson, Howard Ralston, Everett
Burke, Dan Reid, Donald E.
Dyer, Eugene Richs, Joseph G.
Ealay, Trevor Riverdahl, Ralph
Garrets, Benny Robinson, Martin E.
Herbst, Marvin Seidel, Julian
Johnson, Charles R. Simpson, George
Johnson, Harry A. Surratt, Arthur
King, Roy Thomson, Bruce
Kys, Hactson Tjaden, Dale
Lauthard, John Trisch, Frank
Tropp, Wilbur

Released, subject to recall:
Cooley, Thomas A. Jungst, Rudolph G.
Jacobson, Robert Mumma, John
Salmon, James D.

(Modulate to Page 23)



Chords and Discords

Today's Thought

Pontiac, Mich.
To the Editors:
WE BURNED ALL JAPANESE TUNES IN OUR LIBRARY. CEREMONY AT DIXIE BAR, PONTIAC, MICH. USED METAL CONTAINER ON DANCE FLOOR. TOLD AUDIENCE WE WERE SUBSTITUTING ANCHORS AWEIGH AND AMERICA I LOVE YOU. WENT OVER WITH A BANG. SUGGEST ALL ORCHESTRAS DO SAME. COME ON READERS LET'S GO.
—HERB SMITH AND ORCHESTRA

Meade Lux Lewis Story Makes Him Cry

Los Angeles.
To the Editors:
I'll grant you ASCAP is being pretty foolish for not giving Meade Lux Lewis a pin, which he very much deserves. My beef is that Dave Dexter has relegated himself to the realm of the sob-sisters with his tear-jerking portrayal of Lewis'

(500,000 copies *Honky-Tonk Train Blues* "lapel of his tattered suit." It makes me weep, not for ASCAP's fluff of Meade, but for his tattered suit.

Dexter is fine when he sticks to straight reporting but how am I going to explain those tear-stained pages?
—JERRY FRIEDLANDER.

"Let's Speak English, Not Jive Talk!"

Franklin, N. H.
To the Editors:
It seems that to be an accomplished or any other type musician these days—one must first be schooled in the phonetic art of "hep talk," while still trying to appear nonaffected and honestly look one's unfortunate victim in the eye. I am quite aware that such terms as "groovy," "solid," "corny," etc., can be used to advantage in well-placed phrases—but how this vernacular has suffered in the mouths and hands of the radio, movie and
(Modulate to Next Page)

RAG-TIME MARCHES ON . . .

NEW NUMBERS

OPITZ—A daughter, Bette Anne, nine pounds and ten ounces, born to Mrs. Robert Opitz recently at Huron Road Hospital, Cleveland, O. Dad is vibra-harpist with the Four Versatilians.

HEIDT—A daughter, Hildegard Harriet, six pounds, eight ounces, born to Mrs. Horace Heidt, Dec. 7. Dad is famous band leader.

MONROE—A daughter, eight and one-half pounds, born to Mrs. Vaughn Monroe at LeRoy Sanitarium, New York, Dec. 13. Father is the band leader. Baby named Candace Monroe. Their first.

FURANNA—A daughter, Judith Lee, eight pounds, born to Mrs. Tony Furanna in St. Michael's hospital, Toronto, Can., Nov. 30. Dad is trumpeter with Bert Niosi.

TIED NOTES

KOLKER-PEARLMAN—Marty Kolker, saxophonist with the Kolker Brothers' ork, and Reva Pearlman in Baltimore recently.

WATTERS-ROYCE—Lu Watters, San Francisco band leader, and Patricia Joyce in Las Vegas recently.

WARREN-BERKSON—Barry Warren, vocalist with Lou Breese's ork, and Rose Berkson in Chicago, Dec. 14.

MALONE-CATALINO—Foster H. Malone, former 88-man with Al Kollat, and Rose Marie Catalino in South Bend, Ind., recently.

BARNHART-BECKMAN—Bunny Barnhart, saxist with Marty Ross' band, and Ethel Beckman in South Bend, Ind., Dec. 26.

BRINK-BRUCKMAN—Don Brink, tenor sax player with Maurie Bruckmann's ork, and Velma Mansel in Fort Worth, Tex., Nov. 24.

ELMERGREEN-FRISCH—Bob Elmergreen, associated with his father in operating the Elmergreen Music House, and Heles M. Frisch at Waco, La., Nov. 29, 1941.

SILVERS-SOBLE—Harvie Silvers, pianist with Jimmy Davidson, and Sylvia Soble in Toronto, Can., Dec. 21.

HENRY-GARNI—Francis Joseph (Muff) Henry, guitarist with Guy Lombardo's ork, to Adelaide Birchett Garni in New York, Nov. 30.

LOST HARMONY

GILES—Mrs. Dorothy Hulst Giles, divorced from Art Giles, band leader, in Pittsburgh recently.

FINAL BAR

BRUDER—Gustave, 71, former member of the Southern and Hartman theater orks, Columbus, O., died in that city, Nov. 27.

DOBROW—Abraham, 65, father of Harold Dobrow of the William Morris agency, died Nov. 22 in New York.

FEIST—Mrs. Bessie, 61, widow of Leo Feist, music publisher, died Nov. 27 at Mt. Vernon, N.Y.

HETZEL—William Erety, retired music pub. died Nov. 26 in Roxborough, Pa. He was a founder of the Theodore Premer company.

JOHNSON—Victor, 70, band leader, died Nov. 19 in Belvidere, Ill.

LINTNER—Lyle, 31, trumpeter, died Nov. 28 in Stevens Point, Wis.

MILLER—Edwin F., 67, for 35 years a member of the Keith Theater ork in Dayton, died Nov. 13 in Dayton.

SILSBEE—P. L., father of Esther Silabee, secretary to Vincent Lopez, died Nov. 29 in Calistoga, Cal.

WILSON—The five-day-old son of Clyde (Slim) Wilson died in Springfield, Mo., recently. Dad is at radio station KWTO.

RENNER—Wald, 36, former trumpet player with Hal Crocker and Hod Williams, died Nov. 13 at Mansion, O.

GREEN—Cal, 28, a member of the Chicago and Waterloo, Ia., locals and featured violinist in Paul Page's ork, died Dec. 8 in Little Rock, Ark.

EDWARDS—Eddie, tuba player, formerly with Joe Sanders and old Coon-Sanders orchestra, died last month in the Edward Hines hospital in Chicago.

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Officials Bare Teeth In WPA-Longhair Mix

by SIG HELLER

Milwaukee—Rivalry has apparently developed between the Wisconsin Symphony Orchestra, a WPA project, and the Milwaukee Sinfonietta, a private group.

Sinfonietta officials charge that the WPA orchestra is attempting to hamper the progress of the sinfonietta by arranging conflicting dates, all of which is termed 'hooley' and 'silly' by WPA officials. But on Monday Abe Meltzer, concertmaster for the sinfonietta and a first violinist for the WPA orchestra, was notified by the WPA timekeeper not to report for rehearsal Tuesday. Meltzer was given a formal notice a few days later that his services would no longer be required by the WPA.

'WPA Ork Needed Men'
Meltzer argued that under WPA rules he had a right to take off time from the WPA if he could earn money in private employment. Meltzer added that the WPA orchestra was actually short of members and that it had to hire extra men when it gave a concert. Therefore, he is puzzled as to why he should be told to not report for rehearsal.

Sinfonietta officials claim that a WPA concert in Wausau was arranged three weeks after the Sinfonietta concert was advertised and tickets sold.

McQuillan Says 'Hooley'

Clifford Randall, president of the group which sponsors the Sinfonietta, said, "Musicians say they have been told that the WPA orchestra would have a concert every time the sinfonietta has a concert." Randall claims that he tried unsuccessfully to iron out the difficulties with John R. McQuillan, district WPA director.

McQuillan said that he was not familiar with Meltzer's case but that he assumed that Abe was no longer needed on the project, and would therefore be eligible for other work. In reply to the charges of the sinfonietta officials, McQuillan said, "That's a lot of hooley. We're not trying to conflict with anyone. We're just trying to go along with our own project and haven't time to bother with anyone else's."

Her 21st



June Hutton, of the Stardusters with Charlie Spivak's band, has been known to drink 35 cokes during one rehearsal. Here she is warming up on her 21st. She's Imo Ray's little sister. *Arsene Pic.*

although it was recorded. We are glad to make it known that Mary Lou Williams is the composer of Roll 'Em.—EDS.

Themes & Birthdays

New York City

To the Editors:
I am writing this to compliment *Down Beat*, and also to make a suggestion. I think it would be a good idea if there was a column devoted to lists of the various orchestra's theme songs. Also you might put in their birthdate. I am a constant reader and I don't think I enjoy any magazine as well as *Down Beat*.

MARTHA DE ROSA

Note: We have published long lists of theme songs in the past and for over a year we ran a monthly feature listing leaders' and sidemen's birthdays. Check our back copies.—EDS.

Leonard up from Territorial Class

by WAYNE BOLLRUD

La Crosse, Wis.—The past year shows that of the territorial traveling bands the band of Hal Leonard was one of the few to get a good start up the ladder of success.

It was about six months ago that Hal while playing the Rainbow ballroom in Denver was signed up by Frederick Bros. and sent east. Then about a month ago, while Lawrence Welk made a tour of theaters, Frederick Bros. booked Hal into the Trianon ballroom in Chicago. Leonard just completed his stay there very successfully. The Winter Gardens ballroom

here will remain closed indefinitely. The Avolon ballroom is doing a grand job of bringing in outstanding traveling bands. Such bands as Billy Hughes, Cliff Keyes, Danny Walters, and Doc Lawson are a few of the bands that really pack them in at the Avolon.

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More Chords

(Jumped from Page 10)

swing mag circles. The payoff is a horrific film, entitled *Bachelor Husband*, in which a beefy Bronx boy, Sheldon Leonard, portrays a sharpie racketeer who spouts jive talk. It was hardly amusing and very bewildering to an audience that to all appearances was quite intelligent.

Let me explain first, that while this outburst may sound strangely like a protestation from a snob or long hair, I have been fed, nursed and weaned on fine jazz. In the bargain, I feel privileged that I am a devotee of Ellington, Goodman, Basie and earlier men like Armstrong, Beiderbecke and Oliver. But I refuse to employ terms like "Dig that jive," "He's a square," "Send me Jack," and "Aint that a killer?" Talk like this belongs to adolescent jitterbugs and not to intelligent, sane, talented musicians. We are an English-speaking nation. So let's speak accordingly.

—MURRAY GRAND

Korn Kobblers Note A Trend in the Music Of America

New York City.

To the Editors:
The subject of "swing" music has been discussed so often, and so many theories have been expounded on the subject that another thought on the matter won't make too much difference at this late stage of the game!

The music that we have come to know as "swing" dates back about eight or nine years, or at about the time when we were in the throes of the worst depression in the history of the country. Many authorities on the subject claimed that there was a direct connection between the economic conditions

and the growth of "swing." Being an exponent of that school of musical thought, we feel that further proof that there is a direct connection between economic conditions and the type of music the public accepts can be found in this country again today.

With the growth of various organizations, clubs, services and societies thruout the country in behalf of our home defense program, we find large groups of people thrown together—men and women, rather than boys and girls of teen ages. Also, the various Army camps established thruout the country have brought thousands of young men under one roof and one of their major sources of entertainment are dances which are run for their benefit. In such large gatherings, the jitterbug type of dance cannot be performed and so we find a trend back toward waltzes, slow fox trots, and even square dances, barn dances, Virginia Reels and others.

Who'd ever think that Congress would bring back the waltz?

—THE KORN KOBBLERS

"Young Men Don't Get to Play Jazz!"

Washington, D. C.

To the Editors:
Why do you have to be at least 30 years old or colored to play

jazz? I am 19 years old and I have to play in large bands that use arrangements or I don't play at all. Around here, and everywhere else I guess, the joints that use small jam bands just take old men or Negro musicians. It seems that you have to come from Chicago and played with Bix at some time or other before they'll hire you.

My kick is why does everyone think a young guy can't play good jazz? Maybe we didn't see King Oliver's band in Chicago like Goodman and all those guys but we can listen to them on records. But we still love to play jazz instead of all this lousy arranged corn.

ROBERT SCOTT

Re 'Roll 'Em'

New York City

To the Editors:
In a recent news item concerning Benny Goodman's recording of *Roll 'Em* the impression was given by a *Down Beat* writer that Pete Johnson composed the song. We should appreciate your making it clear that Mary Lou Williams is the sole composer of *Roll 'Em*. Thank you and best regards.

AL BRACKMAN
Robbins Music Corp.

Note: The article did not say Pete Johnson composed the song. The record by Goodman, incidentally, will not be issued

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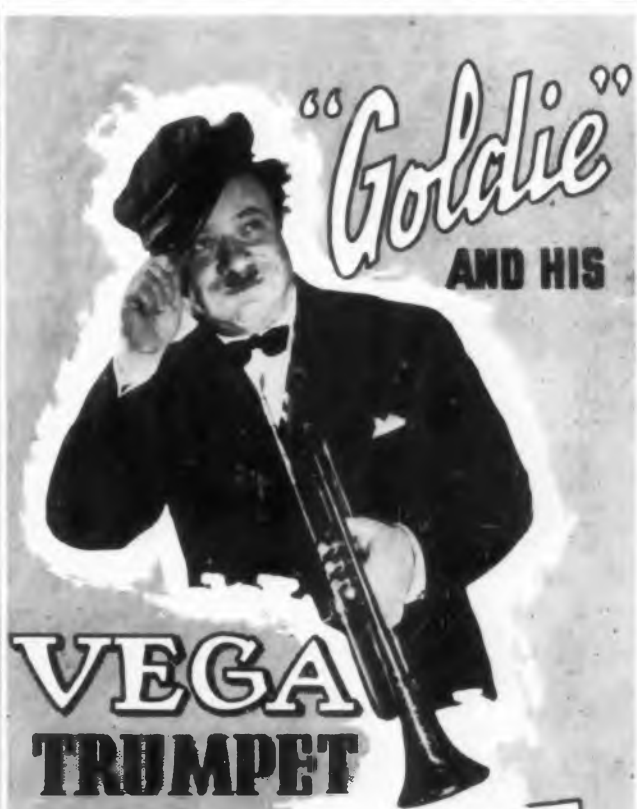
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Whiteman Album Very Spotty, but Revives Memories of 1928

by DAVE DEXTER, JR.

PLAYING THE RECORDS of Victor's latest album titled "A Souvenir Program" is enjoyable chiefly for the nostalgic memories the songs recall. There are 10 sides in all, and each is by the old Paul Whiteman group of the 1928 period in which such satellites as Jimmy Dorsey, Frank Trumbauer, Bing Crosby, Chet Hazlett, Roy Bargy and Alton Rinker were mere sidemen. And yes, it's the same band in which Henry Busse and Bix Beiderbecke sat side by side, with Pops allowing Busse far more individual solo work than the Davenport immortal.

The songs include *Lovable, I'm Afraid of You, Forget-Me-Not, My Pet, Down in Old Havana Town, Dancing Shadows, That's Grandma, Back in Your Own Back Yard* and *When You're With Somebody Else*. Most of them sound horribly dated, too elaborately arranged, and too Whitemanish. Especially to those whose ears are trained to the highly-superior 1941-42 standards of dance music.

Busse Hasn't Improved! But Victor album P-100 has its

good points, brief bursts of the Beiderbecke horn, humorous croakings by Crosby and his Rhythm Boy mates, a few well-scored and performed ensemble passages, and the like. And so it is recommended with reservations. Four of the discs are released in America for the first time; all the sides except *Dancing Shadows* are from alternate masters. One fact stands out: Busse played no better 15 years ago than he does today.

Winding Up the Year

Taking a fast and brief gander at the remaining new releases of 1941, Count Basie and Paul Robeson's two-sided Okeh of *King Joe*, a blues, offers evidence that Mr. Robeson, for all his vocal talents, should stick to his concert repertoire and not stray into the jazz field. Apparently choosing Ray McKinley as his blues-shouting idol, he is woefully depressing in the blues idiom and leaves it up to the Basie band to purvey what few kicks there are on the double 10-inch. But Basie is handicapped by just too much Robeson. Better by far is the Count's *Platterbrains*, a jump opus, in which he has full reign. Backer is *I Struck a Match in the Dark*. It's still dark.

Shaw Offers Four Sides

Lips Page gets the spotlight on Artie Shaw's Victor pressing of *Take Your Shoes Off, Baby*, a second-rate Gene Austin composition tied with *I Ask the Stars*, a Hearst promotion song which sounds it. Much more listenable is *Solid Sam*, a Fred Norman original, and *Make Love to Me*, with a convincing Paula Kelly vocal. . . . And Sidney Bechet's most impressive coupling in a long time pairs *Rose Room* with *Lady Be Good*, with Charlie Shavers, Sid Catlett and Willie the Lion all pitching in to make it so, on Victor.

Short Shots With a Needle

Nice Earl Hines piano on *Straight to Love, Bluebird*, although LeRoy Harris' singing

Gabriel Drew Him



Lucky Millinder, the sepiaband leader who has made a nice comeback in 1941, is caricatured by fellow band leader Erskine Hawkins, the 20th Century Gabriel. Like Xavier Cugat, Hawkins wields a mean pencil in addition to blowing a hot horn. Millinder, with Sister Rosetta Tharpe as an added attraction, has been playing the Savoy Ballroom, New York.

won't account for sales. Backer, the umpteenth version of *I Got it Bad*, is a surprisingly strong one and possibly second to Duke's original with Madeline Greene, Bill Eckstein and three others forming a socko vocal group following a lovely Hines 88 intro. . . . Not so impressive on the same label is Hines' rival Erskine Hawkins with so-so acetates *I'm In a Low-Down Groove* and *Uncle Bud*. Later, however, is strong enough to please the Gabe's legion of followers. . . . A "blacker" band than either Hines' or Hawkins' is ofay Sammy Donahue's, who again arouses enthusiasm as he does on virtually every record release) with *Half a Heart and Coffee and Cakes*. The tunes are from hunger, but Donahue makes classics of both in a deep and rhythmic colored groove. Also Bluebird.

Two Pianist-Vocalist Discs

Erskine Butterfield is a talented young colored pianist and composer who made much headway in '41 with his Decca discs and Mutual airings. Excellent samples of his ivory technique are on *Honey Dear* and *I Was a Fool to Let You Go*, Decca, with a small white band backing. Fats Waller, in a similar vein, continues his monotonous chanting with *Oh Baby Sweet Baby* and *Pan-Pan*, on Bluebird. First rate stuff so long as Fats keeps his mouth closed.

Miller's "Pearls" Out

Jerry Gray composed and arranged it and Glenn Miller does a superb transcribing job on *String of Pearls*, an unusual instrumental with the Miller reeds highlighted beautifully. Babe Russin plays a few brief bars of tenor, alternating with Al Klink. The lead alto is by Tex Beneke. On another new Miller waxing the piano artistry of Chalmers (Chummy) MacGregor gets the play, and deservedly, on Miller's adaptation of the moody Beethoven *Moonlight Sonata*, backed by the Miller theme *Slumber Song*. Worth the inspection of every platter-purchaser and well up to the lofty G. M. standard. Both records Bluebird.

New "Jump" Version

Bob Chester pops forth with a rehash of the *One O'Clock Jump* under the title of *Harlem Confusion*. It's one of Sir Chester's better efforts. Bluebird. . . . Tommy Dorsey's *It Isn't a Dream Anymore* is aided by the lovely, tasteful and moving Jo Stafford vocal contribution—the girl is fast developing into one of the very greatest of them all. Frank Sinatra asks *How Do You Do Without Me?*

The Year's Best Records

by DAVE DEXTER, JR.

Duke Ellington

I Got it Bad and That Ain't Good, Across the Tracks Blues, After All, All Too Soon, Just a Settlin' and a Rockin', Rocks in My Bed, Chlooe and Five O'Clock Drag, all Victor.

Benny Goodman

Intermezzo, Henderson Stomp, Let the Doorknob Hitcha, The Man I Love, On the Alamo (sextet), *Scarscrow, Smoke Gets in Your Eyes, Benny Rides Again, The Count, The Earl, Caprice Paganani, Something New*, all Columbia except *The Earl*, on Okeh.

Count Basie

Take Me Back Baby, Moon Nocturne, Fiesta in Blue, Diggin' for Dex, Let Me See, Undecided Blues, Rockin' the Blues, Goin' to Chicago Blues, Basie Boogie, all Okeh.

Glenn Miller

Ida, The Spirit is Willing, Boulder Buff, Song of the Volga Boatmen, Take the "A" Train, Adios, String of Pearls, Brahms' Lullaby, all Bluebird.

Mildred Bailey

All Too Soon, Georgia On My Mind, Everything Depends on You, Rockin' Chair, all Decca.

Billie Holiday

Solitude, Loveless Love, Jim, All of Me, all on Okeh.

Marie Greene

Intermezzo, Carnations, on Columbia.

Teddy Wilson

Embraceable You, Oh Lady Be Good, Columbia.

on the flipover. Victor. . . . Ella Fitzgerald with rhythm section and not much else wades through *Make Love to Me* and *I'm Thrilled*, but for all her ability, she sounds to better advantage on tunes taken at a brighter tempo. Decca.

Powell's Slap at Kaye

Teddy Powell's spares no bars in attacking the schmaltz style of one Samuel Kaye in the Powell original *Serenade to a Maid*, which tries too hard to be humorous but which, it is conceded, will probably hit thousands of jukes and make both Powell and Victor much gold. More interesting music is John Kirby's *Movs Over*, taken at a light bounce with the same old dealing out of short solos and tight ensembles. You can lose the backer in which Procope, Bailey and Shavers form a vocal trio. It's called *Wondering Where*—should be *Wondering How* it was ever released. Victor.

Luncheon's "Gone"

Tony Pastor cuts his theme, *Blossoms*, written by guitarist Al Avola. A gorgeous melody, this, with generous Pastor tenor thrown in for good measure. And excellently recorded. *Get Happy* is more frantic. But the band has a lot of guts and precision and the arrangements certainly aren't dull. Bluebird. . . . Jimmie Luncheon's *Gone and Impromptu* show one of the most potent brass sections in the biz. *Impromptu* gets the nod ahead of its mate chiefly because Danny Grissom isn't in there to belch his usual sad vocal. Decca.

Slack, Joe Turner Team Up

Freddie Slack is the best accompanist Joe Turner has had, except Pete Johnson. That's evident on Joe and Freddie's *Rocks in My Bed* and *Goin' to Chicago Blues*—one popularized by Duke, the other by Basie—on Decca. Guitar and bass also help the former bartender as he shouts his way through some excellent lyrics. Slack's pianoing is first rate. Race releases worth digging, if only for a preliminary turntable spin, are the Honey Dripper's *KMA* and *Prison Gate Blues*, Decca; Big Bill's virile *Going Back to My Plow* and *I'm Having So Much Fun*, Okeh; (*Modulate to Page 15*)

Artie Shaw

Blues in the Night, Stardust, Dancing in the Dark, Griselle's Nocturne, The Blues (in two parts), *Is it Taboo?, Alone Together*, all Victor.

Bob Crosby

Burnin' the Candle at Both Ends, Cow Cow Blues, Decca.

Gene Krupa

Rockin' Chair, After You've Gone, Green Eyes, all with Roy Eldridge, on Okeh.

Charlie Spivak

Charlie Horse, Let's Go Home, Intermezzo, all Okeh.

Jimmy Dorsey

Turn Left, Turn Right, La Rossita, Fingerbustin', Embraceable You, Charleston Alley, Daydream, I Understand, Marie Elena, all Decca.

Tommy Dorsey

For You (12 inches), *Serenade to the Spot, Another One of Them Things, Loose Lid Special, This Love of Mine, On the Alamo, None But the Lonely Heart, Eli, Eli*, all Victor.

Harry James

Trumpet Rhapsody (two parts), *Eli, Eli, You've Changed*, all Columbia.

Woody Herman

Bishop's Blues, Blues in the Night, Blue Flame, Fan It, South, Chips' Blues, all Decca.

Johnny Hodges

Daydream, Junior Hop, That's the Blues Old Man, Bluebird.

Pete Johnson

Death Ray Boogie, Basement Boogie, 627 Stomp, Just For You, Decca; Shuffle Boogie, Solo Art.

Cootie Williams

West End Blues, Tops and Bottom, Toasted Pickle, Okeh.

Shep Fields

Autumn Nocturne, Bluebird.

Jack Teagarden

Black and Blue, Blues to the Lonely, Chicks is Wonderful, Blue River, all Decca.

Claude Thornhill

Autumn Nocturne, Sleepy Serenade, O Sole Mio, All I Need, Portrait of a Guinea Farm, Traumeret, on Okeh and Columbia.

Sam Donahue

It Counts a Lot, Skooter, Lonesome, all Okeh.

Eddie Condon

Georgia Grind, Commodore.

Rex Stewart

My Sunday Gal, Mobile Bay, Bluebird.

Jimmie Luncheon

Barefoot Blues, Columbia; Hi Spook, Battleaxs, Decca.

Raymond Scott

When Cootie Left the Duke, Evening Star, Columbia.

Jay McShann

Vine Street Boogie, Hold 'Em Hootie, on Decca.

Benny Carter

All Of Me, Cocktails for Two, Sunday, Bluebird.

Charlie Barnet

Southern Fried, Blue Juice, Bluebird.

Will Bradley

Southpaw Serenade, April in Paris, Basin Street Boogie, This Little Lcky, all Columbia.

Les Brown

Procession of the Sardar, 'Tis Autumn, Nothin', all Okeh.

Teddy Powell

Honey, Jungle Boogie, Bluebird.

Vaughn Monroe

I Got it Bad, Something New, Tunetown Shuffle, all Bluebird.

Barney Bigard

Lament to Javanette, Bluebird.

Earl Hines

Everything Depends on You, Jelly-Jelly, Sunny Side of the Street, all Bluebird.

Andy Kirk

The Count, 12th Street Rag, Decca.

Art Hodes

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2—White Cliffs of Dover	Kay Kyser, Columbia	Sammy Kaye, Victor
3—Chattanooga Choo-Choo	Glenn Miller, Bluebird	Andrews Sisters, Decca
4—Shrine of St. Cecilia	Al Donahue, Okeh	Vaughn Monroe, Bluebird
5—Blues in the Night	Woody Herman, Decca	Artie Shaw, Victor
6—Elmer's Tune	Glenn Miller, Bluebird	Dick Jurgens, Okeh
7—Clementine	Bing Crosby, Decca	
8—Moonlight Masquerade	Jimmy Dorsey, Decca	Vaughn Monroe, Bluebird
9—This Love of Mine	Tommy Dorsey, Victor	Stan Kenton, Decca
10—Shepherd Serenade	Bing Crosby, Decca	Horace Heidt, Columbia
11—You Made Me Love You	Harry James, Columbia	Judy Garland, Decca
12—B-I-By	Horace Heidt, Columbia	Carl Hoff, Okeh

FALLING FAST are B-I-By, Shepherd Serenade, Piano Concerto, Concerto for Two, Tonight We Love, Set the World on Fire, Elmer's Tune, I Got it Bad, This Love of Mine and Why Don't We Do This More Often? Climbing into the "Big 12" above are various versions of Magic of Magnolias, You Don't Know What Love Is, This Time the Dream's

On Me, Rose O'Day, Madelaine, Orange Blossom Lane, Humpty-Dumpty Heart and the "Sleepers" listed below. With the start of a new year, and with the nation at war, watch for new tunes and new bands—a huge number of novelties and patriotic songs are in preparation and may prove winners. Anything can happen in the coin machines!

"SLEEPERS"

(Records Destined to be Hits in the Nation's Coin Phonographs)

SLEEP KENTUCKY BABE—An old song, but a beautiful one, and Carl Hoff in his one-man revival has a record (Okeh) which already is going strong in eastern boxes. The Murphy Sisters and Tony Russell score a solid vocal, at slow tempo. Check.

ANY BONDS TODAY?—With the United States at war, and with the unlimited cooperation of every American an absolute must, this song should be on every machine from Maine to California. Best version, by far, is the Jimmy Dorsey Decca on which Helen O'Connell and Bob Eberly sing. Same record, reverse side, has the Andrews Sisters turning in a grand job on the same song. Put both sides in your machines and watch 'em draw nickels.

I SAID NO—An unusual novelty, Jimmy Dorsey is first with a nickel-nabber which may be one of 1942's greatest disc sensations. A little on the "cute" side, both Bob Eberly and Helen O'Connell sell the lyrics in delightful fashion. Decca.

MAKE LOVE TO ME—Artie Shaw's Victor, with Paula Kelly vocaling, and Teddy Powell's Bluebird, with Ruth Gaylor, are both showing well. Headed for a hit. Slow ballad and good on all types of locations.

MOON NOCTURNE—Count Basie's greatest machine bet to date. Slow, soft ballad type song with Earle Warren singing and lovely alto sax artistry by

Tab Smith. Okeh, and plenty okay on any kind of location!

BE FAIR—This ballad had a tough time getting started, but it's on the move finally and destined for much popularity. First choice, Jimmy Dorsey's Decca with Bob Eberly. Second: Charlie Barnet's Bluebird with Bob Carroll. Written by Mabel Wayne and Kim Gannon, who hit less than a year ago with *I Understand*. This one's similar.

STRING OF PEARLS—Glenn Miller may have another *In the Mood* with this jumpy, jazzy instrumental, filled with bright solos and in the best Miller tradition. A Bluebird special and surefire on all locations—appealing to youths, musicians and jitterbugs.

EVERYTHING I LOVE—Again, Glenn Miller has a coming hit. It's from Cole Porter's pen and just getting started. Tab, on Bluebird.

AUTUMN NOCTURNE—Claude Thornhill's greatest record, say critics. And his greatest nickel-grabber, say many operators who already are using it. On Columbia. Other choices, not as strong as Thornhill's, are Charlie Spivak's Okeh, and Shep Field's Bluebird.

WHO CAN I TURN TO?—A fine Alec Wilder ballad, at slow tempo, it's Tommy Dorsey's Victor which is getting the play. Jo Stafford's great singing makes this a can't-miss bet.

Records

(Jumped from Page 14)

Pat Flowers' *Beg, Borrow and Steal* and *After the Sun Goes Down*, Decca, and Boone's *Jumping Jacks' I'm For It and Take Me Back*, Decca.

Millinder Comin' Along

Lucky Millinder's third set for Decca pairs *How 'Bout That Mess* with *Let Me Off Uptown*. Band sounds much improved on *Mess*, but the Red Evans jive socked into hidom by Krupa, Roy and Anita 'way last summer means nothing; an anemic side all the way. . . . Dig Vic Schoen's lusty accompaniment on the Andrews Sisters' *Jack of All Trades*. It's a Decca dandy, and the girls' *Shrine of St. Cecilia* can hardly match it.

Nan Wynn Cuts Two Wax Sides

Los Angeles—Nan Wynn is making records again, this time under her own name, for Victor. First date saw Nan cutting *I Said No* and *They Didn't Believe Me*, with arrangements by Joseph J. Lilley and a band conducted by Lou Bring comprising Nick Pisani, Harry Bluestone, Mischa Russell, Jack Mayhew, Mort Freedman, Ryland Weston, Mickey Bloom, Louie Bush, Nat Leslie and Fred Whitney.

Virtually the same band, plus a vocal quartet, accompanied the comedy team of Abbott and Costello on their first recordings, also for Victor.

Basie Skeds Huge 1942 Disc Program

New York—Manie Sacks of Columbia-Okeh records has scheduled the heaviest recording output of Count Basie's career to start this month. Basie, now on theater tour with his band, will make an album of eight sides in which only he, at the piano, and his famous rhythm section (Walter Page, Jo Jones, Freddie Green) will be featured.

In addition, Basie's full band is recording some tunes with the Charioteers, male vocal group. Also on tap are a two-sided 1942 version of Basie's theme, *One O'Clock Jump*, and a two-sided 12-inch disc of *Dark Eyes*, a concert arrangement which is creating much talk among Basie followers.

All these special recordings will of course be in addition to the Basie band's regular output of pop and jump tunes. And all will appear on the Okeh label.

Deal set by Milton Ebbins, Basie's manager, with Sacks.

Davis' Youmans Album

Unimaginative arrangements as played by a Meyer Davis "society" ork make up Columbia's album of Vincent Youmans songs, eight in all and none worth hearing after a preliminary spin. Sounds as if it was all recorded back in '32 or thereabouts. Poor material and even more poorly performed. Set C-77.

Another Album By Levine?

New York—Henry Levine has been dickered with Victor for an album of discs based on his "Strictly from Dixie" show. The broadcasts, heard Fridays on NBC's Red network, feature Levine's Dixieland Octet and vocals by Linda Keene.

The trumpet-playing house-band leader is also at work on his forthcoming history and technical analysis of Dixieland jazz, which will be published in the spring by Robbins.

Raglund on Duke Recording Date

Hollywood—Duke Ellington used young Junior Raglund on bass fiddle on his last record date for Victor here Dec. 2 on which he recorded two Bill Strayhorn originals, *Raincheck* and *Chelsea Bridge*, and *What Good Would It Do?* and a Duke original, *I Don't Know What Kind of Blues*.

They'll be issued in February. Jim Blanton, Duke's regular bassist, is ill and no longer with the band. Raglund is from San Francisco.

Fluffs Shaw In Wait For Draft Call

by FREDDIE GOLD

Newark—Kent Arnold, bassist and vocalist with the Glenn Forrest band here, surprised his friends and especially Glenn with a batch of telegrams of offers to go with Artie Shaw.

Arnold auditioned with the Shaw band in New York and as a second

surprise refused Shaw's offer. In an interview he told *Down Beat*, "I turned down Artie simply because any day now I expect to be called into a bigger band—Uncle Sam's. And I want to be around when that call comes through. If Shaw weren't going on the road, I would not hesitate a minute because that's my idea of a band."

Forrest recently added Bob Kurtz, altoist, formerly with the Gene Morris band.

Sy Shaeffer, who not so long ago was playing tram with Bob Chester, is now with Gus Steck's crew at the Brook in Summit, N. J. . . . Ralph Stein, the arranger, has just joined Willie Farmer.



Here they are! Two solid, smash hit arrangements for your orchestra absolutely free! Both numbers—"GET HEP" and "VARIATIONS ON A THEME"—arranged by Helmy Kresa, Irving Berlin's Ace Arranger!

Add these two terrific tunes to your music library now. Just go to your music dealer's and get the arrangements. If he is out of stock, write to Pepsi-Cola Company, Long Island City, N. Y. We'll send them to you at once.

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Swing Piano Styles

Ernie Hughes' Blues Style Is Smooth and Relaxed

by Sharon A. Pease

Jack Teagarden and his fine orchestra closed a highly successful engagement at the Panther Room of Hotel Sherman last night. Teagarden, King of the Blues Trombone, has an important spot in the new Bing Crosby picture *Birth of the Blues*. While the boys in the orchestra do not appear in the picture, six of them, together with Perry Botkin, guitarist with John Scott Trotter's band, produced the sound track.

Included in this group was Teagarden's talented young pianist Ernie Hughes, whose clean relaxed style has been attracting wide attention among musicians and fans.

Practiced by Himself

Ernie, who is twenty-six, was born and raised in Wilkes-Barre, Pa., of Welsh parents. His mother played a little piano by ear and his father was a non-professional singer. Ernie started piano studies at ten, but lost interest after a couple of years and gave it up

temporarily. When he got started again a few years later, he worked by himself. His father died when he was 16 and Ernie was forced to leave school and take a day job.



Ernie Hughes

He continued to practice and was able to pick up some work with local bands. At 18 he decided to give all his time to music, and for the next five years worked with various bands around Wilkes-Barre and Scranton.

During this period, Ernie had received several suggestions to go to New York where opportunities would be greater. About three years ago, Ernie made the switch and landed a steady job with Wingy Manone at the Little Club. Next came a hitch with a four-piecer at the Maxim club in the Bronx.

After the Maxim, Ernie went back with Wingy in the Hickory House. Between sessions, he studied with Max Raderman to improve his technique.

Work Is Relaxed

The coaching of Raderman, and also of Vernon Spencer later on, turned the trick, for now when he takes off his work is as loose and relaxed as Kate Smith's nightgown on Bonnie Baker.

After more hitches with Paul Martel, Bobby Byrne, Jack Meakin, and Art Jarrett, Ernie got the nod from Teagarden just a year ago. His work has been spotted in many numbers of Jack's extensive book. Deserving a special mention are *Impressions of Meade Lux Lewis*, *Chicks Is Wonderful*, *Fort Knox Jump*, *G Minor Prelude*, and *Mr. Jesse Blues*.

Play Tune in Legato

The accompanying example of Hughes' style is one of his originals titled *Diggin' the Blues*. Ernie does the tune in the legato relaxed style previously mentioned. It is interesting to note the thought and care he gives to the matter of fingering which is essential in this direction. For the first group of six in the sixth measure of B chorus, he uses 4, 5, 3, 2, 1, 2; in the second group of six, 4, 5, 4, 3, 2, 1. The same fingering is used when the groups repeat, thus the entire run can be done without taking the weight from the keyboard. In measure ten of the B chorus he strikes the first chord with fingers 1, 4, and 5, and gets the B flat with 2. The same fingering is repeated on beat two, but on beats three and four he takes the chords with 1, 3 and 5 with 2 still used on the single tones.

Note the harmonic pattern used in the first two measures. The bass chords are C seventh, E flat seventh, A flat, D minor seventh, G seventh with flatted fifth, then back into C seventh. This pattern can be used in the construction of an introduction with equal effectiveness.

Ernie uses an interesting harmonic variation on beat three of the last measure in B chorus. The chord is basically G augmented seventh. It is often used, leading to the C thirteenth, with A, the ninth on top. Instead of the usual A, Ernie has used as melody notes B flat (actually A sharp), and A flat, thus getting the effect of the augmented ninth, then the minor ninth.

Editor's Note: Mail for Sharon Pease should be sent direct to his teaching studio, Suite 815, Lyon & Healy Bldg., Chicago, Ill.

How Ernie Hughes Plays 'Diggin' the Blues'

Musical score for 'Diggin' the Blues' by Ernie Hughes. The score is in G major and 4/4 time, marked 'Moderato'. It features a piano introduction and a main melody with accompaniment. The score includes various musical notations such as triplets, slurs, and dynamic markings like '8va' and 'loco'. The piece is divided into sections labeled 'A' and 'B'.

Advertisement for Pedler Clarinet. The ad features the headline 'Better Your Performance' and 'with a fine PEDLER Clarinet'. It describes the 'Custombuilt Pedler' clarinet as having more sparkling, dazzling beauty than the Diamond Horse Shoe of the Metropolitan Opera. The ad includes a list of features: 'Talk about swank! Glamour! Class! Say, these new clarinets by Pedler have more sparkling, dazzling beauty than the Diamond Horse Shoe of the Metropolitan Opera—and everything to back it up! Tone! Volume! Resonance from top to bottom! Just the "last word" in fine woodwind construction.' It also mentions 'New! Transparent Mouthpiece!' and 'Another Pedler advanced! Light weight, durable, crystal clear Clarinet mouthpiece with scientifically designed tone chamber for greater volume, brilliance and full, even tone, \$7.50. Order now.' The ad concludes with 'Buy American!' and 'THE PEDLER COMPANY Custombuilt Woodwinds'.

Advertisement for Prescott's 20th Century Reeds. The ad features the headline 'PRESCOTT'S 20TH CENTURY REEDS FOR 20TH CENTURY ARTISTS'. It describes the 'Prescott Oil Finish Reed' as 'Hand finished and tested into five distinct strengths. Sold only by legitimate authorized retail dealers.' The ad includes an image of a reed and the text 'Prescott's Reed Manufacturing Co. America's Oldest Reed Builders 1442 W. Belmont, Chicago, Ill. KRES-KUT REED'.

Critic Pens Guide to Recorded Music

A Guide to Recorded Music, by Irving Kolodin, 495 pp., published by Doubleday, Doran and Company, Inc., Garden City, N.Y., \$3. An authoritative work of immense scope is this volume, written by Irving Kolodin who is the music and record critic of the *New York Sun*. The book discusses in detail the mechanical, artist and economic values of almost every recording of serious music that is still available at present. The comments are clever and personalized. The only jazz compositions discussed in the book however are the various recordings of George Gershwin's music. —B. L.

Month Holdover For Yadon Trio

Denver—George Yadon and his trio, after a successful four weeks have been handed an extension of an additional month at the Embassy club here. The combo, consisting of Bill Dare, bass and guitar; Sam Badis, piano, and Yadon on sax and clary, features jump arrangements of standard, classical and pop tunes with Yadon and three fems handling the vocals. The Embassy has become the mecca of jazz lovers since Yadon took over the stand. Since the labor trouble has been ironed out Pete Smythe and his band are set for an extended engagement at the Cosmopolitan hotel. . . . Leo Pieper has moved into the Rainbow and is doing a big biz at this popular dancery.

Eddie Edwards Dies
Chicago—Eddie Edwards, tuba player, formerly with Joe Sanders and the old Coon-Sanders orchestra, died here recently as a result of a blood clot over his heart. He had been in the Edward Hines hospital here. Edwards, well known to the music world, had recently left the Joe Sanders band to sell beauty shop fixtures. He is survived by his wife and two children.

Advertisement for sheet music. The ad features the headline 'SHEET MUSIC BEST SELLERS' and 'SONGS MOST PLAYED ON THE AIR'. It lists several popular songs and their composers: 'I DON'T WANT TO SET THE WORLD ON FIRE (Cherio) YOU AND I (Williams) TONIGHT WE LOVE (Maestro) ELMER'S TUNE (Robbins) SHEPHERD SERENADE (Morcer-Morris) JIM (Kerouac) PIANO CONCERTO BY-U BY-O (Embassy) THIS LOVE OF MINE (Embassy) CHATTANOOGA CHOO CHOO (Folst)'. It also lists 'A SINNER KISSED AN ANGEL (Famous) SHEPHERD SERENADE (Morcer-Morris) ELMER'S TUNE (Robbins) MADELAINE (Satinly-Joy-Saleot) CONCERTO FOR TWO (Shapiro-Borastols) BELLS OF SAN RAFAEL (Peer) TWO IN LOVE (Willson) MINKA (Republic) DELILAH (EMI) THIS LOVE OF MINE (Embassy)'. The ad concludes with 'S. SPIVAK, 4511-15th Ave. Brooklyn, N. Y.'

Advertisement for S. Spivak's music arrangements. The ad features the headline 'Make Your Own Orchestra Arrangements' and describes the service: 'with the Spivak Arranger and Transposer. Four part harmony for all instruments at a flash—50c. Write your own music with the new music writing device; celluloid stencil for tracing musical symbols perfectly, 50c. Send \$1 for both items. S. SPIVAK, 4511-15th Ave. Brooklyn, N. Y.'

THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

"Gate, let me tell you about some records you haven't tuned in on yet," drawled Jackson Teagarden recently at a Schacht-Stern jam session in Chi's Sherman hotel. "I made a lot of records before that Roger Wolfe Kahn Victor of *She's A Great Girl*, but man, I can't recall the names of those tunes."

Mr. T. arrived in New York City with another Texas musician in 1927. It was only a matter of a couple of days before he was playing trombone in the band at the Silver Slipper on Broadway at 48th and his prowess as a "blues man" became known to all the righteous jazz men up and down Broadway. His first stint in front of a recording mike came right away when his old pal Wingy Manone used him on a Brunswick date that failed to pan out and the side was never issued. Within a day or two, Johnny Johnson who had a band at the Pennsylvania Hotel called Jack to sit in his band in place of the regular trombone man who was sick for a Victor session. Of the two sides waxed, Jack remembers one of them was *Thou Swell*.

Titles Slip His Memory

Other sides were made by Jack before he worked the Kahn date and joined the then famous Ben Pollack band at the Park Central hotel. Among these were several recordings with Sam Lanin for both Edison and Gennett. The best unknown sides however were waxed for Perfect with Willard Robison. One of Jack's favorite solos was on one of these Perfects, a copy of which he kept until it was completely worn out. The tune titles of all these early records have long since slipped Jack's memory. Try to remember a book you were read-

ing on the sixth of June in 1927.

First Job at 15

Now all good Teagarden collectors should get to work and locate the above mentioned records. Mr. T has become one of the jazz greats who today is still blowing great jazz with his own band. His first professional job was at the age of fifteen at the Horn Palace Inn, a roadhouse outside San Antonio, Tex., with Terry Shand on piano making up a quartet of piano, drums, banjo and trombone.

DRIVEL COMES ON—Jan Garber had a good hot tenor on his Columbia 1306-D *Since My Best Gal Turned Me Down* (145632) and *Sister Kate* (145633). Who?

Mike McKendrick, one-time banjoist with Louis Armstrong's Okeh orchestra is leading a trio at the 411 Club on Chicago's 63rd St.

Sales Talk of Hobbies calls attention to Bob Call's boogie *Blues* on the reverse of *Speckled Red's* Brunswick 7137.

Hot Discography missed two Louis Prima Brunswick sides with Pee Wee Russell and George Brunies. They are Br. 7419 *Put On An Old Pair of Shoes* (17239) and *I'm Livin' in A Great Big Way* (17241); Br. 7431 *Sugar is Sweet and So Are You* (17240)

and *Swing Me With Rhythm* (17242).

Cargile Williams of Tulsa, Okla. writes that Count Basie's great drummer Joe Jones told him the late Joe Smith could "put Bix in the shade anytime."

Bill Love picked up a factory test of *God's Gift* by Lonnie Johnson and Blind Willie Dunn (Ed Lang). Master number is 401865 and is dated May 7, 1929. The side was issued as *Guitar Blues* on Okeh 8711.

John Phillips of 601 South Fourth St., St. Louis, Mo. is developing a complete Bing Crosby discography. Those having interesting information pertaining to Ring's records contact Mr. Phillips.

Collector's Catalogue — Cargile Williams, 311 East Virgin, Tulsa, Okla. Plays 40 or 50 hot records each evening. Is partial to the McKinney Cotton Pickers. Regularly engaged as route and promotion man for the Oklahoma News Co. Puts out a list of buy, sell and trade items. Promotes dances with name bands in Tulsa.

R. G. Peck, Jr., 545 No. Washington, Hinsdale, Ill. General collector with many fine items on which we have very little personnel information. Fond of the Red Nichols groups.

Art Rogers, Manhattan College, Box 46, New York City. Ellington collector with a lot of hot stuff to trade.

Solo of the Month — Jackson Teagarden on the Venuti-Lang All-Star Orchestra *Someday Sweetheart*. Melotone 12277.

Badelli for Farr In J. Long Ork

New York—Jimmy Farr, out of Johnny Long's trumpet section because of orders to report as a soldier, has been replaced by Vince Badelli. The Long band currently is at Meadowbrook, Cedar Grove, N. J. Badelli is an ex-Raymond Scott trumpeter.

Long is serving as an air raid warden during his Meadowbrook engagement.



• Doubling in Brass • Some New Year's Resolutions For Suffering Brassmen by John O'Donnell

As I sit here before my typewriter ready to punch out a few helpful ideas for you, I realize it's the beginning of a new year for us. No doubt, after your long New Year's Eve engagement you have resolved to do something about your bad embouchure, so I'm going to devote my column this month to help which I hope will enable you to keep your resolution.

You there with your 10 o'clock lip, you should have resolved to get endurance or throw that old barking iron away before you get a flock of stomach ulcers. Don't look to your instrument, mouthpiece, muscles, breathing, etc. You won't find it there. There is only one thing that will give you endurance and that is your upper chop. Find that spot on your upper gum and your 10 o'clock lip

will disappear.

And you fellows who get off balance in the middle of a chorus. Don't think or say that you are getting tired because you are not tired. You are just helpless. This helplessness is caused by faulty chop balance, which is not always a result of choked lips. So slobber your lips and mouthpiece, then get on natural and try to feel like you are playing with a lot of chops and less lips. It is a feeling that you are playing from a straight-in pressure base, rather than a grabbing or pulling downward pressure of the upper lip, or a choking or hooking up of the lower lip.

Resolve to lay off of long tones while you are having embouchure trouble. It is murder, alias embouchure suicide.

Be Yourself

There is a little matter of being yourself. Resolve to first play your horn in your own way no matter how wrong you think that is. Then, you can improve by adding the missing links to your natural way of playing.

Resolve never to try to lip a high note, to buzz lips for high notes, or to squeeze lips together for high notes. That is not the way the good first chair men do it. They just get on natural, think of the note and out it comes. How and why did you say? It's very simple. Just make your lower lip and teeth feel like one which will let your jaw close to its proper position as the lips vibrate the tone. Like a violinist, when he thinks of a high note, his arm and hand automatically go to that position. The string does not move.



Add Romances . . .

Grace Norton, 20-year-old member of the singing Norton Sisters trio with the McFarland Twins' ork, peruses a pro copy of *Pig Foot Pete* which song contact man Al Gallico of Leeds offers. Gallico, one of the youngest "pluggers" in the business, has little trouble convincing Grace of the merits of his songs. They plan to be married sometime in 1942. *Down Beat Pic.*



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Orchestration Reviews

★ by TOM HERRICK ★

New Weirick Stock Is Versatile

Let's Say Goodnight With A Dance

Published by Feist, Arr. by Paul Weirick

Here's a moderately tempoed sweet ballad from Olsen and Johnson's *Sons O' Fun*. After a full 6-bar introduction, Weirick splits the repeat choruses between ensemble and sax. A 4-bar modulation takes it into the special which is either instrumental or for a girl vocal. If instrumental, piano takes 8 with reed figures and occasional staccato brass figures in mutes. Then reeds with clarinet on top take the second 8. The last swings out.

Harvard Square

Published by Mtnal, Arr. by Johnny Watson

Vaughn Monroe's fine jump arrangement, which was both composed and arranged by Johnny Watson. The bass and the good left hand of the piano have 4 bars of 4-4 solo in the intro. Follows the melody carried by unison trombones for 8 bars, at the end of which everybody yells Harvard Square like mad. Brass takes the bridge up high while saxes fill in with after beat dotted 8ths and 16ths. Trombones continue on the last 8 leading into B which is a written out or ad lib tenor solo. Piano gets 8 bars of another written out solo at C. Saxs again at D are joined by plunger brass up to E where a powerhouse ensemble begins and continues through to the end.

I Guess I'll Be On My Way

Published by Miller, Arr. by Fud Livingston

A very pretty pop written in part by Dick Jurgens. After a 4-bar intro in which the brass takes a peak at a few Bb's and a 16th note phrase, the melody goes to second tenor with a deep background by saxes in brass and hats. After this, a cut chorus of 16 bars, come the braces split between brass and saxes. Unison reeds start out

the last chorus with brass figures in the background and ensemble takes it out.

Superman

Published by Regent, Arr. by Eddie Sauter

In most of Sauter's arrangements, instrumental solos are secondary in importance to the orchestration itself. Superman is the exception. In fact, it's practically one long solo, mostly for second trumpet. However, Sauter's backgrounds, as usual, are a thing of beauty. After the intro second trumpet solos to B, has part of B to C, and then plays some jams for an entire chorus through D. Tenor gets a chorus at G and second trumpet monopolizes most of the rest of the arrangement. But the backgrounds! A nice job of transcribing, incidentally, by Charlie Hathaway.

Feeling Like A Dream

Published by BMI, Arr. by Larry Clinton

Larry continues on his Casa Loma style kick with *Feeling*. Saxs and brass share the lead in successive 4-bar phrases in the 8-bar intro. Saxs then take the unison riff melody at A with brass playing staccato figures in the background. First also takes the bridge in front of ensemble organ background and the last eight are repetitious. Tenor takes off at E for 16 bars, relinquishing the lead to the brass in the bridge. The last chorus is much the same as the first only up a tone. Nice simple swing arrangement.

Who Calls?

Published by Harms, Arr. by Jack Mason

Mason writes a typically beautiful arrangement on this pretty new pop. Six bars of solid "get ready" take the band into the first chorus where the lead is doubled by two clarinets and two tenors, with brass in cup mutes. Brass take the lead at the bridge while the two tenors and two clarinets divorce themselves for separate back-up figures. Second is for sax, and after the second ending, saxes go to clarinet once more to embellish a trombone solo. Clarinets take the release and the last cut chorus a la grandioso with saxes climbing in full chords and brass on the lead is nicely penned.

Also recommended—*Springtime and Love*, Published by Wrightman, Arr. by Alyan F. De Vore; *Benny's Bugle*, Published by Regent, Arr. by Jimmy Mundy; *On Wisconsin*, Published by Melrose, Arr. by Spud Murphy; *Our Navy To-Day*, Published by Row Music, Arr. by Lew. Publicover.

Eddie Miller's Hot Solo on "Wolverine Blues"

B \flat CLARINET

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Sax Problems

Use Your Head As Well As Your Fingers

by Norman Bates

If you are an aspiring young saxophone player, you must learn to practise with your head as well as your fingers if you want to get the most out of your instrument. Good results are obtained only by constant application to detail. Most young musicians miss the boat completely when it comes to helping themselves, simply because of their desire to play before knowing how to

routine their efforts. In the first place, wind instrumentalists have two vital elements of control, the physical element and the musical element. These elements must advance together. Unfortunately, this does not always happen as the majority of students are musically overbalanced and physically weak.

Control Is Important

Remember, the control of the body is equally as important as the control of the instrument. It always reminds me of the fellow with a road map and no car. He knows where he wants to go—but how is he going to get there? Any scale, rhythm, dynamics, vibrato, chord, intervals, accent, lift, expression or tone are half musical and half physical.

Do you know how to control all the above items, physically perfect. Breaking it down to the simplest terms, each element sets up a different inertia in the instrument that your reed speed, embouchure, fingers, breathing, tongue action and abdomen must be able to overcome before you start to play.

Don't Forget Routines

For instance, intervals, say in

thirds, played legato will stall your tone quicker than a scale containing the same notes. Why? Because in playing the intervals, you have forgotten your physical routine of keeping the reed going constantly with the air, and so it is with every other element, played collectively. If you tongue fast, it stalls the tone. If you play forte or pianissimo, it changes the pitch, etc.

How can you get good control? Thru memory. Memorize your physical action for each musical need first, and you will find your playing has improved 100 per cent. Every baseball fan mentally thinks he can play the game better than the athletes.

Avoid Noodling

Another thing, avoid at all costs, prelude, noodling, or playing your favorite lick over and over. This does not constitute good practising. If there is something wrong with your car, you have to take it apart piece by piece and assemble it the same way. Use the same system when practising a passage of 12 to 16 consecutive bars. If this is to be played in one breath, break it down thus—1. Test your air endurance, compression, density and placement at the edge of a business card as per—Exercise. 2. Test over the whole exercises on the mouthpiece alone at one pitch for reed speed, pitch embouchure and tone. 3. Sustain one note on your saxophone for the full passage, your hardest note, for example—

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Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

Erwin Burke has been added to the professional staff of Colonial Music Publishing company. Burke will be in charge of the firm's Windy City office. He formerly was with Chapel Music and Republic Music.

Abbott and Costello have written a new tune, entitled oddly enough *Abbott and Costello*. The boys introduced the number on their air show recently and are set to wax it soon for Victor.

Osborne Writes Sequel

Will Osborne and Dick Rogers have written a follow-up ditty to their famed *Between 18th and 19th on Chestnut Street*. The new opus is entitled *Stacy Trent*. That's the name of the boogie woogie gent, as you probably recall. Osborne's also responsible for a follow-up to *Pompton Turnpike*, called *Jump to the Coda*.

Fred Wise and Mart Fryberg, writers of *Purple Hills of Idaho*, recently published by Colonial Music, have never been farther west than Newark, N. J.

Cuckoo Waltz, Colonial's Scandinavian song, was so popular in Bohemia that the first four notes of the number were used for station-identification by LAIBACH, the largest radio station in that country.

Doraine's newest novelty number is *Don't Be a Worry Bird*, which was given its air preem by Vaughn Monroe recently.

Bill Miller with Robbins

Out of Chicago comes news that Phil Miller has gone back with Robbins and Bill Stoneham has joined Leo Feist. Bob Cole is now representing Roe and Krippene.

Irving Berlin will publish Paul Luther's *Heitation Kumba*. The tune was written in collaboration with Edward (Pappy) Graham, Howard McCreery and Bud Cooper. Luther is a radio actor.

New arrangements for large and small concert bands of famous Witmark and Harms melodies are being released by these two firms. Overtures to Victor Herbert's *The Fortune Teller* and *The Red Mill* are among these latest publications. Also included are Noel Coward's *I'll See You Again*, Gerahwin's *Oh, Lady Be Good!* and Philip Braham's *Limehouse Blues*.

Revive Oldie

The new Paramount cartoon flicker, *Mr. Bug Goes to Town*, will feature Henry Marshall's oldie, *Be My Little Baby Bumble Bee*. If memory serves right, song was first introduced by an act called Tempest and Sunshine many years ago. Mose Gumble's managing.

BMI has taken over five songs of Michael Stranger and Florence Lacy. The ditties are *Deep Twilight*, *Somewhere Under the Stars*, *Little Dipper Stars*, *Love to Spare* and *Once in a Blue, Blue Moon*. Also, Kendis is publishing two of this team's ditties and Rialto has another.

Forster's *On the Alamo* is getting quite a revival, via waxings by Tommy Dorsey and Alvino Rey.

Edwards Joins Red Star

Ben Edwards has taken over management of Red Star Songs, Inc., and is pushing two seasonal numbers, *Toytown Jamboree* and *Sleighbells in the Snow*, and a rhythm tune, *I've Got a Hundred Pounds of Sugar*. Edwards was with Paul-Pioneer for three years.

Curley Adams, songwriter and publisher, has organized a new setup, Better Songs Publications, with offices in Chicago and New York. First releases will be several new numbers by Adams and Jay Gordon Tittle, among which are *Sad Eyes*, *I'm Through*, *Santa Barbara Moon*, *I Left a Dream in Vienna* and *Forget We Met*.

say low C. This will give you the maximum control of air, embouchure and reed speed. 5. Then finger the whole passage over alone just to get your fingers relaxed, even and steady. 6. Lastly, put all these elements together, taking apart each passage this way will show how much you can improve in a short time.



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Bill W Boston brains Note th Whitec piano ing a phwa Band l

key, so merly a band, d Notting bass; E Eddie ranger. Harper The stint o been to gether, replacer Henry

George to rate have in your op Says "By tional However which I

"To v public h its boos be artis Blues in pieces. able ins call J. Miller, bardo, E et al 'co ly blem fession. of catch vations public. to stay went fr new sax chorus went fr 'Lady I Kaye u snatches tions to And the realize t

Ravings at Reveille



by "SARJ"

We have been hearing about a twelve piece band at Ft. Riley, Kas., which according to all reports sounds more professional than any camp band around. This band, they tell us, has beat the bogey that seems to hamper all enlisted bands—that of sounding armyish. This Ft. Riley band is skedded to cut a few sides at a Topeka radio station which will be distributed for the jukes in other camps.

Band consists of five brass, four saxes and three rhythm. Lineup: Everett MacDonald, trumpeter from Baton Rouge, La., Wade Pollard, former lead with Charlie Spivak, and Dick Farrell, trumpets; Young Harper, formerly with Jimmy Joy, and Ned Farrer, trombones; Frank Thomas, Bucky Harris, Bill Cesa, who jobbed around Cleveland, and Louis Polos-

infantry band at Camp Blanding, Fla., writes that while he and Hank Freeman were up in South Carolina for the games they thumbed to Columbia, S. C., to dig Tony Pastor on a theater date there. After a swell reunion Tony drove them back to their bivouac in his new Cad. Tony, they say, wanted to bag a peek at their puppet pilches.

Now to get back to the Du Lany thing. Frances, Ethel, Audrey, and the rest, you were all right about Howay not remaining at Diz. The Sarj stands corrected and the spy who gave us the fast shuffle has been sent back to the salt mines. Howard, unless a more recent change has been made, is in Company A, Training Barracks, Second Platoon, Camp Croft, S. C. Is that straight?

Upon becoming a board member of Camp Shows Inc., Noble Siese organized a unit of name Negro music and theatrical stars to tour 186 camps and naval stations throughout the country. Camp Shows was incorporated recently as a non-profit agency to provide entertainment for service men and was admitted to the USO as an affiliate at the request of the War and Navy Depts., with the USO providing the funds.

Leader Chris Fossett is expecting his release soon and will return to his band in the Pittsburgh vicinity. His drummer, Turk Alston, has been handling the herd.

Pfc. Eddie MacDowell writes from Ft. Lewis, Washington, that he and the other two boys that formed his trio have been in the same outfit since they were inducted in California. The combo consists of Tony Sunseri on electric guitar, Fred Cianci on violin and Eddie, himself, on electric steel guitar. Tony was formerly with Paul Pendarvis and Pinky Tomlin. They have been doing army and civvie shows along with a few radio stints.

The Beat's Louisville scribe, Harry Davis, dropped over to Ft.

Knox the other day for a look around. Davis observed that the boys who squawked so loud about losing their lips and practice time when this draft business began were quite satisfied now with their present setup. Davis writes: "The boys here at Knox have a terrific band in the Armored Force Training Center ork. The band should be good with such stars as, Roland Bundock, formerly with Glenn Miller; Jack Skiles, ex-Fred Waring guitarist; Thomas Jenkins, and Emil Mazanec, formerly drummer and trombonist with Jack Crawford; Howard Vought, Isham Jones valve; trumpeter Paul Tynan, from Rudy Vallee's old band, and Sid Feller, ace trumpeter and arranger, formerly with Jackson Teagarden.

"Last summer Skiles and some of the boys bought a small boat to cruise up and down the Ohio river for kicks. Also they'd come into Louisville to dig the trio at the Crystal bar.

"This AFTC band plays nothing but special arrangements and is strictly on a jump kick. Feller even finds time to turn an occasional score for his former boss, Big Tea. Teagarden's *Chicks Is Wonderful* is a Feller job. Proof that environment plays a big part in the influence of composition is evident in some of Sid's recent tunes, *Fort Knox Jump*, *Barracks Blues*, and *General Jack W. Heard USA March*. Latter was written especially for the commander of the training center."

Personnels

Ann Du Pont

John Arnold, trombone; Al Carbonell, Paul Griffin, trumpets; Dave "Zaks" Stewart, Russell Cronin, Gus "Junior" Benvenuti, Pete Schindelmeyer, saxes; Fred Howard, drums; Arthur "Cassanova" Wines, bass; Herb "Blitz" Crager, piano; Ann Du Pont, leader, clarinet, and vocals.

Ernie Duffield

Don Jacobs, piano-bass; Sam Jacobs, drums; Bud Ehrstola, bass-trombone; Kenny Gamersfelder, Bob Crawford, Jim Farrison, trumpets; Jim Waggoner, trombone; Speed Mason, Eddie Cula, saxes and clarinet; Donna Volkmer, vocals; Ernie Duffield, leader, saxes.

Alice Raleigh

Maxine Scott, string bass; Lorraine Kayton, trumpet and electric guitar; Bonnie Bergstrom, piano and accordion.

Bert Edwards

Bert Edwards, leader and piano; Al Oliva, drums; Carl Ernst, Vic Alexander, trumpets; Joe Martori, electric guitar and bass; Eddie Adelman, Jack Kelley, George Keough, saxes; Miss Lee Nash, vocals.

"Skinny" Ennis

Arling Martyn, piano; Carl Maus, drums; Sonny Dawson, guitar; George White, string bass; John P. Smith, Jr., Bags Baverman, trombones; Clayton Cook, Louie Mitchell, Ralph Linsen, trumpets; Jack Crowley, Kenneth Olson, Fred Peters, Herb Stone, saxes; "Carmena," vocals.

Chuck Foster

Bill Gee, Wayne Harden, Jimmy Castle, saxes; Dal Danford, Don Crawford, Ray Bohling, trumpets; Dick Armit, trombone; Hal Fraden, piano; Stewart Strang, bass; Bob Simpson, drums; Harry Lewis, arranger; Dorothy Brandon, vocals.

Bix-Man Jams In Gulfport

Gulfport, Ill.—Billy Mauer and his band are attracting attention from jazz fans in the Tri-City area here with jam sessions held at the Sunset Gardens. A recent session spotlighted Vance Rice of the old Goldkette band fame, sitting in with the crew. Rice now operates a drive-in stand at Burlington, but still keeps up his music. He was an associate of Bix Beiderbecke and later played with Frankie Trumbauer at Lincoln Gardens in Chi.

Men Behind the Bands

★ Bob Mersey ★

Some say it was merely a coincidence that Teddy Powell's band started hitting the big money shortly after young Bob Mersey became Powell's chief arranger. Others who are close to Powell outspokenly declare that it was Mersey who gave Teddy the "punch" he needed. But any way you look at it, Mersey's arrangements have done



Bob Mersey, left, watches Pete Johnson and Al Ammons beat out a boogie figure—the same kind of jazz which Mersey orchestrated for Teddy Powell's band.

themselves. They include *You're Not the Kind, Make Love to Me, Ode to Spring, Jungle Boogie, Straight 8 Boogie, Bluebird Boogie, Boogie on the Down Beat, Serenade to a Maid, Hoe Down, Kickin' the Congo Around, Two in Love* (his favorite pop), *Afraid to Say Hello, I Used to Love You, and May I Never Love Again.*

Unmarried, but hopeful, Bob lives with his parents in Cedarhurst, L. I. He is fearful the draft may nab him and put a crimp in his career. But even more worried is Powell, who believes Bob is the best young arranger in the business today and who would be injured in the event Mersey went into the army. Pat Insaterra shares arranging duties with Mersey for Powell and together, they make a strong team.

—Dex

Set to Blow His Brains Out



Ft. Bragg, N. C.—This cat is Bill Whitcraft, ex-jam man from Boston. All set to "blow his brains out" on the French horn. Note the gun pressed to his ear. Whitcraft is also a very fine piano man and at present is serving as one of Uncle Sam's nephews in the 101st Engineers Band here.

key, saxes; Johnny Hamill, formerly with Jerry Wald's Gotham band, drums; Glen Kerr, a Gary Nottingham plucker from Frisco, bass; Bill Foglesong, piano, and Eddie Herzeg, leader and arranger. MacDonald, Thomas and Harper also arrange.

The band has a weekly variety stint on WBW in Topeka. It's been tough to keep this band together, they say, as it's located at replacement center.

Henry Singer, pfc. in the 102nd

GUTBUCKET DRIPPIN'S

CAUGHT BY BOB LOCKE

George Schott, of Tarentum, Pa., has a gripe which is unusual enough to rate reprinting in the Gutbucket column. Any of you readers who have in mind a rejoinder to Mr. Schott's criticisms are welcome to air your opinions also.

Says Schott: "By no means am I the traditional letter-to-the-editor type. However, there is one instance on which I feel very strongly.

"Corn Is Artistic"

"To wit, the way the American public has taken shallow music to its bosom. I'll grant that corn can be artistic. Clyde McCoy's *Sugar Blues* is among the wax masterpieces. It would be an unpardonable insult to Busse or McCoy to call J. Dorsey, Kay Kyser, Glenn Miller, Freddy Martin, Guy Lombardo, Blue Barron, Sammy Kaye, et al 'corny.' They are an unsightly blemish on an honorable profession. They depend upon a series of catch phrases and novel innovations to fire the fancy of the public. They must keep changing to stay in the top spots. Miller went from aping Lunceford to a new sax arrangement to a vocal chorus to three guitars. Martin went from straight sweet to the 'Lady Esther' kick. Kyser and Kaye used singing song titles, snatches of themes and introductions to keep the public amused. And the latter does not seem to realize that all this and the over-

dose of vocalizing merely covers over poor musicianship. Such affectation is past belief. And yet the public likes it. Where in hell are we headed?

Don't Pass Up Shields!

"Dexter and Frazier are good men who know where they're at, but in talking so much about clarinet 'greats,' they've overlooked the greatest—Larry Shields. Shaw is the best now, possibly excluding Bigard. Goodman was terrific. Tesch, Noone, Dodds, were all great and are immortals. But none could touch Shields. His stick was as mellow as the Hawk's sax and as inspired as *Mona Lisa*. He was superb—good phrasing, fine range and plenty originality. He made Nick La Rocca's Dixieland outfit, one of the finest ever assembled. Don't overlook him. He was the best."

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STILL THE BEST BUY

Pianist Discovery Sparking Buddy Williams' Philly Band

by CHARLES ABBOTT

Philadelphia—Buddy Williams, rising local leader, drew a full house at Bucknell university late last month. This is the same spot where Benny Goodman cooked an omelet only the week before.

Williams wowed them when he took the lid off his latest discovery, Wes Case, solid 88er, whom Williams found and wasted no time signing in a tonk in Jersey.

A new tune, *Twinkletoes*, written by Williams and Bob Spangler, his drummer, caught on solidly with the college crowd.

Shaw's Boys Jam

At press time Buddy inked a binder with Wagner's ballroom for a long stay. The band is fast becoming one of Philly's faves.

Nat Segall, impresario of the Down Beat cafe here, really gave his customers a run for their dough recently, when he had George Auld, Mike Bryan, Dave Tough, Lee Castaldo, Les Robinson, and many others jamming every nite, during Artie Shaw's stay at the Earle. The boys were sent by house pianist, Foots Wallace. Tough, by the way, is looking swell and says he feels great.

Monk's at Murphy's

There are plenty of bitter words being hurled back and forth at Local 77. It seems that both Frank Luizzi and A. A. Tommei want to be prexy of the union after Luizzi's term is over in May.

Monk Harmon, sepia ivory ca-

resser, blew into town a few weeks ago. Harmon is still packing them in at Murphy's in Trenton, where he is doing a solo. . . Jackie Fell is going daffy, doubling between George Grey and the Music Makers.

Union Prexy Slides Tram In Jazz Ork

New Orleans—Johnnie De Droit has captured a lot of the carnival balls and other gigs with himself on first trumpet and Charles Hartmanis, president of the union, on trombone. It's a screwy setup but De Droit is hustling and getting the work. All eyes, of course, are on the coming Mardi Gras season which in '42 falls on Feb. 17, a little earlier than usual.

Others in De Droit's lineup include Burt Andrus, Mel Smith, Benny Tisdale, saxes; Benny Falk, drums; Alex Coulon, bass, and Henry Gustin, piano. Jake Ginsberg and Al Blanco on trumpets round out the lineup.

Bill Bourgeois, the ex-Sharkey Bonano clary man, is in our band and Louis Escobeda is in on trumpet, replacing George Hartman. Because of no bass yours truly is concentrating on E-flat trombone. And Val Barbara sneaked in and grabbed off the Rodeo from the pit boys, who usually work the job.

Pinkey Gebrecht (trumpet) has the Moulin Rouge job with a band made up of John Bell, bass; Fred Loyacano, guitar and vocals; and Armand Hug on piano. Bell doubles on foot cymbals, wire brushes and several rumba instruments.



Wins Five Bucks

. . . Pete Burk, who incidentally leads a band himself in Memphis, Tenn., wins five dollars for shooting in this photo of himself, alongside his name-leader double, Fred Waring. Burk's the lad on the right by the way. The editors of *Down Beat* will pay five dollars for every photo of a reader which is printed alongside his name-leader double.



Del Courtney Affects Tuba; Fem 88er Back

by BOB FOSSUM

Rockford, Ill.—Cookie Stevens, pianist and singer formerly with the Coquettes and more recently with Ada Leonard, is now appearing at the Miami Bar here. Cookie is considered to be one of the best girl 88ers in the business and is the subject of raves from all musicians who hear her. This is her second appearance in Rockford having played Town Tavern last summer. She specializes in blues and boogie woogie.

The Hal Todd ork lost one of its stars recently when Charlie Agnew grabbed trombonist Dick Yahmarkt for his brass section. The Todd combo, composed entirely of Rockford musicians, signed a contract last month to play the Friday night jamborees at the Dairy Bar in Beloit.

Chirper Sends Patrons

Fem chirper Dita Patrick is kicking patrons at Times Tap with her terrific vocalizing. Helping her out at the spot is the very solid piano of Jack Price and the chanting of Petty Moffit. . . Don Fairchild and his piano shifted from the Rendezvous in Beloit to the Buckhorn in Rockford last week. . . Bill Calkins, local clarinetist, who was with the Dick Barrie reeds up to a month ago, added his blackstick to the Russ Winslow crew for a few days before moving into Chicago. . . Del Courtney pulled a surprise on the natives of Beloit on his one-nighter there by producing a tuba in his rhythm section instead of the customary bass fiddle. Coupled with his two-piano idea the section was slightly on the knocked-out side.

RCAF Grabs Top Cats of West Canada

by ISABELL GOUNDRY

Melville, Canada—His Majesty's Forces have been nabbing ride men from the West in alarming numbers. There's a desperate shortage of good bands on the prairies, none too plentiful in peacetime.

Serving overseas in the Army is Tommy Toddington, former hot trumpeter with Howard Russell's Trianon band in Regina. . . Jack Warner, one time band leader in Winnipeg and rated one of best sax men in the West, has joined the RCAF and when last heard from was stationed at Yorkton. . . Herbie Lord, bass player with Bill Winter's disbanded Hotel Saskatchewan orchestra, is another RCAF recruit, stationed at Macdonald, Man.

Merv Coulter, formerly first trumpet with Bus Totten's band at Riding Mountain National Park is a Royal Canadian Mounted Police now, in headquarters at Regina. . . Larry Killeen, bass and hot guitar, formerly with Johnny Bering's Hotel St. Charles ork in Winnipeg and called by many as the tops in his line, is in the RCAF and last reported at Manning Depot in Brandon.

Changes Hit Pastor; Stub Now Regular

by CHARLOT SLOTIN

Savannah, Ga. — Joe De Paul, ex-Al Donahue trumpeter, has joined Tony Pastor in Irving Berger's place. Vince Caruso has replaced Gabe Gelinas, who joined Raymond Scott. Stubby Pastor is now a regular in the band. He replaced Billy Robbins.

Marian Anderson's biggest thrill was after she had toured Europe a while back, then came home to tell her mother that she had made good, and that she—the mother—wouldn't have to take in any more washing. She calls her mother every night, whether she is in Philly or London. . . Freddy Frazier, the piano discovery of Savannah, received his experience traveling with a carnival between Canada and Mexico. . . The Ambassadors, who opened recently at the Della, put on their first jam session with Tony Pastor and the boys.

Morrey Brennan Ork Renewed

Norfolk, Va.—Morrey Brennan whose ork opened the new Starlight room of the Monticello hotel last October is scoring a tremendous hit with the customers who have flocked in nightly since the opening. Brennan fronts a six man combo and, they say, gets a quality of music that would do credit to a band twice this size. Alma Olsen does the vocals and her popularity is giving her featured billing.

Originally booked through MCA for the opening of the room, Brennan's popularity has caused the management to hold him over indefinitely.

Drippings From Egan

by JACK EGAN

Mickey Rooney is giving Joe (Merry Mac) McMichael plenty of competition in the Mary Lou (Mary Mac) Cook handicap. . . Richard Derr, new 20th Century-Fox star, is carrying on with Donna of the King Sisters the long distance away. . . Get ready to wire paternal congrats to Harry Meyerson, the west coast Victor recording chief. . . Bob Crosby expects another heir, too. . . Art Thorsen, Horace Heidt's manager, has recovered from a tough siege and has settled down on the coast. . . Heidt, by the by, goes into the Casa Manana the end of December. . . And in the meantime, he's planning on building his own ballroom in Hollywood where he and his band will work eight months out of the year. Other names will fill in during the other four. . . The Bill (Witmark Music) Sextons are planning an adoption after the first of the year.

Sandy Has It Bad

Sandy Block has it bad. Her name is Mickey Redburn. . . Another Alvino Rey bandsman, Bill Schallen is out of his mind because of West Virginia beauty, Eleanor Zoekler. . . Jimmie Grier's next will be Jean Taylor, currently at the Florentine Gardens. . . Larry Cotton and Donna, without her Don Juans, are a steady diet. . . Marvel Maxwell, former Ted Weems canary, is doing Hollywood with one of the Dead End Kids. . . Freddy Martin has copped attendance records in practically every ballroom on the west coast. . . The Hollywood crystal gazers say Ray Noble's latest, *Not a Star in Sight* is destined for a better play than any of his previous smashes. It is a pretty ballad. . . Jerry Lester, head mixologist at the Palladium, deserts his post there to go with Stan Kenton as road manager when the maestro finishes his Hollywood engagement.

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Goodman, Miller Win Down Beat's Band Poll

(Jumped from Page 1)

dello are the alto sax players on the band, while Tex Beneke and George Auld will play tenor saxes. Irving (Fazola) Prestopnik is the clarinetist.

Sinatra Noses Out Eberle

The rhythm section of the band is made up of Jess Stacy, piano; Bob Haggart, bass; Charlie Christian, guitar, and Buddy Rich, drums.

Helen O'Connell and Frank Sinatra are the vocalists. Sinatra barely nosed out Bob Eberle in the last few days of the race.

Sy Oliver is the voters' choice for arrangers.

Favorite soloist of the voters is Benny Goodman on clarinet, and strangely enough, their favorite small combination is the Benny Goodman Sextet.

Complete tabulations follow:

Swing Bands

1—Benny Goodman	3207
2—Tommy Dorsey	2046
3—Duke Ellington	1892
4—Glenn Miller	1737
5—Count Basie	1590
6—Bob Crosby	1374
7—Gene Krupa	1191
8—Artie Shaw	1135
9—Jimmy Lunceford	1072
10—Harry James	783
11—Jimmy Dorsey	625
12—Les Brown	458
13—Charlie Barnet	423
14—Woody Herman	392
15—Bill Bradley	214
16—Lionel Hampton	191
17—Jan Savitt	160
18—Teddy Powell	150
19—Jack Teagarden	130
20—Muggsy Spanier	141
21—Charlie Spivak	139
22—Horace Heidt	114
23—Cab Calloway	105
24—Vaughn Monroe	102
25—Lindy Kirk	90
26—Fletcher Henderson	82
27—John Kirby	78
28—Louis Armstrong	77
29—Larry Clinton	70
30—Nina Kenton	63
31—Sonny Dunham	60
32—Tony Pastor	45
33—Glen Gray	44
34—Bob Chester	40

(None under 40 listed.)

Sweet Bands

1—Glenn Miller	3543
2—Tommy Dorsey	2532
3—Jimmy Dorsey	1281
4—Duke Ellington	1280
5—Benny Goodman	1071
6—Artie Shaw	782
7—Charlie Spivak	722
8—Claude Thornhill	676
9—Glen Gray	643
10—Freddie Martin	458
11—Bob Crosby	413
12—Sammy Kaye	395
13—Harry James	353
14—Guy Lombardo	322
15—Woody Herman	288
16—Jimmy Lunceford	200
17—Fred Waring	162
18—Horace Heidt	149
19—Dick Jurgens	147
20—Gene Krupa	144
21—Kay Kyser	131
22—Ray Noble	125
23—Wayne King	115
24—Alvin Roy	99
25—Vaughn Monroe	98
26—Ted Weems	83
27—Lee Brown	77
28—Eddy Duchin	60
29—Del Courtney	59
30—Art Jarrett	57
31—Bobby Byrne	55
32—Richard Himber	52
33—Charlie Barnet	51
34—Jan Savitt	50
35—Will Bradley	46
36—Paul Whiteman	45
37—Glen Gray	42
38—Tommy Tucker	42
39—Bob Chester	40
40—Shep Fields	40

(None under 40 listed.)

Small Combinations

1—Benny Goodman Sextet	2381
2—John Kirby	2231
3—Bob Crosby's Bob Cats	1314
4—Foodie's Wood Choppers	1186
5—Adria Rollini Trio	911
6—King Cole Trio	550

6—Merry Maes	550
7—Cramery Five	490
8—Andrew Sisters	442
9—The Modernaires	334
10—Ink Spots	281
11—Pied Pipers	184
12—King Sisters	159
13—Bradley's Tasse Hot Dogs	124
14—Rolliker's Trio	114
15—Johnny Hodges	94
16—Fats Waller	91
17—Red Allen	89
18—Muggsy Spanier	86
19—Benny Carter	74
20—Three Suns	73
21—Zutty Singleton	69
22—Cats and the Fiddle	68
23—Basie's Kansas City Seven	61
24—Four Chips	53
25—Five Shades of Blue	55
26—Lionel Hampton	50
27—Savoy Sultans	50

(None under 50 listed.)

Favorite Soloists

1—Benny Goodman	2201
2—Harry James	1461
3—Artie Shaw	1361
4—Tommy Dorsey	1100
5—Coleman Hawkins	848
6—Gene Krupa	655
7—Eddie Miller	581
8—Tex Beneke	511
9—Jimmy Dorsey	355
10—Muggsy Spanier	324
11—Gene Krupa	269
12—Charlie Spivak	269
13—Charlie Barnet	241
14—Irving (Fazola) Prestopnik	240
15—Roy Eldridge	196
16—Ben Webster	184
17—Jack Teagarden	182
18—Louis Armstrong	180
19—Count Basie	172
20—Ziggy Elman	164
21—Woody Herman	150
22—Vaughn Monroe	139
23—Gene Auld	130
24—Pete Johnson	120
25—Bobby Hackett	119
26—Lionel Hampton	95
27—Les Paul	75
28—Jess Stacy	75
29—Pee Wee Russell	74
30—Art Tatum	70
31—Joe Thomas	65
32—Lester Young	60

(None under 50 listed.)

King of Corn

1—Guy Lombardo	3740
2—Glenn Miller	1604
3—Clyde McCoy	1381
4—Sammy Kaye	885
5—Key West	821
6—Ted Lewis	665
7—Henry Husar	536
8—Blue Baron	401
9—Benny Goodman	311
10—Tommy Dorsey	255
11—Lindy Kirk	240
12—Horace Heidt	94
13—Lawrence Walk	93
14—Muggsy Spanier	79
15—Eddy Duchin	73
16—Rue Morgan	67
17—Freddie Fisher	64
18—Woody Herman	60
19—Jan Garber	54
20—Freddie Martin	51

(None under 50 listed.)

Trumpets

1—Ziggy Elman	5254
2—Roy Eldridge	4636
3—Cootie Williams	4471
4—Bill Butterfield	3020
5—Rex Stewart	1639
6—Yank Lawson	1591
7—Buck Clayton	1264
8—Billy May	1206
9—Bobby Hackett	1181
10—Hot Lips Page	769
11—Maxie Rosenblum	653
12—Cappy Lewis	587
13—Mannie Klein	417
14—Max Kaminsky	344
15—Johnny Best	321
16—Johnny Austin	278
17—Corky Corcoran	248
18—Jimmy Maxwell	245
19—Paul Webster	241
20—Bob Burnet	227
21—Al Killian	204
22—Chuck Peterson	178
23—Lyman Funk	171
24—Alec Fife	154
25—Chris Griffin	147
26—Charlie Shaver	140
27—Bernie Pevin	129
28—Dave Frankel	126
29—Cy Rouse	125
30—Leo Castaldo	111
31—Nate Kaeberle	110
32—Dale McWickie	106
33—Snooky Young	104
34—Harry Edison	74
35—Zeka Zarchy	73
36—Sherry Cherock	71
37—Steady Nelson	65
38—Al King	55
39—Buddy Yeager	55
40—Irving Goodman	50
41—Ray Nance	45
42—Andy Stewart	44

(None under 40 listed.)

Trombones

1—Jay C. Higginbotham	4321
2—Jack Jenney	3769

3—Lou McGarity	1787
4—Yarnes Brown	1200
5—Milt Mole	1148
6—Floyd O'Brien	1148
7—Ray Caniff	1084
8—James (Trumie) Young	966
9—Lawrence Brown	696
10—Neal Reid	577
11—Joe (Tricky Sam) Nanton	390
12—Murray McEachers	472
13—Juan Tizol	426
14—George Brunis	397
15—Elmer Smithers	271
16—Dick Wells	258
17—Bob Cutshall	245
18—Al Leopold	222
19—Paul Tanner	219
20—Warren Smith	199
21—Jim Fridly	124
22—Dalton Binotto	118
23—Lee Jenkins	101
24—Pee Wee Hunt	88
25—Benny Morton	84
26—Santo Pecora	83
27—Johnny Reynolds	73
28—George Arca	66
29—Billy Mueach	64
30—Red Ballard	61
31—Sandy Williams	58
32—Fred Beckett	51
33—Harry Rodgers	48
34—Joe Harris	46
35—Turk Murphy	42
36—Ford Leary	36
37—Charlie Harris	35

(None under 35 listed.)

Alto Saxes

1—Johnny Hodges	5174
2—Toots Mondello	3061
3—Willie Smith	1744
4—Les Robinson	1072
5—Tab Smith	966
6—Joe Rando	808
7—Ernie Caseres	808
8—Milt Yoner	802
9—Earle Warren	663
10—Hymie Schertzer	554
11—Pete Brown	386
12—Dave Matthews	333
13—Ernie Caseres	301
14—Boyce Brown	210
15—Jack Ordean	199
16—Skippy Martin	168
17—Joe Eldridge	152
18—Clint Nagley	140
19—Freddie Staines	134
20—Steve Bonovic	120
21—Gus Bivona	118
22—Matty Matlock	108
23—Art Mendelsohn	106
24—Gigi Bohm	92
25—Hilton Jefferson	81
26—S. Rubenwitsch	80
27—Russell Procope	76
28—Scopps Carey	70
29—Claude Lakey	61
30—George Koenig	60
31—Art Bakster	56
32—Ed Sarazan	55
33—Howard Davis	53
34—Alvin Weinfeld	40
35—Gus Melleys	37

(None under 35 listed.)

Clarinet

1—Irving (Fazola) Prestopnik	3312
2—Johnny Mince	2566
3—Barney Bigard	1324
4—Joe Wee Russell	1227
5—Matty Matlock	658
6—Sam Musker	564
7—Buster Bailey	385
8—Gus Bivona	385
9—Ernie Caseres	354
10—Walter Schwartz	304
11—Edmond Hall	146
12—Danny Polo	111
13—Mahlon Clark	74
14—Reuel Lynch	71
15—R. McHargue	69
16—Willie Smith	41
17—Rod Glass	40
18—Clarence Hutchenrider	36

19—Yerry Yeverton	35
20—Artie Baker	34
21—Sol Franzella	30

(None under 30 listed.)

Tenor Saxes

1—Tex Beneke	3694
2—George Auld	3054
3—Eddie Miller	2271
4—Ben Webster	1754
5—Vido Musso	1446
6—Don Lodine	918
7—Babe Russin	596
8—Corky Corcoran	441
9—Joe Thomas	409
10—Gil Rodin	394
11—Herbie Hayme	359
12—Nick Catanza	218
13—Al Klinsk	216
14—Paul Bascomb	168
15—Saxey Mansfield	159
16—Duck Wilson	129
17—Mickey Folus	121
18—Dave Matthews	116
19—Buddy Tate	80
20—Wolfe Payne	79
21—Don Byas	74
22—Toots Mondello	64
23—Jerry Jerome	58
24—Frank Bridges	56
25—Peanuts Hucko	51
26—Maurice (Hawkey) Kogan	46
27—George Berg	45
28—Gingy Taloot	25
29—Sam Musker	20
30—Stanley Webb	20
31—Lon Doty	20
32—George Desserger	20
33—Milt Yoner	20
34—Vic Sade	20

(None under 20 listed.)

Pianos

1—Jess Stacy	3696
2—Joe Bushkin	1751
3—Art Tatum	1672
4—Mal Powell	1164
5—John Guarnieri	1071
6—Chummy MacGregor	592
7—Frankie Leslie	482
8—Billy Manted	401
9—Pete Johnson	330
10—Billy Kyle	224
11—Tommy Linehan	215
12—Bob Zurka	215
13—Avery Parish	191
14—Joe Sullivan	172
15—Mary Lou Williams	164
16—Joe Lipman	133
17—Law Quaiding	115
18—Milt Raskin	110
19—Bob Kistis	60
20—Bill Miller	56
21—Al Lermer	45
22—Meade Lux Lewis	44
23—Jack Pleis	35

(None under 30 listed.)

Guitars

1—Charlie Christian	4764
2—Nappy Lamare	1377
3—Fred Green	671
4—George Barnes	656
5—Hly White	646
6—Bobby Hackett	501
7—Les Paul	414
8—Floyd Smith	396
9—George Van Epps	344
10—Art Hyerson	336
11—Carmen Mastren	328
12—Mike Bryan	246
13—Teddy Bunn	246
14—Eddie Condon	191
15—Al Casey	134
16—Ray Biondi	128
17—Allen Reuss	115
18—Benny Heller	110
19—Jack Lathrop	105
20—Oscar Moore	85
21—Steve Jordan	85
22—Danny Ferry	75
23—Freddie Guy	74
24—Rovene Holliman	61
25—Elliott Harvey	55

(None under 50 listed.)

1—Bob Haggart	4044
2—Artie Bernstein	2059
3—Jimmy Blanton	1639
4—Walter Page	1172
5—Doc Goldberg	1104
6—Artie Shapiro	464
7—Sid Weiss	411
8—Triggor Alpert	359
9—Walter Yoder	302
10—Israel Crosby	155
11—Eddie McKimney	144
12—Moses Allen	118
13—Jimmy (Hammy) Middleton	100
14—Marty Blitz	55
15—Jack Ryan	55
16—Bob Casey	50
17—Biddy Bausten	42
18—Milton Hinton	41
19—Felix Giorbe	39

(None under 35 listed.)

Drums

1—Buddy Rich	3266
2—Ray Haudler	1727
3—Jo Jones	1628
4—Maurice (Mue) Purtill	1216
5—Cozy Cole	804
6—Dave Tough	654
7—Nick Fatool	447
8—Ray McKinley	336
9—Sid Catlett	311
10—George Wettling	310
11—Sonny Greer	293
12—Frankie Carlson	255
13—Buddy Schutt	148
14—Cliff Leeman	134
15—Ralph Collier	100
16—Ormand Downes	95
17—Mickey Serima	89
18—Paul Collins	84
19—Jimmy Crawford	82
20—Bunny Shawker	65
21—Bernie Mattinson	54

(None under 50 listed.)

Arrangers

1—Sy Oliver	3694
2—Eddie Sauter	1781
3—Toots Camarata	892
4—Bob Haggart	721
5—Jerry Gray	539
6—Paul Webster	458
7—Billy Strayhorn	387
8—Vic Schenck	279
9—Dean Kincaid	275
10—Eddie Durham	271
11—Jimmy Mundy	259
12—Lewell Martin	258
13—Skippy Martin	234
14—Misty Matlock	234
15—Joe Bishop	215
16—Paul Jordan	180
17—Ben Humer	166
18—Bill Finnegan	

US Rejected Trumpeter May Fly for RAF; Jams Nixed

by DON LANG

Minneapolis—Awaiting word from RAF headquarters in Winnipeg, Hugh Brown, Minny trumpeter man of the Cec Hurst band and standout flier among Twin City musicians, will seek an early enlistment for overseas fighting after being turned down by the U. S. army because of the age limit. However, Brown said he was uncertain how the new war development would affect him.

Brown, an experienced P-40 pilot started a Local 73 Flying club some time ago, which gradually branched out to include other local flyers.

Torg Holton Leaves Krupa
The biggest New Year's Eve in Local 73's history ushered in 1942 this year, with not one brass or wood man available for jobs after last Dec. 15, according to Stan Ballard, Local 73 Secretary. Left for the remaining jobs that were flocking into the office were only the usual run of fiddles and string musicians. Ballard also claimed the last month of 1941 to be the best

yet in union jobbing history. Back in town last month on leave from the Gene Krupa band were Babe Wagner, fine Minny tram man, and trumpeter Torg Holton. Torg has quit Krupa and will get a Los Angeles card to work on the west coast. The grief of road work was too much for Torg. Babe Wagner will stick it out, however.

Jam sessions in the legal downtown spots seems to be a thing of the past here. The latest attempt, a Saturday afternoon jam at Curly's Cafe ended in a reprimand for all those who took part. The manager of Curly's claimed ork leader Dean Nelson had permission from the union to hold sessions, while Dean Nelson pleaded ignorance of any such thing. The management lost in this buck passing, and were made to pay scale for two of the men who just "sat in."

Army Survey—

(Jumped from Page 10)

INDIANA

In service:

Alpert, Herman
Avery, Keith
Bennett, Jene
Blackburn, Harold
Burke, Calvin
Calloway, Eddie
Castle, Richard
Ernst, Glenn
Fix, Jay
Gillo, Carl
Grass, Iffig
Greenberg, Samuel
Hanscom, Howard
Hartzell, Marshal
Hayden, James
Kane, Eddie
Lehr, Johnny
McCabe, Harold
Miller, Carl
Nelson, John
Parker, James
Parlowe, James
Parlowe, Louis
Reichelderfer, Jess
Schult, John
Scott, Sam
Sekard, Joe B.
Simpson, Hobart
Thurston, Barney
Truss, Ed
Wells, Paul
Werner, Alfred
Wilson, John

Released, subject to recall:

Herman, Karl
Schwartz, Russell

I-A rating:

Haug, Chuck

IOWA

In service:

Bertram, Bob
Cline, Jack
Cullump, Tommy
Norton, Eddie
Paerman, Bill
Pryor, Walt
Roman, Harold
Taylor, Dick
Weckel, Al

Released, subject to recall:

Freeland, George
Stroehle, Joe

KANSAS

In service:

Gould, James F.
Hayter, Gerald
Heitzel, Don C.
Mitchell, Arlo
Moore, Don
Newman, Mel
Parcher, Lawrence
Reed, Phil
Whitcomb, Roger

Released, subject to recall:

Gibson, Kenny
Hoover, Gerald
Hughes, George
Thomas, Victor

KENTUCKY

In service:

Roberts, Cecil
Rosenberg, Sammy
Corso, Eddie
Schneider, Cyril
Vierling, Charles
Raymond, Harold

Released, subject to recall:

Drake, Charles
James, Bob
Robison, Edgar
Swain, Francis

More states and additions to those listed above will follow in the next issue.

Smoketown Stations and Local 60 Kiss, Make Up

Pittsburgh—Stations WJAS and KQV have settled differences with Local 60 and are complying with the union's request for staff bands. This is the same situation which caused prexy Jim Petrillo to order a ban on all the NBC and CBS network. Joey Sim's 11 piece crew has taken over at WJAS, while a seven piece combo for KQV is being assembled from Local ranks. The local AFM election is complete and musicians have reaffirmed their support of Clair Meeder by electing him prez for his 10th consecutive year. Veteran Vice Prez Charlie Graffelder declined to run again, and in his place N. J. Hagarty has been elected. E. Ebbert remains as sec-

retary. Of the 1000 votes cast, about 50 of them came from army camps, where local musickers were interested enough in the election to inquire about it and were permitted to vote by mail thereby setting a precedent. —TED HUMES

College Band Adds Fem Tram In Name Style

by SHERWOOD JACKMAN

Ann Arbor, Mich.—Herb Miller, local leader, followed the trend of the name-leaders by adding a female instrumentalist to his outfit here. Her name is Carol, and she plays all the solo trombone.

Herb also has a chirp contest running in which any girl on the campus can enter. The winner will get a permanent job as vocalist with the band.

Tony Fazo into Will Bradley Valve Section

by ANN BLEY

Fort Wayne, Ind.—Will Bradley told the Beat of a recent change in his band section while here at the Palace theater last month. The change involves Tony Fazo who replaced Tommy Decarlo on trumpet.

Bradley, while here, experienced a bad attack of grippe but was able to continue his engagement and sensationally if crowds are any judge.

Hayden Opposed In Hot Capitol Prexy Election

by WHITEY BAKER

Washington, D. C.—A. C. Hayden, present president of Local 161, and Charles Britten, former secretary of this local have been nominated for the office of president for election this month. This makes only the third time in the past 32 years that Hayden has been opposed.

Rodd Raffell Held Over
Carr Van Sicker and Edward McGrath were nominated for vice-president. Al Manning, John Birdsell and Bob Holden for secretary. Harry Manville will be unopposed for treasurer. News from out of town tells

Purcell Band Into Bashery

by LOUIS SCHEXNAYDER

Houston, Tex.—Don Purcell and his band are at the reopened Abe and Pappy's spot, hangout for other musicians. Ina Ray Hutton was a frequent visitor during her recent run at the Plantation. Band features Ernest Sheppard on bass and Don on his trombones.

Skipper Trevathon's band is now at the remodeled Club Continental, formerly the Chinese Duck. . . Arch Haley is at the Southern Club. . . Bobby Peters, who recently played the Plantation, visited Barney, the tailor, well known outfitter of bands, and picked up two new outfits for the boys and himself.

Boy Loses Horn

by JOHN GLADE

South Bend, Ind.—Pedro DeLeon, band leader, currently playing the Emerald room and the Barney Inn, neglected to call police when he noticed that his trumpet was missing, because he figured it was a gag by one of the customers. Days passed and no trumpet appeared so he called in the cops. Press time found the horn still missing. My, my.

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Could It Be Termites? . . . That's the question popped by Ray Noble as the bass fiddle in his orchestra is manipulated by Lou Costello, of Abbott and Costello, who dropped in to visit Noble at the Cocoanut Grove. Manny Stein who plays the bass regularly for Noble doesn't seem to be worried about losing his job to the comedian.



Romance on Ice . . . However, it's not a real romance but just a gag to introduce Fred Waring's tune, Romance on Ice, which is now being used as a theme song at New York's Gay Blades ice rink. Waring, and his girl vocalist Donna Dae, appeared at the rink also to introduce the newest thrill on ice, the ice sled. The ice sled, built along toboggan lines, is pushed by skaters on ice and gives the feminine half of the couple time to rest and still get some of ice skating's excitement.



Long Gets Some Pointers . . . Ork leader Johnny Long recently played a date near Duke University and some North Carolina coeds stopped in to see him. The girls gave Johnny some pointers on makeup as they discussed the old alma mater at which Long got his start as a band leader. The Long crew is now appearing at Frank Dailey's Meadowbrook in New Jersey.



Still Popping the buttons off his vest with the pride of a new father, Jan Savitt gets a great out of improvising lullabies for his 2½-month-old baby, Devi Marilyn. Papa Savitt says that the only thing that gives him a greater kick than playing little Devi off to dreamland is taking color movies of her playing with her toes in her bassinet.



Pee-Wee Blue? . . . No, he's not blue, the girl is. She's Blue Drake, Pee Wee Erwin's new featured vocalist. Erwin, who gave up a fat CBS houseman's job to go out on his own under Cork O'Keefe's and Bobby Burns' guidance, has been on tour. He thinks 1942 will be "the" year for his young band to hit. Pic by Ed Flynn.



Getting in Good . . . The boys in Nick Stuart's ork believe in the old adage of an "apple for the teacher," or in this case, an apple for the maestro. Shown here making good with a bushel of apples are from left to right, Joe Cohen, Maurice Winter, Bob Sisson, Jack Rees, Vic Vent, Jack Dougherty, Nick Stuart, Bill Mullan, Gene Hall, Joe Di Giulio, Gay Fusco and Jon Paul Jones. Pic, Courtesy of Vic Vent.

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MUSICIANS CAN'T STRIKE!—PETRILLO

See
Story on
Page 1

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What's in View for '42, Jack?

Vol. 9. No. 1

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