

## Artie Shaw's Contract Is Peddled for 15 G's! Georgie Auld on Own!

New York—Artie Shaw will resume as leader of a 32-piece band in March under the William Morris banner, it was learned here last week. Shaw's contract has been purchased from General Amusement Corporation by William Morris agency for a reported price of \$15,000 cash, an almost unprecedented deal. The transaction becomes effective March 6, when Shaw is slated to return to New York from California.

This news cleared up in part some of the mystery which has surrounded Shaw's plans.

Reports that Artie had been reclassified as 1-A in the draft were branded as incorrect here. He remains in 3-A and is the sole support of his mother. Artie was in a hospital here several days for observation but suddenly was discharged and the following day, he took a train for Hollywood. Friends reported he was resting at Palm Springs and is there now.

Auld Starts New Band With Georgie Auld again starting out on his own as a leader, it was believed he would take over many of Shaw's men. But instead, Auld surprised everyone by rounding up a band of youngsters, most of them unknowns. Shaw's men have been accepting other jobs in fast order and it is problematical whether they will return to the fold.

Auld Starts New Band With Georgie Auld again starting

## Tough to Join Spivak; Band Back to Penn

New York—Charlie Spivak's band is on the move now—and in high gear. With Davey Tough scheduled to join the band as drummer Feb. 24 in New York, and with Artie Baker now a member of the group handling all hot clarinet, Spivak last week was signed by the management of Hotel Pennsylvania to return starting May 4 and continuing through July 11.

Tough had been subbing for Frankie Carlson in the Woody Herman herd. He was left jobless when Artie Shaw disbanded last month. Davey will replace Bunny Shawker, who expects to be drafted, on a Coca-Cola broadcast in just nine days. Baker replaces H. L. Tennyson. Artie also is a former Artie Shaw sideman.

Whether the Spivak band, which follows Jimmy Dorsey, will play the Cafe Rouge or the hotel's roof wasn't yet decided. The roof was closed last year. Hotel officials were fearful of using the roof this summer because of the possibility of air raids. But a decision will soon be reached.

Spivak continues to record for Okeh. His *This Is No Laughing Matter* is currently one of the nation's juke box faves. Garry Stevens and the Four Stardusters handle the vocals.

## Kenton Opens in N. Y.; Won't Play Latin Jive

New York—Stan Kenton's initial New York appearance, which started Feb. 6 at the Roseland Ballroom on Broadway, is making some sort of history because Kenton and his band are working under an agreement with the spot's management which allows the leader to play any kind of music he wants.

Roseland is noted for rumbas, tangos and the like, and every band which has played there has been forced to dish 'em out at regular intervals. Tuesday night for years has been "South American" night with tangos, rumbas and what-have-you music featured almost exclusively. But Kenton and band are off Tuesdays. On other nights, Stan lets the relief band handle the Latin stuff.

The band, a hard-driving, jazzy group with an ear-splitting brass section, has always refused to play rumbas, tangos and the like and

ing out on his own as a leader, it was believed he would take over many of Shaw's men. But instead, Auld surprised everyone by rounding up a band of youngsters, most of them unknowns. Shaw's men have been accepting other jobs in fast order and it is problematical whether they will return to the fold.

## Dean Hudson Into Army; Leaves Ork

New York—First of the "name" bandleaders to be nipped right off the bandstand and placed in active duty in the armed services is young Dean Hudson, Florida-born leader of a band which in the last year has made spectacular strides toward the top brackets. Hudson, a member of the Army Reserves, will report to the Morrison Air Field at Palm Beach, Fla., Feb. 25 as a first lieutenant ready for action against the Axis forces.

Looking for Front Man "My band will keep going without me," Hudson told *Down Beat* as he left Manhattan for the last time attired in mufti, "and while a new front man hasn't been found, as yet, you can bet I'll still keep a hand in its operation. We've been looking for a personable young singer or someone with a fair box-office name to carry on as front man."

Hudson's band is managed by Tommy Dorsey's Personal Management, Inc.

The leader's leaving necessitated his band's cancelling out of Frank Dailey's Valley Dale, but Dorsey himself was said to be taking an active interest and assisting the sidemen and vocalists to carry on.

Others May Go, Too At writing, other name maestros who were ready to be called into military service, as a result of 1-A draft ratings, were Orrin Tucker and Eddy Duchin. Eddy has a son but the youngster is financially independent as a result of a generous trust fund the pianist set up long ago. Mrs. Duchin died in childbirth.

## Plans His Own Jump Band



New York—Georgie Auld has been listening to young musicians around town with an eye toward forming a band of his own, comprised strictly of talented unknowns. Auld was a member of the Artie Shaw 32-piece combo which folded last month. Georgie's plans are not definite, he told the *Beat*, but he has Artie's help and blessings. If Auld finds the men he wants he'll go out with a full-sized group shortly.

## Louie, Wife Out of Tune

New York—A referee last week heard both sides of the Louis-Alfa Armstrong case and a decision was expected sometime this week. Louie's wife Alfa is asking \$250 a week for separate maintenance in addition to \$5,000 for attorney's fees.

Mrs. Armstrong is not asking for a divorce. That point was brought out with emphasis throughout the proceedings.

Alfa is the trumpet player's third wife. They have been separated for some time. Armstrong and his band wound up a solid week at the Apollo Theater in Harlem and continues to record for Decca.

## New Band of Coot Williams On Chi Stand

Chicago—In a surprise booking which delighted followers of Cootie Williams, the new Cootie Williams orchestra opened at the Grand Terrace last week for an indefinite engagement—the first job for the Mobile trumpet player and his newly-assembled aggregation.

Don Stovall popped up in the Williams reed section, on baritone, and Greely Walton was on tenor in place of Franz Jackson, who has left the band. Cootie had been rehearsing in New York with three trombones, but Sandy Williams was missing on the job here. Cootie said he had decided to use only two sliophorns.

Otherwise the personnel was exactly as published in *Down Beat* (page 2) Feb. 1.

While the band was admittedly rough, it offered a lot of surprises and kicks for the Chicago musicians who have been dropping in to dig the Cootie's efforts. Band is broadcasting almost nightly from the spot.

## 'Petrillo Gave Us Trouble but We Won!' AFRA Enrolls Bandleaders Who Speak Lines over Air

Los Angeles—A successful drive by the local office of the American Federation of Radio Artists to add all band leaders and musicians who perform as actors or singers on the air to its membership rolls resulted in AFRA affiliation by Kay Kyser, Bob Crosby, Paul Whiteman and members of their bands who perform as entertainers on the air.

## Charlie Tea Out of Jimmy Dorsey Band

New York—Charlie Teagarden's stay with the Jimmy Dorsey band lasted less than a week, and Charlie again is talking of plans to reorganize a band of his own and carry on.

Teagarden joined Dorsey's trumpet section at the Palace Theater in Cleveland, but before the week was ended had made an exit after arriving at an understanding with Dorsey and the band's manager, Bill Burton. When the Dorseyites opened at the Michigan Theater in Detroit, and later at the Hotel Pennsylvania, New York City, Teagarden was missing. Andy Russo on trombone and Chuck Gentry on sax are new faces, however.

Dorsey was searching for a new trumpet player. He's always used three trumpets but now wants four. With himself on alto, he now has six saxes. And four trombones.

Teagarden may resume as a bandleader, although his first venture in front of a band was unsuccessful. The Dorsey band is set at the Penn Hotel until May, broadcasting over NBC.

## Army Nips Jan Savitt Pianist

New York—A Manhattan draft board grabbed Jack Pleis, Jan Savitt's star pianist and arranger, and pulled Pleis right out of the Savitt band last week while Jan and troupe were in the middle of a date at the Sherman Hotel in Chicago.

Pleis reported for service Feb. 6. Jack Kearney, Jan's manager, was looking for a replacement.

Whiteman had not definitely taken out his AFRA card at writing but had signified his intention of doing so immediately.

Membership in AFRA cost the band fronts and musicians an initiation fee of \$50. Dues vary from \$24 to \$100 per year according to the radio earnings of AFRA members.

Jurisdiction Never Menaced

An AFRA spokesman here clarified the situation, stating that AFRA's jurisdiction over the field had never been seriously questioned and that most bandleaders and musicians who double as radio entertainers had taken out AFRA cards long ago, among them Ray Noble, Skinnay Ennis and many others.

Asked if the AFM had objected to its members taking out AFRA cards, the AFRA official said: "Oh, yes. We had a little trouble over it with Petrillo—but we won."

## Hite Victim When Jersey Spot Folds

Mountainside, N. J.—The climax to a series of intermanagement differences of opinion was reached Jan. 29 at the Chatterbox, popular roadside spot here, when it folded suddenly, leaving Les Hite's band high and dry.

An ironic circumstance was that on the last Saturday night the band, which had stayed more than three months on the location, brought in the biggest night's business ever registered there.

Hite lost no time in getting set on substitute bookings. After making transcriptions in New York he was to leave for Boston, to open at the Tic Toc Club for the week of Feb. 15. After that he has a string of one-nighters in the New England territory. Consolidated is handling the band.

## Ex-Chirper Set for Flicker Career

New York—Blonde and blue-eyed Vivian Blaine arrived in Hollywood last week with a Twentieth Century-Fox contract in her purse. Only 20, Miss Blaine until recently was a singer, working as a single in New York. Previously she had worked with Halsey Miller, Al Kavelin and Bobby Byrne. Standard Records in a nationwide campaign held in the nation's army camps selected her as "Miss Lo-Lo-Lita—Sweetheart of the Army" and that honored her to her screen contract. Roy Levitt pic.



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# Wingy Jumps Over Traces, Hops Honeymoon Express

Los Angeles—Wingston Manone, the old New Orleans Nightingale, caught the news spotlight here again this month by high-tailing for Las Vegas, Nev., from Hollywood on the night of Jan. 25 and taking unto himself a wife, 18-year-old Doris Jean Murphy, a Boston deb, it is understood.

Asked how it all happened, Wingy said, "Well, just like this. About a year ago I met Doris at the Casa Manana. I was doing a bit of a jam session with Jack Teagarden. Seems she liked my music. Had been following it for years. Had every one of my records. She asked me for my autograph. I gave it to her and asked her for her 'phone number. She gave it to me and before long we were going together. Then one night I said 'let's get married'—and was I surprised



Wingy

when she said 'yes!'" Wingy, whose first name was revealed in the newspapers to be Joseph, is playing here with his own combo at the Streets of Paris, a Hollywood Blvd. nitery in which he also holds a financial interest.

## Harriet Clark Resumes Act

New York—It's a return to professional life for pretty Harriet Clark, estranged wife of Charlie Barnet, who rejoined Sonny Dunham's band last week as featured fem thrush sharing vocal assignments with Ray Kellogg.

Miss Clark became a mother late in December. The baby was named Charles Daly Barnet, Jr. She replaces Ann Hallow with Dunham. Before she quit to become a mother last fall Miss Clark sang with Dunham and recorded a couple of sides for Bluebird with the band.



Shadrack gets new treatment now that Ford Leary (center) has joined Muggay Spanier's band at the Arcadia in New York. Leary, trombonist and vocalist, is outlining the arrangement with Fud Livingston and Spanier. Muggay's first records, for Decca, are to be issued this month. Ray Levitt Photo.

# Barnet Shows New Ork; Sid De Paris on Horn

New York—Charlie Barnet is back in action. The mad nab, who recently became a father, debuted his new crew at the Regal Theater in Baltimore and tomorrow (16) opens at the Hotel Brunswick in Boston for at least a 4-week engagement.

Barnet originally intended to use a full string section in his new outfit, but after a couple of rehearsals blew his top and fired the section. The strings didn't achieve the effects he wanted. As a result, his new outfit shapes up pretty well like his previous band.

**Negro on Trumpet**  
Sidney DeParis, Negro trumpeter recently with Zutty Singleton and Benny Carter, is being featured in the brass section. Vocalists are Al Lane and Hazel Bruce. The lineup:

Jimmy LaWare, Conn Humphrey, George Bose, Karl Bloom, reeds; Russell Brown, Wally Baron, Kabe Krome, Bill Robertson, trombones; Sidney DeParis, Joe Ferranti, Buddy McGinnis, Neil Hefli, trumpets; Jack Mills, drums; Olla Anderhold, bass; Billy Miller, piano, and Andy Moore, guitar. Anderhold also is colored. Mills was holding the drum seat temporarily. Barnet was looking for a more experienced percussionist,

either colored or ofay.  
**Wife With Dunham**  
Barnet's wife, Harriet Clark, rejoined the Sonny Dunham band just as her husband was reorganizing. The Bluebird record binder which Barnet signed in 1939 still holds good and new discs by the '42 Barnet outfit are expected shortly. Music Corporation is booking. Charlie Weintraub, his former manager, is no longer affiliated with the Barnet band. Weintraub now is in California. Cliff Leeman, Barnet's vet drummer, is expected to rejoin later.

## Dorsey and Turner On the Stove?

Los Angeles—Tommy Dorsey and Lana Turner are supposed to be romancing.

At any rate, the local papers report that Lana gave Tommy a \$1,500 watch.

What the papers missed but which *Down Beat* notices is that both Miss Turner and Dorsey are under contract to Metro-Goldwyn-Mayer studios where the flacks (publicity men to you) are particularly sharp. Figure it out, yourself.



All-Star Gig band led by bassist Charlie Barber in New York shapes up with (left to right) Max Chamitov, Babe Rusin, Billy Butterfield, Sal Franzella, Hub Lytle, Reggie Merrill and Ellison Harvey. Barber is shown with manuscript. A former riveter, Barber has worked with Waring and others, now is doing excellent on his own using ace sidemen on jobbing dates.

# Only Victor Bands Win Coca-Cola's 'Honor'

New York—The Coca-Cola "Spotlight bands" program goes on and on, and with every passing week bandleaders, musicians, bookers and virtually everyone else in the trade ponders more and more the "mystery" of the Saturday night "winning" bands.

Heard nightly over Mutual, the program features different name bands. The band whose record for the week has sold more than any other record—as determined by Coca-Cola's own "survey" of sales—gets a 30-minute Saturday night shot. But on the first 12 weeks of the program, many an observer was discussing the unusual fact that all 12 bands winning the honor record for RCA-Victor.

### Dorsey's Sold a Lot

Jimmy Dorsey, for example, admitted even by his rivals to have sold more dance band records last year than any other leader, has not yet "won" the Saturday spot. Yet he has at least five best-sellers at the moment. He records for Decca. Winning bands on the first 12 programs included Glenn Miller (whose sponsor, a tobacco firm, later nixed his band's appearing on the soft drink show); Tommy Dorsey, Freddy Martin and Sammy Kaye. All are Victor or Bluebird bands. Neither Decca, nor Columbia-

Okeh bands had appeared on the Saturday show the first 12 weeks. All of which makes observers wonder how Coca-Cola really determines the bands whose records have sold the most in a 1-week period.

## Fields Whams 'Em In New Jersey; Nab Long Holdover

New York—Shep Fields and his "all reet, all reed" band have broken every attendance record at the Top Hat in Jersey City, just across the Hudson, according to Julie Wintz, manager of the nitery.

As a result, Fields and crew have been held over until March 2. Band broadcasts on Mutual, CBS and WNEW regularly.

Wintz not only manages the club but also leads the relief band.

# Report Ventura Dead—False; Playing in S. A.

by HECTOR JOE GARINO

Montevideo, Uruguay—Word has reached here that Ray Ventura, who was reported as dead by the Italian News Agency, has brought a small combo into Buenos Aires, Argentina, after which they are booked into Santiago de Chile.

With Ventura is the famous French saxist, Alix Combelle, who recorded in Paris for Pannassie along with such jazzmen as Benny Carter, Willie Lewis, Django Reinhardt, Eddie South and others.

The famous band, Lecuona Cuban Boys, lead by 88er Armando Orefiche, is at present at the Miramar hotel here and the Casino de Carrasco. This is the Cuban band that came north to the New York World's fair during '40 and '41.

## H. Henderson Again Writes for B. G.

New York—Horace Henderson, who contributed several of the best arrangements to the library of Benny Goodman's original band, returned to the fold last month when B.G. hired him to write a flock of pops and originals.

Horace, who expected to go on the road again last week with a reorganized band, has contributed *I Don't Want to Walk Without You*, *Liza*, and two originals titled *Exit*, *Do Not Enter* and *Christola*, to the Goodman books.

## Girl Sax Player Turns up Again; An Actress Now!

New York—Seven years ago a girl saxophone player, eleven-year-old Estelle Levy, used to hang around Walter Gross at CBS to pick up pointers on music. Gross, impressed by her talent, helped her, but later she gave up saxophone and went in for dramatic acting, making quite a name for herself on the air. She also took up singing.

Last month, when Gross, now CBS musical director, was preparing a new show entitled "Wherever You Are," the choice of a vocal star for the show fell upon Gwen Davies—the same Estelle Levy who got her musical start with him in 1935.

# Mark Warnow Using Benny Carter Scores

New York—One of the best assignments of his career was handed to Benny Carter two weeks ago when Mark Warnow, musical director of the *Lucky Strike Hit Parade*, signed Carter to turn in a minimum of two scores a week for the 35-piece orchestra on the show.

Although Negro arrangers are rarely used on big commercial shows, Warnow has occasionally employed others before, and was quoted as saying that he would always make his selections without regard to color lines.

Benny, closing at the Famous Door on February 4, was left with the choice of remaining in town as a permanent staff man with Warnow, or going ahead with his plans to re-form his big band for a road show costarring him with Maxine Sullivan.

# Segure, Ofay, Quits 'Lunce' For Rey Combo

New York—Roger Segure, said to be the only white arranger who ever worked full-time for a colored band, quit Jimmie Lunceford recently and now is turning out scores for the Alvino Rey troupe.

Segure scored virtually all the tunes recorded by the Lunceford band for Decca in recent months, and before that he wrote for Andy Kirk.

Lunceford, meantime, added young Tad Dameron to the Lunceford staff. Dameron is a Cleveland boy who won his first press mentions scoring for the Harlan Leonard unit in Kansas City.

Bud Estes, until recently arranger for Rey, now is with Jimmy Dorsey's organization.



**Blues Chanteuse . . .**  
Blues shouter Nora Lee King was once a Major Bowes amateur. Now she's a soloist in her own right, and has recorded *Love Me, Yump Da Da Da, I Ain't Got Nobody to Love* and *Big Chump Blues* for Decca. Miss King also composes. She's currently working as a single in New York bright spots.

# Oklahoma Camp Gets Ed Flynn

New York—Ed Flynn, formerly of *Down Beat*, now is on duty with the U. S. Army at Fort Sill, Okla. A first lieutenant, Flynn in January reported at Fort Bragg but two weeks later was transferred to the Oklahoma fort, where he now is studying for promotion to a captaincy rank.

All advertising in the New York area now is being handled through the *Beat's* Chicago office. Dave Dexter, Jr., remains in New York (Hotel Forrest) as New York editor of this publication.



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# Phoney Press Release Stirs Monroe; 'I'll Punch 'Em in the Nose

New York—"I'll punch 'em in the nose," bellowed Vaughn Monroe the other night as he read, for the second time, a "news" release sent out by a New York publicity office which inaccurately stated that Harry James had been giving trumpet lessons to Monroe at the Commodore Hotel, where the Monroe band has been rolling up all-time attendance marks.

The release, used once by *Daily News* columnist Danton Walker, (who failed to verify before printing) was received by *Down Beat*.



Monroe

Even after Walker ran the item the office, headed by Harry Sobol and Ted Hartman, again sent out a paragraph reporting that James was "instructing" Monroe in trumpet technique. "Harry James is innocent and I don't blame him," Monroe said, "but it's a cheap and damaging way to plant his name in the columns and trade papers. Harry plays more trumpet than I but I'm damned if he teaches me. I started studying horn even before I took up voice when I was 14 years old and I made a good living blowing my horn in dance bands which toured all over the nation long before I formed my own band. It was my trumpet that held my job, not my voice. Who are Sobol and Hartman? I'll punch 'em in the nose if they come in here."

### James Denies Story

To make the publicists look even worse, James denied he ever gave Monroe a lesson. Sobol-Hartman at the time were handling the James account but had no affiliation at all with Monroe, whose

press relations are handled by Jimmy McCarthy. "Just for the payoff," Monroe added, obviously peeved at the tactics employed by the press agents, "is this. I never even met Harry James until long after our band opened at the Commodore here. Harry will tell you so himself."

## Millinder Ready For Air Raids In Special Bus

New York—Operating on the theory that air raids are not only possible, but highly probable, especially along the eastern coastline, Lucky Millinder this week will take to the road on a lengthy tour in a huge motor bus which has been carefully camouflaged to foil enemy aircraft, should they appear.

Millinder and his troupe, with Sister Rosetta Tharpe, are winding up a long and highly successful engagement at the Savoy Ballroom in Harlem. Under Moe Gale's direction, Millinder has made a brisk comeback in the last six months. Records for Decca also have helped make Millinder a box-office attraction.

The specially-painted bus was Gale's idea to assure the band's arriving on time on one-nighters. From the air, it is virtually invisible, so cleverly have painters blended it with the color of highways in this section.

## He's Playing Chu's Sax, Now



Proud possessor of the late Leon (Chu) Berry's golden tenor saxophone is Bunny Barduch of the Bobby Byrne band. Bunny bought the horn from a Chicago music store which repossessed it after Berry's death. He is shown here taking off on a hot phrase. The Byrne crew is currently on tour. Rube Lewis snapped this pic in Chicago.

## Frank Carlson Ready to Go

New York—Woody Herman's drummer Frankie Carlson was expected to rejoin the band sometime this week after a couple of weeks on the inactive list. Carlson was stricken with appendicitis while returning to New York from California, where the Herman herd made a movie for Universal.

An emergency operation, performed at the Fillmore Hospital in Buffalo, kept Carlson off the last Herman record date. Davey Tough substituted. Frankie was coming along great and was to rejoin the herd shortly. The Herman band is on tour.

## Bill Darnell a Langdon Private

New York—Bill (Blackie) Darnell, the off-and-on male vocalist with Bob Chester's band, is back in the army as a buck private. Released several weeks ago because he was over 28, Darnell was recalled and is now on active duty at Camp Langdon, N. H.

Possibility that Darnell will sing on a Boston radio station, as a morale division officer, still exists. Camp Langdon is near Portsmouth.

# Don't Tell Anyone but Long Chirper Helen Young is Wed

New York—Only a few days before he entered the army as a selectee, Oggie Davies surprised his friends by marrying Helen Young, Johnny Long's vocalist, in a quick ceremony which they thought was a secret.

It was the efforts of Bub Miley, Long's road manager, to keep the event a secret that enabled the news to leak. In asking the press to "forget the story" Miley unwittingly tipped off editors.

Davies was guitarist with the Long band since its inception. His bride continues as Long's chirp while Bill Uttig, from Dean Hudson's crew, is new in the band as Davies' successor on guitar.

Long and band, after playing for President Roosevelt in Washington at the annual Birthday Ball, now is on tour. Johnny himself expects to marry Pat Waters, actress, sometime this spring.

## Lena Horne Set to Open At New Troc

Los Angeles—Reopening of the Trocadero with Duke Ellington's band, after many "postponements," is now definitely off the schedule. Felix Young, who was behind the Trocadero deal, has taken over the modest Scheherazade, farther west on Sunset Blvd. and announced that it was to open this month as the "New Troc."

Still on the slate for the new set-up were the Katherine Dunham Dancers, Lena Horne, and Art Crippen's ork, all of whom were in on the original Trocadero deal. Crippen, who held the ork spot at the old Trocadero for many years, is to the movie society crowd here what Meyer Davis is to Park Avenue—the final touch. But Ellington is out of the picture for keeps, which is more than all right with him because he's currently hitting a terrific stride as a theater attraction. Duke is also set for the Trianon here in the early spring.

## Society Leader Is Bankrupt

New York—Ernie Holst, "society" bandleader and fiddler, has filed a voluntary petition in bankruptcy here. Although he has played the so-called "top" spots in both New York and Chicago for a decade, Ernie listed liabilities of more than \$12,000 and only \$550 in assets.

Holst, in his petition, said that in 1940 he earned \$11,735 and in 1941, a total of \$5,451. His creditors are not in the trade, his petition revealed.

## Six Strings for Harry James

New York—Harry James added two fiddlers to his band two weeks ago, making six strings in all.

Sammy Kaplan, recently with Artie Shaw, noted for his hot gut-scrapings, and John DeVooedt are the new additions.

James and ork are now on tour, playing college dates. Helen Forrest and Jimmy Saunders remain his featured vocalists.

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## Can't Get Worse!

New York—Before the war started, Al Donahue was in charge of supplying bands for 35 ships making regular cruises out of New York for foreign ports.

Donahue now has one ship. And last week he received a letter from the Alcoa Steamship Co., operators of the remaining boat, requesting Donahue to reduce the orchestra from four men to one musician. "We desire the remaining musician to be a piano player," the letter stated. "Present conditions do not permit us to carry a full orchestra."

## Reunion



New York—Bob Chester was given his first saxophone about 13 years ago, in Detroit, when Jimmy Dorsey of the Paul Whiteman band got real chummy with Chester. Last week, at the Strand Theater in New York, Jimmy and Bob recalled old times. Peculiarly enough, Chester's band followed Dorsey's into the theater. Jimmy now is at Hotel Penn here; Chester is on tour. Pic by Ray Lovitt.

## Higgy's Horn Lost In N. Y. Fire; Allen at Liberty

New York—The trombone which Jay C. Higginbotham has used to blow his way into topflight circles and win places on many an "All-American" band, was destroyed by firemen's axes during a recent fire at the 181 Club, where Higgy was playing nightly as a member of Henry (Red) Allen's ork.

Allen saved his trumpet. Jimmy Hoskins, drummer, said his drums were not hurt badly. "Just singed the hides a bit," said Jimmy.

The band was not out of work very long. Red took the crew, including Higgy with a new trombone, into the Famous Door, West 52nd Street hot spot, exactly a week after the fire for an indefinite engagement, following Benny Carter.

## Bob Bach Set On WMCA Slot

New York—Bob Bach is the new man in charge of all recorded programs on station WMCA here. Formerly Will Bradley's publicity shark, Bach also conducts the "Platterbrains" show heard every Saturday night over WMCA which features guest bandleaders and quiz questions.

Bach succeeds Paul Shiner, who entered active army service last month.

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**Farewells to Ed Flynn** were said last month in New York at a "going away" party tossed by Sy Devore and Bill Burton. Shown above with Devore (left) and Jimmy Dorsey is Flynn, former *Down Beat* rep, now a first lieutenant at Fort Sill, Oklahoma. More than 100 attended the party at the Mayflower hotel. Dorsey opened at the Pennsylvania hotel last week for a 3-month run. Pic by Roy Levitt.

### Sponsor for Freddy Martin

New York — Freddy Martin is back on the air with a sponsor. The tenor-saxist, more popular than ever as a leader as a result of a string of three best-selling platters, took over Orson Welles' Lady Esther spot Feb. 9 and will be heard every Monday over CBS with his band.

Martin has broadcast for the cosmetics account before. Welles had to drop the program. He's soon to make a motion picture in South America.

The ork currently is playing the Waldorf-Astoria Hotel here. Freddy and men celebrated their tenth anniversary last October.

### Scott Set for Blue Gardens Job

New York—Raymond Scott's revamped band will move into Blue Gardens in Armonk for at least a 15-week run starting March 17. Scott will follow Bob Allen's crew, currently at the spot, about an hour out of Manhattan.

Scott also is set to begin recording for Decca soon.

## Jimmy, Tom Dorsey In Film Together?

New York—Metro is attempting to sign a pact with Jimmy and Tommy Dorsey which will star the two noted leaders, and their bands, in a flicker musical slated to start next fall on the coast. While Tommy has already performed in films for the studio, Jimmy's work on the screen has been strictly for Paramount, and Metro is reported doing some fast and fancy dickering to bring the sax-clary playing Dorsey's signature on the line.

#### Also on Road Together

The plan would not only star the colorful brother pair in a gigantic picture, but also send both Dorseys and the two bands out on the road in the summer to do benefits for the Navy or Army in auditoriums in the larger American cities. Thus the pic would be well-ballyhooed months before its actual release.

Such a tour would probably get under way in May when Jimmy closes at the Pennsylvania Hotel here, his current stand, and when Tommy leaves the Paramount Theater, New York. Both wind up

their respective engagements at about the same time.

#### Reunion Idea a Natural

Bill Burton, Jimmy Dorsey manager, flew to the coast two weeks ago to huddle with Metro bigshots but has not yet signed. Tommy, it was said, is ready. The idea is a natural, the studio believes, inasmuch as a reunion of the two would be news in itself. Probably the only stumbling block now standing is Jimmy's demand for money. He was paid more than \$85,000 for his Paramount work in *The Fleet's In*, to be released shortly, and Burton is demanding more for the Metro appearance.

## Theater Must Play 'Anthem' If Only from the Basement

by SIG HELLER

Milwaukee—The Milwaukee local and the Davidson theater engaged in a war of nerves over the playing of the national anthem last week, and the result is that the *Star Spangled Banner* is being played at each performance.

Manager Cyril Grody of the theater has been shelling out \$285 a week for a six man theater group that didn't play. The ork was willing to play but the type of entertainment dispensed by the Davidson did not call for music and Manager Grody didn't want any. However, he did not mind paying the weekly salary as long as the orchestra remained silent. This, however, did not coincide with union president Dahlstrand's patriotic views.

#### Pit Full of People

Dahlstrand contended that the *Star Spangled Banner* should, and must be played at each and every performance, and advised the theater management that the orchestra would have to be allowed to play this one piece at least, beginning the next day. When the musicians arrived at the theater to play the national anthem, they found that seats had been placed in the orchestra pit, and there was no place for them to sit. The management advised that the demand for seats had been so heavy that seats simply had to be installed in the orchestra pit.

This did not please Dahlstrand at all so he promised that the stage hands would be called out on strike and advised the theater management that the musicians would play if they had to sit on the stage. After Dahlstrand was said to have threatened to expose the theater to Government authorities for lack of cooperation on the *Star Spangled Banner*, and after much arguing back and forth, the band was finally placed in the only suitable space left vacant—they sat in the cellar and played with the door to the orchestra pit left open, so that the music could go up through the door and out into the theater.

#### Back into Pit?

No one knows why Manager Grody didn't want musicians around but he was apparently satisfied with having the music as long as he didn't see the musicians. The *Star Spangled Banner* is being played at each theater performance now, but Dahlstrand is watching the ticket sales very closely, and as soon as the heavy demand subsides, he is going to see that the musicians get back into the orchestra pit.

## Glenn Miller Hits Detroit 11 Year High

by LOU SCHURRER

Detroit — Shortly after copping top spot for sweet bands in the '42 *Beat* poll, the Miller man proved there is no priority on sweet. The Michigan theater's gate was smashed to the tune of \$55,000. Never in eleven years has so much sugar been shoved across a Wheelburg window for danceband ducats. Being strictly Miller, Glenn gave each cat a cut of fifty clams for the week.

John O'Leary, the ork's road manager, took a beating with international complications so that Miller could do a nite apiece in London and Toronto, Canada. O'Leary spent about two days with U S officers from the customs, immigration and other federal departments, going over instrument listings, salaries, etc. Rush letters were sent to Frankie Dianolfo's wife, ill in Conn., in order to obtain papers in a Long Island vault, necessary to his crossing the border with the band. All personal radios, cameras, etc., were left in Detroit to facilitate the Canadian jump.

Maxine Sullivan did slow biz here. She announced nothing new for her next few weeks. . . Una Mae Carlisle stayed a third week at the Congo. . . Don Dimaria replaced Chuck Stevens at the Webb-Wood. Stevens is now at Vern's. Tommy Pesta is the new tenor sax for Dimaria, replacing Dick Dale who took his trumpet to Bill Bagwell. . . Don Zullo has turned leader. His new ork plays in his own club, the Dome, on East Jefferson. . . Kay Foster may leave the Sophisticats for marital matters. . . Jane Fulton, ex-Joe Reichman chirp as of lately, joined WWJ. . . Uncle Tom's Plantation is featuring the band of Clarence Ringo. . . Hy Goldman is a man-child pappy. The new card holder hit 8 lbs. . . Charlie Dubin swings at the Trocadero. . . Billy Shaw's Barbary Coast is an addition to the town's continuous show policy, an idea gaining popularity with every one but sidemen. Band doing jive for the Coast is the crew of Val Villaire. . . Don Cox opened the new Wood's dance academy.

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HS**	Open	Long	L30	Med. Open	Long

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**Note to Dealer:** You are authorized to allow any player a \$1 trade-in allowance for his old mouthpiece on any mouthpiece listed above. We compensate you by allowing you a retail credit of \$1 on Selmer Plastic Mouthpieces billed to you between now and March 30.

### New Welk Flack

Chicago—Joe S. Daurer, for the past three years associated with the Rudolph Wurlitzer company, De Kalb, Ill., is now public relations director for Lawrence Welk's ork.

# Ray McKinley Spills Plans After Bradley Split-up

by JACK HESS

Morgantown, W. Va.—Ray McKinley, who will part from Will Bradley this month (16), disclosed his first plans to the *Beat* here recently where the Bill Bradley ork played for the annual military ball on the West Virginia university campus.

McKinley will take into his new band two present members of the Bradley crew, Pete Condoli, trumpet, and Mahlon Clark, clarinet. According to McKinley, Clark who has already left the Bradley band will be very heavily featured in the new orchestra.

In the arranging department, McKinley will employ Perry Burgett, a Lafayette, Ind., lad whom Ray thinks is a great find, and Leonard Whitney, formerly with Bradley.

### Mann to McKinley's Spot

Bradley himself said that Shelley Mann will take over McKinley's hide pounding duties. It is interesting to note that McKinley got Mann his first big time job with Bobby Byrne. Mann at the present time is touring with a band playing USO benefits. Bradley also plans several drastic changes in his line up. He intimated that he would start out with a new band soon, too.

McKinley will commence rehearsals early in March and will debut his band April 10.

The Bradley band has already lost a couple of key men. George Koenig, altoist, has gone into the service. Ray Bellar replaced him. Doc Richardson, Bradley's manager, abruptly joined the navy several weeks ago. He has not been replaced. And Bunny Snyder, first trumpet, is due to leave any day.

## Dennis' Hurricane Binder Stretched Six More Months

by CHARLOT SLOTIN

New York—Dave Dennis, who left Pops Whiteman a while back to form his own outfit, was booked into the Hurricane for two weeks and held over for six months. He has just been signed up for another six, completing a whole year in an ideal spot with a swell line-up.

His personnel includes Ben Feinman, pianist with the Yacht Club Boys for six years; Bobby Jones, cornet player with the Casa Loma band for three years; Irving Kramer, alto from Shep Fields; Al Weinstein, tenor from Ted Lewis; Don Trimmer, tenor and radio contractor for D'Artega and Muzak; Al Buntman, trumpet; Merrill Klein, bass; Billy Schulze, drums; and Dennis himself played fiddle before he joined Whiteman from Gene Goldkette and Abe Lyman.

Watch out for a new song entitled *Keepin' Our Big Mouth Shut*, written by Mat Dennis, who wrote *Everything Happens to Me* and other hit tunes. Completely new idea on a patriotic theme, and a tune that sticks with you.



**Ballad for Blackouts** . . . The Merry Macs, singing group, practice chirping by candle light behind blackout curtains. Grouped around their "blend girl," Mary Lou Cook, are Ted, Joe and Judd McMichael. They're heard on the Herbert Marshall show over the Blue network, which originates from the West Coast.

## Seeks Cleanup of 'Spy,' 'Foreign Saboteur,' Rumor

by DON LANG

Minneapolis—Rumor has spread among the small towns along the Wisconsin side of the Mississippi river that Whoopee John Wilfarth of the famous old time band of that name, was in jail—picked up by the FBI.

From this harmful rumor, with its whisperings of "espionage," "German spy," "saboteur," came the astounding story of what has happened to a modern day dance band.

Whoopee John, born in New Ulm, Minn., of German descent as are most of the births in this section, first had a hint of his present trouble about a year ago when, upon reaching a one nighter date at Stevens Point, Wisconsin, some of the town's "leading citizens" could hardly believe their eyes. They were certain he had been using his music as a means of traveling around the territory to acquire information by associating with influential people, that he had been sending money back to Germany, etc., and that, finally, he had been deported to Germany as a spy.

### Hurt Business

Even last month, a St. Paul women's club was set to cancel his engagement because of these rumors.

The band is on a bad kick now with these persistent rumors of his "deportation" in nearly every town along his route, newspaper men getting him and members of his band out of bed at all hours to confirm or deny the rumors, over and over again. Coming into a Chaska, Minn., spot at night the band found all their discs taken off a juke box. This also happened in downtown St. Paul.

Whoopee, who has been on the sick list for some two years now, must accompany the band now (to be seen by the dancers) to spike the present rumors of being on a German-bound boat. His attorney has been working on this strange case for some time now, but it appears nothing can be done. He is a "foreigner" because his grandparents came from the Black Forest of Austria, even though his dad had a potful of Liberty bonds during the last war. Some claim even the costume he wears on the stand is "foreign and subversive."

### Much Rivalry Prevails

Because rivalry among bands is high in many small southern Wisconsin and Minnesota towns, Whoopee John believes these ru-

mors may have started, due to jealousy, with another dance organization.

Besides accompanying the band again in spite of his illness, John has a weekly radio broadcast on WTCN. He has been cutting records, many of which are best sellers in rural communities, back in 1926.

His son, Pat, a drummer, runs the band when John is absent—but he can't be absent too much now or people will think he's "just another German spy the FBI just picked up being shipped back to Germany."

## No Worcester Blackouts; Names Flock in

by MICHAEL STRANGER

Worcester, Mass.—A round of this town's nite spots and theaters certainly dispels any illusions that possible blackouts may drive away the customer. Probably the most outstanding is the Plymouth theater where in a short space of time the great and the greater names in music such as Dolly Dawn, Ted Lewis, Jimmie Lunceford, Tommy Tucker, Charlie Spivak, Lionel Hampton, Glen Gray, Al Donahue, Sammy Kaye, Orrin Tucker and Claude Thornhill have played capacity houses.

Maestro Mickey Sullivan, currently at the Lido cafe, reports that it will take more than a blackout to scare him or the boys in his band, now that the management has renewed contract. Mickey is scouting for another gal singer for the band that is still packing them in nightly after 74 weeks.

Violinist and emcee Merwin Brown of the Adams-Mitchell-Pichette Silver Rhythm orchestra, playing at Oxford's Bolero Inn, is out of the lineup due to hospital treatments.

## Trio Plugging Soldier's Tune

by BILL SANDERS

Tampa, Fla.—The Floridan trio, Art Mix, vibes; Ray Lucas, clary, and Jerry Fitzgerald, bass, have been plugging a tune titled, *Didn't I*, written by Pvt. Bob Smith from New York, who is stationed at Drew Field here.

Several leaders have been eyeing the tune after hearing a platter of the melody. The trio is currently at the Floridan hotel bar.

Closest competition to the above trio is Marvin Scott's band at the Tampa Terrace hotel. Using an eight piece combo, four girls and four boys, Scott specializes in dinner music. The girls are formerly from the Coquettes all-girl band.

## Jimmy Murray Shaping Up as Fine Sepia Ork

by TED HUMES

Pittsburgh—Colored jazz units are steadily seeping into the city in an attempt to replace the trivial music which engulfs the town with that of the real stuff. This apparently is taking effect judging from the attendance at spots where the sepia boys are dishing it out to jazz-starved Pittsburghers.

The result is hot fans may go to any number of places and hear their favorite combos jam.

One of the most promising of these is Jimmy Murray's 11-piece aggregation whose solid rhythms at the Colonial Recreational inn are creating much talk in Smoke-town and outlying sections. All are from Local 471 and one of the few really local outfits currently clicking here.

The band consists of Grover Lofton, Ray Crawford, R. C. Hampton, George Thomas, saxes; Jimmy Murray, John Micheaux, valves; Walt Harris, trombone; Linton Garner, piano; William McMann, bass, and Bill Smalls, hides. The band has six airshots a week. Vocalist George Floyd does most of the fronting while Murray alternates in the brass section.

Previous to their Colonial job, the crew were spotted in Cincy's Cotton club, and a return engagement is in the offing. A 5-man arrangement team is putting out most of the stuff. Following Murray, Joe Westrey, another local sepia fave, takes over with a 10-piece jump combo.

Carl Poole, new valveman for Johnny Long, is a local product making two Pittsburghers in the

Long lineup. Previously with Dick Himer and Ray Noble, Poole was started a few years ago after winning a T. Dorsey contest at a local theater. . . . Cause of much disappointment, was the announcement that Artie Shaw's booking was cancelled due to his illness. Locals have as yet not seen the new ork.

## Floyd Campbell, Spots at Regal

Chicago—Floyd Campbell, well-known south side band leader, brought his sepia crew into the Regal theater two days ago (13) after a week on the road with the Ink Spots.

After this week the Spots move on to Detroit but Floyd will remain in Chi, resuming his jobbing on the south side along with his off-night date at the Grand Terrace.

## Foster to Chi

Chicago—Chuck Foster's ork, featuring Don Di Flavio, moved into the Stevens hotel here this week (13). Del Courtney bowed out to move over to the Chicago theater for a week.

Confucius he say, "Buy honorable Defense Bond and put Nip-on-knees." Dig this kiddies and if you can't afford a bond get a handful of stamps.

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## Ralston Joins Benny Goodman

New York—Benny Goodman's choice for a successor to Chuck Gentry, who quit Benny last month to go with Jimmy Dorsey, is Art Ralston.

Ralston joined the band at Hotel New Yorker. He plays every reed instrument. For many years he was heavily featured in the Casa Loma band.

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# Unknown Sepia Crew Rocks Texas Plains

by JAKE TRUSSELL, JR.

Corpus Christi, Tex.—Jazz-hungry local cats discovered a new band here recently in the form of Hosea Sapp and his Beale Street band, a rough but ready sepia outfit. Band is currently touring with Irving C. Miller's *Brown Skin Models*.

Instrumentation is about as weird as a righteous hot band could ever present: four saxes, two trumpets, drums and piano. Owen Hunt, tenor man, generally carves his fellow bandsmen on all solos however. In this writer's opinion, the boys play a potful of gutbucket.

After the show, Sherman Williams, Sapp alto man, led a jam crew of five local colored stars at the Vega club. Featured were Williams on alto, Leonard (Rabbit) Williams on drums, and "Lazy Daddy" Filmore on piano.

## Viva Villa!

# Not Pancho — But Hees Daughter

by RAY SHEAR

Peoria, Ill.—Authentically Mexican are the Latin and Cuban arrangements of Arturo and his Gay Caballeros. He is considered one of the most versatile and finest pianists to come out of Mexico having played past engagements at the Reforma and Monterrey hotels there. One of the very few genuine Mexican bands, Arturo has a library of more than 2600 Latin tunes.

Gilbert Luna adds a novelty to the ork by occasionally playing his tenor sax without a reed on the mouth piece, producing the sound of a French horn or mellophone. Believes he is the only one who has tried or can do it.

Playing jazz fiddle Jesse Gonzales swings out on his own *Tezas Special*. Formally with Emilio Caceres and Dusty Roades he also doubles trumpet.

Others in the cast are Manuel Garza, valves, git and vocals; Art Lyons, sax; Jesse Compean, sax; Tony Morales, bass and git, and Alex Acosta, tubs. Arturo leads from the keyboard with his vocals.

Remember that world famous Mexican bandit, Pancho Villa? The crews featured canary is none other than Pancho's beautiful dark-eyed daughter, Celia Villa.

The band is on a one month stand here at the Pere Marquette hotel.

# A Sad Day in Minny when Nate Joins

by DON LANG

Minneapolis — Local musicians are looking with regret toward the April 5th departure of Nate Shapiro, manager of Curly's cafe here, when his enlistment in the Marines takes him away from this favorite working spot of Twin City musicians.

Curly's has for many years been the top spot for small band combos, ranking high in the musikers estimation both because of the pay and the treatment accorded to sidemen and entertainers. Most bands have always landed here for at least a six months stay, and usually longer as the Oscar Hirsch band playing there now is well on its way to its second consecutive year.

Best of all, according to the Local 73 men, is the fair way in which Nate has left the bands alone, with a minimum of squawking, as long as they have produced satisfactorily. Curly's is one of the few smaller spots still hiring floor show entertainers so that the musicians can stick to their playing instead of being forced to don hats for "novelty" numbers.



# Leemans in L. A., Await Tea Trial

Los Angeles—Cliff Leeman and his wife, Nita, arrived here latter part of January to catch a bit of vacation prior to their trial this month on charge of possession of narcotics. Leeman was playing drums with Barnett here last year when two of Barnett's bandsmen were involved in the "marihuana death crash" that led to the arrest of Leeman and his wife.

cupied by the Leemans.

Discovery of the weed led to charges of possession of narcotics being lodged against Leeman and his wife. They were freed on bail and the trial was postponed as long as possible in order not to interfere any more than necessary with Leeman's musical work in the East.

**Kudos from Chattanooga for Lanny Ross.** For his renditions of *Chattanooga Choo Choo*, Lanny Ross has been made an honorary citizen of Chattanooga, Tenn. He is shown here being presented a scroll by Dixie Waller, emissary of Mayor Ed Bass.

## Petz Adds Arranger

Detroit—Weldon Petz has added Wilfred Berg as full time arranger. Berg also is composing in his spare time and the band is now featuring his newest original, *Mackenzie Bounce*. Berg's arrangements feature heavily the work of five men, Petz himself and George Hawkins on trombones; Emile Acitelli, clary; Russ Holton, tenor, and pianist Bill Smith's Solovox. The band is now touring.

## Lift Morand Option

Chicago — Jose Morand and his Latin-American ork have been renewed at the Conly Club on N. Rush street here. Jose's rhythms are bringing him the same popularity he won at the Statler hotel where he broke all dance records for length of stay, including that of Sammy Kaye.

*Says* **JIMMY DORSEY**

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# Who Said Jazz Ended In King Oliver's Time?

by DICK SMITH

Eds. Note—L. D. Hall's article in the January 15 issue of *Down Beat*, headed "Why Try to Top Music of Old Timers?" created such a storm of controversy among *Down Beat* readers that it is impossible to print all the rejoinders. However, here are reproduced what *Down Beat* considers the two best arguments on the subject.

Nobody's trying to top the old timers. They're improving them. Anybody with a brain can't say that jazz started and ended with King Oliver. Jazz, in fact, is not what the word should be to describe the music played by those fellows. At least not the stuff that survived. Certainly Teagarden's blues inclination isn't what I call jazz. Those fellows played music best described as inspirational. That is why it isn't written. That is why Mr. Hall is wrong saying originality is to be despised. If the guy plays a horn at all, he should have experienced the fact that you cannot get the same "kick" out of the same pattern twice. In fact to satisfy your own feelings, you have to outdo yourself each time with something better; a newer and better pattern.

### "You Have to Feel Music"

Or maybe, he never knew what it is to feel music—just reads it. To me a true "musician" in this field is one who finds in a horn, piano or whatever he indulges; a means of expressing his mood. An artist expresses his mood in colors, a sculptor in lines, etc. All true artists of all types are just trying to concretely portray what they invisibly feel. This feeling certainly doesn't bring repetition. If origi-



Bechet

Originality is to be despised, why not have one standard chorus and to hell with new tunes and new ideas! Of the true musicians I have seen, heard and met, most of them have been found in small places playing in small combos. Sid Bechet, Pete Brown, Pete Johnson and others whose names are to come forward in later years. They do not stick to routine. An improvised pattern used over and over will grow just as tiring as a tune will. It must be improved upon and these fellows do it. Real improvisation does not follow a chordal routine set down by the arranger. The best I've heard is when the improviser really improvises. He could use any pattern involving any chord change that his moods seem to require. Rhythmic and chordal accompaniment followed him—not the improviser following the set routine of the accompaniment.

### Originality Pays

I appreciate today's tops, but not the ones Mr. Hall seems to like. In fact, the ones he objects to. He mentions Ellington. Probably what Ellington plays goes way over Mr. Hall's musical conception. If he likes to stick to tradition, it's probably because he can't understand Ellington's advanced harmonies and emotional expression.

So in summation, it all adds up to this; originality is what is keeping you fellows in business; it's what brings out a true musician in your line. Where would any field be without improvement. Let Mr. Hall go back and drive a 1920 model car. Same principals involved today but a much smoother

and better product. It's the same with music. First efforts should be appreciated but they must be improved upon. No improvement, no advancement.

by DANIEL SHANSKY  
(Conductor of the Mid-Brook Symphony Orchestra)

Only an old man could have the attitude of L. D. Hall. I'm not saying that King Oliver and the men of his time were bad musicians. On the contrary, they gave us the greatest possible heritage of good jazz to work from. That their music and styles of playing has lived on and caused a man to think as does Mr. Hall is ample proof.

### Music Mirrors the Times

But, how can anyone condemn the Duke and other fine musicians of today for straying from the beaten path. Music is essentially a mirror of the times of the composer and we live in a totally different world than King Oliver, Bix and the rest. It is only natural that our music should be different and even our way of playing the old stuff. Youth demands progress and an expression of its own. Ellington has answered that demand with a music equal if not finer, in its own way, to the music of Oliver and the Wolverines.

Using the precepts laid down by the greats of the past, the good musicians of today have evolved a music finer musically, because of a greater technical background, and a combination of what he has learned from the greats of the past and what he feels himself. An instinctive feeling for good jazz is inherent in all good musicians, but they can't and shouldn't all express themselves in the same manner. A parrot can imitate a style but a musician knows what he wants to say and has the technical agility to say it in his own inimitable way.

I say that originality is not to be despised but rather to be fostered. Originality is stuff that raises man above the level of the brute. Originality makes for variety since no two men think alike and variety is the spice of life. I hope I have explained sufficiently the reason the better musician of today is "striking out along lines of his own and developing new forms, harmonies and melodies." He knows there is no art so perfect that it can't be improved upon.

## Dave Harris Has New Small Band

New York—A possible successor to the old Raymond Scott Quintet got under way here recently when Dave Harris, former CBS tenor man best known for his work with Scott, gathered five men to play some of his own original material.

Featuring Mike Miolla on trumpet, Sal Franzella on clarinet, and three rhythm, Harris revealed his new group in a guest appearance on "Lower Basin Street" last week. He will keep the bunch together permanently for location and studio work mostly in the East.

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## 'This Is My Greatest Undertaking'—Elmer



Chicago—Elmer Albrecht, composer of *Elmer's Tune*, and maestro Dick Jurgens, who introduced the tune, are shown discussing Elmer's second tune, as yet unnamed. In the foreground, stiff as a mackerel, lies Lew Quadling, Jurgens' pianist. Elmer, an embalmer by profession, lost his job in an undertaking shop when the boss learned that he was spending too much time plugging his own tune. So now, MCA has signed him to a contract and is building a 5-piece novelty outfit around him to be known as Elmer's Tunesters. However, Albrecht still holds on to his card in the embalmers' union.

## Teagarden to Hollywood With New Trumpet Section

by HARRY DAVIS

Louisville—While Jack Teagarden played the Fireman's ball here late last month localites saw the completion of an entire change of Big Tea's trumpets.

After Jimmy McPartland replaced Truman Quigley while the band was still in Chi, Pokey Carriere left to join Art

Jarrett, who played here the same night at the Armory for the President's ball, and was replaced by Chuck Tonti, 19 year old, from Chicago. Roy Peters came in on first valve from a pit band in a Wisconsin theater. Jack discovered his brilliant lead work while Tea was playing a week's engagement at the same theater in Milwaukee. Quigley went to Ray Herbeck's new band.

Joe Ferrall, one of the main stays in Tea's trombone section, gave notice and is returning to New York, apparently reluctant to go west with the band which begins on location Feb. 13 at the Casa Manana in Culver City, California. The band expects to make a picture and a short. Chuck Campbell is rumored to be leaving his post at Martin Instrument Co., Elkhart, Ind.

Dave Allen, vocalist, was drafted and will not be replaced. . . Jerry Mason, assistant manager, will marry Eleanor Ridgeway, daughter of an NBC exec. . . Sgt. Sid Feller, ex-Teagarden trumpeter, sat in and felt right at home to be able to play with the boys again while the band was here. . . Clint Garvin has taken over Danny Polo's solo spot on clarinet.

## Ellington Refuses To Play Own Tune

For the first time since he wrote *I've Got It Bad* and *That Ain't Good*, Duke Ellington appeared on a coast to coast broadcast as a feature of the President's Birthday Ball in Detroit where the band was appearing at the Paradise theater. Naturally Duke would like to have been able to play the tune which he has never had the pleasure of playing on the air but because of the nature of the broadcast he refused to play the tune.

Note: *I've Got It Bad* is strictly a torcher with only a heart ailment implied.

## Chi Organist Dies

Chicago—Larry Larsen, 47, featured network organist, died Jan. 18 at St. Mary's Hospital here of a heart ailment. He had been a radio organist since 1924 and had continued his broadcasting schedule although ill, right up to within four days of his death.

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### Trio, after Two Years, Still Most Popular Gang in Town

by WALT RELLER

St. Louis—Two years, nightly, at one spot is proof of any combo's ability to deliver and that's the record of the Notables at Hotel Roosevelt's Wonder bar. Three triple-threat men, with Irv Green at the Hammond, Novachord and piano; Nick LaBanie, at tenor sax, violin and clarinet, and leader Forrest Alcorn on violin, guitar, vibes and an occasional vocal, make up the unit, and Russ Morgan. Such battles, judging from the gate receipts, were highly successful.



**Triple-Threat Men . . .** That's the title Mound Citians are applying to this trio which has been held over for two years at the Hotel Roosevelt's Wonder Bar in St. Louis. From left to right are Nick LaBanie, tenor sax; Irv Green, piano, and Forrest Alcorn, vibes.

### Dick Jacobs Into Army

Woodmere, L. I.—Dick Jacobs, who formerly conducted the *Band Box* column in *Down Beat*, has enlisted in the United States Army and is now stationed at Fort Hamilton, Brooklyn, N. Y.

### Ralph Mazillos Have 8-Pound Youngster

New York—Ralph Frank Muzillo, Jr., tipping the scales at 8 pounds and 2 oz., made his initial appearance two weeks ago at St. Joseph's Hospital, Far Rockaway, L. I. His father is the first trumpeter in Muggsy Spanier's band at the Arcadia on Broadway.

**Starr Wintering Here**  
Another favorite small unit here is Freddy Starr's ork at Hotel Coronada's Jug. Starr is an importation from New York City and has Roosevelt, Waldorf and Park Lane hotel engagements under his belt. He is wintering here and preparing a large band for introduction to New Yorkers this summer which he says "features strings and an unbalanced trombone-trumpet brass section that will really be different. So, here's a timely tip to New York listeners from way out here—if Starr's new big band is as successful there as his small combo is here, get set for something."  
Battles of music are in step with the time here and are proving very popular with local cats. . . Tune Town ballroom gave us Herman Drake and Hal Havard and Casa Loma came up with Art Jarrett

### Herman Grimes Leaves Combo, Heads South

by FLOYD MURRAY

Seattle — Suddenly breaking up one of Seattle's hottest combos Herman Grimes, local trumpet fave, left his combo at the Dutchman's here and headed south. Grimes, who formerly played with Hampton and other big names and who had been one of this town's favorite jazzmen, gave no reason for leaving, what he intended to do, or how long he would be gone. Close friends believed he had quit the city for good.  
Aaron Davis, clary and tenor, took Grimes' place at the Dutchman's. Davis had been working with Palmer Johnson, boogie pianist, and Punkin Austin, drums, at the 908 club. Blowing fair tenor and fine Bigard style clary Davis fits well in his new spot.  
Seattle floor shows have been stopped for the past several weeks. A newly formed association of night club owners lay blame for closure on the American Guild of Variety Artists. A baby organization in the northwest, AGVA is headed by Duke Westcott a former showman himself.  
"We have forced nobody to close their shows," said Westcott. "We have presented the owners with our scale and conditions and if they are closed they have closed themselves." Bad business due to state liquor and closing laws as well as changes in the political setup have shut several places.

### New Fem Chirp For Bailey

Washington—Layton Bailey and his ork, working in its 19th week at the Wardman Park hotel here, has taken on a new fem vocalist, Kay Griffith. She hails from Pittsburgh, Pa., where she had several network sustaining programs.

### New Song Firm

Hollywood — Songwriters Harry Revel and Mort Greene have opened their own publishing firm with offices in New York, Chicago and Hollywood and are publishing two RKO scores, *Call Out the Marines* and *Sing Your Worries Away*.

**SUPPLYING the "TOOLS" for Uncle Sam!**

The Army, Navy, and Marines need musical "tools" as well as the implements of war. And we are going to see to it that they get them!

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**No. 2** — H. N. White Company officials inspect a government shipment and then pose obligingly for the cameraman. Left to right — **Ernie Long**, Factory Supt., Case Dept. **Bob Liesman**, Executive Vice Pres. **Fred Koch**, Traffic Mgr. **Roy Mengle**, Factory Supt., Brass Instrument Dept. **Henry Dreves**, Factory Supt., Reed Instrument Dept.

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JAN. 15, 1942

# DOWN BEAT

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## Chords and Discords

### "Who Said Frisco Was Jumping?"

San Francisco

To the Editors:

Why not run alternate columns on "Jazz Flourishes in Frisco" and "Jazz Disappears As Local Cats Starve."

David Rosenbaum seems to be luckier than the rest of us when it comes to finding music here. The Casbah, which he seems to have enjoyed so, as per his last article, closed early in December. No name bands, except for Stan Kenton (I thought he was supposed to be setting the world afire back East) and Floyd Ray, who has finally bailed another band out.

However, everybody who went to Sweet's was very impressed with both bands.

Saunders King, who has been putting out the stuff for a long time now at Jack's, has a Hollywood radio offer packed and signed, and left recently with the rest of his Sextet. Saunders has been getting the trade that the Alabam used to have, foremost reason being Sammy Dean, whose trumpet work is reminiscent of both Cootie and Eldridge, which ain't hay. By the way, Bob Barfield, tenor sax man in the combo, may be mightily disappointed at Mr. D. R.'s remark to the effect that the band sounds like Kirby. Both Bob and his audience have the impression that the arrangements the band plays were inspired by Goodman's Sextet discs.

#### All Jive Is Gone

Anyway, it doesn't really matter what it sounds like since all the jive is gone.

The Town Club has the wailing Bill Owens back and nobody seems to care. Pat Patterson, tenor, has left the band and Barney Peters, sensational drummer, is temporarily filling in. Barney is about the most popular musician in town, and rightly so. He's got everything that any name band drummer has today and more so, but as usual San Francisco is not the place for a good colored musician.

If Bernard Peters had been born and reared in Kansas City, he would be playing with Basie today. Oh, well. He'll be with somebody the equivalent of the Count in no time, and we'll just sit around and mope, absolutely musicless, or have the San Francisco Hot Music Society migrate in a body to New York. Even the H.M.S. didn't have its usual session this month. Watson, pass the iodine.

MARIA RABE

### Wanted: A Column on Chicks in Dowa Beat

Glencoe, Ill.

To the Editors:

How about giving the females a break in Down Beat? Could we not have one column, if only a few sticks at first? The change-over of bands and vocalists is rapid around Chicago, and there would certainly be abundant material on persons currently appearing in this vicinity. A few tips on "How to Dress on a Rapidly Moving Bus," etc., would not be amiss. Those articles by Bea Wain were something like

only not quite snappy enough. Let's not miss any opportunities for making Down Beat "the most widely read musical magazine in the country."

CATHERINE BUSH

### Long Live Bud Hunter!

Trenton, N. J.

To the Editors:

Chu Berry is dead; long live the tenor of Chu—on records. However, don't look now but there is a tenor of like stature over there in the corner, and before anyone brings forth their natural skepticism, let them spin the two UHCA records made by Chicagoan Bud Jacobson's Jungle Kings, two discs on which the kicking-hot reed of Bud Hunter will disarm any such dissent-minded. Hunter graduated with Teschemacher at Austin High School and for his fine work on these four sides is deserving of a big hand.

CHARLES P. ROGERS

### Down Beat's Prophet Comes Through

Mattapan, Mass.

To the Editors:

The other day, I ran across the March, 1941, issue of Down Beat which featured a great review of the Jimmy Dorsey band. The editorial writer, "D.E.D.," prophesied that "Jimmy Dorsey may wind up next December as the biggest band of the year." Truly, a far-sighted prediction for a truly great band.

PHILIP STRASER

### "We Should Take It And Like It!"

Hollywood, Cal.

To the Editors:

Who do those drips think they're criticizing? I'm referring to the many self-appointed critics who harp long and loud on the results of Down Beat's poll. After all the public picked 'em, not individuals. We can't all be satisfied and if that's the way the majority wants it, we all ought to take it and like it.

WALLACE (DIP) DA VIS

### Re the Merits of Miller

Waterbury, Conn.

To the Editors:

Let me offer my congratulations to Glenn Miller who is doing a fine job not only with his band, but for the soldiers at camps. I am glad to see him win the title of "King of Sweet Music," for I think he worked very hard for it.

HERB SCHLANDER

### "How About Ray Noble's All Stars?"

Chicago, Ill.

To the Editors:

There seems to be quite a bit of argument about who is the best alto saxist in the business. Of course the guy you're looking for is Jack Dumont of the Ray Noble mob. His work on Harlem Nocturne is beyond comparison. By the way, who's Jack Ordean and who's he with?

While on the subject of Ray Noble, we may as well stay on it. The guy's got one of the best orks in the country. Besides Jack Du-

### Musicians' Kids Off the Record



This little tyke is 14-week-old Bobby Varner, son of Mr. and Mrs. Ernie Varner. His dad plays guitar with Ted Fio Rito's ork and baby Bobby finds his dad's guitar case makes a solid cradle.



Three year old Butch Brown, son of leader Les, holds baby sister Denise before the Down Beat camera for the first time. It's nothing new to Butch who was on the May 1 cover last year with pappy.

### Musicians Off the Record



New York—Dig this chick with the baritone! Finding a squeaky pad is her job while her hubby Joe Koch of the Sonny Dunham ork looks on. Betty and Joe are now at Frank Dailey's Meadowbrook with Dunham. It's Joe's big-toned baritone horn which anchors the Dunham crew's reed section.

mont, he has Don Bonnee, clarinet; George Van Epps, guitar, and Manny Stein, bass; any of whom I'd stand up against the winners of their respective sections in your recent poll.

BILL KILLENY

### Complaint Department

Toronto, Can.

To the Editors:

Why leave leaders out of the poll? Thus you pass up such greats as Tea, Louie, Red Allen, Hines, Muggay, Duke, the Count and other fine artists.

A CANUCK MUSICIAN

### Hip! Hip! Hooray For Good Glen Gray

Brooklyn, N. Y.

To the Editors:

In your Jan. 15 issue, a fellow

### The Wives . . . . . by Eddie Beaumonte



"Isn't it wonderful about Saxy—he so wanted to go South this Winter and now he's been transferred to Camp Blanding."

### RAG-TIME MARCHES ON . . .

#### NEW NUMBERS

**HERMAN**—A daughter, Roselle Mary, born to Mrs. Lenny Herman at Bethel Hospital, Brooklyn, Jan. 10. Dad is accordion player in Dick Kuhn's band.

**WETTLER**—A son, Ramon Michael, born to Mrs. Louis Madlosky Jan. 6 in Philadelphia. Mother is singer known as Virginia Renault.

**POLEK**—A son, Martin Thomas, born to Mrs. Bill Polk at Holy Cross Hospital, Chicago, Jan. 12. Dad is associated with MCA's Chicago office.

**DIGAN**—A son, John Digan, Jr., born to Mrs. John Digan Jan. 14 in Queens, N. Y. Dad is an agent with Music Corporation of America.

**KING**—A son, weighing seven pounds, born Jan. 20 to Mrs. Frank King at Nashville, Tenn. Dad is known as "Pee Wee" King, accordion player and cowboy band leader.

**MUZILLO**—A son, Ralph Frank, Jr., eight pounds two ounces, born to Mrs. Ralph Muzillo at Far Rockaway, L. I., recently. Dad is trumpeter in Muggay Spanier's band at the Arcadia on Broadway.

**NEWMAN**—A son, Stuart Sims, seven pounds, born Jan. 11 in Evansville, Ind., to Mrs. Jack B. Newman. Dad is drummer with Stan Hall ork in Washington, D. C.

**TE GROEN**—A daughter, born to Mrs. John Te Groen in Hollywood, Jan. 8. Dad is vice-prexy of Local 47, AFM, Los Angeles.

#### TIED NOTES

**LOCKE-DUGGINS**—Bob Locke, Chicago Editor of Down Beat, and Norma Duggins, of Kansas City, in Chicago, Jan. 30.

**LEVIN-WILSON**—Len Levin and Mona Wilson, singer, in Philadelphia recently.

**KRESGE-WAHLIE**—John Kresge, music librarian at KDKA, Pittsburgh, and Phyllis Wahlie in Pittsburgh, Jan. 24.

#### LOST HARMONY

**SARCFANT**—Emmet R., cellist with the Philadelphia Orchestra, divorced from Katherine Magee Sargeant in Philadelphia, Jan. 10.

**WILLIAMS-DAVIS**—Owen Williams, musician in Junior Maguire's ork, and Beulah E. Davis in Wilkes-Barre, Pa., Jan. 20.

**MANONE-MURPHY**—Wingy Manone, band leader and trumpeter, and Doris Jeanne Murphy in Las Vegas, Nev., Jan. 29.

**KERPESTEIN-HAEHLEN**—Howard Kerpestein, member of Eddy Howard's ork, and Dorothy Haehlen in West Allis, Wis., Jan. 19.

**FONTAINE-DALE**—Neil Fontaine, ork leader, and Marjorie Dale, in Miami on Jan. 25.

**STOKES**—Mrs. Marie Gerlache, musician, died Jan. 21 at Rehoboth Beach, Del.

**WOSKY**—Edward, 58, Iowa musician and bandsman, died Dec. 6 in Des Moines.

**OSSMAN**—Vess, 64, veteran stage and recording musician, died Jan. 22 in St. Louis. He was a banjoist and made many records for Victor.

**STEVENS**—Leslie, 42, former ork leader, died Jan. 21 in Los Angeles.

**HANSEN**—Carl, 65, former musician, died Jan. 8 in Hot Springs, Ark.

**IBACH**—Mathias, 78, member of the Milwaukee Music Association, died Dec. 31 in Milwaukee. He organized and played in many military bands.

**LARSEN**—Larry, 47, NBC organist, died Jan. 18 at St. Mary's Hospital, Chicago.

**WEIDENHAMMER**—John E., 74, theater orchestra and band musician, died Jan. 17 in Bridgeport, Conn.

**STOKES**—Mrs. Marie Gerlache, musician, died Jan. 21 at Rehoboth Beach, Del.

**WOSKY**—Edward, 58, Iowa musician and bandsman, died Dec. 6 in Des Moines.

wrote into "Chords and Discords" and asked what has become of the Casa Loma orchestra and being an avid "Casa" fan, I should like to inform Billy Blue, that the Casa Loma orchestra played recently in New York and they are doing a very good job as usual. A band such as they are does not need publicity. A person just has to see the words "Casa Loma" on the marquee and they know that they are going to get the best in dance music, and most important "Good Jazz."

JOHN BEVIN

### A Frazier Fan?

Ann Arbor, Mich.

To the Editors:

Where does our friend, "Stinko" Frazier, get off saying our Benny is off the beat? As a swing critic, he more than deserves his nickname. He should stick to Mademoiselle.

VERNE FRANTZ

### Backs up Bill Barger

Concord, N. H.

To the Editors:

I want to back up the Kaycee boy, Bill Barger, on the score that Herman is an "off the beam drip." That clarinet of his never produced a novel note since he's been

tooting it. If he would only shut up and let his piano and drums give out, he would get someplace.

If Herman's defender, Mr. Moorhead wants to hear clary as it should be played, let him listen to Fazola with Muggay's band or to Marsala at the Hickory House in New York. Don't neglect Pee Wee at Nick's in Greenwich Village.

RICHARD HAZELTON

### It's Indisputably Pee Wee!

Montpelier, Vt.

To the Editors:

Three-letter Venables' claim is untenable. This guy is bomb-balm. That Cryin' All Day solo is all broke out with the rambling, passionate pathos that is Charles Ellsworth Russell's stock in trade. Let the unamenable Venables listen to the clary on Tram's Riverboat Shuffle and follow it with that on A Good Man; both are typical Don Murray and easy to tab. Then let him replay the Riverboat solo and switch quick to Cryin' again. It is like one of those now-you-see-it—where is Murray? He is not in the clarinet chair, because Pee Wee is there giving us a hint of what he's going to do to be jazz hot in a few years to come.

ROBERT GRIFFITH



Is Tin Pan Alley Out of Step?

'Sure We Want Victory but The War Songs Still Smell'

by EDDIE BEAUMONTE Associate Editor of Down Beat

Beginning December 8, the day after the United States were thrown into war, the song publishing industry went on an all-out basis. Twenty-four hours a day. The publishing nabobs, with one eye on the cash register, rounded up every prospective writer and set the gears of the raw music business for full speed ahead. Each wanted to be first. The public was ready for war songs.

Within a few days hundreds of tunes were aborted from the hurried pens of the scribblers. Tunes that weren't worth the ink it took to print them. Tunes that were clothed in phony patriotism and aimed at commercialism. These, observed the publishers, turning both eyes toward the cash register, will raise the morale of the nation. They will drive a sleeping nation to a great solid unity.

But what has happened?

Some Songs Clicked

A few of the songs made a mild click. The mousey bands grabbed

some hoping to catch the ear of the country with something new. A war song. They wanted to join the publishers on the gravy train. Still the majority of these trite tributes to democracy died before their ink was dry. The publishers were amazed. What had happened? The public was ready but no sale. What could it be? Sabotage? They hurriedly checked their machinery for the proverbial monkey wrench. Everything was running smoothly. Songs were coming off the production line like Fords. There must be some other reason. They called in their pluggers. What's holding up our songs? Why aren't they selling? What the hell goes?

The pluggers gave them the answer. THE SONGS STINK. They aren't so good and the name band leaders won't play them. THE NAME BAND LEADERS. The name band leaders won't prostitute their art by playing such cheesy songs.

Who Threw in the Wrench?

There was the monkey wrench. The publishers were frantic. What, they screamed, is the matter with these arty leaders? Are they trying to corrupt the country? Don't they know everyone is war minded, that the nation is ready for war songs? They must be foreign agents, the publishers hurled at the indifferent leaders still with an eye on the cash register which was hardly tinkling by now.

Here is the answer. The name band leaders know that a million half-baked war songs blasted at the public won't build morale. It takes a top-notch tune that can be played well.

So stop the production lines, publishers. Turn off the high-powered juice. Let's start over again. You have the best song writers in the world. Give them a chance. Let them write something worthwhile. If we must have war songs let's have good ones. That is all the name band leaders ask. Is it asking too much, Mr. Patriotic Publisher? Is it?

Pash Partners



Chatting between vocal sets at Chicago's Panther Room recently are Bobby Byrne's two vocalists, Jimmy Palmer and Dorothy Claire. Jimmy incidentally got married last month. He is featured in some recent Les Brown Soundie films and when he sees them, says Jimmy, they give him the feeling of being in two places at once. Pic by Rubs Lewis.

Joe Sullivan on Twice-Weekly Wire; Wexler Happy sans Ork

Minneapolis—Still in Milwaukee, but this time without a band, Nate Wexler, local trumpet-piano-etc.-man, is doing a solo back-bar act at the Windup with none of the worries that plagued him before. According to Nate, the place is strictly knock-down-and-drag-out entertainment, with the boss of the place even donning hats and assisting the others.

Twice a week phone calls from Joe Sullivan in New York are keeping fine young vocalist Audrey Hinea, now with Claude Ellis at Sleizer's, in a blissful mood. Joe's piano was heard here at Mitch's last summer. . . Red Maddock, carrot-topped leader-drummer at Snyder's, reports top-ranking trumpet Doc Evans may be joining his dixie group. . . For the first time in many, many years Minny is supporting two burlesque houses with a number of musicians employed in the pits. The Alvin, for the first time in our burlesque history, is drawing the so-called "carriage trade."

The Bev Robey contract at Sloppy Joe's has been renewed for another year. . . The fine Les Brown band at the Orpheum thrilled Minny audiences for the first time the beginning of this month. . . A tasteful band and stage show after the stereotyped offerings of the Clyde McCoy band the preceding week. . . Jimmy Joy replaced Sev Olsen at the Nicollet hotel this month.

—DON LANG

Ex-Our Gang Kids Form Coast Combo

Los Angeles—Among the new bands being readied in Hollywood to make their tries at cracking into the big league this spring is a promising new combo headed by the three Wiedler Brothers, Warner, Jack and George.

Yes, their sister is young Virginia Wiedler, already well known in the movies, and tagged as due to make a real name for herself in *Born to Sing*, an MGM picture in which she is featured and which has just been completed. Warner and Jack are graduates of Hal Roach's "Our Gang" comedies. All three of the brothers play sax. Warner, the organizer, of the new band, is the tenor man. The other two play alto.

The band was set for week-end dates at the Huntington Beach Casino and was being eyed by Joe Zucca as a possibility for his new band showcase at Hermosa Beach.

Drummin' Man Shows Them How!



"Look at that Gene Krupa go! Isn't it amazing what he can do with a pair of sticks? I'll bet there's not another drummer in the country who could execute that last passage!"



Krupa: "Sure I'll be glad to autograph it. Do you boys play drums?" "Yes we do. I wonder if you'd mind telling us what you think are the prime requisites for being a good drummer."



Krupa: "First of all there's no substitute for practice and hard work. I used to keep on my rudiments 5 and 6 hours a day—and I still practice them religiously." "Anything else?"



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Why Tommy Wouldn't Sign

Movie Dough Eyes Big Wax Profits; New Firm in Offing

by CHARLIE EMGE

Los Angeles—The "trouble" between the RCA Manufacturing Co. (Victor and Bluebird records) and Tommy Dorsey has finally been uncovered and behind it lies a tale that has set the whole music business literally buzzing like a hive of bees.

First inkling that something was wrong between Tommy and the Victor record people came as Victor's Leonard Joy flew to the Coast last month to sign a new contract with Tommy (the present pact expires March 31) and went back to New York without it. It was said that Tommy was simply "terribly busy" and had failed to get together with Joy. There had been a "misunderstanding." Everything was okay now and Tommy would sign the new contract just as soon as the lawyers had checked a few details.

MGM into Record Business?

But now it comes out. Seems Tommy in the course of his picture work at MGM got chatting with MGM's Louis B. Mayer, and he talked about the platter business. Mr. Mayer was surprised to learn of the profits accumulated from phonograph records. He was more than surprised — he was downright interested — when he learned that some of the biggest selling record artists were under

contract to MGM as actors, singers or musicians. There was, to start with, Tommy Dorsey, followed by Judy Garland (Decca), Nelson Eddy (Columbia), and a flock of musical stars currently on the MGM roster.

If a motion picture studio found it advantageous to own or control its own music publishing houses, why not, mullied Mr. Mayer, also own its own recording company? What a tie-up!

Well the chat went so far that Mr. Mayer persuaded Tommy not to sign up with Victor. He's definitely interested in putting MGM cash into a new recording firm and if he does, a partner and principal recording artist in this new firm will be Tommy Dorsey!

The above report is well authenticated. Tommy Dorsey has not signed with Victor and will not sign as long as there is any chance of Mayer's new firm going through. If it does not, he will sign with Victor—if the terms are right. He was in a sulky mood with Down Beat's L.A. reporter as this was written and wouldn't talk—the above facts were verified.

"Crawling with Rumor"

Vine Street was crawling with rumors and gossip about the "new MGM record company" when the first hints got out. Here were some:

Eli Oberstein, who did amazing things for Victor and even more amazing things but in a different way for the defunct American Record Co., would be boss of the new firm.

Tommy Dorsey would be "supervising director" of its dance band department.

Mayer himself would personally invest \$1,000,000.

10,000 relatives of MGM executives had heard about the new company and were en route to Hollywood.

Leslie Stevens Dies

Los Angeles — Leslie Stevens, said by his friends to have been a prominent band leader in New York some years ago, died here recently at the age of 42. He had been working in a California ship yard. It was stated by those who knew Stevens personally that he gave up his career and came to the Coast because of ill health. His widow was Helen Wehrle, a Ziegfeld Follies girl before she married Stevens.



Ray Noble Raids the Pantry

In this candid shot snapped in Noble's home. An early-morning snack proves plenty tasty, adds Ray. The Noble ork is now playing weekend nights at the Coconut Grove in Los Angeles.

Los Angeles Band Briefs

by HAL HOLLY

Los Angeles — Roster of names holding forth or due for this territory this month: Jack Teagarden, Casa Manana, Feb. 13 (a Friday-the-13th-opening night!); Skinny Ennis, Coconut Grove, Feb. 6 (still operating two nights per week except for special parties); Ozzie Nelson, Florentine Gardens, Feb. 10; Al Donahue, Trianon, Feb. 19; Claude Thornhill, Palladium, Feb. 24. Holdovers include Phil Harris at the Biltmore, where he stays until spring; and Tiny Hill, who remains at Casino Gardens until March—which reminds us that the owners of the Casino are considering remodeling it into an admission dance spot for big-name presentations. It's now a nickel dance. It's in the beach amusement zone

Plug Pullers

Good reports come to us concerning Dave Hargrave's youthful combo, now playing the Rendezvous at Balboa Beach, starting place of Stan Kenton, Claude Thornhill, and memorialized in fiction as the first job of Rick Martin, hero of Dorothy Baker's Young Man with a Horn. Your reporter spotted Hargrave as a comer at the Glendale Civic dances. . . . Another guy who ought to get a pony from the success-at-last department is Don Roland, whose "Tune-smiths," a vocal-instrumental combo, which has been doing the relief chores at the Palladium, has scored a real hit. Roland's group has been optioned well into March and are definitely slated for the best GAC can get for them. . . . Discovered Hilly Harwick, who built the band with which Gus Arnheim staged his come-back, rehearsing a new band. Hilly originated a five-sax combination, with soprano lead on top something like the Miller idea, long before Miller bobbed up with it. The stamped dates on Hilly's arrangements prove it.

Freddy Slack wants to spike those rumors that he is giving up his band venture, or that he would quit the Coast and start over again in New York. He points to the fact that he's going strong on one-nighters (five the week this was written—two at Pasadena Civic Aud and three at Pacific Square, San Diego) and is set for another picture spot at Universal studio in which he and his band will get screen credit.

Notings Today

Ralph Wonders, Coast contact for GAC, has signed Cab Calloway for the Casa Manana starting July 9. . . . Bobby Sherwood, who made a bid for fame a while back as musical director on the Eddie Cantor program, bobbed up with a band recently on a Saturday night date at Huntington Beach. Combo's chief distinction was the caliber of the guys who drove nearly 50 miles to sit in during the evening—just Manny Klein and Bunny Berigan. . . . Bunny finished his RKO job latter part of January and checked out to pick up his band somewhere in the East. . . . Charlie Goodman of Horace Heidt's Don Juans took over the vocals formerly handled by Ronnie Kemper. Heidt is grooming Charlie for featured billing. . . . Divorce of NBC's Red and Blue networks into separate organizations may mean the formation of a number of new radio staff orks to meet AFM quotas, particularly in Hollywood, where the NBC staff ork has been servicing both nets.

Milt Raskin Into Tommy Dorsey Ork

Los Angeles—Milt Raskin, formerly with Gene Krupa, has taken over the piano department in Tommy Dorsey's crew, taking the place formerly held by Joe Bushkin, who got the call from Uncle Sam while Tommy was at the Palladium here. Bushkin was drafted but succeeded in enlisting in the Air Corps just before he was to be inducted.

Also new in the band was Phil Stevens, bass, who gets the spot formerly held down by Sid Weiss. Weiss did not come West with the band and during the interim Tommy has been using temporary substitutes.

The band closes at the Palladium Feb. 23 to be followed by Claude Thornhill.

"Syncopation" Nears Its Final Stages

Los Angeles—William Dieterle, RKO producer-director who is filming Syncopation, Hollywood's "Cavalcade of Jazz," has left for New York to film the picture's finale, the sequence in which will appear the "All-American Band" selected by the ballots of Saturday Evening Post readers. Leith Stevens, musical director on the picture, also planned to go back to supervise the recording.

Complete list of winners was still being withheld here but among those known to have won places in the Satevepost "poll" were Benny Goodman, Gene Krupa, Harry James and Bobby Haggart, the latter the only sideman.

Exact method by which the "All-American Band" would be used to climax the picture was also unknown. Publicity department stated it would probably be a "patriotic number."

Queried the reporter: "You mean something like marching around the Statue of Liberty swinging the Stars and Stripes Forever?"

"Yeah, something like that," was the reply.

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Sour Note for Musicians

Orson Welles Program Blows up; Ork Fired

Los Angeles—Orson Welles' unexpected departure from the Lady Esther cosmetic program was strictly a sour note to the musicians in the 20-piece orchestra which has been playing the show here under Bernard Hermann. The boys who work the big network shows from here are all free-lance musicians but when they accept a radio program it is usually with certainty that the job will last all season or at least for what is called a 13-week cycle.

The Welles show blew up with several weeks to go on the current cycle. Last broadcast was Feb. 2. Indication was that the producing agency, Pedlar & Ryan, would put Freddy Martin on the show from New York for the unexpired portion of the program and then resign the account. Welles asked for release in order to go to South America on a picture locale.

145G Song Suit Presents New, Unusual Angle

Los Angeles—Among the countless song suits that bob up here, most of which are never heard of after the filing, came one last week of unusual interest. George R. Brown, represented by Attorney Max Fink, filed a suit against Republic studios, Judy Canova, and Songwriters Jule Styne and Sol Meyer, in which he asks \$145,000 on the claim that he worked with Styne and Meyer on songs which were afterwards altered and used in the picture Puddin' Head.

The case is unusual in that Brown doesn't claim, apparently, that his own original ideas were used but rather that, having written songs with Styne and Meyer, it was illegal for them to use any part of those songs, even portions which he did not actually write, without his sharing in the profit, if any. Interesting fact is that songwriting teams have always been loath to try to separate their efforts, even though one sticks pretty much to words and the other to music. Most tunesmiths have contended that in joint efforts the words helped to produce the music and vice-versa. Songwriting colony here is watching case with great interest.

South Jersey Crews Win Attention

by RUBE

Glassboro, N. J.—South Jersey's first great "Glass City" is beginning to jump due to the growth of several young local bands.

"Rip" Turner, Danny Testa, Ray Cathrall and other units are drawing crowds at all local dances. Top performer in Testa's outfit is hot trumpeter Nick Prosper, who gave up a seat in Gene Krupa's band several years ago when he became homesick. Nick and Danny direct the pit ork at Atlantic City's famous Steel Pier during the summer months.

Most promising young band in the area however seems to be Hank Cummings' Hep Cats. Cummings, who plays xylophone, features a girl chirp and a male quartet. Complete personnel of the Cummings crew includes Joe Munafao and Tom Bowers, trumpets; George Sheppard, trombone; Frank Middleton, Sam Battaglia and Geno Corradetto, saxes; Paul Neglia, bass; Jimmy Diaz, guitar; Max Jentz, piano, and Paul Munafao, drums. The two Munafao brothers are well featured along with Lydia Snyder, vocalist, and the quartet consisting of Joe Smilaki, Nate Powell, Kurt Dobler and Joe Bardoff.

Freeland Seeks Hot Tenor; 67 Gets Big Bond

by JOE PIT

Davenport, Iowa — Danceland ballroom was the scene of Local 67's recent mid-winter party which was attended by over three hundred musicians and friends. The music was furnished by Hal Wiese's ork. Local 67 recently purchased another \$1,000 defense bond which brings their total amount of bonds to \$3,000.

Uncle Sam has claimed two more local boys. Wibbey Fisher, tram man and vocalist, who has been subbing for Jimmie Bruns in the Hal Wiese ork will leave for the Army in about ten days and Dick Bolz, trumpeter in the Orpheum theater pit band has already left and is a bandsman in the Naval Reserves at the Great Lakes training station.

Resch into Manthey's Crew

Don Resch recently replaced Keith Greko as pianist with Jack Manthey's crew. . . Marlin Fellner has joined the Hal Wiese ork on 1st alto. . . Davie Orwitz has replaced Art White in the George Freeland band and George is looking for a hot tenor man to replace Bill Swanson who is expecting to be called to the colors very soon. . . The Licata brothers, Joe Stroehle, and Les Franey are still entertaining at Glenn Barrs' Central Casino, in Rock Island. . . The Jolly Friars, of Detroit, are playing a return engagement at the Fort Grille.

Jan Savitt and his Top Hatters recently broadcast a Coca Cola Spotlight program from the local Coliseum. The program was aired by WHBF, Rock Island, Ill.

Orville Rennie of the original Student Prince company is now managing the Fort Theater in Rock Island.

Oscars for Movie Music Switched; Three Awards Now

Los Angeles—The annual squabble over the manner of awarding the Motion Picture Academy's achievement honors for movie music resulted in the yearly change in the system of arriving at winners of the awards—imitation gold statuettes known in Hollywood as "Oscars."

The award for "best original composition" in scoring of a dramatic picture, which resulted in some weird outcomes in previous years, has been dropped entirely this year — in order to eliminate the howls of derision that have been known to go up when the winner of the award for "original composition" has been announced.

Three awards will be given this year—for best scoring of a dramatic picture, for best scoring of a "musical" picture, and for the best original (?) song written especially for a picture.

Each studio will nominate an entry for each division. The awards will go to those selected by the members of the Motion Picture Academy, membership of which embraces all executives and important actors employed in the industry.

Record collectors! If you want to get hep, then read The Hot Box column by George Hoefler, Jr., which appears in every issue of Down Beat. Personnels and history of the choice hot record items are discussed in detail.

Name Thrush into Rodney Ogle Crew

Peoria — Rodney Ogle recently stepped out on his own after leaving Isham Jones and Gene Krupa to play trombone in his new four piece combo here.

Not more than two months old, the crew is sparked by the vivacious and youthful chirping of Diana Gale, previously on NBC and the Mutual webs. Rod formerly piloted a plane on a commercial run.

—RAY SHEAR

Blackout Blues

Santa Monica—Even the war can't repress musicians. The boys in Tiny Hill's ork have originated a new game called "Blackout lottery." Each night, the boys make a pool on the next blackout, taking numbers from 9 to 3, that is 9 p.m., 9:30 p.m., 10 p.m., 10:30 p.m., and so forth. The numbers are worth 25 cents each, making a pot of \$3 for the one holding the number nearest the next blackout hour.



Chicago—Singer Barry Wood dives into a Victory sundae here at the Mills Novelty company offices after he launched a huge defense bond sale drive. Barry still remains a regular on the Saturday evening Hit Parade.

New Bestor Chirp

Boston—David Ballentine joined Don Bestor's ork as vocalist here.

Wm. Morris Invades MCA Stronghold

Los Angeles—The William Morris office has moved into an MCA stronghold here with the signing of a flock of WM bands for early showings at the Trianon, Jimmie Conratto's big nitery on Firestone Blvd. south of L.A.

First of the Morris bands is Al Donahue (his first booking for this office since he moved over from GAC). Donahue was set to start Feb. 19, replacing MCA's Bob Crosby. The other Morris bands set for the Trianon are Ellington (April 2), Busse (July 7), Basie (Aug. 18).

The string of Morris bands will be broken only by Jimmie Lunceford, booked directly by his manager, Harold Oxley, and expected to work in between Ellington and Busse.

Morris office also has Ozzie Nelson coming into the Florentine Gardens Feb. 12, following Paul Whiteman, who has been lined up for a string of theater dates on the Clast.

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Mme. Frazier May Snort—

# Goodman Achieves Goal on Latest Recordings; Sauter Opus Draws Big Dex Rave

by DAVE DEXTER, JR.

MADEMOISELLE FRAZIER won't like it, and neither will his rubber-legged pal Charles Ellsworth Russell of the shoe-button face and croaking clarinet. But being honest Joes as they are they'll be forced to admit that the goal for which Benny Goodman has been aiming is pretty well within his grasp, judging his band purely on its most recent discings for Okeh.

There are six which come into this department's consideration this semester, and while three are conceded to be merely good performances of dull pop tunes, the remaining three offer irrefutable proof of the Goodman group's maturity; its arrival to top form.

### Rhythm Section Inspiring

Ed Sauter's fresh and stimulating instrumental, brazenly enough titled *Clarinet a la King*, is a cubistic piece of material which only the Goodmen could perform as intended. Primarily a showcase for the Benny stick, it also reveals classic scoring for ensemble, and a wonderfully buoyant beat propelled by the team of Collier, Powell, Weiss and Morganelli. Goodman waxed the opus twice previously and ordered the masters destroyed. This is the third and perfect attempt.

The remaining two gems are by the sextet and include *Where or When*, a Rodgers-Hart collaboration in which Peggy Lee delivers her greatest vocal to date, at the same time setting up a breathtaking mood, and *Blues in the Night*, with Lou McGarity's falsetto blues vocal providing humor and a feeling not unlike that which Red McKenzie achieved years ago.

### Pop Tunes Round it out

As for the pops which make up the three remaining sides, they are *How Long Has This Been Going On*, *Someone's Rockin' My Dreamboat* and *You Don't Know What Love Is*. The band gives each a better performance than it deserves.

### Will Bradley

*Who Can I Turn to and Sleepy Time Gal*, Col. 36470.

First side is a gorgeous Alec Wilder ditty, first introduced by Jo Stafford and Tommy Dorsey, but treated equally as prettily here by a band which, after this week, will break



Bradley

trumpet spotted. But compared to his open-bell work (also heard here) it's like the bear. A swell Sonny Burke arrangement which Charlie's legion of followers will find faultless. Cup-mute ending of the brass section is a kick.

Too bad a band this great can't make a go of it.

### Claude Thornhill

*We're the Couple in the Castle and I Said No*, Columbia 36477; *This Love of Mine and Chattanooga Choo-Choo*, Columbia 36472.

Hoagy Carmichael's latest, *Castle*, gets svelte treatment from Thornhill's agile hands, and the always-improving Dick Harding pipes off a suitable "mood" vocal. It's the beat side of the four. No is aptly handled by Lillian Lane,

but repeated playings bore. *Love* is typically Thornhill, while *Choo*, issued too late to help the band, hasn't much except a rough Bob Jenney-Lane vocal duet.

Probably Fazola's last waxings with the band. And he's heard all too briefly.

### Charlie Spivak

*I Surrender, Dear and Stardreams*, Okeh 6546.

The Stardusters shine on the "A" side, and while it's nothing exciting, everyone turns in a smooth performance on a fine oldie. Reverse is the Spivak theme, with the leader's muted trumpet spotted.



Spivak

A swell Sonny Burke arrangement which Charlie's legion of followers will find faultless. Cup-mute ending of the brass section is a kick.

### Count Basie

*My Old Flame and Tom Thumb*, Okeh 6527.

An epochal recording, highly significant for several reasons, the most important of which is the fact that Basie reveals for the first time (aside from slow blues) that he and his men can play slow ballads, and excitingly well. *Flame* has a pleasant Lynne Sherman vocal which comes as no surprise to the many who followed this girl's work with the old Sonny Burke band two and three years ago. And eight bars of Buck Clayton, muted, are well worth the 35 centavos asked for the platter. Note the eight bars immediately preceding Buck's entrance—a touch of Lunceford there, but wonderfully executed.

*Thumb*, an Earle Warren original, once again shows this band's love of a new riff, and how they develop it. Solos are at a minimum, with Basie's piano doing the heavy, but the big and brilliant brass team is conspicuous with its accuracy, attack and intonation. The Leiderkranz echo helps the recording in this case.

His gang get greater with time!

### Woody Herman

*I Think of You and I'll Remember April*, Decca 4135.

Two pops, neither exciting, smoothly played by the herd with vocals by the leader. *You* has a pretty opening trombone chorus, blown probably by Jerry Rosa. But the band is capable of much greater music.

### Louis Armstrong

*Sleepy Time Down South and I'll Be Glad When You're Dead*, Decca 4140.

Satch' is still Satch', and after turning out a dozen of the worst performances of his career for Decca, he blows his top for a grade-A, top-drawer discing of a ditty which has been so long identified with him that he long ago adopted it as a theme. It's the Louie of old, almost, playing beautifully clear, but simple and exciting horn. And his band backs

him up well. Tab it as Louie's finest wax in two years.

Plattermate is horribly poor Louis. Skip it and wear out the turntable on the first side—a '42 classic.

### Erskine Butterfield

*If Money Grew on Trees and Mama Long and Tall*, Decca 8596.

*Trees* is a novelty, purportedly, and is unimpressive. *Mama* is a blues, taken at fine tempo by Erskine, and sung in first-rate style by him with an all-ofay ork providing noteworthy accompaniment. Lyrica are clever. Good clarinet pops through, too, and the whole gang get a good bouncy beat.

### Earl Hines

*The Earl and Somewhere, Bluebird 11432.*

Pianist Mel Powell wrote the first side for the Goodman band, and it's hard to believe that a tune, written about and dedicated to one of the greatest ivory thumpers of all time, can be played so poorly by The Man himself. Hines' piano is in there, as always, but a fantastically horrible hand behind him messes up his every solo. Far better had he made the tune as a solo. Flipover is a pop with the usual Bill Eckstein vocal.

Tain't right for the fatha' to put out wax as sad as this.

### Bob Crosby

*Take It Easy and It Was Only a Dream*, Decca 4137.

Bob Haggart composed and arranged the first, and while the riff isn't too original, it's competent material and allows Yank Lawson, with plunger, to solo briefly. More interesting music is Big Bill's *Dream*, which contains a humorous if somewhat rough Eddie Miller vocal. A blues, Eddie does it well, and tops his singing with a few measures of pretty tenor.

No Dixie here, and the band doesn't sound as did the old Crosby gang, but it's immeasurably superior on these faces compared to 95 per cent of its previous recorded output of the last year.

### Dinah Shore

*Blues in the Night and Sometimes*, Dinah Shore, Bluebird 11436; *You Don't Know What Love Is and Boy with the Wiseful Eyes*, Coral Bruce, Col. 36471.

*Night* is a great material for Dinah and with a superb arrangement helping, she turns in a boffo vocal job. The best fem vocal on the tune yet made, but awfully late to mean anything as a seller. *Sometimes* is a Carmen Lombardo tune and sounds it, despite Shore's treatment. Miss Bruce, making her disc debut, is unimpressive. Alec Wilder's arrangements satisfy; Bruce's singing doesn't.

Maybe she's better on the screen.

### Andy Kirk

*No Answer and I'm Misunderstood*, Decca 4141.

Henry Wells, who no longer is with Kirk, is all over both needlings with his singing. There's so much chirping, in fact, that the

band isn't even heard. High time Andy and his Clouds were given suitable material for their talents.

### Albums

Three collections worth a mention, with Morton Gould's string choir (Decca 268) outstanding. Gould's group plays a number of standards which Decca proudly calls "mood music." Hits the beam, too, even if Carmen Cavallaro's *I'll See You in My Dreams* album (Decca 300) is a pile of schmaltzy, sentimentally drippy Steinway solos which the Radio City Rainbow room audiences will declare are too, too, divine. In a pig's hat, Victor's latest, a Cole Porter collection, in album P-107, adds more schmaltz via the Victor mixed chorus. Nothing substantial these days in albums, it seems, and Columbia isn't even trying to compete.

Next month's volumes can't be as bad.

## Music Copyists Menaced by Paper Shortage

Los Angeles—Probability of a shortage in music manuscript paper had local copyists and arrangers in something of a panic here with the discovery that the scarcity might become so acute that only the studios and radio stations, which buy in large quantities, would be adequately supplied.

If situation gets as bad as some expect the boys who will be hardest hit will be the free-lance copyists, who supply the paper as part of their service of extracting instrumental parts from master scores and copying the individual parts. Most of them keep only a small stock on hand. If they run out of paper and cannot replenish their supplies they will be out of job.

### All Music Is Copied

Music copying is an important and lucrative field of musical employment here. Music for virtually every radio show is prepared and copied for each broadcast. The motion picture studios use up carloads of paper in the preparation of scores for pictures, all of which are played from manuscript prepared by copyists. Mechanically printed music is almost never seen in a studio or radio station, as all music is especially arranged to suit instrumental combinations or time requirements.

A check-up on wholesale paper houses here revealed that although some had small supplies of the music paper on hand they doubted if they would be able to replenish their stocks for several months, or more.

## Crosby Scribe Flies West to Rewrite Score

by B. W. PIKE

Springfield, Mo.—Buddy Baker, arranger for Bob Crosby, spent a couple of weeks here in Springfield, his home. The Crosby crew were making a picture which gave Baker a chance to rest. Buddy penned a special while here and sent it on to the band by mail. Somehow it got lost. The recording date for this tune had already been set, so Baker had to cut his visit short and fly back to Hollywood in order to have time to rewrite the special. Anyway, the boys in town and all the gang at KWTO-KGBX, where Baker formerly worked, were glad to see him again.

Margie Pettit is finally under contract to KWTO-KGBX. This is the canary who has been doing a real job on vocals at Half-A-Hill with Jerry Pettit's eleven piece ork. She will be known on the air as Margie Gillette. As her radio work will be daytime only, she will continue to sing with the ork at night.

### Stuart in St. Louis

St. Louis—Nick Stuart and his ork were signed to an indefinite engagement at the Jefferson hotel here.

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Monday thru Friday, at 3 P.M.

"In the Groove"

Chicago. February 15, 1942

Boogie There a blues si known p Willie in Hot August-one of calion r contact t them can iting the in Hinsd

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# THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

Boogie woogie piano has become a collector's specialty. There are both boogie solos and boogie accompaniments to blues singers on records of the past and present. A lesser known proponent of the rolling bass was one Lee Green.

William Russell's fine article on *Boogie Woogie* appearing in *Hot Jazz* (Issues No. 25 and 26 dated June-July and August-September 1938 respectively) gave Green notice as one of the interesting boogie accompanists on the old Vocalion race series. These records are quite rare and the only contact the Hot Box has had with them came last summer while visiting the fine collection of Bob Peck in Hinsdale, Ill.

**Sides Under Green's Name**  
It seems Peck picked them up in New York City quite a few years ago. The following sides are all under Lee Green's own name: Vocalion 1422 *Am My Money Gone Blues* and *The Way I Feel Blues*, both sides consisting of vocal, piano and guitar; Vocalion 1467 *Dud-Low Blues* (piano solo composed by Green) and *If I Get Drunk, Who's Gonna Carry Me Home* (piano and vocal); Vocalion 1485 *Running Drunk Blues* and *Death Bell Blues* (both piano and vocal); Vocalion 1566 *Death Alley Blues* and *Train No. 44* (both piano and vocal). The last composition is the familiar Roosevelt Sykes number. It is assumed that Lee Green is responsible for both the piano and vocalizing on the records.

Addenda to the Charles Pierce *Jazz Me Blues Sister Kate* session (See Box August 1.) The Hot Box recently received a letter from Daniel N. Lipscomb of Calumet City, Ill. Lipscomb played piano for Pierce. In his letter Lipscomb confirms the story that the aforementioned session was recorded without Teach and Muggsy. He recalls the hey-days of the Pierce band at the Pershing Ballroom when all the Chicagoans came around to the matinee dances to sit in. Sometimes as many as 30 musicians crowded on the bandstand built for nine. Such men as Tesch, Freeman, O'Brien, Krupa, Wetting, Mannone and even Frankie Masters and Al Kvale



Tesch

turned the afternoon dancing party into a musicians' jamfest. From these sessions grew the Pierce recordings. Each recording represented a talked-over arrangement before the final take, with this man and that designated to take off on a chorus. Nothing was read from the sheet and no rehearsing was done before hand. The boys simply arrived at the studio at an appointed hour, received their word instructions and took off.

**Drivel Jottings**—Dave Stuart of Hollywood is planning to issue an album of Dixieland Jazz by Lu Watters and His Band according to Bryon Larned, member of the San Francisco Hot Music Society who recently stopped in Chicago to attend a convention and hear Jimmy Noone.

George Avakian has been accepted as a candidate at the In-

fantry Officer's School at Fort Benning, Georgia.

Harry Lim continues Sunday Jam Sessions at the Village Vanguard in New York.

Doug Mullen, formerly of Muskegon, Mich., where he sold old jazz recordings, is now stationed at the Recruit Depot, Marine Corps, San Diego, Calif.

Roy Palmer, old-time New Orleans trombone player recorded as recently as five years ago on the Chicago Rhythm King titles on Vocalion and Bluebird.

Dr. Norman Rathert of St. Louis, who played on the Arcadian Serenader Okehs (banjo), was in Chicago for the convention of the Society for the Preservation and Encouragement of Barbershop Singing of which he is a former President.

**Collector's Catalogue**—John Bevin, 40 Argyle Rd., Brooklyn, N. Y. Collects all good jazz and Casa Loma.

Tom Weil, 20030 Marchmont Road, Shaker Heights, Ohio. New collector interested in Muggsy, Chicagoan, and Red Nichols records.

Bill MacFadden, 1605 F Street, Pullman, Wash. Rix, Armstrong and Fletcher Henderson.

Solo—Joe Sullivan's *Gin Mill Blues*, Columbia 2876.

## Calloway Show On Blue Web

New York — Cab Calloway's "Quizicale" musical program, heard last fall over Mutual, will start anew Feb. 18 over the Blue network. Calloway again will emcee his own show with his band providing the music. It's a quiz type show as the title implies.

Cab has been on a nation-wide theater tour in recent months, and has been rolling up sensational grosses. He also had a *Fitch Bandwagon* program Feb. 1, the only colored leader to bag one except Count Basie.

## Coordinator Job To Mannie Sacks

New York—Mannie Sacks of Columbia Records is getting little rest these days. For in addition to his duties at the waxworks, where he's head man in the popular music division, Manie also has been serving voluntarily as music coordinator in the Office of Civilian Defense's division of physical fitness.

Sacks made his work public Feb. 5 at an Astor Hotel luncheon at which John B. Kelly was principal speaker.

## Blue Note Records Cut-Out

**ATTENTION JAZZ COLLECTORS:** As soon as present limited stock is sold, BLUE NOTE records will no longer be available.

Outstanding piano and band improvisations on 12" and 10" discs by Meade "Lux" Lewis, Albert Ammons, Pete Johnson, Earl Hines, Sidney Bechet, Edmond Hall, Frank Newton, J. C. Higginbotham, Teddy Bunn, Charlie Christian, Israel Crosby, Sidney Catlett, etc.

**SEE YOUR DEALER TODAY TOMORROW MAY BE TOO LATE**  
Blue Note Records 10 W. 47th St., New York City

## Most Popular Records in the Coin Machines

SONG	FIRST CHOICE	SECOND CHOICE
1—White Cliffs of Dover	Jimmy Dorsey, Decca	Sammy Kaye, Victor
2—Blues in the Night	Woody Herman, Decca	Artie Shaw, Victor
3—I Said No	Jimmy Dorsey, Decca	Kings-Rey, Bluebird
4—Everything I Love	Glenn Miller, Bluebird	Claude Thornhill, Columbia
5—This Is No Laughing Matter	Charlie Spivak, Okeh	Jimmy Dorsey, Decca
6—Rose O'Day	Freddy Martin, Bluebird	Woody Herman, Decca
7—Any Bonds Today?	Jimmy Dorsey, Decca	Andrews Sisters, Decca
8—Shrine of St. Cecilia	Al Donahue, Okeh	Vaughn Monroe, Bluebird
9—I Don't Want to Walk	Harry James, Columbia	Guy Lombardo, Decca
10—Deep in Heart of Texas	Alvino Rey, Bluebird	Merry Macs, Decca
11—He's 1-A in the Army	Harry James, Columbia	Johnny Long, Decca
12—Chattanooga Choo-Choo	Glenn Miller, Bluebird	Andrews Sisters, Decca

Note: Above compilations are received every two weeks from *Down Beat's* New York, Chicago and Los Angeles offices. In addition, correspondents from three other cities in scattered sections also function with personal check-ups on coin-machine distributors and operators, making these listings up-to-the-minute, accurate cross-section views of what records and songs are proving most profitable in the nation's more than 400,000 machines.

Coin machine men are invited to send their lists of most potent discs to us for consideration in the "most popular" listings.—EDS.

### "SLEEPERS"

(Destined for National Coin-Machine Popularity)

**NEW CONFESSIN' THE BLUES**—Jay McShann's spectacular success with his original of this title (more than 100,000 records sold by a comparatively unknown artist) resulted in this sequel. Again it is Walter Brown for the word-slinging. Excellent for colored and swing locations. Decca.

**RATAMACUE**—Tony Pastor follows up his *Paradiddle Joe* with another jumpy novelty showcasing the talents of his drummer Johnny Morris. Tony's vocal sells the side. Fast and loud, on Bluebird.

**MEMORIES OF YOU**—Almost a standard by now, Sonny Dunham's theme was recently given new treatment with Dunham's trumpet featured on Bluebird. Increasing popularity of the Dunham orchestra and the commercial value of this performance results in a potent jitney grabber for all locations.

**WHERE OR WHEN**—An oldie, but a beautiful one, and with Benny Goodman's sextet and Peggy Lee giving it svelte, atmospheric treatment on Okeh, it can be counted upon to lure many a coin. One of Goodman's most promising machine clicks in a year.

**I'LL REMEMBER APRIL**—Woody Herman is top man on this new ballad. Once the pluggers really start working on it the tune will move into the Hit Parade, for it's got everything. Herman sings himself while his herd accompanies sympathetically, at slow tempo. Decca.

**SMILE FOR ME**—A new Alvino Rey pressing of a medium-tempoed new tune which has tremendous possibilities. There's plenty of vocal by the King Sisters, Alyce King and five men in the band. Tab-A-Bluebird.

**ABSENT-MINDED MOON**—Several topflight bands have cut this one for the boxes. Outstanding among them are Jimmy Dorsey's Decca, with Bob Eberly; Tony Pastor's Bluebird, and Artie Shaw's Victor. A Burke-Van Heusen song which is coming up fast.

**ARTHUR MURRAY TAUGHT ME DANCING**—Latch on to this one because it's already going like mad in the East. A cute novelty, from the Paramount pic *The Fleet's In*, it is Jimmy Dorsey and Helen O'Connell on Decca who lead the pack, without any competition. A solid nickel nabber no matter what kind of location.

**LITTLE DAVID**—Muggsy Spanier has taken an old spiritual and dressed it up sharply, making a Decca dicing a dandy for all. Somewhat in the *Yes Indeed* groove and may prove a boomer shortly. Only Spanier's ork has cut it so far.

**WHEN THE ROSES BLOOM AGAIN**—Another lovely, slow-tempoed ballad, by Burton and Kent, the writers of *White Cliffs of Dover*, here's a song which is just beginning to break. Has sensational possibilities. Jimmy Dorsey, again, has the strongest machine version, on Decca. Bob Eberly vocals.

## Jerry Summers Into Brito Spot

New York — Al Donahue has found a replacement for Phil Brito, who left him two weeks ago to take a fancy studio job at WLW

in Cinoy. The Brito successor is Jerry Summers, whom Donahue manager Frankie Walsh rabidly hails as a "new Donahue discovery."



**Abbott and Costello** recently revived the 1920 practice of recording humor. Here they are shown making their first platter with Lou Bring, right, leading an accompanying band. Costello is the gent at left. Disc is going good on many a juke.

## Nine Orks Play For Benefit

Ithaca, N. Y. — A "Parade of Bands" staged by Local 132, AFM, here recently netted \$750 for the Red Cross. Nine dance bands played for the affair, held in three different locations. Joseph J. Moore is president of the union.

## Welk Discs Going Hot!

Chicago—Recent survey shows Lawrence Welk's Decca records moving fast across record counters. His latest disc, a swing arrangement of the "Poet and Peasant Overture," coupled with "Heaven Is Mine Again," Decca No. 4157, promises to be an outstanding hit for '42. The latter is vocalized by Jayne Walton. Welk and his "Champagne Music" are currently featured on stage at the Chicago Theatre. They will open for a week stand at the Stanley Theatre, Pittsburgh, beginning February 20.



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### Diggin' the Drums

#### Scottish Rudiments Are Practically the Same As Ours

by George Wettling

A very interesting letter has come to me from Fred Sangster, Detroit, Mich. Mr. Sangster is a seaman aboard a Great Lakes steamer and his work is confined to the engine room. Mr. Sangster is fond of the drums and although he is not playing in a band at present, he has played with and was the leading drummer for a very famous Scottish Highland regimental bagpipe band.

He goes on to say that the Scottish rudiments are practically the same as ours here in the United States. The only difference being that some of theirs are named different, for instance their single drag is known as drag and stroke and so forth. The real reason for Mr. Sangster's letter was to ask me to describe Baby Dodds' after beat press roll which he has heard so much about.

#### "One of the Best Beats"

I'm sorry but I could never attempt to explain or try to write out Baby's press roll. All I can say is that it is one of the best beats I have ever heard, and that it is a press roll with sort of an after beat thrown in. But as this happens to be Baby's beat, it must be heard played by Baby in order to be fully appreciated.

Here's one from Paul Popelian in the Bronx. Paul says he is having trouble with his snare drum. Some days it sounds good and on other days it doesn't sound good. Could I please tell him what's wrong with it.

Paul, old man, it could be the snares, heads or maybe, your ears. Richard Bergeron, Orange, Mass., would like to know what book I could recommend for vibraharp. I would like to suggest Lionel Hampton's book. Lionel has written a fine book for vibraharp and I'm sure anyone interested in vibraharp will find it most interesting.

#### Don't Fail to Learn Rudiments

From Dorchester, Mass., comes a letter from Arnold Katz. Arnold says he is very interested in becoming a drummer and would like to know if it is always necessary

to take lessons from a professional teacher and to own set of drums in order to become a proficient and successful drummer.

About taking lessons, it is always a good idea to learn the rudiments from a good teacher as the rudiments to a drummer are like the scales to a violinist.

Having your own drums would also be a help, if you happen to get a job.

#### Swing Drumming Will Last

Charles Mechling, Columbus, O., wants to know if I think swing drumming will last? That would depend on what you call swing. If you mean good solid drumming that will swing a band and help the soloists to swing better, it is definitely here to stay and always has been. But if you mean rushing the tempos and trying to play a gang of meaningless beats and making a lot of noise in general, then I am very doubtful as to its lasting for any length of time.

Maurice Ganarke, Winchendon, Mass., writes that he is a junior in high school and has taken up the drums. By the time he finishes high school, he will have had two whole years of instruction. Maurice would like to know if he will have had enough experience to try to get into an orchestra when he leaves school.

Well, from what I hear of most bands that are being shoved on the public here lately, I would say that maybe two years in a high school orchestra would be more than enough experience.

### Orchestra Personnels

#### Jack Stauleup

Boyd Myers, Alvin Steele, Ray Abel, saxes; Dan O'Brien, piano; Eddie Clayman, drums; John Ashes, bass; Ray Yancy, trumpet; Bob Oida, vocalist; Jack Stauleup, leader and sax.

#### Billy Shelton

Bill Parrash, Kay Montgomery, trumpets; Arved Larsen, trombone; H. L. Carter, Wayne Burdick, Dick Hopper, saxes; Paul Bryant, piano; Elmo Reed, bass and guitar; Jim Meade, drums and vibas; Billy Shelton, leader and trumpet.

#### Bill Sawyer

Lucien Dick, Al Bart, Billy Layton, trumpets; Virgil Freeman, Dave Falvey, trombones; Howard Campbell, Dick Buller, Frank Tinker, Billy Rhoades, saxes; Laddie Timko, drums; John Houdak, bass; Louis Hurd, piano; Bill Sawyer, leader.

#### Manny Strand

Stanley Spigolman, Louis Galois, Harry Keller, violins; Geo. Hill, Bill Dewey, Jack Chaney, E. C. Cunningham, saxes; Louis Mach, Sammy Levin, Irvin Shulkin, trumpets; Don Daniels, trombone; Wilford Labrook, bass; Ward Archer, drums; Louis Bush, piano.

#### Chuck Travis

Ray Chapman, piano; Johnny Martista, guitar; Jimmy Griffin, drums; Chuck Travis, leader and sax.

#### Tony's Merry Makers Antonio de Sanctis

J. Sutcliffe, F. Barro, H. Soule, saxes; B. Perkins, piano; G. Norton, drums; E. Russell, bass; N. DeRoche, Misa E. Monroe, vocalists; H. Thomas, N. Lafratta, M. Corson, trumpets; W. Bryant, trombone; A. deSanctis, leader and sax.

#### Clarence Love

Vincent Stewart, Richard Walker, Wm. Stafford, saxes; Harold Malone, piano; Oliver Napier, drums; Jesse Starke, bass; Ralph Porter, Edridge Morrison, Merrill Lowell, trumpets; James Johnson, trombone; Otis Johnson, vocalist; Charles Sherrill, arranger; Clarence Love, leader, sax, violin.

#### Keith McVeigh

Harland Schermerhorn, piano; Dale Totton, trumpet; Bob Walters, alto-soprano-trumpet-clarinets; Keith McVeigh, leader, drums.

#### Johnny Mahoney

Ralph Carner, trumpet; Ted Hall, tenor; Bill Vanvught, Chas Evans, saxes; Herb Dixon, piano; Allan Burns, bass; Tony Midiri, front and vocals; Johnny Mahoney, leader, drums.

#### Bus Moten

Bob Moody, drums; Little Buck, vocals; Bus Moten, leader, Solovox-Piano.

#### Harry Morrissey

Gene Rossi, John D'Ambrasia, violin and sax; Sammy Dale, violin; Hy Leverston, drums; Roy Amara, trumpet; Henry Lasker, piano; Harry Morrissey, leader, clarinet and sax.

#### O'Brien and Evans Duo

Mary O'Brien, organ and vocals; Harry O'Brien, guitar and arrangements.

#### King Perry

Morris Lane, Archie Galloway, Lester Ford, saxes; David Mitchell, Fred Briglia, Milton Thomas, trumpets; Robert Fryar, Arthur Reese, trombones; Frits Neal, drums; Prof. Coleman, bass; Earl Paxton, piano; King Perry, leader, alto sax and clarinet.

#### Dee Peterson

Paul Hill, Red Foster, Louis Weaver, saxes; Art Taylor, Paul Chapman, trumpets; Vic Beavers, trombone; Hank Foss, drums; Ed Hofstad, bass; Jim Shadoff, Solovox-piano; Dee Peterson, leader, vocals.

#### Frank Gagen

Bob Dorrain, piano; George Baggett, bass; Roger Cota, drums; Ralph Fumo, trumpet; George Kraft, trombone; Bob Carney, Joe Dalley, Tom Sheridan, saxes; Shirley DeRose, vocalist, and Frank Gagen, leader and sax.

### Guitars & Guitarists

#### To Tighten Your Groove Shorten Your Stroke

by Irving C. Ashby



Innumerable requests have been sent in asking what type of stroke should be used to produce the best rhythm.

We all know that our instrument in the rhythm section is like vanilla in cake—you can't see vanilla in a cake but you can taste it. Well, you can't usually hear the guitar in a section but you can feel it.

A section should have signals similar to those used in the backfield of a football team, and your attack should comply with the signals.

For a hard groove (4/4 with accent on the second and fourth beat) the stroke should produce an effect similar to the drummer's second and fourth beat on the sock cymbal. To tighten this groove shorten the length of your stroke and the effect on the second and fourth beat becomes choppy.

All motion should come from the wrist and in this way you will find that your rhythm is steadier and the resulting sock cymbal effect very helpful to your section.

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

### Musicians On the Air

by HAROLD JOVIEN

Chicago—Two popular NBC citty commercials emanating from Chicago, Uncle Walter's Dog House, featuring Bob Strong's orchestra with chirper, Mary Ann Mercer, and Plantation Party, showcasing hot guitar solos by George Barnes, are switching their broadcast time periods. Strong's show moves from Friday, 9:30 p.m. EST into the 8:30 p.m. EST Wednesday spot formerly occupied by Plantation Party. These will also be a rebroadcast for the west coast at 10:30. Plantation Party in turn takes over the Friday time slot. George Barnes took a week off from Plantation for a Florida vacation in between the changes.

Station WLW in Cincinnati has been credited for bringing a number of music personalities into the public spotlight including Fats Waller, The Smoothies, The Modernaires and Jane Froman. Phil Brito, former Al Donahue vocalist, was recently added to the station's music staff. Now it has been announced that Virginia Hays, singer and excellent boogie-woogie pianist, will also be heard regularly over the powerful Cincy station.

#### Work Highly Regarded

Miss Hays' work is highly regarded among the trade and she has appeared in the Rainbow Room in New York and at Chicago's swank Pump Room. Like Billie Rogers of the Herman Herd, Virginia hails from the wild west, a ranch in Wyoming.

Jesse Crawford, the famous theater organist of the late twenties, is now heard on several CBS daytime serials providing theme and interlude music. . . . Jack

#### AMONG THE FIRST TEN WINNING GUITARISTS IN DOWN BEAT'S POLL, FOUR—

- ★ George Barnes ★ Hy White
★ Les Paul ★ Art Ryerson

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#### Lektro-Magnetic Strings FLAT WIRE WOUND

on their electric. Send for free literature immediately. Try the new Dur-A-Glo strings on your semi-electric guitar or our special violin "metal set." Milton G. Wolf The String Master 1220T Kimball Hall, Chicago

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**Walter Fuller's Ork** lines up for a photo. Snapped between sets at the Happy Hour club, Minneapolis, this septet crew is winning a name for itself in the Middle West under the Frederick Brothers banner. Shown from left to right are Quinn Wilson, bass; Wilbert Smith, drums; Neld Duprie, singer; Rozelle Claxton, piano, and Walter Fuller, trumpeter and leader. Also in the band but not shown are Elmer Ewing, gitbox, and Omer Simeon, alto sax.

## Men Behind the Bands

★ Jimmy Dale ★

Most staff arrangers are deservedly tagged the "man behind the band." Their efforts, grossly unappreciated by the public, do much to make or break a bandleader. But Jimmy Dale is a man behind hundreds and hundreds of bands, large and small, because he's the dean of stock arrangers.

Dale's manuscripts are in the books of so many kid bands, and territory organizations from coast to coast, that it would be impossible to ascertain just how many leaders have depended upon him in the last 12 years. His stocks of standards like *Bugle Call Rag*, *Dinah*, *Margie*, *Sweet Sue*, *My Gal Sal*, *Stardust*, *Devil and the Deep Blue Sea* and *Sweet Georgia Brown*



Berlin, Arr. by Helmy Kresa. *I Forgive but Can't Forget You*, Published by Maurice O. Wells, Arr. by Bill Bunt. *The Man in the Moon*, Published by Mutual, Arr. by Charley Hathaway.

*Your Lips Are Like Champagne*, Published by Edw. B. Marks, Arr. by Lou Singer. *Stormy Weather*, Published by Mills Music, Arr. by Jimmy Dale. *Pound Ridge*, Published by Regent, By Benny Goodman.

*A Nickel to My Name*, Published by Robbins, Arr. by Jack Mason. *They Started Somethin'*, Published by BMI, Arr. by Paul Weirick.

have sold many thousands of copies, throughout the world. Yet Dale is going strong today in a field where competition becomes tougher by the week.

**Attended Columbia University**  
Born in the Bronx in New York City, Jimmy started as a baby, almost, playing fiddle. His father Nick was a violinist, too. Throughout his classroom days at Stuyvesant High and later, two years at Columbia U., where he half-heartedly studied engineering, Jimmy spent most of his time learning music.

At 13 Dale started studying arranging, and at 17, he was a professional fiddle-pianist-arranger with such big names as Paul Tremaine, Mike Special and Dave Harmon.

**Member of Dixie Band**  
Jimmy even went out on vaude circuits, as hot pianist with the Alabama Five, and the Dixieland band led by Tony Sbarbaro. Came 1929, and Dale was tired of the knocked-out, sleepless life he was leading. He did his first stock, *Stardust* was one of the first, and in the first year his stock sold 20,000 copies for the publisher, Jack Mills. "In those days one arranged a lot differently," Jimmy says. "All

stocks carried music for two altos, a tenor, two trumpets, a trombone, a fiddle, banjo, tuba, piano and drums. Today the instrumentation comprises four saxes, five brass, four rhythm (with guitar and string bass) and most of the time, three fiddles. It's been a gradual change and hardly noticeable unless you look at an old stock. Music is a lot different today than it was 12 years ago."

### Has Three Children

Jimmy is a youngish-looking veteran, the father of three children, Nick, Dorothy and Kenneth. Kenneth is only six months old. He lives with his family in the Bronx.

Among Jimmy's latest orchestrations are *Hi, Neighbor* and *You're a Sap, Mr. Jap*. But making stocks isn't what it used to be, Dale argues. Too many young bands demand original manuscripts now—arrangements copied exactly from those used by the Dorseys, Goodmans and Millers.

### "A Cat at Heart"

Jimmy likes to write songs, too, but he's never had much luck. "I'm too uncommercial," he says. And he adds that 'way back in the early '30's publishers fretted because his stocks were too swingy. "I'm a cat at heart," he confides. "But the publishers want simple melody—no hot licks. I've always had to fight to make stocks a little on the jump side."

Dale is a free-lancer. There was a time when he could knock out six a week ("sometimes three over the weekend") but all that is past, he says, and now he does only a couple a week. Jimmy has long wanted to front his own band, and claims he has ideas which are radically different which would make his band a success. But he hasn't the money to invest. "All I need is a backer—an angel—and I'd guarantee him a fat profit in a year," Dale reasons.

—DEX

## Orchestration Reviews

★ by TOM HERRICK ★

### Beloved Friend

Published by Robbins, Arr. by Fud Livingston  
Shuffler Jan Savitt heisted this one from a couple of Tchaikowsky themes, the most notable of which is from his Fifth Symphony, and a beautiful pop it makes, too. High clarinet establishes the lead in the 8-bar intro which leads into a cut chorus where brass and unison reeds split the lead. The brasses are next with saxes and then brass, and the last chorus is full and broad.

### The Earl

Published by Regent, Arr. by Mel Powell  
Composed and arranged by BG's 88-man, Mel Powell, this riff arrangement is dedicated to Father Hines. Although there is some excellent ensemble and reed work, the arrangement as a whole is mostly background for a very tasty piano solo, written out in its entirety. 8 bars of piano lead into the first chorus where saxes partly in unison and partly in harmony take a fast moving lead with brass interpolations in the background. Then first alto changes to clarinet and plays a short duet with the piano. First alto shines again at D in a written out sax solo. Follows more pianistic and a flashy riff chorus at the end.

### Everybody's Making Money but Tchaikowsky

Published by Roo-Krippen, Arr. by Ben Homer  
Les Brown's pen man, Homer, takes another crack at stock arranging with this humorous novelty tune. 8 bars of intro lead into the repeat choruses where brass and then saxes assume the lead. There are extra lyrics, incidentally, for two additional vocal choruses. The second ending takes it into C where plunger brass back up 16 measures of jazz tenor, whereupon Homer whips in a key change for the last 16, which is for brass with sax ascending and descending organ.

### A String of Pearls

Published by Mutual, Arr. by Jerry Gray  
Here's one of Miller's latest jump tunes—this one by Jerry Gray of the old Shaw band. After 4 bars of get-ready the reeds take the lead, an off-beat rhythm figure. The second 8 bars, up a fourth, are largely repetitious. The brass enters at D in an ensemble and then comes a particularly brilliant 4-bar interlude into the jam choruses which are record solos as played by Caceres, Klink, and Hackett for alto, tenor, and trumpet. The last chorus is in typical Miller riff style with brass on rhythm figures and straight mutes backing up the sax lead.

### Someone's Rocking My Dreamboat

Published by Advance, Arr. by Vic Schoon  
Erakine Hawkins recorded *Someone's Rocking* about four months ago and nothing seemed to happen; but now it will probably be a top tune by the time this issue hits the

stands. Schoen's arrangement is in a slow solid groove and the intro with saxes leading off, and then brass ala power house, is sharp stuff. On-the-beat ensemble takes the first chorus while saxes take the lead in the repeat. The special chorus is well split up with trombones, unison trumpets, and tenor sharing the lead in 2-bar phrases. The last continues to rock.

### Diggin' for Dex

Published by B.V.C., Arr. by Charlie Hathaway  
Dave Dexter, the "Beat's" New York Ed. and record reviewer, known to his intimates as "Dex," ought to feel very happy about Basie's nice gesture in dedicating this riff tune to him because it's one of the Count's best. The intro with unison trumpets and off the beat bass figures kicks it off to a good start. The brass goes to straight mutes in the first chorus while unison saxes in the same register take the riff lead. Brass gets the bridge and then it goes back to saxes. Tenor gets 16 with the section at the bridge and follows up in the last 8. Then saxes get on a fast 8th note figure while brass play a rhythm figure. Piano takes a written out solo at the bridge. The last chorus at M swings mightily.

### Salud, Dinero y Armor

Published by Marks, Arr. by Helmy Kresa  
A bright Spanish bounce tune which Kresa has written in shuffle rhythm. It's a 20-bar chorus and the first one goes to ensemble. After that comes the verse where saxes get the lead with muted brass fill in. The vocal chorus goes to saxes, of course, backed up by brass and then there's a very expertly arranged special with clarinets and tenors in a duo with brass again in the background. The last chorus reverts, in part, to 4-4. This baby really romps.

### I Don't Want to Walk Without You

Published by Paramount, Arr. by Jack Mason  
Here's a slow ballad that has hit the jukes hard. Trombone takes the solo in the opening cut chorus which leads into the brass, split between muted brass and saxes. The last is rhythmically phrased.

### Sarong

Published by American Academy, Arr. by Will Hudson  
An instrumental novelty by Will Hudson and dolled up in an arrangement a la Dorsey's *Song of India*. Sub-tone saxes back up cup muted trumpet on the lead in the first chorus. From there on in there's an abundance of excellent sax work. The last, much the same as the first, takes it out to a whisper finish.

### Also Recommended

*Sometimes*, Published by Irving



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# Rambling Along Tin Pan Alley

by MICHAEL MELODY

The tune, *Let Us Waits As We Say Goodnight*, written by Joe Spring, organist at Chicago's Aragon ballroom, has been adopted by Horace Heidt as his closing theme on various radio programs.

Remick is publishing the song, *Always in My Heart*, which Gloria Warren, new Warner's discovery, sings in the film of the same name. *Captains of the Clouds*, Remick's new song by Johnny Mercer and Harold Arlen, from the Warner's film, has been designated the official song of the Royal Canadian Air Force.

### Old Fave Comes Back

Mills Music company, publishers of the song, *Lambeth Walk*, report a new spurt in the song's sales since Movietone news turned out that trick photography newsreel, *Hitler's Army Does the Lambeth Walk*.

Joe Hanley and Bill Kearns' new ballad, *Ever Since You Went Away*, has just been published.

Bill Watters, Los Angeles Naval Reserve yeoman, has written a song entitled *Fighting Songs of*

the *Navy Blue*. Unrestricted use of the song has been granted to all musical organizations of the navy.

A *Blus Song That Made Me Happy* is the latest release of Sudlik & Siegel, Music Publishers, 1650 Broadway, New York. Number was penned by Irv Siegel, Frank Siwek, Jr., and Will Vidler.

United Free France has accepted as its official anthem and fighting song, *I'm a Soldier of DeGaulle*, written by Conrad Thibault and published by Mills. Copies are being distributed to Free French strongholds.

### Feist Publishers Score

New Feist songs include the score from *Sons of Fun*, new Broadway hit musical. The ditties are *Happy in Love*, *Let's Say Goodnight with a Dance*, and *Oh, Auntie*.

Paul Mills, who has taken over the professional department of the American Academy of Music, is lining up plugs for a new ballad by Jack B. Cohn, entitled *All You Left Me Was a Tear Drop*. The composer is a Los Angeles jeweler and Freddy Martin's ork is the first to hit the wax with it.

Russ Morgan introduced *I Only Know*, written by Bill Demand of the Navy and Bill Bruns of Wilmette, Ill., on a recent air show.

Artists Music Company is on the stands now with *We're the Sons of the Navy*.

Hank Cuquay, Hollywood composer and arranger, recently penned a new pop, *That Chopin Rhapsody* which is taken from Chopin's *Piano Sonata in Bb Minor, Opus 35*. Yvonne Davis did the lyrics.

Rod Andre has just published a new sentimental ballad, *I'll Never Cry Over You*.

### New War Song

And Miller Music has written a new touching war song, entitled *Wherever You Are*. Harold Spina and Edward Heyman collaborated.

Robbins Music has added a third folio of *Vincent Lopez Novelty Piano Solos* to its series. Tunes include *Rag Doll* and *Wedding of the Painted Doll*.

Zerze Brothers took advantage of the modern rubber tire situation to publish Carl Zerze's *Horse and Buggy Days*.

Melrose Music Company pubbed *Remember Pearl Harbor* by Charles Newman and Allie Wrubel and a novelty, *I Found a Peach in Orange, New Jersey*, by Harold Spina and Edward Heyman.

Timberland has joined the bandwagon of patriotic songs with a ditty titled *Victory*.

## Fred Cliver Joins Cheic Herr's Ork

Akron, O.—Freddie Cliver, saxophonist, joined Cheic Herr's orchestra here. Cliver replaces Al Chucharaki, who will perform defense work.

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# Ravings at Reveille

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Mel Adams, until last month chief of RCA-Victor publicity in New York, now is stationed at Fort Riley, Kas., where he gallops around on a horse most of the day amid snow and sleet. Originally sent to Camp Upton, L. I., when he enlisted, Adams four days later was shipped west. He's in the cavalry.

Current gag making the rounds in New York, incidentally, is that if Artie Shaw is drafted as rumored, will he play clarinet in Zinn Arthur's Camp Upton ork? That's where many of the name musicians wind up.

Freddie Packard is a young, sharply-dressed gent who a year ago, and even less, was managing Joe Reichman's band. Now Freddie is even busier doing film editing and cutting of defense films at the Air Corps base, Wright Field, Dayton, O. In addition, he's taken over a Dayton ork and does an occasional one-nighter. Friends may write him at 334 West First, Dayton.

Following are additions to *Down Beat's* listings of the professional musicians now in the Armed Forces:

### COLORADO

In service: Brasor, Frank; Cobb, Jack; Lopat, Don; Glovstein, Clyde; Moody, John



Taking Off . . . A heated sax solo is in the making here by Cpl. Vic Vallenari, former sideman with Mark Fisher and Stan Norris. Vic, shown here playing a camp dance, reports to the Sarj that he is in the Engineer Replacement Training Center band at Fort Leonard Wood, Mo.

### CONNECTICUT

In service: Barker, L.; Bowen, H.; Campoli, T.; Dickinson, R.; Gladstein, H.; Kilolz, J.; Laur, J.; Neverdesty, E.; Pederson, H.; Plasto, A.; Principi, N.; Ratenberger, W.; Rippl, L.; Simon, Z.

## GUTBUCKET DRIPPIN'S

CAUGHT BY BOB LOCKE

Joe Vance's letter in the *Gutbucket* of Jan. 15 certainly proved that every modern day purveyor of jazz has his defenders. Since that particular issue of *Down Beat* hit the stands, the *Gutbucket* has been swamped with mail from protesting readers. Some have stood up for Mr. Vance but others find his opinions particularly opposed to their own tastes.

Says Charlie Carbone and Julius Mallozzi of New York:

"We agree perfectly with Mr. Vance with the exception of Goodman and Barnet. Why can't something be done about educating the people to good jazz? In school, we liked trash but were taught to appreciate Shakespeare. Why a dud like Miller should sell one million copies of *Chattanooga Choo Choo* reminds me of a person going out into the cold to catch pneumonia."

"Boy I read the article Mr. Vance wrote about Shaw not being the greatest clarinet player of today," says Stella Julos of Washington, Pa., "and all I can say is that if he isn't, who is? I'm sure not Herman, or Reynolds. Remember how Reynolds was supposed to be another Shaw? Come on, you Shaw fans, and tell Mr. Vance by pouring your letters into the *Gutbucket* who has the best dance band of today."

Syl Karas, Chicago, writes in to declare, "I agreed on most of Mr. Vance's original titles for ork leaders except that of Glenn Miller. I think Miller has a band that produces music that may be called music."

Dottie, of Cincinnati, has this to say:

"I'm simply sizzling. Of all the asinine statements for a human being to make, that slug named Vance must be off his beam. To

call Ziggy Elman a Siren Tone Soloist. There is no greater trumpet player in the business. My second grouch is the title given Glenn Miller. It's entirely the bunk. Glenn's arrangements make Duke Ellington's look sick. My third grouch concerns Charlie Barnet. Corn Vendor—that's a laugh. When Charlie plays, you don't even know there's another instrument playing. However, I'll admit that Artie Shaw's present band is "Stinko." Hooray for *Down Beat*. Keep the *Gutbucket* drippin'. I just love it."

"How can you print stuff like Joe Vance writes," asks Pat Ebert, Minneapolis. "Such a letter would give anyone who appreciated good dance music a severe case of apoplexy. Along comes the best band *Down Beat* has ever had the privilege to write about and he calls it a Rhapsody in Corn. I guess Vance has never heard Artie Shaw's *Chantez les Bas* and a few things like that. That 'Awful Artie' stuff gripes me."

"In the estimation of many of us," says Don Saylor, Berea, Ky., "Mr. Vance's 'corn jerks' are tops. Who, besides the people where Barney Bigard plays, have heard of him. If Shaw is an imitation of Bigard, then why isn't he as well known as Shaw? Ziggy Elman has a very distinctive style and no one has been able to copy him. Everyone has a style that he likes best, but because you don't like another style is no reason to call it corn. I say—more power to Mr. Vance's corn jerks!"

Jes Petey and William Averitt, Nacogdoches, Tex., write in to say: "We can think of no better word for Joe Vance and 'Stinko' Frazier than isolationists, since they and a

few others stand alone in their drive for so-called better jazz. Their better jazz would be creaking baritone saxes, tin pan clarinets, and corny cornets playing in an uproar of so-called early jazz. Let's give the new musicians a chance."

"Barney Bigard in the first place does not sound like Shaw for Shaw is not the kind of musician to copy anyone else intentionally," says Dick Jackson, Newark, N. J. "And Goodman can blow a clarinet as good and better than any long hair. In his whole letter, Vance said only one good thing, the fact that Don Murray is the true genius of the clarinet."

"In answer to an ickie named Joe Vance writing in Bob Locke's column in the Jan. 15," says Bob Rhodes, 30 Pierce St., New Rochelle, N. Y., "all I can say is his titles like Flutter Lip James really gripe me. James is one of the greatest trumpeters that ever lived including Louis. If 'One Track Mind' Vance would listen to records other than Ellington's, he would find other bands play a mix of jazz too."

Says Bob Stokes, Oak Park, Ill.: "To be sure, Artie Shaw has a lot of screwy ideas but he is a damn good clarinetist and no imitation. Strange, isn't it, that the imitators Vance lists are all more successful than the ones they imitated. I am not impressed by success but it has always seemed to me that carbon copies usually don't get very far."

And Charles Lindsley, of Baltimore, says, "I'll stand firm with Vance against any retorts or insinuations. Ask any hot musician who is the best exponent of jazz today and they'll answer Ellington."

Billy Dickson, who at present is an employe at the New Jersey State Hospital, has this to say in regards to Mr. Schott's letter in the Jan. 1 *Gutbucket*: "I agree with Mr. Schott that Larry Shields is the greatest of them all. I have known Larry for over 23 years and there is no comparison between him and the present day clarinetists and I am sure that Nick LaRocca was very proud of that little boost in the *Drippings*."

"When the Original Dixieland Jazz Band was reorganized in 1936 and played the Paramount in New York, I can assure you that they brought the house down and I always say that it was a tragedy that they broke up later."

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(Modulate to Page 19)

## MUSIC

WORK ESTIM ANY P R DA 2054



# Sarj Column

(Jumped from Page 18)

## ILLINOIS

**In service:**  
Aarseth, Arvid J. Jr.  
Acil, Robert  
Anos, Richard E.  
Antimuro, Salvatore (Muro)  
Axtorg, Edwin R.  
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Berman, Edward L.  
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Blake, Leonard E.  
Blakely, Paul A.  
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Czarota, Julius  
De Tolve, Robert A.  
Digirolamo, Matthew  
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Donovan, T. G. (Gus)  
Dula, Andrew  
Dunne, Arthur W.  
Dvonch, Wm. J.  
Dvorak, Robert J.  
Dwyer, Jimmy  
Edwards, Merritte  
Elder, James B.  
Ellis, J. Brandon  
Ellman, Leo  
Ever, Bertrand (Skip)  
Faktor, Hal (Roughdigs)  
Farris, Robert H.  
Fishman, Joseph  
Fitzgibbons, Thomas  
Foster, Somers B.  
Friedl, Joseph (Lloyd Dison)  
Futz, Richard B.  
Gallagher, Joseph V.  
Garcia, Robert J.  
Gareissan, Oscar  
Gauck, Robert  
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Geiser, Anton  
Gerlach, Carl V.  
Girard, Raymond L.  
Grace, Joseph A.  
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Green, Vladimir (Walter)  
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Hamilton, Douglas  
Herbacek, John R.  
Harr, Haskell W.  
Havell, George  
Hefall, William C.  
Hagedus, Louis  
Hendrick, Edger J.  
Heraty, Francis J.  
Herzberg, Charles L.  
Heward, Fred R.  
Hjerstedt, Roy  
Holdych, Ervin C.  
Houston, Kenneth  
Hovey, Ralph J. Jr.  
Howe, Morris  
Hrymak, John  
Huggler, Judson E.  
Ish, George D.  
Jahn, Robert  
Jahnke, William H. Jr.  
Janicki, Richard  
Jankiwics, Irvin (Jayne)  
Jarron, Marion Ozile  
Jenkins, Lloyd F.  
Johnson, Ralph P.  
Jones, John Paul  
Jones, Thomas D.  
Kelly, Robert C.  
King, Harry Alfred  
Kirby, John W.  
Knox, Leonard H.  
Koenig, Chas. Henry  
Kola, (Kozlovski)  
Raymond  
Kolodziej, Frank (Wheeler)  
Koncovic, Stan V.  
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Shaw, Francis G.  
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Marelli, Diamond  
Mares, James C.  
Merri, Peter  
Mawrance, Melvin  
Mecher, Howard  
Mehlhorn, Robert H.  
Meyer, Richard D.  
Michalka, George M.  
Michalkiewicz, Eugene  
Mitchell, Jack B.  
Montesano, Paul  
Murray, Robert  
Uffitt, Jack  
Merrile, Lyle F.  
Nedler, Albert A.  
Nejdl, Frank E.  
Neidermeyer, V. J. Jr.  
Nicolai, Robert M.  
Noceto, W. E.  
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Pinte, Elmer  
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Raab, Melvin  
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Raymond, Harold E.  
Reckycygal, Carl (Rich)  
Rice, Frank G.  
Richter, Herbert  
Robbins, Joseph M.  
Roberts, Keith  
Roth, Joseph E.  
Rose, Frank R.  
Rost, Norman  
Ruby, Leon  
Foster, Bernard  
Samuelson, Kenneth  
Sanders, Herb C. Jr.  
Sarada, Thomas Jr.  
Savage, Bob Brans  
Schaeffer, Albert M. J.  
Schlauber, Milton F.  
Schiller, Harry C.  
Schlick, Wm.  
Schmidt, Harold E.  
Schmidt, Raymond  
Sea, Harry O.  
Seminaro, Phillip  
Shaughnessy, Michael  
Silha, Alvin R.  
Siva, Casimir  
Slavin, Walter  
Sminote, Ted  
Smith, Ellis H.  
Smol, Harry  
Soukup, James Frank  
Soukup, Richard  
Spraitzer, Donald  
Staneik, Frank A.  
Steinberg, Arthur J.  
Stainer, Edward  
Stolt, Gene  
Strom, Maurice  
Stuk, Martin  
Stynosky, George  
Sudway, Joseph  
Sullivan, Cornelius R.  
Tad, Ray  
Tarmini, Salvatore V.  
Thomson, David W.  
Tobias, Burt  
Tritton, Frank  
Uhlir, Rudolph  
Ulrich, Wm. R.  
Vallanari, Vic  
Van Buskirk, John Jos.  
Van Hook, N. W.  
Ventrilli, Van  
Walker, Jack L.  
Wall, George Elmer  
Wankle, Harold  
Ware, James H.  
Warner, James C.  
Walker, Kenneth E.  
Wells, Frederick C.  
Wenle, James Stanley  
Whitney, Wm. C.  
Wierzbowski, James D.  
Wilk, Chester  
Woyonvitch, Arthur  
Wozny, Richard  
Zaramba, John George  
Zimmer, Edward  
Zlotin, Milton I.

## MICHIGAN

**In service:**  
Christman, Walmar  
Carroll, Richard  
Fischer, Deol  
Friend, Harrison  
Gooding, Robert  
Hansen, Harry J.  
Murray, Robert  
Uffitt, Jack  
Merrile, Lyle F.  
Nedler, Albert A.  
Nejdl, Frank E.  
Neidermeyer, V. J. Jr.  
Nicolai, Robert M.  
Noceto, W. E.  
Ogus, Bert  
Olive, Samuel  
Reeve, John M.  
Overgard, Jack Peter  
Pacion, Marion  
Pakosta, Jas. J. Jr.  
Palermo, Tony  
Papila, Philip  
Parilla, George Jr.  
Perez, Don  
Petrak, Alexander  
Peterson, Harry W.  
Piacuch, Thaddeus  
Pinte, Elmer  
Polich, Andrew  
Raab, Melvin  
Reed, Raymond  
Raymond, Harold E.  
Reckycygal, Carl (Rich)  
Rice, Frank G.  
Richter, Herbert  
Robbins, Joseph M.  
Roberts, Keith  
Roth, Joseph E.  
Rose, Frank R.  
Rost, Norman  
Ruby, Leon  
Foster, Bernard  
Samuelson, Kenneth  
Sanders, Herb C. Jr.  
Sarada, Thomas Jr.  
Savage, Bob Brans  
Schaeffer, Albert M. J.  
Schlauber, Milton F.  
Schiller, Harry C.  
Schlick, Wm.  
Schmidt, Harold E.  
Schmidt, Raymond  
Sea, Harry O.  
Seminaro, Phillip  
Shaughnessy, Michael  
Silha, Alvin R.  
Siva, Casimir  
Slavin, Walter  
Sminote, Ted  
Smith, Ellis H.  
Smol, Harry  
Soukup, James Frank  
Soukup, Richard  
Spraitzer, Donald  
Staneik, Frank A.  
Steinberg, Arthur J.  
Stainer, Edward  
Stolt, Gene  
Strom, Maurice  
Stuk, Martin  
Stynosky, George  
Sudway, Joseph  
Sullivan, Cornelius R.  
Tad, Ray  
Tarmini, Salvatore V.  
Thomson, David W.  
Tobias, Burt  
Tritton, Frank  
Uhlir, Rudolph  
Ulrich, Wm. R.  
Vallanari, Vic  
Van Buskirk, John Jos.  
Van Hook, N. W.  
Ventrilli, Van  
Walker, Jack L.  
Wall, George Elmer  
Wankle, Harold  
Ware, James H.  
Warner, James C.  
Walker, Kenneth E.  
Wells, Frederick C.  
Wenle, James Stanley  
Whitney, Wm. C.  
Wierzbowski, James D.  
Wilk, Chester  
Woyonvitch, Arthur  
Wozny, Richard  
Zaramba, John George  
Zimmer, Edward  
Zlotin, Milton I.

## MINNESOTA

**In service:**  
Allen, Leo  
Anderson, Edwin N.  
Anderson, J. Donald  
Boike, Henry  
Bordanea, George  
Brandt, Victor A.  
Dall, Robert R.  
Drilling, Rudolph G.  
Elliott, Fober  
Ewert, Jr., Albert  
Feba, Edward  
Floyd, Noble  
Fosom, Earle C.  
Graham, Robert S.  
Griffin, Stanley M.  
Halgeson, Hjalmar  
Huntzinger, Arthur W.  
Icastson, Robert  
Innocenti, George  
Kenski, Oliver  
Kinman, Lloyd H.  
Laurie, Frank L.  
Lakire, Andrew J.  
Zaff, Arnold

**Released, subject to recall:**  
Klamet, George  
Muellner, Joseph A.  
Robins, Irvo L.  
Walhaven

## MONTANA

**In service:**  
Carland, Art  
Gregg, Ancil  
LaDuke, Donald  
Ryan, Bruce  
Wilson, Earl

## NEW HAMPSHIRE

**In service:**  
Brooks, Norman E.

## NEW JERSEY

**In service:**  
Burde, Nicholas  
Cohen, Louis  
Collova, Nicholas  
Cornelius, Colln  
Coul, Herbert  
Dolasky, William  
Eck, Lewis  
Garellick, Jack  
Harper, Charles  
Hiler, Ernest  
Hladit, Frank  
Kane, John A. C.  
Keimig, Herbert  
Nelson, Ray  
Rosenthal, Al  
Sheppell, Andrew  
Silverman, Meyer  
Stellabott, Armand  
Whelstone, Richard

## NEW YORK

**In service:**  
Alshalm, Carlton  
Dowd, Herbert  
Fahy, Joseph  
Fontane, Joseph  
Olechowski, John  
Pistolise, Michael  
Robards, Edward L.  
Robertson, William  
Schachel, Jack

## TENNESSEE

**In service:**  
Abbott, Wilfred  
Bush, William  
Conover, William  
Etrod, Paul  
Evans, Richard  
Holaman, William  
Larson, William  
Mitchell, Earl  
Morton, Ira  
Musco, Tony  
Ryno, John  
Stout, Harold  
Wright, David

## TEXAS

**In service:**  
Pollard, Dean  
Shoop, Jack

## WASHINGTON

**In service:**  
Allen, Paul  
Anderson, Ken  
Dasell, R. H.  
Diamond, Charles  
Eppler, Jack  
Giger, Dick  
Hannon, Denny  
Jackson, Vernon  
Keto, Cliff  
King, Jack M.  
Kraft, R. H.  
Lover, Tom W.  
Mervin, Gall  
Nelson, Carl V.  
Rose, E.  
Rosen, Ken  
Sargeant, Dick  
Sutton, James  
Tobelman, Floyd  
Wallock, Tony

## WEST VIRGINIA

**In service:**  
Annls, James  
Barringer, Eugene  
Barringer, Wesley  
Chorpenning, Frank  
Cooper, Argil  
Daino, Robert A.  
Dodd, Cliff  
Eberhardt, Harold  
Garrett, Charles  
Patty, Glenn  
Simpson, Bill  
Smith, Ed.  
Smith, James  
St. Clair, Harold  
Tristler, Paul  
Whaley, George

# Ada Leonard Band Clicks In Army Camps

Chicago—The Ada Leonard all-girl dance orchestra has just completed a 10-week tour of the various army camps, during which the



Ada

band appeared in 20 different states.

"Most fun," reports Bernice Little, manager of the band, "was jam sessions with the men musicians in the camps."

Jane Sager, first trumpet player, is being hailed as one of the nation's outstanding girl musicians. She plays a high-voiced Harry James style.

The Leonard band will play Fort Sill, Okla., Feb. 17-18-18; Camp Berkeley, Abilene, Tex., Feb. 19-20-21; Camp Bowie, Brownwood, Tex., Feb. 23-24-25, and Camp Wallace, Hitchcock, Tex., Feb. 27-28.

## Duffy to Cincy

Cincinnati—George Duffy and his orchestra here this week (18) for an indefinite engagement at the Gibson hotel. Outfit just closed at the Hotel Syracuse, Syracuse, N.Y.

# Sully Mason Married For 12th Time!

Los Angeles—Coy Williams of the Earle Ferris office here (pluggery for Kay Kyser and other radio stars) phoned the *Beat* rep and calmly informed him that Sully Mason of the Kyser Krew had just been married for the 12th time!

"You mean it's okay to print that?" queried the news digger. "Sure," said Coy, "but you better mention that he always marries the same girl. Sully and his wife always get married over again once a year just for kicks on their wedding anniversary, Jan. 25."

# Orchestra Personnels

## WES HENSEL

Irv Dusty Rhodes, drums; Ted Boles, bass; Johnny Nagy, piano; Fred Sante, Americo Monteneri, trumpets; Dean Kemble, trombone; Sam Rowe, Al Ricci, Norm Fleming, Benny Bendit, reeds; Karol Kaye, vocals, and Wes Hensel, leader and trumpet.

## EARL HOFFMAN

Sid Lee, piano; Arnold Santi, Morton Young, saxes; Dusty Miles, drums; Earl Hoffman, leader and violin.

## JAY HART

John Whitehead, Don Hamacher, Jerry Harmonson, Jack McCarter, Glen Heimert, saxes; Kit Schroff, Bob Mountz, Don Scott, trumpets; Dick Yahrmarkt, Russ Lindell, trombones; Irving Coretz, piano; Jim Miller, bass; Harry Eckert, guitar; Harry Carlson, drums; Kay Gripp, Fem. vocalist; Jay Hart, leader.

## FRANK "BUDDY" JOHNSTON

Jack Borcing, tenor-clarinet-vocal; Virgil Evans, trumpet; Ace Donohoo, Piano-solovox-arranger; Frank "Buddy" Johnston, drums-vibraphone-vocal.

## LICATA BROS. TRIO

Les Franey, bass fiddle-electric Hawaiian guitar-electric Spanish guitar-voice; Paul Licata, trumpet-clarinet-bass fiddle, featured voice; Curly Licata, guitar-violin-bass fiddle-voice.

# Staulcup's Men Lose in Fire

Texarkana, Tex.—When fire destroyed the Club Lido here on Jan. 25, all of the horns, library, p.a. system, and music stands of the Jack Staulcup band were burned with it. There were only two saxophones saved.

The Staulcup crew was playing out a 6-weeks engagement. The club burned on the only night when the band didn't work.

## Collier to Army

Southampton, N. Y.—Bill Collier, vocalist with Joe Palmer's orchestra, has been inducted into the United States army at Camp Upton, L. I. The Palmer band is currently playing at Tantilla Gardens, Richmond, Va.

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Headliners



Count Basie was crowned King of Swing by his friends in Kansas City at a Victory and Homecoming dance at the Municipal Auditorium in that city last week. Basie's band originated in Kaycee six or seven years ago.



Horace Henderson again is writing heated swing arrangements for the Benny Goodman band. Henderson wrote many of the scores which helped put Benny's original band over. Horace also has been reorganizing his own band which was expected to go on the road this week.



Lucille Norman, canary on radio station WLW in Cincinnati, has been signed for a screen test by Metro-Goldwyn-Mayer and may go into the movies. She was discovered by Down Beat last year and it was this same photo of her which attracted the attention of the movie moguls.

Utility Men

The wags are saying that trombonist-vocalist Ford Leary, who just joined Muggsy Spanier's band at the Arcadia Ballroom, in N. Y., was hired so that when the band travels, he'll be put in the opposite end of the bus from clarinetist Fazola, to prevent the bus from keeling over. Leary and Fazola have an aggregate weight of 500 pounds.

Charlie Teagarden Into Jack's Band

New York—At press time, it was learned that Charlie Teagarden is joining his brother Jack Teagarden's band in California. Charlie recently left the Jimmy Dorsey band after playing one week.

Cupid 'Sends' Locke

Chicago—Bob Locke, Chicago Editor of Down Beat and last bachelor hold out on the editorial staff, pulled a quickie on his associates here Jan. 30 by swinging the Wedding March in a session with a North Side minister and winding up a very knocked-out benedict. The bride is Norma Duggins, a Kaycee chick. Best man (Oh, yeah!) and impresario at the occasion was George E. Hofer, Jr.

Down Beat Find Gets Flicker Bid

by BUD EBEL

Cincinnati—Lucille Norman, the flaxen-haired thrush Down Beat uncovered on WLW here last year, has been called to New York for a screen test by Metro-Goldwyn-Mayer.

Lucille is the lass who jumped from her home town, Lincoln, Neb., to station KLZ, Denver, then to Crosby's Del Mar club, and ended up here on WLW where the flicker fellows ferreted the find. The results of the test were unknown at press time.

A \$200,000 fire swept through the Netherland Plaza here recently. This was the largest downtown fire in city history according to reports. The Hall of Mirrors, that has played many a big name, suffered a loss estimated at \$100,000.

The rumor being circulated around that the Gibson Rathskeller would be changed from a night spot to a bowling alley found its way into the local papers. However at this time the ops say, "no dice."

Plans, they say, were for the change but due to priorities on material, now isn't the time. They also planned to re-open the Florentine room which has been about the world's biggest egg-layer, it is said, due to bad acoustics.

Pha Terrell Back to Kirk

Chicago — Andy Kirk's recent bang-up engagement at the Grand Terrace, black and tan nitery on the south side, was highlighted by the reunion of Andy and his former vocalist, Pha Terrell.

Terrell was Kirk's most heavily featured vocalist for many years, until early 1940 when they parted because of a disagreement. Terrell for a time worked as a single but found the going rough without the Clouds of Joy behind him. Kirk's record sales, meanwhile, slumped slightly.

Money Problems Of Orks Discussed At AFM Session

Miami, Fla.—Problems of managership, band ownership, and other financial angles of band operation were discussed by the executive board of the American Federation of Musicians at its regular winter session here last week.

It was understood that the board discussed action to be taken in cases where dance bands are owned in full or part by other leaders, and that the board is beginning to frown upon such practices.

Tommy Dorsey, Glenn Miller and Benny Goodman are among leaders who have had a financial hand in bands other than their own.

It was also believed that the board has considered the possibility of licensing personal managers, even as booking agents are licensed now, and that personal managers in addition be restrained from doubling as bookers.

No details of the session were made public.



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to

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# Bands Come, Go But This Cat Sits On, On

by LOUIS SCHEXNAYDER

Houston, Tex.—Saxmen who are thinking of coming down into these parts should think twice. Bobby Bunch, local 65 reed, seems to have the situation well in hand.

Bunch, formerly with Russ Morgan, was signed by George Olsen for his 1940-41 season at the local Empire room. Later, after Olsen closed and Peck Kelley took over the room, Bunch was there on baritone. Upon Kelley's temporary retirement Glenn Garr took over and at the time Glenn's brother, Chett, was on tenor—but not for long. Chett became ill upon arriving in Houston and, you guessed it, Bunch filled in.

Paul Baron Was Next

Almost a permanent fixture by this time, Bunch was wondering what the future could be for him in the room. But Paul Baron, who followed Garr, lost a man on the way here in an auto accident. While the injured man was in the hospital, naturally Mr. Bunch was on hand to fill his chair. The wagering anywhere in town is 10 to 7 that Bunch will be blowing from the same chair when the Baron band has gone—*ad infinitum*.

Freddy Nagel, who recently

closed a very successful engagement at the Plantation, made two changes while in town. Bob Giddings replaced Ray Leatherwood on bass and Bob Jolley took Al Olivas' duties on alto. . . Al Scheel, former Peck Kelley saxist, is soldiering at Ft. Knox and a member of the band there. . . Mike Keller, vocalist with Ramon Ramos, returned home for a short visit with his parents recently.

## Ex-Goldkette. Whiteman Aces In Jam Here

by BOB FOSSUM

Rockford, Ill.—Reedman Ford Keeler left the Russ Winslow band last month to join the Gil Hebard outfit at the Hotel Nelson. Keeler, the city's best clarinet and tenor man, will be assistant leader of the band handling all rehearsing. He will also be spotted on vocals with Gil. Winslow had secured no permanent replacement at press time and was looking for a good 2-beater to fill Keeler's shoes.

The best jam session of the season was held at the Lafayette recently when Wendell Hall, famous for his trombone work with Whiteman during the Bix era, and Wayne Smith, ex-Goldkette trom artist sat in and jammed Dixie numbers with the Russ Winslow gang. Hall now has his own act in a road show which played the Palace theater in Rockford. Smith teamed up with trumpeter Merle Heurman to form a terrific brass team and Hall handled the hot work in a Miff Mole manner. The latter also had some fine stories to tell of Bix, Trumbauer and the rest.

Citman Now Pounds Hides

Curtis Arden's band is now in the Rainbow room here. Arden has Sauce Zachary, local cat, on drums with his combo. . . Don Szabo of the Gil Hebard crew was a guitar man until Hebard found himself without a drummer and Szabo was forced to take over. Don is now regular hide-beater with the ork. . . The Prairie Monn has brought in Al Heon and his Dance Kings. The ork uses 15 musical instruments including a slide cornet, solovox and chimes. . . Bob Kay, pianist with the Ronnie Vodak ork in Beloit, had his own band prior to going with Vodak. . . Harold Diehl, saxist with Vodak, teaches music at the high school in Beloit.

## Local 166 Tosses Bash for Bonds

by THE TIGER

Madison, Wis.—Ten modern and nine old time bands filled two danceries for local 166's ninth annual Musicians' ball here last month.

The take from over 1500 customers went to purchase a good sized defense bond with enough left over to donate \$25 to a mess fund for Co. G of the 120th Infantry which, when last heard from, was located at Camp Livingston, La.

To date 45 members of local 166 are in the armed forces and many more are expecting the call now that the first semester is over at the University of Wisconsin. Many of the college kids in the local were deferred until the semester ended.

Goldie and his Laugh band wound up a successful engagement at the Club Chanticleer Feb. 1. Edgar Drake has been MCA'd into the spot. . . Lovey Walker, local sepiia 88er, is at the Parkside bar. . . Deladene Orr has returned to the Park hotel Blue room. . . It's a pleasure to dig the Ray Flanagan trio at the Hofbrau.

## Meet Joe Mooney and His All-Stars



Paterson, N. J.—A newly-formed little combination now playing at Sandy's in this city is comprised of sidemen all well known in the trade. Left to right—Steve Benoric, alto and clarinet; Tony Federici, bass; Lou Costello of Abbott and Costello, a recent guest at the spot; Joe Mooney, accordionist-arranger, and Bobby Domenick, guitar. Benoric's hot alto was a strong Larry Clinton asset until several months ago. Mooney has arranged for many a name band. This group has been creating wide comment in both Jersey and New York. Pic by Fred White, Jr.

## Johnson into U of SC Show

by BRAD McCUEN

Chapel Hill, N.C.—Freddy Johnson and 15-piece band have been signed to play from the pit for the University of North Carolina's collegiate humor show. The Sound and Fury, which corresponds to Penn's Mask and Wig and Harvard's Hasty Pudding, contracted Freddy to play at all performances which will be held in large Memorial hall on the UNC campus.

The student-written book and music this year is titled, *Bagdad Daddy*. Two years ago the Sound and Fury took first prize in ASCAP's contest for the most outstanding college musical with their, *One More Spring*. Mac MacDougal, arranger of the Johnson band, is doing all the arrangements.

## Les Hite Bassist Marries a Throat

Mountainside, N. J.—Romance hit the bandstand here when Les Hite's bassist, Benny Booker, was married Jan. 26 to Miss Safina Throat of St. Louis. Booker, a 26-year-old New Yorker, was formerly a concert 'cellist and played for six years as bassist with Floyd Ray. The Hite band remains at the Chatterbox until February 25, then leaves for a string of dates in New England.

## ... My Dawncing Pumps, Hoiman

Milwaukee — Bob Tamms has long been an outstanding leader in and around Milwaukee, but no one realized that he had terpsichorean talents until last week, when he went to the City club in the roll of dancing teacher.

The whole thing came about when Bob was given a last minute SOS from the club that their dancing teacher was sick, and what could Bob do. Tamms called a few teachers that he knew and couldn't get any one of them. The City club is one of Bob's strongholds and he couldn't afford to leave them in the lurch so he decided to do the job himself.

Tamms donned his soup and fish, and after 'bolstering his courage a bit' as Bob quaintly put it, he went to the club and for two hours taught their dancing class.

Gordon Heiderich, drums, and Norm Seelig, bass, have joined Johnny (Scat) Davis' band while at the Blackhawk in Chicago. . . Local 8's bowling team is again making a great showing in the Federated Trades League. John Krocka, Al Schandl, Karl Keating, Art Buech and Rollie Hermann are all smashing up plenty of lumber, and the team is right up there in 2nd place.

—SIG HELLER

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## The Count Plays Own Homecoming

Kansas City—Count Basie and his ork finally got home town recognition here February 12. The band which got its start in Kaycee's old Reno club over six years

ago played for a "Homecoming and Victory" dance at the Muni Auditorium, sponsored by the Pasco Men's Service Club. A record crowd for sepiia dances attended.

An elaborate ceremony was held preceding the dance, during which tribute was paid to Basie by civic leaders, musicians, and a *Down Beat* representative. Robert L. Sweeney and Maceo Birch were in charge of arrangements.

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# 'Composer in Sticks' Hoes a Tough Row

by ED KLINGLER

Evansville, Ind.—The composer-musician in the sticks hoes a pretty tough row if the case of pianist Bob Pfeiffer can be taken as an example. Bob is with Tony Mattingly's small combo at the Lincoln Hotel Blue Bar, and a few weeks ago came up with words and music that intrigued his boss.

He called the tune *Blue Monday*, and after it was introduced there were so many requests for it Mattingly decided to make a recording at the local air outlet for use in the automatic hostess.

### Tune Catches on

The first week *Blue Monday* was available in the hostess studio, it rose to 10th place among the top tunes. Inspired by this success, Mattingly augmented the band and made a new recording, and in less than ten days *Blue Monday* was the most popular tune in the automatic hostess, outranking all others in all installations.

But, and here's the payoff, publishers won't give it a tumble.

### Troc Under Slow Bell

Club Trocadero, officially in Kentucky but actually just outside the city limits of Evansville, is operating under slow bell. Troc was

the only spot within over a hundred mile radius to maintain a straight name band policy, backed up by floor show.

Name band and floor show policy was abandoned January 4 when a ban was imposed on all gambling in Henderson County, Ky., putting the club out of business—at least temporarily.

In the meantime Troc ballroom is open three days on weekends with Charlie Kroener's local orchestra.

## Peck Returns To Fave Spot

Houston, Tex.—Peck Kelley has returned to what seems to be his favorite spot—the Southern Dinner club. The club has been recently remodeled into a Hawaiian motif.

Billy Smith is with the band on drums and also handles the vocal assignments.

Red Nichols, the first name band to play the Aragon in several years, worked to a capacity house every night during his recent three week engagement. Vic Insirillo, who toured the state with the Merry Macs and their stage revue, replaced Red.

Skipper Trevathen continues on and on to the new uptown location of the Chinese Duck. Skipper leads from the piano.

—LOUIS SCHEXNAYDER

## Pens Army Blues

Macon, Ga.—Gene Pringle, who soon expects to be picked up by the draft along with three other boys in his band, has been busy penning a tune depicting his plight. Pvt. Eddie Fionda, from the Herbert-Smart airport, is writing the lyrics and the tune is titled, *I Got the Tent City Blues*.

If the tune clicks it will be the first Pringle has had published since *Blue Rain*.

The Pringle band, with a nightly Mutual-Southern webshot, is expecting a coast-to-coast airing soon.



**Gabfest . . .** Discussing business between sets at the Rose-land ballroom in New York are Bob Allen and Dick George as caught by the photog. George is Bob's personal manager. Allen's band is now located at Blue Gardens in Armonk, where the ex-Hal Kemp vocalist is nabbing plenty of air time via Mutual.

## Snyder, Cadys Orks Windowed

by SHERWOOD JACKMAN

Ann Arbor, Mich.—Tommy Snyder's 10-piece played the Varsity Band Night in honor of the U. of M.'s marching and concert bands at the Union ballroom here recently. It was the first Snyder had played the Union which is usually manned by the Bill Sawyer crew.

Snyder, who used Janet Hummon as thrush, along with Ed Ostrofski and Bill Henline from his band are also members of the Varsity band.

The Cady brothers ork has become permanently organized and is doing steady work on the campus. Ace Cone and Dutch Heid have been added on saxes along with Jim Nordlie, trumpet; Clark Pardee, drums, and Sonny Van Pelt, accordion. Sonny Cady still plucks bass and brother Don helps front from the 88.

Art Barry recently played an Arcadia frat dance. . . Bernie Caldwell, fave campus vocalist, was tabbed for a week's turn at the 3301 club in Toledo.

## McCoy Husks a 75 Grand Bond

Milwaukee—While King McCoy's band was playing the Riverside theater here last month Clyde dropped into the Milwaukee county defense savings office to inquire about bonds.

When asked in what size bond he was interested McCoy asked, "How big do they come?" B. T. Franck, executive chairman of the Milwaukee county defense savings staff, thought he was kidding and quipped, "Oh, I can give you about \$75,000 worth."

"I'll take it," coolly answered McCoy, writing out a check. Franck, who admitted this was the largest single sale made in Milwaukee, turned over the bonds to McCoy on receipt of his check for \$53,750 which is the price for a 75 gee bond.

And that, kiddies, is no corny transaction.

**Coming Out**  
Cincinnati—The boys in Mel Snyder's band, at present playing the Patio here, are still laughing over the graceful bow vocalist Joe Binder took recently during a floor show number. Seems the Binder trousers weren't so strong in the seat and as he bent over—r-r-r-r-r-rip!

## Hot Jazz Club In Brooklyn

Brooklyn, N. Y.—A Hot Jazz Club has been organized at Brooklyn College here. The club has launched a series of programs with guest speakers and musicians and already programs have been presented, concerned with *Blues, Chicago Style Jazz, A Survey of Hot Jazz, Fletcher Henderson and Duke Ellington*.

The officers of the club are Leonard Levine, president; Irwin Stein, vice president, and Lester Rosen, secretary-treasurer.



## Young Tub-Thumper

who has a miniature handstand rigged up in the basement of his Brooklyn home is Jay Wishing, 13, shown with Xavier Cugat and Charlie Barnet. Jay's been drumming two years and works with Sonny Lester's ork. He likes Buddy Rich for speed and Specs Powell for "expression." Many a big name leader has predicted a great future for the youngster, whose father Max is in the wholesale clothing biz.

## Praised by Bix as Best

Cincinnati—Al Gandee, the ex-Wolverine trombonist of no small fame, is at present at liberty. Gandee, as we remember, was praised by Bix as the best man in the band. He's an ideal man for a small combo and is said to be playing better now than ever.

May we say to Bill Davidson, if he is listening in, "here's your boy," as well you know.

Carl (Sway and Swoon) Fortune, comic-pianist-leader, has been taking a big cut of the local jobbing dates. This is one of those bands capable of doing everything and well.

Salaries were boosted here for union officials recently. Prexy Oscar Hild was jumped to \$150 with Bob Sidell, Volney Hoffman, and the rest upped accordingly.

The Jimmy Ault band folded along with the Kelly nightery. . . Phil Brito, formerly with Al Donahue, replaced Jack Brown of WLW who is off to slap a Jap. —BUD EBEL

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## 8 Bands on Red Cross Benefit

Ithaca, N. Y.—A few weeks ago the bands of Bill Bowditch, Wink Corwin, Hal Hazen, Red Herson, Ted Howes, Phil Macy, Eddie Moore and Lannie Morton donated their services in a big Red Cross benefit. The leaders and side men, 82 in all, are members of Local 132.

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# Rubber Ban Gives Club A House Ork

by RAY TREAT

Auburn, N. Y.—Roman A. G. ballroom will now maintain a house band made up of Local 239 members, the result of outside traveling units cutting down on their trips to conserve their rubber. Local bands will alternate with the house unit.

Jimmy (Page) Gentile spent a short vacation at home recently, the result of Buddy Fisher giving his band a few days' furlough. Jimmy visited many of his old friends and had a great time sitting in at the Belvedere swing session. The lad really looks fine. Says he has "learned plenty" since being on the road. Another localite, who spent a few days with his family recently, is Herbie LaHood, who beats his drums around New York City.

The Laxtonettes are sounding real good these days. It's been the same combo now for quite a few years. Jennie Laxton, drums; Doris Laxton, trumpet, and Virginia Garb, piano. There are two fine vocalists in Doris and Virginia, too.

Don Shug closed at Deauville recently. Incidentally, Deauville has shut its doors until spring. . . . Tommy Reo was one of the men who recently left Charlie Barnett and is jobbing around the 'big town.'

# Drummer Turns Thrush for Airing

by CHARLES ABBOTT

Philadelphia—Frankie Snyder, drummer at Nat Segall's cafe, is now singing via WIP's airplane thanks to Bob Adams, conductor of C'Mon 'n' Dance program at that station. Frankie is kept busy doubling, but thinks it's well worth it. Segall bought a new baby grand for his 88 man, Foots Wallace. Foots is catching on to Nat's Jewish wedding music, which they play just for kicks.

Jonny Arthurs will be the next proxy of local 77, according to the smart money in the Quaker Town. Jonny is running on a strict dance ticket, which is quite a thing for the Philly union.

Draft Hits Thornhill

Joey Kearns at WCAU has one of the best studio bands in the nation, they say here. Excellent arrangements, plus the leader's superb clarinet, plus top Philly musicians, equal an unbeatable combination. Kearns is heard coast to coast quite often. . . . The Three Peppers are jumping steady at Frankie Palumbo's nitery.

Danny Polo came into town with Claude Thornhill—a little bit grayer, but the same old Danny. Claude has made quite a few changes in personnel. The draft has hit him plenty hard.

Buddy Williams goes into Hunt's Pier this summer, and then maybe the Glen Island Casino. Buddy nixed a 300 bucks per week offer from Ruby Newman in exchange for tooting his horn and his library.

Letty Mathews, the musician's sweetheart, is going around saying that she would write a Down Beat column for 5 gees per annum. . . . Is she kidding?

# We Found . . .



Waterloo, Ia.—This time it's Don Roberts, former ace cornet player with Cec Hurst's ork, whom Down Beat has located. Don is now working as a salesman for a music store here and is shown here as snapped while busily at work, peddling cellos.

# Mojica Comes East (as Far As Denver)

by C. M. HILLMAN

Denver—Newest band to occupy the Rainbow ballroom here is that of Leon Mojica who, late last month, replaced Gene Pieper. Pieper had held the spot for the preceding three weeks. This is Mojica's first "eastern" appearance, his previous efforts being confined to the west coast. Tommy Fabregat, ace reed man, and Lloyd Curtis, trumpet, are two of Leon's star performers. Don Kapp, comedian, shares vocal chores with Ruth Schriber, beautiful and talented singer.

Gow May Join Busse

Wally Smith, erstwhile Bernie Cummins tenor sax man, returned to Denver some time ago and is now employed in the radio department of a local music store. Wally says the strenuous life of a traveling musician began to take a heavy toll of his energies and he decided to take time out for less exacting activities.

Art Gow returned home recently after several months with the Johnny Davis band. Henry Busse has spoken for the services of Denver's ace piano man and arranger, and Art is awaiting the nod from Henry which he says should be forthcoming in the near future. In the interim, the Chez Paree prevailed upon Art to accept an engagement at the popular nitery. A five piece band was the result and Art's many friends here are giving him the glad hand. The personnel of the band: Mike Perito, tenor sax; Lou Prazek, trumpet; Bill Dare, guitar and bass; Bob Bodemann, drums, and Gow, piano, arranger and front.

Hill-billy Hot Here

Shorty Thompson and his Ranch Hands moved into the Ranch room of the Albany hotel in January and are now comfortably settled for the balance of the winter season. Shorty and his wife, known to radio listeners as Shorty and Sue, have several radio commitments in addition to their Ranch room work.

Shorty on guitar and Sue on accordion are aided and abetted by a trio of well-known musicians, namely—Ralph Ludi, sax and clarinet; John Lynch, piano, and Stranger Malone, bass and clarinet. The quintet have made a favorable impression with their novelty hill-billy and western offerings and their solo duet and trio vocals are going over big in this typically western atmosphere.

# Drummer Gets Knifed; Draft Hits Smoketown

by JOHNNY CORLETT

Pittsburgh — Wayne Pascuzzi, drummer for the Ice-Capades band is on a four weeks vacation due to a recent appendectomy in Providence, R. I. Hal Ide and Tommy King, pianist and trombonist respectively for the same show, were hell bent in their home town here on a recent engagement. The army will claim these two characters very soon.

Sammy Watkins will take over the William Penn stand tomorrow (16) formerly held by Baron Elliott. Elliott will continue his beer commercial and will open in Chicago March 13. Billy Rizzo, former Elliott slide, has joined Steve Matthews at the Hotel Henry Silver grill.

Leroy off to Camp

The draft boards have been blasting the local bands here unmercifully. Billy Leroy, a local leader, is off to camp. His band will carry on with a new frontman and Billy is to continue reaping profits while in camp. Fran Eichler, newest front for the Clyde Knight band expects drafting soon. The band is at the Sky Vue awaiting further MCA commitments. Ike Itri, late of the York grill; Bob McCandless, KDKH trumpeter; Ken Harrity, Nixon restaurant 88er; Carmen Rummo, Stanley theater pianist; Luke Riley, Casino pianist; Buddy Martin, of Canary inn, and Jimmy Walters, tenorist with Billy Yates, are all awaiting the Uncle's call.

Jimmy Gamble is set to follow Brad Hunt into Bill Green's. Jimmy Brennan, former Baron Elliott manager, is now handling both Hunt and Gamble.

# Long for F.D.R., But Satchmo' Gets A Roosevelt, Too

Washington, D. C.—Louie Armstrong and band playing for the President's Birthday Ball in Washington?

Yes, he did. Except the ball he played two weeks ago wasn't exactly the one Down Beat meant when it reported the story in its Feb. 1 issue. For Louie and company instead of sharing the music duties with Johnny Long's ork, as the Beat reported, were busy across the tracks in another section of town—at the colored dance held at the Lincoln Colonnade.

Johnny Long was the only orchestra to play for the actual ball attended by F. D. R. himself. But Louie had a Roosevelt, too, at his party. Eleanor, who just wasn't born to stay in one place, so interested is she in welfare and other subjects, was one of Armstrong's guests. The president's wife was one of a group of distinguished Americans who attended.

Both Long and Louie were smash successes at the two balls.

# Band Movements

Syracuse, N. Y.—Empire theater has been spotting Milt Britton, Fess Williams' ork, Deep River Boys, and Don Seat's Hawaiian band. Before the footlights at the Strand appeared Carl Hoff, Dick Rogers and Bernie Cummins. Jan Savitt one nited at Snell's recently. . . . Don Anderson played the eighth annual Forester's ball. . . . Don Davison and Eddie Williamson are at Drumlin's. . . .

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**They Made News . . .** These music personalities made news last week. *At left*, Ozzie Nelson is shown getting himself knocked over a "Zoot Suit." It's a sharp type of suit, and is the subject of a West Coast song hit by Ray Gilbert and Bob O'Brien. *In the center*, Rosalie Grant, refugee Viennese singer recently heard at the St. Regis hotel, and Hazel Scott exchange greetings. *At the right* is girl trumpet player Lois Ashford who has joined Ken Harris' ork.



**With the Compliments of Hoff . . .** Carl Hoff, whose Okeh recording of *You're a Sap, Mr. Jap* is a juke box favorite, presents a Chinese version of the song to Mrs. George Wu, wife of the vice consul, and Dr. Tsune-Chi Yu, consul general of the Republic of China. Proceeds from the sale of the Chinese lyric will be turned over to the Chinese government for war relief.

**Get to Work, Joe . . .** Johnny (Seat) Davis, trumpet-tootling maestro, is shown here telling his press agent, Nicholas Porozoff, to get busy and think up new ways of publicizing himself. "What, after working over a hot typewriter all day," cries Porozoff, "However," he adds, "I could write reams about Gloria." The Davis ork just completed a successful engagement at Chicago's Blackhawk.



**Savitt Made His Band Spurt . . .** Stan Wood recently augmented his Montreal ork for a battle with Jan Savitt's ork. Pictured are: back row, Russ Meredith, Alec Goral, Stan Martin, Donat Garipey, Armond Amson, Phillip Jette; front row, Jack Covey, Joe Bell, Frank Taplitzky, Marion Mariel, (Adrian Robichaud is hidden), Jim Briegel, Mack McCallum, Albert Grant, Russ Titus, Johnny Gallant and chirpie Sonny Rays. Pic. from Bob Redmond.

# Shaw Band Folds; New One on Fire!

See Story on Page 1

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