

Ray McKinley, Will Bradley Part!



608 S. Dearborn, Chicago, Illinois

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15 CENTS

Shaw into Hospital; May Be Drafted When He Leaves

New York—After keeping a record date at Victor and cutting six sides with his 32-piece orchestra, Artie Shaw entered Roosevelt Hospital here Jan. 21 to undergo an operation which physicians had been advising for several months.

All of Shaw's men were put on two weeks' notice. Inasmuch as the band has just completed one vacation, the move indicates another vacation.

It was learned that Shaw's draft classification, which formerly was 3-A, has been changed to 1-A and it is expected that after his recovery, due early this month, he will enter the army.

Eddy Duchin also has been placed in 1-A and may be called soon, which makes for three big-name leaders due in the army soon: Orrin Tucker, Duchin and Shaw.

Charlie Teagarden Joins Jimmy Dorsey's Outfit

New York—In a surprise move which Jimmy Dorsey craftily arranged himself, Charlie Teagarden last week joined the Jimmy Dorsey orchestra as a heavily-featured trumpeter. Charlie will be in the section next week when the band goes into the Pennsylvania Hotel for a 3-month engagement following Charlie Spivak.

Teagarden had just returned to New York after many months on the road leading his own band, a band which was organized in mid-1941 and which never proved too successful. Always in demand as a sideman, and



Charlie T.

burdened with booking and managerial troubles, Teagarden decided to abandon his orchestra. His signing with Dorsey followed. Reports at first were that "Little Tea" would return to his older brother's band—the Jack Teagarden unit. These Charlie denied. Then he got with Dorsey and the sly, easy-going saxophonist told *Down Beat* from backstage at the Strand theater here that Charlie would soon become a Dorsey star. He'll

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Pollack Builds New Marx Ork

New York—It was the same old Benny Pollack, but a new Pollack band. And instead of pounding the drums as he led it, it was a funny-man, with a funny hat, who acted as a front. For Pollack's new crew is behind Chico Marx of the Marx brothers, and Benny is managing it.

The unorthodox combination made its formal debut two weeks ago at the Flatbush Theater in Brooklyn. George Wettling, noted drummer, was at the tubs. Bill Miller, former Red Norvo pianist, holds down the 88 chair.

The Marx-Pollack combination is set for a lengthy theater tour. A radio commercial also is being considered. All the men are 802 members. Pollack arrived here a month ago, whipped the band into shape and got it started. The road tour will last several weeks.

Quits Bradley For Own Band



New York—Ray McKinley, drummer and singer who has been virtually co-leader of the Will Bradley band for more than two years, will quit Bradley this month to form a band of his own. Read about it in Dave Dexter's story in the next alley. McKinley is shown here as he appeared with Bradley. Starting Feb. 17, he'll set his tubs down front and be full-time boss.

Brito Leaves Al Donahue

New York—Phil Brito, Al Donahue's vocalist, was to leave the Donahue band on Feb. 1 to take a job as soloist on radio station WLW in Cincinnati, where he will be starred seven days a week on a major show backed by an 18-piece orchestra.

Brito, who had been with Donahue, was to leave the band during its current engagement at the Blue Moon club in Wichita.

Donahue has not yet decided upon a replacement.

Army Grabs Joey Bushkin

New York—A New York draft board last month collared Joey Bushkin, pianist with Tommy Dorsey's band, and inducted him into the army after tracing him 3,000 miles away to the Palladium Ballroom in Hollywood.

Bushkin, one of Dorsey's best-known sidemen, was the first Dorsey man to heed the call to arms since Johnny Mince. His home is here, and it was ironical that he was ordered into service while working all the way across the nation, about as far from his home as he could get.

Dorsey was looking for a successor.

Heidt Renewed For Full Year

New York—Horace Heidt and his troupe have been renewed for a full year of 52 weeks on the *Treasure Chest* program heard weekly over 68 NBC red stations.

Heidt is sponsored by Lewis Howe Co., manufacturers of "Tums." The agency is Stack-Goble, Inc., of Chicago.

by DAVE DEXTER, JR.

New York—Will Bradley and Ray McKinley will call it quits in two weeks, and McKinley will start rehearsing a band of his own in New York. Long rumored to be feuding among themselves, Bradley and McKinley thus will end their partnership after about two and a half years of work together.

Despite McKinley's pulling away, Bradley intends to continue. He'll make several changes in his band's personnel—changes which he has long felt would improve the organization—and according to persons close to him, will hire at least five men in Bob Astor's ork. McKinley, noted drummer and vocalist, is being assisted in his search for sidemen by Lee Castaldo and other close friends.

Each Is Optimistic

The William Morris agency has both Bradley and McKinley under contract and the new McKinley crew will be booked and personally "handled" by Willard Alexander, who has refused for several weeks to discuss the situation with *Down Beat*. Will and Ray, however, are both talkative of their plans. Each seems enthusiastic.

The Bradley band, with McKinley at the tubs, currently is playing Frank Dailey's Valley Dale Ball-

room near Columbus, O. The split will come Feb. 17 shortly after the band closes its Valley Dale run. McKinley said he had plans for a full-sized orchestra, and that he had several "very unusual" ideas which he would introduce with his proposed combo.

Differed in Policies

The Bradley-McKinley orchestra was conceived in the summer of 1939. McKinley quit Jimmy Dorsey to join Bradley, who at the time was making a name for himself as trombonist in New York radio studios. Bradley's real name is Wilbur Schwichtenburg. With a tremendous buildup, a Columbia record contract and a long list of dates signed and sealed, the outlook appeared rosy. The first blow-

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Raymond Scott Ork Shifts Gears; New Girl Added; To Record for Decca Label

New York—Back in New York after many months on the road during which he and his band played engagements as far west as Denver, Raymond Scott this week was prepared to start out anew with an orchestra which underwent several changes within the last two weeks.

Scott, whose last engagement, at the Brunswick Hotel in Boston, proved the most successful and "profitable" engagement of any band ever to play the hotel, released five of his sidemen, including a trumpeter, pianist, bassist and reedmen. Frankly disclosing to *Down Beat* that the salaries he had been paying certain of his men were "much too high; completely out of the range paid by other bands," Scott during a 2-week vacation auditioned and found successors who were happy to work for less money. Even so, Scott's payroll remains one of the heaviest



Scott

(Modulate to Page 23)

T. Dorsey to Get \$1,250 A Disc Side?

New York—Only a few days after he was reported to have signed a new recording binder with Columbia, Tommy Dorsey resigned with Victor at a price said to be the highest ever paid a dance band for recording work.

Dorsey's contract was to end this month. Close friends said he would receive \$1,250 a side under his new agreement. If that figure is correct, then it means that the spectacle trombonist will be paid more money per side than Glenn Miller, Art Shaw or Jimmy Dorsey. The band has been playing the Palladium in Hollywood and doubling on movie sets in a new pic starring Eleanor Powell.

Dorsey has recorded for Victor exclusively ever since he organized his own band in 1935.

Johnny Long Will Marry Her Soon



New York—Johnny Long is shown with Pat Waters, actress, whom he'll marry, he told *Down Beat*. "sometime in the spring." The southpaw fiddler-leader now is at Roseland Ballroom on Broadway with his band after a triumphant engagement at Frank Dailey's Meadowbrook. Ray Levitt snapped this one for the *Beat* at Roseland.

Stan Kenton To New York This Week

New York—Stan Kenton's long-delayed invasion of New York becomes a fact Feb. 6 when he opens at the Roseland Ballroom on Broadway for a 4-week or 8-week engagement, with NBC airtime.

Kenton and his spectacular California band have rolled up an amazing record on the coast in the last six months. Recording for Decca, Kenton's arrival in New York has been long awaited by the trade.

Dolly Dawn and company will be on the same stand with Kenton at Roseland.

Kenton has his own options, and can make his date stretch to eight weeks if he chooses. His band is set for all of July and August at Meadowbrook, Cedar Grove, N. J.

Pizzicato in the Terrace Room



New York—Sid Weiss of Benny Goodman's band handles his bull-fiddle like a guitar. At least he does occasionally, as witness this Ray Levitt photo snapped last week at a Goodman rehearsal in the Hotel New Yorker's Terrace Room. Weiss, former Art Shaw-Tom Dorsey bassist, is noted among musicians as one of the crack home movie cameramen in the business. Note Peggy Lee's face in background.

25c
MUSIC NEWS
now in Dick's featured vocalist. She's his wife. Pic by Johnny Bernier.

Gale Grabs Jay McShann For Savoy

New York—It's another expansion for Moe Gale, much-publicized "great white father of Harlem," who last week signed Jay McShann and his orchestra to a 7-year contract following the McShann band's amazing tour of the Middle-west in which many an attendance mark was shattered.

Tim Gale, Moe's brother, made the deal with John B. Tumino, manager of McShann. First promise to be made by the Gales was that McShann and men would be rushed into New York immediately for an engagement at the Savoy Ballroom, which Moe Gale operates. Starting date was set for Feb. 14, tentatively.

An Oklahoma boy, McShann plays piano. His recent Decca records have been big sellers. One of them, *Confessin' the Blues*, went well over 100,000 copies—the largest sepiia series seller Decca has ever enjoyed.

Complete personnel of the McShann crew comprises:

Bob Mabeane, Charlie Parker, John Jackson, Freddy Culliver, saxos; Lawrence Anderson, Joe Baird, trombones; Bernard Anderson, Bob Merrill, Orville Minor, trumpets; Leonard Enola, guitar; Gene Ramo,

Set for Savoy



New York—Jay McShann and his ork, a Kansas City sepiia band, will go into the Savoy ballroom here this month as the result of a deal by which Moe Gale signed the crew to a 7-year contract. Band is heralded as the most sensational to come out of the Middle West since Count Basie.

has: Gus Johnson, drums, and Walter Brown, vocalist famed for his blues shouting. Bill Nolan sings ballads.

The McShann band will follow Lucky Millinder and Sister Tharpe into the Savoy. Most of McShann's men are from Kansas City, where Jay first organized four years ago.

Armstrong and Johnny Long at F. D. R. Party

New York—Johnny Long and his band were set to play for the President's birthday party, the only white band to be so honored. Louis Armstrong and crew also were to be featured on a different bandstand, with the President in person as honored guest.

Glenn Miller was originally chosen but theater commitments made him cancel. Jack Philbin, Long's manager, then jerked Long out of Roseland ballroom for the one night. Similar celebrations were held throughout the nation with hundreds of bands participating.

Jack Philbin Now Managing Bob Chester

New York—Jack Philbin has taken over the personal management of Bob Chester's orchestra, currently playing the Strand Theater on Broadway. Already well known in the trade for his guidance of Johnny Long's band, Philbin succeeds Arthur Michaud as Chester's manager.

Michaud, meanwhile, is reported to be filing suit against Chester for commission monies which he claims Chester owes him.

Philbin is the husband of Marion Hutton, Glenn Miller's vocalist.

One Way to Give a Piano a Break

Nashville, Tenn.—Shown at left, atop a piano in Helen Morgan, is Judy Jones, new singing find here, as she awaits her next chirping chore. Judy is now featured with studio ork over radio station WSM. She came to WSM via the University of Alabama a year ago and has been starred in *Romance in Studio B*, a WSM show, as well as several NBC network presentations.



Cootie Williams' New Band Impressive in Harlem Rehearsal Hall

New York—Judging by rehearsals, it appears that Cootie Williams will be the first bandleader to step out in 1942 with a really outstanding new organization. After a couple of weeks of intensive woodshedding in a Harlem hall, Williams' new colored jump band is shaping up strong and bookings are being set in fast order by Willard Alexander of the William Morris office.

Cootie, who quit Benny Goodman a few months ago, and who became prominent as a Duke Ellington trumpeter, is not using a girl singer. His complete lineup reveals this personnel:

Joe Guy, Louis Bacon, Shirley Clay, trumpets; Sandy Williams, Jonas Walker, R. H. Horton, trombones; Eddie Vinson, Charlie Holmes, alto; Bob Dorsey, Franz Jackson, tenors; Greely Walton, baritone; Kenneth Kersey, piano; George Ballard, drums; John Simmons, bass, and Roscoe Fritz, guitar. Vocals will be handled by Williams, Bacon and Vinson.

Fritz, a Williams discovery, is doing most of the arrangements. Virtually all the sidemen are prominent in the trade. Kenneth Kersey quit Red Allen's sextet to go with the Williams crew. Sandy Williams, Holmes, Bacon, Simmons, Clay and Jackson are all noted in their field, and have been for several years.

Set to Make Records

Cootie, who originally hailed from Mobile, is set to make records for the Okeh label, his present contract standing good. He has recorded with pickup units, smaller than his new band, in the past.

Of Ballard, the drummer, Cootie is enthusiastic. A youngster, Ballard is "the most promising young guy I've run across in my search for sidemen," Williams told the *Beat*. Cootie also said that his band would make its formal debut the second week of February on a location not yet specified. "And we'll be ready," he added. "I think the band will surprise a lot of the cats." —Dave Dexter, Jr.

Four Musicians Held; Released

Los Angeles—When state liquor law enforcement officers raided the Cafe Society here, for the second time in recent months, the arresting officers were so thorough that they even picked up the musicians in the spot's four-piece combo, which is headed by Guitarist Max Lerner.

Lerner and the other musicians were taken to headquarters along with the proprietor, bartenders and several waiters, but were released immediately without bail, and charges against them were dismissed. They were all back at work the next night.

Birds of a Musical Feather . . .



Dayton, O.—Autograph hunters were pretty much in evidence at Lantz' Merry-Go-Round club here recently when these celebrities were grouped around one table. Shown chatting about the weather are bandleaders Teddy Powell and Hal Leonard; Martha Raye, the singer; the Condos, Hollywood dancing stars, and Helen Hartley, vocalist with Hal Leonard's ork. Powell has been playing theaters and one-nighters in the Middle West. Leonard's ork is on location at the Merry-Go-Round.

All Set

New York—Blackouts are no problem for musicians at the Canary Cag in Queens. Bobby Martin, bandleader, and a vet of five years in war-torn Europe, has treated all his band's instruments with a luminous substance which provides just enough light to read music and play by.

The spot itself is completely equipped with blackout shades and candles.

Boogie Boys Back on Job

New York—The "boogie boys" are back together again, and that pounding, rhythmic 8-to-a-bar ivory style is again in the limelight at downtown Cafe Society in the Village. Pete Johnson, out for two months because of an infection in his hand, was ready to return on the heels of Albert Ammons, who returned to his job at Cafe Society after spending about three months on a farm in Mt. Morris, Ill.

Ammons suffered a nervous breakdown last fall, but is reported to be in "fine shape" now. Johnson also is virtually recovered. They have teamed together since 1938. Meade Lux Lewis, who at one time also worked with Johnson and Ammons, still is in Hollywood, working as a single.

Johnson will record four new sides for Decca this month, leading his own pickup band of six pieces.

Bob Mosley to Benny Carter

New York—A curious instance of a bandleader swiping talent from his own employer occurred at the Famous Door when Benny Carter signed Bob Mosley for the piano chair in his band.

Mosley had been playing as intermission soloist at the Door when Benny decided to take him into the band, replacing Sonny White. Toy Wilson was expected to take over the vacated solo spot.

Carter's option at the Door was taken up when a new show, with Helen Humes and Willie Bryant among the headliners, opened Jan. 15.

On the Cover

Xavier Cugat, currently at the Empire room of the Palmer House here in Chi, is shown stuffing off the lovely and timely Miss Valentine to link his efforts with the two beauties depicting the Red Cross, now active in a drive to collect 50 million dollars for their War Relief fund. The girl in the pic are members of the Merriell Abbott dancers also at the Empire room and from left to right are Germaine Cleary, Naomi Korf and Beverly Allen. Cugat leaves the Palmer House March 31 for Hollywood and a picture. Photo by Rudy Weis; idea by Eddie Beaumonte.

Benny Carter to Hit the Road

New York—Benny Carter will take a large ork out on the road about the last of February to do theaters in a unit which will also feature Maxine Sullivan and her songs. His band will have four trumpets, four saxes, four rhythm and no trombones.

Dizzy Gillespie has returned to the Carter fold on trumpet. Jimmy Hamilton is playing clarinet, replacing Al Gibson.

Miss Sullivan's South American tour was cancelled because of the war and the theater booking comes instead. Carter has been doing well with a small band at the Famous Door. He plays alto, tenor, trumpet and clary, and writes most of his crew's scores.

Burton Takes Over as P. M. Of Stable

New York—Dick Stabile and his band, who have been creating much enthusiastic comment since he reorganized two months ago, got another strong hypodermic last week when Bill Burton, personal manager of Jimmy Dorsey, stepped in to take over as Stable's manager.

Dorsey, long one of Stable's greatest boosters, also is helping Stabile and his wife, Gracie Barrie, in the all-out push into big time circles. Burton already has wangled a Decca recording contract for the impressive new Stable combo and better location jobs, with airtime, are being set for late February dates.

Started With Bernie

Stabile first became prominent as a saxist with Ben Bernie. Later, when he went out on his own, he enjoyed only limited success. Poor management, he says, hindered his band's advance. Miss Barrie, prominent vocal star of many a Broadway musical show, recently quit her single act to throw all her talent into her husband's organization. Recent dates at Valley Dale and the Totem Pole, in Ohio and Massachusetts, proved the new Stable combination to have surprising box-office pull.

New men in the band are Paul Warner, guitarist and vocalist, and Gene Ferrara, trumpeter. Stabile and gang now are at the Del Rio Hotel in Washington, broadcasting over MBS.

'White Higgy'



New York—Eddie Bert is being hailed as a "white Higgy" as a result of his trombone artistry with Red Norvo's new band at Blue Gardens. Armonk, N. J. Until he joined Red, Eddie had always gigged and jammed with colored bands. Ray Levitt's pic shows him getting off. Like other members of Norvo's crew, Bert's a youngster.

Unusual Instrumentation

sparks the new Red Norvo band, on the job at Blue Gardens. Armonk, N. Y. Here's a candid shot of Red's youthful sidemen. In rear, Sammy Spumberg, Joe Kawchak and Jimmy Gemus. Front, Sal Dottore and Fred Artzberger. English horns, flutes and oboes are used by Norvo's saxists to achieve unusual tonal effects. This pic for *Down Beat* was made by Ray Levitt. William Morris office is booking the band.



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Thomas Waller of Concert Stage Isn't the Mellow 'Fats' of Back Room Jazz

by DAVE DEXTER, JR.

New York—There he sat, under the spotlights, on the platform of Carnegie Hall. He looked like a big, happy, brown-skinned bullfrog. And for more than three hours Thomas (Fats) Waller played piano and Hammond organ solos before a near-capacity house which gathered to pay homage to one of America's best-liked musicians.

But Waller was awed by the hall and its traditions, its size and its acoustics. His fingers, were shaky and unsure, and bad notes were too common. Several times, Waller started a melody elaborated upon it, and then lost the original theme completely.



"Fats"

And instead of dishing out such Waller gems as *Numb Fumblin'*, *Alligator Crawl*, *Handful of Keys*, *Black and Blue* and other revered Waller recorded classics, the Carnegie Hall Waller instead chose to mess with Gershwin and incongruously enough, variations on a Tchaikovsky theme. That was the weakest portion of the entire program.

Didn't Even Look Natural!

Waller himself looked unnatural in tails, with white tie and patent leather shoes. But his playing was even more unnatural. It wasn't the Fats Waller of jazz. It



Hits the Wax . . . Carole Bruce is shown going over a score at a recent Columbia disc date with Mannie Sacks, recording exec. The vivacious stage star recently debuted on the phono platters with *You Don't Know What Love Is* and *The Boy with the Wistful Eyes*.

Eddie Sauters Have a Boy

New York—Eddie Sauter, seriously ill at Nyack Hospital, became a father Jan. 6 when his wife, Mrs. Peggy Sauter, gave birth to a 9-pound son in another hospital at Presbyterian Medical Center.

Sauter later was reported recovering in good shape and may resume his arranging duties with Benny Goodman sometime in February, unless complications prevent his working. The baby was delivered via a Caesarian operation and was named Gregory Edward Sauter. He's the Sauters' first offspring.

Cee Pee May Be Drafted

Los Angeles—Cee Pee Johnson, local septia band leader, has been placed in class 1-A and may be drafted soon. The Johnson ork plays at Sugar Hill cafe and recently signed a contract for a CBS beer commercial. Alton Redd, the band's drummer, would carry on in event of Johnson's entering the army.

Just Before They Laid a Carnegie Egg



New York—It sounded good, on paper, but the actual concert in Carnegie Hall Jan. 14 starring Fats Waller proved disappointing from every standpoint. Here Fats is shown just before the concert, in a high and mellow mood, with Eddie Condon, who also appeared with his guitar briefly at the concert. A revue of the concert by *Down Beat's* New York editor appears on this page.

was the Thomas Waller of the concert halls.

Oran (Lips) Page appeared to sing and blow the blues on his long golden horn. But without a rhythm section, and with Waller's unsympathetic accompaniment, even Page sounded poorly. At the very close a group of alleged "Chicago" musicians comprising Eddie Condon, Gene Krupa, Pee-Wee Russell, Max Kaminsky, Bud Freeman and John Kirby (Huh?) ran onto the platform to produce an anemic, uninteresting session which was spotlighted by the rendition of the *Star Spangled Banner*, out of tune, and in some spots, with the melody missing. Some of the boys, it developed, didn't know the song.

Freeman, honking his tenor, rode on a train nearly 900 miles to play two 12-bar solos at the concert. When it was over he returned to Chicago.

Forsakes Art for Mugging

Waller depended almost exclusively on mugging, grimaces and other showmanly traits he's developed down through the years. His musical artistry was subordinated throughout. Most observers, still loyal to Fats, blamed the hall, its stiff atmosphere and the material chosen for the depressing results of Waller's first venture into legit.

Ernie Anderson staged the concert.

Boston Mixed Band Jumping In New York

New York—Sabby Lewis brought his mixed band into Kelly's Stable after a 5-year run at the Cafe Savoy in Boston last month, and playing hot tenor, and making most of the arrangements, is an ofay. He is Jerry Heffron.

All others in the Lewis combo are colored. Sabby plays piano. Elliott Pratt is on second tenor, also singing, and Eugene Caines is the trumpeter. Maceo Bryant doubles trumpet and trombone; Joe Booker is the drummer, George Jones is on bass and Julie Gardner, vocalist and accordionist.

Pete Brown, colored alto saxist, and the King Cole Trio are added attractions. All attractions set indefinitely.

Ed Flynn Enters Army

New York—Ed Flynn left the *Beat* two weeks ago to enter active service in the army at Fort Bragg, N. Carolina.

Flynn became eastern advertising manager of this publication in mid-1939, and later, with Dave Dexter, Jr., held down the *Beat's* New York office. For several years he had been in the reserves. Last spring he was made a first lieutenant. The call for Flynn to enter active duty came last month and he reported promptly.

A replacement has not yet been made.

Each dime helps rap a Jap so toss all your surplus goods on the barrel-head for Defense Bonds and Stamps.

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Carl Poole Joins Johnny Long, Soon to Tour

New York—Carl Poole is the new face in Johnny Long's band at Roseland Ballroom. He replaces Vin Badale. Oggie Davies, guitarist, is the latest Long man to feel the draft. He was to enter the army Jan. 28. Bill Utting from Dean Hudson's band is set to take Davies' chair.

Hank Willis is on saxophone for Brud Moon. Starting Feb. 6, the band goes on a 2-month tour of theaters and one-nighters in the Middle West and East.

Irving Berger for Davis with Benny

New York—Irving Berger has replaced Slim Davis in Benny Goodman's trumpet section at Hotel New Yorker here. Goodman now is using only three trumpets. Cootie Williams, now rehearsing a band of his own, was a special attraction at three Goodman "concerts" last month, but he's no longer actually affiliated with the RG menage.

Count 'Em!
★★★ **THREE** MARTIN PLAYERS
IN DOWN BEAT'S 1941 ALL-STAR BAND!

★ 1 ★ 2 ★ 3

ROY ELDRIDGE "TEX" BENEKE JACK JENNEY

Gene Krupa's terrific trumpet artist who is the one man wonder of the music business. Of his Martin, Roy says: "That horn has everything—for every style of playing."

One of the most sensational sax men of all time, and featured tenor with Glenn Miller! "Tex" will tell you that his Committee Model Martin "is a real pleasure to play."

Artie Shaw's versatile trombonist. Jack was a member of the Committee of outstanding artists who designed the famous Committee Model Martin with which he won this acclaim.

Congratulations to Roy, "Tex" and Jack . . . and to all the other Martin players who scored so high in Down Beat's poll. Everyone can't be a winner, but everyone can have the advantage and prestige of playing the instrument that's up on top every time . . . MARTIN!

MARTIN
BAND INSTRUMENT COMPANY
Elkhart, Indiana

Department 209

Police Raid on Nite Spot in Minneapolis Nets Jam Musicians

by DON LANG

Minneapolis—A recent raid on a local after-hour night spot in the north Minneapolis colored district here netted several musicians in Walter Fuller's band and a valet and a dancer from the Erskine Hawkins troupe.

Hawkins (this was his first appearance in Minneapolis by the way), bailed out his men in Municipal court the next morning, as did Fuller. The spot raided is a jamming rendezvous for the town's top Negro musickers. Also arrested were several members of Local 73.

Muted Quintet Clicks

The unique quintet playing at Sleizer's Supper club under the direction of Claude Ellis is getting along fine, turning out satisfactory music for the proprietors. With Ellis on bass, the combo sports three brass—Toby Michalson, trumpet, and Lee Blevens and Herb Larson, trombones—and the fine commercial piano of Dean Holmes. It is a strictly all-muted deal, no reeds, that is well-voiced and arranged for the tea-room atmosphere of the place.

Jane Leslie, who sang with many of the local bands here, has decided that New York is the only place for her, especially since another northwest thrush, Peggy Lee of the Benny Goodman gang, is clicking there. Miss Leslie has auditioned for GAC for a band or club job.

Chermak Joins Robey

Now sparking the Bev Robey

band is Frank Chermak, former Cec Hurst and Ran Wilde trumpet. Chermak took the place of Bob Peterson, now in the army air corps at Wichita Falls, Tex. . . . Rollie Williams, the most successful of the local strolling trio leaders, is back at the Nicolet hotel's Jolly Miller. . . . Bob Williams has taken over the chair of alto man Squeak Bisbee at the El Patio.

Contrary to earlier reports, Eddie Larue, band leader and assistant manager at the Turf, will not leave the Turf but will only give up the band and try to catch up with his managerial duties. "I'm too busy," he says, "for music." The changes in the Red Dougherty band at Mitch's continue with Eddie Tolch, drum man, out and no replacement in sight at press time. . . . Biddy Bastien is back in town to stay after leaving the Teddy Powell band.



The Duke Gives . . . During his engagement at the Oriental theater in Chicago, Duke Ellington took time between shows to contribute to the Mile-O-Dimes campaign to fight infantile paralysis. Ellington is shown here making his contribution. Pic by Rudy Weis.

Eddie Williams To Allen Band

New York—Henry (Red) Allen, Jr., and his band, currently at the 181 Club on Second Avenue in Manhattan, took on a new clarinetist last month to replace Franz Jackson, who went with Cootie Williams' ork.

New man is Eddie Williams, a former Lucky Millinder reed man. J. C. Higginbotham remains in the band on tram, Jimmy Hoskins is on drums and Leader Allen, with his trumpet, does a little singing when in the mood. Red is set at the spot indefinitely.

Chester Hires Singer by Wire

New York—Bob Chester heard Gene Howard singing over the network from a Nashville radio studio, liked his voice, and hired him by wire, sight unseen. Howard, a singer, replaced Bill Darnell as Chester's vocalist last week at the Strand theater here.

The Count Mixes One



Philadelphia—Proving that he's as able a bartender as he is a swing pianist, Count Basie dropped into the *Down Beat* Cafe here last month and demonstrated between jam sessions that he is also one of the world's best mixers. That's Charlie Abbott, *Down Beat's* Philly correspondent, directly behind the Count.

Musicians On the Air

by HAROLD JOVLEN

B. A. Rolfe, who has conducted most of the bands on Robert Ripley's *Believe It or Not* shows, returns to the air—but not as a bandleader. Rolfe is a commentator on music oddities. D'Artega now has the band on the program.

Two of Eddy Howard's sidemen, Eddie Begotav, trombone, and Hugo Cop, trumpet, have entered Uncle Sam's armed forces.

Les Paul Trio Back

Les Paul has his instrumental trio together again and is featured on two 15-minute shows of his own via Columbia every week. Les' own hot guitar solos are the high spot with studio men, Ralph Mazza playing rhythm guitar and Vincent Fiorino plucking the bass. In addition, Les now takes solos on a half dozen other music programs with Caesar Petrillo's CBS orchestra.

Busiest gal on the networks these days is vocalist Beverly

Mahr. She's heard on eight broadcasts weekly. Just a year ago she was a member of the choral group, the Swing Fourteen, on *Johnny Presents*.

Meredith Willson has been signed to cut a new series of Decca record albums. . . . Another outstanding radio conductor, Morton Gould, also starts recording soon on Columbia. His own American works will be featured in album form. . . . Eddie Fritz, who headed some of the best cocktail combinations around Chicago, is now at WBBM-CBS with his own little group made up of Eddie, at the accordion; George Ramsby, bass; Shorty Carson, guitar, and Ned Sim, sax and clary.

Bob Allen into Blue Gardens

New York—Bob Allen and his band, with Dotty Reid as vocalist splitting the song-selling duties with the leader, move into the Blue Gardens in Armonk, N. Y., Feb. 6 for an indefinite engagement. Allen takes over from Red Norvo's new ork.

Band will be heard almost nightly over the Mutual network. Allen is the ex-Hal Kemp chanter who has been doing well the past year with a band of his own. Most of his arrangements are by Harold Mooney.

Shep Fields on New Jersey Location

New York—Shep Fields and his "all-reed" band opened last month at the Top Hat nitery, Jersey City, N. J., for at least a month's run. Band broadcasts over the Mutual web almost nightly. The spot is just five minutes through the tunnel from Manhattan.

Quincy Local Elects

Quincy, Ill.—Members of Musicians' Protective Union, Local 265, have elected the following officers for the coming year: Melvin Blackwood, president; Arthur Coffman, vice president and treasurer; Carl Landrum, secretary; John Herold, sergeant-at-arms, and Paul M. Bucklo, Frank A. Malambri, and E. R. Maier, trustees.

Dunham Back To Meadowbrook

New York—Sonny Dunham and his band begin an engagement at Frank Dailey's Meadowbrook Feb. 6, following the Alvino Rey band. For Dunham it will be a gala homecoming, for last summer, on the same bandstand, Dunham and his gang got their first big push into Big Time.

Harry James and ork follow Dunham at the spot Feb. 27 and Glen Gray's Casa Loma crew are skedded for a March 27 opening.

Two Chester Men Trapped Pitching Coins in Pottstown

New York—Bob Chester's manager and Cy Baker, Chester trumpet player, received stiff fines recently when they were arrested for pitching pennies in Pottstown, Pa. Chester's manager, Ted Alabaster, and Baker were waiting for a bus on the town's main stem when snoopy coppers picked them up. Not only were they fined, but the police kept the four pennies they were pitching!

The Chester band, now at the Strand Theater on Broadway, now comprises Chester, Harry Schuchman, Ed Scalzi, Peanut Hucko and Jimmie Sands, on reeds; Johnny Reynolds, Al Mastren, Herb Spitalny, trombones; Paul Geil, Lou Mucci and Baker, trumpets; Bob Bass, drums; Hank Wayland, bass; Lionel Prouting, piano, and Betty Bradley and Bill Darnell, vocals.

A Million Platters!



New York—Not since Gene Austin's waxing of *My Blue Heaven* had any recording artist been able to scale the million mark in platter sales until last week, when Victor announced that it had sold one million records of Glenn Miller's *Chattanooga Choo-Choo* version. Miller and canary Marion Hutton are shown here examining the silver platter awarded them for recording the largest selling record in the land. However Tex Beneke and The Modernaires are the vocalists on the disc, itself. Miller's newest platter is a recording of *The President's Birthday Ball*, an Irving Berlin song which he introduced last month. All royalties from sale of the disc go to the Infantile Paralysis fund.

Boogie Showcased In College Show

Chicago—A two-piano novelty act featuring the boogieings of Eddy Maraskus and Ken Hayes will dominate the musical scene at Loyola University's musical production *On the Road*. Also featured in the show will be the hot clarinet of Bill Murray. Show will run for three days starting Feb. 13.

Shortage in Sepia Chirps?

New York—Les Hite and his orchestra will remain until at least mid-February, probably longer, at the Chatterbox, popular roadside spot in Mountside, N. J. Hite's band, the first colored group ever to play the spot, has broken an all-time record with the length of his run there.

Hite still remains in the market for a girl singer, claiming there's an acute shortage of brown-skinned canaries.



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'You Can Have Kenton, I'll Take Muggsy Any Day,' Growls Frazier

by GEORGE FRAZIER

If 1941 accomplished nothing else, it at least witnessed the completion of Mike Vetrano's phone call to Woody Herman. That call had been a source of deep and abiding anxiety for me ever since Mike first tried to put it through and I could never quite rid myself of the terrifying suspicion that he would run out of nickels before he had finally made himself clear. But now it's in the can, as they say out on the Coast, and both Ted Lewis and I can be at ease. Everybody's happy.

That particular line is still busy, though. No sooner had Mike hung up the receiver than Carlos Gastel



Stan Kenton

picked it up and another significant conversation was under way. Things being what they are these days, I can't promise a thing, but I'll try them again in twenty minutes and call you back. Carlos Gastel is a very busy man and it is not at all improbable that he will soon be an affluent one. That, at any rate, would seem to be in the books. Carlos has a band that shapes up as one of those sensations (and I don't mean Sonny Dunham). He has, for your dancing pleasure, Stan Kenton and his orchestra, with a slew of network shots and a flood of publicity and the kids out front eating it all up, and before you know it you've got another Miller, another Tommy, another Jimmy.

"I Don't Like It"

The Kenton band has everything. But I don't like it. It has singers and soloists and pretentious arrangements and Publix endings. But I don't like it. To me, it's terrific in a revolting way. It's the poor man's Whiteman, and has no Heiderbecke to race your pulse. ("The Kenton band has everything . . . I . . . like it. It has singers and soloists . . . I . . . like it. To me, it's terrific . . . It's . . . Whiteman, and . . . Heiderbecke to race your pulse." George Frazier in *Down Beat*).

Now there is one thing I think we ought to understand: If what Kenton has to offer, if his particular brand of dance music, is what is going to put him up there with the big boys and make him a lot of money, then I say good. No one, except possibly Pee-wee Russell, is in this business for his health. There is nothing tainted about being a smash hit, nothing disgraceful about being in the big money. If Lombardo and Kyser and Heidt and Kaye can reach the higher income brackets on the strength of the mediocrity they peddle, I say more power to Lombardo and Kyser and Heidt and Kaye. But a commercial success is of itself no guarantee of a *succes d'estime*. It is my own considered feeling that Stan Kenton is going to be a great big name one of these days—and by that I am not implying that his music is in the same lowly class with either Lombardo's or Kyser's or Heidt's or Kaye's. (In fairness to Kyser it should be noted that there are a lot worse bands around than his.) As bands go, Kenton's is a pretty good one, but not, it seems to me, the stirring affair that several of my knowing colleagues insist that it is.

"Too Pretentious"

In the first place, I think that it's much too pretentious, much too much out for Significance rather than for simplicity and the natural flow of the music. In the second

place, I don't care for its intonation. In the third place, I cannot stand performers who take themselves too seriously, and it is my impression that practically everyone in the Kenton band owns a complete set of Aeschylus. Off the stand they may be the sweetest characters on the face of God's green earth (and those who know them personally assure me that they're a swell bunch), but once they see a mike they're transformed into palpable hams. In the fourth place, I fail to find the soloists either eloquent or especially stirring. All of which means no more than that Kenton's band does not produce my sort of jazz. But, like I'm telling you, it will probably be a sensation and if you're waiting to make a call, I suggest that you look for another booth. I have an idea that Carlos Gastel will have that line tied up for quite a while.

But Muggsy's Band Is Good

If you would like to know my notion of a good white band, I suggest that you listen to Muggsy Spanier's. It's simple, with the economy and the clean strength of the old Pollack band, but it is enormously exciting too. I like it because it is sincere, because its time is good and its soloists imaginative and original and its intonation genuinely hot. I like it because in many ways it represents all the things that Stan Kenton's band very definitely does not represent.

So Is Crosby's

And if you are still curious and would like to know my idea of another white band, I give you Bob Crosby. It is understandable, of course, that if you don't care for Dixieland you will probably have to be convinced. But Dixieland or no Dixieland, it is a good band, one of the very, very few absolutely first-rate white bands in the business today. It's not the faltering affair that had the Bob-o-Links (I haven't a thing against them personally, honest), but a band that is strictly barrelhouse for twenty out of every half-hour broadcast. It has the time and the colossal soloists; it has the good tunes, the redolent tunes out of an earlier day and age and the modern classics on the order of *Take the 'A' Train*; and it never, never gets fancy. And it is versatile too. It can do a sweet tune as well as it can do a hot one, and that, in this age of specialization, is no mean accomplishment.

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onant nights of Bobby Hackett's apprenticeship at the old Theatrical Club, Boston has a really first-class small band in its midst. The band is Frankie Newton's and it came into the Savoy on Columbus Avenue January 12 for at least six weeks. Newton, of course, is an admittedly exciting musician, but his band is no one-man affair. George Johnson on alto and Ike Quebec on tenor are superior performers, while Vic Dickerson, although not to these ears a magnificent soloist, plays some of the most exquisite trombone backgrounds imaginable. All in all, it's a swell little band and distinctly in the nature of a hypo for Boston's listless night life.

There is just one thing I should like to mention: This Buster Bailey is one hell of a clarinetist and don't



Hamp's Band in Action

... Here is a section of Lionel Hampton's band, one of the up-and-coming 1942 outfits as snapped during a recent engagement in Boston. That's Lionel himself beating the vibes as he grins for the photog, and directly behind him on saxes are Illinois Jacquet and Dexter Gordon. In the back row are Verne Alley, bass; Shadow Wilson, drums and Ernie Royal and Carl George, trumpets. Pic by Frank A. Bond.

let anyone tell you differently. The precise, intellectual Kirby scores don't always allow him sufficient latitude to display his gorgeous talents, but he appeared at a recent jam session in Providence and knocked the cover off the ball. It was one of the most breathtaking clarinet performances I have ever

heard and, for my money, this Bailey is really something.

Courtney Adds Rep

Chicago — Del Courtney has signed Sam Lutz as personal rep. Lutz already handles the Lou Breese and Pinky Tomlin orks.



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by Roy J. Maier

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Are Vocalists Unnecessary?

Band Leader Urges Elimination Of All 'Sour-Voiced Singers'

New York—"Vocalists are unnecessary!"

That's what Henri Rene, famed for the *Beer Barrel Polka*, says. Charging that 99 per cent of the big name bandleaders would gladly drop their vocalists if they had "guts" enough to be that different from other leaders, Rene, whose musette ork records without singers on the Standard label, told *Down Beat* last week that there are only "about a half-dozen good singers with bands today" and listed Bob Eberly, Frank Sinatra, Helen O'Connell and Helen Forrest in that classification.

'Instrumentals Important'

"However, a study of some of the biggest recordings of the past five years will show that a good instrumental number will do more to establish a band's popularity than a vocal chorus. Remember, it wasn't his singers who made Glenn Miller the big name he is today—rather, it was such instrumental discs as *Tuxedo Junction*, *In The Mood* and *Little Brown Jug*. And, when you think of Benny Goodman, do you think of any particular vocal number that was outstanding, or do you immediately associate his name with such numbers as *Sing, Sing, Sing*, *Stompin' at the Savoy* and *Don't Be That Way*? Harry James, whose vocalists have won several popularity contests, still didn't make the grade until his instrumental arrangements of *You Made Me Love You* and *Melancholy Baby* were released," Rene said.

"Then, why do leaders insist on using vocalists with their band? Most leaders feel that a vocal chorus breaks up the monotony of their arrangements! But, would you consider Artie Shaw's *Frenesi* or *Begin the Beguine* monotonous because they are instrumental arrangements? Definitely not! In other words, any instrumental arrangement can be made interesting

and exciting if the leader and his arrangers would give more time to them, and in that way some of the sour-voiced singing could be eliminated. The band leaders today are taking the path of least resistance rather than developing their style of music and arrangements."

Once 'Big Man' Abroad

Rene, who formerly was music director for RCA-Victor in Europe, was also musical director for UFA and Tobis, the two largest motion picture producing firms in Europe. Today, he is writing music for Colonial Music Publishing Co., and is leading the No. 1 outfit on the new Standard record label. His instrumental arrangement of *Cuckoo Waltz* is beginning to catch on with the juke box operators throughout the country as did the *Beer Barrel Polka*.

... No, but It Would Buy a Good One, Abe

Miami—Abe Lyman is completely down on *Down Beat*. He doesn't mind being panned—he'll take most anything as long as his band is mentioned. "But it's going a step too far," he said, "when they hang a black crepe over my name. Those critics up there in Chicago may think I'm dead, but \$3,000 a week at the Royal Palm for nine months isn't exactly funeral expenses."

—CHARLOT SLOTIN



The Hot Foot Treatment

being applied here to Pete Shipper, trumpeter with Johnny Messner's band, is an old trick of Sam Wall. Sam is Messner's press agent. Messner's crew remains at Hotel McAlpin, New York, and is recording for Decca.

Humes Digs Georgia Governor in Blues; She's Basie's Ex

New York—Helen Humes, ex-Basie thrush who opened at the Famous Door Jan. 15 following a long run at Cafe Society Downtown, has a new angle on the blues.

She's been using the traditional 12-bar theme with an added topical slant under the title *Governor Talmadge Blues*—

It's been a long, long time since they fought the Civil War

But there's a man down South who wants to fight it just once more

He's a fightin' man, he's been fightin' free speech for years

He's been fightin' education 'cause it gives people wrong ideas

Eugene, Eugene, what makes your head so hard?

I'd come around to talk it over but your Jim Crow's

I went down to Georgia, thought I had nothin' to lose, but I came away with those Governor Talmadge Blues!

If none of the major wax companies can be persuaded to touch this unusual opus, Helen will sing it for one of the independent labels.

Billy Bisset's Handle Changed

Kansas City—Frederick Brothers agency have changed Billy Bisset's name to Billy Bishop, since taking over management of the band. Bishop and his Music from Mayfair ork are now set indefinitely at the Southern Mansion here.

Molleur on Tour

New Haven, Conn.—Paul Molleur and his band are planning a tour through the New England states this month. Ork currently has been playing proms in Connecticut and Massachusetts.

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Bobby Byrne's Crew Climbs Uphill Again; They Mean It, Now!

by BOB LOCKE

Chicago—New life has been poured into the Bobby Byrne band. The outfit was set for greatness when it first started out two years ago but it missed fire. You can depend on it—that isn't going to happen again.

A number of radical changes have been made in the band—in its styling, its personnel and above all in the attitude of leader Bobby himself who is by now far more mature now than when he won the nation's attention in 1939 as the "21-year-old big name band leader."

The pressing responsibilities of a band leader command nearly all of Bobby's attention now and he works hard at those problems of business, in addition to continuing to play a highly perfected sweet trombone.

Use Colored Arrangers

Most of the band's arrangements are now being turned out by colored arrangers but the outfit itself is not in a Negro groove.



Byrne

Rather, numbers are scored with an eye towards finesse and emphasis on a beat rather than sheer power-house blasting. Edgar Sampson is responsible for the Byrne band's jump tunes such as *King Porter Stomp*, while Don Redman fashioned those backgrounds for the vocals of Jimmy Palmer and Dorothy Claire. Margie Gibson has also been asked

to contribute a number of original jump compositions. No longer is the band built solely around Bobby's trombone playing. Yet this continues to be the most striking feature of the orchestra. Byrne has come a long way since he joined Jimmy Dorsey's orchestra years ago when he was only 15.

Seeks Polish

It's a highly-technical, many flourished brand of trombone that Byrne plays yet it does contain a certain amount of guts. Bobby has a great admiration for Negro style of playing but he says, "While it has guts, it lacks a certain polished quality of style I prefer. I get all my kicks out of Negro trombonists but I still think it's a sloppy brand of playing."

The Byrne band has just completed an engagement at the Panther Room of the Hotel Sherman and goes into the Blue Moon in Wichita, Kas., next week. In the offing is an engagement at the Palladium in Los Angeles.

Bobby recently made the acquaintance of the owner of the Blue Moon who is also the mayor of Wichita. His honor informed Bobby that if he "needed any tires in Wichita, just to holler."

"It's nice," grins Bobby, "to make influential friends like that."

Who's Who in Music - Bobby Byrne's Band

Bobby Byrne, leader, is 23 years old and married. His home is in Detroit. The Byrnes are expecting a new arrival in about two months. Bobby joined Jimmy Dorsey's band at the age of 15 and launched his own crew about two years ago. His hobby is hunting and he prides himself on his large collection of pistols and rifles.

Jerry Yelverton, third alto sax player, is 23 years old and single. He graduated from the University of Alabama and entered the Byrne band directly after that. A quiet sort of guy, he studies religion as a hobby when he's not playing jazz clarinet.

Bunny Bardach, 1st tenor saxist, plays most of the jazzy tenor solos. Bardach is 27 and an inveterate golfer. He's married. Formerly played with Jack Jenney. Is the present owner of the late Chu Berry's sax.

Weinstein Likes Golf

Irving Weinstein, baritone sax player, is 20 years old. A good arranger, he formerly played with Johnny McGee's ork. He's single and likes golf.

Don Byrne, second tenor and tenor clary, is 19 and Bobby's brother. He started out on flutes. He's single and likes to play football.

Norman Rosner, 1st altoist, is 24 and formerly played with Frank Hanshaw, present manager of Byrne's crew. A very fine legit type of lead man. Seldom sleeps. Heaviest man in the band, he also has the most fun. Single.

Johnny Martel, 24, trumpet player, is the lad to hit those high notes. Martel formerly played with Benny Goodman, Gene Krupa and Tommy Dorsey. Collects records. Single.

Jack Koven, 26, single, came to the Byrne crew from the bands of Bunny Berigan and Terry Shand.

Life ambition—to play like Bix. Trumpeter.

Mellor Has High Range

Nat Mellor, 20, formerly with Bunny Berigan, handles third trumpet assignments. However, he has as high a range as any man in the band. Quiet sort of guy, but he has a definite heart interest in Trenton, N. J., which runs up his long distance phone bills.

Walter McGuffin, trombonist, is 21 and hails from Detroit, Mich. This is the first big band he has ever played with. He studied with Bobby Byrne's father on trombone and has great possibilities.

Ken McClatchie, trombonist, also hails from Detroit. He is 24 and recently married. Played in local Detroit bands and headed own crew for awhile before joining Byrne. Likes to read.

Don Matthews, trombonist, is 26 and has been with Bobby two years. Very quiet, very methodical and punctual sort of guy.

Louis Carlucci, pianist, is 21 and hails from Newark, N. Y. Arranges some. Single.

Seigal Is Librarian

Moe Seigal, bass player, is 29 and single. Makes out the band's radio programs and acts as librarian. Cleveland's his home.

Dick Farrell, drummer, is 20 and calls Cleveland home. Reported to have terrific fem following.

Dick Skinner, guitarist, also doubles as an arranger. Is 27 and married. Formerly with Hank Biagini. Likes to read.

Jimmy Palmer, boy vocalist, formerly saw service with Paul Whiteman.

Dorothy Claire, girl chirp, is former canary for Bob Crosby and Glenn Miller.

Frank Hanshaw, manager, graduated from Duke University and lead his own band for three years. Singer.

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Gloria Faye Art Jarrett Split Solved

by BOB LOCKE

Chicago—Why did Gloria Faye leave the Art Jarrett band so quickly? Here's the true story of that split, which has puzzled many observers in dance music circles here.

Gloria's work with the band was very satisfactory. However, when the Jarrett work came into Chicago to play a week at the Oriental theater early in January and to make several waxings at the Victor studios, Gloria learned that she was not to be represented on the recordings. Instead, says Gloria she learned that Leonard Joy, Victor recording chief, had requested that Gale Robbins, former Jarrett chirp who has been absent from the band recently, chant on the discs.

Wanted a Fair Break

"If I was to work with the band and yet not be represented on the records, I felt that I was not getting the break I deserved," Gloria said. "So I gave Art my notice. He graciously paid my salary while Gale worked the Oriental theater late for which I was originally booked. I want to say here, that Art was very fair to me throughout and I do not think he was to blame."

Miss Faye, who in private life is Mrs. Jimmy McPartland, is now chirping as a solo act at the St. Paul hotel in St. Paul where she is booked for four weeks.

More Chicago News

Marion Holmes, Art Kassel's girl chirp, is getting married this month and leaving the band. Gentleman in question is Don De Fore, actor in Hollywood. . . . Lawrence Welk's ork has offered its services to the U.S.O. and has already played two benefit shows, having appeared at Camp Grant Jan. 19 and at U.S.O. headquarters in Chicago on Jan. 24. Welk is also appearing at the Trianon ballroom



Cited . . . Del Courtney, band leader whose ork is now at the Stevens hotel in Chicago, is shown above being cited by the U. S. Marines. Courtney was made an honorary reserve recruiting official by Lt. Col. Chester L. Fordney, marine recruiting officer.

here. . . . Also on a U.S.O. tour is Eddie Farley's new band, the outfit having passed through Chicago recently. Rocky Herman, formerly drummer with Mike Riley, is playing with Farley now.

Organist Bob Moonan of the Del Courtney band has taken up service with Uncle Sam's navy at Great Lakes. Courtney, still at the Stevens, has added a new sax man, Clyde Thomas, who also doubles on vocals, and a new guitarist, Mel Severson, who replaces Joe Martin.

Radio station WGN reports that two of the nation's name band leaders, Raymond Scott and Bob Chester, are registered in that station's \$10,500 quest for a great American operetta. . . . Natty Dominique, old time jazz trumpeter, is now working as a red cap at the Muny Airport. . . . Lonnie Johnson, guitarist and buddy of Eddie Lang, heads a combo at Squares. . . . Eddy Sheasby, local arranger, left for Hollywood last week where he will write motion picture musical scores. . . . And don't forget to dig Bud Jacobson at the White Horse.

Thanks for the Plug!

New York—Out of the maze of new songs being ground out by Tin Pan Alley tunesmiths since the war there came one a little different last week. The composers are Joe Frasetti, Duke Morgan and Max Freedman. The Joe Howard firm is publishing. Title of the song is *Kiss Me Baby on the Down Beat*.

MCA Signs Charlie Fisk

Kansas City—Charlie Fisk and his orchestra, young swing band which originated on the campus of Missouri University, was signed by the Music Corporation of America here Jan. 14, MCA being represented in the deal by Jim Breyler, Chicago exec.

The band was discovered by Clyde Trask, arranger and manager of Russ Morgan's band. Trask declares he considers Fisk as a trumpet player is one of the greatest discoveries he has ever come across.

"The lad plays sweeter than Spivak and hotter than Harry James," says Trask. MCA will give the Fisk ork a big time build-up, having already placed the band in the Indiana Roof, Indianapolis. Vocalist with the Fisk ork is Virginia Coon, daughter of the late Carleton Coon of the old Coon-Sanders band. She is Mrs. Fisk in private life.

Nick Porozoff will be personal manager of the band.



Fisk

"At Last I'm Joining Big Tea," Says McPartland

Chicago—"At last, Tea and I are going to be together again," Jimmy McPartland, famous jazz cornetist, said jubilantly here last week as he revealed that Jack Teagarden had asked him to join his band.

McPartland, who has been playing Chicago dates this winter with bands made up of Local 10 men, said that Jack had telephoned him



McPartland

long distance and asked him to join the crew during its engagement at the Stratford theater here beginning Jan. 19.

When Teagarden played at the Hotel Sherman's Panther Room here in December of last year, he and McPartland were together quite often and it was well known that Jack wanted McPartland for his band even then. And as long as a year ago, rumors have

had Jimmy taking a chair in the band.

Apart Since Pollack

"Aside from a recent session at the Old Town Room of the Sherman, Teagarden and I haven't played together since the old days when we were both members of the Benny Pollack band," said Jimmy. "To me, it'll be like old times."

McPartland will play with the section. He is one of the original Chicago white jazz musicians.

Loses Car and Drums

Minneapolis—Jack McNamara, drummer here, left his car running outside a cafe here while he joined some friends for a few minutes. The car contained his set of drums. . . . No trace of either of them, yet.

Al Graham At Madura's

Chicago—Al Graham's ork, booked in at Madura's Danceland for a weekend here by GAC, has been held over. Graham, former drummer for Will Osborne, plays trumpet and fronts the outfit made up of 10 men and four girls.

The girls are Evelyn Gray and the La Grandeur Sisters, a trio.

"My band looks like a recruiting station when all the girls sing at once," says Graham.

Saxophonists Dave Cavanaugh and Clyde Fowler are turning out the arrangements.

Penman Unit Folds

Clinton, Iowa—Blondy Penman's four piece combo broke up last month after more than two months at the Silver Dollar nitery here. The outfit had been a steady unit for the past three years.

Leader Penman and drummer Ted Daniels went to work at a proving grounds in Savannah, Ill. Pianist Judge Roper left for Colorado and Bill Curtis, alto and baritone, remains here attending a sick family before seeking a new job.

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Give Girl Musicians a Break!—Idea

Some "Hep Girls" Can Outshine Male Stars, Says Viola Smith

by VIOLA SMITH

(The famous girl drummer and former leader of the Coquettes Orchestra)

Why not let the girls play in the big name bands? In these times of national emergency, many of the star instrumentalists of the big name bands are being drafted. Instead of replacing them with what may be mediocre talent, why not let some of the great girl musicians of the country take their places? I personally know at least a dozen girl musicians who are qualified to take a place in the section of any outstanding dance band you can name.

Today, I think, marks the most opportune time we girl musicians have ever had to take our right places in the big dance bands and do our bit to keep up the morale of the country by keeping the country's music alive. There's nothing wrong with the idea. Girls work right along beside men in the factories, in the offices, in nearly every trade or profession you can name. So why not in dance bands?

Hand Credit to Woody

Woody Herman has been the most progressive bandleader in this respect by his wise use of Billie Rogers as a featured girl trumpet player.

Woody certainly deserves a lot of credit for thus starting the ball rolling. I happen to know that Woody had been toying with this idea for some time and as far back as two years ago, he asked me to join his band and perform in a two-drummer act. At that time, I was wrapped up in my Coquettes orchestra and couldn't take the offer.

But Woody kept that idea in mind and when he discovered Billie Rogers in Montana, he knew that here was a musician he wanted for his band.

Girls Can Take It

We girls have as much stamina as men. There are many girl trumpet players, girl saxophonists and girl drummers who can stand the grind of long tours and exacting one-night stands. The girls of today are not the helpless creatures of an earlier generation.

In addition, there are some girl musicians who are as much the



Viola and Woody...Taken at Camp Pendleton, Va., this photo shows Woody Herman saluting gal-drummer Viola Smith. Viola had her Coquettes ork at the time. At the present time, she is waiting for her 802 card and plans to settle in New York.

masters of their instruments as are male musicians. They can improvise; their solos are well-defined and thought-provoking and show unlimited imagination. The idea of girls being able to play only legitimately is a worn-out myth now. There are "hep girls" who can sit in any jam session and hold their own.

Has Been Done Before

Of course, the idea of employing girl musicians in a boys' band isn't exactly new. Will Hudson has featured a girl tenor sax player and I recall Joe Venuti having spotlighted a girl guitarist. Then there is Lois Ashford, who played trumpet with Ozzie Nelson. She is very fine. Estelle Slavin also comes to mind as does Jane Sager, Ada Leonard's "brassgirl." And there is that terrific boogie woogie pianist, Cookie Stevens who sells her vocals equally well. This girl belongs on New York's 52nd Street. And you can't pass up Jessie Bailey who is considered the finest girl trombonist in the business.

Then there are Betty Sattley, "Zacky" Alexander, Helen Ruth and Betty Beutel, the finest saxo-

phonists I know. Indianapolis has a girl bass fiddle player named "Helky" who is exceptionally solid. She also sings. And Marian Gange, guitarist, is in a class by herself.

"Think It Over, Boys"

Now is the time for all girl-musicians to seek to be recognized. All the prominent band leaders are worrying themselves sick as sideman after sideman is called into the army, with no replacements for them in sight. Leaders are bidding for men right and left. And yet, I think they are overlooking a very fertile field in the girl musicians that are available.

And too, just think of all the showmanship that the presence of a member of the fair sex in a band would provide!

Think it over, boys.

Margie Gibson Offers Scores To Army Bands

Chicago—Margie Gibson and Bill Grey, talented septa arrangers, have offered to donate an accumulation of scores they have written in the last year to any army bands that can make use of them.

The titles include *Power House*, *Let the Door Knob Hit Cha*, *Under Construction*, and many others.

Army bands desiring them should write to *Down Beat*, enclosing sufficient postage. It is suggested that should requests be too numerous, bands merely copy the scores and pass them on.

Mias Gibson has recently been arranging for Fletcher Henderson and Bobby Byrne.

Hartman Ork at White Kitchen

New Orleans—The band which George Hartman is leading at the White Kitchen in New Orleans comprises the leader, on trumpet; Leonard Centobie, clarinet; Johnny Castaing, drums; Joe Salvaggio, piano; Duncan LeBlanc, drums.

Hartman's crew last summer recorded a series of Dixie gems for Harry Lim, who has not yet had the discs released.

Agnew Held Over

San Diego—Charlie Agnew's band, booked at Sherman's here Nov. 13 for an original engagement of four weeks, has been held over indefinitely. This is Agnew's first appearance on the West Coast.

Here Are Those Kenton Brass-Blasters



Los Angeles—Stan Kenton's trumpet section, shown in action on the bandstand, include Chico Alvarez, who plays the hot; Frank Beach, and Earl Collier. Latter is the younger brother of Benny Goodman's Ralph Collier, drummer. Kenton is heading East this month. Many West Coast musicians and fans believe his band will be the next to hit the jackpot.

Al Donahue, Sellout; Mitchell Ayres Ditto

by WALT RELLER

St. Louis—Local cats were out in number for Al Donahue's opening nite at Tane Town ballroom. A record crowd saw Al Donahue put on the best show witnessed here for some time. Donahue's personal wit and mannerisms went over big and local opinion rates his band among the best, with Jean Gordan and Phil Brito, vocalists, and Buzzy Drootin, drummer, as standout performers. Drootin was with Ina Ray Hutton for two seasons and is highly rated by local skin-beaters.

Mitchell Ayres ork can, from now on, be considered one of St. Louis' favorites. Their two weeks stand, just completed at Casa Loma ballroom, has topped attendance records for the year. Individual honors were shared by Johnny Bond on trumpet, Meredith Blake, vocalist, and Mitchell Ayres and his violin. Each evening's show was topped and stopped by Johnny Bond and Jimmy Milazzo, both trumpet men, with their comedy version of the novelty called, *The Skunk Song*.

Uncle Sam has taken over two very popular local band leaders in Michael Pelat and Warren Yaiser. Pelat's band, at the Red Coach Inn, has been one of our highest publicized local bands and, believe it or not, has lived up to that publicity by delivering capacity crowds for two solid years. Yaiser's band, known as Art Meadow's ork, is carrying on without him, but Pelat's crew, composed of specialists in their line, having been hard hit by the draft, is disbanding.

Betty Malone's chirping is helping Jimmie McQuire set solid at the north side Show Boat ballroom as proven by their new five weeks contract. . . . It's a real family affair at Tane Town ballroom with three Garr brothers sitting in the reed section of Glen Garr and the 'sweetest music by far.' . . . Wonder why Peanuts Morris, with Mark Doyle's ork, hasn't been drafted by some name band? Everyone agrees he is tops as a tenor and to stand out in Mark Doyle's outfit means you must be the best. . . . Chuck Carter on

Musicians Off the Record



New Orleans—That's Monk Hazel, the noted trumpeter-drummer, taking a few hot notes on his muted horn that you see in this "off the record" shot. Monk's Model A Ford can be seen in the background, proving that honesty pays. Pic, Courtesy of Jake Trussell, Jr.

Breese Set for Second Decca Date

Chicago—The Lou Breese band returns to the Chicago theater here March 13 for the second time in nine months. The date will be coupled with the Andrew Sisters.

Breese, who will fulfill his second recording date with Decca on Feb. 9, recently lost Eddie Schaeffer, trombone, to the Navy. Breese will be on the Coca Cola Spotlight Band show Feb. 11.

White Ork Inked

Clearwater, Fla.—Ed White's ork has been inked to play in the Carlonel Yacht Club until May 1.

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'Corn is a Beautiful Word', says Blue Barron

'Who Can Say What Is Corny? It's an Overworked Phrase'

by BLUE BARRON

(As told to Down Beat's editors)

ASK AN INVETERATE pipe smoker which pipe smokes best and he'll tell you it's the corn cob pipe, every time. Ask the Department of Agriculture which is America's favorite vegetable. Ask the layman, or a school kid, or a musician, what's corny and what isn't, and you'll get a different answer from them all. Because of all the overworked words, used erroneously, in this big wonderful nation of ours, "corny" is the topper!

Is Jolson Corny?

The origin of the word "corny" as it is popularly applied springs from the theory that anything likely to appeal to the folks who are born, bred and buttered in the great corn belt of the midwest—the sticks or hinterlands—is corny. But its interpretation has been widened until now it is applied to almost anything on stage, screen or radio that lacks a Park Avenue veneer or a Basin Street shadow. More yet. If an artist or comedian or band plays a song, or sings one or tells a joke that is poorly arranged or constructed, that too is called corny. Why I even heard one chump refer to Al Jolson as being corny. . . . Al Jolson mind you, the fellow who won the slogan "World's Greatest Entertainer" by virtue of the fact that he was the greatest box office attraction in theatrical history and no one to this day has even come close to his record.

'Sticking My Neck Out'

Naturally I'm sticking my neck out by making these claims, by kicking corn around. But actually I'm not defending corn, I'm merely trying to define it, to enlighten those who use the word promiscuously, who misapply it, who nod their head wisely and call something corny when just plain stinko would be a better word and a truer description.

I am convinced that no actor, comedian, singer or band could ever reach the top brackets without appealing heavily to that so-called "corn belt" audience. I am also convinced that this selfsame audience is as sophisticated in its tastes as any Park Avenue debutante. Radio today brings 'em all the same entertainment at the same time and if you study the surveys that indicate listeners' likes and dislikes you'll find that New Yorkers and Californians like and dislike the very same things as Ohioans . . . and in the same proportions in ratio to their populations.

'I'm a Victim,' He Says

Life would be beautiful if we who dish out the nation's music and other entertainment could follow our own likes and dislikes. I have a number of ideas and theories running through my head that I'd love to inject into my radio programs, play on my bandstand whether it's in the Green Room of the Hotel Edison in New York or some place in Missouri on a one-night stand. But like everyone else who's hell bent for a Heavenly place in the financial sunlight I am a victim of popular taste that hits me between the eye through watching and studying reactions of the hundreds of thousands of people I make music for every year in all parts of the United States. Popular taste has a way about it, too. You can bet your bottom dollar that America never goes out on a limb for anything that isn't great in every sense of the word. I know lots of

those five and ten thousand dollar a week successes who have been called corny . . . but who continue to rake in the shekels heavily week after week, year in and year out. Why? Because America loves what they do and when America loves something you can dig down into that pocket of yours and lay your bottom dollar that it's magnificent. I'm mighty glad I'm an American for a lot of reasons and one of them is that Americans know what they want. Most of them want corn, especially when its yellow kernels are buttered and salted to taste.

Ralph Stuart Augments Ork

Providence, R. I.—Eddie Zarret has joined Ralph Stuart's band here on alto sax. Zarret formerly led his own dance orchestra in New York. The Stuart crew has been playing a series of one-nighters in this area but will go on location soon. In addition to Zarret, Stuart plans to add another sax soon to make a five man reed section.

Shep Fields' Singer Weds Lorraine Page

New York—Ken Curtis and Lorraine Page were married at City Hall last month. The Shep Fields vocalist, who sang for a brief time with Tommy Dorsey, is a Californian now appearing with Fields' brassless band at the Top Hat in Union City, N. J. Mrs. Curtis once was a member of the "Singing Strings."

Hargrave into Old Stan Kenton Spot

Balboa Beach, Cal.—Dave Hargrave's ork has been signed to play in Rendezvous ballroom here through the summer. Band features vocals of Jane McGee and is moving into the spot from which Stan Kenton springboarded to fame last fall.

Krupa Double Best Amateur Hide-Pounder



New York—Gene Krupa digs the percussionistics of Louis Bellson, who won first place in Gene's National Amateur Swing Drummers' Contest held here last month. The required number was *Drumbuggie* and Bellson won out over an original field of over 40,000 drummers from all over the country who competed for the title. Some time ago, Bellson won five bucks from the *Beat* for his close resemblance to Krupa. Other finalists were Joseph Raynor, Brooklyn; Bill Justice, Louisville, Ky., and Arthur Smith, Cedartown, Ga.

Herman Arranger's Sepia Ork Jumps at Chi Soldierery

by LOUIS CRAMTON

Chicago—This town's most exclusive dance spot—one where you absolutely must be dressed correctly—the Service Men's club just outside the Loop here is featuring one of the city's finest sepia jump outfits. This is the judgment of the uniformed men of Uncle Sam's fighting forces.

Men from Ft. Sheridan first heard the band at their Thursday night dances in their own gym. Later they found they could get the same treat every Wednesday and Saturday night at the comfortable club on Washington avenue. Soon the place was packed each night.

Worked With Louie

Head man in the music department of these affairs is Zilner T. Randolph, known as "Randy." Randolph is a composer and an arranger who has had a good share of his stuff put on wax, and is known for having worked with Armstrong. Among his originals are, *Old Man Mose*, *Herman at the Sherman*, *A Cousin to Chris*, *Whistle Stomp*, *Ghost of Old Man Mose*, and *Jumping Blue*. Some of these tunes have been recorded by Woody Herman, for whom Randy has done considerable work.

Featured is Hoseah Duffy. Duff is no new name to Southside sepia circles having spent many years in small combos—piano, vocals and drums—there.

Balance of the band includes Henderson Smith, Zeddie Bonner,

USO Bookings Are Under Way All Over U. S.

New York—With morale officers of army camps from Boston to San Francisco heaping praise upon the USO-Camp Shows' national "Keep Freedom Ringing" circuit, in which the nation's big and little known dance bands are playing so important a part, indications this week are that camp bookings will soar in February.

Some of the recent dates played by volunteer bands, who donate services and transportation, in most cases, out of their own pockets, included Count Basie's Jan. 19 date at Windsor Locks, Conn., Johnny Messner's Jan. 19 stand at Camp Dix, N. J., Ray Herbeck, Jan. 19 at Fort Hancock, N. J., Ted Lewis, Jan. 25 at Camp Grant, Ill., Lionel Hampton, Jan. 30 at Fort Meade, Md., Vincent Lopez, Jan. 28, New York, and Benny Goodman, set for Feb. 6, New York area.

USO officials emphasized that credit should not go alone to the bands which already have made appearances for free, but also to the other orchestras which have offered services, but because of military conditions have not yet been able to make actual stands.

More than 200 of the best known orchestras in the nation are taking part in the venture, designed to bring ace entertainment to soldiers. Many of the leaders have said they were willing to travel as far as 200 miles for camp dates, and others, committed to make night stands, are offering to appear afternoons at camps.

Jazz Course Ready

New York—The jazz course arranged by Robert Goffin and Leonard Feather, originally scheduled to start Feb. 4 at the New School for Social Research in New York, has been postponed a week while Goffin completes a Canadian tour.



Jimmy Dorsey

Buddy Schutz

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'TB Nearly Floored Us But Worries Are Over'

by COUNT BASIE
as told to Charles Abbott

During an interview with the Count here in Philadelphia while the Basie band was at the Earle theater the talk turned to the chances of poor health among musicians and especially those traveling one-nighters. It was agreed that tuberculosis is the greatest scourge to the musician.

The Count said that he and his boys had had little concern about any such illnesses in over a year, since they were now under rigid orders to be examined by a competent chest specialist semi-annually. When questioned about this he explained:

"Over a year and a half ago," he said, "we were playing a location job in Boston when about half the band became ill. John Hammond, who was then visiting us, became very angry when he heard of the condition of some of the sidemen. He gave me strict orders that every man be examined twice a year. That foresight on his part saved us from a lot of trouble that may have resulted from our condition."

"Now we keep in good shape as a result of his insistence and I think it would be a wonderful idea if every band would take this precaution. I've seen some very fine musicians forced to give up their horns and even their lives to TB."



Basie

Musicians who go on the road are easily susceptible to this disease because of the bad conditions which prevail.

"I sincerely believe that every musician should follow our example by being examined by a competent physician as a possible preventative of TB. I also believe that Down Beat would be doing a wonderful thing if they would campaign to have all musicians examined at least twice a year."

SHEET MUSIC BEST SELLERS
WHITE CLIFFS OF DOVER (Shapiro-Bernstein)
CHATTANOOGA CHOO CHOO (Follet)
ELMER'S TUNE (Robbins)
ROSE O'DAY (Tobias-Lewis)
SHEPHERD SERENADE (Mayfair)
THIS LOVE OF MINE (Embassy)
SHRINE OF ST. CECILIA (Braun)
PIANO CONCERTO
HELLS OF SAN RAFAEL (Pearl)
REMEMBER PEARL HARBOR (Republic)

SONGS MOST PLAYED ON THE AIR
WHITE CLIFFS OF DOVER (Robbins)
WHO CALLS (Herman)
EVERYTHING I LOVE (Chappel)
ROSE O'DAY (Tobias-Lewis)
THIS IS NO LAUGHING MATTER (Block)
HOW ABOUT YOU (Follet)
I GOT IT BAD (Robbins)
CHATTANOOGA CHOO CHOO (Follet)
I DON'T WANT TO WALK WITHOUT YOU (Famous)
ANGELINE (Campbell)

Duke's New Bassist An Old Favorite Here

by FLOYD MURRAY

Seattle—Seattle remembers Junior Raglund when, less than two years he was plucking bass and guitar in a little phone-booth-sized speakeasy on lower Jackson street here. From there he went to the top. The top in this case is the rhythm section in the Duke Ellington band.

In 1939, along with his jobbing in after-hour spots, Junior played bass in the Gene Coy band which, at the time, was headquartered here. When the Coy band left this territory Raglund left too, but dropped from the band in Sacramento. Later he took over the spot left open by Verne Alley at the Club Alabam in San Francisco when Alley left to go with the newly formed Lionel Hampton band.

When Jimmy Blanton was struck by illness late last year Duke reached into the Alabam for Raglund who was no new-timer to the Ellington gang. They'd jammed together every time Duke's band was in the neighborhood.

"A Wonderful Job"

Recently Junior returned to Seattle for a theater engagement but this time as a regular member of the Ellington rhythm section. "It's

wonderful," beamed Raglund, "to work in this band. I guess I'm plenty lucky." "Plenty lucky," may be the modest way Junior puts it but local jazz fans have forseen the big time for Raglund for some years now.

Leon Mojica recently played the Trianon ballroom. . . Eddie Rogers is at the Olympic hotel. . . Bob Harvey band currently is at the China Pheasant.

Two trios spark the city's best jazz. At the Dutchman's, Herman Grimes, trumpet; Beulah Bradford, piano, and Arthur Bradford, drums. At the Circle tavern, O. T. Smith, piano; Al Mitchell, git and trumpet, and Junie Bradford, drums. Junie and Arthur are brothers and Beulah is their sister making the Bradford family the largest contributor of jazz in this vicinity.

After hour spots are still closed due to the recent law enforcement. . . Music for kicks is just a memory.

Down Beat's Staff Of 1960



Barbara Joy Cons, 11 weeks old, daughter of Mr. and Mrs. Carl Cons. Shown with mother.



Steve Dexter, five months old, son of Mr. and Mrs. Dave Dexter, Jr.



Tom Herrick, Jr., five months old, son of Mr. and Mrs. Tom Herrick. Shown with mother.

Down Beat takes pride in presenting to the public the new babies of its various editors. Here they are: the staff of 1960.

Chords and Discords

So It Was Pee Wee, After All!

Chicago

To the Editors: One of the weaknesses of jazz criticism and jazz history has been the fact that it has been based too entirely on the study of recordings—in themselves most incomplete and inconclusive evidence.

So in England Mr. Venables has devoted himself passionately to the study of records and is now trying to insinuate that his ear is better than the word of a musician who actually played on the date.

Remembers Date, Perfectly

One night last summer I played *Crying All Day* and Pee Wee who happened to be listening modestly mentioned the fact that he took the clarinet solo. Musicians are not

endowed with the greatest memories in the world, but Pee Wee could even recall incidents that occurred on the recording date. Squirrel Ashcraft says he has known since 1927 that Pee Wee played this date but he forgot about it in 1931 and when reminded was amazed to discover that a controversy was raging over anything so obvious. One more thing: Last summer Joe Rushton asked Pee Wee if he



Pee Wee

Eddie Braunmuntz



"... But, Butch, when Uncle Sam called in all the brass he didn't mean your daddy's horn!"

RAG-TIME MARCHES ON...

NEW NUMBERS

BAKER—A daughter, Judith Ellen, seven pounds, born Jan. 7 to Mrs. Joe Baker. Dad is member of Ray Herbeck ork.
CLARK—A son, born to Mrs. J. Woodrow Clark Dec. 30 in Philadelphia. She's the former Virginia Kendrick, singer.
WILBURN—A daughter, nine pounds, born to Mrs. R. D. Wilburn in Cincinnati recently. Dad is clarinetist with Mel Snyder.
EDWARDS—A daughter, born to Mrs. Jack Edwards in Boston, Dec. 24. Dad is vocalist with Howard Jones ork.
DUNKELBERGER—Two sons, weighing five pounds 13½ ounces and five pounds 12½ ounces, born to Mrs. Tom Dunkelberger at Dayton, O., Jan. 13. Dad is musical director of radio station WHIO in that city.

TIED NOTES

FLORIAN-MINCHEFF—Jerry Florian, saxophonist with Charlie Spivak's orchestra, and Helen Mincheff in Philadelphia, Dec. 20.
ASHER-PRINGLE—H. Coleman Asher, musical director of radio station KANS, Wichita, and Elizabeth Pringle in Wichita, Dec. 25.
CLINK-CORTAZO—Francis Clink, sax player in Charlie Laun's dance band, and Rose Cortazo in Pittsburgh, Dec. 29.
PAGE-BROWNE—Jerry Page, vaude ventriloquist, and Jean Browne, former vocalist with Ted Weems' ork, in Memphis, Tenn., Aug. 7.
TYNAN-TERRY—Dick Tynan, drummer with Paul Page's ork, now at Claridge hotel, Memphis, and Joyce Terry, in Little Rock, Ark., Jan. 4.
KORNEGAY-FITZGERALD—Bennie Kornegay to Ella Fitzgerald, band leader, in St. Louis recently.

GILOTTI-CORACCI—Sam Gilotti, member of Johnny Martin's orchestra, and Vera Coracci in Old Forge, Pa., Dec. 28.
GLADSTEIN-TODFELD—Harold Gladstein, Bridgeport, Conn., ork leader and Eather Todfeld in Jersey City, N.M., Dec. 25.
MARBLE-HAVENS—Harry Marble and Doris Havens, studio accompanist at radio station WCAU, in Philadelphia, Dec. 21.
SALTER-SEMPLER—Harry Salter, radio ork leader and musical director, and Roberta Sempler in Nyack, N.Y., Dec. 30.
SIMPSON-NEWORTHY—Clarence (Buddy) Simpson, former guitarist and ork leader, and Anne G. Neworthy in Springfield, Mass., Dec. 31.

had played the clarinet on Nichols' *Riverboat Shuffle*. He not only said that he had, but also hummed the chorus note for note—and Pee Wee is no collector of old records. Pee Wee has played with many Nichols recording dates (I leave the collectors to discover which ones) and Venables will have to change his conceptions to conform with the facts.

Fuzz Pearson recalls that Pee Wee played with Nichols on many country club dates years ago and that his style was somewhat different than it is now. In fact if Venables had heard Pee Wee play at the Trocadero Club in Chicago in a trio he would have heard a beautiful melodic style quite free from the croakings and beatings that Pee Wee often employs on his current recordings.

"We All Make Mistakes"

Every one makes mistakes. I made a bad one years ago on a Red Allen chorus. The boys were way off on the *Pierce Jazz Me*.

YERDY-ROBERTS—E. F. (Sleepy) Yerde, ork leader and arranger, and Doris Roberts in Natchez, Miss., Jan. 8.
ROWE-SOMMER—Sam Rowe, saxist with Wes Hensel, and Jayne Sommer, former thrush with the Dukes of Rhythm, in South Bend, Ind., recently.
PALMER-CALONICO—Jimmy Palmer, vocalist with Bobby Byrnes' ork, and Esthes Calonico, Detroit, in Chicago Jan. 12.
FELL-POLLACK—Jackie Fell, drummer with the Music Makers, and Bella Pollack in Philly recently.

LOST HARMONY

MATTHEWS—Mrs. Essie Marie divorced from Dave Matthews, tenor sax player and arranger with Hal McIntyre's orchestra, in Austin, Tex., Dec. 16, 1941.

FINAL BAR

BOWERS—Robert Hood Bowers, 64, composer and former musical conductor of radio station WMAZ, New York, died Dec. 29 at Doctor's Hospital, New York.
KALSOV—Hugo, 66, violinist and ork conductor, died Jan. 1 in Detroit. He was a former conductor of the Detroit Symphony ork and conducted many theater bands.
KNOWL—John F., 75, former cornetist with the John Philip Sousa band, died Dec. 27 at Harbor Creek, Pa.
HOLPH—Carl P., 64, former member of John Philip Sousa's band, died Dec. 5 in Mt. Sterling, Ky.
SHAPIRO—Benjamin, 42, San Francisco ork leader, died Dec. 21 in Reno, Nev.
SCARPA—Ermelindo, 63, a member of the RCA-Victor recording staff, died Dec. 25 in Philadelphia.
MACKINLAY—William C., 74, musical director of the Colonial theater of Boston for 40 years, died Dec. 31 in that city.
COOK—Corp. Harold, 22, brother of Mary Lou Cook, member of the Merry Maes, died in action at Wake Island.
TOBAR—Ernest Nelson, 56, for years a trombonist in circus bands, died Jan. 1 in Marshfield, Wis.
ATKINSON—Edwin A., 82, former drummer with bands and orchestras in Philadelphia, died Jan. 2 in that city.
JOSEPH—Mrs. Emma wife of Charles Joseph, secretary of Local 1, died in Cincinnati recently after a lingering illness.
FISHER—Fred, 65, songwriter, died Jan. 14 at his home in New York.

No one (including Venables) is free from a Bix-Secret confusion on some sides. But, for heaven's sake, let's take Pee Wee's word over someone's ear several thousand miles away—at least until better evidence is offered.

BOB WHITE

"I Didn't Overlook Shields"—Frazier

Boston

To the Editors: George Schott of Tarentum, Pa., is very, very right about Larry Shields (Gutbucket Drippin's *Down Beat*, Jan. 1). Shields was a great clarinetist—not the greatest, perhaps, but great enough to get by in any league. But Mr. Schott is quite wrong when he states that I've overlooked Larry. I haven't and in testimony thereof, Mr. Schott should look through his files and dig up a piece I wrote for the (*Modulate to Page 11*)



Cab Calloway relaxes in a game of table tennis, under the able direction of Coleman Clark, international expert.



How Musicians Pass The Weary Hours

As Snapped by Rudy Weis

Charlie Barnet, above, scans the daily racing forms for hot tips.



Members of the Zileh Brothers (are they kiddin'?) play gin rummy between choré during a recent engagement at the Riverside theater, Milwaukee.

Shelved Flick Gets Mouth Washed; Okay

by IRMA WASSALL

Wichita—Corinna Mura, Latin-American styled singer and guitarist who has a part in the RKO flick, *Call Out the Marines*, recently told *Down Beat* that the flick, which was to be shelved in the interest of national defense because it was said to poke fun at the Marines, has had the objectionable jibes cut and will be shown after all.

The picture stars Victor McLaglen and Edmund Lowe and in it Corinna sings three songs.

Chords and Discords—

(Jumped from Page 10)

Beat about five years ago when the Original Dixieland Jazz Band went on a theater tour with Ken Murray. He'll find that I had some quite lovely things to say about his man Shields.

GEORGE FRAZIER

"Old-Timers Might As Well Be Dead"

Hanover, N. H.

To the Editors:

Down Beat certainly has changed! I can remember when every issue carried an article on Bix or Tesch. Where are McPartland, Marsala, O'Brien, Condon and all the rest? For all you mention about them, they might as well be dead.

DAVE SAWYER

Canucks Like Jive

Esquimalt, B. C.

To the Editors:

Thought you would like to know that most of the fellows in the Royal Canadian Navy, in which I am a signalman, go for swing and boogie woogie, and think *Down Beat* is terrific.

CRAWFORD MACLENNAN

Today's Thought

Madera, Cal.

To the Editors:

In your Jan. 1 issue of *Down Beat*, you showed a picture of June Hutton drinking her 21st coke. It also states she has been known to drink 35 cokes during one rehearsal.

After carefully measuring 21 cokes, it equalled four quarts and one coke; 35 cokes equalled seven quarts.

I don't believe Miss Hutton would have much time to do any rehearsing, just "burping." What do you think?

LEO SECARA

Complaint Department

Culver City, Cal.

To the Editors:

In the article, *Best Records of the Year*, by Dave Dexter, Jr., he leaves out two of Duke Ellington's best. What was the matter with *Take the A Train* and *Flamingo*. As one of Miller's best, he lists *Take the A Train*. If Ellington's version isn't better than Miller's, I'll eat my hat.

JAKE KRONICK

Note of Thanks

New York City

To the Editors:

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Junks Toy 88 For Navy Berth (Who Wouldn't?)

by JOE PIT

Davenport, Iowa—Latest musician to get aviation-minded is Dick Greko who has been holding down the 1st alto chair in Hal Weise's ork. Dick has entered an aviation school in sunny California in preparation to joining the U. S. Air Force when he becomes of age. Tenor man Gail Johnson is slated to fill the alto slot left vacant by Greko and Don Brink will probably join on tenor.

Defense Stamp Ball Held

Jack Donnelly who features a toy piano specialty with Bob Barnes' band recently enlisted in Uncle Sam's Navy. No one has been definitely hired to replace him as yet.

The Tri-Cities collaborated in promoting Defense Stamp balls on Jan. 23. Three local bands furnished the jive. Ken Pirmann's ork at the Blackhawk hotel, Davenport, Ia. Cal Heitman's artists at the Fort Armstrong hotel, Rock Island, Ill, and Jack Manthey's crew, featuring drummer man Louie Bellson, at the Le Claire hotel, Moline, Ill.

Vacation in Mexico

A couple months ago, in my column, I predicted that you would hear more about this Louie Bellson lad and Louie has not let me down. He recently won a prize for looking like Gene Krupa (he is a perfect double for the famous hide beater) and now he has waded through a field of some 40,000 enthusiastic young tub thumpers to emerge the national winner of the Gene Krupa drum contest recently held in New York.

Jimmie Bruns is enjoying a



The Duke

His Columbia reissues of '32 and '33 show him playing music ahead of the '42 standard. Leaders farsighted enough to use his style, with simplifying modifications, have created a name for themselves and plenty of moola to go with it. Ellington will be ten years ahead of the public by the time they catch up with the '32 records.

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Blackouts Crimp Coast Niteries; Ray Noble, Nat Brandwynne Hurt

Los Angeles—Biggest major casualty to date as the result of the blackout jitters which have hit the niteries here since the outbreak of war has been suffered by the Ambassador Hotel's famous old Coconut Grove, which has gone into a five-night-per-week blackout of its own and is now operating only on Friday and Saturday nights.

Adjustment of the contract with Ray Noble appeared to have been arranged on a satisfactory basis. Noble said he was "perfectly satisfied", that he had been trying to find the time for some song writing for the past two years and that this would be the opportunity.

The Ambassador has added Sunday afternoon and evening dancing sessions to the schedule in the Casino, a smaller room which maintains a four-piece combo, The Envoy's Extraordinary.

Ciro's Folds

Only major spot to fold completely was Giro's, the ultra-ultra spot on Sunset Blvd., much frequented by movie bigwigs. An "early re-opening" was promised.

Nat Brandwynne, the former Eastern leader who has been working up a good West Coast rep for himself at Giro's, caught a tough break in this case.

She Had the Right Idea, Anyway

Las Vegas, Nev.—The boys in Cliff Rawnsley's band here were perplexed when a lady came up to the bandstand and requested *I Want It, But It's a Bum Deal*. The bandmen thought they had heard everything but this topped them all. The tune she wanted was *I've Got It Bad and That Ain't Good*.

Frisicans Have to Dig Bands Across the Bay—Lament

by DAVE HOUSER

Oakland, Cal.—San Franciscans have been popping off lately about having to cross the bay to get a look at the big name bands on one-night stands. Frisco, you see, hasn't any one-niteries to house the touring top names. . . . Neil Bondshu, local stick waver and pianist who formed his present outfit less than a year ago, completes a triple play when he takes his society crew into exclusive Pierre's in New York. The first two spots that featured the Bondshu rhythms were the St. Francis across the bay, and Giro's in Hollywood. . . . Eugene Molle, the Bay Region all-around man (bass, tuba, groanbox, ivories et al) is now one of the stalwarts of the College of the Pacific band. The chair doesn't offer any chance to pitch some boogie but Gene seems contented. . . . Frank Ripley, Oakland master of many instruments, is now putting in a full graveyard shift each night in the shipyards.

Caught Between Blackouts

The recent addition of Bill Stoker, singing saxman, to the NBC

studio band in Frisco gives that aggregation two of the best vocalizing musikers in the biz. Besides Stoker, who has seen service with Kay Kyser, Freddie Martin and Neil Bondshu, NBC has Clancy Hayes, a lad who vocalizes well and plays some solid gitbox. . . . Incidentally, the new NBC studios in Frisco are nearing completion and look mighty classy. . . . Harvey Peterson, local NBC musical director, has become a proud papa.

Herb Caen, the town's best scribe, reports that the swank Russian Hill home of Farwell Taylor is the locale for some of the hottest all night jam sessions in town with colored swingsters from Jack's and the Club Alabam making the jernt jump.



Bing and Bob Together

. . . The brothers Crosby, Bing and Bob, seldom seen together and never before on the same movie set, are shown here as Bing sings a number from his new Paramount film, *Holiday Inn*. Bob isn't in the film himself but the Bob Crosby ork played all the music for the sound track. Shown with the Crosby's are Mark Sandrich, producer, and Marjorie Reynolds.

Ex-Teagarden Arranger Hired for Crosby Ork

Los Angeles—Phil Moore, arranger who left here last year to go with Jack Teagarden, has returned to Los Angeles and is turning out a series of originals for the Bob Crosby band, currently at the Trianon here.

Moore is well known for his arrangement-compositions, rhythmic descriptive pieces like his *Ougoun Badagris* (title taken from the Voodoo God of War) recorded by Charlie Barnet.

Gil Rodin said that engagement of Moore as arranger did not indicate any drastic change of style for the Dixielanders. "Paul Weststein continues with us as before", said Rodin, "and we are adding

Phil's scores to our book because we think he is turning out fine things that any band can be proud to play".

Mary Lou Cook's Brother Is Dead

Los Angeles—Corp. Harold Cook, brother of Mary Lou Cook of the Merry Macs vocal group, has been killed in action on Wake Island. He was one of the small garrison of marines who valiantly defended the isle against an all-out Jap attack.

Trombonist Robbed

Los Angeles—Tough luck in the form of a sneak thief hit a youthful musician here as someone broke into the car of Norman Bartold, bass trombone player with the Peter Meremblum Junior Symphony Orchestra, and made off with his trombone, his best suit and his best shoes.

L. A. Band Is Cleared of Alien Charges

Los Angeles—A clean bill of health as far as possible alien membership was concerned was given to the Los Angeles County Band following an investigation by the local district attorney's office.

The investigation was undertaken at the suggestion of County Supervisor William A. Smith after charges arose in vague quarters that the County Band contained musicians who were not American citizens. Smith said that he did not personally question the status of the bandmen but that he thought the matter should be publicly aired and settled.

Prexy Indignant

Local 47's President Spike ("Mighty Man") Wallace is said to have sputtered with indignation over the alien charges. He charged that "one individual" was responsible for the accusations, and no one doubted that the "one individual" referred to by Wallace was his old political enemy, Jack B. Tenney.

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Woody Herman Band Gets Big Role in New Pic

Los Angeles—Universal is shooting the works on the Woody Herman band's first movie assignment, *Wake Up and Dream*, by tossing some of its best talent into the opus. Jane Frazee, the former singer who has become one of the lot's best box office bets, the Andrews Sisters and Gloria Jean, the kid comer, will be in the film to back Woody's Woodchoppers.

The band is slated for some of heaviest footage accorded a dance ork since the band bug bit the movie mills. Billie Rogers, Woody's gal trumpet, will get plenty of attention in her own specialty acts.

The Herman herd is not only recording its own feature numbers, which will include its theme song, *Blue Flame*, and its platter hit, *Woodchopper's Ball*, but also the accompaniment for practically all vocal and dance routines in the picture.



Looking for a Valentine?

. . . This shot of Rita Rio, former leader of an all-girl dance band, who is now appearing in the flickers as Dona Drake, was made in December but Rita is known as Paramount's hottest bet. *Down Beat* passes the photo on as a Valentine greeting to its readers.

'S a Tough Job!

Trumpeters Sweat in Studio As They 'Make Up' Music

Los Angeles—In a big, barn-like sound stage at R-K-O here, Bunny Berigan and George Thow are sitting side by side, day after day, performing one of the most unusual musical jobs ever tossed at a musician.

Under the direction of Leith Stevens they are "dubbing" the trumpet solos which play an important part in RKO's "Cavalcade of Jazz"—*Syncoption*.

Have to Make Notes Fit

In most work of this kind the sound track is recorded first and the actors are photographed while they listen to a playback and synchronize their actions to the music. But in this case the picture was completed first and now the trumpet players have to watch the picture and improvise passages that will "fit" the action on the screen—even to the finger movements of the actors on the valves of the instruments in their hands.

Berigan and Thow, who do the sound for two characters in the picture who are supposed to be

trumpet players, have no orchestra or accompaniment to back them up while working in many cases, though they have to add the trumpet solos to music which has already been recorded. They listen to the music through ear phones, and record the trumpet solos, which will be "mixed" with the original sound track.

Leader Is Killed

Pittsburgh, Cal.—Jo Atria, 37, orchestra leader, was instantly killed near here Jan. 11 when the car he was driving plunged over an embankment.

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RAY ROBIN

Three Dorseymen—All Down Beat Stars



Hollywood—Here are three of the four Dorsey men who made the grade with *Down Beat* readers by nabbing places on the *Beat's* All Star band. From left to right are Ziggy Elman on trumpet, Buddy Rich, tubs, and Tommy Dorsey himself on sliphorn. This may be the last photo you'll see of them together for some time as Elman and Rich are reported due for the army soon. Tommy's band is currently playing at the Palladium ballroom here.

Rube Wolf May Drop Baton for Theater Post

Los Angeles—Rube Wolf, the trumpet-playing bandleader and emcee, who for years head-lined stage presentations in theaters on the West Coast and in other parts of the country, is in line for the managership of the Paramount theater here. Expectation is that the theater's present manager, Harry Wallin, may be moved to the El Capitan in Hollywood.

Rube is the brother of Fanchon and Marco Wolf, who started as the dance team of Fanchon and Marco many years ago and have become West Coast theater tycoons. They control, among many other theaters, the Paramount, which was for many years Brother Rube's "home spot" as a bandleader. A beef with the union has resulted in a blackout of all live shows at the Paramount at present. Name orks passing through this territory have been showing their stage wares at the Orpheum during the union squabble at the Paramount.

New Stage Musical for West Coast



Hollywood—Shown practicing numbers for this city's newest musical revue, *Rally 'Round the Girls*, are Julie Lynn, Phil Moore, musical arranger, Lois Paul and Pamela Caveness. Gertrude Ross is the producer of the revue slated to open at the Hollywood Assistance League Playhouse Feb. 5. Songs were written by Paul Webster, Walter Jurman, Harold Spina, Ray Henderson and Hal Borne.

Phil Moore, who is supervising musical routines and arrangements, was recently arranger for Jack Teagarden and is now doing originals for Bob Crosby.

Los Angeles Band Briefs

by HAL HOLLY

Los Angeles—Ken Baker, a local product who has been bucking the game for a long time without getting the breaks, showed a nice band in a brief stand at the Million Dollar theater. Good features were trumpeter Eddie Hutchinson (the only Negro musician working with West Coast ofays) and the trombone man, Joe Harris, who is making a great come-back and is as good as ever in *Basin Street* (remember Joe with Benny Goodman?). . . . Harry Rosenthal, the veteran pianist who has been doubling between character parts in pix and his music shop on Sunset Blvd., is back in the band business again, heading his new outfit at the Playroom, the new dance spot at the Players' restaurant, which is almost across the street from Harry's music shop. . . . The boys in Ray Noble's band are fined a defense stamp every time any of them cuts a clinker. . . . The Wm. Morris office is angling for a Chicago spot for the Lee and Lester Young band, currently at the Capri here. . . . Spike Jones and his City Slickers recorded four more sides for Bluebird. It's the same bunch who rang the bell with the cow bell capers in *Red Wing* and *Behind Those Swinging Doors*.

Pacific Patter

Dorothy Dare, the new featured singer at the It Cafe, is getting a nice reception there. She's Mrs. Ted (sax at Roseland ballroom) Dawson in private life. . . . Henry Busse is town for an Orpheum theater date following his long run at San Francisco's Palace Hotel. Also doing transcriptions for Standard. . . . Wm. Morris office bringing another newcomer to the Coast in Paul Baron of New York. His band made its western debut at the Glendale Civic Aud and then replaced Busse in San Francisco. . . . Trocadero still promising an "opening soon." . . . Joe Dasso, trumpet with Meredith Willson's radio orchestra, and Tommy Jones, trumpet with Kay Kyser, were among the lads from here who recently got the call from Uncle Sam. . . . Johnny Richards was slated for a shot at Joe Zucca's band showcase spot at Hermosa Beach, following Dave Wade. The new schedule here will call for afternoon broadcasts at 3 o'clock on Tuesdays and Thursdays. To liven the spot during these broadcasts Joe Zucca, in conjunction with a soldiers' entertainment group, will entertain 50 soldiers on leave from nearby encampments.

Ronnie Kemper On His Own

Hollywood—Ronnie Kemper walked up to Horace Heidt, his boss, a few minutes before midnight on New Year's eve and announced he was "starting the new year right by leaving Horace Heidt."

And so, without any notice, Heidt lost one of his most popular vocal attractions. Kemper was formerly with Dick Jurgens. He said he would organize his own band of Local 47 musicians. He's already made some transcriptions

with a pickup combo.

Charlie Goodman, meantime, has been singing Kemper's songs with Heidt, who was at Casa Manana when Kemper walked out so abruptly.

AFRA Wants To Wade in On Leaders

Los Angeles—All bandleaders who have lines to speak during radio shows may be required to hold union cards in the American Federation of Radio Artists as well as in their own American Federation of Musicians if a suggestion to this effect, now being considered by the local board of AFRA, is carried out.

Among the bandleaders who participate as "actors" on big network shows are Skinnay Ennis (Bob Hope), Phil Harris (Jack Benny), Paul Whiteman (Burns & Allen), Al Goodman (Fred Allen) and many others from time to time.

Idea Hatched in New York
The idea to make the batoneers join AFRA appears to have originated in the New York division of the radio actors' union and to have been shuffled over to the Los Angeles local of the body for action.

Still to be heard from on the subject was the AFM's Jimmy Petrillo, who is extremely touchy on jurisdictional points where "his boys" are concerned. If Jimmy doesn't like AFRA's idea he can scotch it in a hurry by simply threatening to pull all "his boys" off the air.

First Leader to Feel Rubber Shortage

Dayton, O.—Mel Marvin is probably the first band leader to feel the effect of the new tire restricting law. Playing at the Van Cleve hotel, Marvin had two tires stolen from his Packard roadster. The thieves left a note behind: "We had to have the tires. You can keep the car. Hope we didn't inconvenience you too much!"

Marvin still hasn't been able to get replacement tires for his car, now languishing in dead storage.

Skinnay Ennis Crew to Grove

Los Angeles—Skinnay Ennis, bandleader of the Bob Hope program, gets his first break in an important local dance spot here when he opens at the Coconut Grove Feb. 6. Grove is currently dimmed to two nights a week by blackout jitters but is nevertheless a major band showcase.

Ennis follows Ray Noble, who like Ennis has been doubling over into a big network program (Chase and Sanborn).

Schedule of band bookings at the Grove has been jumbled plenty by the cut to two nights per week. It was planned to bring Freddy Martin back early in the spring but all future bookings are now open to doubt, it was stated by management.

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Del Courtney Recruits for Leathernecks

Chicago—Del Courtney, currently at the Stevens hotel here, was awarded the title of Honorary Recruiting Officer for the U. S. Marines when his band played an affair at the Stevens for the induction of 200 men into the Marines. The citation was given by Col. Chester L. Fordney, Chief of the Marine Recruiting Corps, to Courtney after the band had played the *Marine Hymn* for the induction.

Meanwhile Del lost his organist, Bob Nonan, to the Navy when Bob enlisted at the Great Lakes Naval training base near here. (We're surprised you didn't sign him for the marines, Del.—Eds.)

Sam Lutz, who handles Lou Breese, has recently taken over as Courtney's personal representative.

Here Are Soldiers' 3 Favorite Tunes

New York—When Andre Kostelanetz returned from a tour of 48 states with a report on the favorite tunes of all time among the men in Army camps, Connie Berry took the hint. She included in her repertoire of piano specialties at Cafe Society Downtown the three numbers declared by "Kosti" to be tops in Army esteem, and converted them all into her own jump versions.

The tunes? *Anchors Aweigh*, *The Old Grey Mare* and *Beer Barrel Polka!*

Band Bus Burns

Dysart, Ia.—The Leo Piper band bus caught fire here the night of Jan. 7. Loss was \$7,000.

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Herman—Kincaide Combo Rings Bell with Boffo Disc of So-So Novelty

by DAVE DEXTER, JR.

CHARLIE TOBIAS AND AL LEWIS composed *Rose O'Day*, watched Kate Smith, Freddy Martin, the Merry Macs, the King Sisters and Claude Thornhill record it, and the results were nil. The song remained a ricky-tick novelty, destined for some juke-box popularity and then oblivion.

Then Woody Herman came along. Last of the "big names" to wax the ditty, Herman asked Deane Kincaide to arrange it, with instructions to "make something out of it." And how Kincaide and Herman's band achieved precisely that is evident on Decca 4113, which pairs the tune with *Someone's Rockin' My Dreamboat*. A classic, it starts as a heavy 4-4 rhythmic instrumental. Carolyn Grey gives an introductory vocal, the beat changes to Dixie, the Woodchoppers take a chorus, Miss Grey adds dialogue, Herman shouts a chorus, the whole band sings a bit, and then with a sudden change

On the Air



Bob Thiele, who last October gave up his Signature Records, as a company, by turning over his masters to Milt Gabler's Commodore shop, is now airing a half hour radio show of his own, tabbed "The Jazz Band Ball." The show (Bob spins jazz platters and informatively comments on them) is on nightly except Sunday over WBYN, New York.

of key it resolves into a magnificent N'Orleans-style rideout with the entire band punching potently, parade style.

Here's the record of the month. The band has never recorded in finer form. The arrangement is better than the original melody deserves. Woody's singing, especially, is magnificent. So is his clarinet. *Dreamboat* suffers as a result, but at that, it's by far the best version of the song yet recorded. And that means it is superior to Goodman's, Erskine Hawkins' and the Ink Spots', who introduced the song.

Duke Ellington

Chelsea Bridge and What Good Would It Do? Vic. 27740.

Sweet'pea Strayhorn, consistent-

ly improving in his composing efforts, is responsible for *Chelsea*, and it's a tribute to his talent that the side shapes up as one of the Duke's Grandest. Ben Webster's tenor and Juan Tizol's valve trombone are heard in excellently-conceived solos, but it's the unusual harmonies as played by full ensemble which give the performance the Ellington stamp. Lovely jazz, this, at medium tempo. Aside from the intro, *What Good* is dull. Herb Jeffries sings.

Jimmy Dorsey

I Said No and This is No Laughing Matter! White Cliffs of Dover and I Got It Bad, Decca 4102-03.

Four slick performances, all commercial in the extreme. Tudie Camarata arranged all but *Bad* and that's a Joe Lippman job. Bob Eberly and Helen O'Connell sing. Jimmy's alto on *Bad* reveals a wonderful sense of humor, and he doesn't try to "carve" J. Hodges' original playing of the tune, with Duke.

But not many kicks here, except for those who drop jitneys in the jukes.

Alvino Rey

Not a Star in Sight and Liebestraum, BBIRD. 11405.

Alyce King does the best she can with an anemic Ray Noble tune. The arrangement bores. The Liszt evergreen carries much unison clarinets and irritating Rey electronics. Sounds like he did when he was with Heidt. Dull coupling.

Peebie Wheatstraw

Mister Livingood and The Good Land's Children, Decca 7879.

The "High Sheriff of Hell" is in good form on *Mister Livingood* and *The Good Land's Children*, Decca 7879, which are among the final sides made by Peebie before his December death in a car accident. *Livingood* is the better, replete with the hoo-ees which Peebie originated. But note the hot harmonica on the flipover side.

Ink Spots—Four Tones

Is It a Sin? and It's a Sin to Tell a Lie, Ink Spots, Decca 4112; *Someone's Rockin' My Dreamboat and Goodnight Baby Goodnight*, Four Tones, BBIRD. 11408.

The Spots are fast becoming the ace schmaltz-dispensers of their race. The latest coupling drips with Billy Kenny falsettos and belcheteos. But far more funnier are the two sides by the Tones, a Chicago group accompanied by the Eddie Beal Trio. The Tones' tenor is a helluva actor, aping Kenny, but he's a little too strong and the results needn't worry the Spots. Or is the guy subtly poking fun at them?

Doesn't matter, both sides are bad, with only the Beal boys' instrumental backing coming through well.

Abe Lyman

Let's Put the Ace to the Ace and Baby Boogie, BBIRD. 11410.

This department agrees with the sentiments expressed in the first title, and as wholeheartedly as big-hearted Abe. But music as foul as this is far more likely to impair the morale of the nation. Like most of the new so-called "patriotic" tunes—composed overnight by Broadway writers who figure they can grab a quick bag of loot by their efforts—*Azis* is a feeble piece of music, feebly played by the Lyman mob. Only an idiot could obtain any sort of enjoyment from hearing it played.

Baby Boogie makes poor, deserving, original, talented guys like Ammons, Johnson and Lewis suffer. It's kindergarten boogie with a too-cute vocal by Rose Blane, who in this instance does a miserable job of imitating Patty Andrews. Lyman's band has shown definite improvement in recent months. But these sides shove it back into the corn-silo again.



Tangerine is a pretty ballad, prettily scored, and sung by Bob Eberly again, but he's better on *Everything*, a Cole Porter ballad which by now has pretty well pooped out. The arrangements are by Toots Camarata with Charlie Frazier's flute trilling all over the studio.

Dorsey's alto is heard hardly at all.

Jimmie Lunceford

Blues in the Night in 2 parts, Decca 4125.

Too late to mean anything as a money-grabber, Jimmie's two-sided version of one of the best pops in years has a lot of good points, among them portions of Roger Segurre's score. Willie Lewis' alto chorus is probably the best kick, and the band's vocal ensemble, the worst. The band gets a great, effortless beat, too. Worth digging.

Jay McShann

New Confessin' the Blues and Red River Blues, Decca 8595.

The leader's piano, always a brightspot, is subordinated on both sides to Walter Brown's humorous blues shouting on both sides. Even so, it's a potent combination, and Brown is impressive with his robust style of delivering lyrics. But more McShann piano would be welcome.

Freddie Slack

Strange Cargo and Pigfoot Pete, Decca 4130.

Cargo has little of interest. Instead of stressing his own Steinway artistry, Slack features rough, unbalanced ensembles and a tiring jungle beat. Results are nil. More interesting but still not what one expects from a musician-arranger of Slack's caliber is *Pete*, a boogie bit with a too-complex vocal by the composer, Don Raye. Slack could make better records if they sat him in a studio by himself. Even Marnie Klein's trumpet doesn't help here.

Artie Shaw

Someone's Rockin' My Dreamboat and I Don't Want to Walk, Vic. 27746.

Dull arrangements, for Shaw, and little to recommend from any viewpoint. Paula Kelly sings both. Better versions of both have been recorded previously.

Charlie Barnet

I'll Remember April and I'm Comin' Virginia, BBIRD. 11417.

Strings don't help the Wild Mab's outfit, and *April* makes boring listening. Without strings, *Virginia* is more likable. It starts fine, then drops into a trite groove with a lousy Ford Leary vocal. Too many wonderful records have already been made of *Virginia*. Barnet's doesn't measure up.

Sister Rosetta Tharpe

Just a Closer Walk and I'm in His Care, Decca 8594.

Without Lucky Millinder's band and bellowing into a mike by herself, accompanied by her own \$3.98 gitbox, the sister is still potent without orchestral background. Tharpe phrases with extreme originality, and turns in two bang-up sides. But only for devotees of blues and race lists. Others won't dig.

Misc. Chirps

Shady Lady Bird and Every Time, Nancy Walker, BBIRD. 11400; *Everything I Love and Happy in Love, Dinah Shore*, BBIRD. 11413; *I Said No and They Didn't Believe Me, Nan Wynn*, Vic. 27739; *Pigfoot Pete and There Goes My Dream, Dolly Dawn and Her Patrol*, BBIRD. 11402.

Four girls, eight songs. Miss Walker, a showgirl, sounds as if she's from the other side of the tracks, and in a tough, unpretty voice bellers the lyrics to her two songs in a phony dramatic style which went out with Sophie Tucker. Dinah's good on *Love*, but she's not singing as well as she did two years ago. Note the superb accompaniment La Shore receives. Miss Wynn, now in pictures, is handicapped as is Dinah, by a grossly insincere, affected manner. And not nearly so effective as she was when she sang several years back on her own Vocalion sides, with more lively accompaniment. Dolly's better offering is *Pete*, a boogie-woogie novelty, a bit too complex to become popular. Her *Dream* is a drag. Poor tune.

But all four girls record better than Jane Froman.

Making Wax

is a new experience for pretty Carolyn Grey, brunet songstress with Woody Herman's ork. Carolyn recently recorded *Rose O'Day* with Woody. The record is now available. It's a Decca disc. A Californian. Carolyn joined Herman's herd last August. The band completes work in a Universal picture this week and heads East again.

Louis Jordan

Knock Me a Kiss and I'm Gonna Move to the Outskirts, Decca 8593.

Jordan's band is invariably capable of producing listenable music. But *Kiss* is the worst record Louie and his small band have yet made. Much better—recommended, in fact—is *Outskirts*, a slow blues which has a fine opening chorus and several acceptable Jordan vocal choruses. And well recorded, too. That pretty alto is by the leader man himself.

Casa Loma Band

Moonlight Cocktail and Autumn Nocturne, Decca 4114.

Billy Rausch's pretty trombone draws the rave on *Nocturne*, which the Thornhill band made earlier, and better. The arrangement is mostly ensemble, and ditto for *Cocktail*.

Kenny Sargent doesn't sing either side. Of interest to the legion of C. L. fans may be the final reed chorus to *Cocktail*. Some tired, unimaginative arranger voiced it, with clarinets, exactly as the jazzy Wayne King voiced reeds 10 years ago when *Josephine* was a Hit Parade leader.

Ruby Smith

Thinking Blues and Make Me Love You, Decca 7878.

Billed as "Bessie's niece," Ruby manages, frequently, to sound a lot like her famous aunt. But not enough. Accompaniment is competent. Compared to most of the present day blues singers Ruby isn't half-bad. But the family comparison is too much.

Aside from that there's much of interest on the two sides.

Jimmy Dorsey

Not Mine and Arthur Murray Taught Me Dancing in a Hurry, Decca 4122; *Everything I Love and Tangerine*, Decca 4123.

Three tunes from a forthcoming flicker starring the Dorsey organization and Dorothy Lamour, two are novelties and one a ballad. *Mine* has a double Eb-O'Connell vocal, while *Murray* is all Helen. The Hollywood touch brands them as coin-machine hits to be. Musically, there's little of interest.

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Most Popular Records in the Coin Machines

SONG FIRST CHOICE SECOND CHOICE

1—White Cliffs of Dover	Kay Kyser, Columbia	Jimmy Dorsey, Decca
2—Everything I Love	Glenn Miller, Bluebird	Claude Thornhill, Columbia
3—Any Bonds Today?	Jimmy Dorsey, Decca	Andrew Sisters, Decca
4—Rose O' Day	Freddy Martin, Bluebird	Woody Herman, Decca
5—Blues In the Night	Woody Herman, Decca	Artie Shaw, Victor
6—I Said No	Jimmy Dorsey, Decca	Rey-King Sisters, Bluebird
7—Shrine of St. Cecilia	Al Donahue, Okeh	Andrew Sisters, Decca
8—Moonlight Masquerade	Jimmy Dorsey, Decca	Vaughn Monroe, Bluebird
9—Chattanooga Choo-Choo	Glenn Miller, Bluebird	Andrew Sisters, Decca
10—'Tis Autumn	Les Brown, Okeh	Woody Herman, Decca
11—This Is No Laughing Matter	Charlie Spivak, Okeh	Jimmy Dorsey, Decca
12—Elmer's Tune	Glenn Miller, Bluebird	Dick Jurgens, Okeh

BARELY MISSED the best seller list above, but headed upward and going strong in the machines are various recorded versions of *This Time the Dream's on Me*, *Magic of Magnolias*, *Humpty-Dumpty Heart*, *How About You*, *Madelaine* and *Be Fair*. Slumping

now after a long stay in the "Big 12" listings are *Elmer's Tune*, *'Tis Autumn*, *Shrine of St. Cecilia*, *Moonlight Masquerade* and *Chattanooga Choo-Choo*. For other up and coming records check the "Sleepers" below.

"SLEEPERS"

(Records Looming as Smash Hits in America's Coin Machines)

DEEP IN THE HEART OF TEXAS—An Alvino Rey discovery, this hillbilly type ballad is fast becoming a national coin machine winner, and it's Rey's Bluebird which is chiefly responsible. Worth tabbing.

SLEEP KENTUCKY BABE—An old song, but a lovely one, and treated in beautiful taste by Carl Hoff and the Murphy Sisters on Okeh. Moving very briskly in the East and no reason why it can't ditto elsewhere. A slow, soft ballad designed for any and all types of locations.

MY OLD FLAME—First introduced in the early '30's by Mae West, it is now Count Basie's version which is dragging in the nickels. Aided immensely by a moving Lynne Sherman vocal, and an intelligent, slow-tempoed arrangement, it's a Basie classic. On Okeh.

SOMEONE'S ROCKIN' MY DREAMBOAT—Written by Leon Rene, who composed *Capistrano* a year ago, there are several versions which are going well in the machines. The Ink Spots' Decca, Benny Goodman's Okeh, Woody Herman's Decca and Erskine Hawkins' Bluebird are all excellent treatments. Can hardly miss no matter where the machine is.

ABSENT MINDED MOON—Jimmy Dorsey's first 1942 bid for coin machine supremacy. A Van Heu-

sen-Burke song with everything. Bob Eberly sings it and sucks it across excellently. Destined for tremendous popularity. Decca.

I DON'T WANT TO WALK—A tune from the picture *Sweater Girl* which is coming up, but fast. Harry James' Columbia is the only disc worth spotting, and it's a strong jiney-puller. Helen Forrest's vocal helps. Only other competition for James is Guy Lombardo's Decca.

DEAR MOM—Heavily on the sentimental side, the story of a soldier writing his mother from an army camp, this tune gets 18-karat treatment by Glenn Miller on Bluebird. The Modernaires and Ray Eberly perform a dynamic vocal. A natural for the boxes. Second choice: Sammy Kaye's Victor.

HE'S I-A IN THE ARMY—This one's been kicking around a few months, but last week started to show surprising strength throughout the nation. Again it's Harry James' Columbia which is most potent, followed by Johnny Long's Decca and the King Sisters' Bluebird. Rhythmic patriotic stuff.

LITTLE DAVID—Watch for Decca's release of this one, a rhythmic spiritual, by Muggsy Spanier's fast-moving band. Spanier has a novel idea here which may make him a coin-machine favorite on his first Decca offering. Tab for sure.



The Barrelhouse Four. with the fourth one taking the picture, comprise (left to right) Charles Edward Smith, William Russell and Frederic Ramsey, Jr., with Charles P. Rogers behind the camera. Together, they wrote *The Jazz Record Book* which is published this week by Smith & Durrell, a 450-page volume listing thousands of important jazz records. Smith and Ramsey wrote *Jazzmen* in 1939. All four authors are prominent in the trade.

War Blamed for Sag in Hot Jazz; Discs to Go

New York—Pointing out that national interest in hot jazz, and hot records in particular, seems to run in "cycles" and that at the present time young men, who constitute the main supporters of hot jazz, are more concerned with their draft numbers than with master numbers, the head man of Blue Note records, Alfred Lion, this week announced he was abandoning the manufacture of hot discs and would sell his remaining stock.

In Business Since 1939

Lion and his associates have been putting out Blue Note pressings—all in the hot tradition with America's finest jazzmen taking part—since early 1939, when interest in *le hot* was at a fever pitch. Since that time, and now with the war a strong factor, the firm has found the going more tough. The decision to quit the field came last week.

Among the great discs put out by Blue Note were a series of piano solos by Meade Lux Lewis, Pete Johnson and Albert Ammons, respectively; instrumentals and blues by all-star lineups comprised of such greats as J. C. Higginbotham, Frankie Newton, Sid Cat-

lett and others; a series starring the improvisations of Sidney Bechet, and several other outstanding platters, all acclaimed widely by jazz critics. Twenty 12-inch discs and four 10-inch discs were issued, in all, in the little more than two years which Blue Note operated.

Duke Records Four Originals

Chicago—Duke Ellington's band recorded a series of sides for Victor here Jan. 20. Among the tunes put on wax were Otto Hardwick's original, *I'm Too Hip to Be Happy*; Rex Stewart's *Grasshoppers*, and two untitled compositions by Barney Rigard and Johnny Hodges.

Frank Sinatra Is Set as New Recording Star

Los Angeles—Frank Sinatra, Tommy Dorsey's featured songster and winner of *Down Beat's* All-Star band poll for 1941, goes "on his own" as a recording star shortly but still under the wing of the bandleader with whom he climbed to the top—Tommy Dorsey.

Sinatra was scheduled to cut four sides for Victor at their Hollywood studios late last month. Frank draws star billing on the labels and is accompanied by a 14-piece combo consisting of the reed and rhythm sections of the Tommy Dorsey band augmented by strings. Tommy conducts but will not be mentioned on the labels.

Titles were not announced, but Harry Meyerson, Victor's Hollywood recording director, said that they included two standards and two pops.

Hite to Make Soundies Series

New York—Les Hite and his bunch have been signed to make four Soundies for Minoco. They'll be recorded Feb. 23. One of the numbers scheduled is Les' original, *Blackout*, which has been panicking audiences out at the Chatterbox, where the band has been using it as a featured floor number.

Levine, Keene Set for Album

New York—Henry Levine's Dixieland band will record the *Strictly from Dixie* album in the Victor studios next week. Six of the eight sides waxed will be old standards; the others are an original by Levine, bearing the title of the NBC show on which the album is being based; and *Mound Bayou*, a new number by Andy Razaf and Leonard Feather. Linda Keene will be featured on six of the sides.

The Levine-Keene combo started work last week on a series of four soundies for Minoco.

McIntyre Cuts First 4 Sides

New York—Hal McIntyre's orchestra, only a few months old and doing well on its current stand at Glen Island Casino, recorded its first sides for Bluebird two weeks ago. Titles put on wax by Mac and his men were *Foiled*, *Mandy is Two*, *Tangerine* and *I'll Never Forget*.

Vocals were by Penny Parker and Carl Denny. Steady Nelson, former Woody Herman trumpeter-vocalist, now is with McIntyre's band. Band broadcasts almost nightly over the Mutual and CBS webs with Hal fronting his band on alto and clarinet.

Byrne Back on Decca Wax

Chicago—The Bobby Byrne crew will come back into Chicago Feb. 10 for a recording date. The numbers for this Decca date are not yet set, but Byrne assured that one would be *Are Ya Fer It*, written by King Cole.

This will be the first recording date the band has had since last July, and naturally, the first since its rejuvenation in October.

Jimmy Palmer, Bobby's vocalist, was married while the band was in Chicago.



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Swing Piano Styles

"Keep That Bass Moving," Says Willie (The Lion) Smith

by Sharon A. Pease

At the corner of 49th and Broadway is the Brill Building. Standing at street level one can plainly hear the roar of the nearby 7th Avenue subway above the din of the Broadway traffic. Not as frequent but with equal volume, one can just about depend upon hearing the roar of Willie "The Lion" Smith in the neighborhood, sometime between noon and dusk. The Dizzy Dean of the piano players, Willie isn't bashful, and like the Dizzy of old, he is usually able to back up his claims or statements.

Gave Many Pianists Their Start
Behind this outward rodomontade, there is a heart of gold and a

sincerity that has made Willie one of the best known and best liked musicians in all New York.

Some of the country's ace piano men including Joe Buskin, pianist with Tommy Dorsey's orchestra



The Lion in Early Days

This photo dates back to 1921 when Willie (The Lion) Smith helped accompany the famed Mamie Smith. From left to right are Sticky Andrews, clarinet; Dope Andrews, trombone; Mamie herself; Willie Smith, piano; the Major, trumpet, and Leroy Parker, violin.

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and Mel Powell who handles the keyboard work for Benny Goodman were befriended and helped by Willie in their early days. Both Joe and Mel have told of how Willie took them into his home, giving freely of his hospitality and advice, asking nothing in return but that they prove his faith in them. "I knew those boys had it

How Willie (The Lion) Smith Plays His Own "Mellow Moods"

Moderato

and would make good," says Willie, "and the reason I knew it, is because they are dreamers at heart—both have imagination."
Joe and Mel are just a couple of the long list of pianists that Willie

has helped during the years he has been playing around New York. Nor has his influence been limited to pianists, it has reached most phases of the music business.

Played in Harlem

After Willie was discharged from the army, following World War I, he worked at various spots in Harlem including Leroy's, the Orient, Garden of Joy, and Pad's and Jerry's, before moving down to Swing row on 52nd Street. Constantly his following among musicians increased and he numbers among his audiences of the past, practically every big name leader of today.

The Lion was born in Goshen, N. Y., up the Hudson about 100 miles from New York City, in 1897. Members of his family were all entertainers—his mother played piano and organ, and his grandmother at one time played guitar with Primrose and West. Willie could sing and dance as far back as he can remember and began the study of piano and the development of his style at an early age.

Went Overseas

At fifteen his family moved to Newark. A year later Willie was playing piano in Newark's tenderloin and contributing to the family budget. He finished high school at

seventeen—then came better jobs—the Sontages in Harlem, and Reisenweher's and Marshall's in midtown. In the meantime, Willie kept studying. He enlisted in the army at twenty, and after one year of training was sent overseas on the President Grant, one of the ships in the first A. E. F. convoy. He was in France a year and a half and saw extensive action with the 350th Field Artillery on the Marne and Marbach sectors.

During time away from the front Willie was active in music. He entertained many military big shots and composed a song titled "We'll Do Our Bit For Uncle Sam," which became a favorite with the A. E. F.

Then came the previously mentioned job at Leroy's where other colored stars such as Eubie Blake, Lucky Roberts, James P. Johnson, and Fats Waller at one time were employed.

Accompanied Mamie Smith

In 1921, the Lion worked on the first Mamie Smith records with the group shown in the accompanying photo. He has worked dozens of recording sessions since, so many he has long since lost count. He has also done considerable radio work as well as numerous guest shots and theater tours that have included the Pantages, Orpheum, Keith and JOBA circuits.

Prolific as a writer, he has turned out much interesting material. Glenn Miller recently recorded *Sweeter Than The Sweetest* which was composed by Willie in collaboration with Neil Lawrence.

The accompanying example is a (Modulate to Page 17)

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

King Joe Oliver's recording activities from the time he arrived in New York City (May 1927) until his teeth began to fail him are little known as yet. Also, very little regarding the Clarence Williams QRS, Columbia, Vocalion, and the later Okeh sessions has ever been established. Rumors of an Oliver-Eddie Lang-Clarence Williams date have been rife but nothing definite has been discovered.

Two factors are needed to definitely identify a musician on a record. The first and most important is of course recognition of the style of playing by someone fully qualified to identify a particular musician. The second factor is that of a witness to the recording and depends a great deal on a musician's memory of whether it involves his own work or that of the others on the date.

Ben Waters Verifies Date

Taking the two above factors and applying them to a Clarence Williams QRS recording session we have the following discography information of considerable interest. Two prominent Ohio collectors, John Baker of Columbus and Kenneth Hulsizer of Urbana have long thought they recognized King Oliver solos on the QRS sides. Baker has eight of these records. Recently there came to Columbus a New York band to play a stand with Ben Waters on tenor and clarinet. Ben played on all the Charlie Johnson Paradise Victors. Ben has advised Baker that he played on the Clarence Williams QRS records with Joe Oliver.

King Joe

Additional information in regards to the Bix and Gang discovery in England has been received. The telegram published in the Box, Dec. 15, 1941, advised the tune was Margie. The matrix number is Okeh 401140 indicating the side was waxed on the same day that Louisiana (401139) and Rhythm King (401138) were made with the same personnel as shown on page 126 of Hot Discography. Credit for the find is due to Bill Elliott and Sinclair Traill who acted on a mere hunch that there might be additional sides. Wally Moody of Parlophone turned a list of Okeh masters over to Traill on the day the latter was leaving to join the RAF. Margie was on the list. Auditioning the matrix revealed two solos by Bix, one from Friedman and one from Lennie Hayton. Parlophone will issue the record on its Jazz Classics series about Feb. 1.

More Bix Information

Follow Sharon Pease's articles on Swing Piano Technique, which appear in Down Beat every other issue. Don't miss the examples of hot ivory playing as practised by nationally prominent jazz pianists, which appear with each article.

Forty-two Drivel Skidoo — Rob "Sticks" Thiele, who recently sold his Signature Record label to Milt Gabler of Commodore, now has a jazz record radio show *The Jazz Band Ball* over WYBN in New York City nightly except Sunday from 9 to 9:30 P.M.

Monette Moore advised John Baker that she made some Paramounts under the name of Susie Smith with Bubber Miley and June Clarke, cornets; Bob Fuller, clarinet, and Buddy Christian, guitar.

John Steiner of Chicago adds two accompaniment sides to the Don Redman discography. They are *Doin' The New Low Down* (12810) with Bill Robinson and *Shuffle Your Feet* (13007) with Harry and Donald Mills of the Mills Brothers. Both on Brunswick record number 6520 issued around 1933.

Michael Orange of Jamaica, N. Y., wishes to have his interests listed in the Collector's Catalogue (Sept. 15, '41) changed from Louis and Oliver to J. C. Higginbotham, Bix, Nichols.

John M. Phillips of 601 South Fourth St., St. Louis, Mo., has devised a *Form for Conducting Trading Activities*. Collectors will find the business like set-up will facilitate the writing back and forth. Copies can be obtained by writing direct to Mr. Phillips.

Collector's Catalogue — Francis Hannaford, 1836 Elm Ave., Norwood Station, Cincinnati, Ohio. Features Armstrong, Dodds, and Boogie piano. Also interested in delving into some of the obscure records in search for information. "Hanny" is associated with his father in a small manufacturing company.

John W. McMahon, 3309 Carroll Ave., Chicago, Illinois. Has large number of records collected between the years 1918 to 1925. Interested in Original Memphis Fives, Luis Russell and the Mound City Blue Blowers.

February Solo — The late Dick Wilson's tenor sax on *In the Groove* by Andy Kirk's orchestra on Decca 1261.

Follow Sharon Pease's articles on Swing Piano Technique, which appear in Down Beat every other issue. Don't miss the examples of hot ivory playing as practised by nationally prominent jazz pianists, which appear with each article.

Orchestra Personnels

Erskine Hawkins

Julian Dash, Paul Basscomb, Hayward Henry, Jimmy Mitchell, William Johnson, Sammie Lowe, Wilber Bascomb, Marcellus Croson, trumpets; Edward Sims, Robert Range, Richard Harris, trombones; Averi Parrish, piano; Lee Stanfield, bass; William McLomora, guitar, doubles sax; James Morrison, drums; Ida James, vocals; Also Jimmy Mitchell; Erskine Hawkins, trumpet and leader.

Sy Lubman

Mac MacDougal, tenor sax; Charlie Moore, clarinet; Joe Bell, trombone; Jim Earl, trumpet; Milton Norman, guitar; Sy Lubman, bass, and Buddy Brannock, drums.

Larry Francis

Mike Mahays, trumpet; Matt Grimaldi, piano and vibes; Marciano Whitcomb, sax; Ernie St. Jacques, bass, and Larry Francis, leader and drums.

Rex Paul

Jerry Kaplan, Joe Zboruk, and Tony Verek, saxes; Fred Svoboda and Jim Miller, trumpets; Al Schwelger, trombone; George Taylor, piano; Vic Tesluky, bass; Joe Pollak, drums, and Rex Paul, leader.

Dick Allen

Ed Fomula, Leo Warner, Bill Kermode, and Sam Levinson, saxes; Artie Felino and Joe Levinson, trumpets; Bob Austin, trombone; Edith Bodell, vocalist, and Dick Allen, leader.

Bert Niosi

Russ Norfolk, Tony Furanna, trumpets; George Gueretto, Verno Shilling, trombones; Ralph Harrison, Max Link, Gay Morton, Phil Antonacci, and Teddy Davidson, saxes; Johnnie Nicol, drums; Doug Hurley, guitar; Harold Gray, piano; Johnnie Dobson, bass, and Bert Niosi, sax and leader.

Paul Firman

Stan Lucca, Nat Goodman, Doug Kemp, saxes; Larry Fagan, George Beck, Jimmy Reynolds, trumpets; Ah Wildgust, Lloyd Reynolds, trombones; Big Joe Nicol, bass; Billy Campbell, drums; Bill Ishler, piano; Helen White, vocals, and Paul Firman, sax and leader.

Kenny Blue

Ray Frappier, alto; Johnny Ehrbar, tenor; Wallis Millard and Bill Zelonak, trumpets; Gene Struppa, bass; Jimmy Appleman, drums, and Kenny Blue, piano and leader.

Larry Press

Ray Ellis, Lew Carter, Harry Nagel, Lucy Collins, and Herbie Boyd, saxes; Ben Napier, Nat Barrett, and Bobby Fush, trumpets; Len Henry and Opie Mason, trombones; Billy Welch, drums; Barb Nelson, guitar; Eddie Spreigel, piano; Joe Domme, bass, and Jimmy Stallings and Grace Wynne, vocalists.

Morgan Thomas

Fred Seaman, Paul Premall, Palm Deluca, and Eddie Darby, reeds; Gene Santarelli and Big Saut, trumpets; Ted Everett, trombone; Jack Stout, drums; Lloyd Hodgeson, bass; Bud Hall, piano, and Morgan Thomas, trombone and leader.

Story of The Lion

(Jumped from Page 16)

portion of the Lion's original *Mellow Moods*. Typical of his subtle style, it contains several of his favorite treble ideas and demonstrates one of the points he stresses in advising young pianists, that is, to "keep that bass moving."

The B Section is Willie's "trade mark." A little four-bar theme which he has worked into many of his recordings.

We understand that plans are underway to publish *Mellow Moods* in its entirety and that it may soon be available at your music dealers. Willie's favorite pianists are Fats Waller and Rob Howard.

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



• Doubling in Brass •

Don't Play with Your Chops Off Balance

by John O'Donnell

I have on hand a letter from Mr. J. C. Auckland, New Zealand. This letter itself is a good example of why good brassmen are so scarce. Says Mr. J. C.: "I have been playing six years and am satisfied with myself. Of course, I am not a Harry James but he has been playing much longer."

Let me say this. Whether a musician has been playing six or 60 years, it takes more than that to become a performer like Harry James. To the good men, it's a gift but to you, you and you, it's find out the secret of that gift which has its beginning from a perfect base balance and lower chop alignment.

Balance Comes from Study

First, perfect base balance is a study of balance on teeth and gums, which to a good brassman means playing correctly from and with his chops.

Because upper teeth are bigger and longer than lower teeth, it will always be a two-thirds above and one-third below position. By two-thirds and one-third, I mean teeth and gums not lips.

When playing correctly from the two-thirds and one-third position, it's a feeling of half and half, which in reality is even balance or perfect base balance.

But remember it is always a two-thirds above and one-third below position of chops.

Too Mouthpiece Conscious

The reason brassmen have trouble finding their correct base is that they are lip and mouthpiece conscious, brought on because of so many conflicting ideas and because the line of least resistance is so much easier to follow than the good old solid truth.

Here is another example of how they lose or never find their correct upper chop. Mr. Brassman gets on natural, lets his mouthpiece slide down on upper teeth and ends up playing on half of upper teeth and all of lower teeth. This position will never work be-

Attention Brassmen—O'Donnell's Correspondence Course

Watch HARRY JAMES blow his cheeks. Blow cheeks explained. Listen to TOMMY DORSEY play long tones. The secret of long tones explained. Hear MANNY KLEIN, HUNNY BERIGAN, SONNY DUNHAM play from and with their chops. Chops or perfect base explained, also endurance, power, range, etc. This course does not change your embouchure. You just add the missing links to your natural way of playing.

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Harry James

cause it is against the laws of nature.

I can hear some of the wise guys saying, "What do you mean I can't play low on my upper teeth! Listen to me play high and low, listen to me prelude around."

Just Try a Tough Number

Then, I say, "What high notes? What low notes? To me they sound like a cry for help, but just let the good first chair man ask you to relieve him on a number that requires real endurance — one that has a high note ending. Boy, do you alibi yourself out of playing it!"

Second: You must have a perfect middle alignment of lower chop, meaning you can't play off center of lower chop because of the double socket jaw action. And because all jaw trills, slurs, attacks, etc., are done with a subconscious action of lower jaw, you must hit a perfect center before your jaw can work. Again I am not talking about lips. It is easy to know when you are playing off center alignment. The symptoms are as follows: A tired or sore feeling around jaw sockets; a feeling like you want to crack jaw; jaw feels like lead and you feel like the devil.

Off center alignment places pressure (Modulate to Page 18)

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selected his drums—world famous SLINGERLAND "Radio Kings." "If they're Slingerlands, they're the best," says May. And his sentiments are echoed by the top ranking professionals, too—men like Gene Krupa, Ray McKinley, Buddy Rich and Maurice Purtill.

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Orchestration Reviews

★ by TOM HERRICK ★

Ben Homer Turns Out Socko Score

Foiled

Published by A.B.C., Arr. by Helmy Kresa
A pretty new ballad which is being waxed by Miller, Brown, Herman, and practically everybody. The intro takes it into the repeat choruses, the first of which is for broad ensemble with sax figures which detach themselves in the open spots. In the special, unison saxes sa.s vibrato take the lead for eight bars in front of brass figures whereupon unison brass does ditto. The last cut chorus is phrased compactly.

Mexican Hat Dance

Published by Munsal, Arr. by Ben Homer
This Homer guy is probably one of the most underrated arrangers hereabouts—but it can't last. *Mexican Hat* is another choice bit of jazz which he arranged for Les Brown. Played at a rather relaxed jump tempo, the first part of the intro features only rhythm with trombone on an odd syncopated figure. The unison ensemble then unloads a flock of eighth notes into the first chorus which is a trio for second trumpet alto and clary. Follows 16 of piano and some solid ensemble. Then there's more second trumpet on the lead, and written out instrumental solos as played by the lads in the Brown band. From L on in it romps like mad.

Somebody Nobody Loves

Published by Rozzina, Arr. by Paul Weirick
A nice little bounce tune by Sy Miller. A 4-bar ensemble intro leads into the braces which are split up in 8-bar phrases. A sock interlude takes it into the special which is either instrumental or for girl vocal. If instrumental, Weirick does an unusual thing in splitting most of the chorus between sweet first trumpet solo and jazz second trumpet. The last rocks.



Ben Homer

Autumn Nocturne

Pub. by Advanced Music, Arr. by Abe Ozer
This tune is really a thing of beauty, replete with modern figures, rich progression, and a general atmosphere that makes for the kind of a tune musicians like. And it's extremely well arranged. Reeds take the first chorus with clarinets and second tenor doubling the lead. First trumpet takes a solo at the bridge. Then follows a vocal, optional piano or fiddle while saxes and brass do a nice job of back-up. Unison reeds take it out with organ brass in the background.

Chocolate Shake

Published by Robbins, Arr. by Spud Murphy
Here's one of the new Duke Ellington *Modern Rhythm Series* written by the Duke himself. Unison brass play a riff in the intro and then take the lead in the first chorus. The second is a repeat, and then after a brief interlude saxes get behind a second trumpet ad lib solo, taking the bridge themselves. The last is a cut chorus for ensemble with sax figures peeping through.

What's Cookin' Cookie?

Published by Forster, Arr. by Paul Weirick
A new tune by Newman and Wrubel and a sprightly novelty tune. A 6-bar rhythm intro goes

into the first of the brace choruses which is for brass backed up by independent sax figures. Saxes get the second chorus then after the second ending ad lib tenor takes it out in front of ensemble organ with an occasional unison ensemble to break it up. The last is sock stuff replete with fade-aways and bends.

Tune Town Shuffle

Published by B.V.C., Arr. by James Mundy
This Count Basie's series of riff arrangements seems to go on forever—and that's okay by us. Built on a familiar riff, this is typical of the Count. Brass and saxes weave in and out of each other in a well organized first chorus after the 8-bar intro. Piano gets 32 measures between the 53rd and 85th bars after which brass play some fan figures to back up ride tenor. Saxes then get on a eighth note riff with the altos struggling with five sharps and then into the last chorus, which is solidly voiced ensemble. Six brass and five saxes to this arrangement, if you need them.

Let's Give Love a Chance

Published by Harman, Arr. by Spud Murphy
Harry Goodman's new pub. company opens shop with a pretty, slow ballad. The saxes get an intro all by themselves and then play independent of the brass in the first chorus. Muted first trumpet and open second trumpet share the lead in the special and the last is swingily phrased.

Also Recommended

- The Sweetheart of Private O'Reilly*—Published by Cholvin Music, Arr. by Homer C. Cholvin.
- Beyond the Moon*—Published by de Cimber Music, Arr. by Al Loh.
- One Foot in Heaven*—Published by Keystone, Arr. by Art Dedrick.
- Russian Rose*—Published by Dash-Connelly, Arr. by Paul Weirick.
- Dreamville, Ohio*—Published by Charles Rinker Music, Arr. by Jack Mason.
- Goodbye Summer*—Published by Jimmy Campbell Publications, Arr. by Helmy Kresa.
- Not a Care in the World*—Published by Robbins, Arr. by Paul Weirick.
- We Did It Before*—Published by M. Witmark, Arr. by Paul Weirick.
- You're a Sap, Mister Jap*—Published by Mills Music, Arr. by Jimmy Dale.
- You're the Sunshine of My Heart*—Published by Maurice O. Well, Arr. by Don Tiefertal.

One of Pee-Wee Irwin's Hottest Solos

B^b TRUMPET

Musical notation for B^b Trumpet solo, showing a series of melodic lines with chord changes: E^b, F7, B^b7, E^b, F7, A^bm, B^b7, E^b, B7, E, B7, E^b, B^b7, E^b, F7, B^b7, E^b.

Rambling Along Tin Pan Alley

by MICHAEL MELODY

Murray Singer, ex of General Records, who sent McNamara's band to *Hit Parade* heights via the juke boxes, now heads the new music publishing firm that bears his name. Murray is well known in Tin Pan Alley and the automatic music machine field.

William Wisemann, head of the Music Publishers Holding Corporation's Standard and Education Department, has appointed Edith Thomas to the promotional staff. She will be in charge of mail order activities in the Special Service Department.

Harry Goodman's new publishing firm, the Harman Music Company, is represented in the Alley now with its first tune, *Let's Give Love a Chance*. Ditty was penned by Marty Symes, Carl Sigman and Joseph Meyer.

Cholvin Organized
Cholvin Music Company of Chicago is publishing three songs by Homer C. Cholvin and Robert E. Hart. The ballads are *Sweetheart of Private O'Reilly*, *Orchids to Uncle Sam*, and *I'll Be Flying Back to You*.

Ralph Logan of Houston, Tex., has published his first song, *My Greatest Gift Is You*.

Ever Since You Went Away, new ballad written by Bill Kearns and Joe Hanley, has been accepted by Whitney Blake Music Company. Kearns is a member of the Kidoodlers quartet.

Okay Music of Chicago published two new ditties, *Everyone Knew It but Me* by Hugh Tulane, Pearl Fein and Louis O'Connell, and *Here Comes the U.S.A.* by Pearl Fein, Louis O'Connell and Johnny Scat Davis.

Mrs. Cordelia Henry is donating the proceeds of her tune, *God Bless Our President*, to national defense. Song was published in Bloomington, Ill.

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GUTBUCKET DRIPPIN'S

CAUGHT BY BOB LOCKE

"If Clyde McCoy's *Sugar Blues* is a wax masterpiece, I'll settle for the Okeh 'Laughing Record,'" says Thayer Chapman, of 597 Fifth street, Brooklyn, N. Y., in reply to George Schott's letter published in the *Gutbucket* of January 1.

Says Chapman: "While such an inconsidered letter as the one written by George Schott of Tarantum, Pa., hardly deserves the dignity of a reply, I cannot let his statements go unchallenged."

"Must Be 90 Years Old"

"I had no trouble in forming a mental picture of the gentleman in question. He must be about 90 years old with hair as long as Samson's was supposed to have been. To place Glenn Miller in the same class as the Kyssers, Lombardos and Blue Barons is like comparing John Kirby with Kostelanetz. How does he reconcile his statements with the results of the recent *Down Beat* poll in which Glenn Miller polled 5,280 votes in both the sweet and sing departments, a greater number of votes than any other band. Consider too that these votes were in most instances cast by the leading musicians of the day. Is it possible that



Glenn Miller

he alone is right and 5,280 others wrong?

"Again, what is his idea of a good band? He runs them all down but doesn't tell us who he thinks has a good organization. One will get you ten he likes Lawrence Welk. If Clyde McCoy's *Sugar Blues* is a wax masterpiece, I'll settle for the Okeh 'Laughing Record.'

"Still Swears by Lewis"

"As for his comments on clarinet greats, I'll bet he still swears by Ted Lewis.

"After all he is and should be 'Schott.'"

Dig George Frazier's letter in the Chords and Dischords column on page 10 for a further reply to George Schott's criticisms. And if any other of you cats want to let off steam, just shoot in your comments to the *Gutbucket*.

For Sufferer's, Only

(Jumped from Page 17)

sure against one socket, which is fatal. Don't confuse the action of the jaw with the alignment. Only one in thousands have a direct center action. All the rest of us have a left or right action, which is correct for us. It's not the years that make the Harry James' of the world, my friend, it's the perfection required. Get that perfection and then watch the years do their stuff.

RHUMBA TRAPS

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Claves—\$1.00 pair Bongos—\$7.50 pair
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Not That!

by IRMA WASSALL

Wichita — Two Everett Marshalls appeared at Wichita during the week, the wrestler at the Forum and the singer at the Arcadin theater. Monday night after the wrestling match, the long distance operator said to the operator at a local hotel, "New York calling Everett Marshall." The hotel operator asked, "The wrestler or the singer?" A woman's voice in New York asked, "Good heavens, does he wrestle too?"



Sparrow to Showgirl . . .
The blonde at the left is Anne Barrett, former Vincent Lopez thrush, and now a member of the cast of the musical comedy, *Panama Hattie*. She and Virginia Field are shown here knitting sweaters for the boys in the army. Miss Barrett is still under personal contract to Lopez.

These Cats Came North To Winter

Minneapolis — Fine tenor man Tommy Bauer and bassist Harry Norling have dropped from the Gus Arnheim band and will probably locate in Minneapolis for the winter. Bauer is already at work at the Colonial in Mendota and considering offers from both Jimmy Joy and Will Osborne.

The Walter Fuller band (he composed *Rosetta*) and show at the Happy Hour will end soon with the Pappy Trester band taking over the stand. . . . Dean Nelson now with Red Maddock at Snyder's with Red's piano man Wendell Lundholm, who are going into the Bismarck hotel in Chicago with a small combo, are playing the Flame in Duluth at writing time. . . . Jack Christy, another fine local 88 man leaving Red Fried at the El Patio for the Turf with Eddie LaRue.

—DON LANG

Two Two-Piece Units Protrude In Jazz Here

by BOB FOSSUM

Beloit, Wis. — Jazz patrons of Beloit are getting their best kicks in months at Ernie Wilson's Rendezvous where two piano-guitar combinations hold forth. The first features the talents of Rhythm Bill Johnson, ex-Ernie Fields guitarist, and Sammy King, ex-Nat Towles man, at the piano. Bill sings in Louis Armstrong fashion while Sammy pounds boogie backgrounds. The second, a white combo, is composed of Jerry Brown, fem singer and 88ist and Joe, guitarist and singer. Jerry is also spotted on vibes.

The Pete Galiano trio ended a run of two years at the Blackhawk Gardens Jan. 1. Drummer Charlie French will stay on, however, to front a new outfit. Galiano and Lucier Rimmele, pianist, had no definite plans for the future at press time although Rimmele continues his studies under Sharon Pease. Vocalist Jeanne Kakuske is also studying in Chi.

Ellis Stukenberg signed a new contract at the Blue Diamond which will carry him into February. . . . Lee Vodak has left the Doc Lawson trumpet section and is taking it easy for a few weeks before accepting any offers. . . . Keith Meyers of the Russ Winslow crew was turned down by his local draft board recently. They decided he was a bit too light for Uncle Sam.

Local 140 Elects New President

Wilkes-Barre, Pa. — In local 140's election Donald MacLuski, who gained the prexy seat, was the only officer who wasn't reelected. Re-elections were Bob Knecht, vice president; Charles Williams, treasurer; Edw. Tite, secretary, and Frank Magalski, business agent.

There was little excitement in the election this year compared to former years and little opposition for most of the offices. Few were present as a goodly number are now blowing their horns for Uncle Sam.

—EDDIE GUY



Barlow's Brass Section . . . Ralph Barlow's band, booked into Chicago's Melody Mill ballroom last September for only four weeks, is now in its fourth month and will be held over until next May. The location date marked the band's first Chicago appearance. This candid shot shows Barlow himself with sax, and Dick Wilkie Earl Henry and Lenny Faut, trumpets. Photo by Wm. Riemann, Jr.

Fagan Molding New Band; Chi Spot for Elliot

By JOHNNY CORLETT

Pittsburgh — Word is out that Clyde Fagan, former Clyde Knight frontman, has returned here to form his own band. Also the entire band, which Knight left in Denver, has returned.

Baron Elliot has been penciled for a return date at the Oh Henry ballroom in Chicago, March 13. . . . Do-Do, the sensational 16-year-old 88er here, took most of the honors in a local jam recently. Gabe D'Amico, Raymond Scott tenorist home for a few days, also biffed the customers. . . . Billy Yates is recruiting new men for a road show after closing a successful date at the Greywolf tavern, Sharon, Pa.

Lois Hendricks a Single

Hal Brabson opened a return date at the Sky Vue club late last month with a promising swing band. . . . Lois Hendricks, the Erie, Pa., thrush Will Roland used a few years ago, is doing a single in the Nixon cafe show. . . . Benny Goodman's concert here with the Pittsburgh symph gave opportunity for Mel Powell and Lou McGarity to sit in at a swell session at the Musician's club recently. . . . Steve Mathews and his wife, Dorothy, have a fine Cocktail unit at the Henry hotel.

Trio of All-Stars

Jack Peck, drummer-emcee, opened Jan. 12 at the Churchill tavern on the northside for a six months run. . . . Jimmy Rizzo's trio at the York grill has become quite a fave—evidenced by his three year stand. . . . Ken Bailey, former Horace Heidt saxist, Harry Walton, former Dick Stable 88er, and Johnny Mitchell, Hammondist, comprise the Sunset Serenaders at the Fort Pitt hotel lounge. . . . Either Joey Sims or Brad Hunt

Pops Hayden Out After 33 Years Rule

by WHITEY BAKER

Washington, D. C. — Local 161 here elected 'Dark Horse' Paul Schwarz in their recent three-way race for president. Schwarz defeated Charles Brinton, former secretary, and H. C. (Pops) Hayden, prexy for the last 33 years. This was only the third time that Hayden had been opposed for office.

Hayden Opposed Symp Increase
Schwarz, who had been well liked as business agent for several years, received the majority of his support from the symphony boys. They had previously been Hayden followers until Schwarz tried to get them an increase for their summer outdoor concerts last year. Hayden opposed this.

Other officers are, Ed McGrath, vice prexy; Harry Mannsville, treasurer, and Al Manning, secretary.

Bee Gee in Concert

Paul Young, owner of the Romano room, took a trip to New York recently and offered a 10 month contract to King Cole and his trio, provided King would enlarge his group to 7 men.

Benny Goodman and band appeared here in a joint concert with the National Symphony ork at Constitution hall, Jan. 25. The concert was changed from the 10th to the 25th because of Bee Gee's extended run at the Hotel New Yorker.

Songwriting Chick Makes New Fame Bid

by BOB REDMOND

Montreal, Can.—Violet Starkey, former pianist and vocalist with Art Morrow's band, has added to her long list of tunes by composing a new number entitled, *In My Hour for Dreaming*. Miss Starkey won wide local recognition for past compositions such as *Have You Changed*, and *Tell Me If You Really Care*. All her songs have been copyrighted, and several are being played and featured by bands here in the city.

Union Local 406 here recently completed its election of officers with the following results, E. Astler, President; A. Tipoldi, first vice president; Armond Meerte, second vice president; Ernest Charrette, secretary; A. Belcourt, treasurer, and Maurice Pleau, sergeant-at-arms.

Local nite spots, hotels and restaurants are experiencing an unusually large flow of patronage.

Thornhill? We Love the Guy!

by EDDIE GUY

Scranton — Claude Thornhill's first appearance here recently for the Buddy club caused much comment from the 1700 people who gathered at the Masonic Temple to hear him. Everyone that heard him is still raving.

His records are requested most on the Swing Session over WARM which features an all request program of recordings. Ben Sterling, czar of the nickel phonographs, claims he can't get enough of Thornhill's platters due to the big demand by the jukeeries.

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Symphymen Stroll on Jazz Half of Bee Gee's Concert

By TED HUMES

Pittsburgh — Local fans braved frigid weather to hear Benny Goodman put it on with the Pittsburgh Symphony orchestra in the first performance of its kind here. At first numerous rumors circulated of an attempt to pull an Iturbi on the Ray but no such action took place, and when the bash was completed, Syria Mosque's usually conservative crowd went overboard for the band in such a way that Benny and the boys made their stage departure amid shouts and actions such as the longhair sanctum had never before witnessed.

'Critic's Bad Taste Shows'

During the first part of the program, Bee Gee won the acclaim of the whole house as well as of critics and guest artists alike. The second half, which practically all of the gallery had waited to hear, found everyone in rare form. Lou McGarity, Vido Musso, Mel Powell and Cootie gave out with the hottest jazz to be heard here in a long time. Most everyone agreed that one of the stars of the whole show was tub ace Ralph Collier whose thumping on *Sing, Sing, Sing* was nothing short of breathtaking. Despite the intense cold, (10 below) the affair was a huge success. Ironic to note was the fact that out of some 90-odd members of the symphony ork only four remained

afterwards to watch the king strut his stuff.

An aftermath of the show, was a slight wave of criticism aimed at *Sun-Tele* critic Fred Lissfelt who termed Cootie a "cornetist." Indignant fans replied to Lissfelt through the *Tele's* own Letters to Editor column, charging that "he could have been more open-minded toward music other than symphonic, or divert his talents to other fields." One musician accused Lissfelt of "viewing only the symphonic works and not bothering to remain for the hot side of it." Another Goodman fan, Jim McAllister, remarked in a note to the critic that "any member of Benny's band or any swing band can play the classics if he chooses to, but I doubt very much if there are 10 members of the Pittsburgh Symphony orchestra who can play real swing."

Scrima on Trumpet?

Calling Cootie a cornetist doesn't seem so significant as one gem Harold Cohen of the *Post-Gazette* pulled here recently when he stated clearly that a Pittsburgh product *Charlie Scrima* was in Harry James trumpet section. Of course it's Mickey on the hides. Nevertheless local critics could use a memory refresher to get things right. No doubt a subscription to the *Beat* would remedy that.

Hot fans are in store for a treat for Artie Shaw, Cab Calloway and Duke are slated for early February bookings. Ray Herbeck put in a one-nighter recently, and the band sounds much improved.

Billy Jones, Ice Spark Royal Show

by CHARLOT SLOVIN

Savannah, Ga. — Billy Jones' band is currently at the Club Royale here. The Royale is the spot that's giving the localites such a kick with their new ice floor show, which is something for winterless Savannah.

The 3-year-old combo known as the Three Ambassadors played their last engagement here on the 13th. Billy Wilson, accordionist and acting manager, will remain at the Della after picking up two new partners. Rex Mueller, bass, headed home for a few days with his wife before induction and Verne Malstead, git and fiddle, joined a northern band. Muriel Lynne also plans to move north into a yankee combo.

Rudolph Jacobson, widely known local violinist, was elected the new prexy of local 447.

Rudy Bundy Ork Nabs Choice Flory Location

by DICK MILLER

Sarasota, Fla. — Rudy Bundy's band opened a 10-week run at the Lido Beach Casino ballroom here Jan. 16. Casino is one of Florida's swankiest ballrooms. It's a repeat engagement for Rudy who enjoyed the Florida sunshine at this spot all last Winter.

Carl Springer and his ork are playing nightly at the Tropical Bar here, while Dale Stevens and his boys got the call at the Manhattan Bar. . . . Some leader should dig Ike Norman, terrific hot tenor man here. Looks like a real find.

Mixed Combo Rocks Syracuse Cats



Syracuse, N. Y.—Hailed by Syracuse jazz fans as an extremely solid little combo is this mixed group which jumps at Guarni and Heindorf's here out on the South Bay road. The three sepi members in the front row are Jay Evans, bass; Duke Wells, vibes and piano, and Jazz Powell, skins. Ofay boy with the combo is trumpeter Georgie Horton who can be seen just behind bass player Evans. The cats call themselves the Four Blue Flames. *Gerry Sturm snapped the photo.*

Found—A Diogenes Who Cures Band Headaches

Chicago—He's the guy that knocks the "aches out of headaches" for band leaders. A roly-poly little lawyer housed in the Woods Theater building, his name is Leonard Scheffer and he handles the tax problems for a number of big name bands.

"When bands work in any or all of 48 different states, their tax problems certainly multiply," says Scheffer. "So I provide a sort of central location for them here. The band leader sends me reports on all his incomes and expenses and I work out his tax forms, pointing out ways where he can legally save money."

Chiselers Fleece Leaders

Too many bandsmen are fleeced by irresponsible chiseling tax consultants, who carry their offices in their hats, reports Scheffer. They will meet a leader in his dressing room, fill out his tax form with illegal deductions, and collect a fee. Later, the government will discover the illegal computations and seek an accounting.

"The government tax experts are as clever as any lawyer," says Scheffer, "and they discover chiseling records at once. For instance, a leader cannot deduct for gasoline spent in travel and then also deduct for gasoline taxes too. Yet, there are many legal and honest ways to lower one's tax costs."

Ninety-five per cent of tax payers are so honest that if told they owe a certain sum to the government, they will pay it without question. Yet in many cases, such a sum is legally too high and it's Scheffer's job to uncover such cases as these. The number of his friends in the theatrical and dance band world indicate his success.

To shut the yaps of the Japs buy United States Defense Bonds and Stamps.

Boom Starts Promoters on Ivory Hunt

by ROLAND YOUNG

Bridgeport, Conn. — Due, no doubt, to the terrific business boom that has hit this area, name bands are getting a big play from all promoters with very gratifying results. Harry James, Bob Chester, Tommy Tucker, Charlie Spivak, Claude Hopkins and Gene Krupa have all been busy in these parts and were received warmly with the public still wanting more. Local crews are also feeling the affect with many lining up lucrative club dates.

Features Own Horn

Ronny Rommel and his new band, making their debut before the local dancing public, will take over the bandstand at Lenny's Rainbow Room in Bridgeport on Feb. 7 for at least six weeks and will have a WELI wire. Rommel at one time had one of the top New England jump bands and is plenty busy getting his new crew ready. Band will feature Rommel's fine work on horn, with arrangers Tony Deaso, Roland Young, and Rommel himself building most of the ballads around his horn stylings. Featured will be Ernie Christopher (former Ina Ray Huttonite) on trombone; Buddy Arnold, tenor; Pete Henry, drums and vocals, and Jack Ganchu, piano. Band will carry five brass, four saxes and three rhythm.

Charlie Ferron bows out at Eichner's (Fred Berger replacing) to take over a Decker's theater restaurant in Milford. Spot features almost continuous shows with very little dancing. Ferron was house leader at the Lyric theater, local burly house here, last season. Band will use five men.

Prefer Records, Webs

Management at Lenny's Rainbow room, local night spot here, had quite a time getting a radio

Basie Rocks Philly; Then Holds Ball

by CHARLES ABBOTT

Philadelphia—Philly rocked recently when Count Basie brought his crew to the stage of the Earle theater here and proceeded to smash all existing opening day attendance records. The management was quite amazed when Basie's week was up—they really drew the customers. The Count's flack, Jim McCarthy, should be credited with doing a terrific exploitation job.

Basie's sidemen got a big boot from Buddy Williams, tenor at Wagner's ballroom here, and especially did Count's tenorist, Don Byas. Basie, himself, had a large session at the Down Beat cafe with Dynamite Joe Hooker, former Lunceford and Calloway seat singer.

The boys here in Philly are quite pleased at seeing Sonny Saunders go with Harry James as vocalist. Sonny was with Joey Kearns at WCAU. Jackie Fell, drummer with the Music Makers, pulled a benefit, when he tied the knot with Miss Bella Pollack late last month. Carl Waxman, formerly lead alto at KYW is now with Dick Himber. Nat Segall's Down Beat is now featuring Frankie Snyder's trio, with Frankie on the hides.

Tic-Tocless Gordon Gets College Nod

by JAY HART

Urbana, Ill.—Herbie Kay va. Gray Gordon provided a one sided battle with Gordon taking all the laurels at the University of Illinois Junior Prom here recently. Gordon's crew surprised those in the know by really dishing out some solid kicks, despite a too-loud drummer. Gray said he was really happy to get off the tic-toc beam. Herbie's crew was minus their only trombone man.

The Art Jarrett band took down its hair, unscrewed its triple tongues, and knocked out some terrific stuff for the cats at the Sophomore Cotillion. The band is on one-nighters with a guest spot on the Coca Cola Program Jan. 20 before going into the Cleveland hotel in Cleveland. Back to the Blackhawk July 1.

Jarrett was coupled with Verle Bogue, who features Margie Burling, 15-year-old chick. Margie is plenty allright and has been with the band since the ripe old age of 13.

Artie Shaw is due here for the Independent Formal sometime in February.

wire into their club to air the bands now working there. They tried to line up time on stations WICC and WNAB in Bridgeport, all to no avail, and finally succeeded when they got WELI, New Haven broadcasters, to carry the remote. Really a fine thing for Bridgeport when their own representative radio stations would rather carry records and network programs, instead of airing programs that originate in this town and that would attract attention to all concerned. It could only happen here.

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Ravings at Reveille



by "SARJ"

Guns and tanks haven't drowned out music at Camp Polk, Louisiana. This deep south base of the Third Armored Division brags loudly of the two fast and versatile swing bands that have been formed from the more than 200 musicians in the camp.

The musicians built the bands themselves. They formed the organizations from random groups that had begun to play together purely for kicks. Now both the 32nd and 33rd Armored Regiments' bands are officially authorized, with too many jobs to play for both. None of the men in the orchestras are big-time names. None has played with big-time name bands. But about 80 per cent of them have played professionally, with the result that there is an unmistakable

Corley was seriously injured in an auto accident in New Jersey recently. Corley is a tenor man from Texas and thereabouts. He is expected to recover. Sgt. Les Stark who is also a tenor man from Cleveland, Ohio was only slightly injured in the crash. Both are draftees stationed with the Signal Corps Replacement Training Center Band, Fort Monmouth, Red Bank, New Jersey.

Jack Hayes, former trumpet and arranger in Billy Mills' orchestra, is now stationed at Fort Leonard Wood, Mo. Hayes is currently organizing the camp's first band and will act as its band leader. Thus he follows in the footsteps of his maestro since Mills held this same position in the first World War when he was band leader for the 31st Field Artillery under Col. Henry Stimson, now Secretary of War.

Mills is helping Hayes over the rough spots and already has shipped him about a dozen military marches, with special Mills arrangements, some of which were played recently on the Fibber McGee show.

The Air Force band, which has been rifting recently at Mitchell field, N. Y., has ten of its 14 men plucked from the big name field. The band, under the hand of Warrant Officer Elmer Reade, has among its members such names as, Leo Luukkonen, formerly with Ruby Newman, Sonny Dunham, Tommy Reynolds and Duke Daly; Johnny Kolacia, formerly with Harold Shaw; Warren Schmidt, ex with Raymond Puige; Joe Bejcek, formerly with Bob Strong; Johnny Kane, from Bill Madden; Norman Baratz, formerly with Nat Brusiloff, George Olson, Paul Tremaine and Al Donahue; Don Kramer, ex-Ina Ray Huttonite; Alan Murray, formerly with Sunny James; Vic Marrantino, formerly with Eddy Morgan, and Russ Stephenson, formerly with Merrill Kaye.

Besides the popular jump band the Mitchell field unit includes symphony, salon and march combos. The 67th Infantry ork at Ft. Benning, Georgia, is using nine reeds and only one brass in the manner of Shep Fields. Marty Bellman, well-known Baltimore cat is leading the gang. Marty plays sax and clarinet. Personnel lists Hank Schreiber, former saxist with Goodman and Barnet; J. Fortuna, sax and arrangements; Oscar Thaler, sax; Eddie Davis, ex-Johnny Green and Ray Block sax; Ray Cross, sax; Nick Kramer, Henry Needlemore and Kenneth Armor, clarinets; Claude Graham, trombone; Fred Exner, formerly

Sergeant Leonard Reports for Duty



New York—Jack Leonard returned to Fort Dix, N. J., last week after two months as a civilian, during which time he made records and personal appearances in theaters. A sergeant now, Leonard was recalled by his superiors and placed on active duty with the U. S. Army. Originally a selectee, Leonard was made a corporal after a few months, then became a sergeant, and fellow soldiers at Dix all say he's "one of the best."

professional quality in both units. The bands sound good, have a wide range, and specialize in hot.

Pvt. Robert Ewing, of the 32nd's ork has composed a number of original pieces. One is titled *Two Jerks in a Roubat*.

Both bands do much of their own arranging. Most of this work is on spare time, since the musicians have been conscripted for duty in the military bands. This extra-heavy work has left room for still a third swing group, which is in the formative stage and should be in playing condition within a month.

Corporal R. Jahn at Camp Davis, sax and clarinet man who used to be shop foreman at WFL drummers, writes that the 95th Coast artillery band in which he plays is strictly from solid.

Private First Class Forest B.



Blitz Band . . . Some of the boys of the 32nd Armored Regiment's band take time off from their marches to hold a jam session. From left to right, the soldier-musicians are Sgt. John McGrosso, Pvt. Joe Kennel, Pvt. Eugene Hollmann, Sgt. Donald Fick, and Pvt. Charles Sanderson. They are all members of a swing orchestra at Camp Polk, base of the 3rd Armored Division now termed the "Bayou Blitz Division."

with Fred Waring on bass; Johnny Edwards, drums; Dick Ush, piano; Dick Swanger, and Hobel Parker, guitars. The band uses special arrangements.



Here's Howie
Ft. Dix, N. J. — Here's the first photo out of Howard DuLany, ex-Gene Krupa vocalist, who is now one of Uncle Sam's nephews. Howie checked in with the Sarj last month. Pic, Courtesy of Ann Middleton.

101st Engineers Band at Fort Bragg, N. C., have formed a five piece dixieland band consisting of local Boston sidemen. Paul Novack, trumpet; Les Silver, trombone; Louie Alpert, clarinet; Lennie Francis, drums, and Bill Whitcraft on piano, make up the combo. All are well-known jazzmen here and are serving Uncle Sam like so many of the other Boston musicians.

Ernie Fodor Seeks Chirp; Road Buildup

by PAUL SMITH

Toledo—Ernie Fodor and band, featuring Cecil Ogle and his quartet, are still holding solid at the Trianon ballroom here. The band has had several offers for road and location jobs plus radio and recording dates, some of which are still pending to date. Rumor is out that Ernie is in the market for thrush ivory. This band is due to go places soon with the right breaks.

John C. Hahn, prexy of local 15 here for the past seven years, died recently after a long illness. Hahn joined the local May 9, 1897, five months after it affiliated with the newly formed AFM. Members of the executive board acted as pallbearers.

Del Osterman Revamps

Bob Rader's band, featuring Bettie Wells on vocals, is still pleasing the customers at the Granada Gardens. . . . Del Osterman, who broke his hand a few months ago, has reorganized and is doing a fine job in Monroe, Mich. Del is featured on drums, accordion and vibes. . . . Ray St. Clair's band, formerly a Paul Spor unit, is packing them in at the Willard grill.

Tommy Greene and his band left Rustic Lodge to open the Algeo hotel grill. Tommy and the boys were favorites of the Lodge for six consecutive years. Following Tommy is Burns Campbell and his Chicago Maniacs. . . . Ray Westcott's fine swing band is the new attraction on the Kentucky Klub stand.

Accordion Man Joins "Sam"

Omaha, Neb. — Dick Wickman, "The Accordion Man," has been called to the colors and has disbanded his band. Outfit played a farewell dance at Fremont, Neb., Jan. 12, jamming with local musicians to 1200 persons the last half of the evening. Outfit was managed by National Orchestra Service.

Suggestion—Better to Be a Clock-Watcher

Marquette, Mich.—Tiny Huyge, bassist in the Lodi Hall trio, met with an accident near Cheboygan, Mich., while driving here to play the Hotel Clifton.

He swerved his car into a snow bank to avoid hitting another car. Tiny's car turned a complete somersault, landed on its top, then spun in the air and landed back on its wheels, but facing the other way and imbedded in the snow-drift. The only damage to the car was a smashed top.

Tiny appeared that same night on the job but with his head swathed in bandage. His injury was not a result of the accident proper but was due to being crashed on the head by an alarm clock which was loose in the back compartment.

Original Marvin Saxist to Army

New York—An original member of Mel Marvin's ork, Ted Lega, dropped out Jan. 19 to enter the army. Lega led the Marvin saxes for years and was the "lead altoist" who phrased the Lombardo touches in the section. He also arranged.

Marvin, now at the Van Cleve Hotel, Dayton, took over the chair himself pending hiring of a replacement. Skip Farrell replaced Frank O'Day as a Marvin vocalist.

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Una Mae Boffos Local Crowd With One Foot in Hospital

by LOU SCHURRER

Detroit—Una Mae Carlisle proved with pleurisy just what it takes to stop a crowd. Suffering with a cold, toothache, and taped from the waist up Miss Carlisle lulled the local critics to lush raves on her opening two weeks spot at Slim Jones' Congo last month.

She's been recuiping at the Shack after hours, 'singing in' with Don Hill, the 88-man, and the new combo there. Hill's currently at the Bowl-O-Drome's Palm room while the Shack crew consists of piano, tenor and git. Isac Goodman, Chick Williams and Al Pierson respectively.

'Corn 'til Morn'

Rival local air shows are having disc difficulties. It all happens because Bill Leyden left WCFL in Chi and joined WJBK here. It was suggested that he change his name because another record announcer on the same late shift had an identical handle. Bill objected with the result that the other got himself swung to a morning show. *Corn 'til Morn* is the WJBK program featuring very solid platters for a change, also gags by Leyden. That's another story.

Two new cats that replaced the other Leyden on the opposition needle theater liked Bill's stuff so well they dropped in one night and copied some jokes first hand. Next eve they aired the stuff and were yanked by the management and ordered to produce something original. Hostilities have ceased at the present writing.

Cecil Lee's band is now at the Club Zombi with a few changes in

personnel. Buddy Lee replaced Howard Thompson on trumpet; Gene Shelton left the Joe Norris ork to play drums, and Snookie Hulbert is now on alto. Besides playing a lot of tenor at the Shack, Chick Williams rides with Lee on clary and baritone.

Kyte Directs Show

Kelly Martin is the head man of the Congo ork since King Perry left. This is the top jump crew of its size in the city. Band consists of Johnnie Allen, piano arranger; Kelly Martin, drums; Al McKibbons, bass; Ted Smith, guitar; Bill McCall, alto; Lorenzo Lawson, tenor; Joe Moxley, alto; Alonzo Walton, alto; Lester Current, Edward Davids and Melvin Phillips, trumpets, and Alvin Hayes, trombone.

A new band in radio here is Larry Page's unit on WXYZ's morning show under the direction of Benny Kyte, station musical director. Personnel:

Joe Karle, piano; John Fansher, bass; Dick Bohl, drums; Jack Weick, Fred Crissey and Pete Van de Ven, saxes; Larry Sloat and Chink Dougherty, trumpets; George Manos, trombone.

Featured are the Key Men when Karle joins George Primo on piano. The Page Boys are also spotlighted consisting of piano, bass, Bohl on vibes, and Van de Ven on accordion.

20 Percent Up For CBS Web Musicians Here

by BUD EBEL

Cincinnati—Radio station WCKY signed their new contract with the union calling for a 20 per cent salary increase and the addition of one more musician. This now makes a total of 14 men working this Columbia outlet. Johnny Bowman is musical director.

Oscar Hild has been reelected president of Local 1 for another two-year period. Also Joe Lugar, vice president; Volney Hoffman, secretary, and Bob Sidell as assistant to the president.

Billy Snider and band, who were headed for the Lookout House, moved into the Glenn Hotel instead. This spot features top notch shows and is doing all right. . . . Larry Rumsey, the Cliff Burns saxophonist, forced to take a month's rest. Bad nerves.

A Happy New Year— for 3 Hours, Anyway

Murray, Ky.—It was a happy New Year for Billy Shelton and his Stephen Foster's Chillun ork, up until 3 a.m. of Jan. 1. Driving from Forest Hill Country Club in a downpour of rain, their trailer was overturned smashing several instruments and scattering the library over 300 feet of wet and frozen ground.

Until time to leave for the Maxwell House in Nashville for a New Year's night engagement, the boys worked feverishly straightening and recopying the library and securing new instruments.

P-I-I-ase!



That's Johnny (Scat) Davis on the telephone and the girl with her hand to her ear is vocalist Gloria Van. What the point is the editors don't know. The band's press agent shot the photo in for the editors to make out of it what they could. All that can be gathered is that Davis' band is at Chicago's Blackhawk and wants publicity. Please, boys, be a little more cooperative next time!

Band Blows Hot In Rehearsal; Spot in Flames

by BUDDY PHELPS

Roanoke, Va.—The guys in Eddie Wiggins' orchestra are not trying to set the world on fire, but the management of the aud where the outfit has been rehearsing lately thinks they are too hot. At any rate the ork was blamed with starting a fire in the building one nite recently, which wasn't discovered until about three hours after all of the boys had tucked their instruments and gone. The blaze caused considerable damage but no equipment, or any of Wiggins' library was lost.

Trumpet Man Knifed

Gene Jones, leader and drummer of this city's most hep sepia outfit, also had his share of troubles when first trumpet man, Shelton Ramey, was knifed recently. Though Ramey was in the hospital several days, the cat is back on the bandstand again blowing harder and hotter than ever. Jones, incidentally, is the brother of Jo Jones, who placed third in the latest *Down Beat* poll on drums.

What a swell surprise for the feds and fellows in this locality, when Harold Woody Woodson, one of the finest trumpeters to ever sit in a brass section, came home recently on his first furlough since entering West Point about two years ago. Woodson has decided to make a career of the army, but says that he still finds time to keep up his lip in the Academy's fine dance band.

New KGBX Show Debuts

by B. W. PIKE

Springfield, Mo.—Deep South, the newest and best show originating from KGBX here, is directed by Paul Mitchell, who also pens the special arrangements. Highlight of the quarter hour is the singing of a sepia thrush.

Mitchell's arrangements are both sweet and Dixie, with emphasis on Dixie. The line up includes Burt Brassington, clarinet; Skinny Thomas, trumpet; Tiny Hunt, violin; Jimmy Johnson, trombone; Frank Shippe, piano; Smokey Lohman, guitar, and Cliff Miles, bass. Shippe recently was added as a regular member of the KGBX staff.

George Potter is back at Lurvey's club again and doing a swell job on alto and clarinet.

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Ray M. Finally Bradley

(Jump)

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Charlie Joins Dorsey

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Ray McKinley Finally Leaves Bradley Band

(Jumped from Page 1)

off came later when Freddy Slack, ace pianist, arranger and composer in the band, quit them cold. Will and Ray differed on a number of policies and ideas. Gradually friction between the two co-leaders developed until it was impossible for either to get the best results from the boys in the band and the vocalists, Lynne Gardner and Terry Allen. In recent months—notably since the band played a summer engagement at Hotel Sherman in Chicago—there have been repeated rumors that the two leaders were not getting along well, and that the band would either fold or McKinley would go out on his own.

With Willard Alexander set to direct both Bradley and McKinley, and with the same booking office selling the bands, the time is coming when Bradley and McKinley will be deadly rivals. McKinley told the *Beat* he would not start rehearsals until he was officially out of the Bradley picture. That would indicate he would get started, in earnest, about Feb. 25.

Bradley, meanwhile, will record for Columbia while Decca is said to be bidding for the McKinley unit.

How They've Grown!



Milwaukee—Eight years ago, these youngsters playing at Silver Lake Beach, Wis., had no idea they would eventually become well-known musicians. Peter J. Wolf dug out the photo from his album and forwarded it to *Down Beat*. From left to right are George Bost, now a drummer in Casper Reda's ork; Herschel Gilbert, staff arranger at NBC; Joe Mandel, bass player, now in the army; Lloyd Engel, tenor saxist with George Hamilton's ork and also prexy of Local 568, Hattiesburg, Miss., and Ray Steele, alto saxist, now playing in the pit ork of the Wisconsin theater.

Raymond Scott Settles Down; Ready for Wax

(Jumped from Page 1) of all bands in his class.

New Girl Chirp Roberta, singer with the band, was replaced by a newcomer, Marjorie Collins. Billy Leach stays on, as do all other members of the band before its vacation last month. According to Scott, his ork probably will settle down on location here starting "very soon" to mop up airtime. The eccentric leader-composer also revealed that this week he would make his first records for Decca. Scott previously recorded for Columbia. He's also looking for a full-time arranger. Since Hugo Winterhalter left Scott has been doing most of the band's scores himself, a burden which he feels is no longer physically possible.

Four Clefs Move To Quincy Club

Peoria, Ill.—Marking finis to a one year location job here, the Four Clefs have exhausted their folio at the club Gig-Galleaux and are skedded for a run at the Casino club in Quincy, Illinois. Playing in the middle west for nine years and independently booked, the combo recently registered on the books of Frederick Bros.

At the keyboard, both piano and organ is Jimmy Marshall; bass by Sonny Chapman; and electric and Spanish git by Happy Green.

Lang Thompson Ork Set with Four NBC Shots Weekly

Baltimore — Lang Thompson's ork, featuring vocalist Peggy Nolan, is set at the Charles room of the Hotel Belvedere here with four NBC air shots weekly. The policy of booking name bands into the spot is still in effect with Mel Marvin slated for entry Feb. 23. Paul Chapman, one of Baltimore's top-notch vocalists, is featured with studio pianist Phil Fine twice weekly over WITH and also with Jerry Owens' crew on club dates.

Pepper Asner dropped his own combo to drum with Pete Santora. Vince Celluci is Pete's new trumpet ace. . . . *Swing Class*, Baltimore's jazz platterbrain program conducted by Fred Robbins, is heard nightly over WITH offering free recordings for contest winners. . . . Jimmy (Pop) Myers, young pianist at Kay's Cabaret, is currently rated as one of the best soloists in town. . . . Bill Willse, local *Beat* scribe, has answered Uncle Sam's call.

Pitch Broadcast Now On Two Frequencies

Washington, D. C.—The Bureau of Standards service broadcast, which broadcasts the note of A above middle C continuously, is now being airwaved on a frequency of 15 megacycles as well as 5 megacycles. Many band leaders and instrument tuners take their pitch directly from this broadcast or use it as a check on their tuning devices.

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Fem Thumper Sends Kenton

Las Vegas — The defense boom here has multiplied the number of active musicians by five. There are now over 50 working musicians here whereas in 1940 there were only nine.

The boys in Stan Kenton's band, recently here on a one-nighter, were handed terrific kicks by a three piece combo consisting of a fem drummer, Bridget O'Flynn; Eddie Brode, tenor, and Cliff Rausley, piano.

A session was held after the

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Kenton stand and beautiful Bridget biffed the boys.

British Swing Sextet Holds Own

London — The Parlophone company have signed Harry Parry and his Radio Rhythm Club Sextet to a new recording contract, extending to Jan. 1944, the *Melody Maker* reports. Parry and his boys have the distinction of being the only British swing group to compete successfully with the top American outfits from the point of record issues. *Jawa Joint* and *Oceans of Notions* are coupled on the most recent Sextet best seller.

Gets the Thumbs



Chicago—The guy with glassy stare grabbing two big handfuls of black and whites is Wilson John Fisher, caught in his act at the Hotel Chicagoan here. Fisher's stuff has been getting the skyward thumb here. The attraction is his super-duper arrangements on piano and Solovox.

Old Clubmen Stick Together

New York—Dean Hudson's ork played for the commissioning of the cadets of the U.S.S. *Prairie State* at the Plaza Hotel here Jan. 16. Among those receiving their commissions was Billy Van Brunt, who happens to be Dean's old pianist from the very earliest days. Van Brunt was also chairman of the dance committee, which engaged Dean's band.

Orchestra Personnels

Korn Kobblers

Stan Fritts, trombone; Nels Laakso, trumpet; Charles Koonin, bass and tuba; Harry Turen, sax; Marty Gold, piano, and Howard "Chief" Melroy, drums.

Stan Kenton

Jack Orsdon, Bill Laker, Ted Romero, Red Dorris, Robert Glogo, asst.; Chico Alvarez, Frank Beach, Earl Collier, trumpet; Howard Rumsey, bass; Marvin George, drums; Harry Forbes, Dick Cole, trombone; Al Costi, guitar; Stan Kenton, front, piano, and arranger.

Glenn Miller

Bobby Hackett, John Best, Billy May, Dale McMickle, trumpets; Jimmy Fridley, Paul Tanner, Frank D'Annolfo, trombones; Maurice Purtill, drums; Doc Goldberg, bass; Bill Conway, guitar; Chalmers MacGregor, piano; Shippy Martin, Al Klink, Willie Schwartz, Ernie Casero, Gordon Bencke, saxes; The Modernaires, Maxton Hutson, Ray Eberle, vocals, and Miller, trombone, front and arranger.

Zutty Singleton

Joe Eldridge, alto; Al Morgan, bass; Don Frye, piano; Zutty Singleton, drums.

Woody Herman

Sam Rubinowitch, Jimmy Horvath, Herb Haymer, Maynard Mansfield, saxes; Ray Linn, Cappy Lewis, George Seaburg, trumpets; Walt Yoder, bass; Hy White, guitar; Tom Linehan, piano; Frank Carlson, drums; Neal Reid, Joe Howard, Jerry Ross, trombones; Woody Herman, vocals, leader, clarinet and alto; Carolyn Grey, vocals, and Billie Rogers, trumpet specialties.

Charlie Teagarden Joins Jimmy Dorsey Crew

(Jumped from Page 1)

sit alongside Jimmy Campbell, Shorty Solomson and Nate Kazebier.

Lippman Arranging

Bud Estes is doing some arranging for Dorsey now that Toots Camarata is gone, but Joe Lippman, pianist, has been doing the most. There are reports that Joe would quit the piano bench to do all the arranging but both Jimmy and Lippman branded the reports as premature. Dorsey's three weeks at the Strand were "more than successful," Zeb Epstein, house manager, reported.

In addition to Charlie Teagarden, Jimmy Dorsey has for the first time in his band's history added a saxophonist to create a five-man sax section. Newcomer is baritone player Chuck Gentry, lifted out of the Benny Goodman band at the Hotel New Yorker. Dorsey also is adding another trombonist, Andy Russo.

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See Story on Page 8

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