

'Hit the Road' Now a Big Headache!

DOWN BEAT

608 S. Dearborn, Chicago, Illinois

Entered as second class matter October 6, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1942. By Down Beat Publishing Co., Inc.
Subscription prices, \$3.00 a year in the United States; \$4.50 in Canada (Canadian Dollars) \$4.00 elsewhere. Down Beat is published twice-monthly. Printed in U.S.A. Registered U.S. Pat. Office.

VOL. 9, NO. 6

CHICAGO, MARCH 15, 1942

15 CENTS

Tire, Gas Shortage Makes Location Stands Best Bet

New York—The war is affecting one-night stands. Transportation has become a ghastly nightmare to road managers of bands. Soldiers and sailors have first call on buses, trains and planes and in more than one instance in recent weeks, musicians have been pulled off chartered carriers and replaced by service men being sent across country.

Promoters are fearful that the tire shortage is limiting travel. Youngsters no longer take the family car and drive

30 or 40 miles to hear a band. They stay home and play records, or gather in roadhouses to dance to juke music. Colleges which usually fatten a bandleader's take by paying from \$1,500 to \$2,500 for two-night engagements of name bands are now playing local orchestras, or canceling parties altogether. Bands which still travel via the dangerous but age-old method of private cars also feel the rubber shortage, and with gasoline rationing looming as a certainty, it will mean even more problems on the transportation subject.

Locations Are Plums

Most "jumps" make rail travel impractical. That means a bus is the best bet. But with armed forces placing a great strain on bus facilities, and with the gas-tire problem a bugaboo, even the chartered (Modulate to Page 19)

Here's 'Savina'



New York — Georgie Auld's girl vocalist, a Staten Island girl who for a short time sang with the new Hudson-Delange band, is billed only as "Savina." She's a youngster, as all of Auld's musicians are, who is clicking on Georgie's break-in dates. Managed by Harry Goodman, Auld is under contract to Wm. Morris. His band is Basic-styled.

Dunham Ork to Palladium Soon

New York—The Palladium Ballroom in Hollywood, headed by Maurice Cohen, last week signed the Sonny Dunham orchestra for at least a 3-week engagement starting April 9.

Date will mark a return home for Dunham, who although a native of Boston, organized his present band in Hollywood a little more than a year ago. Virtually all of Dunham's sidemen are California boys.

Cohen also has Harry James pacted for a Palladium stint, to follow Dunham. Cohen has been in New York on a look-see tour, buying bands right and left.

Weems Loses Reuss to JD

Chicago — Allen Reuss, for the past ten months a standout cog in the Ted Weems rhythm section, has been signed by Jimmy Dorsey. Deal was set when Bill Burton, Dorsey's handler, waved the Dorsey wallet high above the reach of the Weems stable.

Weems lured Reuss into action in May 1941 from his New York teaching studio from where he had subbed a short time in the Dorsey crew when Jimmy's regular guitarist was out. Prior to this Reuss spent two years with Benny Goodman.

Reuss, who is noted more for his solid rhythm than his solo work, will be succeeded in the Weems band by Danny Perri, formerly with Jan Savitt.

The Weems clan goes into the Blackhawk, Chi, on April 8 for two months.

Auld on Tour With His New Jump Unit

New York—Georgie Auld has been breaking in his new jump band with successful jobs already hung up in Boston and other spots in the East. Harry Goodman of Regent Music is giving Georgie managerial help while the Wm. Morris office handles bookings. New York location spot for the unit may be set soon, Goodman said.

A Question, Sir!

New Orleans—A recent streamer headline across the front page of the New Orleans Item here read: JAPS HIT JAVA GATE? Do they mean Harry Lim?

Nick Jerret Band Opens in N. Y.

New York — A Boston band, white, led by Nick Jerret, has just opened at Kelly's Stable, on 52nd street. It replaces Sabby Lewis' colored crew. Frances Wayne is Nick's singer. Also remaining at the spot are the King Cole Trio and Pete Brown, alto saxist.

Charlie Christian Dies in New York

New York—Musicians here are mourning the sudden, unexpected death of young Charlie Christian, who died of tuberculosis March 2 while a patient at the Seaview Hospital on Staten Island. The bespectacled, personable Christian succumbed a few days after physicians assured him he was making progress in his long fight against the dreaded illness.

Unmarried, Charlie's body was sent to Oklahoma for burial. He is survived by his mother, who handled all funeral arrangements herself, and a brother, also a musician-bandleader.

Born in Texas

Christian became prominent as a member of Benny Goodman's sextet, but for many years before he joined Goodman, Christian was highly regarded in the Southwest, not only as a guitarist, but also a bass fiddler. Born in Texas, Charlie was moved to Oklahoma City at 2, and from that time on considered the state capital his home.

Charlie's father was a guitar player, and when young Charlie at 12 (after a brass teacher had unsuccessfully tried to make him a trumpeter) took his dad's two gitboxes, he was on his way. At 15 he was (Modulate to Page 20)



Newest Band Led by Valver Lee Castaldo

New York—Latest of the brand new orchestras to be organized and rehearsed in New York is the one currently being woodshedded by Lee Castaldo, trumpeter, who in recent years has alternated from one name band to another. Castaldo has been rehearsing with a young group which he hopes to take out on the road next month with Willard Alexander and the William Morris office guiding his bookings.

Crew shapes up with four saxes, three trumpets, two trombones and three rhythm—no guitar.

Already chosen by Castaldo for chairs in the band are Mac Pierce on first chair alto, Sy Rubin and Bob Stine, trumpets; Joe Muro, bass; Leo Baum, drums, and Herb Shaffer, piano.

Others are being auditioned, Castaldo reported to Down Beat. Stricken recently with gripe, Castaldo has now recovered. He last worked with Will Bradley but decided to strike out on his own when Ray McKinley also quit Bradley to form a new aggregation.

Satchmo Eyes Casa Manana

New York — Louis Armstrong, playing a week here at the Apollo, disclosed the long-awaited details of his trip to the Coast when he revealed he expects to open at the Casa Manana March 27, for four weeks.

This important location assignment, which will give Satchmo a gob of airtime, has been arranged to coincide with the expected shooting schedule on the Orson Welles picture based on the trumpet king's life story.

According to Joe Glaser, the Lionel Hampton band, another of Glaser's biggest attractions, is also set for a Casa Manana engagement during July and August.

Madmen on the Move

Watch Out, Hollywood Riley's Making 'Treks'

Chicago—Mike Riley and his Mad Maniacs (or what have you) finally packed up their kit bags and trekked out of the Windy City this week (15), heading for Hollywood where the boys are going to look for those streets paved with moola.

Riley and his gang have been peddled intact to the Radio Room in Los Angeles for four weeks with options up to 20 weeks. However, the crew is also wanted back in Chicago to open up the new spot of

Al Greenfield and Milt Schwartz, to be located downstairs from the Brass Rail in the Woods Building.

Marge Whitney and the Tune-toppers take over entertaining duties at the Brass Rail.

While on the coast, Riley's band will fulfill a Soundies contract and also will be screentested for appearance in major films. The producers are reported to be particularly interested in Riley's skit, *Dr. Jekyll and Mr. Hyde*.

The Rileymen who will accompany him on the trek include Tony Costa, clarinet; Vinnie LaRose, sax; Phil Dooley, drums; Herm Crome, piano; Johnny Mindell, trumpet; Leo Guarneri, bass, and Marion Miller, vocalist.

Artie Shaw Weds

Yuma, Ariz.—The unpredictable Artie Shaw again crashed the nation's news headlines last week by marrying Elizabeth Jane Kern, daughter of composer Jerome Kern, here, after a whirlwind courtship in Hollywood.

Shaw gave his age as 31, the bride's as 23. His divorce decree from film actress Lana Turner became final last fall.

(N)ONE O'CLOCK JUMP

by EDDIE BEAUMONTE



CANADA and FOREIGN

BUFFALO, NEW YORK

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Did Stan Lay an Omelet at Roseland? Mixed Reaction on Kenton Band's First N. Y. Job

New York—Did the highly-publicized Stan Kenton band lay an omelet on its first and only New York job?

"Hell no," cry the musicians and cats who dropped into the Roseland Ballroom to dig the California pianist-leader and his mob. But many another shook his head sadly and argued that Kenton had been "highly overrated and oversold" before he ever hit New York.

Kenton, whose book doesn't include many pop tunes, fared not too well with the pluggers who swarmed upon him demanding that their tunes were the "best of the batch." They didn't know that Stan himself has to do all his own arranging now, and can handle only about three a week. The publishers and pluggers, as a result, while complimenting Kenton on his music were stabbing him with the other hand.

"Dancers Liked Band"

But Kenton isn't worried. "The dancers at Roseland liked the band," he said, "and the few who didn't gave way to many new faces who were attracted there by us. I guess we came out even."

Meanwhile, the band is touring around the East. Next summer Stan and crew go into the famous Meadowbrook, in Jersey, for 10 solid weeks without a break, broadcasting over Mutual, CBS and WNEW. And his new records for Decca may help, too. He cut five sides here last month among which was a 12-inch version of *St. James Infirmary*.



Checking Over new arrangements, handed them by dozens of N. Y. pluggers during his recent Roseland engagement, Stan Kenton (with manuscript) gathers with six sidemen to select tunes for their third Decca date, set for this month in New York. Pictured here are Red Dorris, Al Costi, Howard Rumsey, Dick Cole, Marvin (Pee-Wee) George and Robert Goga. Kenton has released Helen Huntley as girl vocalist, leaving Dorris (hot tenor) to handle all the vocal chores. Band now is on tour in the East and will have at least 10 solid weeks at Meadowbrook this summer.

Even the Bandleaders Pay At Courtney's Big Blowout

New York—It was to be a screwy sort of affair, with guys like Benny Goodman, Charlie Spivak, Stan Kenton, Muggsy Spanier, Hal McIntyre, Les Brown and many other prominent bandleaders not only donating the services of their bands, but also agreeing to pay their own admittance fee. Alan Courtney, emcee on the WOV recorded *1280 Club* program, was to celebrate his first anniversary on the station March 11 at Mecca Temple in midtown.

Plans called for everyone—including the bandleaders, musicians and newspaper men—to buy defense stamps and bonds in order to gain admittance to the party. About a dozen noted bands were to take part in the program, which was to be broadcast six solid hours over WOV.

Dave Dexter of *Down Beat* was

Twin Girls for Allen Hanlons

New York—It's twin girls for the Allen Hanlons. The father is the guitarist who for several years was a member of various Red Norvo rhythm sections. Lately he's been playing in the Adrian Rollini trio. Mrs. Marion Hanlon gave birth to the daughters at South Nassau Community Hospital last month. They were named Elizabeth Marie and Barbara Noel and each weighed 6 pounds.

trying to round up a special jam band of jazz musicians as plans were being completed and Courtney, the best-liked disc jockey in New York, predicted at least \$15,000 in bonds and stamps would be sold to the more than 5,000 persons expected to attend. All receipts will go directly to the government. Only service men, in uniform, were to be admitted without purchasing stamps or bonds.

Breaks It Up At Commodore

New York—Vaughn Monroe and band pull out of the Hotel Commodore April 5 after doing what the management asserts is "the finest job any band ever did in history" at the spot.

Monroe then will play theaters, finally opening for four weeks at Meadowbrook May 22.

On his last Bluebird date, Vaughn recorded two Count Basie originals, *Tom Thumb* and *Coming Out Party*, arranged by Jimmy Mundy. Other tunes cut were *Commodore Clipper*, *Me and My Melinda*, *Little Cousin* and *A Fireside Chat*.

A year ago, business at the Commodore was so poor that the Century room, playing *Sammy Kaye* at the time, was forced to close the room early in January.

Ready for N. Y. "Invasion"



New York—Here are members of Woody Herman's band posed in the sunlight just before they went into the Hotel New Yorker, following Benny Goodman. Also Saxist Sammy Rubinwitch shot this picture of the herd, whose punces left to right include Herbie Haymer, Jimmy Horvath, Jerry Rosa, Neal Reid, Joe Howard and with head bowed, Maynard (Sexy Saxie) Mansfield. Woody and the gang are starred in Universal's flicker *What's Cookin'* which now is playing theaters throughout the nation.

'Sexy Saxie' Mansfield Leaves Woody Herman

New York—One of the best-liked members of Woody Herman's band, a veteran of the saxophone section since the days when he and Woody played together under Isham Jones and then went out on their own together, left Herman's herd this week as Woody opened at Hotel New Yorker. Maynard (Sexy Saxie) Mansfield quit the band of his own accord and returned to Springfield, O.

Mansfield thus brings to an end his long and colorful career as a musician, for in Springfield he is taking over his father's plumbing business. Married, and a father, Saxie played tenor sax. He was one of the very first white musicians to attract attention for his "hot" style while a member of the old Jones band 11 years ago. With Herman, he had more recently been sharing hot choruses with young Herb Haymer.

Herman's choice as a replacement for Mansfield is Mickey Folus, recently of the Artie Shaw band. Folus worked with Herman once before and his rejoining is in the nature of a reunion.

Mansfield was an original member of the Herman herd. He is in several scenes in the band's latest motion picture for Universal, *What's Cookin'?* The Herman band's saxes now shape up with Folus and Haymer on tenors and Sammy Rubinwitch and Jimmy Horvath on altos.

The Petrillos Sign



Chicago—Caesar Petrillo, musical director of the CBS studios here and brother of James Petrillo, national prexy of the AFM, registered for the third draft here. He is shown here with his son, Joseph, who also registered. Petrillo also is the composer of *I Don't Want to Set the World on Fire*.

Red Bone Joins Bob Chester Ork

New York—Red Bone, arranger, has joined Bob Chester's ork. He replaces Dave Rose. Chester now is on tour.

Ticker Slows Bill Schallen of Rey Band

New York—Bill Schallen dropped out of the Alvino Rey band temporarily late last month when he suffered a heart attack on the Paramount Theater stage. Schallen, Rey's arranger and trombonist, was recovering at his hotel here but won't join the band until late this month.

Ray Conniff subbed for Schallen at the Paramount. While ill Schallen revealed he would soon marry Miss Eleanor Zoehler, a Wheeling, W. Va., non-pro.

Jack Palmer is a new face in the band's trumpet section. Paul Fredericks went into the army. Max Kaminsky, who at first was reported to have replaced Fredericks, couldn't get together with Rey on money and will not join. Palmer, former Harry James and Jan Savitt trumpeter-singer, is the choice now.

The Rey ork and the King sisters wind up an engagement tonight (15) at the State Theater in Hartford and are soon to return to Meadowbrook.

Tom Dorsey To New York

New York—Tommy Dorsey returns to the Big Town on April Fool's day to start a 3-week stint at the Paramount Theater. It will be Tee-Dee's eighth engagement at the Times Square house.

The band has completed work in the Metro pic *Ship Ahoy* and is now on the road heading East. Pert Connie Haines, chirper, has recovered from her recent illness.

Spring is Here!

New York—Rivals in a fem-chasing act which is attracting widespread attention in New York among the tradefolk revolves around pretty Putty Smith of the Cantor show *Banjo Eyes*.

Two band managers, already rivals, are pitting their talents against each other to win Miss Smith's affections. They are Bill Burton of the Jimmy Dorsey crew and Jack Egan, who guides Alvino Rey.

So far, it's been a non-decision bout.

Simmons, Bassist, Joins Armstrong

New York—John Simmons, former Benny Goodman bass player, joined Louis Armstrong's band when it returned to New York two weeks ago.

Simmons is the second ex-Goodmanite to go with Satchmo. Big Sidney Catlett took his old place in the Armstrong rhythm section after a fling with B.G. last summer. Hayes Alvis, whose place Simmons takes, intends to stay in New York, do gig work and concentrate on his main business, the manufacture and distribution of ladies' hats.

Banjoist with Symp

Cincinnati, O.—Hank Karch, tenor banjoist, soloed with Cincinnati Symphony Orchestra here late last month, playing *Dubensky's Variations and Finale on Stephen Foster's Themes*.

Army Asks Leaders to Plug Quartermaster Song

Washington, D. C.—The Quartermaster Song, *We're The Gang That Keeps Things Moving*, which has been performed on several of the leading network programs, is being made available to all musical organizations free of charge.

One of the newest and brightest of the service songs, it was approved by The Quartermaster General only a few months ago, and because of numerous requests received since its first appearance both sheet music and orchestration have been printed.

Song features the idea that the



Connie Haines

and is expected to be back at the mike at the Paramount.

Tommy and crew open at the Hotel Astor May 19 for the third successive season. Meantime, the band probably will cut records for the new MGM recording firm in which Dorsey himself has an interest. Tommy's Victor contract expired last month.

Quartermaster soldier "delivers the goods," since the Quartermaster Corps is charged with feeding, clothing and transporting the Army. Because this information is of public interest and importance at this time, it is pointed out that each performance of the number is a valuable contribution to the war effort.

Professional copies or orchestration including an arrangement for male voices will be mailed without charge to all leaders writing to Public Relations Branch, Office of The Quartermaster General, Washington, D. C.

Bud Cooks with Gas at Sherman

"We'll Jam the Next One," Freeman Tells the Boys

Chicago—Stan Kenton may or may not have fried an omelet in New York (you'll have to dig elsewhere in the Beat for full details) but Bud Freeman certainly came, saw and conquered in his brief one-week stand at the Hotel Sherman's Panther Room here last week.

Gene Krupa's ork got held up for a week and the call went out for a swing band to fill the gap. Result: Bud got himself a band together in three days and was sandwiched in, to the consternation of all the local night club editors, including the Chicago Sun's John Hurley who tagged the band "Summa Cum Loud," and to the delight of all the Windy City's hep cats.



Bud

Pluggers Pulled Vanishing Act
The management and the networks were still just a little afraid of the band and all of the network sustaining shots were cancelled. As a result, the song pluggers stayed away in droves which probably saved Freeman from Kenton's fate.

But, the Panther Room was still on the air with local shots and here is the payoff—the broadcasts turned out fine and Freeman received more fan mail from fans who picked up the Chicago local shots than many of the bands who got air time all over the country.

Fans couldn't believe that the band hadn't been playing together for years. Of course, Bud had employed many of the musicians in his small band and others had jobbed with him on dates but as a whole, the band was brand new. Many of the numbers had not even been completely arranged and in the middle of a dance set, Bud would say, "Well, boys, we're jammin' this one."

Plays Freeman Jazz

The band plays typical Freeman jazz. You know the style—plenty of hot solos, improvised against riff backgrounds, every man taking a turn on a tune. But it's intricate and syncopated and that's what fooled the patrons. And the band jumps as a whole, too.

Ray McKinley was in town, taking a brief rest before getting his own band together. Ray stayed at the Sherman and sat in with the band after the morning hours. With McKinley sparking the rhythm section, there was no holding the band down. The section also included Mel Henke on piano and Harold Taylor on bass. Vic Engle's the regular tubman.

Also a surprise was the presence

2 Flix for Harry James

New York—Harry James revealed during his Meadowbrook engagement last week that he and his band were signed to make two motion pictures this spring in California, the first for Universal and the second for RKO.

The young trumpeter-leader, whose band has never appeared in films previously, takes off for California next month and will play the Palladium while in the Los Angeles-Hollywood area. His engagement at Santa Catalina Island has been canceled because of blackouts and the submarine threats.

Band records for Columbia.

Okun Okayed by Kenton and Ork

New York—Stan Kenton took a new road manager last week, a man well known in the trade for his promotion and publicity stunts. Henry Okun, for several years p.a. at the Meadowbrook in Jersey, takes the Kenton job formerly held by Bill Kelso, who remains in New York to go into radio. Kelso was Hank the Nightwatchman on the coast.

That McShann Rhythm Section!



New York—Here they are, beating it out at the Savoy in Harlem. Jay McShann (at the piano) and his rhythm section include Leonard Enoia, guitar; Eugene (Pops) Ramey, bass, and Gus Johnson, drums. Playing the Savoy last month, McShann and his barrelhouse Kansas City crew reportedly "carved" Lucky Millinder's band right off the bandstand. The McShann's Confessin' the Blues is the biggest-selling Decca septet series discing in history. Arlene Pic.

—BOB LOCKE

Load Neckties Don't Scare This Guy

New York—Musicians for several years have watched Art Ralston's colored motion pictures with envy. Of all the amateur photogs in the music biz, the Benny Goodman saxophonist (once a Casa Loma star) is probably the best known. Ralston's color photos have won prizes in contests and he has thousands of feet of beautiful color film to show for his years of painstaking work with a camera.

But few know that Ralston is color blind. All colors look alike to him. He says that's why he gets terrific results — nothing scares him.

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Phil Brito to Freddy Martin From W. L. W.

New York—It's a crazy world, says Phil Brito, the singer who for several years dragged all over the nation touring with Al Donahue.

Father of two children, Brito a few months ago was offered a great chance as soloist on Cincy's powerful station W.L.W. Reluctantly, he left the Donahue band to accept the much fatter salary and location job. Then Freddy Martin started his new Lady Esther commercial in New York and had Brito fly into New York every Monday to broadcast as soloist.

Brito clicked. Fan mail piled up. Martin started arguing that Brito leave W.L.W. and join the band. Last week, Brito packed again, moved his wife and babies to New York, and started out all over again as a vocalist with a dance band—Freddy Martin's. Soon he and the Martin band will go on tour.

Currently, Brito and Freddy, et al, are at the Waldorf-Astoria's Wedgewood room.

Set Gray Trio

Flushing, N. Y.—Steven Turpin, of Metro Band Management, set the Estelle Gray Trio in Moore's Restaurant here for three weeks, followed by three months at the Tropical Nite Club in Newark, N.J.



Reunion of two Nashville radio singers took place recently in New York when Dinah Shore dug young Gene Howard, right, who recently joined Bob Chester's band as vocalist replacing the army-bound Bill Darnell. That's Chester smiling, at left. Miss Shore and Howard both are former soloists on Nashville's WSM. Pic by Ray Levitt.

J. P. Johnson Feted in N. Y.

New York—James P. Johnson, one of the greatest of the jazz pianists, was honored March 8 at the Hecksher Theater here when the Brooklyn Civic ork conducted by Dr. Paul Kosok performed a group of Johnson's symphonic compositions.

Famed for his jazz piano—he was Bessie Smith's favorite accompanist—James P. also has been undertaking classical music in re-

cent years, among them his *Harlem Symphony*. Johnson's *American Symphonic Suite* also was heard at the concert, which was sponsored by friends of Johnson. James P. himself appeared at the piano, playing a concerto.

Hold Over Duo

Duluth, Minn. — Jerry and Vi Wagner, piano and organ duo, have been held over an additional four weeks at the Hotel Spalding here.

B G 4 Hours Late For Movie 'Bake Using All-Stars!

New York—They've locked up the film and stopped the cameras and before long, the RKO picture *Syncopation* will be distributed to America's movie houses for showings. The final scene in the musical, starring Jackie Cooper, was filmed in New York at the Fox Movietone studios late last month with Harry James, Alvino Rey, Benny Goodman, Gene Krupa, Jack Jenney, Joe Venuti, Charlie Barnet and a mess of radio studio musicians taking part.

Idea of the scene—last to be shot—is a jam session in which half a dozen of America's best known musicians take part. But there were hitches. Benny Goodman, told to report at 8:30 a.m., showed up four hours late and William Dieterle, director, shot plenty of footage without Goodman, using Paul Rickey (with Rickey's back turned to the camera) as a double for B.G. Goodman also brought along his sextet, insisting that he have his own background music. Before the day was over, however, Dieterle had obtained actual pix of Benny playing clarinet, so Benny will appear in the picture although in the scene in which ALL the musicians are shown jamming, it won't be Goodman, but Rickey. Benny will be himself only in the close-ups.

Stop-Time Blues Background!
The gang recorded a fast blues. Each took a couple of choruses, solo, which were dubbed onto a previously-recorded blues background (stop-time) recorded by studio men. Jenney was the only man who recorded the background and solo shots. Leith Stevens, once of CBS, personally handled the music chores for the entire flicker, including the session.

Eddy Duchin, rumored to be the pianist in the "all-star" band selected by *Saturday Evening Post* readers, was not present. Howard Smith was. Smith will be seen and heard in the completed picture.

James played four long choruses on trumpet, but told *Down Beat* the scene "probably would be cut to a few bars." Studio men, forced to record Goodman's solos with his sextet, intimated that the sextet had not been "properly recorded" and that the background for the BeeGee clary would be as the studio intended, with the studio band background. Joe Venuti mugged all over the studio.

Pic Set for April Release
Dieterle is a loyal jazz fan, a naturalized American with great faith in the nation's popular music. In the picture he attempts to trace the history of American jazz by paralleling it with the lives of youngsters (played by young Cooper and Bonita Granville) born

in Chicago and New Orleans shortly after 1900. The entire production was made in Hollywood except for the "all-star" jam session scene. Bunny Berigan plays background music in several scenes although he is not shown.

Dieterle said the picture would be edited, cut and shaped up in time for April release at the latest. Tommy Dorsey, Jack Teagarden, Bob Haggart and several other prominent Joes couldn't be in New York for the session and missed out. But the ones who were present had a mellow clambake at RKO's expense.



On Her Own

New York — Not long ago beautiful Laura Deane Dutton was chirping in the Rainbow room with Ozzie Caswell's society ork. Today, Miss Dutton is a single act, and doing well on her own. Managed by Wallace Downey, Laura Deane is 5 feet, 4 inches tall, and brunet. Her most recent big-time job was at the Waldorf-Astoria Wedgewood room. Pic by Murray Korman.

BG Celebrates Eighth Year as Bandleader

New York—Benny Goodman was to celebrate his eighth anniversary as a bandleader March 12, the night he closed the Terrace room of Hotel New Yorker to make way for Woody Herman.

It was eight years ago this week that Goodman decided to form a band of his own, with the help of John Hammond.

At the time Benny was working in commercial radio shows, and only had one program, which was paying him \$40 a week. "I had nothing to lose," he recalls in his autobiography, *The Kingdom of Swing*, so I decided to take a crack at it. Getting a band together is not too difficult a proposition if you have plenty of money, or backing, or a name as a leader, or at least a definite job in view. As it happened, when I started out in March, 1934, I had none of these things."

"Blackout" Wedding

New York—Musicians who live at the Forrest Hotel, and many of them do, while in New York, witnessed America's first "black-out" marriage two weeks ago. A Forest Hills couple took vows under dimmed lights and with the windows of the hotel's Venetian Lounge draped in black. The idea was purely a whim of the bride, said Ray Potter, the Forrest's manager.

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New... Chicago... for his... Cleo Br... other jaz... Three De... at the co... Buren... Down...
XUM

Leaders Must Pay Taxes, Rules Federal Court!

Chicago—The orchestra leader must pay the employer's share of the social security tax for members of his band while playing in hotels, cafes and amusement places, the United States Circuit Court of Appeals ruled here last week in reviewing the case of Griff Williams.

The court reversed the federal circuit court in the test case brought against Williams. The circuit court had ruled that Williams was entitled to a refund of \$536, the amount he paid in tax for his musicians during a hotel engagement.

It is believed the case will be taken to the United States Supreme Court.

The appellate decision is based on the opinion that since the hotel, theater, cafe or other place of amusement does not have the right to designate who should make up the orchestra, it is not an employer. The hotel or establishment makes its deal solely with the band leader as an independent contractor who then goes out and hires musicians to work under his direction.

McKinley Shapes Up Band; Brad Gowans Gets a Chair

Chicago—When Ray McKinley debuts his new band early in April, there'll be plenty of lifted eyebrows in the trade for Ray is starting out with a brand new slate—almost that is. The band is to be made up of an almost unknown group of youngsters with the exception of Mahlon Clark, clarinetist out of the Will Bradley band, and—guess who? Brad Gowans, that valve trombone player of Nick's and Sunday jazz concerts fame. McKinley figures he can use Brad in the section as well as on jazz solos.

Ray laid over in Chicago three or four days, after circling around the country in search of talented young musicians for his band. The personnel is almost definitely set, all that Ray needs now being the boys' names on the dotted line.

The band will be preemed at a private party in Cleveland April 4 and then play a couple of weeks of ballrooms in that area.

Wins Moom Pix Bid



Toni Todd, blonde sparrow with Ted Lewis ork, has been given a screen test by Paramount and may go into the movies. She was discovered by Lewis at Monte Proser's Copacabana in New York and is now chirping with the band at the Bal Tabarin in Frisco. She's a Kaycee chick and formerly mugged the mike with Bobby Pope's outfit. Pic, Courtesy of Rosemary Locke.

New 3 Deuces Club in Chicago

Chicago — Sam Beers, famous for his discovery of Art Tatum, Cleo Brown, Roy Eldridge and other jazz stars, opened the new Three Deuces club here last month at the corner of Wabash and Van Buren.

Down Beat readers will recall that Beers' old cafe went up in smoke on New Year's Eve, 1939.

Featured at the new Three Deuces is Gladys Palmer and a septia instrumental trio. The management is planning to bring Art Tatum back for an engagement. Sam Beers' new partner is Carl (Doc) Waterbury.

Mike Bryan Playing Git for Savitt

New York—Mike Bryan, former Artie Shaw box thumper, took Danny Perri's place in the Jan Savitt crew last week. Bryan quit Bob Chester to go with Savitt. Perri joined Ted Weems' ork.

Gene and Dinah On the Cover

New York — Strictly "friendship" is the relation between Gene Krupa and Dinah Shore, who were caught by the photog relaxing at Cafe Society Uptown, where the music of John Kirby and Eddie South holds forth. Gene is now at Chicago's Hotel Sherman and Dinah has been chirping in the Wedgewood Room of the Waldorf-Astoria.

Clint Neagley Out Of Goodman Band

New York — Latest musician to join the Benny Goodman band is Bud Schiffman, who replaces Clint Neagley on alto saxophone. Goodman, now on vacation, returns to Hotel New Yorker next fall after doing unprecedented biz in the room on this last engagement.

Wilkins Replaces Titus

Montreal, Que.—Russ Titus, sax player, dropped out of the Stan Wood band here. His chair was taken over by Bob Wilkins.

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So Hollywood Finally Awakes To Names' Box-Office Value

by DAVE DEXTER, JR.

NEW YORK—Booking offices are jumping. Personal managers are hustling. Hollywood, it seems, has discovered dance bands. And the trend which finds the name orchestras California-bound to make flickers is only getting started.

Sammy Kaye is the latest to sign. He and his swingless swayers will pop up in the forthcoming Sonja Henie 20th Century-Fox production *Iceland*. Woody Herman's celluloid debut, for Universal in *What's Cookin'?*, is a current marquee attraction throughout the nation and Jimmy Dorsey's boffo contribution to Paramount's *The Fleet's In* assures him—and his troupe—of a repeat movie assignment soon.

Demand for Colored Bands, Too

Glenn Miller's out West now, preparing to do another film for 20th Century-Fox, and Tommy Dorsey has just completed his second Metro musical. Alvino Rey and the photogenic King Sisters, Charlie Barnet and gangbusters, Milt Herth and Trio, and Freddy Martin's Tschaiikovskiytes all have recently turned in movie performances. There's a fat probability that Claude Thornhill, with his dead-pan and exotic ciggie holder, also will turn thespian while on the coast for his current Hollywood Palladium stint.

Colored attractions also are in demand. Louis Armstrong heads West this month for a Casa Manana job and eventually, a flicker directed and produced by Orson Welles, who's been busy of late in Rio de Janeiro shooting a flicker for the Brazilians. Jimmie Lunceford clicked in Warner's *Blues in the Night*. And Count Basie becomes kleig-light conscious this summer during or after his lengthy Trianon run at South Gate. Too, there are repeated rumblings in the East that the Duke of Ellington is set for a pic, rumors which the Duke's aggressive p. a. Nate Krevitz does not deny nor confirm.

The Kids Started It!

Hollywood's eccentric moguls of the industry pig-headedly refused to consider dance bands as box-office attractions until their kids, running home with stacks of new

records, started the ball rolling with their unstinted, exuberant praise of the wand-wielders and their sidemen who cut wax for the jukes. When a few studios finally were sold the idea, and the resulting pictures proved box-office draws even though made on comparatively low budgets, then the stampepe was on.

Today, in New York, the scene changes. Airtime was once the goal of every personal manager fighting to keep his attraction in the public eye. Now it is records—and motion pictures. The consensus now is that radio is in third slot. Discs are first, as proved in almost every case in the last four years, and pictures second. Not a single feature length film starring a real, honest-to-God name band has fared poorly to date. In other words, to include a prominent maestro and his stylized music in a picture is tantamount to a successful run in the nation's theaters. Insurance. Money in the sock. Loot.

Started Via Stage Shows

The trend is not a phenomenon of show biz. It started, probably, via the stage show system in which a name band gives an hour's revue on the stage. New York's Paramount is generally conceded to have started the film-vaude fad successfully, in 1936, and from that house it traveled to cities in all sections of the U. S. With vaude dead, and the public still craving flesh shows, bands were the natural answer. Today most name bands ask from \$5,000 to \$10,000 a week for a theater job. And get it.

Even Variety Admits It!

So potent are the name orks of today that they invariably outdraw the picture attraction. Even with a bad film—and chances are, bands playing theaters will draw a tur-

Sammy Signs for Movie Pic



New York—Now it is Sammy Kaye who is to have a fling on the silver screen. The poetry-reading stick-waver last month was signed to appear, with his band, in the new Sonja Henie 20th Century-Fox production of *Iceland* which gets rolling April 13 in Hollywood. Sammy and men will work from four to six weeks before the cameras. The assignment necessitated Sammy's canceling dates at Meadowbrook and theaters in Buffalo and Detroit. Reason for this photo, under a ladder with a black cat and a shattered mirror, is that Kaye was offered the flicker assignment on Friday the 13th—his lucky day!

key—box-office receipts zoom with virtually all the credit going to the band. Even *Variety* admits the band outdraws the picture in most cases even if it took that sheet five or six years to acknowledge the strength of orchestral attractions. John C. Flinn, in that paper's issue of Feb. 25, '42, breathlessly reveals that bands up biz 100 to 200 per cent, a fact everyone in the pop music field has long been aware of. *Down Beat* long ago quit mentioning the fact, figuring its musician-readers were fed to the saturation point with our optimistic outlook. Now that *Variety* concedes the point it can be listed as "official" for all of the show biz.

Studios have been paying from \$20,000 to about 100 G's for the services of name bands, depending upon the production budget and calibre of band. Top cabbage was drawn by Jimmy Dorsey and Glenn Miller, who garnered close to 100 Grand each. Musicians were paid \$100 a week for the four to six weeks of work required from them. Someone at Metro recently got the brilliant idea of co-starring the brothers Dorsey in a pic together, but Tommy okayed a \$65,000 touch while Jimmy held out for some thirty-thousand more, figuring, and rightly, that if Paramount paid him that Metro should

ditto. Negotiations were stymied, as a result, and if the pic is made it will be done at a different studio than MGM.

Still Many Weak Points

Harry James also in line for flix, with his first scheduled at Universal and the second at RKO. Benny Goodman, through his manager Will Roland, also has been dickering and undoubtedly will go before the cameras before summer is over. Matty Malneck is an old hand in films, as is Les Hite, and Jack Teagarden recently got the break of his career by teaming with Bing Crosby in a Paramount opus which is still doing well at the box-office. Horace Heidt is another maestro who has proved his worthiness on the screen. Kay Kyser, more than anyone, taught the Hollywood executives how potent a bandsman can be on a marquee. He's been tops since his first pic and will probably remain so.

With war creating a pretty definite demand for "light" fare—stories teamed with musical scores, show biz names and comedy—from here it looks as though the trend toward using name bands is only getting under way, and no place near its peak. Charlie Emge in California never allows the *Beat* to go to press without a late bulletin or comprehensive account of music in new films included in his

news packet from Hollywood. More and more, the movie industry needs dance bands. It needs singers—the Andrews kids, the Kings, the Kenny Bakers and Francis Langfords. It needs music—not the demented songs of jerk Hollywood writers but the songs of men like Carmichael, Kern, Youmans, Porter and even youngsters like Van Heusen, Burke, Raye and Sid Robin, who proved their talents via the dance band route long before they ever submitted a song to a studio.

Stories Usually Stink!

And Hollywood needs writers. Even more than songs. A band may do a sensational job, the music may be excellent and perfectly recorded and the photography and acting impeccable, but with poor stories all are defeated.

Yet to be made is a really intelligent, authoritative motion picture revolving about a dance band. Like its movies of newspaper men, Hollywood is so out of touch with its subject that the finished result is strictly ersatz. Newspaper men don't sit with their feet on tables, wearing short-brimmed felt hats and swallowing large gulps of whisky from bottles. And dance bands—unless it is a Korn Kobler unit—don't depend upon funny hats for their popularity.

And so activity right now in New York is at fever pitch. One-nighters are fading for many reasons (see page 1 story, this issue) and there aren't enough locations to go around. Making records and motion pix, as a result, are getting more and more consideration from the leaders, bookers and personal managers. Before 1942 is ended, more band films will have been made than in any other 12-month period in the cinema's history.

And maybe one or two will please the musicians who pay to see them. That would be something.

Mitch Ayres on New York Job

New York—Mitchell Ayres and band opened the New Pelham Heath Inn, Bronx nitery, last week and are skedded for the engagement indefinitely.

Ayres, with his self-styled "fashions in music," is broadcasting regularly over the Mutual web. Several of Mitch's men were injured in a recent motor crash, while on the road, but all are reported well again.

Blind Musician Put in I-A

New York — Joe Mooney, the accordionist-arranger, recently reported to his draft board for classification. Almost totally blind, Mooney is a man who doesn't want his handicap to interfere with his work. Often he has made arrangements and worked in bands when even the leader wasn't aware of his poor eyesight.

And so . . . Mooney was classified as I-A.

Emilio Caceres To Augment

Detroit—Emilio Caceres and his ork have been set for eight weeks at the Club San Diego here. Outfit now measures eight men but Caceres is planning to add two more saxes and a girl singer. At present, all reed work is carried by hot man Joe Mandujano.

Pinie Caceres, Emilio's brother, gutbucket pianist, is now doubling on trumpet making three horns for the outfit.

Personnel is as follows: Tommy Conde, Oscar Guerra, trumpet; Joe Mandujano, tenor sax; Johnny Gomez, guitar; Pinie Caceres, piano; Marco Morales, bass; Glen Davis, drums; Emilio Caceres, viola.

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(Second Series)

1. Charlie Teagarden was in the pix "Birth of the Blues" with Bing Crosby. True False
2. Ray Noble at one time had a brass section consisting entirely of present day leaders. True False
3. Mildred Bailey has two pet dogs. They are Doberman Pinschers. True False
4. Artie Shaw recently took George Auld into his new band. True False
5. DOWN BEAT will celebrate its 8th birthday in July. True False
6. Harry James joined the Jan Savitt band recently. True False
7. A Zoot Suit is a legal action. True False
8. In the March 1st issue of *Down Beat*, Dave Dexter Jr. panned the waxing of "Deep in the Heart of Texas" and "Let's All Meet at My House" by Bing Crosby & Herman. True False
9. Benny Goodman, "King of Swing," owns an estate in the east. True False
10. Jimmy Dorsey plays an Albert system clarinet. True False

(Modulate to Page 20 for Correct Answers)

Chicago... Di... Go... No... St... Portla... the ol... her su... tried... and Jo... How... famous... been ba... song fo... In h... charged... film pre... of the... in 1899... Accor... and kill... October... rooming... Street... an alley... won her... "He... When... McLemo... gun go... song?"... only we... "Al w... —not a... Frankie... Frank... been tak... tired ha... time the... version... began s... down th... she fled... Another... Nathan... and res... roots of... into Afr... triangle... situation... Ci... Young... twentiet... song bud... Frankie... fied that... a rich s... and that... came to... gro pian... then ret... wrote th... tunes... Young... that Fr... written... flourished... '90's. Do...

Did Frankie's Revolver Go Rooty-Toot-Toot? No, It Just Went Toot!

by VIC VENT

St. Louis—Frankie Baker, 66-year-old Negro woman from Portland, Ore., who claims to be the original "Frankie" of the old barroom melodrama ballad, *Frankie and Johnny*, lost her suit against Republic Pictures here last month when she tried to collect \$200,000 damages over the movie, *Frankie and Johnny*.

However, she reestablished famous old shooting which has been bandied about in legend and song for many years.

In her suit, Frankie Baker charged that the Republic Pictures film presented an incorrect version of the actual incident in St. Louis in 1899.

According to Frankie, she shot and killed Allen Britt on an early October morning in 1899 in a rooming house at 212 Targee Street here. Targee Street is now an alley. Her plea of self-defense won her an acquittal.

"He Was a Piano Player"

When her attorney, Joseph L. McLemore, asked her, "Did your gun go Rooty-Toot-Toot as in the song?" Frankie replied, "No, it only went Toot. I just shot once."

"Al was a conceited piano player—not a sporting man," continued Frankie.

Frankie said that after Al had been taken for burial in a rubber-tired hack, she heard for the first time the old *Frankie and Albert* version of the ballad, for people began singing it as she walked down the street. In humiliation, she fled to Omaha.

Another witness in the case, Nathan B. Young, Negro lawyer and researcher, testified that the roots of the ballad might go back into Africa and that the eternal triangle is one of the oldest human situations in songs.

City Was Rich Source

Young said however that the twentieth century versions of the song budded and bloomed after the Frankie Baker shooting. He testified that in the '90's, St. Louis was a rich source for ballad material and that Tin Pan Alley composers came to hear the songs which Negro piano players improvised, and then returned to the East and wrote their own versions of the tunes.

Young said he was convinced that *Frankie and Johnny* was written by one Jim Dooley, who flourished as a lyric writer in the '90's. Dooley was one of the "bar-

some definite evidence in that room bards" who collaborated with piano men in writing the topical, gay and ribald songs which emanated from the Negro quarter.

Another witness for the defense was Sigmund Spaeth, the "Tune Detective" of radio fame.

Cavalrymen Ride with Johnny McGee

Fort Jackson, S. C.—Two cavalrymen were riding high—without their horses—when Johnny McGee and his band stopped over to entertain soldiers here late last month. The two cats getting in the groove with McGee on his cornet are Pfc. Tony Barbero, seated with his tenor sax, and Pfc. Malcolm Little, on the right with his alto sax. Both boys are members of the famous 102nd Essex Cavalry Troop Band from New Jersey. Barbero was with Al Donahue's band before being inducted into the army and Little was with Reggie Childs.



Nita Barnet Set At Booking Office

New York—Gene Krupa's blonde former secretary, Nita Barnet, who did much to exploit the Krupa organization while a member of that outfit, now is working in the one-night department at Fredericks Brothers' booking office here. She started March 1. Freddie Williamson of the office handled "negotiations."

Wardlaw out of Band Business

Raleigh, N. C.—Jack Wardlaw, ork leader in the Southeast for the past ten years, has given up his dance band. Wardlaw has just been appointed unit manager for the Shenandoah Life Insurance Company.

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Dance Men Pen Prize Operetta



Chicago — Lee Armentrout, left, arranger for Ben Bernie's ork, and Fenton Lee entered an original operetta in WGN's recent contest which was selected by judges as one of the three winners.

The operetta, entitled *The Lead Soldier*, is laid in the Civil War Days and revolves around General Lee. (Well, hush my mouth!)

Armentrout plays piano and trombone and has arranged for Paul Whiteman and Alec Templeton. In collaboration with Lee, he has written many popular songs.

Armentrout expects to rejoin Ben Bernie's ork in California when it goes to Catalina. At present, the Ol' Maestro is still at the five dollar window at Hialeah.

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Jean Goldkette Band Was the Greatest—Morgan

'We Gave Bix a Newspaper for His Part,' Maestro Recalls

by BOB LOCKE

Chicago—"There are just no two ways about it—the old Jean Goldkette band was the greatest band ever brought together! No band of today can compare with it."

That's Russ Morgan making this dogmatic statement. Yes, the same Russ Morgan who today specializes in sugary "mood" music. And yet there are few gents in the music business today as well qualified to speak thus of Goldkette as Morgan, for he was associated many years with the outfit in its old Detroit days.

Of course, the reams of words that have been written already about Goldkette would even fill up the *Congressional Record* but Morgan feels like the band is still underrated among critics of today. "Why, when we played in the old Roseland in New York, we would give out with such tunes as *Tiger Rag* and *Riverboat Shuffle* on Saturday night and then play concerts in church the next Sunday morning!" says Morgan.

"People Wouldn't Leave Floor"

"I'll never forget our closing night in the Roseland. There were musicians from out of 52 different orchestras in the audience. After the last number was played, the people refused to leave the floor and the management had to call the cops in order to get the band off the bandstand."

In the old Goldkette band, the rhythm section was made of the late Eddie Lang, guitar; Irving Riskin on piano (he's now a New York studio arranger); Chauncey Moorehouse, drums (still one of today's top studio drummers); and Steve Brown, bass. No one ever knew how old Steve was, but he was easily the patriarch of the band.

On trombones there was Tommy Dorsey, Bill Rank, who later played in Whiteman's first chair, and Spiegel Wilcox, who never played anything but melody on his trombone in a megaphone. The boys tagged him the "instrumental Rudy Vallee."

Don Murray and Jimmy Dorsey

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were in the sax section. Incidentally, Murray was the forerunner of nearly all the great white clarinetists of today. And trumpets included of course Frank (Fuzzy) Farrar and Bix Beiderbecke.

Gave Bix a Newspaper

"When we arranged our music, we always gave Bix a newspaper to read for his part," says Morgan. "He couldn't read music anyway and he would go off and smoke during rehearsal. And then, after we had played off the score, he would return to his chair, doodle a little, and then fill out his part with some of the most beautiful notes you ever heard. I can't recall ever hearing any clinkers or bad notes. Bix, you might say, was the cellophane wrapper around our basket of fruit."

Morgan tells of the time Paul Whiteman came to Detroit and heard the band from the balcony. Bix had just played twelve choruses of a number in a row. Whiteman said, "I'm going to hire him someday. I don't care whether he will cost me more money than I can afford or what—someday I'll have him in my band."

After those twelve choruses, the Goldkette boys couldn't play anymore and the relief band came on. A band, called then the Orange Blossom Band, and which later became the nucleus for the Casa Loma orchestra. It was led by a fellow known as "Spike" who later adopted the name Glen Gray.

Played Piano for Hours

There were times when Bix would lock himself in a room and play piano for hours. He couldn't read piano music either but he would play Grieg or MacDowell by the hours. And the room would be a haze of cigarette smoke.

There was the time when Charlie Horvath, the manager, who is now managing ballrooms in Cleveland, called a rehearsal. Russ and two of the other boys stayed up all night arranging numbers and then hurried over to the hotel just in time to catch the rehearsal.

But there was no rehearsal in progress.

"It's been called off," informed Horvath. "Fuzzy Farrar has sore feet and has to go get some shoes!"

It was a free and easy, happy life the Goldkette boys led. Don Murray used to write songs like "Oh Pilsener, oh Pilsener, how regal is thy Lager!"

One time Murray got tired of blowing a big baritone sax so he tied strings to all the keys and wrapped them around three chairs so he could sit back and pull the strings, instead of fingering the

horn himself. The only difficulty was that it now took three men to play the sax instead of one!

Everybody Loved Bix

"Everybody loved Bix," says Morgan. "The guy didn't have an enemy in the world. But he was out of this world most of the time. I remember one time three of us went out to play golf early in the morning and we came across Bix asleep under a tree. The night before he had decided to play some twilight golf and had lost all his golf balls. So he just laid down and went to sleep. We woke him up and he finished the course with us."

It is Morgan's opinion that the bands of today do not play as well as Goldkette's orchestra did. The difference is due to the advent of swing music which hampers expressiveness in playing, he says.

"More volume can never substitute for expression. I have never heard a swing band play soft yet,"

he says, "and I find that most swing musicians are not very competent. They are unable to play beautiful melodies or hold the long notes found in many Jerome Kern or Cole Porter compositions. It takes long years of study and woodshedding to play long tones. For instance, it is much harder to walk slowly with perfect posture than to run fast and jerkily. All it takes to play a trumpet in a swing band today is a lot of intestinal fortitude."

"Now, I say it's impossible for a swing band of today to play a waltz. Yet, the old Goldkette band could play compositions by Grieg, MacDowell, Cyril Scott, and Strauss, as well as the blues of W. C. Handy. When the bands of today can do this, then they'll rate with the Jean Goldkette band."

Russ Morgan and his orchestra have just closed at the Edgewater Beach and are enroute to New York.

'We Got There Thumb Way,' Cry Spivak Boys

Wilmington, Del.—The phrase, "hit the road," is plenty pungent with meaning to the boys in the Charlie Spivak orchestra now. These gates are all seasoned hitch-hikers now having been forced to thumb their way into New York recently when their bus caught fire.

On Feb. 23, the Spivak crew played the John Hopkins Prom in Baltimore. Charlie, himself, hurt his back in Baltimore and during the dance decided he would train into New York while manager Bobby Burns had an early morning date with the New York draft board so these two weren't on the bus when it pulled out of Baltimore after the prom.

The dance ended at 2 a.m. and the bus left for New York about 3:15 a.m., heading for the WOR Playhouse in New York for an afternoon rehearsal of a Coca-Cola show the night of Feb. 24.

Bus in Flames

When the bus got somewhere between Baltimore and Wilmington, the boys were all sound asleep. Suddenly they were awakened by a loud series of shots. It sounded like someone was shooting off a cannon in the back of the bus. When the boys turned around, they saw nothing but flames. Something had exploded in the engine.

The fire was put out in a hurry but the bus wouldn't move. So the boys got out and thumbed rides from trucks passing by. The trucks picked them up in ones and twos. Some got as far as Newark, others to Philly, but all managed to make the rehearsal in New York at

Marines Get Taylor Thumper

Janesville, Wis.—Dick Taylor is auditioning drummers to handle the tub turns left vacant when his regular thumper, Lee Perkins, left to join the Marines.

Dick, who blows fine valves, has one of the fave jazz bands in these parts and features the 88ing of colored cat, Rube McDaniels.

"What Hit Me?"



Wichita, Kan.—G. H. (Jerry) Johnson, business manager of Will Osborne's ork, wound up in a local hospital here the night of Feb. 20 following an auto accident as the band was enroute from Tulsa, Okla., to Wichita. The station wagon in which Johnson was riding with Mr. and Mrs. Elmer Schneider was heavily damaged along with many of the band's instruments. "What hit me?" asks Jerry. Pic by Robert M. Kent.

ASCAP Admits 23 Composers

New York—The ASCAP board of directors has admitted 23 songwriters and five publishing houses to membership. The new members include Fred Astaire, Elmer Albrecht, Frank Trumbauer, Bide Dudley and others, and the publishers admitted included Joe Howard, Jewel Music Company, Merbury Music Corp., Musette Publishers, Inc., and O'Kay Music Co.

Bum Lip?

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Uncle Sam's Daughter



New York—Glamour must hide behind a gas mask now that the nation is at war. Viola Smith, girl drummer, proves her preparedness by donning a mask and shouldering a gun, thus possibly indicating a trend away from *Down Beat's* long array of bare-kneed chicks. Viola is currently holding down the drummer's chair in B. A. Rolfe's Daughters of Uncle Sam ork, a 30-piece symphonic and swing organization made up entirely of girls.

Ex-Wife Grabs Lou Breese for 25,000 Berries

by MIKE STRANGER

Boston—Lou Breese, while playing a local ballroom recently, was hailed into Middlesex Probate Court by his former wife, Ina Mae Bentley, who charged the maestro with being 25,000 green papers in arrears on a \$200 a month alimony order secured 16 years ago.

Breese, nee Louis J. Calabrese, who admitted he had "never kicked in a dime" of the alley-money, got the case continued until October when he promised Judge Arthur E. Beane he would settle with some immediate payments.

Flood Sextet At Monroe Club

Peoria, Ill.—With a new policy of continuous entertainment, Frank Bohart's Monroe club currently spotlights Jerry Flood's Sextet. Jerry on guitar, Bud Hanson, accordion, and Ken Lytle, bass.

With rhythm handled by the male sex, the Loring sisters, Evelyn, Adelyn and Lorna, constitute the femme half of the outfit. They really are sisters and put forth one of the finest shows ever to appear at the club. The girls have been a part of the crew now for one year while the boys have been on their own for three years.

On a one nighter here at the Inglaterra ballroom recently Herbie Holmes was embarrassed in facing a Local 26 union official, absent of his new card. Looking anxiously through his zoot suit, with no luck, Herbie rushed to his hotel to find it, leaving the stand for approximately half an hour. . . . After remodeling the old Casino room at the Jefferson hotel, now the Tropics, the management has been bringing in Hawaiian bands. Sunday afternoon tea dancing has proven quite a treat here. . . . Mabel Radley at the Hammond organ recently replaced Al Ware, boogie woogie pianist at the Talk O' Th' Town.

—RAY SHEAR

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**Sure, Women Musicians Can Take It!
Mother of Eight Children
Plays Ivories in Son's Ork**

Steubenville, O.—Viola Smith, who said in *Down Beat* recently, that girl musicians can "take it" certainly knew what she was talking about. A good example is Mrs. Marie Hummel, the mother of six sons and two daughters, although she doesn't look it, who plays piano in the dance band of her son, Bill Hummel, currently booked indefinitely at the Yacht Club here.

Mrs. Hummel (age unknown) was married in 1916. Prior to that time, she played in the local home town nickelodeon.

Since 1929, she and her sons have made up a dance orchestra which has toured the country. Al-

though she now has six grandchildren, she is playing piano and solovox, and according to her son she is the sparkplug of the band. Recently, her husband, Ray E. Hummel, gave up playing drums to manage the band and their son, Jerry, took over on the traps but Mrs. Hummel insists on staying with the orchestra and pitching.

Miller, Beneke Grab Trophies



New York—It was just a few nights before Glenn Miller and his band shoved off for Hollywood, where they are slated to start a new flicker this week, that Dave Dexter of *Down Beat* made formal presentation of awards to Miller and Tex Beneke on the Miller Chesterfield program. Shown are Miller, Dexter and Beneke. The presentation was heard over more than 100 CBS stations from New York to Hawaii. Miller's band won *Down Beat's* sweet poll and Beneke won a seat on the All-American band in this publication's recent poll in which more than 15,000 musicians cast votes. Ray Levitt Photo.

Country Needs a Good Banjo Kick, Says Eddie Peabody

Chicago—Lt. Comdr. Eddie Peabody, famous vaudeville banjo player now stationed at the Great Lakes Naval Training Station here, declared last week that "it is an unpatriotic gesture on the part of United States orchestra leaders to boycott the only native American musical instrument—the banjo."

"I say that now is the time for all banjo lovers to come to the aid of their country's only native instrument. If it's good enough for the President of the United States, it is good enough for me. So as Ashton Stevens says, 'Pick yourself a banjo and play American!'"

Bobby Dixon New Barlow Vocalist

Chicago—Bobby Dixon will replace Bob Gray as vocalist in the Ralph Barlow band currently at the Melody Mill ballroom here. Gray recently joined the navy and is stationed at the Great Lakes Naval Training Station near here. Barlow, now in his sixth month at the Mill, will leave in May to open at Peony Park, Omaha, for the summer.

There's 746 Others, Just Like Them



New York—D'Artega recently gave a huge concert at New York's Manhattan Center in which these four girl accordionists participated. However, the concert was really unusual in that it utilized an orchestra of 750 musicians, all of them accordionists. The girls are left to right, Dorothy Resnick, Rosemarie Schwerman, Jacqueline Stewart, and Helen Boris. That's D'Artega on his knees and the other gent is Joseph Robotti, the girls' teacher. Pic by Richard Statile.

Thornhill's "Pair of Pairs"



Hollywood—Currently at the Palladium, Claude Thornhill and ork have been featuring a novel vocal group, the "pair of pairs" shown here. Left to right, they are Martha Wayne, Buddy Stewart, Lillian Lane and Dick Harding. Pic by Arsene.

Johnny Mince Back to Army

Chicago—Johnny Mince, clarinetist, has again stepped out of Rob Strong's band. This time Johnny returns to the army, due to the removal of the over-28 exemption. Mince was released from service last fall. Eddie McKinstry moves into the featured clarinet spot.

Emmett Carle, former tenor sax man with Boyd Rabyrn, moves into Strong's sax section. Gus Jean comes in from the Herbie Kay band to replace Kenny LaBahn on alto.

Resides their NBC Doghouse program, the band is now playing numerous college dates.

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PUBLISHED TWICE MONTHLY

GLENN BURRS, Editor CARL CONS, Managing Ed.

Advertising

TOM HERRICK Adv. Mgr.
HAROLD JOVIAN Adv. Sales
R. V. PETERS Auditing
BUD CONS Production

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Forrest Hotel, West 49th Street • Phone Circle 6-5252

PACIFIC COAST OFFICE

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Opinions expressed by writers in this publication are not necessarily those of Down Beat's editors. To insure return of material submitted for publication, contributors must enclose self-addressed, stamped envelopes. Down Beat is not responsible for unsolicited manuscripts.

DOWN BEAT • Address All Communications to 608 South Dearborn Street • Chicago, Illinois
Printed in U.S.A. by John Maher Printing Company, Chicago

Chords and Discords

Singers Unnecessary? Don't Kid Yourself, Says Sammy Kaye

New York City

To the Editors: Vocalists are as unnecessary as your right arm! That's my answer to the remarkable statement made by Henri Rene in *Down Beat's* issue of Feb. 1.

I read it while sitting backstage at the State Theater in Hartford, Conn., a few minutes after Tommy Ryan had received a gob of encores for his rendition of *Begin the Beguine*. Sure, the audience thought he was so unnecessary they wouldn't let him off the stage.

Mr. Rene isn't even funny. In the first place he assumes that 99 per cent of the big name band leaders are hot swing men who can feature instrumental numbers to displace singers. He ignores the fact that quite a large percentage of the big name bands are "sweet." And sweet bands play ballads.

Perhaps he has forgotten that dance fans like ballads, too—like them so much that they consistently top all other pop stuff on the *Hit Parade*. And ballads must be sung!

Singers are especially important today. With patriotic and war songs the order of the day, it is an unfortunate band leader who's caught without someone to sing them. In pop songs, lyrics are just as important as melody but with war tunes, lyrics are more important. And name one big name band leader who isn't featuring a medley of war songs or one who hasn't recorded one! My recording of *Remember Pearl Harbor* is, I am happy to say, in the best-seller lists. It wouldn't be if it were minus vocals, because then it would be meaningless.

Henri Rene has also forgotten two other important musical forms that should be sung—the blues and novelty numbers. I don't think I have to explain why blues calls for vocal renditions. That must be obvious to any jazz fan. And insofar as novelty tunes are concerned, start from *The Music Goes 'Round and 'Round* through *Daddy* and up to *I Said No*, and try to imagine what they'd sound like if they weren't sung.

SAMMY KAYE

P.S. Ironic that Henri Rene, famed for the *Beer Barrel Polka*, should have made such a stand. The *Beer Barrel Polka* was sung by thousands of "sour-voiced" Britishers as they charged across the African desert to battle the Axis forces.

Give Youth a Chance!

McAlester, Okla.

To the Editors: In connection with Viola Smith's article, *Give Girl Musicians a Break*, I have a plan. Why not take young men or boys into orchestras also. That is, boys from 16 to 18 who are not of draft age. Boys who can really play and take

solos like the big boys. Many a young boy is looking for a chance to get into a big name band. This also will give boys (our future music makers) something to work and practice for. Some fellows would work hard and are anxious for a chance. Think this over, fellows.

ELLIS GIBSON

Thought for the Week

Boston

To the Editors: First, it was "Should Negroes Play in White Bands?" and then next, "Should Girls Be Allowed to Play in Male Bands?"

My suggestion for the next topic of discussion is "Should Musicians Be Allowed to Continue the Use of Instruments in a Dance Band?"

LILY LAND

"Ray Herbeck's Music Doesn't Chill Me!"

Ansonia, Conn.

To the Editors: Where does Ray Herbeck get that stuff, "I've Kissed the Corn Goodbye?"

He claimed in the Dec. 1 issue of *Down Beat* that his (new) band would "chill them." Well, if he calls the music he's playing now "chilling" he's nuts. I think his band could stand a real overhauling before he gets an outfit together with guts.

DOM CONSTANTINE

Non Compos Mentis?

Philadelphia

To the Editors: 'Smatter? So far no credit given to those babies who spin the waxes on the other side of the music counters. How's about a knock-down to the feminine touch and don't spare the horses, those bars really spread the Jam thick and fast. All the guys and gals who make the records are solid in the groove but the kids who sell 'em are on the right beam, too. Are you for it? Well why not give it a twirl? Trilly.

RUB E. SMITH

Note: Trilly, really, Rub, and skin, Jack, on the nose.—EDS.

To the Defense of Frazier!

Milton, Mass.

To the Editors: I want to defend the views expressed by your George Frazier. It seems like the majority of your readers entirely disagree with Mr. Frazier. In fact, these self-appointed critics have gone so far as to say, "George Frazier is just a jerk . . ." or "I'll take the Glenn Millers and Tommy Dorsey's and you can have Frazier."

These are the same people who will tell you that Helen O'Connell (she of the fish-peddler's voice) is a better vocalist than Billie Holiday. The same people who will rave about "Tommy Tucker and his Mush and Smush" and then tell you, in complete and serene ignorance, as one of your readers does in her letter to Bob Locke that "Glenn Miller's arrangements make Ellington's look sick." After all she probably thinks she is right because she knows that Tex Beneke sings a lot better than Ben Webster.

For them, I should think that

Musicians Off the Record



New York—Three-months-old Suzanne Fritts, daughter of Stan Fritts of the crazy Korn Kobblers, digs her pop's groovy trombone blowing. Stan didn't see his new daughter until she was seven weeks old, as he was busy with the Korn Kobblers, breaking all records at the Flagship in Union, N. J., while the stork delivered this bundle from heaven to his wife back in Lyons, Neb.

SHEET MUSIC BEST SELLERS

- WHITE CLIFFS OF DOVER (Shapiro-Bernstein)
- BLUES IN THE NIGHT (Romick)
- DEEP IN THE HEART OF TEXAS (Melody Lane)
- ROSE O'DAY (Tobias-Lewis)
- I DON'T WANT TO WALK WITHOUT YOU (Paramount)
- CHATTANOOGA CHOO CHOO (Folst)
- MOONLIGHT COCKTAIL (Jawal)
- DEAR MOM (Republic)
- SHRINE OF ST. CECELIA (Brunn)
- HOW ABOUT YOU? (Folst)

SONGS MOST PLAYED ON THE AIR

- HOW ABOUT YOU? (Folst)
- DEEP IN THE HEART OF TEXAS (Melody Lane)
- BLUES IN THE NIGHT (Romick)
- DAY DREAMING (T. B. Harne)
- LAMP OF MEMORY (Marks)
- I DON'T WANT TO WALK WITHOUT YOU (Paramount)
- MANDY IS TWO (BYC)
- AS WE WALK INTO THE SUNSET (Campbell)
- ROSE O'DAY (Tobias)
- WHITE CLIFFS OF DOVER (Shapiro-Bernstein)

WHERE IS?

MAURICE ALSTRAND, former Chicago music dealer.

WE FOUND!

MARTHA WAYNE and BUDDY STEWART, now with Claude Thornhill's Orchestra, as *Down Beat* printed 2 months ago.
RUSS ISAACS, now Muggsy Spanier's drummer.
MEREDITH BLAKE, now with Mitch Ayres Orchestra as singer.

Frazier should differentiate between "swing" and "jazz." Let's call the music played by Ellington, Hodges, Cootie, Frankie Newton and the rest, jazz. In this way, Mr. Frazier and his brothers-in-arms may talk about music and discuss jazz without confusing too greatly those poor saps who must have the Dorsey's, Millers and Eberles.

By the way, I would like to thank Frazier publicly for his swell comments and handling of the program presented on WCOP in Boston, Sunday, Feb. 22, featuring Frankie Newton and his band.

ALFRED W. PORTER, JR.

"Spivak Is Sweetest Trumpet Player"

Chicago

To the Editors: Why hasn't Charlie Spivak and his fine crew had more recognition lately in your magazine? Charlie



Sidis Brannman

"Well—I certainly would have demanded cab fare home at least!"

RAG-TIME MARCHES ON . . .

NEW NUMBERS

- DECOLA—A son, Louis, Jr., born to Mrs. Louis J. Decola in Chicago Feb. 6. Dad is leader of show band.
- WOLFE—A son, born to Mrs. John Karr Wolfe in San Francisco Feb. 8. Mother is the former Camilla Romo, NBC singer; dad is non-pro.
- HOWATT—A son, Richard George, born to Mrs. Eddie Howatt in Hudson Hospital, Hudson, N. Y., Feb. 1. Mother is trombonist and singer; dad is former vaude-villan.
- BRITTON—A son, born to Mrs. Milt Britton in Jackson Heights, L. I., Feb. 13. Dad is band leader.
- SHEAR—A son, born to Mrs. Harry Shear in Philadelphia, Feb. 8. Dad plays bass viol.
- PETERSON—A daughter, born to Mrs. Howard Peterson in Chicago, Feb. 7. Dad is staff organist on radio station WLS.
- GORDON—A son, born to Mrs. Mack Gordon, Feb. 14 in Los Angeles. Dad is the songwriter.
- ARNO—A son, born to Mrs. Vic Arno in Hollywood, Jan. 12. Dad is violinist in Billy Arty's CBS ork.
- HANLON—Two daughters, Elizabeth Marie, 6 lbs. 5 1/2 ounces, and Barbara Noel, 6 lbs. 8 ounces, born at South Nassau, N. Y., Community Hospital on Feb. 13 to Mrs. Allen Hanlon. Dad is guitarist with Adrian Rollini Trio.
- LEWIS—A son, 10 lbs. 8 ounces, born Feb. 24 to Mrs. Eddie Lewis in Cairo, Ill. Dad is a Wichita, Kan., leader.
- SLIGH—A daughter, Jill Glorann, eight lbs., six ounces, born Feb. 27 to Mrs. E. B. Sligh in Chicago. Dad is a Chicago booker.
- SILLAWAY—A daughter, Madalene Luella Sillaway, six lbs., 12 ounces, born to Mrs. Ward Sillaway Feb. 25. Mother is former Kay Weber, singer. Dad is former trombonist with Bob Crosby and Jimmy Dorsey, now employed in New York studios.

TIED NOTES

- GRAY-CAYLORD—Harold Gray, pianist in Buddy Clark's orchestra, and Joan Gaylord recently.
- LEVINGTON-ALLISON—Archie Levington, Chicago manager of Leeds Music, and Fran Allison, radio vocalist, in Chicago Feb. 21.
- PETERSON-FOSTER—Charles Peterson, trumpeter in Tommy Dorsey's orchestra, to

has a fine bunch of boys who really work hard. Part of their success is due to their arranger, Sonny Burke. Charlie has helped to develop a trend in music which I would call sweet swing. Let's have more about the "sweetest trumpet player in the world," Charlie Spivak.

ROBERT J. WILLARD

Thanks, Darrell

Abilene, Tex.

To the Editors: Thought you would like to know how musicians are getting along in West Texas. Les Brown is this territory's most favorite band. The Dixie Playboys still prove good for cedar breaks "shin kickin'." Connie Wendell seems to have himself a time keeping his Reveries in Rhythm rolling. Bob Willis' versatile band is still kicking around in Tulsa and Oklahoma City.

DARRELL WORLEY

Praise for Dick Wilson

Washington, D. C.

To the Editors: I would like to send in a little praise for the late Dick Wilson. Dick was the greatest tenor saxist. I guess not enough musicians ever listened to Andy Kirk's band, hence Dick Wilson was compara-

- Kay Foster, former Tony Pastor vocalist, in Los Angeles, Feb. 20.
- COLE-NEWMAN—Alfred Cole, tenor sax and clarinet player, to Margaret Newman in Roanoke, Va., recently.
- PETERMAN-FUNK—Gene Peterman, leader from Tucson, Ariz., and Mary Jane Funk, Detroit boogie 88er, in Lordsburg, New Mexico, recently.
- ROBERTS-SEWREY—Floyd Roberts, trombonist with Frankie Bogart, and Bonnie Sewrey, chirp with the same band, in Toronto, Ont., last month.
- WAGNER-POTTS—Ralph Wagner, Wichita, Kan., clarinetist, and Annette Potts, in Wichita, Kan., recently just before Wagner joined the army. He is now in the Camp Polk, La., band.

FINAL BAR

- LACERON—Wallace, 37, drummer in the pit ork of the Gayety Theater in Minneapolis, died Feb. 14 in that city.
- KALSH—Jimmy, 39, West Coast band leader and former trombone player with Griff Williams and Anson Weeks, died Feb. 17 in Los Angeles.
- DIEFENDERFER—Frank L., 50, president of the Reading, Pa., Musicians' Union, died Feb. 19 in Reading. He also was director of a theater orchestra.
- KATSCHER—Dr. Robert, 45, composer of *When Day Is Done*, died Feb. 23 in Hollywood.
- FARL—Herbert E., former orchestra pianist, died recently in Albany, N. Y.
- KAHAL—Irving, 39, songwriter, died Feb. 7 in Mount Sinai Hospital, N. Y.
- MACKINLAY—William C., 76, violinist and founder of the Peoples' Symphony Orchestra, died recently in St. John, N.B.
- MADDEN—Thomas J., father of William J. Madden, ork leader, died Feb. 8 in Atlantic City, N. J.
- STROUP—Byron D., 57, musician and band director, died Feb. 9 in Coldwater, Mich.
- WILLIAMS—Frank B., 73, blind lyric writer, died Feb. 6 in Harlem Hospital, New York.
- TASSE—Honore, 88, musician, died Feb. 6 in Ottawa, Canada.
- TAYLOR—Garland Nelson, 35, steel guitarist, formerly with the Ark Valley Boys of Wichita, Kan., radio station KFJ, died Feb. 2 in Wichita.
- SITTIG—Al, 50, well known entertainer and musician, died Feb. 13 in Utica, N. Y. He was president of Musicians Union, Local No. 51.

tively unrecognized. His solos were not in the sensational approved Coleman Hawkins manner, but were soft, quiet and with a lot of feeling.

Good for George Hoefler. He recognized Wilson's greatness in his last column (*The Hot Box*). He hated Wilson's solo on *In the Groove* as solo of the month.

Man, I don't see how any true jazz lover, if he really digs Dick Wilson's records, cannot recognize his greatness. I wish some of *Down Beat's* readers would listen to some of the following Wilson records because you'll get a terrific kick. With Andy Kirk: *Jump Jack Jump*, *In the Groove*, *Froggy Bottom*, *Chris Columbus*, *Little Sarapeal*, *Steppin' Pretty*, *Little Miss*, *Ring Dem Bells*, and *I'm Muggin'*. With Mary Lou Williams: *Scratchin' the Gravel* and *Tea for Two*.

RODDY SNOW

"There Are Many Fine Non-Union Orks in Gotham"

New York City

To the Editors: In regard to the article by C. Griffith printed in *Chords and Discords* of the Jan. 15 issue of *Down Beat*, I should like to extend my (Modulate to Page 11)

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Soundies for Minoco were made last month by Lea Hite and his ork, with bashful but attractive Savannah Churchill "imported" from the Ubangi Club (where she's working as a single) to add oomph to the film. The Hite band made four soundies in all. Hite is undergoing the same "reducing" diet which Louis Armstrong has been using so successfully and has shed many pounds. Band is on the road in New England. Pic by Ray Levitt.

Plan Guitar Festival

Cleveland, O.—The International Guitar League will hold a 3-day festival here Aug. 23-24-25. The league's winter festival was held Feb. 15 in Altoona, Pa., and attracted some 1,000 participants.

Chords and Discords

(Jumped from Page 10)

congratulations to the author and to elucidate further on his article.

There are now many fine non-union orks about the Gotham City and elsewhere who haven't received recognition or the breaks in order to become unionized. For illustration, Clarence Berry and his ork of Brooklyn which is one of the smoothest playing non-union orks. Also Jimmy Evans, Al Barrymore, Butler Johnson and many others who are competent to engage in a battle of swing with some of the nation's top-flight orks and fare pretty well against them. One in particular which stands out is Steve Pulliam and his Manhattan Sextet, who really deserve recognition. The band is an eight piece combo. They walked off with first prize in the 1940 World's Fair Amateur Swing Band Contest and have been sending the cats with their solid kicks ever since.

FREDERICK WILLIAMS
Business Manager of the
Manhattan Sextet

'Chatterbox Still Is Very Much in Biz'

Mountain Side, N. J.

To the Editors:

Please be advised the Chatterbox is still very much in business, the only change being that the "Name Band" policy was eliminated. . . . Please publish this in your next issue.

A. S. CAPRIO, Manager

Mr. Caprio's protest was written on a letterhead carrying the line, in cap letters, "Featuring America's Name Bands."—EDS.

Sympathy Note

Brooklyn, N. Y.

To the Editors:

I feel sorry for the unfortunate square who called the grandest fellow ever to pick up an instrument an "off the beam drip." This poor ickie just doesn't know the score.

JOHN DE PERSIO

Clearing Up the Matter

Chicago

To the Editors:

In my previous letter, I asked "What ever happened to the Casa Loma orchestra?" A lot of people misunderstood me. What I really meant was, "What happened to the Casa Loma orchestra?"

BILLY BLUE

Request

Burlington, Vt.

To the Editors:

Let's have more news about the King Cole Trio and about Sam Donahue's swell band.

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Academy's Choice Of Best Film Song Strikes As Weird

by CHARLES EMGE

Los Angeles—Academy award for "Best Song of the Year," which went to Jerome Kern and Oscar Hammerstein for *The Last Time I Saw Paris*, seems to have struck the music and songwriting profession here as just another one of those weird results that have marked the Academy's choice in musical matters in former years.

The feeling in the profession is that the motion picture business produced just one outstanding song last year, *Blues in the Night*, (Harold Arlen and Johnny Mercer) and that it was so far ahead of all other songs associated with pictures that there was no room for comparison.

The Kern-Hammerstein song was purchased by MGM, after it had been introduced, for use in *Lady Be Good*, in which it was sung by Ann Sothern.

Herrmann Wins Dramatic Award

Award for best scoring of a dramatic picture, which went to Bernard Herrmann for his score for *All That Money Can Buy*, (RKO) was considered a good choice. Score was partially original and partially adaptation of American folk tunes like *Devil's Dream* and *Springfield Mountain*.

Award for best scoring of a "musical" picture went to Walt Disney's *Dumbo*. Music credits on *Dumbo* seem to be divided somewhere between Frank Churchill, who wrote most of the song melodies, and Oliver Wallace, who composed the background music and some of the song melodies. Wallace also was credited as musical di-

rector. Disney's *Fantasia* won a special award based on the engineering development of "Fantasound," the new system of recording and reproduction, and on the usage of music in a new manner.

His 'Day' Done, Tribute Is Paid to Robert Katscher

Los Angeles—The muted trumpet solo of Henry Busse on the famous Paul Whiteman recording of *When Day Is Done* was recreated here by Jerry Brooks of the present Whiteman orchestra at the funeral of the composer of the melody, Robert Katscher.

Katscher died here after a brief illness on Feb. 23 at the age of 45. His widow revealed that he had been in bad health ever since he was imprisoned in Vienna when the Nazi hordes took over the city. She said that the experience caused him to lose 50 pounds in six weeks. Mrs. Katscher managed to secure his release and they made their way to the U. S. four years ago.

In addition to Jerry Brooks, Whiteman, the string section of



Stringin' Along . . .

Wrapping up some music at a Victor recording session are maestro Freddy (Concerto) Martin and his band, of which two of the boys came within camera view, fiddlers Eddie Stone and Eddie Bergman. That's Freddy and his almost forgotten sax in the center.

his orchestra, Art Shapiro (bass) and Buddy Weed (piano) also took part in the musical tribute presented as part of the funeral services. The playing of *When Day Is Done* (as the song is known in this country) by the Whiteman group was in answer to a special request made by Katscher before his death.

Paul Whiteman brought the music to *When Day Is Done* to this country following his European trip. It was known in Europe under the title of *Madonna*. Buddy DeSylva produced the American title and lyrics.

Among the musical notables who attended Katscher's funeral were Gene Buck, DeSylva, L. Wolfe Gilbert, John Paine, Jerome Kern, Jimmy McHugh and many others.

It's Always Darkest Before Dawn!

West Coast Blackouts Keep Musicians Away from Home

Los Angeles—Claude Thornhill, who arrived in Los Angeles on the morning of his opening at the Palladium, spent his first night here in the big dancery, along with several hundred customers, musicians and employees who were marooned for the night by the black-out and "air raid" which set the city's alarm sirens in action at 2:25 a.m., Feb. 25.

Most of Thornhill's men made it to the near-by hotel at which they are stopping, having left shortly after the band knocked off at 1:30.

Thornhill, who is living in Beverly Hills, remained to chat with GAC's Ralph Wonders and other friends who had attended the opening. All traffic, motor or pedestrian, stops and stays put during an air raid alarm, so there was nothing for Thornhill and the others to do but make themselves comfortable until the "all clear" was sounded shortly after 7 a. m.

Many Musicians Caught

The number of musicians who

were hung up for the night in cars or niteries was impossible to check but was very large. Most bands knock off between 1 and 2 a. m. but musicians customarily hang around to chat or are caught on their way home.

Typical was the case at Paris Inn where Chuck Edwards' ork remained after the job to run over some new numbers. They had just left the cafe when the sirens sounded. A couple made their way back to the warmth of the nitery but the others spent four and a half cold hours in their cars.

Pot Wants an "Au Reet" Zoot Suit



You're not hep these days unless you're wearing a zoot suit, is the report among swing musicians today. Pot, Pan and Skillet, currently touring with the Duke Ellington ork, are knocking themselves out on a "Zoot Suit" sketch, written by Sid Kuller. The trio introduced the sketch calling for a "zoot suit with a rear pleat, a radiatic cape with a murderistic drape, shoulders extended solid as intended, streamlined lining and drape-lined pockets, 53 at the knee and 7 inch cuffs." Skillet and Pan are shown here carefully measuring the tape on Pot as he gives his directions for the "ample 53."

Agency Heads Take Over USO Bookings

Los Angeles — Band booking heads of the three major agencies, Ed Fischman (Wm. Morris), Earle Bailey (MCA) and Ralph Wonders (GAC), have been appointed as a committee of three to coordinate placing of bands at entertainment functions staged at the various training camps in the 9th Corps Area, which covers the Pacific Coast.

Formation of this committee, which will work directly with USO authorities in spotting the bands, is expected to iron out the wrinkles which have been bobbing up as too many well-intentioned but unorganized bodies dabbled unsystematically in the business of supplying entertainment to the troops.

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Bring Back That Sax, Guy It's Doing You No Good!

Los Angeles—Somewhere on the West Coast at this moment is a guy with a saxophone that doesn't belong to him and which won't do him any good. Therefore he might as well get it back to the owner as soon as possible—and maybe save himself a lot of trouble.

The sax belongs to Alvie Weisfeld of the Paul Whiteman band—and Alvie is the only person in the world who can play it with any success. The mechanism of the sax was built especially for Alvie, who suffered a muscular deformity in one arm and hand while a child. It is also the only sax in the world that Alvie can play effectively—so, if the guy that lifted Alvie's sax in a bus terminal in Oakland will arrange for its return as soon as possible, Alvie is perfectly willing to forget the whole matter.

Police and musical instrument

dealers of Coast cities, who are aiding in the search for the missing sax, will make no effort to hold the person who returns the horn.

Musicians Flock To Hear Claude Thornhill Ork

Los Angeles—Claude Thornhill's opening at the Palladium drew the biggest turn-out of musicians since Benny Goodman made his first appearance at the old Palomar several years ago.

Particularly numerous were big-shot arrangers and musical directors from the film studios and radio plants, all of whom seemed to be interested in the new orchestral tricks Thornhill and his arranger, Gil Evans, have evolved.

Gate Not Big, But Okay

Box-office take for the night was not in the same bracket with the figures set by Glenn Miller, Tommy and Jimmy Dorsey, but was considered more than satisfactory, according to Palladium's business office. Fact that the band excited much comment and interest pointed to a steady pick up in patrons. Thornhill is in for six weeks with options.

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Four of the International Sweethearts



New York—Here are the four girls who put the international touch into the International Sweethearts of Rhythm ork. all-girl dance crew now climbing into the big time bracket. From left to right are Alma Cortez, tenor and baritone sax, Spanish; Gracie Bayron, alto and tenor, Puerto Rican; Willamae Wong, alto, Chinese, and Judy Bayron, guitar and trombone, Puerto Rican. The Sweethearts are now under the musical direction of Eddie Durham.

Freddie Slack Still Building Band; Fat Booking Cancelled

Los Angeles—Freddie Slack postponed his booking at Salt Lake's Rendezvous, originally scheduled for Feb. 28, and will remain in this territory doing studio dates and one-nighters for at least another month. He was also scheduled to make four more sides for Decca at their local studios early this month, using his big band for records for the first time.

Slack said his decision to remain here was caused by fact that he had recently lost several key men to Uncle Sam and couldn't get satisfactory replacements who were willing to leave town. He admitted that there had been some friction with MCA over his refusal to accept the Salt Lake date but that it had been ironed out. He said: "I didn't want to take a band out of town unless I could get the kind of men I need. MCA balked and wanted me to play the date anyway so I called Jerry Jones (operator of the Rendezvous) my-

self and explained the situation. He saw my point of view and agreed to postpone the booking until I was ready to play it."

Allen Ork Moves To Brooklyn

Brooklyn—Bob Allen's new band, after six weeks at Blue Gardens, Armonk, moves to the Flatbush theater in Brooklyn this week (19), to be followed by the Windsor in the Bronx, March 27-29. Totem Pole ballroom in Boston probably follows.

Frankie Cowen, ex-Artie Shaw pianist and arranger, has joined the band on piano and will do some arranging but frees Hal Mooney, who was doubling on piano as well as arranging for full-time arranging. Allen himself and Mooney are the only two ex-Hal Kempites in the band.

Los Angeles Band Briefs

by HAL HOLLY

Los Angeles—Biggest news for devotees of *Le Jazz Hot*, as Hugues Panassié called it, is that Louie Armstrong, ol' Satchmo himself, has been set to follow Jack Tegenarden at the Casa Manana, late in March or early in April. . . . Hurry James is definitely signed for an early appearance at the Palladium but date was not set pending outcome of Thornhill's engagement. . . . Art Crippen, who supplied his own very successful brand of society swing at the Little Troc, moved over to the new Trouville, once the Century Club. . . . Little Troc now has two combos, palefaces under Nick Draper, and sepians under ace Arranger Phil Moore, who is making his first appearance at a nitery piano in a long time. Eddie Beale ivorys for Lena Horne. . . . Bob Crosby band back into the Trianon for three weeks following Al Donahue, with Duke Ellington due at the Southgate swingery April 2. . . . Slim and Slam-Lee and Lester Young and Their Orchestra plus three side-men (a seven-piece band with four leaders) debuted at the Capri. Your reporter hasn't had a chance to catch but reliable sources have it they sound plenty good. . . . Art Tatum still a strong draw at the 331 Club.

Notings Today

Rudolph Friml Jr. bobs up with a band again, showing locally at the Pasadena Civic March 6-7. . . . Ray West, 15 years ago the West Coast's leading band front, hitting the come-back trail with an "All-Girl Victory Orchestra"—one way of avoiding draft trouble. . . . Glendale Civic Dances schedule for

March included Muzzy Marcellino, John Scott Trotter, Sterling Young and Freddie Slack.

Cliff Leeman, cleared of all charges in that marihuana mix-up, planned out Feb. 27 to rejoin Charlie Barnet. . . . J. Newton Yates heads a staff combo at the Coast's new radio station, KPAS of Pasadena. . . . Carlton Kelsey, musical director for quite a spell at a Chi radio plant, is batonning the 8-piece ork now supplying music for the local stage revue, *Rally 'Round the Girls*, which moved into the Hollywood Playhouse Feb. 27. Show started out with two pianos. . . . Nathan Scott, of the music rights dept. at Blue Net headquarters here, took over the baton on a program Feb. 21. Looks like he's slated for a regular conductor's berth. . . . Dave Rose drew the baton assignment on the new Shirley Temple-CBS series, which was scheduled to get the gun March 4. . . . Jack B. Tenney, former president of Local 47 and now a California State Assemblyman, has formed a publishing firm in association with George Petrick, a board member during the Tenney administration. Tenney wrote a highly successful song hit in the perennial *Mexicali Rose*. New firm will specialize in wide-open-spaces ditties. . . . Harry Rosenthal has moved his music shop into the center of Hollywood; new location is on Vine St. . . . Roy Skaggs, formerly distributor of Martin band instruments in this territory, has opened the Roy Skaggs Music Co. in the 5400 block on Crenshaw Blvd. . . . Phil Harris and Matt Dennis now have their own publishing firm.

MGM Execs Come Out of Dream?

Los Angeles—The Metro-Goldwyn-Mayer studio execs who thought it would be swell fun to have a phonograph record company as a little side-line are beginning to come out of the dream—or at least the dream isn't quite as rosy as at first glance.

A survey of the practical angles of starting a new disc plant revealed quickly that recording and processing machinery were very much subject to the well known priorities situation. The companies now in business are supposedly

pretty well fixed but production of new equipment to outfit a new plant is very doubtful in the near future.

Contact Record Company A Hollywood trade paper reported that MGM tops had contacted the Allied Phonograph and Record Co. here with view to purchasing Allied's plant and equipment but no confirmation of this was forthcoming from either MGM or Allied.

If and when the MGM interests overcome the obstacle of securing

necessary equipment they will look into the matter of distribution and find out what it is that makes a record company's sales machine function—able distributors and their field agents. To create a distributing organization under present conditions that could compete with those now handling Victor, Columbia and Decca records would be a difficult and very costly enterprise.

Tommy Dorsey, who refused to re-sign with Victor because he saw a possibility of tying up with the new MGM firm, was in San Francisco and could not be reached for comment.

It's News When . . .

man bites dog



or



Clyde McCoy takes a layoff!!

For the first time in three years, Clyde McCoy and his Orchestra are taking a vacation . . . six days off (March 20th-26th) after three years of playing without a single layoff. Nuff said!

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Mathews' Brilliant Tenor, Superb Scoring Mark New McIntyre Ork's Victors

by DAVE DEXTER, JR.

THEY CALLED Dave Mathews a whack when he quit Benny Goodman cold back in '39 to help organize and build a band for Harry James. And the same Oklahoma saxophonist-arranger heard similar remarks last fall when he tossed aside security with the successful James orchestra to assist young Hal McIntyre with the organization of still another new aggregation.

But Mathews knows music and musicians, and once again, it appears, he was wise in following his own convictions. For on Hal McIntyre's second and latest wax release there is revealed a polished, spirited and thoroughly satisfying combination performing a McIntyre-Mathews original tabbed *The Commando's Serenade*.



Dave Mathews

And it's something to scream about. Mathews himself reaps glory with his tenor saxophone artistry, more than merely reminiscent of Ben Webster's manner. *Serenade*, moreover, smacks of the Duke throughout, in scoring, solos and ensembles. Here is a great performance, excellently recorded, and worthy of repeated listening. The brass choir (muted) and five saxes playing ebony-tinted harmonies form a colorful and pretty pattern. It's on Vic. 27796.

Flipover side, a weak pop titled *How Do I know It's Real?* has an okay Carl Denny vocal and more muted brass. But it's nowhere compared to *Serenade*.

Artie Shaw

Somebody Nobody Loves and Hindustan, Vic. 27798.

Fredda Gibson apes Helen Forrest on *Nobody*, but at that it's a better side than *Hindustan*, in which Shaw's clarinet and Tough's drumming become monotonous. Sounds as if this side was made in a hurry. Not up to Shavian standards.

Boswell Album

A collection of eight songs as sung by the Boswell Sisters (1933-35) with accompaniment by the Dorsey Brothers, Jimmie Grier and others in Columbia album C-82.

A group which most musicians still consider the finest fem trio in history, the Boswells offer much in this collection. Six of the sides have accompaniment by T. Dorsey, J. Dorsey, B. Berigan, J. Venuti, Babe Russin, Ed Lang, Artie Bernstein, Mannie Klein and other ace jazzmen. Slanted at a larger audience than merely the sentimentalists who followed the sisters a decade ago, this album draws an unqualified nod.

Kate Smith

Somebody Loves Me and My Melancholy Baby, Col. 36524.

Two great songs, but treated coldly, old-fashionedly and affectively by the unimaginative pipes of Miss Smith and Jack Miller's studio group. Sudden thought: Why doesn't M. Bailey wax 'em both for Decca and B. Holiday for Okeh? Then Miss Smith would have the opportunity of hearing the songs—both fine evergreens—done well. Or maybe she's too busy counting her money.

Bing Crosby

Blues in the Night and Miss You, Decca 4183.

The Bing lays an egg. His *Blues J. T. N.* has too much Music Maids assistance, too ornate an orchestration, too little of Crosby's naturalness. Joe Turner cuts him unmercifully all the way on another Decca. *Miss You* is a schmaltzy pop, undergoing a re-

"And Texas Is Duly Grateful!"



Alvin Rey, whose waxing of *Deep in the Heart of Texas* is a current hit, has just been made an honorary citizen of Texas by Gov. Coke R. Stevenson. Rey and the Four King Sisters are shown here all dressed. Rey is shown here all dressed up in his cowboy clothes and parading on an ersatz horse for the benefit of the Four King Sisters, his girl vocalists. Said Governor Stevenson: "All Texas greatly appreciates your active interest and enthusiasm in making popular over the United States the song, *Deep in the Heart of Texas*."

vival drive, and better done. To catch Bing at his all-time worst, hear his Decca of *Moonlight Cocktails*, a pop which he evidently learned (half-way) in the recording studio. It's a messy, faltering job which proves that even the best can miss.

Glenn Miller

Skylark and Story of a Starry Night, BBird 11462.

Now that it's "smart" to smear the Miller man and his men, it isn't often that the band gets a favorable review in the alleged "trade" or "hot jazz" rags. And while *Skylark* is merely what Miller intended it to be, a good treatment of a pop tune destined for Hit Parade standing, *Starry Night* happens to be Miller's own arrangement of the *Pathetique Symphony* from the Tchaikowsky pen, and superbly done all the way around. The melody as Miller plays it is pretty and unique, certainly lovelier than 90 per cent of the Tune Pan Alley tripe being ground out by pro songmen. Glenn highlights his reeds. Young arrangers may learn much by studying this treatment. And Ray Eberle sings both sides convincingly.

Earl Hines

I Never Dreamt and Swingin' on C, BBird 11465.

The Earl that used to be again presents Madeline Green and the Three Varieties as heavily-featured vocalists on "A" side, an oldie treated in new dress. Adequate, unexciting stuff. *Swingin'* is an Eddie Durham original, and a weirdie, with trombone, trumpet, tenor and alto all gallivanting over the grooves and the Earl pecking out some tame Basie-styled Steinway stylings. A poor biscuit from a band which sounds so much better in person.

Count Basie

More Than You Know and Down For Double, Okeh 6584

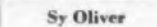
The Count's been flying high lately, and his every release has packed a barrelhouse wallop. Lynne Sherman chants the ballad—a great old song—in superb style, getting fine assistance from

the band all the way out. Buck Clayton's heard briefly also. *Double* is a jumper with trombone, trumpet and tenor all getting off. Basie plays a better solo than any of his men. And the rhythm section is incomparable.

Tommy Dorsey

What is This Thing Called Love and Love Sends a Little Gift, Vic. 27782.

Sy Oliver's stupendous scoring, plus brilliant interpretation, make *What is This Thing Called Love* a near-classic. Connie Haines' vocal isn't suited to the nature of the tune, however. Ziggy gets off on the last chorus. Fine Dorsey here but the mate side is dull and just goes along for the ride.



Sy Oliver

Note Rich's drumming on *What is This Thing Called Love*. The vocal's close on out.

Bon Bon & Buddies

Seeing You Again and Sleepy Old Town, Decca 8603.

Backed anemically by a pickup band which includes Billy Kyle and O'Neil Spencer, but evidently comprised of a half-dozen ofay studio musicians with other things on their minds but recording, it's too much for a talented singer to sock across two dog tunes. Even Kyle plays resignedly, and the songs are so bad that not even Bon Bon's ability counteracts their rottenness. Plenty disappointing, these, and no wonder Mr. Tunnell now plans to work for the U. S. Postoffice Dept.

"Alto Saxology"

A collection of 10 record sides featuring alto sax solos by Jimmy Dorsey, Benny Carter, Johnny Hodges, Pete Brown, Willie Smith, Louis Jordan, Murray McEachern, Russ Procope and Rudy Williams in Decca album A-246.

Slanted toward youngsters with

an eye for improving their technique on alto, this collection is a strong cross-section of the talents of various well known reed artists. Dorsey gets two sides, *Tailspin* and *Romance*, while the others each get a single. Enclosed in a foxy Mark Brodie-designed album, and with a booklet containing descriptive notes on the artists and tunes, it's a solid buy for the tyros at \$2.25. All the sides are from the Decca catalog, recouped and re-issued. But nicely.

Shep Fields

Fire Dance and Let's Say Good-night, BBird. 11464.

First side is Shep's theme, a sprightly deFalla composition which Ci Schwartz arranged interestingly to spotlight the Fields reeds. Tricky, but musical, and recommended fare. Reverse is a pop of so-so calibre. Fields is doing all-reed without brass!

Benny Goodman

When the Roses Bloom Again and Lamp of Memory, Okeh 6580.

Vocals by Art London and Peggy Lee, respectively, and ingenious manuscripts. Goodman performs two ballads well. Far better, however, are *Where or When* and *I Cried For You* (reissued last week on Bluebird) as played by 1937 small BG groups. Ted Wilson's piano, alone, makes the reissues impeccable studies in soft but righteous jazz.

Joe Turner

Blues in the Night and Cry Baby Blues, Decca 7885.

Here's a man who wrote the blues book. But he's in there, and good, even on a commercial, ersatz sort of blues as *B. J. T. N.* turns out to be. Rough, virile shouting with piano, guitar and bass backing excellently.



Joe Turner

Cry Baby's vocal is the better side. Just for the record, Turner's is the SIXTH *Blues* in the *Night* recorded by Decca alone. An all-time high!

Frank Sinatra

Night and Day and The Night We Called It a Day, BBird. 11463.

Axel Stordahl's top-drawer arrangements showcase Sinatra's pipes to excellent advantage, and the strings, especially, make both sides a standout. Note the harp, too. Sinatra debuts here as a vocalist on his own and hits the bull's-eye squarely with his relaxed, effortless ways and smart phrasing. Victor has a terrific bet here, in a commercial sense, and a potential juke winner.

Spike Jones' Slickers

Clink, Clink and Pack Up Your Troubles, BBird. 11466.

Jones is one of the finest drummers in the business. Perry Botkin is equally as great on guitar. Deliberately playing in a *Schnickel-fritzer* groove, with Botkin banging a banjo and Jones riding the cowbells, Spike comes through with two zany, rhythmic and delightfully golden bantamish novelties which even jazzfanatics should enjoy. Whacky stuff, but humor-packed and commercial.

Radio, Discs For New Vera Barton Buildup

New York—Vera Barton, 19-year-old singer from Brooklyn, figured in a real-life Cinderella story here last month. Within a couple of weeks she rose from obscurity to a regular twice weekly network job and a recording contract.

Vera, daughter of an accordion manufacturer, had no experience except a few odd jobs with local bands until an MCA executive heard an acetate test of her voice recently. He only had to play one chorus of it to Len Joy at Victor to get the girl a contract immediately. Shortly after she was set for a network shot on Columbia every Tuesday and Thursday.

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Most Popular Records in the Coin Machines

SONG	FIRST CHOICE	SECOND CHOICE
1—Blues in the Night	Woody Herman, Decca	Jimmie Lunceford, Decca
2—Rose O'Day	Kate Smith, Columbia	Woody Herman, Decca
3—Deep in Heart of Texas	Merry Macs, Decca	Alvino Rey, Bluebird
4—Arthur Murray Taught Me	Jimmy Dorsey, Decca	Vaughn Monroe, Bluebird
5—I Don't Want to Walk	Harry James, Columbia	Guy Lombardo, Decca
6—A String of Pearls	Glenn Miller, Bluebird	Woody Herman, Decca
7—Tangerine	Jimmy Dorsey, Decca	Vaughn Monroe, Bluebird
8—White Cliffs of Dover	Jimmy Dorsey, Decca	Glenn Miller, Bluebird
9—I Said No	Jimmy Dorsey, Decca	Kings-Rey, Bluebird
10—He's I-A in the Army	Harry James, Columbia	Johnny Long, Decca
11—Somebody Else is Taking	Benny Goodman, Okeh	Russ Morgan, Decca
12—When Roses Bloom Again	Jimmy Dorsey, Decca	Glenn Miller, Bluebird

SLIPPING slowly are *I-A in the Army*, *body Else* and *String of Pearls*. Others are holding their own nicely. For additional up-and-coming recorded songs, check the "Sleepers" listings below.

"SLEEPERS"

(New Records Destined for Wide Popularity in the Coin Machines)

HARVARD BLUES—A slow starter, this Count Basie Okeh platter has moved briskly in the last two weeks and while admittedly most potent in the East, it is strong enough to pull on most locations regardless of territory. Jimmy Rushing sings the lyrics. Worth spotting.

DROP ME A LINE—Cannily timed in its release, this is a ballad recorded for Decca by Jimmy Dorsey with most of the grooves allotted to Helen O'Connell and her plea for her man to write. Dynamite stuff, this, and going good in its first month on the machines. Lyrics have a strong "Soldier Leaves Girl" angle.

DEAR MOM—First mentioned here some six or eight weeks back, it's another soldier song and superbly treated by Glenn Miller on Bluebird with Ray Eberle and the Modernaires singing. Taken at slow tempo, it reeks with sentimentality. Sammy Kaye's Victor also is clicking but not so strongly as Miller's.

A ZOOT SUIT—Clever novelty stuff, with at least three socko versions available. Bob Crosby's band

was first, on Decca, with Nappy LaMare doing the song-selling. The Andrews Sisters, also Decca, have an equally fine arrangement. Kay Kyser's Columbia hardly matches the first two.

I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN—A lengthy title, this is a real "sleeper." Louie Jordan made the song for Decca without any fanfare, but the record caught and is now selling madly. Song is a blues and especially slanted for colored and swing-conscious locations. Tab as a first-rate nickel-nabber.

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-slugging. Excellent for colored and swing locations. Decca.

PRETTY LITTLE BUSYBODY—A novelty of the old *Josephine* type, this one gets ace treatment by Johnny Long, Decca, and Vaughn Monroe, Bluebird. Moving nicely and suited for every kind of location.

Meet Sarita



Meet Sarita Herrera, latest singer from the South of the Border. She came to the U.S.A. three years ago for a Victor record date and has been here ever since. She's currently waxing Spanish discs for Victor. Her fave singer is Kay Thompson; her favorite is Tommy Dorsey.

No Black Label Yet Says Kapp, Decca's Prexy

New York—While admitting that Decca Records, Inc., had plans for increased activity in the recording field, Jack Kapp, Decca president, last week told *Down Beat* that stories and reports making the rounds of the trade relative to that company's issuing of a "new 50-cent black label" were strictly hearsay and that no such move had been agreed upon by Decca's executives.

Lionel Hampton's band made four sides for Decca several months ago and none of the sides has yet been released. Rumors widely circulating in New York had it that when the Hampton music was issued, it would appear on a new label, selling for 50 cents, and that Raymond Scott's band also would occupy the four-bit label. But Kapp, obviously irked at the publishing of these rumors in other trade publications, denied them. He said that expansion was in line but that, as yet, nothing was definite.

As things stand now, all three major waxworks are having a difficult time pressing records to meet demands and Decca, especially, is far behind in orders. All of which should indicate that a higher-price label, with the special equipment, printing and pressing facilities it would necessitate, might not be practical at this time.

Theaters Next For BG Band

New York — Benny Goodman, now resting after his long season at the New Yorker, gets his gang together again in time for the first of a series of theater dates opening April 2 at the Central in Passaic, N. J.

B. G. moves to Philly the following week for a booking at the Earle, and comes into the Paramount on Broadway later in the month.

No personnel changes were announced at press time, but Eddie Sauter, practically recovered from the serious illness that had kept him out of the picture for a couple of months, was back in harness again as chief arranger.

Not Mrs. Teagarden

In the March 1 issue of *Down Beat*, the editors incorrectly identified a woman as "Mrs. T." in a photo on page 6 relating to Jack Teagarden. This is not Mrs. Jack Teagarden. The actual Mrs. Jack Teagarden was not present and the editors deeply regret any embarrassment that has occurred to her as a result of the photo.

Out in the Open



Hollywood — Axel Stordahl, Tommy Dorsey's arranger, who has modestly stayed behind the scenes penning scores for more than five years with Dorsey, blossomed out as a studio band leader recently when he conducted an orchestra which accompanied Frank Sinatra on four sides for Victor. Stordahl, less hair, is shown above with Frank. The first two sides to be released were *Night and Day* and *The Night We Called It a Day*. Pic by Gene Lester.

Warnow Forms Dance Ork 'Just as a Hobby'

New York—"I organized the band just for the fun of it." That's how Mark Warnow, CBS conductor, describes the circumstances which resulted in his formation of the new "Blue Velvet" orchestra. The outfit will not compete with regular dance bands, said Warnow, but was organized "primarily for my own amusement." "I have but one hobby," Warnow, heard on the *Hit Parade*, declared. "I've organized this outfit on—you can say—a hobby basis. I'll rehearse the orchestra on an average of once a week—and pay the men off myself! It's unlikely that I'll consider theater or ballroom bookings for the band though we will play at various affairs such as AFRA and others sponsored by charitable organizations. It is very possible that the band will record some albums for Victor." Among the men in the Warnow "hobby outfit" are Babe Russin, Sid Trucker, E. A. Watson, Buddy Rice, saxes; Snapper Lloyd, Russ Case, Andy Ferretti, trumpets; Cliff Heather and Russ Genner, trombones; Irving Brodsky, piano; Johnny Williams, drums; Merill Kaye, bass, and Ruth Berman and Ruth Hill, harps. Arrangers include Benny Carter, Fred Norman, Ralph Wilkinson, Will Bittel and Clair Grunman. "I won't worry about packing 'em in at theaters," said Warnow. "Let the others try to crack records. All we want to get out of Blue Velvet is a hell of a good time."

Columbia to Record Norvo, Boswell and Crosby Band

New York—Forthcoming records from the presses of Columbia Record Corp., will soon carry the talents of the Hob Crosby band, the Red Norvo ork and songs by Connie Boswell. Manie Sacks of the Columbia office here last month signed all three attractions to binders. The Crosby band, still in California, and Miss Boswell have been recording for Decca for several years. Norvo last recorded for Brunswick, but hasn't cut wax since 1939.

Decca also announced the addition of several artists to its roster, among them Kenny Baker, Gypsy Rose Lee (who'll record the songs she sings while pulling her strip act), and Dick Stabile and Raymond Scott's orchestra. Jack Kapp, Decca prexy, has been busy sign-

Duke Waxes Three More Originals

New York—Duke Ellington recorded three more originals at Victor here Feb. 26. Tunes included *Someone* and *What Am I Here for?*, instrumental numbers, and *I Don't Mind*, lyrics by Billy Strayhorn and vocals by Ivie Anderson. Robbins is publishing the tunes and Mitchell Parrish will probably do the lyrics to *Someone*.

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You'd Feel Bad Too, Buddy



These dejected gates are members of Jack Stauleup's band, standing over the ashes of the Club Lido nite club, Texarkana, Tex., which burned down last month destroying all of the band's instruments, library, public address system and music stands. There were only two saxophones saved. The boys are, left to right, Jack Stauleup, Troy Zimmers, tenor; Eddie Clayman, drummer; Alvin Steele, alto; Dan O'Brien, piano; Bob Olds, vocalist; Dick Ward, alto, and Ray Yancey, trumpet.

THE HOT BOX
A COLUMN FOR RECORD COLLECTORS

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

The Lu Watters' Yerba Buena jazz band comes out of the loudspeaker as a pure unadulterated Dixieland band and as such commands the attention of the jazz fan much more than the Bob Cat floor show. In fact, Yerba Buena (good earth) is both spontaneous and atmospheric enough to be worthy material for the Library of Congress Americanism archives.

The Jazz Man Record Shop Album No. 1 will be kept by Frazier although his "flirtie horsie" Mademoiselle clientele will fluff the records as will the jitterbug Miller-Dorsey trade and those who insist that jazz music be streamlined into an abstraction. Call it "horse and buggy" music if you will but these discs will most certainly please the Russells, Avakians, Ashcrafts, Whites and all other cam-

Modeled After New Orleans

Lu and his boys are just about the most uncompromising musicians you'll hear these days anywhere. Their work is modeled from the Louis Hot Five, Jelly Roll, and King Oliver records of the twenties. It's New Orleans transplanted in San Francisco's Dawn Club where the nostalgic nights of the old Barbary Coast are renewed. Lu himself has never made a concession to commercial popular tripe. The boy is a fine cornet player who has never kept a chair in a dance orchestra any longer than necessary to find out he couldn't play what he wanted to or stand the style of the band.

To the wax: Our personnel as follows—Lu Watters and Bob Scobey, cornets; Ellis Horne, clarinet; Turk Murphy, trombone; Walter Rose, piano; Clarence Hayes, banjo; Dick Lammi, tuba, and Bill Dart, drums.

No. 107, *At a Georgia Camp-meeting*. This cakewalk is reminiscent of a marching minstrel show band. If you listen close at the beginning you can hear the leader's foot beating out the one-two

and from then on the band drives out in close ensemble to the half-way mark sticking close to the K. Mills melody. A New Orleans clarinet solo in the register favored by the late Johnny Dodds, backed by rhythm dominated by the drummer on wood blocks, is followed by a melodic cornet chorus by Watters with the tuba prominent in the background. The trombonist rounds out the trio of solos with a gutty tone accompanied by cymbals. The boys then all come together again and march down the street in close ensemble.

No. 108, *Original Jelly Roll Blues*. Here's Jelly's own blues introduced by the pianist playing Jelly's own ragtime style to the accompaniment of traps. The band then comes in with the driving cornet duo on top for a few measures broken by a poor clarinet break in high register. From here on the record is mostly blues ensemble with several piano breaks and a short clarinet solo ranging from low to middle register. The percussive use of the tailgate trombone is vividly demonstrated on this side. The two cornets play close together in the vein of the old Armstrong-Oliver team at the Lincoln Gardens. A clarinet coda winds up the performance.

No. 109, *Maple Leaf Rag*. Scott Joplin's piano rag undergoes well balanced treatment. The rhythm base built by the banjo indicates the sterling qualities of this gone and forgotten medium. The clarinet break at the beginning of this side is better than on *Jelly Roll Blues*. The trombone is again used as a rhythm instrument. There is some fine cornet to be heard throughout the record which is mostly ensemble with the piano taking a couple of choruses.

No. 110, *Irish Black Bottom*. This version of the Percy Venables tune which was featured by Louis' Hot Five is probably my favorite side in the album. The cornet and trombone choruses are too much. There is an amazing proximity to the Armstrong side. A tuba-banjo introduction brings on Watters' Louis solo about halfway through the disc followed by Horne's Dodds solo and Murphy's Kid Ory stint. The rest of the wax is solid small band jazz.

No. 111, *Black and White Rag*. The George Botsford piano rag done by Rose with Dart's drums and Hayes' banjo is the only side without the entire band. Anyone who has walked down a street on the line of any Southern city will recall the piano music emanating from behind drawn blinds. Plain ragtime of a period. There is a lack of ideas in the modern sense of piano playing but these oldtime rags with their melodic structure have a nostalgic musical worth.

No. 113, *Memphis Blues*. The Father of the Blues most famous composition played much better than Handy himself ever did the number. The record opens with Watters' cornet playing a clean, beautifully toned chorus. This record belongs to the cornet. The short clarinet solo didn't jell and the Brunies'-like trombone doesn't quite come up to Murphy's work on *Irish*.

It is with sincere regret that we inform you the *Muskrat Ramble* and *Smokey Makes* sides did not get to this reviewer in time to be included.

The star performers who get "oscar" are Lu and Turk Murphy. Those who insist they have to recognize the tune before they can dig jazz will be perfectly happy with these sides as there is plenty of melody and the tunes are kept intact. All in all, Dave Stuart should be highly commended. The mechanics of the recording are as good as any that have been made by groups outside of the large laboratories of the established recording organizations.

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Diggin' the Drums

"A Few Kind Words About My Teacher"

by George Wettling

This column is going to be more or less dedicated to a man who has done more for me in helping me to play drums than anyone else I can think of. He is my teacher and his name is Roy Knapp. It is a known fact that to build a good house you must first build a good foundation. Well that's just what Roy does. Everyone who is lucky enough to study

with Roy gets a chance at laying that good solid foundation. A good teacher to the boy starting out to learn drums is practically everything. Roy is not only an expert on the snare drum but on the tympani, vibraphone and xylophone as well. He is also capable of giving you a full course in harmony, although to take the time and patience to go through all this, one must be a very adept and conscientious pupil which was too much for me when I was studying with Roy. However, I'll have to admit now that if I had it to do over again, I would certainly work harder and study all I could.

Bobby Christian a Pupil

There is one boy I know of, who did study hard and practically ate, slept and talked nothing but drums while under Roy's guidance, and it has certainly paid him fine dividends as he has more radio work than he can handle—and can he handle it! His name is Bobby

Christian and you can hear him on many of the NBC programs originating from Chicago.

Roy Knapp came to Chicago some years back fresh from the Minneapolis Symphony orchestra, and started teaching with a handful of pupils of which I was one. He had a beat-up studio, partitioned off the front of Frank Gault's old Dixie Music House. He now has his own studio in Chicago's Kimball Hall and has so many pupils he has a hard time taking care of them all. But he does. All I can say is that Roy Knapp was my teacher and I'm damn proud of him and every boy starting out to learn the art of drumming owes it to himself to get a good start by getting a good teacher.

Next month I promise to print some of the things Roy has shown me and also some beats by Jesse Price, that fly Kansas City drummer.

Peanuts Hucko Graduated from This Combo



Syracuse, N. Y.—Down Beat reader Gerry Sturm discovered this seven piece combo, playing fine jazz nightly at Luigi's Italian Village here. Its leader and arranger is Johnny Camarata who had a verbal tussle with Toots Camarata some time ago in the Beat as to who could cut who on arrangements. Johnny plays clarinet and doubles as pit man at the Strand here. However, at Luigi's he plays under the name of Kamel and the band is billed as the Kamel Karavan. Luigi's is rapidly becoming the favorite musicians' meeting place in Syracuse. Shown in this shot are Joe Darrow, trumpet; John Camarata, alto; Joe Michaelski, tenor; Freddie Vare, drums; Steve Nodzo, bass, and Shirley Tobin, piano. John De Steffan plays trombone with the band. Peanuts Hucko, Bob Chesterace, graduated from this group.

'Dawn Busters' Jump for CBS In New Orleans

by MONK HAZEL

New Orleans—Things are picking up in the home of jazz—Uncle Sam is doing the picking up—and the man who got Lester Lala's tenor spot in the Tony Almerico band is young Harry Camalade. Henry the Busse has been at the Roosevelt Blue room and the Jung has Hal Jordy, who's about to lose

his drummer-vibester George Peranich.

Orleans' CBS outlet, WWL, is featuring Pinky Vidacovich and his "Dawn Busters" with Hank Dupre serving as emcee. In the band are Dave (Blackie) Winstien, Nina Picone and the leader on sax, Marion Suter, Tony Del Matta, Charles Hartman, brass; Freddie Neumann, piano; John Senacon, bass, and Billy B. Neuberger on tubs. Sally O'Day is the special chick who sings the blues with this crew.

Vic Aaba still at the St. Charles and the Versatilians at the Monteleon.

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They'd Make a Poker Hand, if the deuces were wild. These lads are the Five Aces of Rhythm, instrumental combo, playing at the Flame, Duluth, Minn., supper club. From left to right are Tom Wendi, sax and clary; Morris Rosenberg, piano; Bob Irving, vocals and bass; Bob Fowler, trumpet, and Bert Hansen, drums.

Rambling Along Tin Pan Alley

by MICHAEL MELODY

Muriel Reger, whose background includes a longhair course in music at the age of three, concert work, band and club engagements, radio, editorial work on the music mag. *Direction*, and finally a job cataloging American Folk Songs in the Library of Congress has initiated her Songwriters Service in New York. She'll be a sort of know-all consultant for amateur songwriters, she says.

Zagala, which was written by Tim Gayle, publisher of *Baton* music mag, is being plugged by Harry James and Vaughn Monroe while his *The France That Used to Be* is starting to get underway. Metropolitan Music Pubs have both tunes.

Irving Berlin is going all-out on Irv's new tune, *Me and My Melinda*, reports professional manager Dave Dreyer. Guy Lombardo introduced the ditty.

New Tchaikowsky Song

We'll Meet Again in Old Hawaii is the title of a ballad just published by the Sheldon-Mitchell firm, New York. Music is by William Mitchell; lyrics by Lou Lawrence.

Tchaikowsky again gets raided for a melody, Whitney Blake publishing *We'll Love Again* based on the composer's *Romance*. Lyrics by Ina George and music by Henry D. Shawl.

Jack Robbins has acquired the theme songs of Evalyn Tyner, Muggsy Spanier, Boyd Raeburn and Don Pedro, which will be published through Robbins Music Corporation.

Muggsy Spanier has been using *Relazin'* at the *Touro* as his airo

intro, which he wrote sometime ago during his convalescence at the *Touro Sanatorium* in New Orleans. Evalyn Tyner is using as her theme, *The World Is Mine*, and Boyd Raeburn, whose orchestra is heard from the *Chez Paree* in Chicago, has as his radio trade mark, *Tranquil Mood*. No definite title has been tagged onto Don Pedro's air signature as yet.

Feist Pubs Lombardo Tune

Leo Feist won the bid on the new *Carmen Lombardo*-John Jacob Loeb song, *There Won't Be a Shortage of Love*. Following Guy Lombardo's preem performance recently, Tin Pan Alleyites flocked down to the Roosevelt Grill to make a quick grab.

Joe Sudlik, general manager of Sudlik and Siegel, Music Publishers, New York, has joined the armed forces as has Frank Siwek, Jr. Irving Siegel, professional manager of the firm has taken over and will carry on. Johnny Bell has been added to this firm's staff as Southwestern rep in Texas.

Allie Wrubel has formed his own Challenge Music Company on the West Coast and pubbed his new tune, *Private Buckaroo*. Dennis Day introduced it. Charles Newman penned the lyrics. Wrubel is the composer of *Music Maestro Please* and *Why Don't We Do This More Often?*

ABC's number one plug song now is *I Do*, adapted from the classical selection *Serenade* by Drigo, with lyrics by Bissell Palmer.

Bregman, Vocco and Conn have bought publishing rights to *Dear Old Pal of Mine*, famous hit of the first World War. Tune is slated for a big revival.

Orchestration Reviews

★ by TOM HERRICK ★

Tom Thumb

Published by Regent, Arr. by Spud Murphy

Earl Warren wrote this bounce tune, which was introduced by Count Basie. Murphy's arrangement follows the usual stock formula but kicks nicely even through the brace choruses. In the first repeat brass take the lead while the saxes play independent figures at times and then join the ensemble. After the second ending second trumpet gets 16 of le jazz hot, with a solid sax section in the background. Trombones join the saxes at the bridge and they take a riff passage in the last 8. The finale cut chorus takes it out.

Wherever You Are

Published by Miller, Arr. by Jack Mason

Mostly whole and half notes in this moderately tempoed ballad tune by Friend and Tobias. Brass in octaves play a simply phrased figure on the intro and then take the lead in the ensemble first chorus. After the second ending Mason uses one of his typically beautiful modulations into the special at C which is for tenor sax backed up by cup muted brass and occasional unison clarinet figures. Brass take the lead at the bridge and then hit bell tones while the reeds take it out. Much glissing of saxes in the last cut chorus which starts off with trombone and ends up ensemble.



Moonlight Sonata

Published by Mutual, Arr. by Bill Finegan

You probably think you've seen everything there is to be seen in a stock orchestration—but this manuscript puts ye Eb alto in the key of 7 sharps (whatever key that is)! But it's brilliant and a typical Glenn Miller special. The brass hits sforzandos in the intro while reeds are building a triplet figure to a climax. First alto changes to clarinet and then tops the sax section in a Miller styled reed effect for the melody in the first chorus while brass play low plunger figures. The arrangement is melodic and with the exception of the key signature fairly simple. Even Beethoven would like it.

I Do

Published by A.B.C., Arr. by Holmy Kress

Here's a new pop tune lifted from Drigo's classic "Serenade." Kress is good at intros and his 6-bar get-ready into the repeat choruses is a nice piece of work. In the special there's a novel bit of orchestration with two altos in the upper register playing the lead in unison, while the two tenors join the brass for back-up riff figures. Trombone solo splits it up every 8 bars. A rocking last takes it out.

Memoirs of a Dilemma

Published by Marks, Arr. by Paul Laval

Another product of the *Chamber Music Society of Lower Basin Street* composed and arranged by Paul Laval. *Memoirs* is another instrumental novelty replete with unique figures and originality. Low register saxes with trumpet on a syncopated figure start off this opus. First alto and clarinets join the melee after about 8 bars. The saxes get into the main theme at A and then turn it over to clarinet

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at B. Follows a lot of trick reed stuff with brass mostly supplying the background. Brass get a unison lead a little later on and second trumpet takes it at I. Interesting stuff and a good kick to play.

Did You Did It?

Published by Schubert, Arr. by Kendall Burgess

A novelty bounce tune. 8 bars of intro lead into the repeat where saxes and brass share the melody. The special is split between tenor solo and reed ensemble, and full ensemble takes it out.

The Shiek of Araby

Published by Mills, Arr. by Vic Schoen
Mills finally comes through with a new arrangement on *The Shiek*. 8 bars of introduction lead into

the first chorus, which gives the first 16 to unison saxes. Schoen humorously injects a bit of the *Campbells Are Coming* into same. Brass take over at the bridge and are capably accompanied by rugged sax figures. Ad lib alto gets a half chorus at B with plunger brass as a back-up and then joins the section for the last half. Second trumpet takes off at C and the last swings impressively.

ALSO RECOMMENDED

Nightingale, Published by Marks, Arr. by Jack Mason.

It Happened in Hawaii, Published by Harms, Arr. by Jack Mason.

If I Could Only Play 4 Concertina, Published by Robbins, Arr. by Jack Mason.

Seeing You Again Did Me No Good, Published by Remick, Arr. by Jack Mason.

Down On Ami Ami Oni Oni Isle, Published by B.V.C., Arr. by Charley Hathaway.

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SUPERMAN	Eddie Sauter
BENNY RIDES AGAIN	Eddie Sauter
FIESTA IN BLUE	Jimmy Mundy
BENNY'S BUGLE	Jimmy Mundy
TUESDAY AT TEN	Skippy Martin
TAKE IT	Margie Gibson
A SMO-O-OTH ONE	Fud Livingston
SCARECROW	Buster Harding
AIR MAIL SPECIAL (GOOD ENOUGH TO KEEP)	Jimmy Mundy
I'M HERE	Mel Powell
THE EARL	Mel Powell
WHOLLY CATS	Fud Livingston
POUND RIDGE	Benny Goodman
PARADIDDLE JOE	Dick Rose
AU REET	Toots Camarata
BOOG IT	Fletcher Henderson

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WIGGLE WOOGIE	Spud Murphy

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THE BANDBOX

by BILL DUGAN

The National Association of Lawrence Welk fans, located at Room 2222, 75 E. Wacker Drive, Chicago, has launched a bulletin of Fan Club activities entitled, *The Champagne Music Welk-O-Gram*.

Several new Welk fan clubs have just been organized. Here are their locations:

Bob Turner, Box 346, DePue, Ill.; Ernest Schaffer, 1413 Baker St., Muskegon, Mich.; Bob Peo, Sullivan Machinery Co., Woodland Ave., Michigan City, Ind.; Miss Faye Tappendorf, 100 W. Hadley, Milwaukee, Wis., and Ted Collins, 1771 S. Park Ave., Buffalo, N. Y.

Vaughn Monroe fans in Massachusetts should get in touch with Phil Fine, who is president of the Vaughn Monroe Fan Club, 136 Beverly Rd., Chestnut Hill, Mass.

Agnes DeWitt is the president of a newly organized Buddy Moreno Fan Club, located at 6466 N. Newcastle Ave., Chicago.

Sheldon Rubin is the president of the Johnny Messner Fan Club.

His address is 8 Allview Ave., South Norwalk, Conn.

George Santos, president of the Woody Herman club, 396 N. Main St., New Rochelle, N. Y., wants fans of the Herd to get in touch with him.

S. H. Frank is the president of the Modern Music Makers Club, 105 Prospect Ave., Maywood, N. J.

Betty Grason advises that she is no longer connected with the Bob Chester club and has founded the Bob Chester Swing Club, 35 Berkard Ave., Newburgh, N. Y.

The students at the Carson Long Military Academy, New Bloomfield, Pa., have launched a Glenn Miller fan club. Outfit has 50 members now.

Charles Gunther, director of publicity for the Charlie Barnet band, advises these clubs as recognized Barnet fan clubs: Jim Diviny, P. O. Box 2164, Noble Station, Bridgeport, Conn., and Jim McElroy, 374 Dillon Hall, Notre Dame University, South Bend, Ind.

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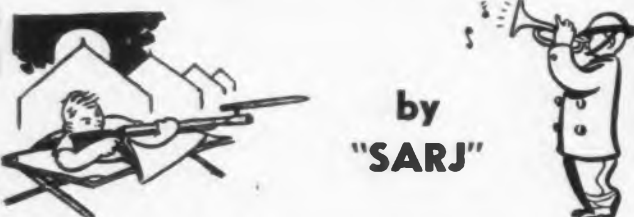
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P.O. Box 2164 Noble Sta., Bridgeport, Conn.



Can't Get 'Em Up in the morning, or at night, either. Charlie Spivak would make a sensational camp bugler, these soldiers assert, because when he blows with his famous mute stuck in the bell of his horn no one can hear his reveilles. Shot was made, as a gag, in New York recently when Spivak entertained a mob of Uncle Sam's doughboys. *Arsene Pic.*

Ravings at Reveille



by
"SARJ"

Down in Camp Blanding, Fla., the boys are pitching authorized jam sessions. They tell the Sarj that recently Lt. Col. James A. Webb, commanding officer of an Alabama Infantry unit stationed at Blanding, stepped into the Recreation Hall to investigate what sounded to him like "musical mayhem"

but found only a bunch of the boys from the military band surrounded by half the camp. The cats weren't playing martial music but were each taking one on *Margie*. Webb admitted that he didn't quite dig the whole affair but if the boys got such kicks from it they had better have one every week.

Sol Jaffee, former 88ist at various Chicago niteries, is now an active nephew at Camp Grant, Ill. Sol has been a featured key thumper at both the Bismarck and the Edgewater Beach hotels and promises to give out in the 30th battalion recreation building as soon as he becomes reacclimated to day living.

Word from Camp Livingston, La., tells of Sgt. Hugh McConaghy's 128th Infantry dance band. Hugh has been directing the band since 1940 and has solid bookings

for USO gigs and private parties. Send Sarj the personnel, Hugh.

Pfc. Bob Netzel writes in from Ft. Ord, Cal., that he blows his top when he sees pics on the Sarj page of characters in full uniform, playing bass horn, clarinet and brass, having a session. He says he's been "on a lot of army cuttin' sessions but never one yet in full uniform. You gotta relax and you sure can't with all those stiff clothes on. Those guys must be a square outfit." Bob says they have worked up a fair dance combo from their immediate regiment band, consisting of 5 brass, 4 saxes and 4 rhythm. Jack Stafford, former Garwood Van side, handles lead and hot trumpet; Duff McConnell, Chi cat, takes the tenor turns; Bud Lions of Tacoma thumps the tubs in fine Buddy Rich fashion, and Bob, himself, is featured on guitar.

Pfc. Jimmie Ware of the 11th Engineers band at Ft. Clayton, Caval Zone, writes in to the Sarj

that from their fine ten piece dance band they are trying to organize a six piece dixieland outfit within the band consisting of alto, tenor, trumpet, bass, drums and piano. Jimmie, who is a member of both local 802 and 10, would like to contact someone concerning a few dixieland arrangements of some of the old faves for their new crew. He says, we're not flush but we'd pay a reasonable price for them.

Vin Tuscher, former cornetist around Boston, is now squads righting at Ft. Eustis, Va., along with Dick Alliger, former Ish Jones skin man and others.

From Fort McClellan, Ala., Pvt.

Hildy's a Sarj Too, Now



Ray Hildebrand, former Shep Fields piano man, who is now stationed at the Advanced Flying School, Turner Field, Ga., has now risen to the rank of staff sergeant. Ray, who has been in the service for almost a year now, limbers up his fingers at a Turner Field recreation hall. *Photo by Army Air Corps.*

Hal Burman informs the Sarj that General Lange is in charge of the band there, and it's a solid outfit. Conducted by Sgt. Lamb, it is reported that more musicians are needed at the camp. Burman himself is the well known drummer. He entered the army as a draftee in January. And the McClellan gang also would like some arrangements.

Pvt. Ted Chandler writes in that for kicks dig John Horan on trumpet and Jimmy White on alto at Camp Edwards, Mass. Both boys are from Boston and have played with the better bands around New England.

Eddie Guy, former Scranton, Pa., scribe for *Down Beat* now stationed at Ft. Riley, Kas., tells the Sarj that there is plenty talent working in his camp. The dance ork, led by Cpl. Everett MacDonald of Baton-Rouge, La., and grad of Louisiana university, consists of such men as, Frank Thomas (arranger), B. Harris,

John Krell (featured in Stokowski's All-American Youth ork), Ray Schmidt (from Chi and played with Dick Barrie), Bill Cesa (from Cleveland), saxes; Harmer Young (arranger and ex-Jimmy Joy star), Ned Farrer (Portland, Oregon, fave), brass; Bill Fogelson (formerly with Tommy Reynolds), piano; Eddie Herzog (formerly with Claude Thornhill and writer of *Love Is* and others), guitar; John Hamil (thumper from New Jersey), drums, and includes Glen Kerr (from Frisco and formerly with Gary Nottingham), vocals.

Also occasionally featured is Jerry Pershaw, formerly a member of Six Hits and a Miss. Among other standouts are Pvt. Bradley, ex-Dick Jurgens whistler and entertainer, and Al Baker, former featured vocalist with Alvino Rey, Abe Lyman and Rudy Vallee. Mel Adams, former press agent for Victor, is at Riley as is Andrew White who leads the 200 voice choir and is an alumnus of Fred Waring.

The Sarj has been hearing nothing but rave reports about the Ft. Sheridan, Ill., Recruit Reception Center band. Now entertaining mostly at the home fort, they recently completed a USO tour of the midwestern camps and opened the Chicago Service Men's center. Featured members include Barney Kreps, the late Helen Morgan's accompanist; Jimmy Warner, Ozzie Nelson's former saxist, and Mark Konrad, staff fiddler of Chi's NBC and a member of the Indian-

under the auspices of the USO Camp Shows, Inc.

The show was delayed awhile for lack of a piano in the field house, but a "scouting" detail was put out in search of one, and it wasn't long before they returned, and then McGee and his men gave out with plenty.

The crowd yelled themselves hoarse when lovely Miss Lyn Richards came forth to sing the lyrics on such appropriate numbers as *He's 1-A in the Army*. Allan Gerard also got a big hand on his vocals.

Biggest hit of the evening was a little jam session featuring Pfc. Tony Barbero and Pfc. Malcolm Little, both members of the famous 102nd Essex Cavalry band from New Jersey. Barbero hails from Union City, N. J., and played tenor sax and clarinet with Al Donahue about a year and a half ago on a road tour covering the Netherlands Plaza in Cincinnati, Rice hotel in Houston, and other top places. He was working with Mace Irish in Shanteclair, famous hot spot in New Jersey, at the time he was inducted into the Army.

Little is from Bloomfield, N. J., and was with Reggy Childs outfit before coming into the army, working in the Roosevelt in New York, Essex House in Newark, Steel Pier in Atlantic City, etc. By coincidence he was playing with a band at Jim Donahues on Pompton Turnpike at one time while McGee and his band were also playing there.

Another soldier-musician who has attracted considerable atten-



Swing Session

When Bob James, pianist with the Southernaires ork in Gulfport, Miss., visited former bandmate, Sgt. Cyril Schneider at Camp Shelby, Miss., the above swing session resulted. Schneider is in the 138th Field Artillery, 38th Division. Shown left to right are James, Sgt. Schneider, Pvt. Homer Smith and Cpl. Leonard Bates. The latter three are members of the 138th's band. Captain Robert J. Miller forwarded this photo to Eddie Fritz, *Down Beat's* roving (not raving) correspondent. Capt. Miller is the Louisville dentist, credited with saving many of the choppers of the gates down South, including Fritz himself, Hal Behan, Harry Shook and Sid Fisher, former toothless members of the Ambassadors of Note.

apolis symphony. Both Kreps and Warner have worked with Seat Davis.

This trio is augmented by Mike Wadell, Frankie Masters grad; Ted Rueckert, 88er-leader; Wendell Ganzer, ex-Ken Nolan valve; Stuart Cooper, Gene Victor arranger and chirp; Guitarist Charles (Mac) Adams, formerly of Dick Shelton's gang; Carl Magnuson, whose final appearance before induction was at Frank Dailley's New Jersey Meadowbrook with Ted Royal; Weldon Rowan, ex-Ray Herbeck alto; Jack Lowman, Hay Claridge valve; Don Williams, tram, Johnny Herbacek, bass.

Soldiers at Fort Jackson, S. C., really got their kicks when Johnny McGee and his swell band stopped over to put on a free show for them late last month, being the first of the many name bands to entertain the men in service here

tion here is Pvt. Edward Flora of the 115th Field Artillery band. He played piano with Ben Cutler for two summers in the Rainbow room atop Radio City, worked with a Meyer Davis unit, and also played with the Hamilton Trio at the Mardi Gras in the World's Fair.

While with the Hamilton Trio they made a number of transcriptions for radio, and Eddie says he gets a big kick when he is sitting in his tent at night listening to the radio and hears one of their recordings when it is broadcast from a local station occasionally.

Is Trummie Young Leaving Lunceford?

Kansas City—James "Trummie" Young, first trombone player with the Jimmie Lunceford band, is going to leave Lunceford when the band completes its present tour on April 14, he told *Down Beat* when the band played an engagement at the Pla-Mor ballroom here. Young wants to form his own band, a small combo.

ROSEMARY LOCKE

Band War

Toronto, Ont.—A battle of bands is skedged at the Palais Royale here on April 1. Bands involved are figured to be Canada's Bert Niosi and possibly Mart Kenney with Uncle Sam represented by Bunny Berigan and Frankie Masters.

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Jones Band Dissolves

by CHARLOT SLOTIN

Savannah, Ga. — Vincent Lopez may have stopped predicting but he still firmly believes that New York will be bombed before April 1. . . . The Billy Jones band, which played Remler's Club Royale recently, has been dissolved for the present. . . . The local USO is forming a get-together band of musicians from the neighboring army camps; for any musicians in the service, but especially invited are those from Camp Stewart, Fort Screven, and the Savannah Air Base.

George Tositi is back on the stand at the Club Royale after a week in the hospital with a case of flu. Lineup includes: Nick Bantana, sax; Douglas Wark, piano; Eddie Dillon, bass; Kenny Shand, drums; Tositi, lead, trumpet, accordion, vibes, piano, and fiddle, and Gerry Lester, chirp.

Sisters Bring Sammy Kaye To Court

by BUD EBEL

Cincinnati—The DeVore sisters, Billie and Marjorie, through their attorney David Shannon filed two suits in Common Pleas Court Feb. 26 against band leader Sammy Kaye.

According to the petitions, Kaye induced the sisters to go to New York to prepare for an engagement with his band last October at which time the ork was playing the Essex House. After four weeks of rehearsing it is said Sammy informed the girls he had changed his mind and refused to enter into the employment contract.

The suits are for \$5,100 total damages.

Ghastly Nightmare On One-Nighters

(Jumped from Page 1)

bus system of transporting musicians no longer is 100 per cent suitable.

Location jobs in densely-populated sections of cities are thus becoming more and more in demand. While the weekly paycheck may be considerably lower than a one-night tour, leaders are safe and sound on location and do not have to contend with the many transportation headaches which have been arising with more frequency in recent weeks. In New York, several hotel dining rooms which for years have gone without live music are expected to blossom out with orchestras within the next few months. Airtime will be tougher and tougher to get.

Fear for Suburban Spots

Currently holding down prize locations in New York are Woody Herman, Hotel New Yorker; Jimmy Dorsey, Pennsylvania Hotel; Evelyn Tyner, Essex House; Vincent Lopez, Taft; Vaughn Monroe, Commodore; Freddy Martin, Waldorf-Astoria; Johnny Messner, McAlpin; Buddy Clarke, Park Central, and others.

Outlying spots, Meadowbrook, Glen Island Casino, Rustic Cabin, Blue Gardens and others, not only in New York but in all sections of the United States, also may suffer as a result of the tire-gas shortage. The best bet, general consensus agrees, is a hotel or nitery location in a business section of a metropolitan area. A spot which can be reached by street car, subway, bus or elevated.

The boom is on. But it's a local boom, and doesn't stretch out into the country, or the smaller towns. America's musicians are beginning to feel the sacrifices a war necessitates. And you can bet there'll be many more changes to come.

Happy Birthday to You



Chicago — Patty Andrews celebrated her birthday backstage at the Chicago Theater here recently. How old? She's not talking. The Andrews Sisters shared the bill with Johnny Long and his ork, and Johnny is shown here playing some of that southpaw fiddle as the girls watch. But Patty would much rather dig that birthday cake. That's Laverne and Maxene at the left.

George Yadon Takes Over Em Ryder Band

by CHAS. M. HILLMAN

Denver—George Yadon, local tenorman, has taken over and is now fronting Emmet Ryder's 12-piece band. Featuring very solid arrangements, the band is the top swing aggregation in this region, playing all the major college proms and most of the important dates in and around Denver.

Yadon is extremely enthused about the band and says, "this is the opportunity I've been looking for; now I can show the local cats some real jivin'."

George incidentally, has been working with small three and four piece combos besides tooting his tenor with Milton Sherdnik's KOA radio band.

Prexy Mike Muro of local 20 announced last month that the Denver scale was substantially upped. An increase of \$1 over the

old scale for transient work, besides other increases, puts the local scale up to near where it belongs, Muro said.

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Leader Held On Extortion Charge

by SIG HELLER

Hilbert, Wis.—Lawrence Duchow, widely known orchestra leader and operator of the Red Raven inn of this village, was arrested by FBI agents Feb. 24 on a federal warrant charging extortion.

Duchow is charged with having written and sent a letter through the mails last December to Charles Packard, well-to-do Chilton, Wis., resident, demanding \$5,000 and threatening death if payment was not made, according to Harry T. O'Connor, agent in charge of the FBI office in Milwaukee.

The letter told Packard to leave the money in a package at a certain filling station, O'Connor said. He declined to disclose how the letter was traced to bring about the accusation against Duchow. The letter was unsigned.

Local Musikers Await SS Tax Suit Result

Pittsburgh—The outcome of the James Borrelli and Johnny Corlett Unemployment Compensation - Social Security suit against the Nixon cafe is of much interest here.

The case, started in 1938, was being heard in the Harrisburg, Pa., courts at press time. The case is to decide whether the proprietor of the cafe or Fran Eichler (in whose band both Corlett and Borrelli played at the time the suit was filed) is responsible as legal employer of the musicians for their UC and SS payments.

The results of the suit may be used as a test case unless it is carried on to a higher court.

Corlett (an occasional contributor to *Down Beat*) recently replaced Jack Hartigan on drums in the Baron Elliott band. Hartigan quit the music biz to become a Greyhound bus driver.

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Nitery Shuffle Results in Erratic Biz; Ops Vexed

Cincinnati—The Hotel Gibson nabobs have been giving their nitery, Rathskeller, an awful kicking around of late. First, they decided to convert it into a bowling alley but priorities on materials nixed the move.

Next, they agreed to keep it open as a dinner and supper dancery but later, without explanation, shuttered the spot.

Most observers believed they had reverted to the bowling alley deal but a week later they reopened the room again as a suppery. This was a most sudden decision resulting in the usual confusion. We should have a band, they agreed and grabbed Chris Christensen's five peicer.

To date Rathskeller biz has been spasmodic and the ops are wondering why.

Johnson Back to Lookout

Marion Moore, emcee for the Virginia Hays boogie show on WLW, was getting a terrific kick from the letters from fans all over the country until the ayem he slit that very official-looking one—Marion is now 1-A.

After six weeks of road work Wally Johnson and his crew return

to the Lookout House, replacing Cab Calloway who did a bang-up job. . . . Deke Moffett, the local leader who is collecting a nice fee for his tune *The Indians Threw Rocks at Columbus*, is out at the Shubert theater after a full season. Topper ballroom was the first to get this band, with Beverly Hills on the waiting list. Beverly reopened recently with Eddie Duchin getting the nod. . . . Mel Snyder got nine weeks out of the Patio to be followed by Pierson Thal. . . . Billy Catizone came in from the Broadmoor hotel to play the Sidewalk cafe in the Gibson. Although it is a small combo it is well liked and is in indefinitely.

—BUD EBEL

Local Bash Raises Red Cross Moola

by JOE PITT

Davenport, Iowa—The Red Cross is over a thousand bucks richer since the Quad-Cities Theater Managers Association tossed their benefit show here recently.

Featured were the bands of Roy Kautz, Hal Wiece, Jack Manthey, Jimmy O'Dette, Al Clausser, and the Cavaliers. Also windowed were: the Augustana college choir and over a hundred entertainers. Orchids go to Jack Neary, manager of the Orpheum theater, and Orville Rennie, manager of the Fort Armstrong theater in Rock Island, for the fine handling of the affair.

Wibby Fisher, local tram man and vocalist, joined the armed forces early this month and ditto Fran Stoker, 88er, to the Marine Reserves.

Manthey May Reorganize

It is rumored that Jack Manthey will reorganize and that he has a choice summer location spot lined up in Indiana.

Al Buck of the old Eddie Strait Ambassador band is now located in Kankakee, Illinois, and is blowing trumpet and arranging for local bands. He spends his spare time working in a radio shop and taking a radio course sponsored by Uncle Sam.

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Sepia Arranger Sparks Doyle's Ork at T Town

by WALT REILER

St. Louis—Continued music, by two well-known bands, was the treat offered Tune Town ballroom patrons the other week. Honors were shared by Russ David's and Mark Doyle's orchestras. Russ David, the KSD musical director, is an incomparable piano soloist and divided the spotlight with Julie O'Neil, a KSD staff vocalist. Mark Doyle's band, increasing in popularity with each performance, featured Peanuts Morris on tenor, Bill Thompson on ride-trumpet and Eleanore Dale as vocalist. The band's arrangements are being turned out by Glenn Bowden, a colored arranger, and observers believe he should take credit for the marked improvement shown recently by the band.

Kid Musicians To Get Chance

by CHARLES ABBOTT

Philadelphia—Bill Feldman and Sam Fink the two personable executives of Burke's Music Inc. are to be commended for the nifty opportunity they are extending to young aspiring musicians. Together with Lt. Joseph Frankel, these men are making it very easy for youngsters to learn to play horns and make something of themselves in the trade. Incidentally, Bill and Sam are toying with the idea of getting Charlie Ventura a six or seven piece outfit, with Charlie fronting with his tenor.

Milton Ebbins wired Mort Lawrence that Count Basie is going to wax a number entitled *Dawn Patrol* in honor of Mort's all time program of the same name. Lawrence's program commands a large listening audience which is due to nifty selection of records and frequent name guests.

Jimmy Tyson now has the Don Crist instrumental combo under his wing. This jive group is destined to go places. Tyson also has Joey Kearns and Gil Fitch, two of Philly's biggest attractions.

Dolores O'Neill says she will accept the very lucrative offer made her by Columbia Records. It'll be swell to hear that sultry voice of hers on wax again.

Canadian Band Gives with the Stuff



Vancouver, B. C.—An army band which gives with the stuff that really kicks, say observers, is the Royal Canadian Air Force band at Patricia Bay on Vancouver Island here. Shown here are left to right, back row, Mason Vokes, bass; Marvin Chesness, Cy Roach, and Reg. Forbes, trumpets; center row, Jimmy Steele, drums; Don Wright, Eddie Dunsford, trombones; front row, George Hockley, piano; Lance Harrison, Norman Hardie, Darcy Howard, and Scotty Cummings, saxes. Not shown in the photo is Irwin Smith, crack guitarist.

RCAF Ork Has Best Men in Canada; Plays only Jazz

by DON McKIM

Vancouver, B. C.—If anyone wants to know why some Canadian dance outfits aren't jumpin' as they did in days past they can find the answer—or at least a portion thereof—in the lineup of the Royal Canadian Air Force band stationed at Patricia Bay, just outside Victoria on Vancouver Island.

Many of the air force men stepped directly from dance band to service uniform and will be remembered by Canadian cats as some of the best of the country's sidemen.

When they're not on parade, rehearsing or drilling, 12 of the bandsmen form a dance outfit that really kicks. On such occasions they play for free and play what they like. If the terptsters want the sweet and sickly they go hungry—and there isn't much they can do about it.

Doubling from the official RCAF band to the unofficial RCAF dance ork are Lance Harrison, one of Canada's best tenor men and formerly with Trevor Page and Stan Patton; Cy Roach, DeSantis' former mainstay trumpet man; Jimmy Steele, once a restricted sweet band drummer but now getting down to the solid stuff.

Barnet Hops To Columbia; Praises Duke

by MALCOLM HOLT

Baltimore—In a surprise move Charlie Barnet, while at the Royal theater here, announced he would switch from his Bluebird label to the Columbia-Okeh discs. Declaring that Leonard Joy's company had treated him fairly, he pointed out the advantages gained by other name bands after a similar move.

During Charlie's stay here, Fred Robbins, conductor of Balty's only jazz disc program (station WITB), interviewed the Wild Mab with questions relating to Duke Ellington.

"Ellington lives his music," Barnet said, "and the stuff he wrote as long as ten years ago is now as good as it was then. Duke plays mostly his own compositions and when I tackle one of these numbers I'm not trying to copy Duke but to interpret his thoughts as he does. Of course we add our own ideas because it would be impossible to carbon Duke's band as they've been together so long they play and think as one man."

Barnet's best record, according to Robbins, is his two sided dicing of Billy May's original, *Wings Over Manhattan*.

This Drummer to Dig Foreign Riffs at Secret Destination

by JOHN M. GLADE

South Bend, Ind.—Irv Dusty Rhodes, ace tub man with Wes Hensel's band at Avalon ballroom and who has been on a solid defense kick at the Bendix Aviation plant here for some time, kicked over the traces recently when the factory called for volunteers to leave the country, presumably for Africa or Egypt, although the exact destination is a military secret. Dusty, a graduate of the aircraft carburetion school and a carburetor expert, will be assigned to "Keep 'em Flyin'" on fighter and bomber squadrons.

A little green around the gills, Dusty said, "Man, I've been mauled, shot, roughed up and inoculated against every disease known to man or beast. I don't know where we're going but I'm gonna dig me some foreign riffs before I get back."

Replacing Dusty in the Wes Hensel band was Jack Kelly while by Smart goes in on trumpet for Freddie Sante who left in favor of defense work at Bendix Aviation.

Baby Thrush Leaves Nest

by RAY SHEAR

Peoria, Ill.—Margie Burling, at the age of fifteen, has had two years of experience behind her. Margie, who was discovered by Verle Bogue at a recital when only thirteen, left the Bogue band several weeks ago and has been



Verle Bogue fits a Red Cross cap on his former vocalist, Margie Burling.

signed as featured thrush with the Eddy Howard ork.

Bogue, currently at the Inglaterra ballroom here, will now feature a local trio, the Raye sisters.

Bogue's lineup includes Warren Marshall, Gordon Mitchell, Bud Kerrich, saxes; Foby Treatch, Tony Tetuan, trumpets; Red Hamilton, trombone; George Cobb, bass; Ralph Thomson, drums, and arranger Tom Prim, piano.

Charlie Christian Dies of TB

(Jumped from Page 1)

working professionally in a little Oklahoma City joint. Later he worked with bands led by his own brother, Alphonso Trent (in this band he played bass) and Anna Mae Winburn. Tired of traveling the gopher-meadowlark circuit of the Middlewest, Charlie organized his own little jump band and worked again in an Oklahoma City nitery.

A Hammond Discovery

Came July, 1939, and John Hammond was driving madly across the nation to be present for the Goodman band's opening night at Victor Hugo's in Beverly Hills. Hammond, always on the lookout for colored talent, remembered that Teddy Wilson and Mary Lou Williams had often praised the musicianship of a young guy in Oklahoma City. So he stopped in the nitery to dig Christian. Much impressed, Hammond continued on to the coast, sold Goodman the idea of hiring Charlie, and Benny then wired Christian to join him at Hugo's.

Christian made almost all the sextet records, most of them on the red Columbia label, and also a few big band sides with Goodman, among them *Honeysuckle Rose* in which he plays an excellent solo. In 1940, after more than a year with Goodman, during which time he became without question the favorite guitarist of all musicians, Charlie became ill. He had been ill off and on but this time, physicians advised him to give up music and take hospital treatment.

Planned to Join Cootie

Christian had since been reported "much improved" and only a few weeks before he died, was said to be progressing rapidly toward complete recovery. Like the late Dick Wilson, who died of T. B. last November, Christian was restless and eager to return to the bandstand when he took a sudden, inexplicable change for the worse.

Goodman and John Hammond, Charlie's closest friends, were especially grieved at Charlie's passing and personally handled details of sending the body to Oklahoma. They, too, helped Christian financially on the doctor and hospital expense. Cootie Williams, a few weeks before Christian passed on, announced that Charlie would join Williams' new band as soon as he was released. But his plans—and Charlie's—never materialized.

Answers to

DO YOU KNOW??

Questions from Page 6

(Second Series)

- False. It was Jack Teagarden.
- True. They were Glenn Miller and Will Bradley on Trombone; Charlie Spivak and Pee Wee Irwin on Trumpet.
- False. Her two omnipresent pets are of German Dachshund extraction.
- False. Auld organized his own band again after Shaw's last ork disbanded.
- True. The "Beat" first saw the light of day in 1934 when it appeared as a local music newspaper.
- False. But Gus Bivona of the Savitt crew closely resembles James in appearance. (See Mar. 1st D.B.)
- False. A Zoot Suit is men's wearing apparel—A fancy lad originating on the West Coast. It is also the title of a song which has been recorded.
- False. He rates it very highly and says, "Ought to sell a million."
- True. His new home was recently completed at New Caanan, Conn. and he plans to become a gentleman farmer and raise a war garden.
- True. Jimmy has never switched to the Boehm system, preferring to play the older style Albert on which he started.

If you answered all 10 questions correctly STOP! You're HEP! You must be a regular reader of the "Beat," so there is no need for you to read any farther. BUT—if you missed a couple or more better get busy and fill out the handy coupon below. *Down Beat* gives full coverage of MUSIC NEWS from coast to coast.

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"Amapola" Man Heads Own Ork in Cuba



Havana—Alfredo Brito, writer of *Amapola*, the Spanish-flavored song hit of last spring, and his 16-piece ork are now playing at the Gran Casino Nacional, the Monte Carlo of Cuba. Shown in the pic also is Eleanora DeLara, famous concert harpist. The girl vocalist with Buddy Lago is seen standing beside the mike together with Brito. Pic, Courtesy of Carron and Bennett.

Morgan Thomas Band Is Set for Crystal Beach Summer Stint

by DUKE DELORY

Toronto, Ont.—The Morgan Thomas crew is doing record breaking biz thrice weekly at the Alexandra ballroom in Hamilton. Thomas won many new followers as a result of his successful gyping through the hinterland.

Tenorman and vocalist Eddie Darby is slated to leave the Thomas ork soon for a whirl as a free lance in club work. No replacement has been set yet.

Joe Briderick, Thomas' manager, has the band penciled for the summer run starting May 30 at Canada's largest dansant, the quarter million dollar Crystal ballroom at Crystal beach, Ont. Band clicked solidly there last year.

Harold Austin's Buffalo bunch will also be on hand to alternate sets with the Canucks. Austin operates the Crystal.

Trump into Lapp ork

Trumpeter Frankie Bernard left Horace Lapp's Royal York hotel ork recently to replace Glenn Griffith in Mart Kenney's brass section when Griffith left to study optometry.

As replacement for Bernard, Lapp has secured the services of a guy who plays mighty pretty jazz cornet, that young man without a band again, Jimmy Trump Davidson.

Silver Slipper maestro Ozzie Williams has these four ex-side men wearing the King's uniform: Herb Mitchell and Theodore Bates both with the Royal Canadian Air Force, Frank Wimpy Harris with the Royal Canadian Army Service Corps, and Tom Stenning in the Royal Canadian Navy.

Belated Airings

Kid Joe Niosi, son of Paul Firmman's bassist Big Joe Niosi, and nephew to Palais Royale ork leader Bert Niosi, is in the R. C. Army Medical Corps. And Howard Cable replaced Roy Patterson on piano with the Modernaires when the latter was drafted recently.

Duke Ellington's discing of his original *Bojangles* is the theme which heralds that righteous Sat'day afternoon hour-and-a-half platter session the Ten Ten Swing club, labelled after the call numbers of station CBY. Unique idea the club has is that whenever a name orchestra appears in town the Canadian Broadcasting Corporation's mobile unit whips down to the spot and the leader and some of his side men are interviewed. But instead of this interview going out over the air a transcription is made of it and is highlighted on the program the Sat'day immediately following the ork's one niter.

Ellington, Herman, and Miller among others, have been interviewed this novel way.

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Peluso for Tripp in Page Ork

by RAY TREAT

Auburn, N. Y. — Freddie Page and trumpeter Cy Tripp have come to a friendly severing of connections. Little Joie Peluso sits in Cy's chair now. Freddie's band recently played at the Jefferson club, Roman ballroom plus dates at Tau Delta Phi's Junior week end dance, Cornell university and Cazenovia seminary, Cazenovia, New York. Tripp is free lancing, playing with Gene Kane and George Nodzo.

Joe Manzone doing a repeat at Skaneateles high school. Joe's new Solovox and canary are a big hit with the dancers. His new chirpie is the very lovely Ruth De Long. Manzone has been featuring Misa De Long, formerly of Providence, R. I., and now a senior at Union Springs high school, at the Belvedere swing sessions.

'Tab Marty Beard'

Mike Peluso has made a hit at the Jefferson club. He uses Sam Spino on clarinet, Don Smith on drums and vocals, Frank Mucedola accordionist and himself at the keyboard.

Report has it that the Laxtonettes recently walked out on manager Freddie Laxton. . . . Local maestro Louie Scala has left for the army. Was playing at the ABC. . . . Tab the fine vocalizing by Marty Beard, emcee at the Belvedere swing sessions. Marty has been deserving of a little praise for a long, long time. . . . Many restaurants figure to cut out dancing so as to dodge the addition of the five per cent cabaret tax to checks. . . . Pete Renzi has been working Oswego, N. Y., quite a bit and played a dance at the Statler hotel in Buffalo recently. Also a stint at Cornell university. . . . Harry James played at Syracuse university's senior ball.

During George Duffy's stay at Hotel Syracuse, Syracuse, Leonard Gerace, trumpet, was drafted. Syracuse's Dick Robinson subbed for the remainder of the engagement.

New Canuck Ork Budding

by JERRY RUTLEDGE

Newmarket, Ont. — The College Gentlemen, under the leadership of hot trumpeter Mo Mossop, has been tabbed here as one of the finest prospective bands developing in Canada. The band is currently at Pickering Palladium at Fairy Lake.

Mo features the solid 88ing of Corky Cornell and the tub thumping of Louis Irion, a Detroit cat. Bobbie Detwiler, the 17 year old wonder, merchants the lead alto. The band is set for big things, they say.

Ye, Almost!

Pittsburgh—As a part of Lawrence Welk's publicity campaign while at the Stanley theater here, fans were asked to write on "Why I Like Champagne Music" with the winner to dine with chirpie Jayne Walton and Welk.

The gem of all was one written by a fem contestant who said, "Lawrence Welk's music leaves me gloriously drunk like that of Sheffield's rippling rhythm. I also like his boogie woogie arrangements. He's really on the beam with them. Why, you can almost learn to dance to his music."

—TED HUMES

Hutton's 88er Sees Ex-Chum On Thief Kick

by TED HUMES

Pittsburgh—Shortly before Ina Ray Hutton opened at the Stanley theater late last month two thugs tipped the theater till to the tune of \$8,880.

Ironical slant to the story was the fact that when theater manager Charles Eagle identified two suspects as the holdup men, one turned out to be a schoolmate of Ina's 88er, Rocco Colucci.

While all the fireworks were exploding upstairs the solid musicians downstairs, known as the pit band, were dealt a sharp blow when their regular Tuesday evening broadcast had to be stopped on union orders. Seems that all the while the boys were playing for pretzle rather than for moola and local 60 officials said nix.

Following Hutton into the Stanley, Lawrence Welk renewed numerous old acquaintances, most of them loyal followers since his William Penn hotel days.

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His Sax Makes it A Mixed Band



New York—Jerry Heffron, with alto, plays hot tenor as well as alto and is the only ofay member of the Sabby Lewis band which has been playing a long engagement at Kelly's Stable in New York. Sabby, shown with Heffron, is a pianist. Another feature of the band is Julie Gardner, who sings and plays hot accordion. The boys hail from the Boston territory. Ray Levitt Photo.

Beantown Situash Okay

Boston — There are no current indications that unexpensed situations will curb nightery and theater receipts here. The automobile situation will cause dislocations, but the continued uptrend in prices and higher amusement spendings are figured to level any prospective losses.

Libby Holman is back at the Somerset hotel, after a long absence, featuring "early American blues" (whatever they are). . . . Jackie Edwards, formerly with Howard Jones' ork, is doing a nice job in Providence at the Marra-gansett hotel. . . . Roy Gill promises booking into his Totem Pole ballroom to any local band with "definite promise." Gill feels there is no need to leave home to establish a name. He recently featured Rolly Rogers for four days. . . . Ray Kinney was recently rushed into an RKO engagement to fill the gap made because of Artie Shaw's sudden cancellation.

—MIKE STRANGER

Five Philly Spots Jump To Three Vocal Groups

by RUBE CUMMINGS

Philadelphia—Two Decca recording vocal groups seem to be breaking records here in the Quaker City. The Three Peppers have just concluded their 21st week at Frankie Palumbo's and seem set indefinitely, while the Delta Rhythm Boys continue to pack them in at Kaliners. To top it off, both double at other spots, the Peppers at the New 20th Century and the Rhythm Boys at Club Bali. A third sepi vocal congregation, the Beale Street Boys are performing nightly at Herb Wolf's Rendezvous.

Local niteries are well represented with dance orks, but Henry King at the Benjamin Franklin Terrace Gardens and Dick Wharton atop the Hotel Philadelphia are the only name bands in central Philly. The College Inn features Delmar's All-Girl ork, Earl Denny plays at the Swan club, Vic Nelson at the Yacht club, Al Fielding at Club Bali and Pat Shevlin at the Embassy.

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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; GAC—General Amusement Corp., RKO Bldg., Rockefeller Center, NYC; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; MCA—Music Corporation of America, 745 Fifth Ave., NYC; William Morris Agency, 1250 Sixth Ave., NYC; Frederick Bros. Mut. Corp., 2307 RKO Bldg., New York, N. Y.

Bandleaders may list their bookings free of charge, merely by writing *Down Beat* two weeks before each issue.

A
Aabs, Vic (St. Charles) New Orleans, h
Abbott, Dick (Shelburne) MB, Fla., h
Adler, Milton (Gulfstream) Ft. Lauderdale, Fla., h
Adler, Oscar (Flamingo Park) MB, Fla., h
Adrian, Lou (Chicago) Chgo., t
Alberto, Don (El Chico) NYC, nc
Alexander, Will (Palmer House) Chgo., h
Alfon, Vic (Lawrence) Erie, Pa., h
Allen, Bob (Blue Gardens) Armonk, NY
Allen, Red (Famous Door) NYC
Aloha, Lei (Jefferson) Peoria, Ill., h
Alpert, Mickey (Cocoanut Grove) Boston
Alvord, Johnny (Palm Gardens) Still Valley, N. J.
Amberg, Jack (Baker) Mineral Wells, Tex.
Annette, Marie, Royal Hawaiians (Olive) Wilmington, Del., h
Arnheim, Gus (Commercial) Elko, Nev., h
Arthur, Leonard (Roadside Rest) Ocean-side, L. I., NYC, nc
Arturo, Arturo (Terrace) Miami, r
Atkins, Boyd (Paddock Club) Chgo., nc
Axilrod, Hutch (Gayety) Minneapolis, t
Ayres, Mitchell (New Pelham Health Inn) Bronx, N.Y., nc
B
Baccus, Aron (Idle Hour Club) Macon, Ga.
Bailey, Layton (Wardman Park) Wash- ington, D. C., h
Baker, Dick (WJJD) Chgo.
Bard, Bill (Moonlite Gardens) Saginaw, Mich., nc
Bari, Lou (Blue Ribbon Inn) Windsor, N. J.
Barlow, Ralph (Melody Mill) N. River-side, Ill., h
Barnes, Eddie (Tobacco Road) Miami, nc
Barnet, Charlie (Brunswick) Boston, h
Barnett, Arnie (Harry's New Yorker) Chgo., nc
Barron, Paul (Palace) San Francisco, h
Barnett, Hugh (Deauville) MB, Fla., h
Barron, Blue (Edison) NYC, h
Bartal, Jeno (Lexington) NYC, h
Barton, Joe (Cromwell) MB, Fla., h
Bary, Jules (Seacrest Manor) Hollywood, Fla.
Basie, Count (Regal) Chgo., t 3/20-27; (Riverside) Milwaukee, t 3/27-4/3
Basile, Joe (Shrine Circus) Milwaukee; (Police Circus) Kansas City, Mo., 3/2-7
Bates, Angus (Daniero's) Belle Vernon, Pa., h
Bat, Alex (Club Whisker) NYC, nc
Baum, Charles (Copacabana) NYC, nc
Baum, Rudy (Traymore) MB, Fla., h
Beck, Buddy (Indiana State) Terre Haute, Ind., h
Beers, Jimmy (Nautlius) MB, Fla., h
Belzman, Joe (First Ward Cafe) Beth-lehem, Pa.
Benedict, Gardner (Washington) Indian-apolis, Ind., h
Benson, Ray (Ambassador East) Chgo., h
Benson, Stanley (Nautlius) MB, Fla., h
Bergere, Maximilian (Versailles) NYC, nc
Berigan, Bunny (Casa Manana) Los An-geles, nc
Bernard, Ben (Tobacco Road) Miami, nc
Billo, Joe (Snyders) Minneapolis, r
Bishop, Billy (The Southern Mansion) Kansas City, Mo.
Bizany, Bela (Pierre) NYC, h
Blonde, Armond (St. Michael) Montreal, Canada, nc
Borr, Mischa (Waldorf-Astoria) NYC, h
Bowman, Charles (Wivel) NYC, r
Boyer, Buddy (Forge Club) MB, Fla.
Bradley, Will (On Tour); (Tunetown) St. Louis, Mo., h 3/10-23
Brazale, Vincent (Vanderbilt) MB, Fla., h
Brandywine, Nat (Copacabana) NYC, nc
Brannon, Teddy (Piccadilly) Newark, N. J.
Brigade, Ace (Indiana Roof) Indianapolis, 3/6-20
Brooks, Sunny (Rumpus Room) MB, Fla.
Brown, Boyce (Liberty Inn) Chgo., nc
Brown, Cleo (33 Club) Stockton, Cal., nc
Brown, Leroy (Celebrity) Pgh., Pa., r
Brown, Les (On Tour) Ind.-Ill.-Iowa
Brown, Toby (Wert's Tourist City) York-town, Ind.
Brownagle, Chet (Paddock Club) MB, Fla.
Burke, Cecil (Bal Tabarin) Gardens, Cal.
Burke, Joe (McGinnia's) Bklyn, NY, r
Burns, Cliff (Mariemont Inn) Cincy, O.
Bushell, Billy (Woodhall) Montreal, Can.
Busse, Henry (Rosevelt) New Orleans, h
Byrne, Bobby (On Tour) Southern States; 3/27-28 Vanderbilt U., Nashville
C
Cabin Boys (Brown Derby Cellar Bar) Warren, O., nc
Caceres, Emilio (Hi-Lo) Battle Creek, Mich., nc
Calloway, Cab (Valley Dale) Columbus, O., 3/7-28
Calvet, Oscar (Casa Marta) NYC, nc
Campbell, Jack (Leroy) MB, Fla., h
Canay (Beachcomber) Miami, nc
Cappo, Joe (Knickerbocker Gardens) Flint, Mich.
Carlot, Don (Club Cauchy) NYC, nc
Carlyle, Lyle (Frolic) Miami, nc
Carr, Al (La Marquise) NYC, nc
Carroll, Irv (Jack Dempsey's) NYC, r
Carson, Vic (Seven Seas) Miami, r
Carter, Benny (Famous Door) NYC, nc
Casino, Del (Beachcomber) NYC, nc
Catzioni, Billy (Sidewalk Cafe, Gibson) Cincinnati, h
Cavallaro, Carmen (Rainbow Room) NYC
Chamberlin, Al (LaSalle) Chicago, h
Chappello, Joe (Jimmy Kelly's) NYC, nc
Charles, Don (Club Ha-Ha) Hollywood, Fla., nc
Chassy, Lon (Cadillac) MB, Fla., h
Chester, Bob (St. George) Bklyn, NY, h
Chiasta, Don (Old Cellar) Chgo., r
Chiusito (El Morocco) NYC, nc
Christie, Jimmy (Latin Quarter) MB, Fla.
Clarke, Buddy (Park Center) NYC, h
Clayton, Jimmy (Dello's) Auburn, NY, r
Coburn, Jolly (Roney-Plaza) MB, Fla., h
Coddaban, Cornelius (Russian Kretchma) NYC, nc
Cohen, Harold (Victor) MB, Fla., h
Cole, Allan (Cafe Madison) NYC, r
Coleman, Emil (Blackstone) Chgo., h
Collins, Bernie (Newman's Lake House) Saratoga, NY, nc
Collins, Harry (600 Club) Miami
Collins, Joe (Hays) Jackson, Mich., h
Conde, Art (The Homestead) NYC, h
Contreras, Manuel (President) Kansas City, Mo., h
Crosby, Bob (Trionno) Los Angeles, Cal.
Courtney, Ed (Kenosha) t, Kenosha, Wis., 3/20; Paramount t, Hammond, Ind., 3/22
Craig, Bob (Keith's Roof) Baltimore, Md.

Hausser, Harold (Neil House) Columbus, O.
Haywood, Eddie (Village Vanguard) NYC
Hawkins, Coleman (White's Emporium) Chgo., h
Hawkins, Erskine (On Tour) Gale, Inc. Eastern States (Frolic) Miami, nc
Heath, Andy (Fitch's Cafe) Wilmington, Del., nc
Heer, Mac (On Tour)
Heidt, Horace (On Tour) MCA Hwd., Cal.
Henderson, Fletcher (Appollo) NYC
Hensel, Wes (Avallon) South Bend, Ind., h
Henry, Bill (Shorroad Casino) Brooklyn
Heon, Al (Prairie Moon) Rockford, Ill.
Hergert, Jimmy (Continental) Toledo, O.
Herman, Woody (New Yorker) NYC, h 3/18-3 wks
Herth, Milt (Dempsey's) NYC, r
Hibbs, Melvin (Deauville) MB, Fla., h
Hilfinger, Jack (National) MB, Fla., h
Hill, Tiny (Meadow Acres) Topeka, Kan. 3/17
Hines, Earl (On Tour) WMA
Hoff, Carl (Del Rio) Washington, nc
Hoff, Rudy (Piccadilly) Pensacola, Fla., nc
Hoffman, Earl (Indiana Cafe) South Bend, Ind., h
Holiday, Billie (Club Congo) Detroit, nc
Holmes, Herb (Dinner-Wallich) Colum-bus, O., h Start 3/9
Holst, Ernie (Savoy-Plaza) NYC, h
Honnert, John (Embassy) MB, Fla., h
Horton, John (Rainbow Grill) Hwd., Fla.
Horwich, Willie (Hungarian Village) Ire-ton, Mich., r
Howard, Eddie (Peabody's) Memphis
Hummel, Bill (Yacht Club) Cleveland, O.
Hunt, Brad (Bill Green's) Pittsburgh, Pa.
Hunt, Ina Ray (On Tour) Eastern States
I
Insirilo, Vic (Aragon) Houston, Tex.
J
Jagger, Kenny (El Roa Inn) Maros, Ill.
James, Harry (Meadowbrook) Cedar Grove, N.J., nc
Jaynes, Reid (Kitty Davis) MB, Fla., nc
Johnson, Cecese (Club Alabam) LA, Cal.
Johnson, Wally (Lookout House) Cincin-nati, h
John, Herb (St. Andre) Montreal, Can.
Johy, Friars (Fort Grille) Rock Island, Ill.
Jones, Billy (Club Royale) Savannah, Ga.
Jordan, Louis (Capitol Lounge) Chgo., nc
Jordy, Hal (Jung) New Orleans, La., h
Jurgens, Dick (Aragon) Chgo., h
K
Kardos, Gene (Zimmerman's Hungaria) NYC, r
Kass, Maria (Woodruff) Joliet, Ill., h
Kass, Art (Bismarck) Chgo., h
Kavelin, Al (Pelham Heath Inn) Bronx, NY, nc
Kay, Chris (Casino Russe) NYC, nc
Kaye, Bernie (New Moon Inn) Danvers, N. H., nc
Kelley, Peck (Southern Dinner Club) Houston, Tex.
Kemp, Marie (Biscayne Front) Miami
Kendis, Sonny (Cafe Madison) NYC, nc
Kent, Peter (New Yorker) NYC, h
Kenton, Stan Flatbush t, Bkln. 3/12-19; Windsor t, Bronx, 3/20-22
Kern, Bob (Flynn's Cocktail Room) New Orleans, La., nc
King Cole Trio (Kelly's Stables) NYC, nc
King, Dick (Troadero) Wichita, Kans., nc
King, Henry (Benjamin Franklin) Phila., Pa., h
Kins, Saunders (Recreation Room) Hwd., Cal., nc
Kinney, Ray (Kenmore) Albany, NY, h
Kirby, John (Cafe Society Uptown) NYC
Kish, Joe (Vine Gardens) Chgo.
Knight, Bob (Monte Carlo) NYC, nc
Kohn, Ivan (Wild's) Sault Ste. Marie, Mich., nc
Kowitz, Irv (Betsy Ross) MB, Fla., h
Kristal, Cecil (Surf) Sarasota, Fla., nc
Krupa, Gene (Sherman) Chicago, h
Kuhn, Dick (Astor) NYC, h
Kuhn, Lee (Beachcomber) NYC, nc
L
Lally, Howard (Belmont-Plaza) NYC, h
LaMonaca, Caesar (Bayfront Park) Miami
Lande, Jules (Ambassador) NYC, h
Lane, Ted (Rumpus Room) MB, Fla.
Lane, Tony (Canary Cage) Corona, L. I. NYC, nc
Laufer, Don (Colosimo's) Chgo., nc
Lang Lou (Belvedere) NYC, h
Lapp, Horace (Royal York) Toronto, Can-ada, h
Laxtonette (Laxton's) Auburn, NY, r
Lazali, Ramon (Park Central) NYC, h
Lee, Barron (Cadillac) Phila., r
Lee, Cecil (Club Zombie) Detroit, Mich.
Lee, Glenn (Utah) Salt Lake City, h
Lee, Jerry (Alvarado) Albuquerque, N. Mex.
Leers, Bob (Whitehouse) MB, Fla., h
Leiby, Ken (Woody's Cellaret) Allentown, Pa.
Leighton, Joe (Tavern) Savannah, Ga.
Leonard, Hal (Kenmore) Albany, NY, h
Leonard, Harold (Wofford) MB, Fla., h
Leonard, Jimmie (Thomasville Inn) York, Pa.
Lorraine, Vic (Turf Club) Minneapolis
Lester, Dave (Vanderbilt) Miami
Lewis, Dick (51 Club) NYC, nc
Lewis, Eddie (Canyons) Wichita, Kans., nc
Lewis, Saby (Kelly's Stables) NYC, nc
Lewis, Sid (Grossinger) MB, Fla., h
Lewy, Ted (Denham) Denver, Colorado, t
Licata Brothers Trio (Central Casino) Rock Island, Ill.
Lilly, Gerald (Smitty's Cafe) Pennsville, N. J.
Littler, Pierre (Caribbean) MB, Fla., h
Lofner, Carol (Baker) Dallas, Tex., h
Lombardo, Guy (Rosevelt) NYC, h
Long, Johnny Michigan t, Detroit, 3/13; Palace t, Cleveland, 3/20
Lopez, Tony (Atlantis) MB, Fla., h
Lopez, Vincent (Taft) NYC, h
Loring, Lucille (Town Tavern) Rockford, Ill., nc
Loring, Michael (Rhumba Casino) Chgo., nc
Luneford, Jimmy (On Tour) Southern States
Lyman, Abe (Royal Palm) Miami, nc
Lynn, Cory (Olson's) Chgo., nc
M
McCoy, Clyde (Earle) Phila., t 3/20-26
McDowell, Adrian (Colonial Dinner Club) Nashville, Tenn., nc
McGinnis, Hugh (Winnie's Riptide) MB, Fla., nc
McGrane, Don (Commodore Perry) Toledo O., h
McGuire, Betty (Athletic Club) Flint, Mich., 3/16-30
McHale, Jimmy (Miami Grove) Boston, Mass.
McIntyre, Hal (Glen Island Casino) New Rochelle, NY
McIntyre, Lani (Lexington) NYC, h
McKillop, Norman (Brownies) Miami, nc
Machito (Beachcomber) NYC, nc
Madriguera, Enric (Biltmore) NYC, h
Makine, Eddie (Vicks) Miami
Mandella, Frank (Cafe Bagatelle) NYC, nc
Mannix, Matt (Gayety) Washington, D.C., h
Mannone, Wingy (Streets of Paris) Hwd., Cal., nc
Manzone, Joe (Belvidere) Auburn, NY, r
Marconi, Pete (Caravan) NYC, nc
Marston, Tom (Biltmore) NYC, h
Martel, Gus (St. Regis) NYC, h
Martel, Frank (Copacabana) NYC, nc
Martin, Freddy (Waldorf-Astoria) NYC, h
Martin, Kelly (Club Congo) Detroit, Mich., nc
Martin, Lou (Leon & Eddie's) NYC, nc
Mastore, Pedro (Frolic) Miami, nc
Maturci, Tony (Braznell) MB, Fla., h
Marvin, Mel (Nicollet) Minneapolis, h
Marvin, Mickey (Civic Center) Miami
Masthoff, Ernest (Old Heidelberg) Miami, Fla., nc
Mathews, Frank (San Juan) Miami, r
Matthews, Steve (Henry) Pittsburgh, h
Maya, Froilan (Havana-Madrid) NYC, nc
Meeks, Bobby (Station WOOD) Chattanooga, Tenn.
Mella, Stanley (Pierre) NYC, h
Meerte, Armond (Esquire Club) Montreal, Canada
Meis, Bill (Jefferson) Richmond, Va., h
Meredith, Russ (Vienna Grill) Montreal, Canada, r
Messner, Johnny (McAlpin) NYC, h
Metz, Jimmy (Palm Gardens) Columbus, O.
Mickey, Harold (Pennyburn Supper Club) High Point, N. C.
Miller, George (Central) Passaic, N. J., t 3/12-18; (Plymouth) Worcester, Mass., t 3/23-25
Miller, Jay (Freddie's) Cleveland, O., nc
Millinder, Lucky (On Tour) Southern States
Milla, Frank (Oceanport Inn) Oceanport, N. J.
Milton, Dick (Ray's Place) NYC, r
Minor, Frank (Red Mill) NYC, nc
Moffet, Deke (Shubert) Cincinnati, O., t
Morton, Leon (Rainbow) Denver, Colo., h
Monet, George (Greenwich Village Inn) NYC, nc
Munchito, Ramon (Royal Palma) Miami, nc
Monroe, Vaughn (Commodore) NYC, h
Moore, Joe (Sandy's) Paterson, N. J.
Moore, Phil (Little Troc) LA, nc
Morales, Noro (La Conza) NYC, nc
Moretti, Nesho (The Lounge) Easton, Pa.
Morgan, Russ (Recording) NYC
Morris, George (Armando's) NYC, nc
Morton, Ray (Warwick) Phila., h
Mosher, Urith (Urmy) Miami, h
Mosley, Snub (19th-Hole Club) NYC, nc
Motely, Berk (Dude Ranch) Norfolk, Va., nc
Murray, Charles (Versailles) MB, Fla., h
N
Nelson, Ozzie (Florentine Gardens) Hwd., Cal.
Nichols, Red (On Tour) Eastern States
Newton, Frankie (Kelly's Stables) NYC, nc
Noble, Leighton (Statler) Boston, Mass., h
Noone, Jimmy (Garrick Stagebar) Chgo., nc
Norris, Stan (Schroeder) Milwaukee, Wis., nc
Norvo, Red (On Tour) New England States
Novy, Mischa (Navarro) NYC, h
Nunes, Tommy (Bali) Miami, nc
O
O'Hanlon, Fran (Aragon) Phila., h
Oliver, Eddy (Hollywood Beach) MB, Fla., h
Oliver, Roy (Bill Jordans) MB, Fla., nc
Olman, Val (La Martinique) NYC, nc
Olsen, Sev (Lowry) St. Paul, Minn., h
Onesko, Senya (Commodore) NYC, h
Osborne, Will (On Tour) Kansas-Missouri
Owen, Tom (On Tour) Illinois-Iowa
P
Pablo, Don (Palm Beach Cafe) Detroit, Mich.
Page, Freddy (Empire State) Auburn, NY
Page, Gene (Dixie) Toledo, O., nc
Paisley, Eddie (Hollywood Beach) Hwd., Fla., nc
Palmer, Joel (Tantilla Gardens) Richmond, Va., nc
Panchito (Versailles) NYC, nc
Papp, Mickey (Club Condado) Trenton, N. J.
Parks, Bobby (Monte Carlo) NYC, nc
Parks, Roy (Good) MB, Fla., h
Pastor, Tony (Rosevelt) Washington, D. C., h
Pancheo (Benj. Franklin) Phila., Pa., h
Paul, Toasty (Olsen's) Chicago, Ill., r
Peach, Art (New Yorker) NYC, h
Pearlman, Ben (Red Nelson's Cafe) Cen-tral Fall, L. I., N. Y., nc
Pedro, Don (Netherlands Plaza) Cincin-nati, O., h
Perry, Ron (Bath Club) MB, Fla., nc
Peters, Bobby (Vanity) Detroit, Mich., h
Peterson, Dee (Wayside) W. Springfield, Mass.
Pettiford (Turf Club) Minneapolis, Minn., nc
Pierce, Dick (Indiana Roof) Indianapolis, Ind.
Pierapple, Johnny (Wolverine) Detroit, Mich.
Pineda, Juan (Carnouel) MB, Fla., nc
Pleskow, Len (Cafe Vienna) NYC, nc
Porello, Charles (Palmas) Philadelphia, N. J.
Prager, Manny (Merry Go Round) Akron, O.
Prina, Leon (Butler's New Room) NYC, nc
Prussin, Sid (Diamond Horseshoe) NYC, nc
Peluso, Mike (Jefferson Club) Auburn, NY
Q
Quintana, Don (Quarter Deck Club) Mi-ami, Fla.
R
Raeburn, Boyd (Chez Paree) Chicago, Ill., nc
Raffell, Rod (Coral Gables) East Lansing, Mich.
Ramon, Frank (5 o'clock Club) MB, Fla.
Ramos, Bobby (Chez Paree) Chicago, Ill., nc
Ramos, Ramon (Drake) Chicago, Ill., h
Ranier, Bob (Marine Terrace) MB, Fla., h
Razza, Carl (St. Anthony) San Antonio, Texas, h
Ravel, Arthur (Rosevelt) New Orleans, La., h
Raymond, Nick (Pierre) NYC, h
Reager, Ray (Fitch's) Wilmington, Del., h
Reichman, Joe (Chanticleer) Baltimore, Md.
Reid, Morton (St. Regis) NYC, h
Reif, Roy (Traylor) Allentown, Pa., h
Renzi, Pete (On Tour)
Reser, Harry (Olympia) Miami, Fla.
Resh, Benny (Bowery) Detroit, Mich., nc
Rey, Alvin (Plymouth) Worcestershire, Mass., 15/18 t, (RKO) Boston, 19-wk
Reynolds, Jack (Deck) Ft. Lauderdale, Fla.
Rhythmiers (Royal Palm) Palm Springs, Cal., h
Richards, Dale (Vancouver) Vancouver, B. C., h
Richardson, Jimmy (On Tour)
Riley, Mike (Brass Rail) Chgo., Ill.
Ringer, Johnny (Worcestershire CC) Rye, NY
Ringo, Clarence (Plantation) Detroit, Mich., nc
Ringo, Ramon (President Madison) MB, Fla., h
Roberts, Eddie (Lido) NYC
Robey, Bev (Sloppy Joe's) Minneapolis, h
Robinson, Les (Jimmie's) Miami, Fla.
Rocco, Maurice (Capitol Lounge) Chgo., Ill.

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'Some of Finest Jersey Musicians Can't Read!'

by REUBEN CUMMINGS

Glassboro, N. J.—Some of South Jersey's finest musicians are handicapped by the fact that they can't read, but they continue to shine nevertheless.

Nick Marini, finest alto man about, learned music the real way in a dive in Philly when he worked next to a hot colored player, but the best he can do is odd jobs at local niteries. His favorite hangout is the Shady Reat where small pickup units are usually featured.

Guitarist Sits In

Another soloist who deserves more credit than he is accustomed to is Frank Applegate, guitarist, who has played with more combinations than he can remember. Applegate is a wizard with the strings but finds it more profitable working at a local shipyard. When he's not working nights, he ambles over to the Smart Spot in Haddonfield where a fine "out-of-this-world" trio is now in action. Here Pete Nealy handles the sax, Pat Lynch is on piano and Charlie Woods plays drums. These boys draw good crowds weekends.

Finest jam spot is the Circle Cafe in Westville where Baron Stark's Four Men of Rhythm are regular features. Many local musicians drop in Tuesdays and sit in with the Baron, who plays piano. Jamming continues thru the wee hours. Not many big bands around,

with mostly small units composed of free-lancers playing at the best spots. One exception is Chuck Gordon's crew which finds much business at fraternity and college dances. Highly touted as a great band, Gordon's group is often called over to Philly for engagements at better places. Two busiest free lancers in the district are Norm Campbell, tenor, and Stan Pierce, trumpet, who are never idle. Both are ineligible for the draft and lined up far in advance.

Camden had one of its rare treats of entertainment when Louis Prima appeared at the seventh annual RCA Victor Ball in Convention Hall recently. Merle Oberon, screen actress, was also on the bill. The group has pledged to buy \$2,000,000 in bonds.

Swing isn't the only music that flourishes in these parts. A real hill-billy band plays every Wednesday eve at Ole's Place in Moorestown for the entertainment of patrons who take part in old-fashioned square dances. The idea is catching on and similar affairs are taking place one night each week in Mullica Hill at Town Hall and in Barnsboro at the Hop Spot.

Pixie Pianist



Detroit—Attracting raves from the local "in-the-knows" here is Diann Dale, who pounds the ivories at the Penobscot Club. Diann bills herself as the "Pixie Pianist" and chirps for good measure. Also tosses in quite a lot of conversational chatter between numbers.

Loses Entire Tram Section To Pastor

by BRAD McCUEN

Chapel Hill, N. C.—Dave Macer left Freddy Johnson to join Tony Pastor on third trombone. Tony already was using Tommy Farr and Hicks Henderson on slides, both of whom have played with Johnson in the past. This makes a complete Freddy Johnson trombone section working for Pastor. Macer will take all the hot work while Farr will get the sweet stuff.

Vince Courtney, Duke U. band leader, left his band to join the Air Corps. He turned his band over to his drummer, Sammy Fletcher. Another leader who gave the baton to his drummer when he left for the Army was Rowland Kennedy. The drummer, Hurst Hatch, will conduct the 14-piece crew.

Paul Leske, trumpet, and Dutch Hammond, drums, both with Johnny Satterfield, entered the Air Corps last week. They were replaced by Bob Strietman and Nelson Benton, respectively.

The University Seven continue at the University cafe. The group attained such popularity that the spot was remodeled to give the boys a better break.

same night earlier in the month, thus carving into each other's grosses.

Bets for Wax

Jimmy Bunn is now handling vocals with the pit band at the Tower. . . . Oliver Todd moved his jumpy septia band to Tootie's Mayfair, moving in after Jay McShann who jumped to New York's Savoy. . . . Julia Lee continues to draw at Milton's. Why doesn't some enterprising recording exec audition her for wax? She's a terrific blues pianist and singer. . . . Bus Moten tinkles the ivories at the White Horse, assisted by Bob Moody and Little Buck. Another good bet for wax. . . . Ray Hughes is going strong toward his fifth year at the Jockey Club. . . . Jesse Price's band is shaping up as the town's best at the College Inn. . . . At the Hotel Continental, music is now dished out by the Don Crawford Trio.

Buy United States Defense Bonds and Stamps every payday.

Bob Hutsell Hits Replacement Snag

by HARRY DAVIS

Louisville — For the first time since the war began Bob Hutsell is having a tough time finding replacements for his WHAS staff band. Heretofore it was a matter of just raising his little finger. One of his reeds, Saxie Seaton, has so many defense contracts under his arm that as soon as Hutsell finds someone to replace him, Seaton will give all his time to Uncle Sam.

Last year Hollywood talent scouts took Jean Audete, canary with Helen Ament's trio, to film-dom for a whirl at the flicks but found she was unripe. Recently they returned and the conferences were very encouraging.

More Laurels for Miller and Monroe



New York—Chatting with Bruce Wendell, emcee of the WHN show. The Music Shop, are Vaughn Monroe, left, and Glenn Miller, right, who took second and first place respectively in Wendell's band poll. The two guested on a Wendell broadcast. Oh, yes, the photo of Tommy Dorsey? He won third place but was unable to attend the broadcast in person due to commitments on the West Coast.

Will Osborne Is Kaycee Click

by ROSEMARY LOCKE

Kansas City — Will Osborne's greatly improved crew followed Jimmie Grier into the Hotel Muehlebach and was a welcome change to the mousey bands that have played this awkward but ickie spot lately. Greatest letdown was Don Pedro's rumba band, a Chicago outfit, whose run preceded Grier's.

Influx of big name bands recently has been unusually great. Both the Newman and Tower theaters are now bringing in name bands for stage shows. Last month's biggest date was the Jimmy Lunceford engagement at the Pla-Mor Feb. 28. Al Donahue and Count Basie hit the town on the

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STUDENT—Music Conservatory, Capital University, Columbus, Ohio, tenor saxophonist, doubles clarinet, desires position for summer with dance band. Will travel, Richard Reining, 1468 Elder Ave., Akron, Ohio.

SWING DRUMMER—Union, Experienced, Pearl Outfit. Able to travel, read or fake, Morton Horwitz, 1250 Monroe St., Harrisburg, Pa.

DRUMMER—Union, would like to place with traveling or location dance band. Write: Jimmy Hennessy, 244 Westfield Ave., Elizabeth, N. J.

WANTED

PIANO, Drummer, Tenor, Trumpet, Alto, Violin, and vocal doubles preferred. Others apply, don't misrepresent. Bobby Lees, 311 Herriman, Patton, Pa.

WANT TO BUY HOT RECORDS—List artist, band, label, number, condition. Box 316, Down Beat, Transportation Bldg., Chicago.

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HOT JAZZ RECORDS—Collectors' items. Fascinating mail auctions. Send for current list. Records, P.O. Box 511, Manhattan Beach, Calif.

LATE RECORDINGS: 10c up. List free. Pop's Record Shop, 282 1/2 S. Michigan, South Bend, Ind.

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War Needs Curtail Manufacture of Music Instruments

Washington, D. C.—Sharp curtailment of the use of critical materials in the manufacture of musical instruments and accessories has been ordered by the War Production Board.

The program covers the March 1-June 1 period. Manufacturers of both instruments and accessories will be restricted to 75 per cent of average 1940 consumption for a similar period of 14 scarce mate-

rials in the case of products containing less than 10 per cent of these materials by weight.

For instruments and accessories containing from 10 to 25 per cent scarce materials, they may use up to 65 per cent of the 1940 rate, and up to 50 per cent on products made with 25 per cent or more of scarce materials. The maximum rate for all spare parts is 75 per cent.

The music industry has had factory sales ranging between 40 and 50 million dollars in recent years.

Beloit, Wis.—Harley Alton, local trumpet fave, is now working jobs in Southern Wisconsin with the Bob Henry band.

1/28/42 " . . . my classified ad appeared in Down Beat over a month and a half ago but replies are still coming in!" BOB HALL And that's the experience of just one DOWN BEAT classified advertiser. If you have something to sell, a service that can be used by musicians—or if you're "at liberty" try a DOWN BEAT classified ad. It's inexpensive, only 10c a word, and . . . DOWN BEAT ADS GET RESULTS! Use This Convenient Coupon DOWN BEAT, 608 S. Dearborn, Chicago, Ill. Gentlemen: I wish to run the enclosed ad in your classified section, words at 10c per word for which I am enclosing \$. . . Please list under the classification. Name Address City State

Charlie Christian Plays Last Chord!

See Story on Page 1

DOWN BEAT

RADIO · BALLROOM · CAFE

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These People Figured in News of the Music World Last Week



Hops Bandwagon

Shown here are bandleader Russ Morgan and driver of the *Fitch Bandwagon* program To be Reed digging up material together for a *Bandwagon* program. Russ entertained Reed with Jean Goldkette legends between sessions. Morgan has just completed a stay at the Edgewater Beach hotel in Chicago and in enroute to New York.

Who's S-c-c-ared?

The shutterbug caught band leader Nick Stuart and Jon Paul (The Spider) Jones in their enactment of "The Spider in a Haunted House," which is reportedly wowing them at the Hotel Jefferson in St. Louis. Nick says he's not scared—his hair just grows that way. *Credit Pic Vent for this photo.*

Too Much Music

Four minds with just two thoughts between them are presented here in this tubular of four Duke Ellington men at odds in their dressing room on a recent theater date. Arrangers Juan Tizol and Billy Strayhorn plead with clarinetist Barney Bigard and Ben Webster to cease "giving out" for a few minutes so they can proceed with their writing.



Benny Plugs Stamps

Benny Goodman autographs a platter for a fan at the Victory booth in Macy's New York. Benny sold a considerable number of defense stamps while in the booth and placed his name on his platters for those buyers who wished. Goodman's band closed at the Hotel New Yorker last week and Benny is taking a much-wanted vacation.

Hobby

Walter Jecker, bass player in recording and studio orchestras on the West Coast, recently started a hobby of collecting autographs on his instrument by having stars burn them into the wood with a burning needle. Here he collects one from Joel McCrea, film star, on the set of *The Palm Beach Story*. In six months, he has obtained more than 200 signatures.

Muggsy Goes All Out

Last week, Muggsy Spanier made his band the first in the world to enlist 100 per cent in the Red Cross by forming a first aid unit out of his personnel at the Arcadia Ballroom in New York. The above shot depicts vocalist Edythe Harper and Muggsy practicing their first aid lessons on Ford Leary. *Pic by Otto Hess.*



Drummer Boy Meets Girl!



Vol 9 No. 6

Mar. 15, 1942

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