

200 Name Bands Offer Services!



608 S. Dearborn, Chicago, Illinois

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Blues Shouter Killed After Waxing 'Hearseman Blues'

by ONAH SPENCER

Chicago—Less than one month after he recorded *Give Me Flowers While I'm Livin'* and *Hearseman Blues*, Peetie Wheatstraw, famous blues singer, was killed when the car in which he and two others were riding was struck by a passenger train. The accident occurred in St. Louis, Dec. 21.

Wheatstraw, whose real name was William Bunch, was known by his own descriptive titles as The Devil's Son-in-law and the High Sheriff of Hell. Born thirty-six years ago in Little Rock, Ark., Wheatstraw started recording blues for Decca as early as 1926 and it was estimated that Peetie had cut some 400 sides to date. He originated the long shout "whoee" used by so many blues singers today and with his singing played either guitar or piano.

Wheatstraw was one of the few blues chanters to stay on wax throughout the depression along with such stars as Bessie Smith and LeRoy How Long, How Long Carr. A few of his better known

sides are, *Workin' on the Project*, *Doan' the Best I Can* and *304 Blues*. Peetie is survived by his wife, Lizzie Bunch.

On the Cover

The Bobby Byrne Little Theater and Music for Special Occasions group posed for the tableau on *Down Beat's* cover. The Byrne ork is currently at Chicago's Hotel Sherman. The actors from left to right are Don Byrne, Bobby's brother and saxophonist; Walt McGuffin, trombone player; Dick Farrell, drums; vocalist Dorothy Claire and boss Bobby. Pic by Rudy Weiss; idea by Eddie Beaumonte.

Comes Through With a Baby Boy



New York—It's a boy for the Charlie Barnets. The youngster arrived Dec. 27 at Doctors' Hospital in Manhattan and weighed five pounds stripped and delivered.

The mother is the former Harriet Clark, who last year sang with the Barnet band and the Sonny Dunham orchestra. It's her first baby, and at present time no name had been officially chosen. The father flew in from Ohio when informed of his son's arrival.

Other noted bandleaders who have become fathers in recent months are Woody Herman, Vaughn Monroe, Horace Heidt, Jan Savitt, Lee Brown, Raymond Scott and Mitchell Ayres.

Thorny Gets Danny Polo For Faz Spot

New York—Claude Thornhill is using Danny Polo as featured clarinetist in the Thornhill band, now on tour, since Irving Fazola left to go with the Muggsy Spanier ork at Arcadia Ballroom here.

Polo, an Indiana boy like Thornhill, left Jack Teagarden's band to go with Claude.

Nick Fatool, drummer, also is out of the Thornhill ork. He was replaced by Lou Fromm from Teddy Powell's unit. Fatool joined Jan Savitt. Johnny Fresco is in on tenor sax for Hammond Russum. Fresco, a Dutch boy, has been in America two years now and has worked with Ben Pollack and Harry James. He's playing most of the hot with Thornhill.

Marty Blitz is Thornhill's new bassist, replacing Harvey Cell, and Marty Berman joined in place of Dale Brown on alto. The draft is tearing holes in Thornhill's personnel and Claude has been enduring many headaches trying to make suitable replacements.

Nation's Topflight Orks Will Play For USO Affairs

New York—More than 200 "name" bands in every section of the United States have volunteered services to the U. S. O. for entertainment of soldiers, sailors and marines in army camps and naval stations throughout the land, it was revealed last week by Walter Hoving, U. S. O. president.

In what is undoubtedly the largest "organization" ever to take place in the band industry, the bandleaders accepted Hoving's appeal for help by wire within 12 hours after they were approached. Each leader, moreover, agreed to pay expenses (traveling and maintenance) himself, at no cost to the men in the service who will benefit by "in the flesh" performances.

Bookers Also Helping

To complete this patriotic con-

tribution, "serving the men who serve," it was necessary to break existing contracts in many spots and to waive stringent union rules. The largest factor in making this possible was the cooperation of James C. Petrillo, president of the AFM, who served actively on the committee which made the arrangements. These organizations, too, in the band-booking business, made possible the circuit through their 100 per cent cooperation: General Amusement Corporation, Music Corporation of America, (Modulate to Page 20)

"Bridges Not a Communist" Won't Be Deported

by CARL CONS

The West Coast labor leader Harry Bridges, who was held subject to deportation as an alien and a Communist party member in 1937 by Examiner Charles B. Sears, has won an appeal from the deport order.

Sears had held that Bridges, a subject of Australia and as a member of an organization advocating the overthrow of the United States government by force or violence, was subject to deportation.

The 4-Man Immigration Appeals Board unanimously reversed the order, finding that "Bridges had never been affiliated with the Communist party after entering the U. S. and that at the time he was a member of the I.W.O., that organization did not advise, advocate or teach the unlawful, damage, injury or destruction of property or sabotage or circulate printed matter advocating such."

Democracy Still Working
Down Beat is gratified to know

that Democracy is still working in this war emergency, and though we felt Bridges was both guilty and unpatriotic, we hereby reverse our decision according to the democratic procedure of sifting truth for the sake of justice to all.

We hope that if Harry Bridges feels in his heart that his future belongs to labor in America that he immediately apply for U. S. citizenship and becomes one of us. He has surely found that Democracy works.

Johnny Long Hires Saxist Brud Moon

New York—Johnny Long has put Brud Moon, tenor saxist, into his band, replacing Ted Nash. Moon, playing his first Eastern job, hails from the Rudy Bundy, Wally Stoefler and Hugh McPherson orks.

Carter Writes Negro Martial War Song

New York—Benny Carter is the first colored composer to come through with a war song. Titled *Harlem on Parade*, it is dedicated to the Negro boys in the U. S. armed services. Redd Evans collaborated with Benny on the tune.

Goodman Learns of his Poll Victory



New York—Benny Goodman, left, was officially notified of his winning the *Down Beat* poll (swing band division) on Station WMCA's "Platterbrains" program two weeks ago. Shown above with Dave Dexter, Jr., the New York editor of the *Beat*; Leonard Feather, British jazz authority, and Milton Gabler, hot record expert, Benny heard the good news as "Platterbrains" took the air with Bob Bach emceeing. The program, one of the favorite musician shows in New York, is sponsored by Crawford Clothes. Guest artists appear each week and listeners send in questions trying to "stump" the experts. *Down Beat* Pic by Ray Lovitt.

"Through As a Leader? Not Me," Pollack Proclaims

Los Angeles—"Bunk," said Ben Pollack, in reply to the report circulated here that he had finally given up the baton for good and retired as a leader to become an agent and "band builder."

"This story got around," said Ben to the *Beat* man, "Because I happened to drop some remarks to the effect that when I quit as a leader I would become a 'band builder'—but I am not through yet!"



Pollack

the discovery of Benny Goodman,

Jack Teagarden, Harry James and other well known musicians, stated that his band had been temporarily taken over by Chico Marx, who was appearing with it in a series of theater dates at this writing.

May Organize 802 Band

Pollack revealed that early in January he planned to go to New York to ready a band of Local 802 members for Chico's eastern dates.

In spite of Ben's comment, the feeling here is that if the Marx brother clicks as a band front and decides to stick with the music business, Ben Pollack will stick with Chico as a personal manager.

Judge Raps Brewer's Songs As Ex-Con Admits Murder

New York—Clinton Brewer, twice-convicted murderer, heard a judge sentence him to life imprisonment here recently, and he never batted an eyelash. But when a probation officer described the music Brewer wrote as "unoriginal, sexless and elementary," Brewer flared up angrily.

Brewer, who was freed from prison last summer and paroled because he had shown some ability, behind bars, in writing songs, killed Mrs. Wilhemina Washington in a Harlem apartment house. He pleaded guilty to a second degree murder charge. Judge Jonah J. Goldstein last week sentenced him to 40 years to life in Sing Sing after Irving W. Halpern,

probation officer, told the judge that Brewer "had no feeling for the interpretation of present day music, and that Brewer's songs were unoriginal, sexless and elementary." Brewer was crushed when he heard that.

Brewer before his parole last summer had served 19 years of a life sentence. Count Basie recorded one of his tunes, titled *Stampede in G-Minor* for Okeh. But Clinton never again will be free.

Good Times Ahead for Bands as War Shock Wears Off; Biz Booms

New York—The "boom" in show business, expected by many in the trade to come after the public recovered from the first shock of America's entry into the war, got under way in earnest this month. Hotel dining rooms have been crowded, night clubs are drawing 30 per cent better than a year ago, and theaters and ballrooms also are doing brisk business.

Booking offices report a "tremendous" demand for name bands. On hundreds of college campuses this month there'll be "name" bands in person, celebrating the close of the first half of the school year. Operators of ballrooms in small towns and large cities alike are clamoring for attractions, and paying premiums for signed contracts. Music Corp. of America, General Amusement Corp., CRA and Wm. Morris all report "increased activity" in their band departments.

Spivak at the Penn

Here in New York, Charlie Spivak's ork followed Glenn Miller's into Hotel Pennsylvania, number one hotel spot of Manhattan, while Benny Goodman remains at the New Yorker. Sammy Kaye has closed at the Essex House. Bob Chester replaced Carl Hoff at the Top Hat nitery in Jersey City across the river. Vaughn Monroe remains at the Commodore, Vincent Lopez at the Taft, Guy Lombardo at the Roosevelt and Freddy Martin, for Eddy Duchin, at the Waldorf-Astoria. Harry James closed the most successful engagement he's ever had, at the Lincoln, and took to the road. At press time the room was closed because the owner, Mrs. Maria Kramer, announced

she was "unable to find a band suitable for the room." Blue Baron is at the Edison, another Kramer location.

Muggsy Goes Patriotic

With everyone taking the playing of ASCAP music on the air as a matter of course now, it's like old times with the publishers and their "pluggers." ASCAP-controlled music pushed BMI and public domain songs right off the air. Virtually every top tune of the day now is ASCAP's.

Muggsy Spanier, at Arcadia Ballroom, has taken the tagline "Music as America Loves It" for his NBC shots. He's the first leader to use a patriotic angle in his billing.

Records Red Hot

The war hasn't halted interest in records, either. All three major firms, Victor, Decca and Columbia, report orders are holding up. Most observers believe that last year's all-time high of 120 million discs will be topped in '42.

The draft is the big worry. All bandleaders are afraid of losing key men. Publishers are fretting over their staffs being sliced. But from a box-office standpoint things look good. The new year may wind up as the greatest and most prosperous of them all. And in recent years, they've all been good.

Les Brown Boys Impress Campus

Chicago—Don Jacoby, Les Brown's first trumpet player, is shown at the left describing some of his future army exploits to a group of Northwestern University students as trombonist Warren Brown, seated at the right, enjoys a huge joke of his own. The chick in the center is coed Peggy Schnoor. Jacoby and Brown, together with Butch Stone, Betty Bonney, Abe Most and Ralph Young, all of the Les Brown crew, and a Down Beat representative, visited the Northwestern campus last month and distributed some 200 of the latest Brown recordings. The boys in the band then were entertained at a Pi Kappa Alpha dinner. Pic, Courtesy of Karl Irein.



Bunny Gets the Call

Los Angeles—When you hear Jackie Cooper apparently playing cornet in the new RKO film, *Syncope*, that will actually be Bunny Berigan's horn you'll hear pouring out golden notes. Bunny has been signed by producer William Dieterle to record the sound track which will supply music for the Cooper scenes. He reported to work Jan. 5.



"Bunny"

Also in the picture is Rex Stewart, who enacts a role somewhat reminiscent of the great forerunner of today's hot trumpet men—Buddy Bolden. Stewart, member of the Duke Ellington ork, also recorded the music to go with his impersonation.

Plucky Ennis Bass Player Now Recuped

Los Angeles—George White, bass player with Skinnay Ennis, and the most seriously injured of the Ennis bandmen who were badly knocked around in a bus accident several months ago, rejoined the band here recently.

White suffered fractures in both legs and other injuries in the bus smash-up, which injured virtually every member of the Ennis band.

Ho Hum, Bonnie Leaves Tucker

New York—Bonnie Baker finally leaves the Orrin Tucker crew in February after numerous denials that she and Orrin were dividing. Ever since Bonnie's disc of *Oh, Johnny* swept the nation 18 months ago there have been repeated rumors of a split.

Miss Baker, a Texas chick, will not be with the Tucker outfit when it opens at Chicago's Blackhawk Feb. 11. That has been confirmed, finally. She'll go out on her own as a single. Tucker recently hired a girl vocal group in Nebraska and is grooming that team to replace La Bonnie's chirping.

Two Ricardo Men Will Join Ork

Chicago—Ed Bruneau, saxist and arranger, and Maggotts Peterson, drummer, will rejoin Don Ricardo's ork here when the band goes on the road in March. Three former Ricardo sidemen are now in the service. They are Fuzzy Wilkinson, sliphornist, now in the navy, and Danny O'Conner, trumpeter, and Bob Lauser, saxophonist, both in the army.

Said Leith Stevens, musical director of *Syncope*, concerning Bunny Berigan: "We selected Bunny not only because we believe him to be one of the best in the country, but also because his musical style seemed to fit with the character played by Jackie Cooper. Cooper does not represent any one musician, but is a composite of several great trumpet players."

Spanier Ork Cuts 4 Sides With Fazola

New York—With Irving Fazola's big-toned clarinet captured on the band's first four records, for Decca, Muggsy Spanier's personnel now appears permanently set at Arcadia Ballroom on Broadway, where Spanier has shattered all previous marks and continues indefinitely on the bandstand.

The Spanier band cut three sides, *Chicago*, *Can't We Be Friends* and a spiritual, *Little David*. With a small band, also featuring Fazola, Muggsy cut *Hesitation Blues*. Fud Livingston and Deane Kincaide made the arrangements.

Edythe Harper, wife of trombonist Vernon Brown, has replaced Jeanie Ryan as Muggsy's singer and Jerry Scott, recently with Bob Chester, is taking over Dick Stone's vocal spot. Russ Isaacs has replaced Don Carter on drums. Russ left Savitt to go with the plunger trumpeter.

Spanier originally was skedded to record for Okeh, but a Decca bid at a higher ante swung the jumping young outfit over to the Kapp brothers' label. Discs will be issued in February. Marks the first records Muggsy has made since his "ragtime band" sides for Bluebird two years ago. Vernon Brown is not leaving to join Artie Shaw, as reported in other trade papers.

'Louie' Film To Camera In March

Los Angeles—Latest report from Orson Welles' office at Mercury Productions indicates that the "jazz picture" which Welles plans to produce will not get under way until March or later. Welles previously announced that he expected to be in production on it by the early part of this month.

Welles, quite a jazz addict himself, will make his screen treatment of the subject essentially the story of Louis Armstrong.

Marvin to Balty

Baltimore, Md.—Mel Marvin's ork goes in to the Hotel Belvedere here Feb. 23. Crew currently playing at the Flagship, Union, N. J. Location rates four NBC shots a week.

Martha Raye Ill—But Doc Okays Work

Cincinnati—"Martha Raye is a very sick girl and it will be necessary that she remain in the hospital a week or longer so we may determine the cause." Those are the words passed on to the *Beat* by Doctor Fairo, Miss Raye's attending physician.

Miss Raye has been playing the Shubert theater here for the past week. Upon completion of each night's engagement she must return to Christ hospital for treatment. She will now be confined until the Doctor can determine the cause of her illness and what may be wrong with her.

The local papers came out with front page stories that Martha collapsed backstage and had to be rushed to the hospital with police escort. When the *Beat* contacted the doctor about the statement made, he was furious. He stated Miss Raye did not collapse nor was she rushed to the hospital. All he did say was she is a very sick girl. "Further," the doctor stated, "Martha was very cooperative and a grand patient."

Miss Raye was booked for Youngstown, Ohio, starting Jan. 12 but Dr. Fairo said he was very doubtful if this engagement could be filled.

Sleeping Beauty



Steubenville, O.—Van Keyes, ork leader at the Half-Moon Club here is being tagged the "Sleeping Beauty" by the boys in his band now. Keyes recently turned the tables on his men by going to sleep at home on opening night and letting the men play the entire evening without him. Van still avers it was an accident.

Herman Band In New Film

New York—It's a motion picture for the Woody Herman band, their first, and Woody and the boys by now have arrived in California for actual production on the Universal lot.

The film is *Wake Up and Dream* and stars the Andrews Sisters and Gloria Jean along with the herd. Herman was forced to cancel about 17 fat one-night stands to take the film assignment.

Making the trip west with the band was Joe Howard, who took over Vic Hamann's trombone chair. Slide section also comprises Neal Reid and Jerry Rosa. Band is expected to follow Benny Goodman into Hotel New Yorker here in mid-March.

Adams of Victor To Don Khaki

New York—Mel Adams of RCA-Victor enters the army sometime this month, pointing for the U. S. Army air corps. The pint-sized press agent who got his start a few years ago as Hal Kemp's publicist, and who for the last couple of years has been in charge of all publicity for Victor-Bluebird records in New York, said he would enlist in January.

Adams hopes to continue to work for the disc firm while he's in khaki.



Four Dixie Debs

These four girls make up the vocal team called the Dixie Debs, now singing with Dean Hudson's ork. They are Juanita Simpson, Winnie Simpson, Evelyn Guey, and Mildred Guey—and they all hail from Florida. The Hudson band is now heard on Okeh records and is managed by Tommy Dorsey's Personal Management corporation. Pic by Harvey.

Note on the Times

Freddy Martin is now photographed at a piano for all publicity purposes because his band hit the top with its recording of Tchaikowsky's *Piano Concerto*. But actually, Freddy's instrument is the saxophone.

Jimmy Dorsey Adding Two

New York—Jimmy Dorsey will add a fourth trombone and a fourth trumpet to his band soon, making his brass section eight strong.

Dorsey, who opened at the New York Strand Theater Jan. 1st for a 3-weeker on the stage, said Don Matteson probably would return to the band on trombone. The new trumpet player wasn't set. Jimmy is auditioning several.

Dorsey's trumpets now line up with Jimmy Campbell, Nate Kazebier and Shorty Solomonson. His trombones are Phil Washburn, Sonny Lee and Al Jorden.

New Deal for Alan Courtney

New York—After a month's absence from the air, Alan Courtney returned to WOV two weeks ago to resume his 1280 Club nightly programs. One of the best-liked record spinner-spielers in the East, Courtney has signed a new contract with the station which gives him three hours every night. Dick Gilbert no longer is affiliated with WOV.

Courtney has 14 sponsors.

Band Emsee Now In U. S. Navy

New York—The big-muscled, heavy-voiced Al Helfer, who emceed the Coca-Cola Spotlight Bands program over MBS since its inception in November, now is on active duty with the U. S. Navy. Helfer is a lieutenant, junior grade. His spot on the program, which features big name orks, has been taken over by Gil Newsome, formerly of WCAU in Philly.

Satchmo Recalls Fine Memories of Chi

by LOUIS ARMSTRONG

Chicago — Hello, cats. This is Satchmo speaking. After two months in and around Chicago, I find it hard to leave this old town. There's a flock of fine memories of the old days back in the 20's that I have here such as: The day I joined Papa Joe, the old Vendome, the Sunset...

Particularly, I remember playing baseball at old Washington Park. Cab singing as he pitched; short stop Earl Hines taking easy care of his hands as he shied away from fast grounders, and me ducking flies in center field using the excuse that I can't take a chance on getting hit in the mouth.

Our chirper, Ann Baker, also hated to leave Chicago. Ann's the girl we got direct from the Jeter-Pillars ork several months ago. She was recommended to us by Andy Kirk.

Louie's Reducing
I am trying to pull a Paul White-

Bob Haggart May Nab Spot On SEP Band

Los Angeles — With the producers of RKO's "great jazz epic," *Syncopation*, still mum on the outcome of their poll via the *Saturday Evening Post* for an all-American band to use in their picture, unconfirmed reports here had it that most of the first places went, as expected, to leaders identified with various instruments, such as Benny Goodman, both Dorseys, Gene Krupa and other leaders whose instruments are their trade marks.

Only side-man to draw a spot in the band is Bobby Haggart, bass man with Bob Crosby. It is known here that the *Syncopation* producers have contacted Bobby to get him for appearance with the band.

Duchin for Piano?

The rumor that Eddy Duchin has been elected to the position of pianist with the band still persists. Even on the RKO lot they are beginning to understand that, regardless of Duchin's talent for tinkling the ivories in a sentimental manner, he does not fit into the scheme of an all-star band of hot jazz musicians. There is also a suspicion that *Saturday Evening Post* readers have nominated Henry Busse as their favorite hot trumpet player.

Levine Feted at Nick's in N. Y.

New York — Henry Levine, trumpeter and NBC Dixieland band leader, will be honored by a group of Dixie musicians and fans Jan. 17 at Nick's in Greenwich Village. Tony Sbarbaro, vet Dixie drummer, will also be present.



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MOUTHPIECE

STEVE BROADUS — VISTA, CAL.

man and have reduced 35 pounds so far but that fodder wagon looks awful good to me.

Joe Garland, former baritone and now arranger for our band, says he likes that man's size bass sax he features because of its solid deep tonation. Listen to it on our new waxing of *Leap Frog*.

Which reminds that 1941 was a sad year for tenor sax. It was a tough blow a few years back to lose Herschell Evans but now, Cab's Chu Berry and Kirk's Dick Wilson are also gone. Folks, it will be a long time before those solid cats can be topped because they were hellions on the reeds.

Bob Jenney to Wear Khaki

New York — Claude Thornhill's band takes another body blow Jan. 20 when Bob Jenney, hot trombonist and singer, reports for military service as a draftee. Despite his recent marriage and claim of dependents other than his wife, young Bob has been ordered to report for service. He's Jack Jenney's little brother.

Thornhill also loses Tasso Harris, trombonist. Inasmuch as Claude uses only two trombones, that means that the entire section will have to be replaced. Harris also is skedded to report Jan. 20.

Rusty Dedrick, Thornhill's hot trumpeter, also expects the call to arms this month.

Hal Burman, drummer, recently with Babe Russin and other bands in New York, also reports for service Jan. 20.

Chi Nitery Plans Jazz Bashes

Chicago — A new experiment which swing fans of the Windy City are watching closely will be launched Monday, Jan. 19, here by Mr. and Mrs. Billy Stearns at their LaConga club on Rush St.

The plan calls for Monday night sessions by local and visiting jazz names and the first band to get the call is that of Bud Freeman, ace tenor saxist, which will feature Shorty Cheroch and Bill Dohler.

"I believe that there is a real demand for good music which we can fill," said Mrs. Stearns in announcing the plan.

She is the former operator of the Palladium ballroom here.

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TD Congrats Buddy



Mae-tro Tommy Dorsey is shown here congratulating his drummer, Buddy Rich, for winning *Down Beat's* all-star poll this month. The Dorsey band is now playing at the Palladium in Los Angeles and doubling at the studio for a new pic. Incidentally, Tommy himself placed second in both swing and sweet divisions as favorite ork. *Gene Lester* photog'd this one.

Dick Stone, Singer, To Wed Debutante

New York — Dick Stone, vocalist with Muggsy Spanier's band at Arcadia Ballroom, announced last week he would marry "sometime this year." The girl is Nancy Simpson, Richmond debutante, now studying designing in New York. She's 20 and blonde.

'Snow Use!

Chicago — Hal Leonard's band had been on location from May 1 to Dec. 23, during 1941. So finally the ork took time off for three one-nighters, reports Leonard, and got caught in the worst blizzard of the year.

The Leonard band, now playing at the Lantz Merry-Go-Round, Dayton, O., has added a new guitarist, Royal Epperson, and a new trumpet player, Johnny Bessemer.

Harry Lim Is 'Stranded'

New York — Harry Lim can't go home. The pint-sized Javanese jazz expert had planned to sail in December for Batavia, Dutch East Indies, but the Japs meantime started a war and sailings are no longer practical through submarine-infested waters of the South Pacific.

Still running Sunday jam sessions in the Village, Lim is indefinite about future plans, except that he will remain in the States. He was recently rejected by the Royal Netherlands Navy because of his size. He told *Down Beat* he would try to land a job in New York and thus remain here indefinitely. Lim may go to Chicago shortly for a visit.

Duke on Tour As Troc Debut Is Postponed

Los Angeles — The Trocadero, which was scheduled to re-open Dec. 26 with Duke Ellington's band and one of the most expensive all-Negro shows ever assembled, postponed its opening again, this time to Feb. 1 or thereabouts.

Ellington, who is doing well on theater dates at present, is unconcerned over the postponement. He left here to play theaters in Kansas City, Detroit and Chicago. Ed Fishman of the William Morris office said the Duke's theater dates had been set to permit him to return here by Feb. 1 if the Trocadero was ready to go then.

New Mills Office

Hollywood — The Mills Music company has opened new West Coast offices here at 8746 Sunset Blvd. Irving Mills celebrated the opening with an "open house" party. Offices include recording studios, sales rooms, lounge and bar.

Dorsey Pic Changed

Los Angeles — Tommy Dorsey's new film, now in production on the Metro lot, has undergone a change of title from *I'll Take Manila to Ship, Ahoy*. The war has made the old title a touchy proposition.



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'I'm Through with the Road!' Says the Hawk

Ace Negro Saxophonist Building Jump Combo in Chicago

by BOB LOCKE

Chicago—"I'm tired of a big band, of one-nighters and long hops, and I want to settle down in one spot with my own small combo and relax," said Coleman Hawkins, whose reputation as one of the country's foremost tenor saxophonists is already established. "I believe I can play better that way."

"I know it's all right for youngsters to travel with bands on the road every night of the year," the Hawk continued. "They can take the grind and besides they're getting better experience. But me, I'm happier blowing my horn in one spot all the time."

Coleman has been grooming a new combo which he debuts tomorrow at White's Emporium, new lavish South Side black and tan spot. It's a jumpy combo boasting besides the Hawk two young musicians whom Coleman claims will be the stars of 1942—Alvin Burroughs, drums, and Gail Brockman, trumpet.

"Fine As They Come"

"These boys are as fine as they come," says the Hawk. "Besides being solid and full of ideas, they have a fine technique."

"I think the majority of rising colored band leaders would be smart to concentrate on smaller outfits. The number of places where big Negro bands can go on location is becoming limited but

there are any number of spots open to jumpy small bands—such as the Cafe Society and Famous Door in New York, for instance. And few colored bands of today are getting rich, anyway."

At present, Hawkins has been fronting Jimmy Williams' ace seven-piece combo at White's. Under the management of a gent named Fire Brand and with floor shows produced by Teddy Blackman from Detroit's Plantation, now the Congo, White's appears set to develop into another Grand Terrace.

Chicago Jottings

Hal Leonard has added a new arranger, Marshall Johnson, who formerly turned out Stan Kenton scores. In addition to penning arrangements of ballads, Johnson will also take vocal turns at the mike. . . . Mike Riley's crew appears set for the winter at the Brass Rail. When not clowning on the bandstand, the ork plays some fair Dixieland. . . . Mike McHendrick, Louie Armstrong's old guitar player, is currently playing at the 411 Club on the South Side. And Tin Pan Alley, rendezvous on Rush Street, boasts paradiddles by Baby Dodds, which brings back

memories of King Oliver.

Emil Coleman's society ork reopened the Blackstone Hotel and Chuck Foster got the call at the Stevens. . . . Which reminds that Jack Russell, former leader in this area, has switched over to General Amusement as a booker. Phil Brown of that office left to join William Morris. . . . The Blackhawk is on a sour kick, as far as awing fans are concerned, following Les Brown with Johnny Scat Davis and Orrin Tucker. . . . The Sherman has sandwiched in Artie Shaw for two weeks in February for a terrific tab. . . . Roy Benson's at the Pump Room.

Shaw Takes a Rest

Xavier Cugat's ork moved into town for a long stay at the Palmer House, after first copping a date at the Chicago theater. The Cugat engagement shoved up Eddy Duchin's opening to April 2. . . . Artie Shaw's ork played two dates at the close of the year here, packing in crowds at both the Aragon and Savoy ballrooms. The colored prom attracted Lips Page fans. Jack Jenney has dropped out of the band to take a long needed rest and Vernon Brown will come in, right after the band starts on the road again late this month after a two week layoff.

By the way, South Side Chicagoans should dig the boogie woogie piano styles of Christine Randall. . . . Andy Kirk follows Fletcher (Smack) Henderson into the Grand Terrace. . . . William Morris is angling for the Jay McShann crew of Kansas City, which it wants to place in the Terrace.

Oriental Theater has taken to playing band acts, spotting weeks to Art Jarrett, Clyde McCoy, Duke Ellington and Count Basie this month. . . . Cab Calloway will be in town for a colored prom Feb. 1 at the Savoy. . . . Freddy Martin copped a one-nighter at the Aragon while en route to New York's Waldorf-Astoria. . . . Erskine Hawkins' boys gave him a new silver trumpet with an "alligator" leather case for Christmas while Gabriel in turn handed all the lads a bonus.

George Frazier Elopes Weds

New York—George (Acidmouth) Frazier surprised friends Dec. 27 when he married Miss Marion (Mimsi) Madden of Boston in West Roxbury, Mass., fully two weeks ahead of his scheduled wedding ceremony.

Frazier, noted jazz columnist for the *Beat*, *Music and Rhythm* and *Mademoiselle* magazines, and his bride will soon make New York their permanent home. Mrs. Frazier is a non-professional, but like her husband, is considered an authority on jazz and jazz musicians.

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Haymes Planning To Have Band?

New York—It was a sudden decision that took Dick Haymes out of the Harry James band at Hotel Lincoln, just as Haymes was becoming nationally known for his singing. An unknown when he joined Harry, Dick left the band two weeks ago purportedly to go out on his own, possibly as a leader. He and Willard Alexander of the William Morris agency have been making plans for several weeks.

Haymes was replaced in the James ork by Sonny Saunders, who had been on WCAU, Philly, both as a soloist and as a star of Joey Kearns' studio band, for two years. Saunders' first name was immediately changed to "Jimmy." He will be known as Jimmy Saunders in the future, with James. Haymes is a citizen of Canada. Saunders joined James Dec. 27 at the Lincoln.

Levy Buys Big Lombardo Music Catalog

New York—Lou Levy, at 31, becomes one of the most powerful of the "little" publishers with his recent acquisition of the Lombardo brothers' song publishing firm, Olman Music.

With his own Leeds Music firm going strong, and his subsidiary firms, Pan-American and Kaycee Music, both making money, Levy now has four complete firms under his aegis. All are being incorporated into the single Leeds company, however.

Guy and Carmen Lombardo sold their firm for \$10,000 cash to Levy. In the catalog are such favorites as *Heartaches*, *Little Girl*, *Little Lady Make Believe*, *My Extraordinary Gal* and other songs made into terrific smash hits a few years ago by the Lombardo band. The Lombardos now have no interest in any music firm.

Reichman's Chirp

She's Jane Fulton, new singer with Joe Reichman and his orchestra, currently held over at the Book-Cadillac hotel in Detroit. The Reichman band records for Victor and recently switched from William Morris to MCA.



Calloway on Tour; Booked Till June 30

New York—Having just completed four "soundies" and a week's engagement at the Buffalo Theater, Cab Calloway, his ork, revue and newly added male vocal quartet, The Cavaliers, head for the middle west solidly booked until June 30.

Calloway opens his current tour tomorrow (16) at the RKO Palace theater, Cleveland, followed by a similar engagement at the Stanley theater, Pittsburgh. On Feb. 1, the Calloway company hops on the Fitch Band Wagon. For three weeks beginning Feb. 3, Calloway will sit down at the Lookout House, Cincinnati. It will mark Cab's initial appearance there. Following the Lookout assignment, Detroit will next see the Calloway entourage, this time from the stage of the Paradise theater. A 3-week stand at Valley Dale, Columbus, O., for Frank Dailey and then a repeat engagement for four weeks at the Sherman hotel in Chicago.

In addition to the above mentioned dates, Cab is scheduled for a score of one-nighters and 12 sides for Mannie Sacks on the Okeh label.

Jerry Wayne On Upbeat

New York—Jerry Wayne, former Spud Murphy and Bobby Byrne vocalist, is hitting the big time with his own commercial on the Mutual web. Featured since April on several CBS shows with Walter Gross, Wayne made his bow Jan. 5 on the Regent show, which features him Mondays, Tuesdays and Wednesdays with music by Ted Straeter.

Wayne is also a dramatic actor with considerable radio and stock company experience, and a songwriter with several numbers placed at BMI.

Lawrence Brown's Mother Dies

Kansas City—Lawrence Brown, trombonist with Duke Ellington's ork, dropped out of the band for two days here last week to attend the funeral of his mother, Mrs. Maggie Mae Brown, who died Jan. 2 in San Francisco. The Duke's band was playing the Mainstreet theater here. It will open at the Oriental Theater in Chicago on Jan. 23. A recording date has also been set in Chicago in which the Duke will wax a Billy Strayhorn original, *From Sweethead to Duke*, and a new Strayhorn-Ellington ditty, *I Don't Mind*.

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Down Beat Survey Shows—

US Musician Physically Better than Ever Before

by EDDIE BEAUMONTE

In the January 1 issue *Down Beat* began a national survey to determine the status of the American musician in the present crisis. *Down Beat* found that of the approximate 100,000 musicians in this country close to thirteen thousand have already been inducted or have enlisted. Of the 87,000

remaining the survey shows that some 24,000 musicians are still eligible. Although some will be deferred because of a dependency, few will be invalidated as a result of poor health.

Coming as a great surprise to some of the country's more skeptic observers, the musician of today is far better fit physically than were his forebearers of the trade. Due to the increased popularity of outdoor activities, the musician spends

a good deal more of his daylight hours in such diversions as tennis, skiing, swimming, golfing and the like whereas many persons still harbor the belief that the musician's daylight hours are spent asleep or over gambling tables and racing forms.

Down Beat is glad to reveal that (Modulate to Page 23)



Meet Alfie Evans of New York, NBC clarinetist and one of the studio men in Henry Levine's group. He's shown at his home here with his 3-year-old Welsh Terrier which he calls Tommy Tucker, III. Alfie plays legit clarinet with Toscanini and other longhairs; turns right around and goes heavy on the gutbucket.

Toots Camarata Leaves Jimmy Dorsey's Band

New York—Toots Camarata, brilliant young arranger, and Jimmy Dorsey parted company last week after many years together. Originally hired by Dorsey as a trumpet player, Camarata took his music more seriously than most musicians do, studied before and after every job, and within five years developed into one of the greatest dance band arrangers in the business.

Just in the last year, it was Camarata who arranged such sensational sellers as Dorsey's *Amapolita*, *Green Eyes*, *Times Was*, *Marie Elena*, *Charleston Alley*, *Daydream*, *Yours*, *My Prayer*, *The Breeze and I*, *Madame LaZonga*, *I Hear a Rhapsody*, *My Sister and I* and dozens of others. He also scored the entire musical track for the forthcoming Paramount picture *The Fleet's In*, starring Dorothy Lamour and the Dorsey orchestra.

The split came because of "differences" between he and Dorsey, Toots told *Down Beat*. Camarata was to take at least a 1-month vacation before resuming work.

Agnew Renewed

San Diego—Charlie Agnew's ork was again held over at the Sherman Cafe here for another four weeks, and will wind up his third month in this city Feb. 11.

Lombardo Has One Man Left

by EDDIE GUY

Wilkes-Barre, Pa.—The most talked about subject in local music circles at present is the Frank Lombardo band break-up. All, with the exception of one man, left the band which was one of the best in northwestern Pennsylvania. It has not been revealed why the men left but some say it was due to personal reasons. The band invariably played the best spots around.

The boys who walked out have formed a cooperative ork which will be fronted by handsome Sammy Giannone and known as Lew Noble's.

Mike Rostack, who arranged for Lombardo, is handling the scores which will be practically unchanged for the new band. George Kashenbalm, formerly with Ralph Paul, will take Sammy's place in the reed section and will also be featured on vocals.

The band is booked solid with many engagements contracted by Lombardo himself.

No Fish Bowls?

New York—The job of prop boy or "major domo" with the Korn Kobbler necessitates handling these instruments:

Trombone, trumpet, bass fiddle, tuba, solovox, drums, alto, bass and tenor saxes, fiddle, gas pipes, corn-liquor jugs, washboard, ratchets, ocarinas, cowbells, thimbles, slide cornet, mouth organ, tonette, slide whistle, duck-quaker, skoocherphone, skuchbutt, celeste, xylophone, trick hats, vibes, a skunk skin, a baby's pot and dozens of other instruments and props used by the Kobbler on their Mutual airshots, their Okeh records and transcriptions.

Eddie Sauter Is Ailing

New York — Pneumonia struck Eddie Sauter, ace Benny Goodman arranger, two weeks ago just as his wife was expecting a baby, and at press time Sauter was still gravely ill.

Toots Camarata, former Jimmy Dorsey arranger, who's a close friend of Sauter, kept the Goodman band out of a hole by knocking out some manuscripts which Goodman needed desperately. Camarata, however, was merely subbing for Sauter and will not become a member of the BG staff.

Welk Adds Two Fiddle Players

Chicago—Roy Cohan and George Morrison joined the fiddle section of Lawrence Welk's ork here last week. Welk is now playing at the Trianon ballroom. Morrison also doubles on guitar.

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Emmet Hardy Never Taught Bix, Says Pal

by WAYNE H. ROHLF

Far be it from me to dispute the word of the great Monk Hazel, one of the many famous New Orleans contributions to the history of American jazz, but I would like to take exception to a statement that he made in his article that glorified Emmet Hardy's deceased uncle. Monk stated that Emmet Hardy taught Bix and was his idol.

I will now set forth a few reasons why I take exception to this statement:

First, I would like to state that I attended the same high school in Davenport, Ia., that Bix did. I have played in bands with him and was one of his personal friends as well as a friend of his brother who tried to act as a kindly adviser to young Bix. Bix played pretty knocked-out piano when he was in high school . . . although he couldn't read a note. In fact, I don't believe he ever learned to read piano music.

Bix Asked for Lessons

It was while in high school that Bix took a fancy to the cornet. He asked his uncle Al Petersen, a local band leader, if he would give him lessons if he bought a cornet. His uncle failed to give him much encouragement figuring that it was just a young boy's passing fancy. The next time Al visited the Heiderbecker home, young Bix was taking choruses on the favorite tunes of the day.

Bix would sit in with all of the local bands and played on a truck with a high school jazz band at football games. He also played with orchestras at Iowa University and Lake Forest Academy and then joined the Wolverines and eventually joined Jean Goldkette's orchestra. It was while Bix was with Goldkette that he learned to read music and his teacher was none other than the famous Freddy Farrar and as far as I know of, Freddy is the only real teacher that Bix ever had.

Listened to Louie

He learned plenty by listening to King Oliver, Louie Armstrong,

and so on, but technically they were not his teachers.

Now Emmet Hardy did play with the old Tony Catalano and Carlisle Evans orks in Davenport but unless my memory fails me, I don't believe Bix was in town at



New Sidelights

on the early life of Leon Bismark Heiderbecker are revealed in the accompanying article by Wayne Rohlf who was an early friend of Bix in Davenport, Ia. The famous cornetist never took lessons from Emmet Hardy, says Rohlf.

the time. However, Bix and Hardy might have traded licks in Chicago at some time or other, and if so, I would be only too glad to know about it. Besides being proud to have been a friend of Bix, I have a pretty good collection of magazine articles and clippings about him.

Brother Saved Money for Him

Bix's brother, Bernie, used to be manager of the record department of a store in Davenport. One day while I was in the record department, I overheard Bernie talking to Jean Goldkette (via long distance phone) and heard him ask Goldkette to send him half of Bix's salary so he could put it in the bank for Bix. Somehow, Bix just didn't seem to know the value of money. I have been told that he would ask a hotel clerk to keep large sums of money in the safe until he called for it and then Bix would forget it.

Although he had several fine trumpets given him, he always

went back to his favorite cornet. Bix's young nephew now owns this cornet and I believe Harold Oermann of Chicago once purchased or was given one of the trumpets.

Now, I hope Monk Hazel will pardon me for getting technical and I hope he won't feel offended.

Musicians On the Air

by HAROLD JOVIE

The Saturday evening *Hit Parade* program, broadcast over CBS, has undergone a change in policy, dropping the musical extras previously played in addition to the 10 most popular songs of the week and substituting guest appearances by name bands and vocalists.

Men of the Army, Navy and Marine Corps are invited to vote for their choice of guest stars with no restrictions. The soloist or ork appearing will in turn present three numbers, dedicating one to each of the three branches of the service.

Maestro Mark Warnow and singers Barry Wood and Joan Edwards remain as program regulars providing the week's 10 top tunes.

Miller Switches

Reportedly dissatisfied because his *Sunset Serenade* broadcasts were being cancelled due to the lengthy run of Metropolitan Opera pickups, Glenn Miller has switched the series from NBC to Mutual. On tour now, Miller aired the first show on Mutual from Cleveland Jan. 10 and Detroit will be the originating point, Jan. 17.

Since *Sunset Serenade* is dedicated to men in military service, Miller continues to give away 50 records weekly to each of five army camps chosen at random.

Boogie Woogie Ork Rocks New Haven

New Haven, Conn.—Paul Moller's boogie-woogie piano and band is exciting local jazz fans here, *Down Beat* readers report. Outfit measures 12-pieces and spotlights Moller on the ivories; Ray Hannon on trumpet, and Jerry Zitzer on tenor sax. Others in the sax section include Phil Mason, Sherwood Greenberg, and Gordon (Jeep) Terrell.

Gootee In Again

Chester, Pa.—J. Wharton Gootee has been re-elected prexy of Local 484 for the fifth consecutive year here. Other officers elected include Melvin Janney, vice-prexy; Louis Rosenberg, secretary; Norman Forrest, treasurer, and Edward Gruening, sergeant-at-arms.

Who's Who in Music

Benny Goodman's Band

(Compiled by Leonard G. Feather)

BENNY GOODMAN . . . Born Chicago, May 30, 1909, of poor parents. One of big family, eight brothers, four sisters in all. Harry and Gene operate Regent Music, Irving is trumpeter with Vaughn Monroe, and Freddy is Benny's road manager. BG started clary at 10, played his first pro engagement in '23 in short pants, then worked with Arnold Johnson, Art Kassel, Ben Pollack, Red Nichols, radio studios, etc., before forming his own group in 1933 with the help of John Hammond. "Hit" in 1935 and has been a topflight band leader since. Records now for Okeh.

JIMMY MAXWELL . . . trumpet . . . born Stockton, Cal., Jan. 9, 1917, and was a fiddler in 1921, a trumpeter at 6 and a retired musician at 12 when he stopped playing four years. Returned in '33 as a bassist but soon reverted to trumpet because at that time he had a vague idea he wanted to play with Duke Ellington's band. Got job with Gil Evans, then with Jimmy Dorsey, then Nick Stuart, Skinnay Ennis and joined Benny in summer of 1936. Plays few solos but did him in *Embraceable You* with Goodman. A religious, recently married Gertrude Bernstrom fan, also goes for Roy, Hunny and Cootie. Makes a hobby of studying occult stin. Artie's sister.

LOU MCARDY . . . trombone . . . born Athens, Ga., 1917 . . . played strictly long-hair fiddle for 10 years from early youth on, but high school band needed a trombone so he changed . . . in Atlanta with Kirk Devore, 1936; to New York City 1937 with Nye Mayhew. Then with Ben Bernie 2 1/2 years, joining Benny October 25, 1940, and taking almost all the school and work since then, with the full band and lately with BG's new Sextet. Lives in Jackson Heights with wife and year-old son, Hob. Idolizes Teagarden.

ROBERT "CUTTY" CUSHALL . . . trombone . . . born Huntington County, Pa., Dec. 26, 1912 . . . Father was railroad engineer. Cutty worked in the steel mills two years before taking up trombone professionally. . . . Worked in an East Liberty dance hall with Fay Murphy, then seriously sick, laid off for six months. After a little while, got a wire from Jan Savitt to join him in Memphis. Came back to N. Y. with him early in 1938. Moved to the Goodman camp late in 1940.

AL "SLIM" DAVIS . . . trumpet . . . born Nov. 21, 1917, Chattanooga, N. Y. . . mother was professional whistler . . . started on clarinet and alto at school, switched to trumpet in 1937, got his first job with a band at Genoa, La., then to Red Noble in Buffalo. Later worked with Harold Austin, Jack Harvey (now a teacher) and joined B. G. July 1941. Married just two weeks before Jimmy Maxwell lived in Jackson Heights. His Cootie, Billy Butterfield and Roy Eldridge.

CLINTON NEALEY . . . alto . . . born Trenton, N. J., October 26, 1916. Brother was high school band director, is now principal. . . . Clint was 10 years old when he acquired a curved soprano sax from Nick Pentrell, and was playing sax times, but started in earnest at working in a beer joint. At 18, went to music school for two years, then worked a year with Bubbles Becker. Hurt an arm badly in a car smash and was out for six months. Got back to work with a Trenton band, then after a year landed the job with Gene Krupa in July, 1938, which kept him busy right through to June, 1941, when he switched to Benny. Had solos with Gene's band on records of *Who, Love Is My Tuzado Junction*. With Benny on *Power Rides*. Is exempt from draft on account of bum arm. Doesn't smoke or drink.

VITO MUSSO . . . tenor . . . born Carrini, Sicily, Jan. 17, 1913. Came to this country 1920, educated in Detroit, started playing No Name Jive. A *Loosey Is Blue*. *Tuzado Junction*. With Benny on *Power Rides*. Is exempt from draft on account of bum arm. Doesn't smoke or drink.

GEORGE WERG . . . tenor . . . born Long Branch, N. J., June 6, 1918. No musicians in family. Started on alto, also played No Name Jive. A *Loosey Is Blue*. *Tuzado Junction*. With Benny on *Power Rides*. Is exempt from draft on account of bum arm. Doesn't smoke or drink.

CHARLES "CHUCK" CENTRY . . . baritone . . . born Belgrade, Neb., Dec. 14, 1911. Clarinet at school; two years at Colorado State Teachers' College; then got married and decided he needed a job, went to California and joined Kenny Baker (Ralph Collins was in the same band). Also worked on the coast with Vito Musso's band and Pinky Tomlin. Gus Arnheim emceed. Year and a half with Harry James; joined Benny Goodman July, 1941, playing mostly baritone; had previously done frequent work as a tenor man. Baritone models are Harry Carney and Earl Carruthers.

MELVIN POWELL . . . piano . . . born Lincoln's Birthday, 1923, in New York City . . . full biographical details and style analysis in Sharon Pease's article (*Down Beat*, Sep. 1, 1941). Studied six years with a German lady, also got many of his first jazz ideas from Willie (The Lion) Smith. Played with most of the Dixieland bands at Nick's in Greenwich Village under Muggsy, Bobby Hackett, Jimmy McPartland, Bud Freeman, etc. Has written several tunes and arrangements for Goodman including *The Earl, I'm Here, Clarinetta*, and *Little Foot*.

TOMMY MORGANELLI . . . guitar . . . born Bethlehem, Pa., Nov. 22, 1909. Non-

musical family. Tommy worked in the steel mills at 18, was an amateur banjoist on the side. . . . When things got slow in the mills, he took up music professionally. First name band job was with Red Nichols, 1933; then followed two years with Benny Berigan. Joined Teddy Powell in 1937, Hudson later that year, and gigged around until Benny took him on in June 1941. Never had any solo work until B. G. started the new Sextet in October. Goes for Segovia, George Van Eps, as tops in their respective fields.

RALPH COLLIER . . . drums . . . born Newport, Ky., 1919. Moved to Los Angeles at 12, started drumming two years later, joined Seger Ellis in 1937, but band broke up a few weeks later. Then worked with Kenny Baker for a year, and with Vito Musso, 1939-40. Came East and got a local 302 card, joining Inn Ray Hutton and making his first records with her band on Okeh. Was an admirer of Gene Krupa from childhood, now also raves about Cozy Cole, Jonah Jones. Single; lives in Jackson Heights, like many of Benny's boys.

SID WEISS . . . bass . . . born Schenectady, N. Y., Apr. 30, 1914. No musicians in family. Played violin, clarinet in elementary school, then switched to tuba. Took music courses at school and went over to string bass when the school symphony orchestra needed one. . . . left home at 16 to go with Joe LeFranc's band, stayed six months and then decided it was easier to survive in N. Y., but nothing happened, so Sid went home to Rochester, 1933, gigging with Basil Rock's local quartet. . . . Played four months with Louis Prima. One night Sid was sitting in with the band at Dickie Wells' in Harlem when Winny Mannone, also sitting in, heard him. Opened with Winny at the nickerbocker in Manhattan, 1934, stayed with his quartet 18 months, joining Charlie Barnett at Glen Island Casino, 1935; got married, went to Washington to study and played with swing bands. Back in jazz 1937 with Artie Shaw, until Shaw quit the band late 1939; then with Joe Marsala at the Fiesta for a while; joined Tommy Dorsey early 1940, joined the Goodman rhythm section November 1941. A great Jimmy Luncheon fan. Lives right beneath the Dave Dexters.

EDDIE SAUTER . . . arranger . . . born Brooklyn, Dec. 2, 1914, but has lived for years in Nyack, N. Y. Made frequent trips to Europe during childhood and got his interest in music from a trumpet-playing steward. Learned trumpet and mellophone, worked for Archie Bleyer and Charlie Barnett. With Barnett, he met Red Norvo, Artie Shaw, and became an arranger, staying with the Norvo-Bailey team, from Red's first small band to his full-sized combo, right through to mid-1939, when he was hired by Goodman. One of the most brilliant and audacious arrangers in the business. Has written Benny's best original and finest pop tune arrangements, one of the best recent efforts being *Clarinet a La King*.

ART LONDON . . . vocalist . . . real name Arthur Lund . . . born Salt Lake City, April 1, 1916. Father was president of Amateur Athletic Union, also an amateur cellist and Art's boxing coach. Norvo, Artie Shaw, and became an arranger, staying with the Norvo-Bailey team, from Red's first small band to his full-sized combo, right through to mid-1939, when he was hired by Goodman. One of the most brilliant and audacious arrangers in the business. Has written Benny's best original and finest pop tune arrangements, one of the best recent efforts being *Clarinet a La King*.

PEGGY LEE . . . vocals . . . born Fargo, N. Dak., real name Norma Egstrom. Started on local radio, doubling as waitress; went to California and worked as a singer in Fun Zone, then sang at a Hollywood spot, the Jade. Ill for a long time with throat trouble, went back home and sang at a coffee shop which became Fargo's main entertainment center for two years; then decided to try band work, sang with Sev Olson, Will Osborne; went to Chicago with a cocktail combina-tion and was heard there in the summer of 1941 by Benny Goodman, who hired her to take over from Helen Forrest. Wrote *Little Foot*, her first published song, featured by B. G. Unmarried, very blonde; serious about her work but has a good sense of humor. Her best record to date is *Let's Do It*.

Note: Because of last-minute personnel changes, data on a lead alto man and two trumpeters is missing. This lineup is accurate as of Dec. 1, 1941.—EDS.

Sepia Band Rocks British Cats

London—One of the most exciting bands in England today is the colored band of Cyril Blake, performing at Alec Ward's famous Jig's Club here, according to the *Melody Maker*. Band is being set to record for Parlophone.

Jig's Club has for twelve years been a "Harlem in London" for colored people and virtually every famous American Negro musician visiting England has gone there and sat in with the band.

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His Tux Is So Thin You Can Read the Label on His Shorts

by SIG HELLER

Milwaukee—When two guys who enjoy gags tangle, the result is usually very entertaining. Orkleader Joe Gumin and his sideman Art Scholl got off one the other night which promises to go into the archives as one of the best gags that was ever pulled in Beertown.

1905 Model

Since Gumin's ork opened the ultra-smart suburban supper club, Schuchs, leader Joe has been founding his sidemen to get double-breasted tuxes. Somehow or other, Art never got around to buying one so Joe good-naturedly put the heat on him to have a double-breasted job by the next evening. Scholl, with tongue in cheek, went out the following morning and bought the oldest tux he could find that was double-breasted. It turned out to be a 1905 model (actually had the date in it) with a fancy cut back, sausage pants that were four inches too short, and generally so old and worn that you could read the label on Scholl's shorts through it.

When Art came on the job that night he created a mild riot both with the guys in the band and the customers. After an initial 'slow burn' leader Gumin gave way to his fine sense of humor and roared with the rest.

War Brings Changes

Joe turned the tables by making Scholl stand in front of the band the balance of the evening, and it was Art's turn to burn slowly but he had had his laugh so took it nobly. The next night found Art in a double-breasted tux, modern design No. 7 with built-in spats, solid.

All the incumbent officers of Local 8 were re-elected last month in a bitterly contested race. Volmar Dahlstrand was re-elected.

Musicians into Newfoundland On Defense Job

Also Music at Night

St. Paul — Six Twin City musicians were being selected this month to sign up with one of the major northwest projects to work a daytime trade in Newfoundland and play in one of several new theaters being erected in that region.

Requirements of the job were that the musicians must have a trade besides their music ability and experience.

According to Chet Lewis, Twin City trumpet man and welder who planned to leave on the job, four theaters are being erected in this Newfoundland defense area, and will use musicians practically every night of the week.

Pays \$80 per Week

Eddie Ringus, secretary of St. Paul Musicians Local 30, did the interviewing and contracting for this setup with defense man Frank Reiter.

A Minneapolis Local 73 man, Burns McMillan, is already in Newfoundland playing and working days. The job pays \$80 per week and up. At this writing a sax man and three other horns were still being sought, but musicians in draft classification 1-A were not being considered. Exact location of this project is of course withheld because of war time censorship.

—D. L.

Trio Held Over

by EUNICE KAY

Cleveland—Booked into the Greystone hotel in Elyria, suburb of Cleveland, the Connie Howell trio has gone into its seventeenth week. This combo has been providing terrific kicks in spite of its slightly commercial arrangements.

Buck Feola, guitarist, is the standout instrumentalist and is windowed solidly on vocals. Connie fronts the outfit and plays some very clean vibes. Jimmy Corey plays bass and manages their biz. Arrangements are by Feola.

Come on Naturals! My Baby Needs a New Fur Coat!



What do musicians do in their spare time? Well, *Down Beat's* inquiring editors found out what at least a few of them do. They shoot craps, Moralists, please ignore. The shot at the left, turned in by Hugh Morton, of Chapel Hill, N. C., shows some of Bunny Berigan's men engaged in a little African

golf. From left to right are Bunny, Don Palmer, Danny Richards, vocalist, and Kay Little, vocalist. A Rockford, Ill., reader shot the pic at the right of Dick Jurgens' lads engaged in galloping dominos in the dressing room of the Coronado theater. That's Lew Quaddling at the ivories.

OLDS TROMBONES

NELSON S. RIDDLE, Jr.
WITH CHARLIE SPIVAK'S ORCHESTRA

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SAYS

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CHARLIE SPIVAK'S
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Very truly yours,
Nelson S. Riddle, Jr.

NELSON RIDDLE'S letter tells the story of his preference for Olds Trombones so well we felt it merited reprinting intact. Nelson's opinion means something, too—his performance as trombonist-arranger for Charlie Spivak's fine band is proof enough of that. And his opinion is typical among top men in leading bands everywhere... because only a truly custom-built OLDS affords that rare combination of full, pure tone; easy blowing; comfortable "feel"; durability and smart streamlined styling... Only an OLDS is worthy of the best that's in you—you owe it to yourself to try one. See your local dealer today—or write us for his name and details.

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Show Bars Mushroom in Detroit; 88ers Windowed

by LOU SCHURRER

Detroit—A blitz of show spots is '42's gift to Tank Town! While the wheels of war production spin on 24 hour shifts, Detroit's late goers are jamming the new niteries. Current craze is back-bar jive with talent in tandem on the eighty-eights. Duo spinets above the crowd, an old Chi idea, is new here in three spots while another features Hammond. The fifth, a theater, offers bands.

Penobscot Club Opens

Two former local leaders, Carl Vincent and Herman Fine, are featured on pianos at Sam Harris' downtown Stage Door. Fine's crew, the Floridans, finished at the Gold Cup room recently. He does vocals and doubles on accordion when off the boogie beat with Vincent. Alternating sets is a smooth colored team on vocals known only as Happy and Eddie giving with tiple and git.

The Penobscot club, Les Gruber's ultra skyroom has built a band around another piano combo. Ruby of the Chop House aided in forming the unit consisting of tenor, bass, guitar, accordion and Freddie Busch and Barney Green on black and white. Darling Diane Day solos on vocals and piano. Spot is rating raves with better people.

Bill Boesky and Joe Freedman of Brass Rail fame opened a new spot of the same name on Adams Ave. It's a three floor affair with eating on the first, lounge bar downstairs and the Airliner room to open soon on the second. The back-bar stage is occupied by Seymour Hoffman and Roy Swartz on spinets and the flashing Del Parker does vocals. Hoffman's with Phil Brestoff's Statler band afterwards. Swartz did solo work about the city and Miss Parker left the band of Vince Bragale while in Detroit. She was in stock and taught piano in Chi. The combo sparkles in unusual and not too boring arrangements.

Jump Comes to Ork Hall

The Sapphire room in the Wardell hotel features Dorothy Berlin on strolling accordion and the Hammond. Dot's done show work in major local clubs and hotels. She's assisted at the organ by Isobel Stewart of Grinnell's Music.

Ol' man Time swings a mean beat, for who of the white tie trade could conjure in moments of uttermost fantasia that Orchestra Hall, their sacred sanctum of symphony, would in time to come be a veritable hotbed of blasphemous boogie woogie?

The once staid temple of long-

hair tempo has taken on the mantle of jeremiad jump. Christmas week saw the opening of Detroit's new Paradise theater with Satch Armstrong's band on stage and a huge Harlem revue. Future Paradise policy features colored talent through March 13 with such stars as Andy Kirk, Jan. 2; Deep River Boys, Jan. 9; Maxine Sullivan, Jan. 16; Lunceford, Jan. 23; Hampton, Jan. 30; Green-Bradshaw, Feb. 6, and following—Ink-spots and Sunset Royal ork.

Others include Calloway, Hines and the Count.

Card of Gold

Local 5 celebrated the 30-year membership of over 140 musicians last month at the Book-Cadillac Esquire room by presenting solid gold cards to the faithful. Fred Able, 86, was the oldest charter member of the union. Memories were related of jobs in the old vodvil houses and concerts on the Belle Isle boat. Jack Ferentz presided and the directors dished the cards.

Sandra replaced Don Hill on piano with Step Wharton, the former Chick Carter bandleader recently. Step is drawing with fine technique slightly on the down south beat. The 'Spots' are soon waxing one of his new numbers *Living My Life for You*. . . The former Betty Town, WJR canary, is nesting with John Kay Rosevar. . . Alvino Rey and Jan Savitt pulled New Year's crowds to the State Fair agriculture building. The Michigan theater had the Tee Dorsey show canceled because of movie commitments. . . Phil Brestoff is the pit ork for the Mich., having six brass and five sax. Phil on phiddle. . . Milton Buckner left Don Cox to piano for Lionel Hampton who laid repeat eggs at the Graystone. . . Pat Donnelly must be definitely through with Detroit. She did a month at the Stork and is now with George Hale's new show. . . The Book-Casino has been lifted out of the red and into top money by Joe Reichman, currently jamming the B.O. . . The Graystone ballroom again featured five local bands Christmas week because of their successful Thanksgiving deal of the same policy.

Bob Crosby's Dixieland Band Climbs to Heights Again



With a radio commercial all inked and carefully tucked away and several juicy location dates lined up for the winter, the Bob Crosby band is jumping again and appears headed for the heights in 1942 that it reached back in 1938-39 and only recently slid away from for a brief spell. The band is currently featured on the Ballantine Ale show with

Milton Berle. The first photo shows Jess Stacy, the band's pianist, who again came out winner in *Down Beat's* annual all-star poll. In the center shot is Matty Matlock, crack arranger, taking a few bars on the flute. Eddie Miller is at the right, warming up on clary. Miller also plays tenor sax and was runner-up in the *Down Beat* poll.



Bob Crosby is shown at left engaged in a little horseplay with Milton Berle, comedian and songwriter, who provides the laughs on the Crosby program. Center shot depicts Doc Rando, who also

handles a little clary so they say. And at the right with Bob is Shirley Ross, motion picture star and ace vocalist on the program.

Why Try to Top Music Of Old Timers?

To the Editors:

The article by J. Foghorn Teagarden in the Dec. 15 issue of your mag was indeed enlightening and inspiring. It was well put and coincided with my own sentiments in the matter. Ah me, the good old days. When men were men and leather lips were not uncommon. Nothing good has been played since the days of King Oliver, because it is impossible to play anything better. Of course, Jackson T. and other white musicians carry on in the good old tradition, first made famous by the King and the Original Dixieland Jazz Band (there was a band, surpassed only by Oliver's magnificent outfit). It is indeed a pity that Duke Ellington and others of his ilk do not fall in line and play the good old music. Too many, far too many of these modern Negro musicians and orchestras have gone astray from those fine, sound musical traditions established by members of their race in earlier days.

Jackson T. has the right idea. He, like Muggsy and those other fine white musicians having that instinctive feeling for good jazz which only the white musicians have these days, play the same solos which Buddy Bolden, Freddie Keppard and the early greats first played. I really should say "solo" instead of "solos." The singular form is much more appropriate, since all these "solos" may be derived from approximately the same simple melodic figure.

Originality is to be despised. I love Ben Webster because he copies the great "Hawk" so assiduously and consistently. I love Wingy Manone because he copies the great Louis, even in missing notes. I cannot understand why so many Negro musicians, like Ellington,

San Pedro, Cal., etc., persist in striking out along lines of their own and developing new forms, harmonies and melodies. They should know that the first efforts of a group in any branch of the arts cannot possibly be improved upon.

L. D. HALL

Buy Defense Bonds!

Down Beat urges all members of the profession to buy defense bonds or stamps today—to help defeat the Axis. Your government calls on you to help now with your dollars.

Bonds cost as little as \$18.75. Stamps come as low as 10 cents. Defense bonds and stamps can be bought at all banks and post-offices and stamps can also be bought at all banks and post-offices and stamps can also be purchased at retail stores and from your newspaper carrier boy. Buy them every day if you can. But buy them on a regular basis.

Page FDR—This Prez Goes into Fifteenth Year

Denver—Mike Muro is well liked by the boys that do the sending around here, for Muro has been elected to prexy the local 20 for the coming year. It will be Muro's 15th year as prez.

Down Five Points way, its Eli Rice and his mad men of swing are doing the sending that has the brown folk jumping. Fans gather around the stand to dig Rice's tall valveman, J. C. Mady, who makes his music go with the wind.

Bert Hardcastle and his small swing group have just ended a 52-week continuous engagement at the Chez Paree.

—W. C.

Tee Dorsey Grounded; McShann Hot

by JOE PIT

Davenport, Iowa — Tommy Dorsey and gang dropped in to pay the Tri-Cities an unexpected visit Christmas day. The famous Dorsey crew, enroute from Hollywood to Fremont, Ohio, in a chartered United Air Lines plane, was forced down by bad weather at Moline, Illinois. The Fremont engagement had to be cancelled. After Xmas dinner at the LeClaire hotel, Tommy and his gang boarded a bus for Cincinnati, their next night's session.

Kansas City Jay McShann and his ork played for a Christmas dance sponsored by the Baron's club at the Danceland ballroom. This McShann band really has something on the ball. . . Maurie Bruckmann is reorganizing and switching from swing to schmalz. . . Jack Blair chilling the local cats with his Armstrong-like vocals and terrific hide beating. . . Dick Boltz, one of our finest trumpet men, is expecting the call to the colors most any day now.

Spotlight Moves To Chi Next Week

Chicago — The *Spotlights Band* program, Mutual nation-wide dance parade featuring the leading band Monday through Saturday, will move here next week to present the orks currently appearing in this city's hotels and night clubs.

The schedule calls for a Spotlight visit Jan. 19-22 and Jan. 26-29. Broadcasts will be staged in the Civic theater with Gil New-some as the emcee. The order for the bands has not yet been selected but it is expected that Les Brown, Lawrence Welk, Dick Jurgens, Del Courtney and Art Kassel will be among the orks selected for the programs.

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Selmer ELKHART, INDIANA

Negro Hot Jazz Invades Frisco; Joints Jumping

by DAVID ROSENBAUM

San Francisco—Negro hot jazz is solidly warming its way into the heart of the musically conservative San Franciscan. The reversal in taste from the sacharrine and sniveling ofay orchestra to the jazz of the colored artist has been almost complete.

Four major negro jazz units are now playing to jam packed crowds in this city by the Golden Gate, where a year ago a few musicians working out of the kitty were bragging about weekend jobs. Today hot jazz is commercially successful; union scale prevails; the SRO signs go up early; the public is enjoying better music and the performer is getting his kicks out of the listener's enthusiasm.

Hammond Found No Jazz

But it wasn't always so. Just two years ago John Hammond, leading American jazz critic, in the midst of a nation wide search for new talent dropped into San Francisco. At that time even the juke boxes were loaded with the wax of the Sammy Kayes' and Shep Fields' and the live music at the hotels and clubs was just as dead. Poor Hammond's search was rewarded finally in "Little Harlem" where three Negro musicians were rounded up for his edification. Vernon Alley, bass thumper, and Bob Barfield, tenor saxman, two of the trio who made John happy, subsequently found chairs in Lionel Hampton's band.

A return visit by anyone to San Francisco would reveal that changes have been made. The problem no longer is in the lack of decent jazz, but from which of a number of righteous spots to choose. For besides the phenomenal and oft-mentioned Lu Watters' Yerba Buena Jazz Band playing in the Dawn club, the amazed visitor can now drop into the Club Alabam' and witness socialite couples in formal attire mingle with the residents of little Harlem, both crowding around the tables to enjoy the stomp music of the Wilbur Barranco crew.

Kirby Styled Band

The visitor moves from the Club Alabam' to Jack's Place where no doubt the joint is sold out. One waits patiently until a table is cleared, and the precise rhythms of Saunders King, not unlike that of the famous John Kirby band, make it all worthwhile.

Then to the Town club where Bill Owens' outfit beats out the blues. The visitor's attention on departing is held by the logical

Carl Bean Joins Bell-Tone Ork

Peoria, Ill.—Carl Bean, recently composer and arranger with Frankie Masters' orchestra, has joined Sternie Sternberg and his bell tone ork. Bean is the composer of *Scatterbrain*, *Charming Little Faker*, *Say When*, *Perhaps* and many other top tunes. He also has scored sustaining programs on NBC and CBS.

Jack Mathis at Faust

Marcella Faux is playing at the Jefferson hotel's Casino room here. Accompanying her are Herman Hampy, organ and trumpet; Russ Gehrt, vibes and bass, and Jimmy Richey, guitar. Marcella formerly chirped with Hampy on a local air-wave skit, *Doe and Dot*. . . . Jack Mathis and his combo, three lads and a lass, moved in from New Orleans and took over at the Faust club after a two-weeker at the Talk o' the Town. . . . The Talk currently boasts Sammy Dale and his continental ork. Pert Lucille Shearer doubles as thrush and emcee. . . . Attracting attention at the It Club are Fats and his cats, a 4-piece rhythm combo.

—RAY SHEAR

have aroused a healthy interest in good jazz.

(4) The springing up of new national defense industries has improved the employment opportunity of the Negro and he can now afford to enjoy his own traditional music. The sepiu crowds rarely attend S.F. downtown theatres, but Duke Ellington's appearance at the Golden Gate Theatre brought them out attired in the best finery, turning the Duke's appearance into both a gala social and musical event.

Negroes Receive Reward

The contribution the Negro has made to the one original American art form—namely hot jazz—has been tremendous. It is not only a welcome sign to see the Negro musician receiving his just reward in more jobs and more money, but it is also happy to note the public too is getting paid off with a higher quality of music. As the late Arthur Brisbane was in the habit of concluding, that is progress.

sign over the entrance "Sh-sh Very Quiet Please When Leaving."

But there is more of the ebony rhapsody to be heard. To top off the evening the lush Club Kasbah in North Beach is especially inviting with the inventive Six Shades of Brown and an all-colored review.

From Famine to Feast

From famine to feast is the story of the musical rejuvenation of San Francisco. The much needed rhythmic shot in the arm may be accountable to four factors.

(1) The Hot Music Society holding jam sessions once a month has featured to a large extent Negro talent and with effective educational results.

(2) The hotel strike meant the dancers had to look elsewhere for fun and one jaunt into little Harlem brought them back for more.

(3) The written word of the columnists Herb Caen and "Jive," both of the S.F. Chronicle, and the increased popularity of *Down Beat*

Was It Pee-Wee Or Don Murray?

Causey Barn,
Eastleach,
Lechlade,
Glos., Eng.

To the Editors:

In the Nov. 1 issue of *Down Beat* on page 18, it is reported that as a result of having listened to Frankie Trumbauer's Okeh classic, *Cryin' All Day*, Pee-Wee Russell revealed that it was he, and not Don Murray, who played clarinet on this record.

"Reveal" in this instance was an unhappy choice of words, for it gives the impression that Mr. Russell's word is law, and in actual fact the clarinet solo on this disc is no more like Pee-Wee than the cornet is like Roy Eldridge.

On Oct. 24, 1927, Bix and Tram took a bunch of the boys down into the Okeh studios and cut five titles. First came a pair of "Lucky Seven" sides (*Goose Pimples* and *Sorry*), then a coupling under Trumbauer's name (*Cryin' All Day* and *Good Man*) and finally another Bix side (*Best Gal*). These, in case you didn't know, bear the concurrent matrices from 81568 to 81572 inclusive.

So what? So just this . . . Don Murray was indisputably on the first, second, fourth and fifth title. Why the heck should Russell take his place for the third side? Come now—it doesn't make sense at all. Granted that this isn't absolute proof, we are confronted with a solo in *Cryin' All Day* so entirely typical of the late Don Murray as to make any alternative suggestion virtually out of the question. Everything points to it being Murray—and when I say everything, I mean everything. The whole construction of that solo is Murray from start to finish, and don't be misled by that superficially "dirty" first note. One Russell-like note doesn't permit Pee-Wee to claim the honors for the whole solo!

And finally, talking of claiming the honors, are you aware that this same Charles Elsworth Russell insists that he played the great majority of those fine Fud Livingston passages on the early Five Pennies? To anybody who has made a study of Fud's superb playing, this claim is no less absurd than the previous one.

No hard feelings, Pee-Wee, but don't let's spread confusion!

R. G. V. VENABLES



Laugh Man . . . Goldie, who

used to be a featured trumpet player in Paul Whiteman's ork for 15 years, now has his own band, strictly a comic outfit, which is amusing patrons at the Club Chanticleer, Madison, Wis. Goldie's real name is Harry Goldfield and he is shown here executing a few improvised dance steps atop the piano. Pic, Courtesy of George Huefer, Jr.

L. A. Local And Theater In Wage War

Los Angeles — The Paramount theater here has dropped all stage shows, name bands and vaude acts following a disagreement with Local 47 of the Musicians' Union over a new wage scale. The theater and the union had negotiated since September without reaching an agreement. Name bands may now play the Orpheum or Million Dollar theaters here, which also maintain local pit orks.

Re-Elect Local 47 Slate

Los Angeles—The Wallace administration won hands down in the recent Local 47 election here. The count by which Wallace won over his opponent, Owen Bartlett, for the presidency was 1719 to 470. The same general average prevailed in all offices. Total vote was a little over 2,000, indicating that less than 27 per cent of the local's 7500 members turned out for the balloting.

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Musicians Are Not Glorified Hoboes!

by CARL CONS, Managing Editor

HOTEL STORE ROOMS from Maine to California are full of obsolete banjos and C-melody saxophones left as "security" for unpaid bills.

It's not so long ago, when musicians could joke when their bandmates brilliantly eluded a creditor in every town. Often, the manager of the band would engineer an artful escape for a whole band, feeling safe in the next town several hundred miles away.

Why Musicians Have Such Lousy Credit

Musicians were tolerated the same as other entertainers on the road more as gypsies; colorful, romantic, but nevertheless, charming bums.

Because the majority of decent musicians were equally tolerant and generous they gave the irresponsible few, additional opportunities to spoil the professional standing of the industry.

Bandsmen Are 4th from The Bottom !!!

Today, a truck driver can borrow more money than a well-paid musician. In fact, he can visit a loan company, write his name and borrow the few hundred dollars necessary for an emergency.

A musician will get a polite but firm refusal!

Yet music, with all its branches is the third largest industry in the U. S. Over 138,000 are working as professional musicians.

Music today is big business. And its performers make more money than the biggest theatrical stars ever hope to earn.

Kay Kyser Averages \$1,000,000 Yearly

For the past three years Kay Kyser has averaged over \$1,000,000 annually. His personal appearances in theaters are made on a \$15,000 plus percentage basis weekly, and he has received as high as \$26,000 for a single week.

Meyer Davis, the "millionaire leader" who has a string of orchestras that play for society functions receives fabulous sums, as high as \$5,000 for one night.

Even Xavier Cugat, who plays only Latin-American music, has personal yearly earnings over \$300,000.

Some 120 million phonograph records sold in 1941, poured a fortune into musicians' pockets. Millions of nickels dropped in juke-boxes poured another fortune. Movies, radio, ballrooms and theaters poured more.

Coca Cola Spends \$1,000,000 for Orchestras

Sonny Werblin of MCA recently completed a deal with Coca Cola that will mean a \$1,000,000 a year to orchestras, on a 5-times-weekly show featuring a different band every night. His booking firm, MCA, did an annual gross business last year of \$50,000,000. General Amusement did another \$12,000,000, and Consolidated Radio Artists about \$8,000,000.

Why then should a musician's credit suffer?

If nine tenths of all musicians are honorable gentlemen, and better paid than the average U. S. worker, why should they be forced to accept the bad reputation hung over them by the unstable one tenth?

Should Union Force Musicians To Pay?

Suppose musicians passed a resolution that, "Any musician who intentionally beats a hotel bill, a musical instrument bill, a tailor bill or any other fair and legitimate obligation, and thereby harms the reputation and character of musicians as a whole should be, after fair and proper trial, suspended from the union until (Modulate to Page 12)

Musicians' Kids Off the Record



This bright and nonplussed youngster is Kay Carlson, 9-month-old daughter of Mr. and Mrs. Frankie Carlson. Her dad is the drummer who sparkplugs Woody Herman's band, and the shot was taken just before the band headed West where it is scheduled to make a picture.



New York—His pappy beats a bull-fiddle, but little Mark Weiss, 9 months old, prefers a teether. Here is Mark Weiss waiting for his Dad to return from a Benny Goodman rehearsal—his father is Sid Weiss, Goodman's star bassist. Daddy Weiss gets his kicks taking color movies of Mark on his off-nights. Weiss is an expert photographer.

Chords and Discords

'Give Us a Break'

New York City

To the Editor:

I am appealing for all the young non-union musicians in Harlem, who never seem to get a break in big time music.

"GIVE US A BREAK." We have put out such players as Gordon Powell, now whipping the hides for John Kirby; Mike Hedley, now playing tenor in a hot combo at Ernie's in Greenwich Village, and Horatio Barrow, bass fiddler, composer and arranger extraordinary who put out some stuff for the well known Benny Carter. We also have on hand such undiscovered talent as Charlie Hawkins, ace skin beater with Steve Pulliam's non-union ork whom the best Harlem critics rate above T.M.'s Buddy Rich. If I named them all, it would probably take the whole magazine to print it.

All we ask is one, two or a three-inch column to let the public know Harlem is still in there.

CHARLES GRIFFITH

World Should Replace Popular Junk with Jazz

Seattle

To the Editors:

I'd like to know where this country's music is going when Sammy Kaye and Guy Lombardo are rated ahead of Krupa and Bob Crosby in a swing band poll? Why stick one of the country's most popular bands in the "King of Corn" section and I mean Glenn Miller? And how come Louie Armstrong rates only 15th in the soloists column?

Good for Bill Barger. He's a guy

Could Use Some 1942 Minute Men!

RAG-TIME MARCHES ON . . .

NEW NUMBERS

KNIGHT—A son, James Everett, born Dec. 15 to Mrs. Jimmy Knight. Dad is senior sax player with Buddy Sawyer's ork.

BREYLEY—A son, born to Mrs. James Kendall Breyley in Chicago, Dec. 14. Mother is former Virginia Verrill, singer, and dad is with Music Corporation of America.

COWAN—A daughter, born to Mrs. Stanley Cowan in Hollywood, Dec. 17. Dad is songwriter.

LAING—A daughter, 5½ lbs., born Dec. 2 to Mrs. George Laing at the St. Anthony Hospital, Denver. Dad is the drummer in Eddie Laing's ork.

ENGLE—A son, James Werner, born Dec. 2 to Mr. and Mrs. Werner James Engle. Dad is a trombone player and a member of Local 47, Los Angeles.

BARNET—A son, five pounds, born to Mrs. Charlie Barnet at Doctors' Hospital in New York, Dec. 27. Dad is the band leader.

CLEVELAND—A son, Steven Douglas, six pounds, born to Mrs. Augie Cleveland. Dad is saxophonist on staff of radio station WSM, Nashville.

TIED NOTES

BRANDOW-BARTON—Jerry Brandow, songwriter, and Jane Barton in Philadelphia, Dec. 23.

LISSELLA-ENGELBERG—Richard Lissella, pop man with Tommy Dorsey's ork, and June Engelberg, secretary to Leonard Vanhosen, Dorsey's manager, in Hollywood Dec. 24.

WEINER-SMOGAR—David Weiner and Mary Smogar, staff pianist at station WHAT, Philadelphia, in that city Dec. 28.

WHITLINGER-MORGAN—Fred Whitling, bass player with Joey Sims' ork, and Dorothy Morgan in Pittsburgh, Dec. 18.

WHITE-HERTING—William W. White, ork leader and singer, and Adele Herterling in Milwaukee, Dec. 19.

LANDT-CONKLING—Karl B. Landt, member of the Landt Trio and treasurer of the Coast Music Corp., and Christine Conkling in Seaton, N. Y., Dec. 20.

who knows what he's talking about. If half of the so-called popular junk heard over the radio today was traded for good American jazz, played by Spanier, Armstrong, Ellington, Crosby and other real musicians, the music world might redeem itself.

JOHN GILBERT

Attention, Richards!

Boston

To the Editors:

Who the hell is this Dana Richards who is writing to all the trade

FRAZIER-MADDEN—George Frazier, *Down Beat* critic, and Marion Madden of Boston in West Roxbury, Mass., Dec. 27.

HAGART-WENDT—Nick Hagarty, secretary of Local 80, AFM, and Ann Wendt in Pittsburgh, Pa., recently.

ZORR-FARLEY—Al Zorr, tenor saxist, and Louise Margaret Farley in Buffalo, N. Y., recently.

D'AMICO-CARNOVALLI—Gabe D'Amico, with Raymond Scott's ork, and Jean Carnovalli in Boston recently.

EDWARDS-BEST—Don C. Edwards, Jr., and Jan Best, vocalist and saxophone player with the Ladies of Note orchestra, in Crawfordville, Pa., Dec. 12.

SHEVAK-KALLOA—Joe Shevak, bass player with Mario's orchestra, and Molly Kalloa in Pittsburgh, Dec. 18.

BIERMANS-PHILLIPS—John W. Biermann, one of the Holyguards with Orrin Tucker's ork, and Sue Phillips, Dec. 26, in New York.

KALCHEM-MANASTER—Jack Kalchem, with the William Morris agency, Chicago, and Leone Manaster, nonpro in Chicago, Jan. 11.

SWEITZER-LANE—George Sweitzer, Boston pianist, and Syma Lane, vocalist, in Boston, Jan. 1.

LOST HARMONY

PERCILLA—Del Percilla, circus musician, divorced from Martha Coleman Percilla, in Macon, Ga., recently. Percilla plays under the name of Del Hoyt.

FINAL BAR

HOFFMAN—Benjamin, 73, for 25 years a band leader in Cincinnati, died Dec. 25 in that city.

KATHE—Austin, 32, orchestra leader, died Dec. 16 in Kenton, O.

CAREY—Ralph H., 89, cornetist in many theater orks in New York, died Dec. 9 at his home in Burton, O.

EDWARDS—Wilbur, tuba player with Joe Sanders' ork, died Dec. 11 in Edward Hines Hospital, Chicago.

mags praising Jack Ordean with Stan Kenton? If he wants a real lead alto to listen to, what's wrong with Milt Yaner or Les Robinson?

JIMMY CANTY

Hurray for Krupa!

Pittsburgh

To the Editors:

Let me offer my congratulations to Gene Krupa for sticking up for Roy Eldridge, who is a real artist and a helluva swell little guy to boot, and should not be penalized (Modulate to Next Page)



She Doesn't Approve

Carol Page, fem chirp with Emerson Gill's ork in Cleveland, reports that she isn't particularly fond of this photo but the editors of *Down Beat* fail to find anything wrong with it. Miss Page succeeded Imogene Lynn with the band. Pic, Courtesy of Lou Cramton.

Famous Jamaica Joe Pops Up With Whiskbroom in Toronto

by DUKE DELORY

Toronto—Jamaica Joe Peterson is the Negro attendant in the men's room at the Palais Royale ballroom here. Unless you have a terrific memory for names Jamaica Joe will mean very little. Still some may remember Peterson's all-ukulele band.

"It was the first all-ukulele band in the United States," reminisced Jamaica Joe, "and I organized it in Chicago over ten years ago." Peterson said they played such Chicago spots as the old Kenton Tea Gardens, the Orient and several Chicago theaters. Billed as Joe Peterson's Six Dark Clouds of Rhythm they later toured the States, appearing along with such noted maestri as Paul Ash, Ted Lewis, Frankie Masters, Ben Bernie and others.

White's Still Playing

"My home is in Jamaica," said Joe, "but most of the other boys hailed from St. Louis. It was so long ago that I just can't remember all their last names. We disbanded after two years together when Morris White left to join the Missourians." The Missourians later served as the nucleus of Cab Calloway's present band. "Last I heard," smiled Joe, "White is playing guitar and has his own small combo in New York. But it ain't like the old days, though."

Namoro Hus Cocktail Sustainer

Morgan Thomas, popular Canadian band leader, last month added Don Colburne on trombone and Eric McKay on tenor. Three nights a week the band plays the Alexandra ballroom in Hamilton and splits the rest of the week between Galt, St. Thomas and Toronto. They have two CHML wires a week from the Alexandra. Also a recent addition is chanteuse Shirley Laidlaw.

Jimmy Namoro has caused considerable comment with his Monday night sustainer labeled, *Recipe For a Cocktail*. The show depicts a cocktail party with station CKCL as the cocktail lounge and Big Joe Niosi, bass; Les Foster, accordion; Al Harris, guitar, and Namoro, vibes and piano, as the Ice Cubes. Vocals are by the Pink Lady and Tom Collins who in reality are Gale Meredith and Barry Phillips. The announcer, Gordon Thompson, is known as the Jug Jiggler. The show is penned by Maurice Rapkin and has become so popular that they soon expect a sponsor.

'Just Plain Jazz'

Last month saw Bert Niosi go into his fourth year at the Palais Royale. The Niosi band seems to be the only Canuck aggregation to keep this spot operating six nights a week the year round at a profit.

Niosi's rendition of the *William Tell Overture* has caused plenty of

mirrors from all fields of music to the 331 Club. . . . Bob Laine, the ivory ace, and Bill Depew, the clarinet man, advertised by a banner hanging from a small spot on Sunset Blvd. near Vine.

Newsy Notes

Freddy Slack doing guest shots on KFWB's popular "Swingo" program, also doing a double date at Pasadena Civic Auditorium Jan. 30-31. . . . Other bands set for January dates at the Aud were Johnny Richards, Paul Martin, Skinnay Ennis and Jimmy Walsh. . . . Knowles Blair, that very competent publicity man for Ray Noble, the Casa Manana and others, is laid up with a bad ankle. Knowles is carrying on at the old typewriter with Mrs. Blair taking over the running and jumping. . . . A swell jam session was staged New Year's Day by the Local 767 boys at their headquarters on Central Ave. . . . Gale Laughton, the kid harpist (a la hot) who was introduced to network listeners on the Al Pearce-Camel program is now a regular feature on that show, which warrants a salute to Pearce's musical director, Lou Bringe, who, by the way, is directing for Lena Horne's Victor album of old favorites, which will be released soon. . . . There's a big scramble among musicians from Radio Row for spots on the Voice of Firestone air show, which was scheduled to move to Hollywood for broadcasts of Jan. 19 and Jan. 26. . . . Karl Tunberg, 20th-Fox film writer, is preparing a movie for that studio entitled *Orchestra Wife*, which recalls that Karl's brother, Bill Tunberg, was active as a bandleader around here in 1927 and '28 and that Karl, who traveled around with him, got an inside slant at the band business.

D. Wade Takes Over Keller Ork At L. A. Nitory

Los Angeles—Dave Wade, one-time member (trumpet) of the original Raymond Scott Quintet, has taken over the bandleader's spot at the Zucca Brothers new "band-building" venture at Hermosa Beach near here.

The Zucca Brothers, who operate the Casa Manana in Culver City, originally planned to install Freddy Slack and his new band at the Hermosa Beach spot. At the last minute the outbreak of war, failure to secure a radio line on schedule and other elements caused Freddy to withdraw from the arrangement. Freddy stated that he did not wish to tie up with the long term commitment demanded by the Zuccas.

Keller Drops Out

When Slack withdrew, a band under Boyd Keller, who has had an up-and-down career as a bandleader on the Coast, took over at Hermosa. After one week-end date Keller vanished from the picture, leaving his band which was turned over to Wade.

Meantime, the Zuccas said they had finally completed arrangements for the radio line (Mutual) which was to be installed Jan. 1 and that the spot would be open every night except Monday after Jan. 18.

Don McGrane Set

Toluca—Don McGrane's band has been set to open at the Commodore Perry here Feb. 9, replacing Bill Burdo.

Jitters Gone, Coast Sees Boom Ahead

Los Angeles—The blackout jitters, which resulted in a business panic for West Coast niteries during the period immediately following United States entry in the war, had mostly worn off here by New Year's Eve, although many musicians were without the lucrative single engagements that usually mark the last night of the year. While many private functions were cancelled, the major drink and dance spots enjoyed the biggest New Year's Eve cleanup in years.

Chords and Discords

(Jumped from Page 10)

merely because he had not the foresight to pick his own ancestors. I have never thought much of Gene's band, but my estimation of him as a person has gone up 1000 per cent since I read that item.

—CHARLES C. SORDS

Defends Woody

Elmira, N. Y.

To the Editors:

I would like to take up the issue brought up by the Kansas City boy, Bill Barger, who thinks that Woody Herman is an "off-the-beam drip." The noises that sound like "a herd of seaisick elephants" are probably the novel introduction to Woody's theme, *Blue Fame*, which I consider a musical masterpiece. As to the fact that Woody doesn't know how to pump the blues, I wish to refer Mr. Barger to the picture on page one of the Dec. 15th *Beat*, which shows four of the Big Blues together.

This isn't a poison pen letter, in that I agree with his likes in bands and fully agree that the commercialized music is definitely not jazz.

DONALD MOSHER

Today's Thought

Chicago

To the Editors:

Whatever happened to Glen Gray and the Casa Loma orchestra?

BILLY BLUE

Print More Photos Of Jazzmen

Fairbault, Minn.

To the Editors:

Why doesn't *Down Beat* print more pictures of jazzmen and leave out those dizzy looking dames

Protests Glenn Miller's Corn Votes

Kansas City

To the Editors:

How come all those corn votes for Glenn Miller in *Down Beat's* poll? He has the best all-around band in the land.

Also, why not have your All-Star band recorded this year?

HARRY MCCLURE

Comments on the Poll

Akron, Ohio

To the Editors:

What's wrong with *Down Beat's* contest voters? How they can leave out of the running a class AA arranger such as Ben Homer is beyond me. Just listen to those clean cut arrangements put to action by Les Brown's crew and you can't help but admire their attractiveness. Ben puts those notes down in a way that most arrangers want to, but can't.

I'm afraid too many readers voted for too many members of their favorite band. They should be looking into other crews as well. There are very few bands that have outstanding instrumentalists behind every instrument. But I have no doubt that many ballots contained votes for all the members of one band whether these members really deserved the distinction or not.

—BOB KATZENMYER

Donahue Set in Wichita Spot

Wichita, Kas.—Al Donahue's ork has been inked for a 10-day engagement at the Blue Moon here, commencing Jan. 23. It will be one of the longest engagements on record of a name band in this city.

SWING SENSATIONAL FRANKIE CARLSON



Frankie Carlson with Woody Herman is a swing sensation and drummer idol who has skyrocketed to fame. He has youth, speed, and dexterity plus a passion for drums and drumming that makes for stardom in the drum world.

WFL Drums and Accessories have helped Carlson succeed just as they will help you in your drum career. Join the parade of big-time drummers like Ray Bauduc, Buddy Schutz, Lionel Hampton, and many others who specify WFL Drums as made by Drum-Famous "Bill" Ludwig. See these big-time drums at your music dealer today.

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Wexler's Swinging Gates Unhinged; Band Scatters

Minneapolis—The breakup of Nate Wexler's Swinging Gates came suddenly last month at the end of the Lakota engagement in Milwaukee, with Wexler finding a solo piano spot at the Lenox hotel in Duluth. The rest of the band scattered to other locations.

Tod Ellis and his band recently moved into Seizers replacing Verne Ellis's combo.

Jim Tucker Air Hero?

Planning to enlist in the army air corps are Bob Peterson of the Bev Robey band at Sloppy Joe's and Johnny Nelson, recently of the Claude Thornhill band.

Rumors were thick last month

that Jim Tucker, former native alto man with the Bob Owens and LeRoy Ellickson bands, was one of the American airmen cited for bravery in the Japanese attacks on the Philippines. No definite word has been received on this, however.

Four Years in One Spot

Plaudits for being able to 'take it' among local musicians go to the Joe Snyder band at Dannis' with four years of constant playing in the book. Two of Minny's best, Les Cochran, drums, and Bill Hulwi, piano, are with alto man Snyder.

—D. L.

Musicians Aren't Hoboes!

(Jumped from Page 10)

settlement is made or satisfactory arrangements are made to pay." This does not mean the AFM should become a collection agency. They would merely be protecting the large majority of honest, reliable musicians by penalizing habitual deadbeats from exploiting unsuspecting and honest citizens.

Good Musicians Shouldn't Suffer From Deadbeats

Any musician or executive who has other good suggestions for building up the good name of musicians, should write to Leo Cooper in Chicago, c/o Down Beat, who has pioneered a movement to improve musicians' credit from coast to coast.

In strenuous times like these, when the national spotlight will be turned more and more on the musician as morale builder, anything that aids our reputation will be helpful to all of us.

Vincent Combo Seeks 88er for Extended Tour

by RAY TREAT

Auburn, N. Y.—Harold Vincent closed at Deauville here just before the new year to fulfill bookings on a number of club dates around Rochester. Vincent has a fine combo consisting of Joe Petite, guitar; Ken Purtell, vibes; Don Course, bass, violin and French horn, and leader Vincent, tenor sax, clarinet, trumpet and vocals.

Local Boys Make Good

Vincent is looking for a good piano man to go on the road but is not having much success. Stan Zucker agency will book unit as a five piece.

Dick Hamilton, tenor saxist, finally answered Wally Stoeffler's call and joined him in Richmond,

Va. Here is another Auburn boy who left to work with a well-known band. Other local lads who have made good are Frank and Jiggs Caruana with Enrie Madriguera; Tommy Reo with Charlie Barnett; Jimmy Page with Buddy Fisher; Eddie Beyer and Larry Ruggiero, who have their own bands in the east, and Herbie La Hood. Some out of Syracuse include Louie Mucci with Bob Chester; Peanuts Hucko, formerly with Will Bradley and now in NYC and Steve Madrick with Les Brown.

Musicians Scarce

Jimmy Jay enlarged his band to play Auburn's annual Charity ball the second year in succession. Jay is extremely popular in the Prison City. . . . Freddie Page played for the K of C Sorority, Oswego, N. Y. on New Year's Eve. Date was set by Empire State Orchestra Corp. . . . Pete Renzi writes that his crew has worked Oswego Normal six times in the past two months. . . . Musicians are really scarce throughout this territory and there is more band work than ever before. The army and defense jobs have taken a good many men out of circulation. . . . Glen Gray and the Casa Lomans with vocalist Anita Boyer spent Xmas at the Strand theater, Syracuse. . . . Dean Hudson and his gang from Florida opened at Hotel Syracuse a few days before the holidays. . . . Dick Kowell's Collegians were at Snell's, Syracuse, recently.

YOU MAY STOP A BLOND AT TWENTY PACES



...DOWN BEAT
CLASSIFIED ADS DRAW ATTENTION
FROM COAST TO COAST...
TRY ONE!

Little Josephine Leads Girl Ork



by RAY SHEAR

Peoria, Ill.—"Little Josephine" Begonia, former Novachordist with Count Berni Vici's all-girl ork, has formed her own femme combo. Billed as Little Begonia and her Rhythmair girl ork, she pounds the ivories with the group which is also made up of Marianne Furr, vibes; Mary Demond, trumpet, and Mary Cochran, bass and vocals. After the band played an engagement at Peoria's Sportsmen's club booked by Frederick Brothers, MCA dived in with a transfer taking the femme music makers to Fargo, N.D.

Baron Elliot Band Ripens On Long Location plus Air

Pittsburgh—The Steel City's favorite ork, Baron Elliot, has been doing so solid a job at the Wm. Penn. that their booking has been changed to indefinitely. The Baron who debuted his crew here when the Penn opened their fall season, has built up a large and enthusiastic following which throngs the Urban room nightly.

Few Personnel Changes

Former staff leader at WJAS, Elliot was well known long before he made the jump to the roof, which gave a good start to such names as Kyser, Long, Lawrence Welk and a slew of others. The band underwent a personnel change when Jack Hartigan replaced Johnny Corlett on valves. Johnny himself does occasional bits for the Beat. Babe Rhodes returned to the band in Jimmy Dattilo's chair, and Louie Sturchio filled in at Andy Olesak's vacated seat when Andy, who received an A-1 rating by his draft board, left the band and joined the Marines. His one hope to make the Marine band will probably come true in view of his fine work on the alto sax.

In addition to his Wm. Penn spot Baron has a half hour commercial on WJAS for a local brewery. Billy Cover and Mary Krieg

Edythe Wray Leaves Kates For Stoeffler

by KAY RUSSELL

Richmond, Va.—Edythe Wray, often tabbed Radio Queen of the South, who made such a tremendous hit throughout Virginia while appearing with the Russ Kates band, concluded her contract with the band Jan. 1. Edythe has left town to join Wally Stoeffler's band now on tour.

Bob Boykin recently inked a binder to continue on the Southern Dairies' commercial over WRNL. Contract holds until June.

Billy Bethel, terrific tub thumper in the Barney Abrams band, has recently taken over the vocals job. Handles them well too. . . . Burt Repine closed the Marshall room, Jan. 2. Band to follow is unknown at press time.

War News Kills Commercial

Joey Sims and his 11-piece crew started the ball rolling at WJAS, as staff ork, after the union dispute and the matter was a closed issue. That is up until a few days ago when the station gave him notice and shortly Joey will be out and Mickey Ross with a 10 piece outfit will be in. Reason for this surprise move was not explained but it is something in line with the station's "policy." Mickey, an alumni of the Baron Elliot ork left last year to try his hand at fronting and has become quite popular with local fans. Before leaving, Sims added trumpeters Cepek and B. Seibert formerly of Maurice Spitalny's Music As You Like It program. KQV which was also involved in the battle has signed up Nelson Maples to take over a combo of 7 men.

Frankie Apter was very much disappointed indeed when a local brewing company cancelled their new show which was to have featured Frankie and some 18 men. When the sponsors learned that their program was subject to war bulletins they withdrew their offer even after the band had been signed.

Len Malvern, local fave, was operated on recently for an ear ailment and successfully. Odd to note is the fact that the doctor who did the knifing is completely deaf himself and requires an audiphone at all times. Len's featured soloist is Ray Schafer, former B.C. man.

—TED HUMES.

Band Saves Props In Niterly Fire

Buffalo—A \$50,000 fire occurred to the Chez Ami night club here Christmas night. However, the Johnny Martone ork, which had bowed in the same evening managed to salvage its library and instruments.

Johnny Hamp Mends Cracked Parette Band

Scranton—Johnny Hamp, veteran leader, has taken over the Jimmy Parette outfit to continue his road tour through the eastern states. The band disbanded right after their Hotel Jermyn engagement due to a few of the men being drafted.

'Taps to Japs,' New Tune

Rather than continue with the headaches involved with the music business, Jimmy left the band to go into the night club business. Some of the boys left to go with other bands but didn't hesitate to reorganize when Johnny Hamp offered to take the band over.

Ray Krise, former arranger and trumpeter with Jimmy Dorsey, really knocked himself out the other evening at O'Hearn's nitery, by jamming with some of the local boys until the wee hours.

Hot Election Over

"This is the first time in months I really enjoyed playing," said Krise after the session. At present he is doing radio work in Syracuse. He expects to work on some of Mrs. O'Hearn's numbers for radio use, especially her new ditty called *Taps to the Japs*.

Reelection of Madea Cetta to president ended the hottest campaign in this local for quite some time. Cetta was opposed by William Emmel who tried to kill Cetta's prospects of a third term by panning the present regime's actions. Defeated along with Emmel was another opponent, Sid Campbell, who was aspiring for the position of business agent. Herb Sealy got the job. Hank Mehl was elected secretary and Frank Reiley, treasurer.

—EDDIE GUY

Morris Crew Local Fave

Shreveport, La.—Most popular band in this area is the jazz outfit of John Henry Morris, featuring the maestro on trumpet. Band recently played to 2,000 dancers and outdrew Basie, Ellington, Hines, Hawkins, Garland Leonard and Ella Fitzgerald. Crew is currently located at the Palace Park here.

Eichler Fronts ex-Knight Band

by JOHNNY CORLETT

Pittsburgh—Fran Eichler, former local band leader, has joined the leaderless Clyde Knight's band in Denver as the new front man. Knight returned to Pittsburgh along with Al Zabow, his bass player. Bill Eichler, Fran's brother, will be his successor and will front Fran's band on future dates.

Lang Thompson One Nighting

Michael Strange, former featured vocalist with Baron Elliot, is now at Etzi Covato's Villa Madrid.

Herman Middleman's band returned to Jackie Heller's Yacht club, Jan. 3. . . . Smoketown's Mickey Scrima returned home New Year's day when Harry James came into the Stanley theater here. . . . Chick Floyd's new band is doing one nighters in this territory. Ditto Lang Thompson.

Four Tubbers to Draft

Local 60 election results were Claire Meeder, president; Ed Ebberts, vice president, and Nick Haggerty, the new secretary and treasurer, replacing Charles Graf-felder, who resigned due to illness after many years' service.

Billy Yates' band is in its fifth engagement within two years at the Grey Wolf tavern, Sharon, Pa. . . . Jack Williams, former Baron Elliot saxist and vocalist, was home on leave from Camp Meade for the holidays. . . . Tommy Flynn, currently at the Merry-Go-Round here, has been having drum trouble, having lost four hide kickers to the draft within the past three months. Sandy Graf was the last to go.

He (N)

Spring and his ter of a parade greatly this Oz dird of before president He was many of his death Hoove college where h piano. M remembe played certs o

Boz Has Gift

Toronto piece con crowds the rec christene combo musicker Al Blue trombone Benny Cokey C works a

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JIT

THE BAND IS THE TONIGHT FOR THE FAT ALL THE GIRLS PERFECT 66



Herbert Hoover Dies (Not Former US Prez)

Springfield, Mo. — Little Hoover and his big band, for over a quarter of a century a part of every parade and concert, is going to be greatly missed by all the people of this Ozark city. Herbert L. Hoover died of heart attack just a few days before he was to become vice-president of musicians local 150. He was 63 years old and had held many offices in the union before his death.

Hoover graduated from Drury college conservatory of music where he studied both trumpet and piano. Many of the old timers will remember Hoover's band that played the Saturday night concerts on the public square, the

bandstand at Doling park, the skating rink and others. Some musicians remember practice in the blacksmith shop. Early day theatergoers remember him at the piano, directing the pit band for stock companies and road shows.

He organized his band in 1909 and continued it until his death. Faces in the band changed from time to time but Hoover was always at the head, trumpet in hand.

—B. W. PIKE

Bassman Breaks It Up—Whango

Denver—Why leaders turn gray was told recently by Milt Shrednik, well liked maestro on the NBC ether waves here. While playing his theme two minutes before going on a net program, Shrednik looked up to see his beloved bass man, Butch Wilkinson, pass out and come crashing through his stand.

Hurrying like mad, Shrednik and some of his crew carried Wilkinson out into the studio lobby, and then dashed back into the studio to play the program. It now dawned upon Shrednik that his trio, featuring bass, organ, and himself at the piano could not be done as scheduled. With the program already in progress, Shrednik changed his mind and substituted with a string selection already rehearsed earlier in the day. After the program, it was found that Wilkinson had been taken home and put in bed. Overwork and flu were said to be the cause of the bass man's lifeless moments. Doctors say that Butch will be up and around soon.

—WALTER CASS

Swing Trio Holds Sunday Concerts

by LARRY LOMME

Webster, Mass.—The Boots Martin trio at the Forest club here has inaugurated a series of Sunday Swing Concerts which has attracted such visiting name musicians as Will Bradley, Ray McKinley, Jack Teagarden and the boys in Ella Fitzgerald's band. Combo is made up of Boots Martin, who plays a Fazzola-like clary; Bob Varney, drums, and Glenn Gary, Tatum-like pianist. Outfit was recently signed by Paramount Orchestras. Where's George Frazier?

—DUKE DELORY

'Martin Unjust to Tune'

by ROLAND YOUNG

Bridgeport, Conn.—Teeing off the long-awaited schedule of vaudeville shows at the long-shuttered Lyric theater here in Bridgeport, Tommy Tucker and his band proved profitable by drawing the cash customers with returns really surprising everyone. Band was in for four days with Jimmie Lunceford, Bill Robinson, Sammy Kaye, Orrin Tucker and others due to follow shortly. Gus Meyers, Jr. has the house band here.

Freddie Martin, who undoubtedly will go down in history as the man that revived "Concerto," was the object material of quite an

editorial in a daily paper here recently, and the sum substance of the whole article was to the effect that no band (even Martin's) could do justice to this melody as could the long-hairs. But how about those record sales?

Buddy Arnold's crew is featured in the newly redecorated Lenny's Rainbow room here until Feb. 1 with a local wire due soon. Don Bowen, trumpet, drummer Buddy Lowell, and Arnold on tenor are the boys who are featured on the jumps. The addition of trumpeter Ronny Rommel has greatly improved the band on pops.

Recognize 'Em?



This candid camera shot goes 'way back into the history of jazz revealing three Chicago greats as they appeared at the beginning of their careers in the '20's. Believe it or not, these three lads from left to right are Benny Goodman, Jimmy MacPartland and Bud Freeman. Photo was dug up for Down Beat by MacPartland and Forrest Pearson.

Pete Smythe Cracks Henry King Record

by WALTER CASS

Denver — Pete Smythe has amazed locals around this neck of the woods inasmuch as he and his band are getting their second holdover at the Cosmopolitan hotel. Now Denver can boast of another local boy makes good, for Smythe has broken a record set by Henry King and his crew many choruses ago.

Smythe has had many troubles since entering the Cosmo, and to get them out of his system, he has put them into song. Just after his opening, Smythe and his crew were threatened to be thrown out by union waiter pickets. To express his feelings, Smythe came out with a song, *I've Been Robbed*. But soon matters were cleared up and to tell his fellow affiliates that he was no longer mad, Peter came out with another song, *I've Had a Change of Heart*. Both songs have caught and are now being heard regularly over NBC.

Cadets Mob Amy



Amy Arnell, songstress for Tommy Tucker, is shown above surrounded by "interested" cadets between acts at a recent prom at The Citadel, N. C. Amy made a hit with the cadets, as did the whole of Tommy's band, reports N. B. Harody, Jr., who snapped the pic.

Vancouver's Best Jazzmen Hold on

by DON McKIM

Vancouver, B. C.—The blackout here, although Vancouver and district have had three nights of dusk-to-dawn blackouts.

The blow to show business, especially for the danceries, was telling. In many spots during the three crucial days the staff out-numbered patrons, but business soon returned to a normal level.

Best known among Vancouver's jazzmen are still on the bandstand, although the armed forces have called in quite a few sidemen.

Hold Singing Contest

Dal Richards' crew continues at the Hotel Vancouver and continues to get more publicity than all the rest put together. Richards pulled a neat stunt with his singing contest among the femmes of the younger social set. Gals took turns on Saturday nights, with salaries contributed to the Red Cross.

Most night spots were jammed to capacity New Year's Eve, proof enough that even a very real war scare can't put a damper on traditional excuses for celebration.

Leo Smuntan, whose band played

Barnet's Latest



Hazel Bruce is the newest chirp to appear with Charlie Barnet's band. She's from San Antonio, 22, and can dress in a bus in 6 seconds. Mildred Bailey is her fave vocalist. Before joining the Wild Man of the Tenor, Miss Bruce worked with Joe Reichman and Barney Rapp.

Kaycee on Upbeat but Slowly

Kansas City—Honest jazz fans will find few kicks in this town but work is picking up for local musicians, although it's of a desultory sort. Three theaters are now playing flesh acts which call for pit orks and the number of night spots employing live music is gradually on the increase.

Judy Conrad's ork got the pit assignment at the recently opened burly house, the Folie theater housed in the old Missouri building. And Herb Six's crew continues at the Tower theater. Otherwise the town is much the same as it was a year ago.

Possibilities for Wax

Harlan Leonard and Dusty Roades engaged in a battle of bands at a New Year's jamboree at the Mundy Auditorium. Roades actually fronting the Tower theater pit ork. . . . Hal Wayne and his rumba band got a return call to the drum room of the Hotel President. . . . Bus Moten and Bob Moody are still doubling between the White Horse and Tower Tavern, and Julia Lee and Harold Gadsdon hold down their old spot at Milton's. Incidentally, wonder why recording officials of Decca or Bluebird don't get wise to the wonderful talent Moten and Julia Lee possess?

Most promising ork in town is Oliver Todd's jumpy little crew at the Casa Fiesta club.

Fuhrman Sax Player Quits

Philadelphia—Jack Torchin, former Carl Hoff saxist, replaced Carl Waxman in Clarence Fuhrman's band here. Waxman is moving to New York.

Filipino Ork Cut in Half By Uncle Sam

by RAY SHEAR

Peoria, Ill.—Recently the ten-piece Royal Filipino ork of Nick St. Marie yielded half its personnel to the induction offices leaving but a five-piece combo.

The band, after stinting on leading ocean liners and in Cuba, Mexico, Australia, Panama, and South America, recently had been pinned to the northern continent by the prevailing maritime status.

Nick, who occasionally drops a bowl on the head of a sideman to catch up on his barbering hobby, plays sax, clary and Hawaiian git; Phil Ramos plays trumpet and slide; Jimmy St. Marie, valves and Spanish git; Larry Lang, piano, and Benny Manalo, the skins. The combo features Hawaiian and Spanish tunes and is tutored by McConkey.

The Eight Ball club on WMBD plugs one and a half hour of wax waffles every Sunday ayem. Howard Bill, whose dad is Edgar Bill, chief exec on the local web, writes script and directs on this new recorded request program with Bob Snow, staff engineer, manipulating the discs. . . . Art (Sparky) Seelye on the black and whites currently leads the community singing at Tony's Fairway.

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Reviewer Deplores Girls' 1920 Mannerisms!

Jane Froman Cited as Chirp With No Business on Discs

by DAVE DEXTER, JR.

BANDS HAVE IMPROVED and so have methods of recording in recent years. Dance music, on the whole, is vastly superior to the oom-pah syncopation of a decade ago. But girl vocalists—those, we mean, who perform as "singles" on their own—remain as deplorable from an artistic standpoint as they were back in the days when Whiteman's *Whispering* was considered an excellent recording.

"Least Talented"—Froman

Yvette is a sterling example. Even the highly-publicized Dinah Shore is another, for her incon-

pipes. And judging by her latest release which pairs *Baby Mine* with *When I See an Elephant*, Miss Froman is the least talented of a long line of pitifully incapable fem songstresses.

By strict standards, Miss Froman's enunciation simply isn't. The lyrics are unintelligible in her hands. Intonation isn't much better. But her worst fault, of many, is her phrasing. Stilted, awkward and unrhymic, Miss Froman's presence on wax is one of those many little mysteries frequently arising where records are concerned.

Al Goodman's accompanying band performs creditably.

Louis Armstrong

Joe Garland's instrumental, a so-so opus titled *Leap Frog*, is totally lacking in interest and Louis has nothing to do, from either an instrumental or vocal standpoint. Plattermate is the old Von Tilzer-Brown pop, *I Used to Love You*, in which our Satch emulates Harry James and by so doing, wipes out his prize asset—his own invigorating, inimitable manner of blowing a horn. Sad sides from a man who is so fully capable of doing better. Decca 4106.

Claude Thornhill

A strong commercial bet, but unimpressive musically, is *Rose O'Day*. Bright spots: Fazola's clary bit and the obligato singing of Martha Wayne behind her husband Buddy Stewart's vocal solo. Backer gives Thornhill plenty of leeway as an 88 soloist. Titled

Somebody Nobody Loves, it reveals Claude's ivory artistry in a different groove, unlike he's ever played before, at least on wax. And Lillian Lane's vocal is better than the lyrics deserve. Col. 36458.

Gene Krupa

Speak of the devil. Genes got another boffo rhythm tune which Anita O'Day socks across hard in her high-powered, slambang style.



Orchids to Anita . . . Still improving and rapidly becoming one of the very finest of all band vocalists is Gene Krupa's Anita O'Day, says *Down Beat* record reviewer Dex. Her latest is *Thanks for the Boogie Ride*.

It's called *Thanks for the Boogie Ride*. Roy Eldridge is heard briefly. O'Day is still improving, and certainly, at this stage, ranks as one of the very finest of all band vocalists. Flipover, *Keep 'em Flying*, is patriotic stuff, sung well by Johnny Desmond with an army colonel popping up from nowhere to bark out orders, for atmosphere. Okeh 6506.

Harry James

Without question Helen Forrest sounds the greatest she's ever sounded on the verse to *He's 1-A in the Army*, backed by the James strings and a swell beat. In the blues idiom Helen's at her very best, and this shows it beautifully. The band is great, too, and Harry takes a thrilling break. Wrapped up, it's a first-rate performance of a tune which until now has never been performed properly. Dick Haymes also sings superbly on the backer, *Day Dreaming*, on Col. 36455.

King Cole Trio

I Like to Riff is an unusual novelty, at up tempo, showcasing Nat Cole's Steinway stroking and some excellent single-string guitar by Oscar Moore. The three guys sing well, too. *Stop, the Red Light's On* isn't a match. The Krupa-Roy-O'Day version is better. Decca 8592.

Tony Martin

A gent who is capable of singing well, Martin of late has been adopting phony mannerisms which detract immensely from his normal style. On *Tis Autumn* and *Cancel the Flowers*, it's Harry Sosnik's backgrounds which impress, and not the tight-throated, strained contortions emanating from Martin's larynx. Tony sings somewhat like Woody Herman. With a few more years of hard work he may give Woody competition. Decca 4101.

Cab Calloway

Even with material as weak as *Who Calls?* and *The Mermaid Song*, the Calloway orchestra manages to sound good. Solos are at a minimum, because of Cabell's singing, but the ensembles are clean and precise and the beat fine. *Calls* is a ballad, not suited to Cab's style, while *Mermaid* is an alleged novelty, arranged by Buster Harding. Okeh 6501.



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

Maxie Kaminsky was reminiscing back of the bandstand at Chicago's Savoy the night Artie Shaw one-nighted Bronzeville's historic dance emporium. "Times weren't lush around '33 but I was hooked up with a killer." Meaning Maxie was playing in Joe Venuti's band at the Delmonico Restaurant located in the basement below Roseland on Broadway. Jobs with the ever-jocular fiddler have always been killers. This Venuti aggregation played a lot of show music and Joe was quite proud of the all-Italian sax section. However, the important thing to Maxie was the group of musicians who played with the band without benefit of payroll. These sinner-inners were such men as Bud Freeman and Wingy Manone and all the other prowlers of the mid-town sector looking for a jam session.

Good Old Days

Frank "Josh" Billings, who had

just been knocked-out looking at the Mound City pic (Jan. 1 *Beat*), came over to join us just as Maxie embarked on the tale of Joe's birthday party at Delmonico's and immediately took over the narration. Frank recalled he left the party with a two-gallon can of mixed whiskey sous under arm. When Joe's birth anniversary came up he arranged with the management to have a party for himself and the band. All the tables were set end-wise and laden with party juice and all bars released. The male vocalist late in the evening took the floor to render his usual ballad. Venuti retired to the kitchen and returned behind the ill-fated singer with an enormous cabbage. As the wavering "croaker" got to an especially sentimental tear jerking line Joe let him have it right on top of the head. Jazz men like to recall these stories of the past days when hot jazz was



still happy-go-lucky and had not attained the status of big business. Incidentally, the above-mentioned band did not record any items.

DRIVEL FOR '42—Some Sales Surplus stolen from Hobbies Junk Pile. Add to discography of Henry Brown the pianist: Paramount 12816 an accompaniment to Ike Rodgers trombone on *It Hurts So Good* (1396) and *Screenin' the Blues* (1397).

Ida Cox advises Lovie Austin is and has been for the past fourteen years playing piano in a South State barly in Chi. She also insists the six sides listed in De-launay by her with Louis are with Louis.

Frank Holland of Cleveland wants to add to the Jimmy Blythe section on page 274 of *Hot Discography* Paramount 12205 consisting of two vocals by Priscilla Stewart with Blythe's piano. They are *You Ain't Foolin'* (1760-2) and *True Blues* (1761-2).

George Avakian writes from Camp Croft that Columbia definitely does not have the master of Okeh *Sentimental Baby* (401135) by Trumbauer with Bix as stated in the Box Nov. 1, '41.

Louis Deppe who sang on those rare Earl Hines Gennett accompaniments is working in Chicago with Boyd Atkins at Club Plantation.

Goldie (Harry Goldfield) who has been in the business since the famous Jan Garber Entertaining band of 1920 and has played with them all now has his own Laugh Band at the Chanticleer Club in Madison, Wis. He traveled 6500 miles to recruit his boys who really come on.

Collector's Catalogue—Jerry Mason—Jack Teagarden Orch.—1776 Broadway, New York City. His collection features Mr. T., Goodman, and the Artie Shaw Brunswicks. All interested in trading contact him at the above address.

William W. Clark—507 39th St., Rock Island, Ill. Mr. T., Red Nichols, and Armstrong. Hopes to complete "Whoopee Maker" collection. Mrs. W. W. Clark is also an ardent collector of T. Nichols and McPartland. Bill made his living playing trumpet around St. Louis for about ten years.

Solo of the month—Bix Beiderbecke's on the 12-inch Whiteman version of *Sweet Sue*.

BG Uses Lee On Sextet Wax

New York—Reviving the idea he originated six years ago when Helen Ward cut two sides with his trio, Benny Goodman made an unusual session for the Okeh label recently in which Peggy Lee was teamed for the first time with the new Goodman Sextet.

Titles cut were a new version of *Where or When*, previously waxed by the old trio; and *Sunny Side of the Street*. Also made on this date was a side featuring Peggy with the two trombones, clarinet and rhythm, doing *Blues in the Night*. Mel Powell was featured on celeste in *Where or When*.

Ork's Entire Book Stolen from Car

Chicago—The entire library of Garwood Van's ork was stolen here Jan. 6, while Van's car was parked outside the Sherman hotel. The arrangements were for five brass, five saxes, soprano lead, and three rhythm. Van sends out an SOS call for the return of the library, reporting that otherwise 13 men and a girl vocalist will be thrown out of work. It will be impossible, Van said, to get another library together in less than two months.

Decca Signs Chirp

Philadelphia—Evelyn Brooks, girl chirp at the Embassy club here, will record for Decca soon. Contracts were signed last month.

Band leaders! If you're looking for the right dope on the latest stock arrangements, then dig Tom Herrick's *Orchestration Reviews in Down Beat*.

Hamp's First 4 Sides Are Cut

New York—Lionel Hampton and his full 16-piece aggregation finally hit wax when the band made its first session at the Decca studios here Christmas week.

The 15-months-old band had not previously recorded in its entirety as Lionel was contracted to Victor, who had an arrangement with Duke Ellington which prevented them from using any other big colored bands on the 50-cent Victor label. All Lionel's latter dates for Victor had to be made with a small contingent from his regular

combination.

The first four sides cut under the band's two-year pact with Decca were *My Wish*, *Just for You*, both ballads with vocals by Rubie Blakey; Buddy Johnson's *Southern Echoes*, with Lionel on the vocal; and a swing version of *Nola*. First three arrangements were penned by Fred Norman, former Goodman and Krupa manuscript man who is now writing regularly for Lionel. *Nola* was scored by Milton Buckner, the band's recently acquired pianist.

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Flying Band

This is the sax section of the Flying Band, all-star dance band at Patterson Field near Dayton, Ohio. Shown from left to right are Elwood Carl, Lou Riebs, Bob Hilberer, and George McKay. Band is lead by Al Cassady.

Ravings at Reveille



by
"SARJ"

Conceded by musicians of the Dayton and Springfield, Ohio, territory to be the finest band in these parts, the Flying Band, stationed at Patterson Field, located near Dayton, is really killing the soldiers as well as the cats in this part of the country.

The band, led by Al Cassady, ex-Jimmy James and Ace Brigade sax man, is the only dance band in the entire Army Air Corps to attain a niche in the "respected class" by musicians.

Strictly a swing combo, the band received its title of the "Flying

Flexible doubles give the band some terrific effects with front man Cassady doubling from all the reeds to trombone, thus giving the band either six brass and four reeds or five reeds and six brass. Ace trombone man is Lenny Holton, also one of the Deacon's graduates, who also plays a mess of trumpet, adding a lot of brilliance to the brass section.

Trumpet section is led by marvelous lead man Allan Renaker of the brilliant tone and fine phrasing Renakers. Hot work is handled by the much talked of Barr Nolder, who is sending the cats with his Berigan-like solos. Third chair is held down by Dick Adams. All three trumpet men are back door soldiers hailing from Dayton.

Solid rhythm section really rocks the band with skin man Gene Welecean from Dayton as the foundation. Welecean also holds down the chief funny man assignment. Bernie Freeman, piano man, two basses and Loeffler's fine guitar round out the section. Basses are manned by Max Rinehart and Ooch Dixon.

Sax section is plenty fine with Lou Riebs from Dick Stabile's band playing fine lead. Riebs hails from Cincy and has seen action with Ted Lewis before becoming a soldier. Hot work in the section is carried on by Elwood Carl, tenor man-vocalist who was with Benny Strong's band. George McKay and Bob Hilberer round out the section. McKay was a studio man in Dayton and Hilberer calls Cleveland home.

Aside from all this solid, many novelties, and the Ishmael vocals give the soldiers from Patterson Field something to talk about.

Since the Army arrived at Camp Lee, Va., radio station WPID in nearby Petersburg probably has aired more celebrated musicians than in all its previous broadcasting history.

Broadcast either directly from the studios or by wire from one of the camp buildings, hundreds of programs have featured the musical talents of soldiers receiving

- 1—White Cliffs of Dover
- 2—Shrine of St. Cecilia
- 3—Tis Autumn
- 4—Blues in the Night
- 5—Chattanooga Choo-Choo
- 6—Moonlight Masquerade
- 7—Any Bonds Today?
- 8—Rose O'Day
- 9—Clementine
- 10—Make Love to Me
- 11—Everything I Love
- 12—Elmer's Tune

FIRST CHOICE

- Kay Kyser, Columbia
Al Donahue, Okeh
Les Brown, Okeh
Woody Herman, Decca
Glenn Miller, Bluebird
Jimmy Dorsey, Decca
Jimmy Dorsey, Decca
Freddie Martin, Bluebird
Bing Crosby, Decca
Teddy Powell, Bluebird
Glenn Miller, Bluebird
Glenn Miller, Bluebird

SECOND CHOICE

- Sammy Kaye, Victor
Vaughn Monroe, Bluebird
Woody Herman, Decca
Artie Shaw, Victor
Andrews Sisters, Decca
Vaughn Monroe, Bluebird
Barry Wood, Victor
Claude Thornhill, Columbia
Artie Shaw, Victor
Claude Thornhill, Columbia
Dick Jurgens, Okeh

"SLEEPERS"

MY OLD FALME—Count Basie's dynamic waxing of this old favorite of the early 1930's has finally been released, and it's looming as a great coin machine winner already. Lynn Sherman's soft vocal and moody but beautiful instrumental passages make this a surefire for every type location. Okeh.

SOMEbody ELSE HAS TAKEN MY PLACE—This is a brand new tune but it's constructed like an oldie. Benny Goodman grabbed it first and with Peggy Lee socking across the vocal in her best boffo manner. Goodman's Okeh platter is getting a heavy play in the boxes. Tab for sure.

I SAID NO—Jimmy Dorsey's discing of this new novelty is running far ahead of rival versions. Bob Eberly and Helen O'Connell do the chirping in their usual bangup style. Second choice: Alvin Karpis and the King Sisters' version. Dorsey's is a Decca dandy.

YOU CAN DEPEND ON ME—Tony Pastor is re-viving this one, but good, on Bluebird. Fine "up" tempo and Pastor singing, plus a brilliant arrangement, indicate this disc can grab nickels a plenty on most any kind of location.

MOONLIGHT SONATA—Glenn Miller's answer to all the Tchaikowsky piano opuses currently in the public favor. It's a lovely arrangement which features Chalmers McGregor's piano, done with the finesse and accuracy for which Miller is famous. Going big in the East and no reason why it can't

ditto throughout the land. Bluebird.

PETE'S MIXTURE — For swing locations and others frequented by young persons, musicians and hot fans, this bit of barrelhouse piano artistry by Pete Johnson on Decca appears destined for much popularity. Pete plays a chorus of boogie-woogie at "up" tempo, then a chorus of straight 4-4 piano, alternating throughout the side. Accompanied by rhythm section which "jumps" like a Mexican bean.

ROCKS IN MY BED—Duke Ellington's Victor and Joe Turner's Decca are both excellent treatments of this grand blues song. Ivie Anderson sings the Duke's version while Freddy Slack, pianist, backs up Turner's lusty shoutings. Dig.

THANKS FOR THE BOOGIE RIDE—Gene Krupa's band. Anita O'Day's thrilling singing, and a brief interlude by Roy Eldridge and his trumpet. That sums up this Krupa Okeh entry, and it's strong, a jitney nubber for sure. Clever lyrics and a good beat. Another excellent Krupa machine bid is Copin's a Plea with Miss O'Day again dynamiting her vocal. Okeh.

THE SPIRIT'S GOT ME—Jimmy Dorsey again, with Bob Eberly and no Helen O'Connell. A semi-spiritual, this Decca by Dorsey is a strong magnet for coins. Operators report it's moving fine and should hit its peak within the next four weeks. Worth trying on any location.

their training here.

One of the best musical variety shows emanating from WPID is the "Medical Musical Parade," weekly half-hour program of the Medical Replacement Training Center.

The program features the camp's top dance orchestra, composed of former members of some of the nation's finest dance bands.

Usually two guest artists are introduced to the radio audience during the course of the program. Numbered among these have been some of the country's finest professional musicians.

A recent edition of the Musical Parade featured Sgt. Harold Bostwick, former pianist for Leo Reisman's Lucky Strike orchestra. Sgt. Bostwick, who also saw service with Bob Chester's organization, thumbed the ivories for Harry Reiser's Cluquet Club Eskimos during a cruise from New York to



Singer Now Nephew

Shown here is Pvt. John W. Jacoby, who just checked in with the Sarg. Now one of Uncle Sam's nephews, stationed at Fort Francis E. Warren, he

formerly chirped with Walter Shumann's ork in New York. Tagged "Bill" by his friends, he also is the composer of *Melancholy Mood*.

San Francisco. When Uncle Sam called him he was with Roy Fox, the famous English leader.

Sgt. Bostwick, who was featured in a movie short of Reisman's band when the organization was in Hollywood, worked for a while with Helen Morgan.

Bostwick met the famous Helen in a New York night spot where he was working. She came over to the piano, told him to play—he played and he had a new job.

Now Sgt. Bostwick, who ranks high as an exponent of modern piano rhythms, gets in the groove for Uncle Sam. One of the favorite tunes of his soldier audiences is his *Bostwick Boogie*.

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Guitars & Guitarists

Great Possibilities In Piano-like Style

by Irving C. Ashby

In a previous column I mentioned a piano-like style which I have been featuring recently. In the eight bars below is an example of this style. It is a 'release' of a very popular tune.

In order to facilitate fingering of this passage I recommend holding your fingers poised directly above the strings and attacking each note from this position. You will find that the chords will be clear and there will be no muffled strings or blurred tones.

Do not be confused because this example digresses from the melody, for little improvisations are what make solos interesting. Study the harmonic structure of this example before trying it.

I hope this example will help make you realize the possibilities that lie in this style of playing.



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

GUTBUCKET DRIPPIN'S

CAUGHT BY BOB LOCKE

Joe Vance, 1 N. Wickham Rd., Baltimore, Md., writes in to say a few words of praise for George Frazier. Says Vance, "I heartily agree with your critic, 'Stink' Frazier, that Shaw and Goodman are not the greatest jazz clarinetists. How right he is."

Shaw is just a cheap imitation of Barney Bigard. Shaw's so-called new swing band is just a Rhapsody in Corn. Their arrangements are so simple Lombardo could play

Murray Was a Genius
"As for Benny Goodman, I think he is still riding on his reputation made with the band he had in 1936. To me, Goodman is a bad carbon copy of Don Murray who was a true genius of the clarinet."

"More power to 'Stink' Frazier and his drive for better jazz. May I suggest a few titles for those self-styled kings of this or that:

'Corn Vendor' Barnet—The Poor Man's Hodges.

'Flutter Lip' James—The King of the Vibrato.

'Mechanized Miller'—And his Robots of Rhythm.

'Budapest Benny'—The Stock Yard Stokowski.

'Kazoo Elman'—Siren Tone So-

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Personnels

Glen Lane

Back Dale, Gordon Marks, trumpet; Arnold Keller, Bill Peck, Doug Emery, Rod McLean, saxes; Bernie Kilbourne, trombone; Bob Henry, piano; Tony Schepola, guitar; Hank Black, bass; Jack Pickering, drums; and Bill Smyth, vocal.

Toasty Paul

Harold Weighart, piano; Carl Beck, guitar; Cobby Elmer, bass; Bill Epple, drums; Chuck Redell, cornet; Bob Nutting, sax; and Toasty Paul, sax and front.

Eighth Notes

Ralph Tynner, Tommy Herzog and Rom Kahle, trumpet; Jim Yess, trombone; Julia Wagner, Jerry Schroedl, Red Martinka and Baggy Schaefer, saxes; John Griffiths, drums; Kitty Bartl, piano, and Jim Newirth, leader.

Jerry Alan

John Baviglio, Amby Cappilli, Joe Finelli, Bob King and Bob Jones, brass; Hank Ascare, Walt Weigle, Jimmy Judson and Sam Leo, saxes; Bill Fagan, Cillath, Smith, and Ogdon, rhythm; Howie Rose, arranger; Shirley Whitney, vocalist, and Jerry Alan, front.

Buddy Clarke

Ernie Ardi, sax, leader, steel guitar and fiddle; Alex Pine, sax, flute, clarinet, and fiddle; Chas. Ragusa, sax, clarinet, and fiddle; Syd. Kaye, sax, clarinet, and fiddle; Irwin Berke, Hal Graham, trumpet; and mellophone; Sully Childs, drums; Joe Perock, bass; Harold Gray, piano and Solovox.

Dan Gregory

Raymond Ripani, Herbert Britton, Robert Schaffner, saxes; Herbert Taylor, trumpet; Buddy Calvert, trumpet and vocals; Frowell Seitzinger, trombone; Buddy Waterson, piano; Harold Costello, bass; Bill Ennis, drums; Dorothy Dare, vocals.

Sam Donahue

Sam Donahue, leader and tenor; Bill Nichol, John Forys, Max Kriseman, saxes; Paul Petrella, baritone; Harry Gossard, Mitchel Paul, Bud Davis, trumpet; Ken Weissel, Dick LeFevre, Tak Tak Varian, trombone; Wayne Herdell, piano; Walt Sherman, bass; Harold Hahn, drums; Frances Claire, vocals.

Harder Downing

Harder Downing, leader and trumpet; Tommy Burns, Harry France, trumpet; Vic Edmunds, arranger, trombone and vocals; Fred Zito, trombone; Tony Johnson, Phil Scelotino, Ray Johnson, Tommy Mazzolino, saxes; Ernie Washington, piano; Bob Nittig, bass; Tommy Davey, drums.

Low Douglas

Low Douglas, leader, sax, clarinet, arranger, vibraphone; Johnny DiMaggio, accordion; Bill Letts, guitar and musical saw; Sid Nadolsky, bass viol.

Constance Duin

Constance Duin, leader, accordion and violin; Irene Tuller, trumpet and vocals; Edith Smith, drums; trombone; Helen Duin, piano; Rose Hodgins, sax; clarinet; Lucille Vette, string bass.

Lloyd Hunter

Preston Love, Jim Alexander, Jim Bythe-wood, Frank Perry, saxes; Ray Byron, Rudy Morrison, trombone; Willie Long, Harold Wilkerson, trumpet; Lawrence Keyes, piano; Bob Parker, drums; Willie Parr, bass; Dave Finney, guitar; Orville Cox, Anna Mae Winburn, vocals, and Hunter, trumpet and front.

Earl Friedrichs

Bernie Silvers, piano; Gail Petersen, Fred Thies, trumpet; George Erickson, vocalist; Don Meyer, Herb Jackisch, Howard Griesbach, Bob Boisy, saxes; Ed McDougall, drums; Jim Kellogg, bass; Earl Friedrichs, leader and trombone.

loist.

'Awful Artie'—Buffoon of the Blues.

"Now to play some of my Ellington records. The only band that has always since its beginning and to the present played pure JAZZ."

Incidentally, if any of you cats have in mind a rejoinder to Mr. Vance's criticisms, shoot your letter in to the Gutbucket.

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- ★ Les Paul
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Rambling Along Tin Pan Alley

by MICHAEL MELODY

Tommy Dorsey's Jack Johnston thinks he has another Ruth Lowe—*I'll Never Smile Again* combination on his hands in the talented person of 21-year-old Shirley Botwin. Her newest tune is *Tell It to a Star*.

Johnny Mercer and Arthur Schwartz are the writers of a new Witmark tune, *All Through the Night*, also being used as the theme song of a new Warners film of the same name.

Paul Mills has been added to the staff of Mills Music. Brother Sid is professional manager.

Sammy Cahn and Saul Chaplin penned *Honolulu Lu* as title song for the newest Lupe Velez picture produced by Columbia. . . . Will Hudson says his latest instrumental, *Sarong*, was not influenced by Dot Lamour.

Weippert Is Upped

William Wiemann, head of the Witmark, Harms and Remick standard departments, has appointed Louis Weippert eastern sales representative of the firm. Weippert launched his first sales trip last week. . . . Mort Greene and Harry Revel have formed their own firm, Greene and Revel, Inc., on the West Coast. Company will publish popular songs and make them available for performance by all broadcasters. Their newest ditties include *Beware, Hands Across the Border*, and *The Light of My Life Went Out Last Night*. . . . Del Courtney recently authored his fourth song, a ballad called *Just Remember*. Courtney has waxed it and Maurice Wells is publishing.

Eddie Cantor is featuring *We Did It Before and We Can Do It Again* in his Broadway musical, *Banjo Eyes*. Cliff Friend and Charlie Tobias wrote it.

Royalties to Widow

Charley Straight, veteran leader

and songwriter who was killed in September, 1940, when a motor car ran him down, wrote a song years ago titled, *I Love You Sunday*. The song was recorded by Ted Lewis and sold over 500,000 copies. Fred Foster, publisher, is revising the tune and shaping it for a come back. Royalties will go to Mrs. Straight.

Bregman, Vocco and Conn, Inc., will publish all of Dave Rose's original musical compositions for piano in a series, entitled *Musical for Moderns*. BVC has already released in published form the following Rose compositions: *Our Waltz*, *Valse de Nuit*, *Da Ensta Time*, *Four Twenty A. M.*, *Nursery Without Rhyme* and *The Soprano's Nightmare*. Rose is musical director of the Don Lee broadcasting system.

Maurice Wells of Chicago has two tunes, set for a big play. They are *What Is It About You*, waxed by Orrin Tucker, and *Heaven Is Mine, Again*. Lawrence Welk collaborated on the latter ditty.

Pease Writes Ditty

Sharon Pease, author of *Down Beat's* piano column, is the co-writer of a song entitled *Have You Met Yvette*. Words were penned by Ernest Ford. . . . Cine-Mart in Hollywood recently released Ted Bear's waltz, *In My Heart*, for public performance. . . . And Missouri's state song, *I Hear the Ozark Mountains Calling Me*, is being published by Mills and waxed on a Decca hillbilly label.

Chart Music of Chicago is publishing a Louise Massey tune, *Nothing Matters Any More* and a ditty by Phil Kalar, entitled *Ridin' to the Barn Dance*. . . . Will Sullivan of the Englewood Music Company, Chicago, has written a ballad entitled *It's Great to Be a Rooster*. . . . The boys in Jimmy De Knight's band in Philadelphia have, between themselves, managed to get four of their own compositions published recently. Tunes include *Things That You Say* and *Song of the Stars*, published by Jack Howard, and *Saddle Joe*, published by M. M. Cole, and *Songbeam*, pubbed by Claude Lapham.

Diggin' the Drums

A Dance Band Is As Good As Its Rhythm Section

by George Wettling

The importance of drums in a dance band is what one reader, Mike Gould of Hollywood, would have me write about this time. Well, a dance band is as good as its rhythm section and its rhythm section is as good as its drummer.

Take, for instance, the great beat Artie Shaw's new band has. The little fellow responsible for that beat is Dave Tough. I could praise Dave forever but the best way to find out what I'm talking about is to hear Dave in person. No funny antics, facial contortions or 41½ measures of drum solo for him—he just sits down and beats it out with a beat you can't help feeling.

Avoid Playing Loud

R. T. of Quincy, Mass., writes that he thinks he has possibilities of becoming a fine drummer if he could only overcome the habit of playing too loud.

Well, anyone can play loud and bang away at the drums, but it takes real finesse to play soft and still make the band feel the beat. That comes from touch and touch comes from stick control, which in turn comes from practise.

Ashby Set for Nuptials—Birthday

New York—The most important day in the life of Irving Ashby, guitarist with the Lionel Hampton band and *Down Beat* columnist, occurred Dec. 29.

On that day, in addition to celebrating his twenty-first birthday, the young Hampton star was married in Boston to Miss Corrie Howe, a language teacher and graduate with B. A. and M. A. degrees from Boston University. The bride, who according to Ashby has been his inspiration since he was 14, has reason to be proud of Irving. In addition to his musical talent he is a cartoonist, journalist, brilliant English student, and qualified meteorologist!

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Orchestration Reviews

★ by TOM HERRICK ★

New Glenn Miller Score Packs Wallop

Jingle Bells

Published by Mutual.
Arr. by Glenn Miller-Bill Finnegan

Here's that arrangement that Miller gave such a play over the air waves during the holidays. It's an accurate copy of the original even down to Ernie Caceres' Mexican style vocal. The arrangement opens with much snapping of fingers, tinkling of glasses, and a general sleighbell effect into the first chorus, which is for cup muted brass. Saxs take a phrase first at B followed by a 5-measure interlude at C and 4 more of a vamp into the optional vocal or second trumpet solo at D and E, which is for ensemble. The Mexican vocal comes at F. Eight bars of second trumpet at G leads into the last three 8-bar riff phrases at H, I, and J, where the band builds around second trumpet ad lib.

Perfume De Amor

Zombie

Mis Cinco Hijos

No Te Importe Saber

Americonga

Published by Robbins, Arr. by George Cole

Published by Robbins, Arr. by Jack Mason

Here are recent releases in the series of Boleros, Rumbas, Congas and Tangos, published by the Robbins Music Company of Cuba. These are unique in the field of orchestrations in that they come as close to reproducing the complicated Cuban rhythms as is possible to set down on paper. True, they are rather tough for piano, bass, guitar, and drums used to playing Americanized rumbas, congas, etc. But they are well worth working out, not only for their interpretation as numbers, but also as an analysis of the real way this Cuban jive is supposed to be played. These are all exceptionally well arranged and they kick in a Latin sort of way.

In the Middle of a Dance

Published by Forster, Arr. by Jack Mason

This is one of the prettiest tunes of the season by Dan Dougherty and Jack Yellen. Mason follows what has come to be his usual stock formula of late by inserting his cut special chorus at the beginning and putting the braces in the middle of the arrangement so that it is more easily cut. Cup muted brass supplement a unison reed lead in the first chorus and take the melody out through a 4-bar interlude at B into the repeat. The last chorus gives a meager 4 bars of ad lib to second trumpet.

Fiesta in Blue

Published by Regent, Arr. by Jimmy Mundy

Jimmy and Benny thought up this glorified trumpet solo which goes to second trumpet in the orchestration. There's lots of ensemble stuff in it, and good—but it's incidental to the lead which is an interpreted bit of business by the iron horn. For interpretation, listen to Buck Clayton cut it in Count Basie's fine record. Play slow and don't attempt it on the job, for there's many a bad part for reeds as well as brass.

Angeline

Published by Jimmy Campbell,
Arr. by Helmy Kresa

A melodic bounce tune that looks like it's going to get somewhere. After eight bars of ensemble intro, Helmy splits the brace choruses between ensemble and saxes in the compactly voiced first choruses. A 2-bar modulation leads into the special chorus where a 2-clarinet, 2-tenor duo take the first eight bars in front of plunger or hat figures for the brass. Unison brass

takes the second eight. Reeds get some more of the solo, and the last cut chorus is solidly phrased in a semi-swing style.

The White Cliffs of Dover

Published by Shapiro, Bernstein,
Arr. by Jack Mason

White Cliffs will be way up there by the time this issue hits the stands. This is a full sweet arrangement throughout. After the repeat choruses, saxes change to clarinets to back up a trombone solo for the first 16 bars, that taking the bridge in unison octaves. Full brass takes the last cut chorus and the accompanying sax figures are nice.

Basie Boogie

Published by B.V.C.,
Arr. by Charley Hathaway

Authored by the Count and his manager, Milton Ebbins (are you kidding, B.V.C.?), Basie Boogie is a mighty sharp piano solo and a wonderful example of Basie's simple but "right-in-there" style. The saxes romp in the intro for 8 bars to provide the boogie setting, and the rest of the arrangement simply backs up the main event of the evening which is piano from beginning to end. The pianist doesn't live who won't get a kick out of this one.

The Magic of Magnolias

Published by Paramount,
Arr. by Jack Mathias

Victor Schertzinger's tune from the Para pic *Glamour Boy*. The first chorus of the tune which, incidentally, is reminiscent of *La Golondrina*, goes to ensemble with overlapping sax figures. After the repeat, first trumpet takes the solo in the special, backed up by clarinets and tenors who subsequently play the lead in unison at the bridge with first trumpet taking it out. The last is swingily phrased.

ALSO RECOMMENDED

Not a Care in the World—Published by Robbins, Arr. by Paul Weirick.

How About You?—Published by Feist, Arr. by Jack Mason.

Get Hep—Published by Pepsi-Cola, Arr. by Helmy Kresa.

It Isn't a Dream Anymore—Published by Advanced, Arr. by Jack Mason.

Rehearsin' for a Nervous Breakdown—Published by Leeds, Arr. by John Warrington.

Milt Buckner New Hampton Pianist; Ray Walters Out

New York—Lionel Hampton's year-old band underwent one of its rare changes in personnel last month when Milton Buckner took over the piano chair, replacing Ray Walters.

Buckner, 26-year-old pianist-arranger from St. Louis, is a McKinney's Cotton Pickers graduate and has written arrangements for several name bands including Jimmie Lunceford's. His elder brother Ted is Lunceford's alto man. Only in one other chair, in the trumpet section, was a change made in the Hampton band during the whole of 1941. Few other bands, and probably no name white band, can claim this distinction.

Mercer's Ork Plans Flicker But Faintly

Los Angeles—Mercer Ellington, the Duke's 24-year old son, who has been rehearsing a band here, left Los Angeles just before Christmas without making any announcement regarding his plans to become a band leader. Associates of Mercer said he had dropped the idea for the time being and might get back to it later. Mercer, unmarried, may be in the U.S. Army shortly.

Sister Act



Chicago—These two girls are Jean and Jane Williams, who split up the vocal chores with Lou Breese's ork now on tour after a successful run at the Chez Paree here. Jean handles the ballad while Jane chirps the scat songs and they actually are sisters. Pic by Seymour.

SHEET MUSIC BEST SELLERS

WHITE CLIFFS OF DOVER (Shapiro-Bernstein)
ELMER'S TUNE (Robbins)
SHEPHERD SERenade (Mayfair)
CHATTANOOGA CHOO-CHOO (Folot)
TONIGHT WE LOVE (Maestro)
THIS LOVE OF MINE (Embassy)
ROSE O'DAY (Tobias)
BYE-BYE-O (Majestic)
SHRINE OF ST. CECILIA (Brown)
BELLS OF SAN RAQUEL (Peer)

SONGS MOST PLAYED ON THE AIR

WHITE CLIFFS OF DOVER (Shapiro-Bernstein)
CHATTANOOGA CHOO-CHOO (Folot)
EVERYTHING I LOVE (Chappell)
ELMER'S TUNE (Robbins)
FROM ONE LOVE TO ANOTHER (Marks)
MADELAINE (Santly-Joy-Selost)
TIS AUTUMN (Wilmark)
I GOT IT BAD (Robbins)
THIS TIME THE DREAM'S ON ME (Remick)
THIS IS NO LAUGHING MATTER (Block)

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B♭ CLARINET



Band Leader Is Hero

by ISABELL COUNTRY

Brandon, Man.—Quick thinking hero of a recent holdup attempt, perpetrated at the Esquire club here, was Roy Brown, leader of the band playing the club.

When two unidentified men attempted to rob the club of its New Year's Eve receipt, Brown grappled with the bandits until someone could call the police. The assailants however were not captured.

Brown's band is known chiefly because five brothers play in it.

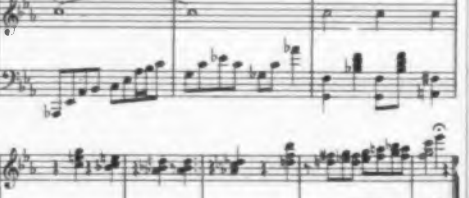
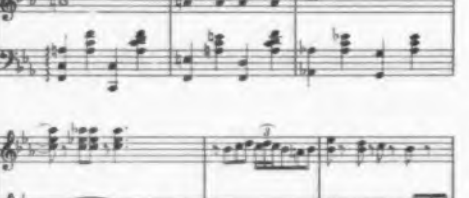
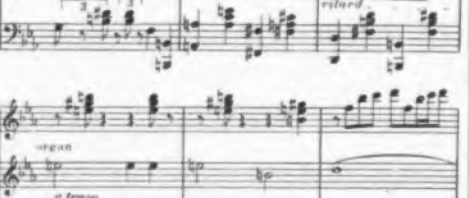
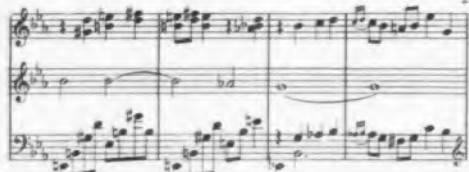
How Harry Campbell Plays "High on a Windy Hill" on the Solovox

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Solovox Solo Offered Down Beat Readers

Organist, pianist, and Novachordist, Harry Campbell, is 39 years old and lives in New York City with his wife and two children. He attended the Army and Navy Prep School and the University of Maryland and worked his way through school by playing the piano with a Meyer Davis orchestra which was under the direction of Nathan Brusiloff. He has an amazingly wide background which ranges from radio work and recordings of all classes of music to playing the organ with the Philadelphia Symphony Orchestra under the direction of Leopold Stokowski and Fritz Reiner.

The arrangement of *High on a Windy Hill* for Solovox is a good example of his excellence as an arranger for keyboard instruments. This is written on three staves to show what additional beauty can be obtained from the Solovox by playing fill-ins and extra notes on the piano with the right hand. Usually the thumb of the right hand holds down a key on the Solovox while the other fingers of that hand play the extra fill-in notes. But occasionally some other finger of the right hand may hold the solo note down instead of the thumb and what determines this is the position of the hand and what is to be played by it. With a small amount of practice this effect can be accomplished so that a

Barney Rapp Has Stevenson

by BRAD McCUEN

Chapel Hill, N. C.—Emory Stevenson, after leaving Freddy Johnson, joined Barney Rapp on 1st trumpet. Hubie Wheeler, piano-arranger, has also left Johnson for arranging duties in New York. His place has been taken by Frank Settlemyer.

"Spivak's Tour Successful"

Recently when Charlie Spivak played a theater date in Raleigh, Barney Rapp, who was in town for a one-nighter the next night, took his whole band to hear Spivak. After the show, the two New Haven (Conn.) boys got together in Charlie's dressing room backstage and talked of the old days. Incidentally, Spivak's southern tour was very successful.

Sy Lubman took a seven piece combination into the University cafe on the campus of UNC. The group under bassist Lubman play in a jam style with the rough spots being polished off swiftly. Radio shots are being considered in the near future.

Carol Lofner Launches New Ork in Texas

by VIC VENT

Fort Worth, Tex.—After a big play of name bands, this section of Texas appears to be cooling off after the holidays with local orks getting the call at many spots.

Carol Lofner, of the old famous Lofner-Harris band which for years before its breakup was owned by Phil Harris and Carol Lofner, opened Jan. 3 at the Baker with a local ork he has been rehearsing. Lofner has been in Dallas for about a year now, owns a small interest in a cafe, and belongs to the Dallas local.

Ligon Smith's crew, also a local ork, opened the same day across the street in the Adolphus' Century Room.

Nick Stuart's ork at the Texas hotel here was followed by a local combo, headed by Ralph Raye, pianist.

Howard Jones Gets Marshard Backing

Boston—Jack Marshard's latest bandleader undergoing the buildup treatment which boosted Vaughn Monroe into national prominence is Howard Jones, saxophonist, now at the Statler Hotel. Mildred Law, former Monroe chirp, is singing with the Jones band.

Will Johnson, vocalist, recently junked his band to take the lead in Eddie Cantor's show *Banjo Eyes*, now in New York. Johnson also was getting the Marshard treatment until he grabbed the Cantor show spot. Bud Estes, arranger, has since returned to Alvino Rey.

Lester Young's Ork Under Morris Banner

Los Angeles—William Morris office has signed Lee and Lester Young and their Isle of Capri combo, a septet ork. Lester Young is the former Count Basie tenor saxist. Present plans are to shoot the crew East when a good spot can be obtained.

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• The Band Box •

The Column for Band Fan Clubs

by Dick Jacobs

Due to the many requests that have come in, we'll dispense with all the formal data and give you a complete listing of all the clubs we have listed to date. Here goes:

VAN ALEXANDER, Albert Dale, 585 W. End Ave., NYC. . . .

BOB ANTHONY, Chuck Brambilla, 529 Park Ave., Hoboken, N. J. . . .

CHARLIE BARNET, Doug Palmer, 33 Seaview Ave., E. Norwalk, Conn. . . .

Rina Scholz, 2112 Sterling Ave., Bronx, N. Y. . . .

Sidney Fishman, 3671 St. Urbain St., Montreal, Que. . . .

COUNT BASIE, Pat McCarthy, 524 Garfield Ave., Jersey City, N. J. . . .

CHARLES BAUM, Betty O. Gardiner, 309 E. Locust St., Bloomington, Ill. . . .

BIX BEIDERBECKE, Jay Cregar, 7701 Florissant Rd., St. Louis, Mo. . . .

BON-BON, Robt. F. Gise, 11 Front St., Nyack, N. Y. . . .

WILL BRADLEY, Elaine Lustine, 1619 Allison St., N.W., Washington, D. C. . . .

Craig-Allen-Young, 168-05-116 Ave., Jamaica, N. Y. . . .

Bill Hoblitzell, 22 Bernard Lane, Newton, Mass. . . .

Beverly Renn, Parkview Apts., Harrisburg, Pa. . . .

GEORGE BRANDON, Wm. Campbell, 58 Wilson Ave., Kearney, N. J. . . .

PHIL BRITO, Mickey Pace, 269 Morrison Ave., W. Brighton, Staten Island, N. Y. . . .

Anna Mae Gilligan, 15 Oakland Pl., Brooklyn, N. Y. . . .

CLYDE BURKE, Barbara MacCracken, 115 Highland Ave., Fitchburg, Mass. . . .

Meta Greto, 616 Harold St., Mamaroneck, N. Y. . . .

Ann Alfonso, 1378-4th Ave., Arnold, Pa. . . .

Glory June Cestare, 314 Clinton Ave., Brooklyn, N. Y. . . .

Margaret Mary Doherty, 3931 Ridge and Allegheny Ave., Philadelphia, Pa. . . .

Ruth Vogel, 513 Hillside St., Ridgefield, N. J. . . .

JOE BUSHKIN, Norma O'Brien, 71 E. Broadway, Derry, N. H. . . .

BOBBY BYRNE, Carl Beltz, Jr., 4117 Turner Ave., St. Louis, Mo. . . .

Bud Jones, 823 W. 8th St., Sioux Falls, S. D. . . .

Peggy Fleming, 14 Glen Pl., New Rochelle, N. Y. . . .

CASA LOMA, Marguerite M. Harr, 543 McKensie St., York, Pa. . . .

CARMEN CAVALLERO, Belva Sylvester, 1805 N. Capital St., Washington, D. C. . . .

BOB CHESTER, Betty Grayson, 35 Benckhard Ave., Newburgh, N. Y. . . .

BUDDY CLARKE, Reta Landow, 3280 Rochambeau Ave., Bronx, N. Y. . . .

HARRY COOL-BUDDY MORENO, Alice Votava, 7051 W. 26th Parkway, Berwyn, Ill. . . .

BOB CROSBY, Isabel Lee, 985 Silvercrest Ave., Akron, Ohio. . . .

JOHN-NY DAVIS, Marion Whelan, 42 Mornington Rd., Elm Park, Staten Island, N. Y. . . .

ALLEN DE WITT, Jean Sambers, 1593 Bedford Ave., Brooklyn, N. Y. . . .

TOMMY DORSEY, Harriet Plumley, 93 Urban St., Buffalo, N. Y. . . .

Juanita Foote, 536 S. Harvard, Tulsa, Okla. . . .

EDDY DUCHIN, Mary Casasanto, 870 4th Ave., Carapolis, Pa. . . .

SONNY DUNHAM, Robt. Eberling, 2609 Mann Ave., Sparrows Pt., Md. . . .

N. H. EATON, SAJ THE MEN OF JAZZ, Sonny Cady, 200 Tyler House, Univ. of Mich., Ann Arbor, Mich. . . .

EBERLE BROS., Kitty Gleason, 520 McBride Ave., Paterson, N. J. . . .

DICK FARRELL, Mildred Gemellino, 9229 Fifth Ave., Brooklyn, N. Y. . . .

CHUCK FINNEY, Minnie Mae Myle, 4356 Easton, St. Louis, Mo. . . .

CHUCK FOSTER, 969 Helen St., San Leandro, Calif. . . .

JOHN GARFIELD, Margaret Sedler, 8316 County Rd., Calumet, Mich. . . .

BENNY GOODMAN, Hope Hutewings, 1059 Prospect St., Trenton, N. J. . . .

Doris Hayes, 409-159 St., Jamaica, N. Y. . . .

James Rhodes, YMCA, 181 W. 85 St., N.Y.C. . . .

RAY HEATHERTON, Annette J. Shreier, 45 Barclay St., Worcester, Mass. . . .

WOODY HERMAN, Ike Ben David, 22 New St., New Brunswick, N. J. . . .

George Santos, 396 Main St., New Rochelle, N. Y. . . .

Craig-Allen-Young, 168-05-116 Ave., Ja-



How Eddie Miller of the Bob Crosby Band Takes Off on a Hot Chorus

B♭ TENOR SAX



Two Heads are better than one, figure Eddie Chase and Orrin Tucker as they go over the score of Chase's tune, *No Need to Be Sorry*, which Tucker is featuring. Chase is maestro of WAAF's *Make Believe Ballroom* in Chicago and Tucker will soon bring his band into the Windy City's Blackhawk restaurant, without Bonnie Baker.

Arrangers on the Spot

☆ Pat McCarthy ☆

Pat McCarthy, composer and arranger, has to his credit such compositions as *Parade of the Milk Bottle Caps*, *Serenade to Nobody in Particular*, and *Bar Babbie*, all recorded and featured by Jimmy Dorsey.

In addition, he also is represented currently by *Three Ways to Smoke a Pipe* and *The Morning Alarm* in the Woody

Herman books, and Gene Krupa is playing his *Easter Island*. Harry James is featuring his *Etude-X*.

McCarthy was born in Glen, Mich., of parents who operated a popular resort. It was frequented mostly by musicians, composers and opera artists from Chicago. Young McCarthy started taking piano lessons at the age of 3, and when 9 years old, he had his first opportunity to play with a band—The House of David band.

Not Meant to Be Long Hair

"I guess I wasn't cut out to be a long hair," he says, "because I didn't last long with the outfit."

In 1926, he hitch-hiked to Detroit where he obtained his first important professional job, as a guitarist with Jean Goldkette's orchestra. In the company of Bix Beiderbecke, Don Murray and other star stylists in Goldkette's band, his perspective of rhythm music showed rapid improvement. The following year he joined Phil Baxter's Texas Tommies band, in which Bob Zurke, the able pianist, was also a member.

In 1931, he joined Hank Babin's ork. After two seasons, he

left dance music for a sojourn in Florida where he sought to pick up his early interest in serious music.

"I wrote several fugues . . . and a thing called *Dance of the Trolley Cars* and spent several weeks making a choral arrangement of the *Deuteronomy*," he said. "But it was never performed. It was scored for 5,000 voices in quarter tones and I guess it was too tough. Besides, we couldn't get 5,000 singers at one time in Florida."

Returned to Composing

After this adventure, McCarthy returned to composing. He also scored many radio programs originating in Hollywood. When Sonny Dunham's band first was organized, he turned out some of their early scores and recently, he played with Joe Venuti's orchestra. At present, he is under contract to

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Ex River Boat Musician Forms New Jazz Band

by JOE WILEY, JR.

St. Louis—Dewey Jackson, the last of the famed Mississippi river boat musicians, has recently formed a twelve piece band which has the jazz followers here talking aplenty.

The nucleus of this band played on the steamer *Senator* which ran between Pittsburgh and Louisville last summer.

Many of the arrangements consist of long solos, one after another, with every man taking one, and ably. Most featured, however, is young Irwin Williams who plays some mighty mellow tenor.

Band consists of, Cliff Batchman, Leon Goodson, Bill Rollins, and Williams, saxes; John Orange, trombone; George Hudson, Cy Stone, Wendy Black, trumpets; Bob Parker, piano; Singleton Palmer, bass; Rob Young, guitar; Earl Martin, drums, and Jackson, trumpet and front. Stone handles the vocals.



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All-Chick Dance Ork Runs Gauntlet; But Okay at Coda

by HARRY DAVIS

Louisville—Chiquita and her all-girl rumba band, recently here at the Plantation, had an interesting experience while traveling here through St. Louis. The girl's car broke down about a hundred miles from St. Louis and the chicks were forced to hitch hike.

Two men picked up the six girls and drove them safely into town. The following morning the local papers carried a page 1 story of two men who had robbed a nearby

bank of 50 grand. You guessed it—the same two guys. Chiquita was speechless.

Gene Edwards, sax man, left Earl Peters band, now playing at Colonial Gardens, to form his own band to take into the Silver Slipper. It will be the first duo piano job attempted locally.

Bill Harrington, piano man, with the Four Senators, playing at the Kentucky Hotel, is hearing a lot of his tune, *Jitney In the Juke Box*, which is going over good around here.

Doug Williamson broke his band to play drums with Johnny Burkhart. . . . Bob Millar is at the Brown hotel. . . . Ray Luby leaves the Flamingo to go to Club Rialto. . . . Paul Neilsen takes Luby's place at the Flamingo.

Krupa Rests



Shown here between recording chores at the Okeh studios is Gene Krupa, chatting with Col. John F. Daye of the Army Recruiting Service. Krupa recently waxed the tune, *Keep 'Em Flying*, which has been adopted as the air corps' official recruiting song. By the way, Colonel Daye is the gent who gives the flying orders on the record.

Texas Orks Net Heavy Dates

by JAKE TRUSSELL, JR.

Corpus Christi, Tex.—This town, rightfully named the nation's richest little city, hit the name band jackpot over the recent yuletide season. Chuck Foster played at the newly opened El Rancho while Johnny Davis performed at the Dragon Grill. Baron Dakin held sway at the Club Vega and the old Swingland, two miles southwest of the city, changed to the Joyland and brought in the local crew of Jake Stevens. Hank Hankins, former proprietor of the Swingland, opened up the Casa Nova club with a 10-piece septa jump band and then switched to a juke box.

Still carrying on however are Roy Marroquin at the Continental Tavern and Hank Henry, on a stand of one-nighters.



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Police Raid Jam Sessions In Detroit

by LOU SCHURRER

Detroit — Several plainclothesmen raided the Ash-Trumbull club here recently and broke up an after-hour jam session. Four musicians taking part in the session were booked and held overnight in jail. They were Dan Doyle, Andre Bartha and Mickey Steinke, and Bill Bennett, the leader.

Whether honest jam sessions are going to be made a crime in this town isn't exactly determined as yet, but the musicians arrested have demanded a trial by jury on charges pending against them as a result of the melee.

Parting?



Chicago — Rumor has it here that Paula Kelly no longer will sing with Artie Shaw's band at the conclusion of her present contract. At any rate, Shaw refuses to okay any more publicity photos which include Paula. The 32-piece Shaw ork is set to open at the Panther Room of the Hotel Sherman for two weeks beginning Feb. 26.

Ivory Thumpers Go Fast in Draft—Wail

Macon, Ga.—The Gene Pringle band, currently playing Fay's Southern Restaurant here, recently lost three piano men to the draft. "I can't seem to keep an ivory thumper," said Gene, "no matter what!" At present he is holding tight onto Lew Fontana from New York City.

To add to Gene's troubles his thrush was called home because of

the illness of her mother. In her place he is using Ethelyne Mae. "There's a chick around here named Joanne Leaux," said Pringle, "that I've got my eye on—but so has leader Johnny Hamp."

The Pringle band is the only band in Macon at present with the exception of one nighter orks. They have a nightly Mutual-Southern Network wire.

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Scott to Carroll

New York—Perry Scott joined Irv Carroll's Solovox ork at Jack Dempsey's restaurant here recently as vocalist.

The Rollickers'

Trio

"A TRULY UNUSUAL MUSICAL COMBINATION"

FLYNN'S COCKTAIL ROOM, NEW ORLEANS

Remember This Band?—Pollack's Greatest



Here is the old Ben Pollack band, which boasted such names as Benny Goodman, Jack Teagarden, Harry Goodman, Gil Rodin and others, and which formed the nucleus for the present Bob Crosby band although many of the members have gone out to

form their own bands. *Down Beat* reports on Page 1 of this issue that Pollack is definitely not retiring from the band business. However, Pollack's present crew is now being fronted by Chico Marx, one of the famous Marx brothers of flicker fame.

Schroeder Nabs Stolzenberg Ork

Omaha, Neb.—The Vic Schroeder agency has added Ray Stolzenberg's cowboy band to its list of dance bands and show bands. Crew is made up of Irvin Allen, sax; Russell Wallace, trumpet; Arnold Vargason, string bass; Floyd Brown, accordion; Walter Vargason, guitar, and Stolzenberg, himself, on drums.

200 Name Bands Offer Services at USO Dances

(Jumped from Page 1)

William Morris Agency, Consolidated Radio Artists, Inc., Frederick Bros., Joe Glaser, Inc., and Moe Gale.

Among the leaders who jumped at the chance to entertain service men are the following:

Van Alexander, Bob Allen, Gus Arnheim, Bob Astor, Mitchell Ayres, Blue Barron, Will Bradley, Count Basie, Henry Busse, Paul Baron, Charlie Barnet, Gene Beecher, Bunny Berigan, Ben Bernie, Ray Block, Nat Brandwynne, David Brockman, Paul Burton, Eddie Bush, Lou Brigg, Bill Bardo, Beverly Twins, Tiny Bradshaw, Lou Bressa, Del Casino, Larry Clinton, Al Cooper, Carmen Cavallero, Bob Chester, Jack Coffey, Bob Crosby, Xavier Cugat, Bernie Cummins, Fausto Curbello, Del Courtney, Reggie Childs, Dolly Dawn, Al Donahue, Jimmy Dorsey, Sonny Dunham, Marvin Dale, Johnny Scat Davis, Bobby Day, Tony DiPardo, Tommy Dorsey, Eddy Duchin, George Duffy, Sam Donahue, Duke Ellington, Baron Elliott, Gene Englander, and Skinny Ennis.

Ed Farley, Freddie Fisher, Ella Fitzgerald, Chuck Foster, Shep Fields, Ted Fio Rito, Ed Fitzpatrick, Chick Floyd, Basil Fomeen, Rudolph Friml, Jr., Frank Gagen, Jan Garber, Benny Goodman, Gray Gordon, Hal Grayson, Johnny Green, Jimmy Grier, Earl Hines, Erskine Hawkins, Carl Hoff, Woody Herman, Johnny Hamp, Phil Harris, Ray Heatherston, Horace Heidt, Everett Hoagland, Hal Howard, Dean Hudson, DeLange Hudson, Mal Hallett, Les Hite, Richard Himber, Ina Ray Hutton, Louis Jordan, Harry James, Johnny Johnson, Isham Jones, Jimmy Joy, Dick Jurgens, Art Jarrett, Ray Kinney, Art Kessel, Al Kavelin, Herbie Kay, Don Keys, Sammy Kaye, Joseph Kearns, Larry Kent, Henry King, Ted King, Wayne King, Clyde Knight, Gene Krupa, Kay Kyser, Johnny Long, Michael Loring, Eddie LeBaron, Harlan Leonard, Phil Levant, Jimmy Livingston, Carol Lofner, Guy Lombardo, Abe Lyman, Al Lyons, Ted Lewis, Vincent Lopez, and Clyde Lucas.

Jose Manzanera, Glenn Miller, Leon Majica, Matty Malneck, Muzzy Marcolino, Gus Martel, Freddy Martin, Tommy Marvin, Frankie Masters, Lucky Millinder, Bill Meigs, Johnny Messner, Bob Miller, Carlos Molina, Jose Morand, Russ Morgan, Billy Mozer, Bill Munday, Vaughn Monroe, Jack Melvin, Johnny McGee, Leni McIntire, Bill McCune, Billy McDonald, McFarland Twins, Jack McLean, Freddy Nagel, Leighton Noble, Ray Noble, Garry Nottingham, Ozzie Nelson, Red Norvo, Eddie Oliver, Harry Owens, George Olsen, Teddy Powell, Ray Pearl, Don Pablo, Pancho, Bobby Parks, Vincent Pettie, Paul Pendarvis, Nert Perry, Bobby Peters, Bob Pettay, Jack Pettis, Louis Prima, Ben Pollack, Tony Pastor, Frank Ramoni, Dick Rogers, Alvino Rey, Jimmy Richards, Johnny Richards, Maximilian Rose, Tommy Reynolds, Boyd Raeburn, Carl Ravazza, and Leo Reisman.

Artie Shaw, Charlie Spivak, Harry Salter, Joe Sanders, Bob Saunders, Hal Saunders, Jan Savitt, Ivan Scott, Raymond Scott, Dick Stabile, Benny Strong, Bob Strong, Nick Stuart, Joe Sudy, Terry Shand, Noble Sissle, Ted Straeter, Mugsy Spanier, Claude Thornhill, Jack Teagarden, Lang Thompson, George Towne, Orrin Tucker, Tommy Tucker, Don Turner, Joe Venuti, Garwood Van, Ranny Weeks, Ran Wilde, Jerry Wald, Herman Waldman, Jimmy Walsh, Sammy Watkins, Ted Weems, Griff Williams, Doc Wheeler, Howard Woods, Paul Whitman, Ben Young, Sterlin Young, Leo Zollo.

U.S.O. Camp Shows, of which the Broadway producer Eddie Dowling is president, is the government-approved entertainment agency for this war. Under its sponsorship, 11 big shows are now touring 65 army camps and naval stations throughout the country, and another circuit of shows, which will go into 141 posts, is soon to be routed out of New York.

Donahue Men Escape Injury In Bus Crash

by MICHAEL STRANGER

Worcester, Mass.—The men of Al Donahue's orchestra narrowly escaped death New Year's Eve when the band made a long hop to double from a dance engagement at Providence to the Plymouth theater here. icy highways caused the bus in which they were traveling to go into a tailskid and crack against a steel bridge girder of the famous "Dead Man's Curve," just outside of Worcester, but none of the men were injured. They made the rest of the journey in a public bus.

Johnny McGee Into Springfield

Springfield, Ill. — Johnny McGee's ork will follow Jimmy Riddle into the Gingham Garden here.

Hank D'Amico Now Heads Own Combo



Buffalo, N.Y.—Since leaving Bob Crosby's ork, Hank D'Amico has organized his own combo which plays strictly D'Amico style. He has settled down in Buffalo with his family and has been playing a series of one nighters in that territory with his band. Hank is shown above taking off on a hot clary solo with a few of the boys. The lad seated at the right is Jimmy Foster, former McFarland Twins vocalist, who is now chirping with D'Amico.

George Paulson Injured In Crash; Clothes Stolen

by DON LANG

Minneapolis—Latest victim among northwest musicians involved in auto accidents this fall and winter is George Paulson, saxist, who had just left Claude Thornhill and was en route to join the new Paul Barron band in Houston, Texas.

Come Home for Rest

Accident occurred near Little Rock, Ark., when Paulson was forced off a muddy road on a stormy night to avoid a head-on crash with an oncoming car that held the entire road. Three other members of the band were only slightly bruised while Paulson, who was driving, suffered serious cuts and bruises including three cut tendons in his hand.

Paulson was returned here after hospitalization in Prescott, Ark. Bad kick was finding all his personal belongings, including several suits of clothes, new camera and travelling bags, and uniforms stolen after the wreck.

Evans Chooses 'Dogs' to Bradley
Fine Dixie trumpet man Doc

Evans chose "going to the dogs" rather than going on tour with Will Bradley's band recently when the band played the Orpheum theater here.

Evans' plight is not as bad as it may seem, however, as Doc has one of the top cocker spaniel breeding places of the northwest and couldn't bear to leave his kennels so the Bradley offer was turned down. Evans is on the WCCO staff and regular valve man at Mitch's with the top Red Dougherty band.

One of southern Minnesota's largest night spots, The Oaks, Winona, Minn. brings in the Lloyd LaBrie band this month. Jim Levrett takes over lead alto with LaBrie in place of Ray Sorenson, who remained in Madison to go to school. . . . Piano man Jack Nowicki of the solid Glad Olinger band is handling most of Johnny Davis' arranging at present. . . . Union

exec Stan Ballard expects to lost 150 local men headed for the draft and war within the next few weeks.

Eddie Lang Guitar Club On Upbeat

Gary, Ind.—Eddie Lang, the great jazz guitarist, may be dead but his memory goes on, perpetuated here in Gary by the Lang Guitar club, a national organization made up of members devoted to guitar playing.

Ray Dickson, president of the club, reports a great growth in membership during the last year.

"True, guitar playing has come into its own with rapid strides, as exemplified by Django Reinhardt, Harry Volpe, Carl Kress, Art Ryerson, Jack Rose, George Smith, George Van Eps, Perry Botkin, George Barnes, Les Paul, John Cali, Tony Gottuso, Tony Mottola and many more top notchers. But the first modern guitarist and the inspiration of all to follow was the beloved Eddie Lang," says Dickson. "And while his untimely death was a major tragedy, he will not be forgotten. That's the purpose of our club."

Army Camps Boom Ozark Music Biz

by B. W. PIKE

Springfield, Mo.—This metropolis of the Ozarks is proving to be the center of army recreation due to the nearness of Fort Leonard Wood and the new camp at Neosho. Most of the boys hit Springfield when on leave. This gives local 150 extra work playing for sponsored dances. Also all night spots are thriving.

Junior Siman, 20 year old promoter, has a nice array of bands in the offering for local dancers. That is if Uncle Sam doesn't call Junior within the next few weeks. Recent attractions booked by him were Herman, Bradley, Miller and Shaw.

Floyd Rutledge has been added to the KWTO-KGBX regular staff. Rutledge toured for seven years with the Weaver Brothers and Elvira, the original Arkansas Travelers.

Is Black-Tan Club Blackout A Blackout?

Rockford, Ill.—This town experienced an unexpected blackout last month when the lights at Jimmy Walker's Black and Tan, leading after-hours musicians hangout, went out leaving the cats on the stand in total darkness.

The blackout, caused by a car running into the switch box, broke up the customary Saturday night jam session. Some of the district's finest jazzmen were on hand, including Ford Keeler, Pete Galiano, Keith Meyers, Lucier Rimmelle and chirpie Jeanne Kakuske.

Bob Rafferty's band concluded a record-breaking engagement at the Hotel Nelson's Jade room here recently. The ork played 20 consecutive weeks longer than any group ever to play the spot. From the Nelson Rafferty moved into the McCurdy in Evansville, like the Nelson a member of the Van Orman chain.

Gil Heard replaced Bob in the Jade room. Gil's is strictly a hotel band, muted trumpets and all. Heard is heard on vocals.

—B. F.

New Girl Chirp for Harry Harper Ork

Worcester, Mass. — Stella Kaye has joined Harry Harper and his High Hats of Harmony ork, currently held over at Duffy's Streamliner near here on Route 20. New lineup of band includes Ed. Balchunas, bass; Duke Mahoney, piano; Alvin Fossner, tenor; Len Underhill, alto; Ray Harvey, drums; Gil Benoit, trumpet, and Harry Harper, vocals and front.

This Cat'll Never Be Out of Work

Dysart, Ia.—Skippy Anderson, "learned" band leader was lecturing here to Helen Lewis, ballroom operator, and some of her staff (his own band is too smart to listen) on obesity and the lack of it. He was gabbing about the "lack of it" when, for an example, he pointed out Slim Harding, sax man.

"Now, look at him," Prof. Anderson said, "If things ever get slack, he can always hire out as a baton."

Two New Balty Combos Spark

by JOHN DEINLEIN

Baltimore—The new Ken Hanna band is the most talked-of combo in local music circles. The key soloists are F. X. King, tenor; Andy Clouspy, clary; Gordon Weitzel, trumpet, and Johnny Potocki, trombone. Peggy Vorhees handles the vocals and Ken, himself, the arranging. An outstanding bit of scoring is his job on *Pale Moon*.

Pete Santora, who recently joined his men with those of Hal Goldberg, has also come to the front with an interesting band. Pete is writing all the jump scores and features himself on trombone and vocals. Outstanding in this gang are Len Bohager on trumpet and Al Blizzard on clary.

Latest news concerning Baltimore's Jimmy Abato, former saxist with Claude Thornhill, is that he left Thorny to front his own band at Baltimore's Beachcomber.

Draft Takes Chunk Of Kenny Blue Ork

Detroit—The draft is rapidly depleting Kenny Blue's band, which plays out of the Club Oriental here. Uncle Sam has already called bass player Gene Struppa and second tram Bill Zelerrak, and in the near future, hide beater Jim Appleman will enter the service. Altoist Ray Frappier also dropped out of the band for a few days last month to wed Dorothy Abel, former canary with the band.

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Mixed Minny Band Folds

Minneapolis—The initial attempt of a Minneapolis musician, Drummer Bob Benham, to successfully integrate the beat in colored and white musicians by using the first mixed band in a downtown spot, ended in dismal failure last month when Manager Art Murray was forced to give notice to three of the northwest's top men, Popeye Booker, and Oscar and Ira Pettiford.

The engagement of the three colored and two white combo proved a continual headache for Murray, who did his best to give the band a good spot and a chance to click. The people who patronize the Red Feather were taken aback by the sight of these men playing together, and complained vociferously.

Minneapolis still takes its music by sight, and not sound, according to Benham, who was forced to disband that combo. According to the men in the band, a leader of one of Minneapolis' greatest defense plants threatened to turn away 10,000 people, his employees, from the place if a mixed group was used on the bandstand. This incident, plus others just as inane, put an end to this fine group.

DON LANG

Local Ork Follows Eddie Le Baron

Cleveland—Clint Noble's ork, a local crew, followed Eddie Le Baron into the Hotel Statler's Cuban Terrace Room here last week. Le Baron returned to New York. Deal was set by W. L. Hennesey and marks first time a local band booked into the room during height of season.

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Farley Launches Own Comic Combo



Ed Farley of the old Riley-Farley combo left his partner, Mike Riley, recently and organized his own band built upon the same screwy lines which made his partnership with Riley so profitable over the last six years. Farley tags his new crew the Six Knights of Fun, and every once in a while the boys will play some music. The crew just completed an engagement at the French Village, Dayton. Shown standing are Sam DiBonis, Ed Farley (trumpet), Milie Costa, and Rocky Herman; seated, Jerry Salisbury and Dulie Smith.

Blauth's Horns, Paper Lost in Nitery Blaze

by TED HUMES

Pittsburgh—Pittsburgh's Route 88 nitery, the New Penn, went up in a blaze late last month, and with it the complete library and musical instruments of local favorite Henry Blauth and his crew. Singers, dancers, and jugglers fled into the frosty morning leaving behind them wardrobe and equipment valued at hundreds. The loss of the club was estimated at 150 gees by operator Lou Passarello. Firemen declined to give a figure.

This was the climax to one of the town's most popular nite spots. Ironic to note was the fact that two days before the fire, a stabbing which involved five men had

taken place, but Owner Lou denies that this had any bearing on the blaze.

Blauth could not be reached for comment, but it is expected that he will shortly reorganize. His band was not staying in the New Penn at the time. Singer Irene Davey was one of the unfortunates to lose her wardrobe, along with other entertainers.

Billy Bisset Ork Trades Bookers

Omaha—Billy Bisset and his Music from Mayfair ork has severed booking affiliations with MCA and has signed up exclusively with Frederick Brothers. First location date for Fredericks is the Music Box at Omaha.



Art Eisendrath

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—Art



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Tucker Forms New Big Band

by WALT RELLER

St. Louis, Mo.—Al Tucker, long associated with the station KWK staff here, and remembered for his small combos at the Chase hotel for the past several seasons, has stepped into the big band competition with a record attendance chalked up by his crew for a week at the Casa Loma ballroom. Featured members of the band are Johnnie Baker, trumpet; Kewpie Nettel, sax, and Al Sarli, piano. Guitarist Dave Wright handles the vocals and Al Tucker, when not waving the stick, features his violin.

Plays Four at Once

Eddie Dunstetter has been signed to appear for the coming thirteen weeks in a new series of radio programs entitled *The Master Makes Melody* over station KMOX.

At the present time Dunstetter, presents a similar program at the Park Plaza Merry-Go-Round, and is said to be the first musician to master the playing of piano, organ, Solovox and Novachord at the same time. The new program is, therefore, the first of its kind ever to be heard over the air on any of the nation's stations. Dunstetter's most recent appearance on the air was as piano and organ virtuoso and conductor of the orchestra heard over the Columbia network in *It Happened in Hollywood*.

Jeter-Pillar Still Tops

Latest arrivals in town are Freddy Starr and his ork at Hotel Coronada's Jug, and Harry Richman's band at the Chase club. . . . Doty Dodson and Gloria Foster, vocalists with Chuck Foster's band, stopped the dancing at Tune Town ballroom the other nite with their clowning. . . . Patty Shaw, Bud Hennessey and Mary Raines are packing the Lennox hotel Rathskeller. . . . So is Kay Zorn and Delores Kaye at Hotel Claridge's Grill. . . . June Mann at the Beo

Alum Queen



Betty Jones, featured canary with Sandy Sandifer's ork, was recently chosen "Aluminum Queen" of Texas. She comes from Vernon, Tex., the home and birthplace of Jack Teagarden. Incidentally, she is a great Teagarden fan. Note: The entire costume is made of aluminum.

Mill is still the South Side's favorite. . . . Eddie Varzos' ork at the Park Plaza's Crystal Terrace features Lucille Matthews, a St. Louis girl, as vocalist. . . . Johnny Lyons, a real St. Louis old timer, is now at Vern Dalton's new club. . . . Jeter-Pillar's ork is still St. Louis' top colored band at Club Plantation.

Sherman on Weekly Airshot; Sonny Raye with Stan Wood

by BOB REDMOND

Montreal—Milt Sherman and ork have been getting in their half hour air shot weekly over CFCF from the Tic Toc club every Thursday, and will continue to do so throughout the winter season. Roland David formerly of Russ Meredith's band is holding down the tenor chair, and gets off on plenty of hot work. Milt is using a ten-piecer, and is completing his third consecutive year at the spot.

Gilbert at New Palm

Sonny Raye, fem vocalist a la mode, has been appearing with Stan Wood's band at the Auditorium. Sonny is well known to local fans from her many performances with the old Irving Laing band, a one time Montreal fave. She was born in London, England, and came to America at the age of fourteen, entered radio work in Buffalo some years later and then made her way to Canada.

Johnny Gilbert and band have been playing nightly at the new Palm cafe. Johnny and the boys play the summer months at the Lakeview hotel in Missisquoi Bay. Gilbert bills himself as the "Gene Krupa of Canada."

Turner on Rooftop

Hal Hartley and his nine-piecer

Bob Jenney Weds Pic Mag Chick

New York—The law held no fears for Bob (Gomar) Jenney, Claude Thornhill's trombonist-singer, and Miss Johnny Green, of *Pio* magazine's editorial staff, who eloped to Elkton, Md., to be married.

They were forced to wait 48 hours before the ceremony could be performed, but when the time expired they drove to Elkton again and were wed, on Dec. 10. Bob is Jack Jenney's brother.

Ronnie Vodak New Ork into Coke Lounge

Beloit, Wis.—Drummer Ronnie Vodak, brother of Lee Vodak, Doc Lawson trumpeter, has organized his own 8-piecer, featuring the clarinet of Vernard Sanborn.

"Strictly for Kids"

Others in the octet are Jack Sargent and Harold Diehl, saxes, Norm Lipke and Max Diehl, trumpets, Bob Cox, trombone, and Bob Kay, piano. The band is set for their first job at the Lounge in Beloit.

The lounge is strictly a coke bar, catering to the high school and college crowd. Most recent bands to play there are those of Dick Taylor and Hal Todd.

Allen with Stukenberg

Bob Henry, an ork leader in his own right, is also tooting his sax with Clare Viney's crew. . . . The singing of Betty Carr is now being spotted at the Brown Derby. . . . Eddie Allen, ex-Little Joe Ham trumpet, has joined the Eddie Stukenberg quintet at the Blue Diamond in Beloit. Stukie continues to do the best business town with his combo.

—Bob Fossum

Niter By W

Cincinnati looked like all the lo turned in night Hills, the closed its

At this hotels, the sparring who will beat in na doesn't see lure the with good names, ha its share. answer fo

Looking Jimmy J seems to gagement, also of W at that he like the J few open who was infection, Snyder, money ma is now in ite eng Fielden b born who rose club.

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New United Tin Pan war song met the place music of the fi

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Madison dixieland after two guy can't one job him," said The Mo ing well closed lea made a club unti short of nished w was Wat with it.

Madison meter, Wales an refugees. Jimmy at the T seasonal and opene Minnesota Guldie an now at Cl in' them son, prexy ly display Buff Este the Royal Muta Ra out to a night at t

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Niteries Hit By War-scare

by BUD EBEL

Cincinnati — Seemingly what looked like a big season ahead for all the local night spots, suddenly turned into the biggest nose dive in night club history. Beverly Hills, the top niteries in these parts, closed its doors last month.

At this writing the two major hotels, the Gibson and Plaza, are sparring with each other to see who will last longest. Even the best in name bands and floor shows doesn't seem to be the right bait to lure the customers. The Gibson with good bands, but not the big names, has always done more than its share. The war seems to be the answer for the complete foldup.

Looking back over 1941 the Jimmy James band from WLW seems to have scored best on engagements played. Burt Farber also of WLW, who kept his band at that hotel level of sweet music, like the James band has had very few open dates. . . . Joe Binder, who was seriously ill with a brain infection, is on the mend. . . . Mel Snyder, who's tabbed as high money man on single engagements, is now in the patio for an indefinite engagement. . . . Johnny Fielden band replaced Tony Osborn who did so well at the Primrose club.

Tin Pan Alley Does It's Bit

New York—Shortly after the United States entered the war, Tin Pan Alley was flooded with war songs. The music publishers met the occasion by managing to place a score of songs on the music counters before the end of the first week.

Irving Berlin has already written his war tune, *We'll Wipe You Off the Map, Mr. Jap*. Other new ditties include *The Asks for It, You're a Sap, Mr. Jap*, *The Sun Will Be Setting on the Land of the Rising Sun*, and *We Did It Before and We'll Do It Again*.

New comic songs include *The Japs Haven't Got a Chinaman's Chance* and *You Can't Push All the World Around*.

Dean Morrison Band Folds

by THE TIGER

Madison, Wis.—Dean Morrison's dixieland band folded here recently after two years of operation. "A guy can't keep a band going if one job after another dies under him," said Dean.

The Morrison gang had been doing well until the Club Hollywood closed leaving them jobless. They made a comeback at the Marine club until the ops were caught short of vitamins—silver garnished with long green. This job was Waterloo and the band sunk with it.

Madison jazzmen, Gordy Kemmer, Johnny Salerno, Clayt Wales and Art Beecher are the refugees.

Jimmy Faye, who is a perennial at the Top Hat here, took his seasonal vacation from the spot and opened at the Oaks in Winona, Minnesota, on January 6. . . . Goldie and His Laugh Band is now at Club Chanticleer and pack-in' them in. . . . Charley Halverson, prexy of Madison local, proudly displaying an announcement of Buff Estes' becoming an officer in the Royal Canadian Airforce. . . . Mata Raye, septia 88 gal, giving out to a full house most every night at the Parkside Bar.

Belated Greetings from

AL MORGAN
with Zetty Singleton
at Jimmy Ryan's, 53 West 52nd Street, New York City

Jack Leonard Is Ready, Unk

In a recent interview with Freddie Gold, the *Beat's* Newark scribe, Jack Leonard, famous vocalist who was only recently released from the army, stated, "I have a few dates signed, one of which is the Hippodrome in Baltimore, and some record dates but when Uncle Sam calls me I'm ready and I mean I'm ready."

Down Beat Survey—

(Jumped from Page 5)

the musician of today is well fit to rise in defense of his country arm in arm with the farmer, the laborer and the executive.

The survey is as yet incomplete but tabulations to date show that some 37,000 to 40,000 musicians will be engaged in this world drive to check and turn back the blind puppets of a jerk paperhanger.

Following is an incomplete listing of the musicians in the armed forces, those released but subject to recall and a few of those who hold a I-A rating and expect to be called soon:

MASSACHUSETTS

In service:

Alpert, Louis
Bond, Maurice
Cohen, Robert
Counihan, Louis
Criswell, A. V.
DeMarco, Guido
DeMatteo, George
Donnelly, Walter
Freni, Joseph
Farnham, John
Gatti, Peter
Halub, Rudolph
Hunter, Thomas
Isgur, Max
Kalis, Sidney
Kurth, Richard
Lamb, Gladwyn
Mazur, Dominic
Mangione, Joseph

Mezzoli, Louis
Narino, Robert
Movach, Paul
O'Neil, J. Leon
Paton, Robert
Raimo, Joseph
Rosi, John
Roy, George
Rubin, Benjamin
Rubin, Samuel
Santa Maria, Camillo
Seabury, Gordon
Sullivan, Edward
Sullivan, Leonard
Talar, Joseph M.
Van Loon, John
Wallace, Lester
Weiss, Leonard
Zara, Paul

MICHIGAN

In service:

Acin, Paul R.
Baker, John L.
Baltzer, Emerson
Barrow, Eddie L.
Barth, Andre
Bassie, Clarence
Bastian, Donald
Beck, Charles E.
Beno, Eugene
Berk, Cecio
Berry, Franz
Bishop, Mason E.
Brewer, William
Buchner, Orman
Bunker, Wallace E.
Caruso, Jack
Cohen, Sidney
Cordier, Siegfried
Circu, William
Cunningham, S. R.
Davidson, Frederick
DeVries, William
Dierks, Don R.
Domilici, Peter
Downey, Andrew J.
Duquette, Clyde
Eaton, Hector E.
Elkind, Aaron
Eidan, Neal E.
Fairbank, Albert
Fancher, Myron
Fantalone, Vincent
Feldman, Clifford
Fischer, Deal
Forsy, John
Frank, Buddie
Frank, David
Fry, Rex Harold
Fullington, Lawrence
Geisz, Otto
George, John
Gerard, Jack
Gilmora, Edwin
Gitschlag, Carl
Graham, Norman
Grandy, Irving
Gross, Irving
Gross, Lee
Gryca, Benedict
Guillim, Alfred
Hattis, Robert
Hawn, Burton
Horton, Robert
Humbart, Kenneth
Hyder, Ralph C.
Jabubak, Bob
Jefferson, Arthur
Jenkins, Harry
Johnides, Wm.

Johnson, Hampton
Marvin, Tommy
Katz, Robert
Kehoe, Ben
King, Irvin
Krieg, Richard
Kukura, Joe
Laubke, Bruno
MacDonald, John
McArthur, William
Mann, John
Matur, Bruno
Meehan, Robert
Mongelardo, James
Moore, Oscar
Morehead, William
Neill, Jack Randall
Obelinski, Frank
O'Dwyer, Philip
Quachuk, Mitchell
Patti, Anton
Padilla, Marshall
Paturzo, Elliott
Phillips, Walter
Picou, Montez
Pizzanti, Joe
Pulver, Frank
Purcell, William
Raid, Armand
Richards, Byron
Rigby, Harold
Rose, Ralph
Rosen, Harry E.
Rossi, Arthur
Rosenfeld, Abe
Rodriguez, Robert
Rue, John
Rumble, Thomas
Sanchez, Edward
Sobelman, William
Spater, Sol
Steger, Albert
Strange, Wesley
Sztas, Gabriel
Talley, Huestell
Thiedig, Bernard
Thompson, Howard
Tombs, Arthur
Ulrich, Donald
Wachowski, Jos.
Wallace, Stanley
Warren, Johnny
Webster, William
Weiss, Walter
Wilkinson, Earl
Witt, Earl
Wolf, Anton
Wyrick, William

Released, subject to recall:

Blossom, Morton
D'Alvise, Frank
Couglas, Leon
Haron, Irving
Hill, Marvin A.
Peulmer, Tommy
Zullo, Frank

MINNESOTA

In service:

Bergman, John
Beaulieu, Bob

Koch, Richard
Laurie, Frank L.

Belated Greetings from

RAY CONNIFF
with Artie Shaw
and his Orchestra

Borlaug, Gordon
Burtis, Donald
Caferelli, John W.
Charles, Edgar
Chermak, Donald
Colerich, Geo. M.
Dahlberg, John
Dibble, Tom
Ferley, Bob
Fosson, Earle
Fraser, Armond
Holland, Ray
Gels, Melvin P.
Gilbertson, Robert
Glendenning, Cal
Jones, Robert G.
Woodgate, Sam

Released, subject to recall:

Arntz, Pete
Blom, Walter
Boike, Henry S.
Brakke, N. Frank
Eberl, Marlan
Floe, George
Hill, Bob

I-A rating:

Charleson, Ernie
Gale, Roger

Green, Bill
Larson, Woodrow
Paterson, Bob

MISSOURI

In service:

Appel, Louis J.
Berdeaus, Edward
Cronan, Donald
Donohue, T. Michael
Elkins, Benny
Grimes, Charley
Hedeller, Marshall D.
Kantor, Bill
Kinz, Walter M.
Leibner, Elmer R.
Wessen, Forrest

Lamen, Eugene
Parschbacher, Paul
Ruth, Johnny
Schillingner, Fred
Schultz, Rudolph
Schumacher, Phillip V.
Shumate, Al
Smith, Dean
Stangelin, Warren
Strubhart, Oliver A.
Venegoni, Angelo L.
Wessen, Forrest

Released, subject to recall:

Shunk, Willard

I-A rating:

Arbitman, Harold
Baker, Buddy
Boyer, George
Cox, Paul
Davis, Les
Dick, Bill
Funkhauser, Robert
Hicks, Cap
Irwin, Ish
Jennings, Boots
Johnson, Marshal

Lewis, Bernie
Mabe, Bill
McPherson, Warren
Reaves, Bill
Rifledge, Floyd
Sander, Lowell
Swinford, Paul
Till, Louis
Tilman, Paul
Wilhoit, George
Young, Doyle

NEW JERSEY

In service:

Anzler, Wally
Aurnhammer, Vernon
Banker, Morty
Brodsky, Sam
Brombach, Edward
Enner, Fred
Fairbanks, Sam
Falselman, Joseph
Furukawa, G. Theodore
Glickner, Henry
Gurecki, Stanley
Hartz, Louis
Hoise, Clarence
Julian, Gabe
Kamler, Philip

Kass, Marty
Kraeger, Alexander
Lubetkin, Murray
Mazzei, C. Louis
McDowall, Edwin
McQueen, John
Moore, S. William
Paley, Martin
Rabito, R. Casper
Rulle, Salvatore
Schachman, Harold
Schwartz, W. George
Valdic, Joseph
Weber, E. Charles
Weber, C. Herbert
Weber, George

Released, subject to recall:

Hoffman, Floyd
Hoops, Theodore

I-A rating:

Goldfinger, Seymour

NEW YORK

(NEW YORK CITY NOT INCLUDED)

In service:

Carnicelli, John
Doherty, Wm. Jr.
Dougherty, Willard

Milano, Ralph
Pulaski, Thomas
Simpson, Clifford

OHIO

In service:

Albright, Richard
Armour, Kenneth
Belschler, Robert
Bock, Edward
Boeh, Roy
Bartlett, Faltius
Bradley, Bob
Burns, Wm.
Cassidy, Al
Crabbs, Wilber
DeArmond, Richard
Dison, Bob
Gates, Jimmy
Gibbs, Leonard
Hanselman, Charles
Harrison, John
Hertzsch, Otto
Horne, Mel
Kachenmeister, Lester
Kalan, Marty

Herman, Kirschner
Kramer, Hal
May, John
Medard, Charles
Morris, Robert
Nantovitch, Dan
Nentovitch, Milo
Porchow, Howard
Riebes, Louis
Riss, Dave
Schlute, Carl
Schmidt, Ralph F.
Seibasthy, Mike
Shaver, Ray
Stelkey, Wm.
Tassinari, John
Thompson, Geo.
Wagner, Fata
Weitzel, Martin
Hines, Robert

Released, subject to recall:

Barley, John
Dahman, Art
Franklin, Morton
Oberhelman, Robert
Widie, Mike

OREGON

In service:

Dreyer, Julian

I-A rating:

Brickell, Frank
Handslit, Leon
Leathers, Berns
McDonald, S. B.
Olson, Norman
Potter, Edward

Quirk, Tommy
Scott, Earl
Shields, Jack
Thomas, Harvey
Webb, Dick
Weber Jr., Wm.

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Additional listings to the above survey will appear in the next issue.

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These People Figured in News of the Music World Last Week



Jaeger Chirps the Blues . . . Clear out of this world as he drums and sings the blues simultaneously is Harry Jaeger, Vaughn Monroe's versatile tub-thumper. Jaeger (pronounced Yeager) formerly drummed for Benny Goodman and a mem of Chicago bands. Pic by Henry Harris.



Torchy Lee is the name of this silken-haired spaniel, shown with mistress Peggy Lee. Torchy was the gift of an unidentified friend of Miss Lee's while she was appearing with Benny Goodman's band at Meadowbrook several months ago. Now, both are regular features of the Goodman menage at Hotel New Yorker in Manhattan.



Happy Birthday . . . It's Mort Lawrence's birthday but Frankie Masters and Romo Vincent, the musical comedy star, are in a race to eat Mort's birthday cake. Lawrence runs the *Dawn Patrol*, all night record program on WIP in Philly. The finish was a draw as both were stopped by the candle.



An Armful of Charm . . . Dick Jurgens, whose band doubles between the Aragon ballroom in Chicago and one-nighters in the Middle West, holds an armful of charm in the person of Ada Leonard. Miss Leonard and her all-girl band are at present touring the army camps as a morale builder. It's a Seymour Rudolph pic.



Polka Chirpers . . . This is an intro to the Barry Sisters, who'll open at Chicago's Chez Paree next month. Their "Standard" platter of *Pound Your Table Polka* is currently one of the most popular coin machine hits in the nation, especially strong in the Middle West. Pic by Murray Korman.



Thornhill Find who is fulfilling every expectation is brunet Lillian Lane of Ft. Wayne, Indiana, who now is on tour with Thornhill and his fast rising young orchestra. Miss Lane was found by Claude and his manager, Murray Alberts, on a Ft. Wayne radio station alternating as a vocalist and stenographer. Pic by Hess.



A Daily Ritual . . . Little Frank Dailey, who's the son of Cliff Dailey and a nephew of Frank Dailey Meadowbrook renown, pounds the skins under the critical eye of Gracie Barrie and Dick Stabile. That's Cliff, the baby's father, at the right. Miss Barrie now is Dick's featured vocalist. She's his wife. Pic by Johnny Bernier.



For Pearl Harbor! . . . Band leader Sammy Kaye and Don Reid were among the first to click with a war song, their ditty *Remember Pearl Harbor* having grabbed a big play throughout the country. Sammy is donating his composer's royalties to the Navy Relief Society. Above shot depicts Kaye and Reid putting the finishing touches on the song.



Strictly from Dixie . . . Linda Keene, center, really hails from the south and now is starred as soloist on the NBC *Strictly from Dixie* sustainer heard Fridays. With her are Elizabeth Council, announcer, and Henry (Hot Lips) Levine.

Dance Band Boom Gets Underway!

See Story on Page 2

DOWN BEAT

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"Bobby—the boys keep switching off the lights and yelling, 'BLACKOUT!'"

Vol 9 No. 2

Jan. 15, 1942

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MUSIC NEWS

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