

L. A. Local Fights Free Appearances Of Its Musicians

by HAL HOLLY

Los Angeles—Local 47's refusal to permit gratis appearance of musicians at patriotic functions, soldier entertainments and defense stamp rallies has caused a lot of uncompromising chatter.

Typical was the case where a studio musician who appeared as accompanist with a screen actress-singer at the Victory House in Pershing Square had been "warned by the union against repeating the offense." The actress who volunteered to sell bonds at the Victory House was scheduled to sing during her appearance but had to call it off because the union insisted pianist be paid full scale including rehearsal money.

Union Policy Is Justifiable

Local 47's Spike Wallace, finally waking to the fact that Union's policy, even though justifiable from the standpoint of the professional musician, was a "bad bungle" in public relations at this time, defended his policy in a talk

over a local radio station, saying that musicians were just as important (as morale builders) to the war effort as aircraft workers. Nobody asked aircraft workers to work for nothing, therefore, argued Wallace, why should musicians work for nothing?

However, many people are of the viewpoint that musicians have not been asked to donate anything but time outside of their regular jobs, and Wallace's words rang rather hollowly on the ears of the thousands here who are donating their time and even personal expenses as members of various civilian defense organizations.

Smashes Arcadia Record, So Muggsy Hits the Road!

New York—Muggsy Spanier's long and unbroken run at the Arcadia Ballroom set an all-time high in attendance marks at the Broadway dance spot, Hugh Corrigan, Arcadia manager, told *Down Beat* this week. A comparative unknown when he opened, Muggsy emerged as a Blue network "name" and a Decca artist. He and his band now are playing theaters. Today (1) they are in Worcester, Mass.

Spanier made two changes before leaving New York. Dave Bowman, pianist, is out. His chair was taken over by Charlie Queener. An unusual fact about Queener is that he is the third pianist Muggsy has employed, and he got all three at Nick's jive joint in the Village. First it was Mel Powell, a Spanier discovery now with Benny Goodman, then Bowman and now Queener.

Joe Forchetti is in Johnny Smith's tenor sax chair. Nick Caiazza remains as most heavily featured tenor man, however.

Spanier and crew will play from eight to nine weeks in theaters, set by CRA, and then return in early summer for a location in the N. Y. area.

BG Set for Altar

Reno, Nev. — Benny Goodman was reported all set to marry Alice Hammond Duckworth here this week. However no exact date for the ceremony was given. Goodman at present is on vacation.

Abe Most Lost To Brown Unit

New York—Les Brown lost Abe Most last week to the U. S. Navy.

Most, hot clarinetist who doubled on vocals, enlisted and was to be placed in a naval band at the Brooklyn navy yard. Brown was looking for a replacement at press time.

Les' brother Warren, trombonist, also expects to leave the band and report for service this week. And Brown's ace trumpet tooter, Don Jacoby, whom Les lost a month ago, has been replaced at least temporarily by Billy Butterfield.

The band has been playing a long date at the N. Y. Paramount Theater. Bunny Shawker is Les' new drummer, moving over from the Spivak crew. Nick Fatool, slated to join the Brown bombers a month or so back, balked at the last minute and remained with Jan Savitt.

Gang records for Okeh.

Warnow Smashes Radio Color Ban



New York—Mark Warnow, conductor at CBS, has been using Benny Carter recently for arrangements. And Carter also recorded as an alto soloist on a recent Warnow record date. Warnow's working with Benny marks an end to racial discrimination in the network studios, for before Mark took on the great colored ace Negroes were not allowed in the studios. Carter and Warnow are pictured above at CBS. Pic by Ray Levitt.

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. 7

CHICAGO, APRIL 1, 1942

15 CENTS

Georgie Auld Takes a Bride



New York—Auld is a benedict. Shown making application for a marriage license here, Georgie and Mary Tullis were wed in Brooklyn March 10. The young tenor saxophonist now is heading his own jump band, under direction of the Wm. Morris office, and proving a strong box-office draw in the East on early break-in dates. Miss Tullis was a prominent showgirl before her marriage to Auld. Exclusive *Down Beat* Photo by Ray Levitt.

Carter Has Big Band Set For Long Tour

New York—Benny Carter, leading a big band again after six months fronting a small group, played his first date at the Golden Gate Ballroom March 14.

The lineup, which was still subject to change, stood as follows for the band's debut: Lincoln Mills, Courtney Williams and Nelson Bryant, trumpets; Claude Jones, Rocks McConnell and Slim Moore, trombones George Dorsey, Frank Powell, altos; Al Gibson, Freddy Mitchell, tenors; Jimmy Phipps, piano; Johnny Collins, guitar; Specks Powell, drums; Charlie Drayton, bass; Benny Carter, alto, tenor, trumpet.

Sidney de Paris was expected to join the brass section as soon as the band got into action. Benny was back in rehearsal at press time with various plans under consideration, including a theater tour with Billie Holiday.

Dorsey—Metro Disc Firm Plan Flops

New York—Tommy Dorsey's deal with Metro-Goldwyn-Mayer to start a new recording firm, with Dorsey's band to be one of the firm's chief recording artists, has fallen flat.

After several months of dickering, investigation and speculation, it was announced here last week by David Bernstein, vice-president and treasurer of Loew's, Inc., which controls the picture company, that the plan was stymied, at least for the "time being," and that M-G-M had no immediate plans for starting the new waxworks.

Cut Five Victor Sides

Dorsey, meantime, cut five new sides for Victor in California. Unusual fact about the date was that Victor paid Dorsey off on a pro-rata basis, in keeping with his 1941 contract which has since expired. At press time Tommy was expected to sign again with Victor, although there was a definite possibility that Manie Sacks of Columbia—who nearly signed Dorsey in December—would crash through and pact the band for Columbia.

The proposed M-G-M recording company faced several difficulties, among them, a shortage of material, plants to press the discs, machinery, labor and distribution. Dorsey would have owned a big piece of the company had their plans matured.

Tommy and his band have been on tour, heading East, and will open today (1) at the Paramount

Zutty Celebrates With New Bassist

New York—Zutty Singleton and his quartet celebrated a solid year at Jimmy Ryan's 52nd street nitery this week, marking one of the longest runs on "swing alley" in the street's history. Most bands and acts last about four weeks.

Zutty replaced Al Morgan, bassist who went with Sabby Lewis, with Elmer James, former Fletcher, Carter and Blue Rhythm fiddler, who quit a fine job with the sepia "Brown Bomber Bakery" firm to return to music. Joe Eldridge remains Zutty's alto saxist and Don Frye is at the piano.



Zutty

They Chirp for Sonny Dunham



New York—Two youngsters with a lot on the ball, vocally speaking, are Harriet Clark and Ray Kellogg, who handle the song-selling chores with the Sonny Dunham orchestra. Miss Clark is a Long Island girl; Kellogg hails from California. They and Dunham, along with the band, move into the Hollywood Palladium April 9 for at least three weeks. Dunham last week renewed his recording contract with Victor-Bluebird. Pic by Otto Hess.

Leader Into Army

Houston, Tex. — Band leader John E. Sullivan was inducted into the army here March 11. Benny Morrow, trumpeter, takes over the band which is now playing at Niles, Mich.

On the Cover

Harry James is one of several noted band leaders who will be seen in the RKO movie *Syncope* when it is released in May. Shown here, James records for the picture's sound track while he listens, via earphones to the blue accompaniment previously recorded by a studio band. William Dieterle directed the picture. James, fresh from a banner run at Meadowbrook, this month heads for Hollywood to play the Palladium and appear in two additional flickers.

16 Musicians Earn \$648 Each on One Record Date

New York—Mark Warnow set some kind of a recording record two weeks ago when he and 16 musicians cut 36 phonograph transcriptions for a cigaret firm in one all-day session.

Starting at 10 in the morning, the session ended at 6:30 p.m. Only one hour was taken off for lunch and five minutes out of every hour. The men who played the date received, each, \$648 for their day's work.

Each transcription ran for a minute and 15 seconds. Warnow said the musicians' salaries for the job were the highest ever paid for a single recording date. Most of the men are CBS staff men.

"Get with Podunk Center, Not Paris"

Vine Street in Furor over That Academy Song Award

by HAL HOLLY

Los Angeles—Well, the 1942 Motion Picture Academy dinner is over these many weeks, and Orson Welles, who made the best picture and contributed the only advance to screen technique in recent years is off to South America after being kicked into the limelight again by the Academy's almost total disregard.

Yes, it's all over except in Hollywood's own Tin Pan Alley, Vine Street where there is still and will continue to be plenty of snarling over the awarding of the "best song" tag to Jerome Kern's *Last Time I Saw Paris*.

Eligibility Questioned

On top of the general feeling that the Academy members must have been tone deaf to overlook

Joins Reichman



Barbara Leeds is the new girl chirp with the orchestra of Joe Reichman, the "Pagliacci of the Piano." Barbara, who formerly cantered with Chico Marx's band and before that was featured at the Hurricane, New York nitery, joined the Reichman crew at the Hotel Roosevelt in New Orleans.

Ben Webster Takes Bride

Baltimore, Md.—Ben Webster has joined the ranks of the beneficiaries. The Ellington saxist tied the knot here March 11 while the band was playing at the Royal theater. His bride is the former Eudora Williams, who was a statistician in one of the government offices in Washington.

Barney Bigard was best man, while Duke and all the boys, of course, were on hand to give the newlyweds a proper sendoff.

Connie Haines Stays On Coast As Dorsey Band Heads East

Los Angeles—Connie Haines, who left Tommy Dorsey here in order to take a rest and recover from a nervous disorder which caused severe headaches, did not go east with the band when it left. She will remain in Hollywood until she is completely recovered. Friends of the singer said that they doubted if she would be able to stand an arduous road tour with a band for a long time.

Connie will probably do a series of sustaining radio shows from here.

Shep Fields Goes Into Edison Hotel

New York—Shep Fields and his all-reed ork went into Hotel Edison March 19 for an indefinite run. Fields has plenty of airtime, broadcasting over both Mutual and the Blue web. It's the first N. Y. hotel job for Fields since he junked his fish bowl style exactly a year ago.

Blues in the Night by Arlen & Mercer in favor of one of the poorest songs ever written by Kern and Hammerstein, a big howl has gone up that *Paris* had no business being in there anyway. The Academy rules say nominations shall be limited to "best original song used for the first time in a picture during the award year" (1941).

Paris was published and released as an ordinary pop in 1940. MGM purchased it subsequently for interpolation in *Lady Be Good*.

Partiality of the Academy members, who have shown a notably poor average in musical judgment before this, to *Paris* is figured to have grown from their sentimental feeling for a city that is a lot closer psychologically to Hollywood than it is to Podunk Center, and also to respect for Kern, who has probably given the U.S.A. some of its best popular song music, even though he wasn't hitting on all cylinders when he ground out *Paris*.

Kern, himself, is said to have stated that *Blues in the Night* should have won by a large margin.

Finston Under Fire

The boys on Vine Street, when they uncorked their blast, didn't overlook the fact that the chairman of the committee that cleared the nominations in the music branches is MGM's Nat Finston, who heads the music depart which turned out *Lady Be Good* and who was probably instrumental in the purchase of *Paris* for that picture. However, those who know Finston do not doubt his good faith or believe that he knowingly permitted a "ringer" to slip into the nominations.

There is no bitterness over the deal by any of principals involved. And Johnny Mercer, writer of the lyrics of the song that was fluffed, has been signed to work with Kern on ditties for the next Astaire-Hayworth picture at Columbia.

So everybody but the Vine Street die-hards is happy—but the music committee on Academy awards is already in a huddle working out new rules for next year, which is strictly as usual.

Paul McCoy New Dorsey Tooter

New York—Jimmy Dorsey took on young Paul McCoy, trumpet player, for first chair duties two weeks ago to replace Jimmy Campbell, said to be joining the Casa Loma band.

McCoy moved out of Hal McIntyre's brass section to go with Dorsey at the Pennsylvania Hotel here, where they'll be playing until May 2.

Allan Reuss, guitarist, also is a new face in the Dorsey group. He replaced Guy Smith, who plans to teach in New York. Reuss quit Ted Weems to take Jimmy's offer.

Cornell Weds, Joins Sammy Kaye's Combo

New York—Don Cornell had plenty of activity last month. The former Red Nichols-McFarland Twins vocalist and guitarist joined Sammy Kaye's band at the Orpheum, Minneapolis, and a few days later married Miss Edith Upton, in Kansas City.

Cornell now is headed west with the Kaye combo to make a motion picture for 20th Century-Fox in which Kaye's band will be seen along with Sonja Henie and Jack Oakie.

Hitting High Ones at the Savoy



New York—Jay McShann's trumpet section, a powerful "western style" trio with guts and power, comprises Bernard Anderson, Bob Merrell and Orville (Piggy) Minor, left to right above. Along with McShann and the band, they have been jumping mightily at the Savoy in Harlem, and are due to play the Apollo and other noted colored theaters throughout the country. Moe Gale is booking the band and Johnny Tumino remains personal manager. Pic by Arsene.

Changes Name to Castle as He Breaks in New Combo

New York—Trumpeter Lee Castaldo has changed his name to Lee Castle and with his new band of youngsters shaping up well on early break-in dates around town, is enthusiastic about the prospects for his band's success.

Castle, last with Artie Shaw, revealed his complete personnel last week when he played a one-nighter for a navy relief society. Ronnie Reed, a brunet songstress who has chirped on various N. Y. radio stations, is set as Castle's singer. The lineup:

Al Schey Scheckman, Sy Rubin, Bob Stine, trumpets; Sammy Kublin, Rick Richardson, trombones; Mack Pearce, Zoltan Zantay, Lester Clark, Ben Barbera, reeds; Hal Schaeffer, piano; Leo Braun, drums; Joe Muro, bass. Arrangements are being done by Bill Chalis, Carmen Mastren and others.

Clark is playing the jazz clarinet and Barbera the hot tenor. Castle handles the hot horn. Every member is an 802 member.

Booked by the Wm. Morris office here, Castle says he'll be set on a location by late April.

Music Can Wait! Shaw Honeymoons; Plans Indefinite

Los Angeles—Artie Shaw and his new bride, Betty Kern, daughter of Jerome Kern, whom he married in a surprise wedding at Yuma, Arizona, recently, are honeymooning around here somewhere but are keeping well out of sight of all but close friends.

Local office of Wm. Morris agency, which has been building a new airshow on which Shaw will be spotted as ork leader if the show connects, said there was "nothing new" to report on the prospective deal.

Meantime, Artie seems to be in no hurry to resume his frequently-interrupted musical career.

What's Wrong With this Photo?



New York—What? John Kirby playing sax and Freddy Martin on the bull fiddle? It's just a gag at Cafe Society Uptown when Kirby's band celebrated its fifth anniversary last month. Incidentally, the band is still made up of the same musicians as when it started.

Donahue Duet



Northfield, Vt.—Freddy Lain and Dona Mason, chirpers with "Saxophone" Sam Donahue's ork, are shown dueting with the band at the recent Norwich Carnival Military Ball. Donahue himself was ill and couldn't appear with the band. Pic by David Clarke.

Joe Sullivan Feted in N. Y.

New York—Joe Sullivan, jazz pianist, now at Cafe Society Uptown, was the man of the hour a couple of weeks ago when Barney celebrated "Joseph Michael Patrick Dennis O'Sullivan Week" at the spot. That's Joe's real name—years ago he changed it from that to plain Joe Sullivan.

Also on the current bill are Eddie South's enlarged band, Hazel Scott and the Golden Gate quartet. South recently added Rudy Powell on clarinet and alto sax.

Mike Mosiello Forming an Ork

New York—After seven years as a member of the NBC staff ork here, Mike Mosiello, trumpeter, left the studios last month to organize a band of his own.

Mosiello will front the group with his horn, he told the *Beat*.

Jay McShann's Ork Back to Savoy

Detroit—Jay McShann's ork completed an engagement at the Paradise Theater here this week (2). The band goes back to the Savoy ballroom in New York, April 4-6, with four air shots a week over NBC. Then the band will be routed to the Apollo theater in New York, April 17-23; the Royal theater, Baltimore, April 24-30, and the Howard theater, Washington, May 1-7.

Former Les Hite Pianist Forms Chi Ork

by ONAH SPENCER

Chicago—Nat Walker, former pianist with Les Hite's ork, is now heading his own five piece combo on Chicago's South Side.

Walker's hobby is the study and interpretation of styles played by Eastern bands. He hails from Los Angeles.

"The average soloist who directs his band too often features himself instead of realizing that a band is at its best when each musician is allowed to perform according to his ability," says Walker. "By giving each musician a chance to showcase his work, a lot of blasting and noisy playing is eliminated such as occurs when each musician tries to force an opportunity to show off."

The lineup of the band includes Nat Walker, leader, piano and arrangements; Oliver Coleman, drums; Jessie Simpkins, bass; Buck Douglass, tenor sax, and Nick Cooper, trumpet.



Walker

Hudson Band is No More; Dean At McClellan

New York—Dean Hudson's band, left without a leader when Hudson became active in the army two months ago, has disbanded for good.

Hudson now is at Fort McClellan, Ala. His real name is Marion E. Brown. Offered an opportunity to do "morale" work with bands and orchestras, he turned the offer down flat to join with a regiment which may go into actual combat soon. He's a lieutenant on duty as a line officer with the third regiment, tenth battalion at McClellan.

Hudson arises every morning at 5:30 and at night, when off duty, studies until late. "Booked solidly all the time," he tells friends.

Hudson's friends may write him at the above address.



Manny Prager and two of his sidemen mug for the *Beat*. Left is Skeets Morris, trumpeter, who recently married Manny's sparrow. Right is Danny Roth. Band is playing in Akron, O. The colonel is a Frederick Brothers' property.

Miller Takes on George Williams

New York—On the very day that Glenn Miller and troupe headed for Hollywood, with stopovers at Chicago, Denver and other cities, Miller took on George (The Fox) Williams as a full-time staff arranger.

Williams was forced to quit Sonny Dunham's ork to accept Miller's offer. The Fox's scores for Dunham have done much to push Sonny into the big time in the last 15 months.

Miller said Williams also would help score the movie flicker which the band is now making in Hollywood for 20th Century-Fox. George took his wife and baby boy to the coast with him, joining Miller in Washington for the long trek west.

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New Crew

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MacEachern, Kemper to Launch Orks

Los Angeles—Murray MacEachern, the man of many instruments who has been a featured performer with the Paul Whiteman troupe; and Ronnie Kemper, recently with Horace Heidt, break out soon with bands of their own.

Both will organize their new bands on the West Coast but MacEachern will confine his band's activities to recording at present.



MacEachern

The MacEachern venture has the complete blessing of "Pops" Whiteman, to whom Murray has been assistant musical director for some time.

Whiteman was making several changes in personnel at writing. Among those who were leaving was Rudy Novak, who has been handling the hot trumpet solo department with PW. Replacements were not set at writing.

She's on Display With Scott Band



New York—Dorothy Collins is being hailed as a "find" by Raymond Scott and his many followers. A Detroit girl, barely 18, Dorothy now is Scott's featured thrush. The band now is playing in the Blue Gardens in Armonk, N. Y. Scott and band now record for Decca.

New Richards Crew Debuts

Hermosa Beach, Cal.—Copping air time galore is Johnny Richards' new band, made up of ex-studio men, which is now playing at Zucca's Cafe here, showcase for new dance orchestras. Richards' crew can boast more air time than any other outfit playing on the coast. The band is on the air over Mutual-Don Lee six nights a week and every Tuesday and Thursday afternoon.

Starred in the band are Andy Russell, former Gus Arnheim tubman, and Frank Patchen, former Sonny Dunham pianist-vocalist. Pat Kay, ex-Phil Harris chimp, handles most of the vocal chores.

The personnel includes: Joe Glorioso, Bud Reuter, Lou Layton, George Walls, saxos; Frank Woolley, Ivan (Stumpy) Stumph, Hal Abfasser, trumpets; Wes Cope, Phil (Skippy) Layton, Floyd Bennett, trombones; Andy Russell, drums; Frank Patchen, piano; Frank Canales, bass; Ralph Lealle, guitar; Pat Kay, vocals.

Seymour Heller to GAC in New York

New York—Dick Gabbe's new assistant in GAC's one-night department is Seymour Heller, personal manager of Ted Fio-Rito and former MCA man in Cleveland. Heller moved into his new slot last month at GAC's Radio City offices.

'Bullets' Back with TD; Catches Up on His Sleep

Los Angeles—"Bullets" Durgom (also spelled Durgan, Dorgan, Durgen—and one mag recently gave it as Durgham), the irrepressible promotion man who quit his job with Tommy Dorsey here because he "wanted to catch up on his sleep" went back to work for Tommy a week later, but this time "Bullets" will stay in Hollywood as western emissary of the Tommy Dorsey interests.

"Bullets" will hold forth in a penthouse suite at 8946 Sunset Blvd. and will oversee Tommy Dorsey's publicity, record promotion and the western activities of Dorsey's publishing firm, Embassy. The Dorsey office here will also be interested in personal management, and, of course, if the heralded MGM recording firm goes into operation, there will be a lot of local business to look after in that connection.

"Bullets" bashfully revealed,

after much questioning that his right name was George.

Detroit Nitery After Names

Detroit—Having tried the policy of continuous dancing for four weeks, the Grand Terrace Cafe here in Detroit has reverted to the old policy but is going in for bigger names. Policy starts off with Ray Gorrell and his orchestra, featuring Juliana and Paul Davis.

Phil Brito to Stay at WLW

New York—After reaching an agreement with Freddy Martin, Phil Brito reconsidered last month and returned to his spot at station WLW in Cincinnati.

Brito, who became well known for his vocaling with the Al Donahue unit, took the WLW job two months ago. Martin offered him a spot in the ork, now at the Waldorf-Astoria here, and Brito tentatively accepted. Later, however, Brito elected to stay with the station as a single. Brito is heard on the *Moon River* program twice a week, on a national hookup, and four additional times locally. He also is featured on five other WLW programs.

Brito's family has moved to Cincy with him.

Hey, Jackson, Page Ripley!

Madison, Wis.—It was a field day for Del Courtney at the Capitol theater here on Friday, March 13.

Despite it being Friday, the 13th, the Courtney ork grossed a record \$1313. And there were 13 men in the band.

But to top it off, the manager of the theater popped his head backstage and informed the cast that his son was celebrating his 13th birthday!

Oops, Sorry!

Under a photo of Caesar Petrillo, musical director of CBS in Chicago, which appeared in the March 15 *Down Beat*, Petrillo was credited with writing *I Don't Want to Set the World on Fire*. Petrillo actually wrote *Jim*.

Play the Winner!

The Amazing New Selmer Goldentone Plastic Reed



The Selmer Goldentone Plastic Reed recently won the coveted *top award* in the Musical Instruments Classification of the Sixth Annual Modern Plastics Competition. It marked the first time any plastic reed has ever won top award in this important event, conducted yearly by Modern Plastics Magazine.

The distinguished jury of Modern Plastics Competition has put its stamp of approval on the Goldentone Plastic Reed. Now try it yourself. See what makes it so different from any other plastic reed you've ever played.

Selmer ELKHART INDIANA

Selmer Goldentone Plastic Reed \$1 each

B♭ Clarinet
Alto Saxophone Tenor Saxophone

In five graded strengths:
1—Soft; to 5—Stiff.

For alto clarinet or base clarinet, \$2.

GET IT AT YOUR LOCAL MUSIC DEALERS!

THE GOLDENTONE REED GIVES YOU 9 IMPORTANT ADVANTAGES

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| <p>1 SUPER RESPONSE!</p> <p>The Goldentone Reed gives you more zip and pep because of the special material and exclusive design. It speaks instantly, responding to the faintest whisper of air—gives you lots of life.</p> | <p>2 ALWAYS "FRESH"!</p> <p>The Goldentone reed lasts indefinitely. It's always ready to play and it always plays the same. This helps you play better because you do not have to constantly adjust your embouchure to changes in strength and response.</p> | <p>3 PLAYS DRY!</p> <p>Here's a real advantage for players who double on saxophone and clarinet. Instruments equipped with Goldentone Reeds always are ready to play—no wetting is necessary. Banishes those embarrassing squeaks and squeaks that are so frequently heard.</p> |
| <p>4 99% MOISTURE PROOF!</p> <p>The Goldentone Reed positively will not get soggy, no matter how long or how often it's used. In fact, the special material used in making the Goldentone Reed is one of the two most water-acid-resistant plastics available.</p> | <p>5 EXACT ADJUSTMENT!</p> <p>The Goldentone Reed is made in 5 strengths, carefully graded on a special device designed for the purpose. If none of the 5 strengths suits your embouchure exactly, this reed may be clipped, sanded, or shaved to suit.</p> | <p>6 EASILY STERILIZED!</p> <p>You can wash the Goldentone Reed with ordinary soap and water. The Goldentone Reed stays clean longer because it contains no large pores.</p> |
| <p>7 PERFECTLY BALANCED!</p> <p>The Goldentone Reed is made with extra accuracy for perfect balance. Compare this with any other reed on the market and you'll see one more reason why Goldentones play so smoothly and easily.</p> | <p>8 TRY BEFORE YOU BUY!</p> <p>Because your dealer can sterilize the Goldentone Reed by dipping it in alcohol, you are permitted to try it before you buy to make sure it suits your style of playing. Take advantage of this plastic feature!</p> | <p>9 SAVES YOU REAL MONEY!</p> <p>Regardless of how little you are now spending for reeds, the Goldentone Reed can save you money. It lasts indefinitely—will not change in strength or playing qualities—soad may be tried before purchase.</p> |

The Fleet's In, Where's Dorsey?



New York—Here's a scene from the new Paramount picture *The Fleet's In* which stars Dorothy Lamour and Jimmy Dorsey's band. Now showing in theaters throughout the States, it's said to be one of the finest musicals of the season. Pictured in center (look closely) is actor Dorsey playing the role of top man in a harem. All the girls are Paramount starlets. Dorsey and band continue at Hotel Pennsylvania here until May 2.

Ellington Celebrates 20th Year in Music

by BUDDY HOWARD

Washington, D. C.—Backstage here at the Howard theater last month Duke Ellington and his band celebrated the Duke's 20th anniversary in the music business.

It was here in Washington in 1922 that Duke got his start playing small cafes and night clubs. At the time he was a member of the Elmer Snowden band. Other members of the combination were Art Whetsel, Otto Hardwick and Sonny Greer. Hardwick and Greer are still with the Duke now—twenty years later. In 1923 when the band went to New York Ellington left Snowden and formed his own band using these men as a nucleus. Also in the early Ellington crew were Tricky Sam Nanton and guitarist Eddie Guy. From this start was built the great band of today.

Before Duke blew out the candles on his cake he gave a word of thanks to the whole band. He was

lucky, he said, to have founded an orchestra which after twenty years could bring him such wonderful memories. "I don't think," he said, "that anyone in any profession could have been associated with greater artists of finer fellows. I believe that a great amount of our success is due to the fact that the band has always been not just a business venture but more of a fraternal organization where friendships are made and kept."

The Duke wore a broad smile as the celebration ended and the band hurried back to the stage for the next turn.

Sammy Kaye . . .

Another band who swayed our way with saxmen:

- George Brandon
- Charlie Wilson
- Don Wallmark
- Murray Cross . . .

All killing their instrument worries in the shortest time at the Northwest's greatest music shop

CHET GROTH

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KDKA Staff Ork On 30-Hour Week

Pittsburgh — Due to KDKA's several new commercials the staff ork is on a thirty hour week eliminating outside engagements. Al Carroll, popular valveman, is taking over Bob McCandless' chair at KDKA. S. Cebek is filling in at KQV for Carroll.

Mickey Scrima's brother Larry has left Smoketown to join Barney Rapps outfit in New York.

Goodman May Get Butterfield

by JOE WILEY, JR.

Iowa City, Iowa—It was announced by Les Brown, whose band played the Senior hop at the University of Iowa here recently, that Nick Fatool did not join the band as reported but instead went on to the west coast with Jan Savitt. Billy Butterfield, recent hot trumpet addition to the Brown band, hinted of plans to join Benny Goodman sometime this April.

The campus band of Larry Barrett which recently grabbed the Beau Arts ball and a Red Cross benefit dance is the only band on the campus now featuring jump arrangements and hot solos.

Barrett's personnel consists of Ronnie Diehl, Tommy Thompson, Henry Bucello, Russ Jonas, Don McClurg, saxes; Bob Simpron, trombone; Dick Brabbit, Ray Parker, trumpets; Max Turner, piano; Don King, bass; Byron Burford, drums, and Barrett, cornet and front.

Girl Maestro



Here is Little Miss Mary Marshall. She's Connecticut's newest find and is shown leading her Esquires band at the Seven Gables, Milford, Conn., where she is now in her sixth month. She is due soon to go on the air waves. Credit Pic to Jerome Lee.

Thompson Ork Back to Niagara

Niagara Falls, N. Y. — Billy Thomson and his mixed ork have returned to Belmer's Plantation here after a long tour. Band plays nightly and gets a 15 minute airshot daily over local station WHLD.

Thomson has staged a dance called the *Down Beat* dance.

Dottie Mann, girl vocalist, is now co-featured with Eddie Mondrach who recently rejoined the ork.

The complete personnel follows: Paul Hill, Abe Melzer, Eddie Mondrach and George Keule, saxes; Dominick Conzolo, Earl Shepard, trumpets; Larry Denton, trombone; Warren Moulton, piano; Ralph McConnell, bass; Billy Thomson, drums; Dottie Mann, vocalist; Charlie White and Eddie Reiter, arrangers.

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Gin Rummy Experts gather between stage shows to test each other's abilities. Left to right here are Bob Chester, Skeets Hurfurt and Alvino Rey. Chester and band have been touring for MCA while Hurfurt and Rey have been in theaters. Both Chester and Rey record for Bluebird. Pic by Ray Lovitt.

Sisson, Fusco Join Service

St. Louis — Nick Stuart's band gave two more men to the armed forces. Bob Sisson, drummer and manager of the band, left for the army air corps while Gay Fusco, trombonist, went into the navy. Replacements were Marty Rosen on drums and Frank Bettendorf on trombone. Marty Rosen comes into the band from Carol Lofner's ork. Band is currently at the Hotel Jefferson here.

Well, Well, Well! Garber's Diggins!

Chicago—Jan Garber is diggin' for an all-out victory for the Victory Garden Club movement. Originating in Michigan, the Garden Club hopes to get thousands of civilians to plant vegetable gardens in their back yards as a means of increasing the country's produce during the war. Garber first heard of it a short time ago and became so enthusiastic that he dug up a theme song for the campaign called *Plant a Little Garden in Your Own Backyard* which he's currently plugging.

James for James In Millinder Band

New York — Lucky Millinder changed two trumpeters and a saxist last month before leaving for Florida after a long stay at Savoy Ballroom. George James, saxophonist, was replaced by George James, another reed man with the same name. Marks the first time a switch like that has ever occurred in the band biz, Lucky proudly pointed out.

New trumpeters are Joe Jordan for Archie Johnson and William Scott, Jr., for Nelson Broyan.

'Don Juan' Matteson Is Finally Married

New York — The Don Juan of the band business, and a veteran sideman with Jimmy Dorsey before he became an army private last year, eloped and married last month in New York while on leave from Fort Dix. He is Don Matteson, trombonist, whose marriage to Mary Jane Cuskey of Easton, Pa., came as a surprise to hundreds of his friends in the Big Town.

Leonard Ork Into Mayfair; Todd Vacash

by ROSEMARY LOCKE

Kansas City — Harlan Leonard's band is back in town, after a successful tour of the Middle West. The crew followed Oliver Todd into Tootie's Mayfair club. Mike still has a good "kick" band and really deserves plenty of credit for sticking it out, despite many not-so-good breaks. Todd is currently on vacation.

Local cats were all out for Tommy Dorsey's lute-nighter at the Pla-Mor last week. Missed however was Connie Haines on vocals. Don Kaye follows at this swank terperery. . . . The unique ork of Don Juan Rodeigo is clicking at the Drum Room. Unusual instrumentation for a rumba band, featuring piano, solovox and accordion! . . . Will Osborne



Will Osborne

holds on at the Terrace Grill of the Hotel Muehlebach while Billy Bishop continues at the Southern Mansion.

Pope Into Kaycee Club

Bobby Pope and his blues ork are currently at the Kansas City Club and appear set for the spot indefinitely. . . . Bus Moten trinkles the 88 and solovox at the White Horse, skipping out to the Tower Tavern after 1:30 a.m., the meeting place for musicians after hours. . . . Julia Lee sitting solid at Milton's as proven by her continuance after eight years in the spot. . . . Ray Hughes at the Jockey Club, wowing gates with his swingaroo version of *Song of India*. . . . Andy Kirk's band is slated for a prom at the Mundy Auditorium in April with Lunceford playing a repeat.

Herbie Six still holds the Tower theater pit assignment. Arrangements follow original themes and the outfit makes a distinct switch from sweet to hot and vice versa, displaying a marked versatility in handling different types of numbers.

Savitt Saxist Ties With Jean Blanche

New York—Another March marriage recorded two weeks ago was the one which hitched Jan Savitt's alto-baritone saxist, Ray Tucci, with Jean Blanche. Miss Blanche, who works America's best niteries as a dancer, married Tucci in Omaha, according to Jack Kearney, Savitt's personal manager. Savitt has been making several changes in his lineup, with chirper Ruth Robin now out of the band on the heels of Bon Bon's leaving. Savitt still is touring.



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Local 161 Steps on Stabile For Unauthorized Benefits

by WHITEY BAKER

Washington, D. C.—While appearing at the Del Rio, Dick Stabile was asked by Local 161 to appear at its weekly board meeting and explain why he failed to notify this local when his band played at a nearby Army Camp. This was according to the AFM rule on playing free dates. Instead of finding out what the union wanted Dick (or his p.a.) told local papers that this local didn't want musicians to play free for men in uniform. Naturally, they blasted President Paul Schwarz, which was unfair since they failed to hear his side first.

Must Get Union Okay

When Mr. Stabile did appear he said he "didn't know about the date until the night before and since the office was closed he couldn't call." Union officials then showed him newspaper clippings of several days previous telling about the coming benefit.

He was let off with a warning that in the future he is to call the local in whose territory he is working whenever he wants to play a benefit and get an official okay according to AFM laws.

Bettejane Greer, beautiful 17 year old vocalist with Ralph Hawkins, was chosen "The Glamor Girl of the Nation's Capital for the year 1942." There is no doubt that her singing had nothing to do with the selection.

Glenn Miller cracked all house records during his week's work at Loew's Capitol. Tommy DeCarlo, former trumpet with Glenn Miller and Will Bradley, is now located in Washington and is rehearsing a local ork that is beginning to sound like it will be a very worthwhile outfit for one nighters or hotel work. The band uses 4 reeds, 3 rhythm, 4 trumpets and 3 trombones. Only rough spot is in the sax section where Tommy needs two tenors. Penny Garret, a very pretty chick, will handle the vocals. Joe Carnell and Charlie Frankhouser are doing most of the specials.

Pastor Due Back

Maria Kramer's Victory Room continues to do a land office business at night, but her attempts to draw the young crowd for afternoon Tea Dances is laying a nice big egg and the only reason is the stiff cover plus the extra high charge for soft drinks.

Tony Pastor left this room for a few one nighters and was replaced by Mitchell Ayres who lasted a week. Next came Louis Prima. Pastor is due back soon.



The Big Push is on. Dick Stabile and his fast-moving new band are creating much enthusiastic comment in New York on their current stand at the Top Hat. With Jimmy Dorsey's Billy Burton now managing Stabile, and his first wax for Decca already cut, Stabile's future looks solid. Left to right here are Stabile, Burton, Gene Hammett, arranger for Stabile, and Gracie Barrie, featured vocalist with the band and wife of Stabile. Pic by Ray Levitt.

Milton Karle Into the Army

New York—The U. S. Army got another good man from the band biz last month when it put Milton Karle into uniform. Karle, at one time the Beat's Pittsburgh correspondent, for more than two years had been handling publicity and promotion in general for the Johnny Long band. Karle was drafted and is now in camp.

Taking over Karle's spot with Long is Garry Stevens, who also handles Rob Chester's ork.

Hecker to Marines

Milwaukee—Bob "Lucky" Hecker, tenor vocalist with Gus Brailley's sweet swing band, has joined the Marine Air Corps. Lucky also played sax with the band, which is now playing at Mamie's Grotto.

Sweethearts to 'Battle' Smack Henderson Soon

Washington, D. C.—The Sweethearts of Rhythm, girding themselves for the musical battle of the sexes which sets them against Fletcher Henderson's bunch starting April 5, made an important addition to their personnel here when Jean Starr was added to the trumpet section.

Jean has been around the theaters for several years as a solo act, playing trumpet and dancing. She replaces Ann Cooper with the Sweethearts. Judy Bayron has returned to her trombone chair and vocalist Anna Mae Winburn is now handling the baton.

The Henderson band which will "battle" the Sweethearts on the road will be an almost entirely different group than "Smack" has been using the past year. Said to be greatly "displeased" with his band, Henderson put virtually all his men on notice late in February and has been rehearsing with a new lineup. Frederick Bros. office is booking Henderson and the Sweethearts.

Courtney Hires Girl Chirp

Chicago—Mary Jane Dodd, vocalist around Chicago, has joined Del Courtney's ork, now playing at the Paramount theater in Des Moines. She is the first girl chirp for Courtney in more than four years.

Courtney band has been scoring heavily at the box office on its tour of the Middle West. Band schedule follows: Sioux Falls, S. D., April 10-11; Orpheum Theater, Omaha, Neb., May 17; Roosevelt Hotel, New Orleans, May 6 for four weeks, and then into the Palace Hotel, San Francisco, on June 16 for six weeks.



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Orange, N. J.—Tony Galento, the Beer Barrel Piker, is a song-writer now. The man who stood up to Joe Louis is shown here offering a few stanzas from his first published composition, *Member of Broken Guitars*, for the entertainment of his customers at his tavern here. That's the Misus in the foreground.



Geller Photo.

'Williams Greatest Since Savitt,' Say Philly Folk

by CHARLES ABBOTT

Philadelphia — The local critic gentry have tabbed Buddy Williams' band, currently doing sensational biz at the Wagner ballroom, as the greatest Philly ork since Jan Savitt. Williams uses thirteen pieces.

Ready for Wax

His reeds are sparked by Harry Nagel's excellent lead and drummer Bob Spangler drives the whole band from his tubs. Bob is an ex-Miller and Lopez thumper. Buddy himself helps interpret his fine arrangements on tenor.

All expect to hear the Williams crew on wax soon as the record company moguls have been nodding an appreciative ear toward the band.

Teddy Walters, Philly's ace guitarist, returned from his successful winter at Miami beach, with a wonderful coat of tan. . . . Dick Wharton, former Berigan guitarist and vocalist is now fronting his own nifty crew at the Hotel Philadelphia. Wharton is a very lovable guy and is slated for great things. Sylvan Herman, society band leader is worried about the draft. Gee! what'll happen to the Barclay hotel if Sylvan goes to the army?

Morrison Featured

Bill Lord, trombonist with Chico Marx had his only coat swiped in Philly when Marx appeared at the Earle. . . . Bill had to wire home so that his wife would send him

another. Milt Gottlieb is Mort Lawrence's new assistant on the Dawn Patrol. . . . Vincent Rizzo opened at the Swan club featuring that nifty ivory thumper, Lew Morrison.

Teddy Wilson Lands Radio Commercial

New York—Teddy Wilson popped out of obscurity two weeks ago when he and his band took over musical duties on the Sanka *Duffy's Tavern* program, heard over a nation-wide CBS network.

Wilson thus becomes one of the very few colored artists to land a radio commercial. John Kirby and Fats Waller had previously played on the program.

Teddy for more than a year now has confined his activities to playing at Cafe Society Downtown, but without airtime and records he more or less dropped out of sight of the legion of Wilson followers throughout the nation. With him on the program are his sidemen, Emmett Berry, trumpet; Edmond Hall, clarinet; Bennie Morton, trombone; J. C. Heard, drums, and John Williams, bass.

Band is set for at least 13 weeks with options for more. Deal was set by Will Roland, Teddy's manager, who also guides the Benny Goodman and Bob Strong orchestras.

Blues 'til Dawn Causes Pfft; Color Line Blamed

Boston—Recent headliner Libby Holman and her colored guitarist-accompanist Joshua White nearly tossed a quick fadeout on the management before completing her Somerset hotel Balinese room engagement.

According to Miss Holman's manager, Bob Lewis, the hotel management complained because Libby did not use the current Harry Marshard standby ork instead of the colored accompanist and that Josh's brother was barred from his hotel room.

Hotel manager Cheseboro countered by saying that his beef was not the color line at all but that hotel guests squawked at the blues singer rehearsing with others in her room 'til early dawn.

Charlie Barnet held up well at the Brunswick recently. . . . Leighton Noble, after several weeks, is still strong at the Statler. . . . Boston Symph longhairs offered their services free and will go to Washington for a special concert benefit for Russian War Relief.

—MICHAEL STRANGER

Draft Takes Many K. C. Musicians

Kansas City—The draft is hitting Kansas City musicians hard, particularly colored musicians. This is making it doubly tough for William Shaw's courageous little Local 627 which has managed to hold together despite white local pressure and numerous unfair band buyers. Many downtown cocktail lounges are buying talent and one wonders why do they not give Negro talent a break.

Colored musicians already called to the colors include Henry Bridges, Charles Goodwin, William Hadnott, Harry Ferguson, Jr., B. C. Kynard, Benjamin Kynard, Wendell Oliver, George Saulsbury, William Scott, Clarence Trice, Herman Walder, Louis Whitworth, Paul Ward, Bob Mabane, and James Hill. Bill Martin and several others are scheduled to go.

The draft almost broke up the Oliver Todd outfit. Both Todd and Tommy Douglas are not working at present. Roy (Buck) Douglas has gone to New York to fill Bob Mabane's place in the McShann band. Baby Lovett is now playing at the Sterling Club while the Four Tons of Swing are at Martin's Plaza.

Prexy William Shaw will sponsor a dance date by Jimmy Lunceford May 7.

—LOCKE

Chatterbox on Non-Union Kick

Newark, N. J.—A tiff between the Chatterbox, Mountainside night spot, and the local AFM gave Buddy Yannon, non-union bandleader of Orange, his first real break. Formerly a union club the Chatterbox had Les Hite entertaining during January. When the trouble came, the nature of which would not be revealed by either group, the Mountainside dance spot sought a local band with sufficient drawing power to keep the place among New Jersey's best.

Yannon got the call. In high spirits the young leader said he "thought the band would go places. It's the break we've been waiting for and believe me, we're not going to miff it."

—AL LINO

Crown Basie King At Chi's Regal

Chicago — Count Basie was crowned King of Swing in a ceremony at the Regal Theater here last week. Basie was chosen in a poll conducted by the *Pittsburgh Courier*. After the coronation, Basie and his band indulged in a jam session in which Cootie Williams, Gene Krupa and other prominent jazz musicians now playing in Chicago joined in.

Minier Forms Dixie Combo

Ionia, Mich.—Jim Minier, ex-Freddie George tenor man, has organized a small combo playing at Stony Creek Inn here. Outfit gets local air time. Included in the combo are Minier, tenor, alto and clarinet; Tom Lockwood, another Freddie George man on trumpet and string bass; Burt Lansing, piano and guitar, and Hugh Hanson, drums and vibraphone. Hanson is former Fran Winegar drummer. The crew features boogie-woogie and dixieland.



Chicks who handle the distaff side of Kay Kyser's vocals are Trudy Erwin and Dorothy Dunn, who replaced Ginny Simms when Ginny went out on her own last fall. Although Kyser broadcasts his *Kollege of Musical Knowledge* over NBC, the mike here is from CBS, used on a recent Kyser Columbia recording date. Pic by Michael Caputo.

WLW Buys \$220,000 Studio Site

by BUD EBEL

Cincinnati—The officials of the Crosley station, WLW, after a shopping tour for a downtown studio to accommodate the increasing demands for more studio space made by the seeing fans, completed negotiations and have purchased the Elks Temple here for \$220,000.

WLW ops are working out immediate transformation and moving plans in hopes of soon occupying their new home. Also in their plans is a main studio which will seat 1000 observers.

A possible hypo to this deal was the fact that Crosley is definitely in need of more manufacturing space due to their increasing defense commitments. The studios have been a part of the plant for many years.

Two Eddie Young Men Drafted

Jackson, Miss.—Eddie Plue, bass player, and Frank Nosek, tenor man, both in the Eddie Young orchestra, have been drafted. However Young has added another trumpet making four brass in all now.

Personnel follows:

Roy Chelen, Les Bowen, Bob Kruman, Eddie Swaboda, saxes; Alex Hamilton, Ben Keeler, Bud Sullivan, Chuck Smith, brass; George Laing, drums; Jack Music, bass; Lyle Davis, piano; Florence Davis, vocals, and Eddie Young, front.

Courney Joins Frederick Bros.

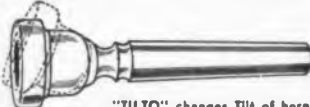
Chicago—Dirk Courtney, former band leader and band manager, has joined the Frederick Brothers office here. He will handle press relations and publicity.

Leonard on Coast

Tacoma, Wash.—Ada Leonard and her all-girl band were set for five days this week at Camp Lewis here. The band has been playing army camps up and down the West Coast. Jackie Cooper and Harpo Marx recently toured with the band.

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A series of these questions will appear in following issues. Keep your score and see what your average is at the end of the series. What is your total score?

(Third Series)

1. Artie Shaw recently crashed the headlines again by marrying the daughter of Cole Porter. True False
2. Tommy and Jimmy Dorsey and Bix all played together in the same band at one time. True False
3. Johnny Mince recently left Bob Strong's band to join Vaughn Monroe. True False
4. The Academy Award for the "Best Song of the Year" went to "Blues in the Night." True False
5. Dave Mathews is playing alto for Hal McIntyre. True False
6. Bobby Hackett is playing in the brass section of Glenn Miller's band. True False
7. Frank Teschemacher died in a sanitarium of T.B. True False
8. Woody Herman's name is Woodrow Wilson Herman. True False
9. Jimmy Lunceford's band was in the flicker "Blues in the Night." True False
10. Muggsy Spanier has an M.D. degree. True False

(Modulate to Page 23 for Correct Answers)

Chicago, April 1, 1942

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Panama Has Learned to Jump

by GERRY POTTER

Colon, Panama—Until the Monte Carlo opened its doors, jazz was in a sad state down here, 1500 miles south of the border, but the fine swing originating on the bandstand of the new nite spot has caused a general up-trend in the calibre of Panama's dance music. The outstanding band in the Republic is the crew of eleven ride-men, masquerading under the outmoded phrase, "Savoy Stompers," at the Monte Carlo. Out of this very good aggregation, first prize goes to the leader, one Santa Maria, a Panamanian whose trumpet solos would shock Harlem, and

honorable mention goes to vocalist Sam Lewis, reminiscent of Russ Colombo.

In every club here, the dance sets are alternately divided between a swing band and a conga combo, and for those who take to the Latin-American Way, the most of the besta comes from the Conjunto Niagara Cubano. Again, the first trumpet steals the show when Havana's Enrique Munoz bites off solos that are sharp and raucous and clear.

With the exception of the "Savoy Stompers," there are no really good bands in Panama, but there are small combos and individuals

who can rank with many of their North American contemporaries. And every once in a while, one bumps into a very good floor show combo such as the Monte Carlo's "Jitterbug Trio," whose work is definitely much better than the outlandish title would indicate.

New D'Amico Ork

Buffalo, N. Y.—Hank D'Amico, former clarinetist with Bob Crosby, started out here last month with a new 12-piece band. Outfit will tour Ohio and Pennsylvania under the William Morris banner. Tick Smith will manage.



Solovox Stylist Irv Carroll, who has been at Jack Dempsey's Broadway Bar in New York for so long that he goes with the lease, digs a professional copy with blonde Linda Ware, singing star, and Dick Judge, now a Navy man, who until recently sang with Teddy Powell's band. Carroll, recording for Bluebird, uses the Solovox to identify his band. Miss Ware is a fast-rising Hollywood starlet who recently has been soloing at the Rainbow room atop the RCA building.

What, Another Sepia Band from Midwest? Yeah, It's Nat Towles

by BOB LOCKE

Chicago—A practically unknown sepia band came to Chicago last week unheralded and left almost equally unheralded, yet it is this writer's opinion that you will be hearing plenty from this band soon.

The crew we speak of is Nat Towles' band. The name means nothing to you unless you hail from the Middle West, say Nebraska, in which case you are well aware that here is an outfit which definitely has something on the ball.

The Towles band played a one-nighter at the Savoy ballroom. It will be a shame if the band does not play a repeat engagement very soon, for it is an exciting good jazz outfit which sounds much like a cross between any one of Fletcher Henderson's great bands of the past and Andy Kirk's Clouds of Joy. The reason for the allusion to the Clouds is the manner in which the band's two singers put over vocal numbers, mostly slow-tempered affairs with plenty of well-worked out instrumental backgrounds.

A Leader Who Leads

Towles himself confines his activities to leading, directing the band with his hands a la Jimmie Lunceford (probably you recall Lunceford holding that long baton under his arms as he directs) and actually influencing the course of the music. Towles is a former New Orleans bass fiddle and guitar player, who was a member of the Jack Carey band, the original Tuxedo orchestra. He organized his own band in Dallas in 1935 and has been playing in the Middle West since 1936.

While possessing a good beat, the band is also exceedingly precise—more so even than the Jay McShann or Harlan Leonard bands from out of Kansas City. However unlike these bands, the Towles crew has no great soloists. It is in the ensemble work that the beauty and power of its jazz is recognized. For instance, pianist Edgar Brown seldom solos—preferring to dish out filigree and mark phrases as Ellington, the pianist, does. The band's saxes employ a great deal

of clarinet lead with baritone doubling the melody. Tone of alto and tenor sax soloists is a little too thin to be effective but L. H. Talley is exciting on occasional baritone bits. The brass is strictly powerhouse.

Some White Arrangements

Arrangements are divided between Frank Grier, a sepia boy in Omaha, and Phil Darry, white. Best tunes in the book include *In the Groove with the Blues*, *A Matter of Business*, *Smooth Sailing*, and *Fire Alarm*. Incidentally, that *Smooth Sailing* is the same tune Horace Henderson rides out on. Harold Johnson, trumpet; Lee Pope, tenor and Talley were with Henderson for a spell but returned to the Towles fold.

Band's personnel includes: Harold Wilkerson, Harold Johnson, Joe Sullivan, trumpets; Heywood Walker, Rudy Morris, trombones; Siki Collins, Ray Bill Douglas, L. H. Talley, Buddy Conway, Lee Pope, saxes; Nat Williams, guitar; Elbert Smith, bass; Edgar Brown, piano; Leroy Wayne and Debbie Robbins, vocalists.

Ray Herbeck to New Jersey Spot

New York—Ray Herbeck and band were to open at Donahue's in Jersey last night (31) for an indefinite engagement. Herbeck and his band recently played a long stint at the Log Cabin Farms in Armonk, where Teddy Powell and band currently are holding forth.

Herbeck has airtime at Donahue's. Deal was set by Frederick Bros.

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with the band sensation of '42



Stan Kenton



Practically every year some band catches the eye of the public and skyrockets to fame. This year it looks like it's going to be Stan Kenton, youthful west coast maestro, whose band has landed a New York engagement, a recording contract and national acclaim within the short space of a few months.

Kenton's rhythm section is a marvel of precision and drive and it's centered around the rugged drumming of Marvin "Pee Wee" George. Slingerland "Radio Kings" are the choice of "Pee Wee" just as they are of practically every name drummer in the nation—the Gene Krupas, Buddy Riches, Maurice Purtills, and Ray McKinleys. Watch the band sensations of each year and you'll find that in almost every case they're backed up by Slingerlands. Try a set of "Radio Kings" at your dealers today and you'll understand why.

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'Nail Root of Evil!—The Band Leader, Himself!'

'Why Pick on Band Managers?' Complains One of Them

by PAUL C. WIMBISH

As told to Eddie Beaumonte, Associate Editor

Why is it that, when *Down Beat* crusades in critical editorials against the deplorable conditions in the orchestra field, blame is rarely placed at the root of the evil—the band leader? Invariably they attack his agent, his manager or his booking office. While the leader remains a haloed, infallible demigod.

For example let's take the campaign against long jumps. It is common knowledge that most blame for accidents and deaths incurred by traveling great distances while playing each night has been placed with the booking office. In some crusades the booker has been depicted lolling in a comfortable leather lined office smirking at the discomforts of these outlandish jumps with little thought of anything other than his take. IS THIS TRUE? Let's look at a booking office.

Demands a Large Band

For the most part they have a threefold purpose. First, the building of neophyte bands into name organizations in profitable brackets; second, after this has been accomplished, keeping the leader at the top and satisfied; third, and this is most important, satisfying the promoters.

Now let's look at the band. To begin with we'll eliminate the sideman as he has little to do with government of the band. That leaves the leader. Let's say, for example, he has just recently molded his organization. He has created a fine but costly orchestra, despite the pleas of his office that first he should become established before overburdening himself with an exorbitant overhead. The leader, with little consideration for the advice of his office, stoutly maintains that all of the top bands have large personnels and that it is impossible for him

to compete or even attract attention unless his organization is comparable. HE THEREFORE GETS A LARGE BAND.

Next, he finds that in order to compete, especially in the swing field, he needs exceptional individual stars. Stars who will work in his group only if they get what they consider a reasonable guarantee. Our brave leader, determined to give his all, acquires all this and therefore places himself in the spot of having to work every day in order to meet this overhead. He then instructs his booking office that in order to hold this band together, every effort must be made to see that they work every day.

Airtime Ends in Red Ink

Now we can look at the results. The office goes to work. Phone calls are made, wires are sent out, publicity is released and offers start sifting in. If a desirable location is signed—and by desirable we mean a name location with copious quantities of national airtime—the band receives little more than scale and invariably is doing its book-keeping in red. To offset this indebtedness the band turns to the road. Again phones ring, and telegrams zip east and west. Soon a few scattered bookings are in line.

Let it be known here that these bookings are neither consistent nor consecutive. The leader is told of the possible work offered and the problems involved to fill out the balance of his tour; the risks, even though profitable, in accepting an isolated date more than a thousand miles from his previous date with several open days in between. The

Lou's New Breezy Rhythm Girl

Nita Norman, 22 and from Ohio, replaces the Williams Sisters on the feminine singing chores with the Lou Breeze band. "Skip" Morr and Harry Warren, the latter now doubling on guitar, continue to handle the masculine end. The Breeze band has been playing theaters ever since leaving its steady stand, the Chez Paree.



leader, under the stress of his heavy overhead says, "go ahead, take the dates and do the best you can to fill in the open days." More calls, wires, letters, etc., and other dates come in. The promoters, knowing that certain days are better than others in various locales, cannot always be prevailed upon to accept the date best suited to the route in question.

Must Work to Meet Nut

Consequently, before the tour schedule is completed the discovery is made that although several dates during the week call for only a fifty or a one hundred mile jump we still have days open in which the opportunities to fill in the direct line of travel have been exhausted. These facts are reported to the leader who immediately will say, "keep plugging, we gotta work to meet the nut." The office then sounds out other promoters on its list and gets a couple of nibbles but on consulting the map finds that the only favorable jump is a long one. Back he goes to the leader once more with the story and quickly the leader answers, "take the date, we'll make the jump somehow."

Now the office sits itself down and considers that the date in question is a heavy jump. It knows that the band in order to make the jump will probably have to drive directly to the job with little or no rest. It considers the possibility of mechanical defects in transportation; the possibility of bad weather and uncertain road conditions and comes to the conclusion that it is indeed a risky undertaking at best. The office is faced with two obvious facts, the band may not be able to make the job at all if there is the slightest irregularity in plans and if it does make it, the musicians may be so knocked out physically that it will be impossible for them to give their best.

Leader Demands Date

Now let's look at the promoter. He is a customer of the office and good for a steady series of dates during the year. If he is sold a band, he expects it to be delivered on time and fit to play. If some accident prevents the band's prompt

arrival or if the men are too tired to play well, he complains to the office and the office stands a chance of losing a good customer. Is it more important to protect the band or the customer? Is the compensation received for a single date worth the risk of losing a customer who may buy ten to fifty dates a year from the office? On the other hand, the leader stated specifically that he must work EVERY day and furthermore has INSTRUCTED the office to accept the date "we'll make it somehow." The office accepts the date with a prayer in its heart for all parties concerned.

If everything goes well the date is played okay, the band payroll is met and all that happens is that the sidemen in the band yell their pratts off that the office is booking them on outlandish jumps merely to make a few bucks. If there is an upset in the plans the headlines of *Down Beat* scream of the death or injury of five or ten men in a CRASH. From here the *Beat's* editorial wheels begin grinding a new campaign against long jumps accusing all in sight but the haloed, infallible leader.

WHO'S TO BLAME?

How Movie Titles Are Born

Los Angeles—Allie Wrubel, the songwriter, is going around with his head in the clouds now and he attributes his good luck to *Down Beat*. Last week, Wrubel's new firm, Challenge Music company, got a mention in the *Beat*. On reading it, Allie phoned Dick Foran, who is a *Down Beat* fan, and as their conversation progressed, Foran invited him out to Universal Studios for lunch. While there, Wrubel played for Foran and his producer his new tune, *Private Buckaroo*. They went so nuts for the song that they immediately purchased it for the title song for the forthcoming Harry James and Andrews Sisters picture which goes into production in ten days or so.

And that, children, is how movie titles are born.

Saginaw Gets Caballeros Ork

Saginaw, Mich.—Arturo and his Gay Caballeros ork have been set into Moonlight Gardens here, following an 8-week engagement at the Pere Marquette Hotel, Peoria, Ill.

G. Frazier Airs Live Jazz Show

by PHIL YOUNG

Boston—George Frazier, *Down Beat* feature writer, previewed an hour live jazz radio show here last month. The program was aired from WORL, a station which broadcasts usually nothing but pop tunes in the Make-Believe-Ballroom manner, and featured the band of Frankie Newton and guitarist Josh White who accompanies Libby Holman at the Hotel Somerset.

The band, playing chorus after chorus, completed only three numbers on the hour long show. Frazier made comments (constructive ones; think of it!) and handled the emceeing. The show was a welcome one for Beantown's jazz hungry gentry.

Newton, whose contract recently was stretched to "indefinitely" has been letting the better musicians around town sit in with his band at the Savoy. It's good kicks for all.

Boston musicians who migrate to Cape Cod during the summer months are anxiously awaiting word whether or not the danceries on the Cape will open again this year what with the war scare along the coast.

Benny Meets Benny



New York—Here they are—Benny Goodman and Benny Goodman! They met recently in New York. The BG on the right plays baritone and clary with Muggsy Spanier's name and is an 802 man; he's no relation to Benny on the left. It's a Ray Levitt pic, Jack.

Union Prexy Accused of Malpractices

by DAVE HOUSER

Oakland, Cal.—Stockton musicians have been squawking of late about the alleged actions of their union prexy, Herm Shapiro. Shapiro, they allege, has been forcing all the top men around town into his ork by the use of his office to acquire the cream of the local jobs.

He is reported to have played dances gratis at the College of the Pacific to build his name and to have bounced Dave Brubek out of the union for the same practice.

Shapiro, they complain, also uses the prestige of his office to recruit students for piano lessons—another sideline of the prexy.

(EDS. NOTE: *Down Beat* will remain wholly impartial in this matter and is willing to air Mr. Shapiro's views to the above accusations.)

Stockton, nonetheless, boasts a fine co-op band which has been tabbed by many as set for better things. Outstanding in the crew are, Bill Handley, 18-year old trumpet man; Don Ratto, bass and vocals; Kid Jake Reed, drums, and pianist Irv Corren who does what fronting there's done.

TOM TIMOTHY

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'Stan Kenton's Band Will Devastate 'Em!'

'And Nothing Can Be Done About It,' Wails Frazier

by GEORGE FRAZIER

I'M very much afraid that the Stan Kenton band is going to be the great big devastating success that its admirers predicted it would be and I'm afraid too that there's nothing to be done about it. Kenton's in; he's a cinch; and please don't remind me that he was a colossal flop at the Roseland Ballroom in New York. Because I know very well that he flopped, but I know too that the fact that a band is a conspicuous failure at Roseland means next to nothing. It's a terrible spot in which to introduce a new band and I'm at a distinct loss to understand why Kenton was booked into there in the first place. The very qualities that will eventually make him a force to be reckoned with in popular music are precisely the ones that must have cramped his style at Roseland.

All Production Numbers

With the Kenton band, almost every number is a production number. And production numbers are definitely not for Roseland. But judging from the reaction to such numbers at the Raymor Ballroom in Boston, I'm inclined to think that the band will stand or fall upon their success. And I am saying flatly that it will stand. At the Raymor it proved to be one of the biggest successes that has ever hit Boston. And please don't forget that Artie and Glenn and Woody, among others, all started out in that city.

In virtually every respect the band in person is essentially unchanged from the band which I heard on broadcasts and which I reviewed so unflatteringly a month or so back. But there is one thing which I should like to revise. On the broadcasts I detected more than a faint odor of ham to both the musicians and their presentations. To me they sounded as if they were taking themselves too damned seriously, and who did they think they were anyway, Elaine Barrymore? Well, about that the broadcasts gave a totally false impression, so herewith my sincere regrets to Stanley and the boys. They are a bunch of nice, apple-cheeked kids and seeing them in person I had no difficulty in understanding why they are so fabulously popular in California. They don't in the least resemble any of the characters you see loitering outside the Brill Building—and a good thing that is, too.

"Play Too Loudly"

But musically they were not so good and you can have them. For one thing, they play much too loudly. From one end of the evening to the other there's scarcely a breathing spell and that simply is not my kind of music. My kind of music has a change of pace and light and shade and pastels as well as deep colors. I got none of those things in Kenton.

Kenton himself is quite some-

do things like *The House of the Rising Sun* and *Early Morning Blues*. But she is doing exactly those things, and doing them rather well too. Miss Holman made her debut as a blues singer in the Balinese Room of the Hotel Somerset in Boston a little while back and I am happy to be able to report that it was a honey of a debut. For four months she studied blues singing with Joshua White, the magnificent guitarist. She worked spectacularly hard, but I don't think that it was wasted effort. For one thing, she feels the blues. And that is not merely helpful, but downright necessary. For another, she was willing to forget that once upon a time she had been one of the brightest names on Broadway. She was just a girl with a voice trying to do something that she feels deeply. Well, she has a lot to learn still, but I don't think she's going to have any great trouble. Even as she is now, she is a lot better than most of the alleged blues singers around today. She and White constitute a smooth-working, conscientious team and the album of records that they are shortly to make should be something worthwhile. As for the blues, I don't think it hurts them a bit to have a person of Miss Holman's stature acknowledge their beauty.

The new Charlie Barnet band is still pretty rough and undisciplined, but in the short time that it's been together it's made enormous progress. As things stand at

Baron Meets Bernie



Chicago—Baron Elliott, whose ork is now playing at the Oh Henry ballroom here, exchanges a few notes about music with Ben Bernie, the Ol' Maestro. Elliott is in for a long stay at the Oh Henry, while Bernie is readying a crew to take into Catalina Island, California.

the moment, it has every possibility of developing into Charlie's best band.

Just one more thing: Frankie Newton's band at the Savoy is the biggest jazz hit that Boston has had in years. Originally booked in for six weeks, it has already been there twelve and now the management wants it for at least an additional six. Which with me is au

'Butter' to Wed New Haven Girl

New York—Erskine Butterfield will marry this month.

The colored pianist-singer, a Decca and Mutual Broadcasting System star, revealed he would wed Miss Katharine Taylor, a nonpro of New Haven, on April 15, probably in Baltimore. It's his first venture in the ring.

Butterfield just completed an engagement at the Brown Derby in Washington, working as a single. He is managed by Walter Bloom.

Marty Greenberg Set for Army

Chicago—Marty Greenberg, ex-Bud Freeman drummer now pounding the hides with Boyd Raeburn's ork at the Chez Paree here, was due to go into the army this week.

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PUBLISHED TWICE MONTHLY
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HAROLD JOVIEN.....Adv. Sales	BOB LOCKE.....Chicago Editor
R. V. PETERS.....Auditing	EDDIE BEAUMONTÉ.....Associate Editor
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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 Chicago, Illinois
408 South Dearborn Street Printed in U.S.A. by John Maher Printing Company, Chicago

Are Musicians The Goats?

Are Musicians Losing Their Rights To Receive Just Compensation for The Sweat of Their Brow?

That's the complaint being dished out all over the country. Every week reports come in to *Down Beat* of "phony" benefits and entertainments where groups seek free music for the "defense" movement. Seldom, if not ever, is money mentioned. Thus, does a situation develop. A situation that needs unravelling right away for it is granted that MUSIC IS PLENTY IMPORTANT TO MORALE.

The various locals of the American Federation of Musicians have begun "cracking down" on such phoney deals, claiming that a racket is being made of obtaining services of musicians for free.

Says one musicians' union prexy: "Everyone working in defense industries today is being paid except musicians. Our contention is that music is also an essential part of the defense program and should be figured in the budget the same as housing, clothing and equipment. The carpenters don't build the barracks for nothing. Yet, musicians are expected to donate their services—equally valuable to them—without thought of recompense."

ENTERTAINERS HAVE ALWAYS GIVEN MORE FREELY OF THEIR TIME AND TALENT WHEN AN EMERGENCY CALLS THAN PERSONS OF ALMOST ANY OTHER PROFESSION. Seldom have they protested that they were being used unfairly. And yet there are many times doubtedly when they are being made GOATS and need to be looked after.

True, there is a feeling that entertainers have no right to complain since they are not being asked to donate anything but time outside of their regular jobs, while others are giving freely of their time, money and even lives.

The AFM should define "racket" benefits as such so that musicians will know when they should not accept invitations to play. Recently, a very prominent band leader found himself much embarrassed when he offered the services of his band at a patriotic function and then was forbidden by the union to fulfill the engagement. This situation is being duplicated throughout the country and will continue to cause unending confusion until it is straightened out.

SO WHY NOT STRAIGHTEN IT OUT, NOW?

As long as the situation hangs on, it's the defense program that suffers.

Define Racket Benefits As Such

WHERE IS?

FRED McLAUGHREY, singer from Salt Lake City.

DANNY BAKER, Guitarist. LEW CONRAD.

TOMMY STACKS, formerly with Harry Reser's Orchestra.

NEAL BUCKLEY, formerly Don Bestor's Orchestra.

DON BIGELOW, Band Leader.

LARRY HASBROUCK, Singer.

CORKY CORNELIUS, formerly with Gene Krupa and Glen Gray.

WE FOUND

DICK MERRICK, now with Jerry Wald, Roseland Ballroom, NY.

HILDING HOLMBERG, now 2nd Lieut. Batry "C" 175th Field Artillery, Fort Dix, N.J.

DON GIRARD, now 2nd Lieut., Pine Camp, N.Y.

PHYLLIS MYLES, now with Frankie Masters.

JACK LATHROP, now with Hal McIntyre.

JOE ORTOLANO, now with Teddy Powell.

RUTH KENNINGTON, now married to Johnny Desmond, vocalist with Gene Krupa.

MARTY McKENNA of Dongan Hills, former vocalist with Sammy Kaye's band, is singing the soldier boys to sleep at Camp Croft, S. C.

Musicians' Kids Off the Record



This bright-eyed youngster is Gary Douglas Adams, six weeks old. His dad is "Cookie" Adams, who wields a saxophone in Dick Jurgens' ork in Chicago.



Middle-Aisle It . . .
Don Cornell, guitarist and vocalist with Sammy Kaye's ork, and Edith Upton were married March 30 at the bride's home in Kansas City. They are honeymooning in Chicago, where the Kaye ork is playing at the Chicago theater. Cornell was known as Lou Valero when he formerly sang with Red Nichols. Couple are pictured here at the Village Barn, New York.

Sure, It Takes Guts...

Naturally, it takes guts to sign your name and address to a letter if you are expressing pretty violent sentiments. But *Down Beat's* editors get hundreds of letters every month which get tossed in the wastebasket because they are from anonymous writers. To get in *Chords and Discords*, you must sign your name. We'll print the letter under a pen name if you wish, but all letters signed anonymously are tagged automatically as being from squares and are wastebasketed. So cooperate with us, will you, gates!

'If a Chick Has Talent, Why Not Make Use of It?'

Fredonia, N. Y.
To the Editors:
I'm so angry that I am going to apologize for anything said "out of the way" before I say it. Here I am, with a March 1 issue of *Down Beat* propped in front of me. What do you think is staring at me? It's that letter written by William Peri.

I am a girl musician and I'm sorry but I'll have to say that most men musicians aren't as terrific as you think! I've heard girls play and brothers, some of them give out with the righteous jive. Yes, I said some of them. I'd say the same about you men. If a chick has the talent, why not make use of it? Of all the selfish people! Yet we're good enough to be able to be used in some of your men bands. Who's going to supply the music when the men go?

ANNE HUDEZ
Toledo, O.
'Girls Can Handle Anything Well!'
To the Editors:
It certainly spoiled my opinion of your rag, when I saw William Peri's article—printing such trash! I bet he and his friends are fans

of Lombardo and King!

So girl musicians are the bunk —a, maybe in his opinion. Wood Herman has Billie Rogers; Andy Kirk has Mary Lou Williams. They like them or they wouldn't have them in their bands (Name bands too).

And Mr. Peri also said girls couldn't take it on the road. Brother, a girl can take anything handed her and do it well, but they've got enough sense to take care of themselves and not overdo road traveling. JAYMA MOORE

entirely for that special bunch of



"Past . . . interested in a RUBBER plunger?"

RAG-TIME MARCHES ON . . .

- NEW NUMBERS**
- ROMER**—A daughter, Leslie Call, born to Mrs. Ben Homer at Jewish Memorial Hospital, New York, on Feb. 24. Dad is arranger with Les Brown's ork.
 - QUINTY**—A son, Richard, born to Mrs. George Quinty in Mercer Hospital, Trenton, N.J. Dad plays lead sax with Bunny Berigan's ork.
 - MORGAN**—A daughter, Edith Ann Morgan, seven lbs., born to Mrs. Jack Morgan in Youngstown, O., on Feb. 24. Dad is ex-AL Kavelin pianist, now at Mickey's Rag, Youngstown.
- TIED NOTES**
- MAYNO-GERMAINE**—Artie Mayno, band leader of Bridgeport, Conn., and Joan Germaine in Fairfield, Conn., March 3.
 - CORNELL-UPTON**—Don Cornell, guitarist and vocalist with Sammy Kaye's orchestra, and Edith Upton in Kansas City, March 30.
 - SCHNEIDER-SEARLES**—George Schneider, music research chief at Metro-Goldwyn-Mayer studio, and Gladys Searles in Las Vegas, Nev., March 5.
 - STEWART-ELLINWOOD**—James P. Stewart and Constance G. Ellinwood, singer, in Springfield, Mass., Feb. 14.
 - BILLINGS-TRONIC**—Pat. Bernie (Josh) Billings, former saxophonist with Muggsy Spanier and Will Bradley, and Irene Tronic recently.
 - MATTESON-CUSKEY**—Dan (Juan) Matteson, former Jimmy Dorsey trombonist now playing in a Fort Dix, N.J. military band, and Miss Mary Jane Cuskey, nonpro, of Easton, Pa., in New York on March 4.
 - MORRIS-KUDLA**—Skeets Morris, trumpeter with Col. Manny Prager's ork, to Janet Kudla, known professionally as Janet Bruce, last month in Chicago. She was Prager's girl vocalist.
 - JACKSON-MALE**—Walter Jackson, pianist with Bill Jerome's band, and Evelyn Male in Alpena, Mich., recently.
 - AULD-TULLIS**—Georgie Auld, leader and
- FINAL BAR**
- NEWMAN**—Harry L., 65, former associate of the Broadway Music Co., and of Waterson, Berlin and Snyder, died March 4 in the Bronx, N.Y.
 - COPELAND**—Les, composer and pianist, died March 3 in San Francisco. He composed 24th Street Rag.
 - CARDAMONE**—Ralph, 28, songwriter known professionally as Eddie Dowd, died March 3 at Saratoga Lake, N.Y. He composed *We Met Each Other in a Dream*.
 - CHAPMAN**—Martin (Chappy), former manager of Leo Feist, Inc., in Kansas City, died Feb. 24 in Dallas, Tex.
 - LAWRENCE**—J. William (Jud), 60, who for 16 years directed his own ork throughout Ohio, died March 3 near Kenton, O.
 - DICKSON**—Charles O., 59, former violinist with the Ruvinsky string ensemble and the Toledo Symphony ork, died in Toledo, O., March 1.
 - MITCHELL**—Sidney D., 58, lyric writer, died Feb. 24 in Los Angeles. He teamed at various times with Archie Gottler, Con Conrad and Lew Pollack.
 - ASCHER**—Leo, 61, Viennese operetta composer, died Feb. 25 in New York.
 - BOWARDY**—Gounod, 48, first violinist at the Walt Disney studio, died Feb. 22 in Los Angeles.
 - CAMPBELL**—Martin R., 47, former songwriter, died Feb. 25 in Dallas.
 - BORJES**—Charles, 76, former orchestra director in Norfolk, Va., theaters, died Feb. 12 in that city.
 - FROST**—George W., Sr., drummer in the Court Square Theater ork., Springfield, Mass., died Feb. 11 in Holyoke, Mass.
 - NEGRA**—Jimmy, 55, guitarist and orchestra leader, died Feb. 10 in Philadelphia.

Chords and Discords

so-called jitterbuga who pay the dough but would not know a Hodges solo from a Lombardo "ride." I believe they read the announcements as those super-traveling salesman of this streamlined age, the press agent, would have them read them.

I quite agree with Mr. Frazier when he says "Goodman is off the beat." Goodman has a wonderful (Modulate to Page 11)

SHEET MUSIC BEST SELLERS

- DEEP IN THE HEART OF TEXAS (Melody Lane)
- BLUES IN THE NIGHT (Rombak)
- WHITE CLIFFS OF DOVER (Shapiro-Bernstein)
- I DON'T WANT TO WALK WITHOUT YOU (Paramount)
- MOONLIGHT COCKTAIL (Jewel)
- SHINE ODAY (Tobias)
- SHRINE OF ST. CECILIA (Deann)
- HOW ABOUT YOU? (Fats)
- SOMEBODY ELSE IS TAKING MY PLACE (Shapiro-Bernstein)
- MISS YOU (Saml-Jay-Saloot)

SONGS MOST PLAYED ON THE AIR

- DEEP IN THE HEART OF TEXAS (Melody Lane)
- HOW DO I KNOW IT'S REAL (Chappell)
- MISS YOU (Saml-Jay-Saloot)
- LAMP OF MEMORY (Mack)
- BLUES IN THE NIGHT (Rombak)
- WHEREVER YOU ARE (Miller)
- HOW ABOUT YOU? (Fats)
- I'LL PRAY FOR YOU (Harms)
- I DON'T WANT TO WALK WITHOUT YOU (Paramount)
- A ZOOT SUIT (Greene-Roval)



B. G.

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SAGA OF A SAX

So Alvin Gets His Horn Back (It Was Too Hot)

Los Angeles—Alvie Weisfeld's sax, stolen recently from a bus terminal in Oakland, has come back—and just as mysteriously as it disappeared!

The horn just bobbed up of its own accord at Sweet's Ballroom in Oakland, where the Whiteman band, of which Alvie is a member, had played recently.

Created Wide Publicity

The disappearance of Alvie's sax, an unusual instrument, received wide publicity here. The instrument was especially designed for Alvie, who suffered a muscular derangement in his left hand when a small child and cannot manipulate the ordinary sax mechanism effectively, though he can play with anyone on his own instru-

ment. The guy who "borrowed" Alvie's horn, if he was a sax player, soon discovered that he couldn't play it—also, that because of the unique mechanism, it was the hottest horn he'd ever picked up.

So the horn just walked back and deposited itself at Sweet's from where it was promptly returned to Alvie, who has been working under a big handicap since he lost it.



Boyd Raeburn

and Willie Shore indulge in a bit of horse play (minus bookies) at Chicago's Chez Paree between rehearsals. Raeburn's band is currently playing the club while Shore entertains as a comedian and dancer. Shore wants to lead Raeburn's band but Boyd is just a little chary of Shore's abilities as a maestro. Raeburn is set at the Chez for the entire Spring. Tab this pic for Rudy Weis.



Cute Chick with the Claude Thornhill orchestra is 20-year-old Martha Wayne, one of the band's four featured vocalists. She's a strawberry blonde, has blue eyes, and is five feet two inches tall. Some 98 lbs. of loveliness.

with him that recorded *Vilia*. 5. Rob Allen will be in the top brackets one of these days. JACK CLOVER

British Cat Wants Girls' Addresses

8 Sculptor Place Lane Head, Brighouse, Yorks, England

To the Editors:

As one of your ardent readers of *Down Beat* I am writing to ask a favor of you. . . . Can you let me have the permanent address of Juanita Coltaeuc of the revue *Something to Shout About* and whose photo appeared in the Sept. 15 issue? Also the P. A. of Carmen D'Antonio? NORMAN HARDY

Will readers who can send these addresses please help this British cat?—EDS.

Collectors Extinct?

Atlantic City

To the Editors:

Whatever happened to all those whacks who a few years ago darted about searching for old records and odd phono labels? Whatever happened to that Whitney Becker guy who had guts enough to write about them, and name names, in the *Beat*? C. F. MORLEY

Where are they? Where is Beck?—EDS.

Re: That Moody Tenor

Boston

To the Editors:

As John Hammond says, "I was in the studios at the time." It is Jon Byas, not Tab Smith, who plays the moody tenor on Count Basie's *Okeh of Harvard Blues*. Regards. SALLY SEARS

Dave Dexter stands corrected. Miss Sears, several other readers caught his *Jon* pos. In his review he said the horn sounded more like Alto Saxist Tab Smith playing tenor.—EDS.

Aw, 'Twasn't Nothin'

New York City

To the Editors:

Great stuff, Meade Lux Lewis being admitted to ASCAP on the strength of the *Down Beat* articles that proved his right. It's the best thing your rag has done in years. Who's next? MAC WILLIS

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KIER'S BOOK HOUSE 1143 Sixth Ave., New York City

Chords and Discords

(Jumped from Page 10)

and reserve your *Chords and Discords* column for letters which have a point to press. Let's have more Frazier in spite of Dex's belittling of that great man. And stop printing pseudo-sensational junk like "Alvino Rey is the greatest guitar player that ever existed."

Every question does not have two sides! Democracy is good and totalitarianism is bad. There can be only one side to such a question. Bach is greater than Berlin as a composer. There is only one side to that question. So it should be when you print letters. If there are really two sides, print the letter. But stop printing stuff like "Ellington stinks" and so forth, because the records by the Duke will be remembered long after dopes who disparage them have disappeared. I'd favor abolishing the column altogether if you can't stop insulting the intelligence and feelings of your oldest and staunchest supporters by such literary nonsense.

ARTHUR BORSKY

Note: *Down Beat* never has been anti-Jew and never will be. On the contrary, *Down Beat* prides itself on being pro-Jew and the most successful magazine in the field. All letters in *Chords and Discords* represent the opinions of the letter-writers alone. *Down Beat* will continue to print any and all opinions of its readers.—EDS.

'Lose Those Old Men!

Columbus, O.

To the Editors:

There are a few things I want to clear up as follows:

1. I get tired of hearing about old men like Tommy and Jimmy Dorsey, Benny Goodman, etc. There should be more news about Hal McIntyre, Vaughn Monroe, Bob Allen and the newer bands.
2. I would like Glenn Miller much better if he would get a vocalist who can carry a tune.
3. Your record reviews are too old.
4. Artie Shaw would be much better off if he had the same bunch

Barger Asks What Causes Fan Clubs

Kansas City

To the Editors:

I have always wondered what gave people the urge to form a fan club. Certainly, it wouldn't be to provide an opportunity to spread the local dirt. I refer to the Herman Fan Club, God rest their souls. I would like to recommend to the club the following for the real stuff in music: Spanier, Ellington, Bechet, Lunceford, Kirk, Hines, Basie, almost anybody except Herman! Dexter and *Down Beat* can have his *Ross O'Day* for the month, or for all creation for all I care.

BILL BARGER

Don't Worry, Pal! Down Beat's Not Going Commercial

Philadelphia

To the Editors:

What's the matter with *Down Beat*? You put out a terrific mag on the market and as soon as you attract attention to it, you go commercial to the extent that I am led to believe you are actually anti-Jazz now. I realize that you pride yourself on printing two sides to every question. But, every question does not have two sides. Ellington's music is one of the greatest things that ever happened in musical America. And of this there is no doubt. Yet you print letters in *Chords and Discords* by ignorant people (evidently 15-year-old kids) that "Ellington stinks." There is no two-sided viewpoint with regard to Ellington's greatness. He's immortal, and you should be ashamed of printing such letters. Also, George Frazier is one of the sanest, most astute and erudite jazz music critics we ever had, yet you print his views more and more infrequently, because, alas, I fear your mag is slanted more and more towards the jitterbugs with every issue. Please stop printing nonsense

Shades of Susanna! Banjoites Launch New 'Box' Campaign

Chicago—Ashton Stevens of the *Herald-American* and Lt. Comdr. Eddie Peabody of the Great Lakes Naval Training Station have put their heads together and launched an uproarious banjo battle with the statement that the banjo is being boycotted by orchestra leaders. The idea is to make the country banjo-conscious.

Statements on the use of banjos have been lined up from such men as Fred Waring, John Scott Trotter, Frankie Masters, Xavier Cugat, Paul Laval, Bob Strong and Gene Krupa.

Waring for instance says, "I attribute a large measure of my success to the banjo. My first unit consisted of two banjos, pianos and drums."

Says Krupa, "I'll agree with the Banjo King that perhaps the patriotic plink of the banjo has been neglected in recent years, but it is

my opinion that if the instrument is not used by present day leaders it is because there are not enough high class banjo players left in the country."

"What do I think about banjos?" says Bob Strong. "I try not to think about them!"

Rose Joins Masters

Chicago—Dave Rose, former Bob Chester arranger, joined Frankie Masters band here.

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Bandsmen Shriek at L. A. Terp Tangle; Query Take

by CHARLES EMGE

Los Angeles—Plenty of controversy is raging over the outcome of the big all-night dance staged here last week at the Shrine Auditorium for the purpose of selling defense stamp. The terp tangle lasted from 7 p.m. to 5 a.m. Among the bands that donated their services for the shindig were Tommy Dorsey, Kay Kyser, Paul Whiteman, Jack Teagarden, Al Donahue, in fact every important name in or close to this territory.

The shrieks are coming from band managers, bookers, agents, and dance promoters, who say that the estimated \$25,000 worth of one-nighter band value brought the government just a little over \$4,000 in stamp sales for the night. The experts in making money with music are shouting "What goes?", and are answering the question off the record with some pointed remarks. Any one of those bands, they say, could hit \$5,000 alone on a one-nighter anywhere.

But Treasury Rep Pleased

Carl Kellogg, U. S. Treasury rep here to push defense stamp sales, gave a different story. He said that the sale of stamps (admission consisted of purchase of 50 cts. worth) amounted to more than \$6,500 and that a more important result was the issuance of 9,200 albums, which, when the stamps to fill them have been purchased, will mean the sale of \$250,000 of the stickers.

Kellogg stated that the actual sale of stamps at the affair would have been much greater had it not been for the fact that the crowd was so thick that would-be purchasers could not reach the booths.

The plan to run the affair on a dime-a-dance basis, charging the purchase of a 10 ct. defense stamp for each dance, was abandoned early when it was discovered that it was impossible to control the

huge crowd. Kellogg said that around 15,000 people attended during the evening, that the peak for those present at the same time was probably 10,000.

Band Men Still Argue

The band bosses, confronted with Kellogg's estimates, replied to this effect:

"Okay. Then there were 15,000 people there. Why weren't there \$7,500 worth of stamps sold at the gate?"

Local 47 tops, who are extremely cold to the gratis appearance of musicians at benefits of any kind, also came in for some darts. It was stated that the union heads refused to grant clearance for the name bands to appear until three days before the affair, which gummed up the publicity campaign in spite of all-out cooperation extended by the daily papers here. The union demanded and got the employment of a stand-by band of local musicians at regular scale rates.

Merry Macs Pile On Benefits

Los Angeles—Mesdames Judd and Ted McMichael have organized a unit of "benefit widows" to meet several nights a week for home defense work while their entertainer-husbands are off doing shows at camps and hospitals.

The Merry Macs have been doing as many as three and four benefits each week, with weekends devoted to out-of-town junkets. At Hoff Hospital, Santa Barbara, recently they sang 54 songs when they rolled their vibraharp around to ten wards to entertain bed-ridden soldiers, then gave two shows in the auditorium.

In *Down Beat*, you'll find all the inside dope and latest news events about musicians everywhere. Such writers as Dave Dexter, Eddie Beaumonte, George Frazier, Sharon Pease, Bob Locke, and George Avakian pass on their tips and comments to you.

Freddy Slack To Head East; Leaves MCA

Los Angeles—Freddy Slack has left MCA and will sign up with the Wm. Morris agency, working his Coast dates out of the local



Freddy Slack

office under management of Ed Fishman.

Slack's last date for MCA was to be played March 28 at Glendale Civic Auditorium. He will do another recording session for Decca here before leaving for the East next month. Session at Decca will call for four sides. Among the numbers set for recording was a modernized version of *The Doll Dance* and a new boogie woogie treatment of *Cow Cow Blues*.

Composers of 'Texas' Hit Big Moola After Years of Trying

Los Angeles—When *Deep in the Heart of Texas* crashed through as a major song hit of the day it brought real success for the first time to a local piano player, Don Swander, and June Hershey (Mrs. Swander) who have been writing songs for years without realizing the ambition that spurs on every tunesmith—one real hit.

And now they have one—one that's the talk of the trade, for their bucolic ballad of the wide open spaces is rolling through sales figures like a prairie fire going through dry grass. It also marks another big hit for the relatively new firm of Melody Lane, Inc., the firm that slipped over *'Til Reveille* and *Do I Worry* last year.

Preemed at Palladium

No small amount of credit for the success of the ditty goes to Oakley (now known on Vine St. as "Tex") Haldeman, Melody Lane's West Coast manager, who spotted the song as a possibility when it was brought to him by Swander. Haldeman also did the exploitation work here that started the song, setting it for recordings and network broadcasts. First local

WHAT'S COOKING IN CALIFORNIA

Satchmo Back in Casa Manana, Old Hangout

Los Angeles—Louie Armstrong's appearance at the Casa Manana this month marks his return to the location of his first California engagement, even though the scene is much changed—changed as the times since O' Satchmo appeared here at the Cotton Club just about 12 years ago.

The Cotton Club had passed its heyday but was still going strong when Louie played there in 1930 with Les Hite's band. Jazz fans remember the period well because it was with that band, which included the then little known Lionel Hampton, that Louie made some of his most famous records, among them *I'm in the Market*, *Ding Dong Daddy*, *Confessin'*, *If I Could Be with You, Body and Soul* and *Shine*. Same band contained Lawrence Brown, now with Ellington.

The Cotton Club finally folded as such and the building was abandoned until the enterprising Zucca Brothers came along and revived it, as the Casa Manana, into one of the Coast's major niteries.

'Pops' Wanted For Film Role

Los Angeles—Warner Brothers studio is dickering for the services of Paul Whiteman and his band for *Rhapsody in Blue*, film biog of George Gershwin.

Whiteman's importance to the Gershwin picture is the fact that he was chiefly responsible for the writing and presentation of *Rhapsody in Blue*, which Gershwin composed especially for Whiteman to use in his Carnegie Hall concert.

If WB can't get Whiteman, they will have to get a large, fat man who looks like him to enact the role of Whiteman.

Three More Bands Set For Flicks

Los Angeles—Three more bands were heading for Hollywood for movie jobs as this was written, Glenn Miller having already reported to 20th Century-Fox for the featured band role in *Orchestra Wife*, Sammy Kaye has reported to the same studio for *Icelandia*, a Sonja Henie starrer, and Harry James was due at Universal April 2 for a musical tentatively titled *Carry On*.

The fourth in the list is Louie Armstrong, who will probably remain on the Coast long enough to do his work in the Orson Welles jazz picture, even though actual production on the Welles opus may not get under way for two or three months yet.

No Blowouts For This Cat



Los Angeles—If rarity creates an illusion of beauty, then the sousaphone of Louis Palange should be a joy forever. Trimmed with a slightly used white-walled tire, the big horn blown by the arranger for the Los Angeles County Band is a sight that in a short time former motorists will be clamoring to see. "It's an ill wind that blows nobody tires," explained Palange as he blew a blast. "Since tires are scarce, I just keep this one where I can watch it."

Sid Hurwitz Joins Donahue As Piano Man

Los Angeles—Al Donahue took on a new piano man here, bringing Sid Hurwitz out from Boston to replace Bill Haley. Haley, also from Boston, returned to his home, where his wife recently had a baby.

Donahue closed at the Trianon here March 13. Following a series of one-nighters band was to open at the Palace, San Francisco, March 24.

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Los Angeles Band Briefs

by HAL HOLLY

Los Angeles—Merry month of April finds an interesting array of bands on, or headed for, local stands. . . . Bob Crosby band drew a brief return stint at the Trianon following Al Donahue, with the one and only Duke of Ellington slated to open early in April. . . . Sonny Dunham, whose new band struggled for recognition here on the Coast when first organized, returns in triumph to the Palladium April 7, something which should give Sonny and his able manager, Carlos Gastel, more than a little satisfaction. Harry James, making his first local appearance since he became a band leader, follows Sonny at the Hollywood dancery April 28. . . . The jazz fans and plenty of others were readying their bibs and tuckers for the Armstrong opening (March 27) at the Casa Manana.

The stay-putters, continuing on

Happy? Yeah Man!



Hollywood—Band leader Ozzie Nelson and his vocalist, Harriet Hilliard, put all their prayers on a new Bluebird recording. The Nelsons (Harriet is Mrs. Ozzie) are pretty happy these days, the band clicking right well on discs and in the music spot on the Red Skelton show, heard over NBC.

"indefinite engagements," included Phil Harris at the Biltmore Bowl, Skinnay Ennis at the Grove, Ozzie Nelson at the Florentine Gardens.

Pacific Patter

Hot spot of the town is now quite definitely the Capri, where hold forth the new Slim and Slam and Lee and Lester Young band, the Spirits of Rhythm and unannounced attractions from time to time (which reminds that Slim and Slam pick up extra change by shooting candid camera shots of customers). . . . We'll admit that first paragraph might be challenged (and no doubt will be—and loudly!) by Wingstein Mannonovitch of the Streets of Paris snuggery, where we recently discovered none other than Meade Lewis boogieing the intermissions, if you can call them that. . . . And, of course, for all-out jam sessions, there's no place like Chuck Greenberg's of a Sunday afternoon.

Notings Today

Looks now like Johnny Richards will be the first band to really cash in on that air time from Joe Zucca's band showcase at Hermosa Beach. . . . Paul Wetstein, the Bob Crosby manuscripter, has been signed to conduct and do the arrangements for an album of Carol Bruce records. . . . Dootsie Williams ("and His Four Chocolates") a swell little instrumental vocal combo that has been pushing steadily into the local limelight, took over the bandstand at Felix Young's Little Troc, adding their own worthy efforts to those of Lena Horne and the K. Dunham Dancers. . . . Hollywood radio ork contractors licking their lips over report that the "This Is War" and other war effort programs will be moved to movietown. . . . Ciro's, which folded during the black-out jitters, is open again, Eddie Le Baron drawing the ork assignment.

The Big Gate Nixes the Hex



Culver City, Cal.—That's Jack Teagarden whistling there in his dressing room just before the band goes on the stand at the Casa Manana here. It's Friday, the 13th, and a section of the Teagarden crew are giving their assistance. In the front row are Tony Antonelli, Kitty Kallen, Jack Teagarden and Frankie Carle. Horace Heidt's pianist, who dropped over; back row, Clint Garvin, Abe Aaron, and Jim Battenberg. Shoot the hex to me, Rex.

Leader Nods Arranger for Band Success

by WALT RELLER

St. Louis—Here's a band-leader who gives credit for his success to his arranger. George Hudson, appearing at Tune Town the other week along with the Mills Brothers, boasted about the band's success; about Irvin Williams, the tenor man; Earl Martin, the drummer; Walter Study, the trumpet man; and his vocalist, Jimmie Briton. "However," he said, "the man behind this band is Glenn Bowden, our arranger. I believe Glenn ranks with any arranger and am proud to know he is working with me when he could easily rate bands who have better booking at the moment."

This is the very fine attitude taken by George Hudson and should be copied by leaders who seem to think a band's success depends on themselves alone. Hudson and Bowden both deserve credit for the band's increasing popularity.

Casa Loma brought back Eddy Howard for his third weekly engagement, making him this ballroom's favorite band. This puts him higher on the popularity bracket than the top-notch bands of Art Jarrett, Isham Jones, Teddy Powell and othes who have stopped here.

Ray Marlowe, a well-known vocalist, long associated with Michael Pelat's band, is now with Art Meadows' ork at Al's Tavern. This rounds out a very pleasing combo and should make it a band that's hard to beat. . . . Syl Koestner has taken over at the Red Coach Inn, and for the first time in years this place can boast of an 88-man to meet demands for "intermission" requests at that very popular nite spot. And the rest of the band is going over in grand style, too.

Carl Kates Set in Sonny Dunham Unit

New York—Sonny Dunham has added Carl Kates to his sax section, using Kates on third alto and shifting the section around. Kates replaces Red Foster.

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WM May Jerk Craig From 16-year Mooring

by JACK PAUL JONES

Nashville, Tenn.—A 16-year stand will be broken if William Morris Agency takes up its 60-day option on Francis Craig. Craig, who plays at the Hermitage hotel, holds the record for the longest continuous engagement at any one hostelry.

Cuhnel Craig (he holds a commission on the Tennessee Governor's staff) closed the deal with Willard Alexander of the Morris agency in New York recently. After preferring to be the proverbial big fish in the little pond, he has finally decided to lend an ear to the song of the road.

Byrne to Lose Elberton?

Francis started out such greats as Phil Harris, Kenny Sargeant, and Johnny Green. More recently, he has sent local boys Snooky Landman to Ray Noble and Gene Howard to Bob Chester. At present, Phyllis Lane, formerly with Gus Arnheim, is doing the chirping. Craig has two weekly shots over the Red network.

Bobby Byrne, while playing the Vanderbilt junior proms a few days ago, made it known that first clary Jerry Yelverton will soon don khaki. Irving Weinstein, brother of famous Ruby Weinstein, and rated by Byrne as one of the finest musicians ever to play in his band, left last week to play baritone sax for Uncle Sam.

Sepia Names Windowed

Dinah Shore, Nashville's gift to the radio and music world, plugged Uncle Sam's Defense Savings program before capacity crowds here March 12. . . . The Paradise, local nitery, is booking through Abie Stein, Nashville promoter, the top sepia bands of the country. About one a month is its program. Jimmy Lunceford, graduate of Fisk university in Nashville, was the March offering. . . . Al Green and his Coral Islanders are pulling 'em in at the Andrew Jackson Drum room.

Forms Guitar Club

New York—Harry Volpe has organized the Harry Volpe guitar club with headquarters at 4403 Queens Blvd., in Long Island. Roy Smeck is vice president.



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Glenn Miller Set for Film

Los Angeles—Glenn Miller and his band will be featured in the forthcoming 20th Century-Fox picture *Orchestra Wife*, story of which is based upon the trials and tribulations of gals who marry dance musicians and spend their nights worrying about hubby's interest in that new girl singer in the band or something. Miller is to report at the studio this month.



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Bands Steal from Frisco Under Blackout; New Faces Appear

by DIXON GAYER

San Francisco—People creeping from blacked-out houses are once again patronizing the night spots behind the Golden Gate. But, as they leave their houses they find that their old standbys have pulled stakes and San Francisco must enter into its new atmosphere with a new set of bands.

The Saunders King outfit has left favorite Jack's Tavern for the Radio Room in sunny Southern California's Hollywood. This correspondent spent a happy honeymoon evening at the Radio Room on their opening night and the boys pulled a fine crowd with stiff competition. With a flat piano, things fell short of the Tavern performances, but right will in time.

Still in the Rough

With the disappearance of the Saunders King Quintet came the reappearance of one Jackie Boone, ex-pianist with the Kinglet, with a new unit composed principally of boys out of the recent Mercer Ellington band which folded, so they say, because the Duke didn't want the little Ellington in the band biz. The Boone quintet is fronted by a singer who would be better off elsewhere. At present they sound strictly in the rough. Trumpet and bass are good and Jackie has always been a number one 88er. Jackie disappeared mysteriously from the Kinglet some months back and was replaced by Johnnie Cooper.

It's old stuff that the boys at the Dawn Club, the Lu Watters Yerba Buena Jazz band, have waxed an album under the proprietorship of Dave Stuart. The album, Jazz Man Album Number 1, has been

Music a la Martin

Don Kaye pulled out of the Claremont in Berkeley for the Statler in Detroit. Lowry hotel in St. Paul was first on the docket, but the Statler should be up by now. Don had been at the Claremont for several years, though yet a youngster. Music is a la Freddy Martin, but well done. Young Audrey Brownell (17 years) is both booful and good on vocals. Howard Becker pulled into the spot, booked from around Salt Lake and by the same bookers who handle Kaye.

Best local stuff in town is still the Martin Paich band. The kids, and they are kids, still non-union due to the draft, are tops for youngsters. Their rehearsals draw 100 listeners.

Allen Drops Band

Jersey City, N. J.—Dick Allen, band leader for 10 years in this area, gave up his band here last month and announced that from now on, he intended to be a sideman. Allen plays trumpet.

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Ellington, Bailey, Kenton Pace New Record Releases

by DAVE DEXTER, JR.

IT WAS JOE LIPPMAN, not Tудie Camarata, who arranged the Jimmy Dorsey *When the Roses Bloom Again*. And it was Ray Nance, not Rex Stewart, who took the jazz trumpet on Johnny Hodges' recent *Things Ain't What They Used to Be*. Standing corrected, this department next takes Mr. Ellington's case, and a fine case it is, on Victor 27804, under the titles *Are You Sticking?* and *I Don't Know What Kind of Blues I Got*.

Sticking is a Duke original, at medium tempo, with Barney Bigard grabbing the grooves almost exclusively for his stick pyrotechnics. It's excellent Ellington—not his best, but good enough—and despite poor recording merits the attention of disc-conscious musicians. Flipover side, though, is the one. Sub-tone clary starts it off (after a brief and knocked-out piano intro) with Lawrence Brown backing mournfully. Then it's muted brass against the Webster low-register tenor, and clarinet again, but on this side by another—Harry Carney in all probability. Herb Jeffries comes next, with a schmaltzy, sophisticated blues vocal which hardly complements the gorgeous backgrounds given him.

Ellington and company sound as if they recorded in a cave, yet the music is as always—advanced, complex, beautiful, tasteful, and rhythmic. Only Jeff's vocal can keep this one off the best performance lists of the year.

Mildred Bailey

Sometimes and Wherever You Are, Decca 4252.

Even with mediocre material, La Bailey sounds the best of all white female singers. Backed by a Sosnik-studio band in which are such men as Bill Kyle, Bill Butterfield, Charlie Barber and Jack Jenney, Bailey gives exceptional treatment to tunes which don't deserve it. Solos are at a minimum, with a short Jenney go on *Wherever* discernible.



Mildred

Stan Kenton

Lamento Gitano and Concerto for Doghouse, Decca 4254.

A powerful combination, and for all the heavy beat Kenton's

rhythm section propels, there is no piano. *Gitano* is a Kenton-arranged instrumental showing one of the world's most biting and clean brass teams. *Doghouse* is weaker, a novelty in which bass man Howard Rumsey thumps his way through a dull instrumental with Rumsey's guttural exhortations plainly audible. So far this band, on records, has in no way compared to its actual sound in the flesh. But its possibilities—no question about it—are really tremendous.

Woody Herman

Even Stephen and Lamplighter's Serenade; Skylark and Night of Nights; You Can't Hold a Memory and Fooled, Decca 4253, 4198, 4188.

First is the best. On it Billie Rogers sings and plays a gutty trumpet, proving once again that even for a girl, anything can happen in the music biz. Woody shouts briefly, too, and the side comes out fine despite the mugginess of the recording. For the other five sides, Woody sings and the arrangements are competent, with exciting spots too few and far between. Note the improvement of the reeds and brass over Herman wax of a few seasons back.

Claude Thornhill

Ya Lu-Blu and Somebody Else is Taking My Place and Lamp of Memory and Memory Lane, Col. 36513-27.

All are more or less alike, highly stylized in Thornhill's soft atmospheric style with vocals by Dick Harding, Lillian Lane and a "Pair of Pairs." Weakest is *Blu, Somebody Else*, written by Rusa Morgan, gets a subtle Thornhill tongue-

Skyrockets



New York—Here is Vera Burton, 19-year-old star from Brooklyn who was signed to a Victor record contract and a series of CBS broadcasts twice weekly in a sudden wave of lucky breaks which lifted her from obscurity to a spot which has critics hailing her as the most promising vocal star of the year.

in-cheek treatment which many a listener will find more than delightful. And on it, the band gets the finest beat it ever got on records. *Lamp and Lane* are at slow tempo in what the record-spinners on the radio stations like to call a "mood" groove. All orchestrations interesting, however, and superbly played as usual.

Two late Thornhill sides are Grieg's *Piano Concerto* and *I'll Pray For You*, on Col. 36535. First is an excellent transcription of a melody which Freddy Martin was first to orchestrate, but Thorny's is infinitely superior. Flipover has a good Dick Harding vocal. But no real kicks.

Benny Goodman

String of Pearls and Jersey Bounce, Okeh 6590.

Two exciting sides. *Pearls* is the Jerry Gray instrumental which Mr. Miller shoved into the nation's jukes so successfully. Lou McGarity and the leader—and Mel Powell—handle the get-offs in an okay score which, except for the solos, is no better than Miller's original. McGarity steals *Bounce* with his Teagardenesque tram, although to these ears the trombone riff behind Vido Musso is the side's strongest point.

"Sliphorn" Album

A collection of discs featuring trombonists and starring Jack Teagarden, Tommy Dorsey, Bobby Byrne, Miff Mole, George Brunies, Bennie Morton, Joe Nanton, Jay Higginbotham, Al Lepol and others in Decca album A-254.

Another in Decca's "educational" series for young musicians.

Steve Smith, recently of the HRS shop in N. Y., selected the sides and wrote the illuminating booklet which accompanies the package.

Best of the batch is Teagarden's horn in *I'm Comin' Virginia*. Weakest, the Lew Davis trombone trio. Attractively gotten up, it's a swell addition to the recorded library of young musicians who seek to improve themselves by listening carefully to the masters. All the discs (10 sides) are reissues, from the Decca catalog.

Paul Whiteman

A Zoot Suit and Well-digger's Breakdown, Vic. 27801.

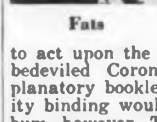
Up to his old tricks again, and back on discs after a long absence, Pops tries to swing a symphonic mob which, simply and resignedly, fail to give. *Zoot Suit* has a whacky Wingy Manone-Dolly Mitchell vocal, much unison fiddles and enough bric-a-brac to start a pawnshop. Dull. *Breakdown* is a Jimmy Mundy original, a song and an arrangement which will add nothing to Mundy's rep. Buddy Weed's piano and Rudy Novak's trumpet are the few brightspots, but Pops should leave the heavy stuff to guys like Barbirolli. The jazz this band strives for is like the bear.

Fats Waller

Waller on the Ivorys, an album (Vic. P-109) containing eight Fats Waller piano solos; *Clarinet Marmalade and Winter Weather*, BBird 11469.

A magnificent collection, the album, and on such staples as *Rockin' Chair*, *I Ain't Got Nobody*, *Viper's Drag* and *Basin Street* you hear the Fats Waller of the back room, with jug handy, playing at his very greatest—not the Thomas Waller who failed so miserably in Carnegie Hall last January.

All piano solos, it's an album for everyone. Two sides were made as recently as 1941. The others go back (*Handful of Keys* was cut in '29) but they're all marvelous. All have been issued before except *Georgia On My Mind* and *Rockin' Chair*, made last year. Certainly, one of the finest things Victor ever put out even if Len Joy waited a year and a half to act upon the suggestion of this bedeviled Corona-pecker. An explanatory booklet and better quality binding would help sell the album, however. That's always Victor's weakness.



Fats

Marmalade is by Waller's small band with Fats on organ and except for Gene Sedric's clary, is pretty jumbled, incoherent jazz. *Weather* is n. g. in any respect. But they are single sides and not included in the album.

Lucky Millinder

We're Gonna Have to Slay the Jap and Fightin' Doug MacArthur, Decca 4261.

Forget the first. Lucky has a hit in the second, however. Although he claims to have written the tune, collabing with Irving Berlin, the name of Buck Ram is on the label. An outright tribute to Gen. MacArthur, which contains the heavily (and hammy) dramatic promise that "planes are coming, tanks and thousands of tanks are coming, old man." Millinder's side still reflects a sincerity and honesty which virtually all the so-called "patriotic" songs composed since Dec. 7 have failed to contain. Opening

Skinny Gets a Kiss



Hollywood—Beauteous Betty Hutton, "America's Number One Jitterbug," plants a kiss on Skinny Ennis for the sweet job his hand is doing on Victor records. Skinny, his boys, and Betty can be dug on the Bub Hope show, airwaved Tuesday nights via NBC.

measures of the tune, it should be mentioned, are note for note from Andy Kirk's old Decca of *All the Jive is Gone*. Worth digging anyway.

Alvino Ray

The Army Air Corps and Little Hawk, BBird 11476.

They oughta' turn Buddy Cole loose someday and cut a whole record of his Steinway stylings. Often, on Ray records, one catches four bars of Cole, but it's never enough. The man has too much talent to be buried within the organization.

Both sides, here, are flagwavers. On the "A" side Ray, his sidemen, Bill Schallen, the four Kings and chorus all pull every trick in the book in tribute to our Army's airmen. Above the shouting, and roaring of airplanes, one hears everything but the planes' slipstream. *Hawk* is a Bud Estes instrumental, and is almost as frantic as the first. Sounding a lot like *Black-Eyed Susan Brown*, the tune allows much space for tenor and trumpet solos. But no vocal. And no guitar solos.

Sam Donahue

Flo-Flo and I'll Never Tire of You, BBird 11479.

A great band. Sammy's made better records, but these show his outfit adequately. *Flo* is an instrumental with okay Donahue tenor, plus short piano, trumpet and trombone bits. Well done. *Tire* is a pop, and tires. Andy Blaine's vocal doesn't match the band's musicianship. Arrangements of both are better than average.

Artie Shaw

Just Kiddin' Around and Sometimes I Feel Like a Motherless Child, Vic. 27806.

Unlike many another, Shaw uses strings to excellent advantage. On *Kiddin' Around* (a Ray Conniff original) they are under-recorded, but the rest of the band isn't, and what comes out hits the bull's-eye. Shaw jockeys some whacky clarinet. George Auld dittos on tenor, and everyone sounds as if he's having a swell time. *Child* is a Negro spiritual. But somehow, even with Lips Page singing, it misses. Lennie Hayton arranged it. Lips' horn is preferable to his vocal style, at least here.

Ted Fio-Rito

Lily and Rio Rito, Decca 4258. Easily the worst record of the (Modulate to Page 15)

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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—When Roses Bloom Again	Jimmy Dorsey, Decca	Glenn Miller, Bluebird
3—Deep in Heart of Texas	Merry Maca, Decca	Alvino Rey, Bluebird
4—Tangerine	Jimmy Dorsey, Decca	Vaughn Monroe, Bluebird
5—Somebody Else is Taking	Benny Goodman, Okeh	Russ Morgan, Decca
6—I Don't Want to Walk	Harry James, Columbia	Guy Lombardo, Decca
7—A String of Pearls	Glenn Miller, Bluebird	Woody Herman, Decca
8—Rose O'Day	Kate Smith, Columbia	Woody Herman, Decca
9—Arthur Murray Taught Me	Jimmy Dorsey, Decca	Vaughn Monroe, Bluebird
10—Moonlight Cocktail	Glenn Miller, Bluebird	Casa Loma, Decca
11—I Said No	Kings-Roy, Bluebird	Jimmy Dorsey, Decca
12—White Cliffs of Dover	Jimmy Dorsey, Decca	Glenn Miller, Bluebird

"SLEEPERS"

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

I'LL NEVER FORGET—A soft new ballad, taken at slow tempo, with the Casa Loma band's Decca and Hal McIntyre's Victor setting the pace. Moving up fast and may be among the top 12 within a few days. Tab it.

MY LITTLE COUSIN—Benny Goodman was first to introduce this one, and with Peggy Lee delivering the lyrics, it's a potential clicker. On Okeh. May be Benny's biggest seller in years. Goodman thinks so himself.

SKYLARK—A gorgeous new Hoagy Carmichael ditty, a ballad, many in the trade argue that it may even rival the popularity of Hoagy's Stardust. Several excellent versions to choose from, among them Glenn Miller's Bluebird, Woody Herman's Decca, Benny Goodman's Okeh and Bing Crosby's Decca. Going well already and looming as a hit.

WHAT TO DO?—The Andrews Sisters latest click. From the Universal picture *What's Cookin'* and right in the sisters' groove. Sid Robin wrote the tune (he did *Sorrento*) and Andrews Sisters fans will be ready for it. Decca.

CONCERTO FOR BULL-FIDDLE—A novelty, this

whacky song is new by Stan Kenton and his fresh young California band. On Decca. Plenty of humor on this from an instrumental standpoint and should go solidly on swing locations.

JERSEY BOUNCE—Another instrumental which is going great, chiefly through Benny Goodman's Okeh discing. Tune is getting heavy radio plugging on the networks and should pull jitneys on most all kinds of locations.

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.

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.

To Decca Label



New York—Art Hodes finally landed on a big-time record label here last week when he cut four sides for Decca. Hodes, a Chicago jazz pianist from way back, played in the famous old Floyd Town band in the Windy City ten years ago.

Decca Cuts 4 Sides by Art Hodes

New York—For the first time in his long career as a jazz pianist, Art Hodes made records for one of the "Big Three" waxworks last week when he cut four sides for Decca using a gang of prominent musicians, including Sidney DeParis, Negro trumpeter; Eddie Condon, Zutty Singleton, Brad Gowans, Rod Cless and Earl Murphy.

The date, arranged by Milt Gabler of Decca, saw four sides made, an original blues and three oldies, *San, Georgie Cakewalk and Get Happy*.

Hodes, whose brilliant piano-logs were first discovered and recorded by Dan Qualey two years ago, also has made other records, solo, but all on private labels. He's a jazzman from 'way back, having held down the 88 chair in the famous Floyd Town band in Chicago in the early 1930's. More recently, he has been working in a Greenwich Village night spot. Sometimes he works as single, sometimes with a small group.

Hodes' Deccas won't be released until May, it was said, because of the inability of the pressing machines to meet present orders. Hodes also has done various electrical transcription jobs recently.

Buy Defense stamps and bonds and help put a fire under *Der Fuehrer!*

Barney Green Set In Indianapolis

Indianapolis, Ind.—Barney Green and his orchestra are set for four weeks and options at the Washington hotel's Sapphire Room here. Band is made up of two pianos, sax, accordion, bass, guitar and drums.

Record News

(Jumped from Page 14)

young year. Bob Carroll's singing is God-awful, nothing like it was with Barnet last summer, and it's no wonder with a band like this backing him. The sax figures go back to 1931—and they're serious—and the arrangements antedate anything heard since Boyd Senter was middle man on the totem pole. A good bet is that even Fio-Rito's musicians won't buy this one.

Sam Price-Ruby Smith

Harlem Gin Blues and Why Don't You Love Me Anymore, Decca 8609.

Price leads the band from the Steinway and Bessie Smith's niece shouts the blues, but half-heartedly as compared to her aunt. First side has some old Jimmy Rushing lyrics (*Don't the Moon Look Purty Shining Through the Trees*, etc.) and more uproarious, some brass figures taken right off Basie's *Goin' to Chicago Blues*. At that it's the better side, for Ruby is from hunger on the plattermate and the band isn't much better. More of Price's piano would be welcome.

The Three Suns

Crazy Rhythm and Hungarian Dance No. 5, Decca 4259.

Hard working press agents have made this combination among the most prominent in Manhattan. On records (as well as the air) it's a surprisingly unoriginal, unrefreshing group, with a heavy, old-style organ booming out against drums and guitar. These two sides have absolutely nothing to recommend their existence; neither originality, good music nor entertainment. The organist might listen to Glenn Hardman. The guitarist should stop listening to Sister Rosetta Tharpe. Together, they make a poisonous combination.

Bob Chester

Sunburst and Tomorrow's Sunrises, BBird 11478.

The best Chester coupling in months. First is the band's theme, imaginatively arranged and played



Unimpressed Altoist

In foreground of pic above is Fred Artzberger of Red Norvo's band. Taking the go chorus above him is Sal Dottore, who plays the hot stick for Norvo. Red and his band, who recently cut their first records for the red Columbia label, are playing theaters. Mildred Bailey has been appearing with the band as a single. Photo by Ray Levitt.

with careful attention to dynamics. But as with all themes, three minutes may be a little too much except for rabid Chester fans. Mate is a pop, competently done and sung by Gene Howard.

Terry Shand

It's Been a Long, Long Time and Pay Me No Mind, Decca 4256.

Frequently down through the years Shand offers evidence, on biscuits, that he's a potential click. And yet nothing much has ever happened to sustain that belief. On his latest attempts, using a small pickup band with a heavy leaning toward Dixie ensembles, Shand goes hillbilly, singing as an Abner Webb creation might, and yet injecting into his delivery a touch of the jazzman. Backed by first-rate musicians and handed proper material, Shand could turn out records which would please musicians. These don't.

Boston Band Has 65 Saxes

Boston—Al Navarro, prominent Beantown musician who now teaches saxophone, will debut a new orchestra sometime this month which will comprise at least 65 saxes. Branded by other musicians as being "sax whacky," Navarro has ambitious plans to reveal his new crew, especially assembled for the occasion, at a concert to be held shortly at the New England Mutual Life Ins. Auditorium. There'll be plenty of kids in the group, many of them Navarro's pupils.

Al has been experimenting with 20 and 30 reeds. This time, he has more ambitious plans.

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McIntyre Trying to Improve His Voice?

New York—"Handsome Hal" McIntyre, young leader of a brand new band at Glen Island Casino, is taking lessons in microphone technique from George Hogan of the MBS staff. Mac says his spilling "ain't nowhere" compared to his reed work.

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Swing Piano Styles

Joe Springer Would Rather Compose

by Sharon A. Pease



When Gene Krupa moved into the Sherman Hotel Panther Room for his current engagement, he brought along a brand new piano man. A few weeks earlier Gene was faced with the problem of replacing one of his veterans, Milton Raskin, who left to join Tommy Dorsey. On the recommendation of Roy Eldridge, his featured trumpeter, Gene auditioned and immediately hired Joe Springer. This climaxed a series of events by which Springer, 26-year-old native of New York,

was gradually drawn into the playing end of the music business, almost against his will.

His parents were not musically inclined nor were any of his aunts, uncles or other members of his family. However, when Joe was five his parents decided he should have some musical training and he started piano lessons. To Joe it was one of those things that had to be done, so he struggled along for five years before rebelling. During the next five years he rarely touched the piano, but again succumbed to family pressure and agreed to take lessons in swing piano.

Worked with Artie Shapiro

He made good progress and soon hooked up with a neighborhood group for a performance at a nearby theater where local talent was presented. This led to other neighborhood jobs, then came school dances and the following summer he worked the season at a resort in Ellenville, N. Y. Another musician in the local group was Artie Shapiro, one of Joe's schoolmates. At that time he was playing trumpet but has since become one of the country's leading bassists.

Despite these numerous engagements, music still held little attraction for Joe but rather was a means of picking up spending money. However, a change in viewpoint came as the result of hearing an Ellington broadcast. "There was something about Duke's music that got me," Joe recalls. "It was the first real kick I got from music."

Off on Ellington Kick

From then on there was an upturn in Joe's interest as he pictured himself like Ellington, a composer, possibly one day fronting his own band. He continued to play piano, but his real interest was in composition, with Ellington his ideal. He dug Duke's records and theater appearances at every opportunity and estimates that he has caught in the neighborhood of twenty Ellington stage shows.

After completing high school Joe worked in night clubs with small bands and a few jobs with Wingy Manone before catching on with Louis Prima at the Hickory House. He was with Louis six months and like periods with Van Alexander and Dick Rogers before joining Krupa.

Admires Roy Eldridge

Joe has been an ardent admirer of Roy Eldridge's work since the latter's days with Fletcher Henderson. He frequently visited the Savoy, Arcadia, and various 52nd Street spots where Roy's band worked. They became friends and Joe often sat in with the band and went jamming with Roy after

How Krupa's Pianist Takes Off on 'Orgy in Auburn'

Moderato

to Coda

D.C.

hours. Impressed with Joe's ability as a writer, Roy asked him to make up one of his originals entitled, *Joe's Notion*. It became a feature of the Eldridge book and was used on frequent broadcasts. It was ultimately published but as Joe puts it, "Nothing happened."

"I have finally come to the realization that the public wants to hear familiar melodies or simple tunes that are easily remembered. There isn't much market for the material I had hoped to write."

So, at least temporarily, Joe has altered his aim of being a composer and is giving serious attention to the playing end, which until recently had played a subordinate role. He regrets that he didn't give more time and thought to this department in the past and is now on a schedule designed to make up lost time.

Not a Stylist, However
Joe plays plenty of good solid dance piano and backed by a rhythm section gets off in good shape. He realizes that he is not a stylist and knows that his greatest handicap in this direction is lack of technique. He is working hard on that now and when it is properly developed and coupled with his natural flare for ideas the results will be interesting to watch.

Joe's forte is moderate and fast jump tunes. He demonstrates the style used on the accompanying original which he calls *Orgy in Auburn*. He completed it in Au-

burn, N. Y., while touring with Van Alexander, hence the title. Designed as a piano solo with band accompaniment this section is the original theme which was developed by variations in succeeding choruses.

This example should be of special interest to those faced with the problem developing a fast left hand on jump tunes. Some players, such as Teddy Wilson and Art Tatum, stick with a swing tenth bass, with occasional tenth progressions, regardless of tempo, but they have unusual reach and highly developed technique. Those less fortunate in this respect should find the bass style Joe uses herein an aid in the solution of their problem.

Note the unusual harmonic structure throughout.

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

Elliott Ork Moves into Chi Terpery

Chicago — Baron Elliott's ork moved into the Oh Henry ballroom on the outskirts of Chicago last week. Opening crowd was over 3,000 persons which came nearly cracking Clyde McCoy's 1932 attendance record of 3,400.

The personnel of the Elliott ork follows:

Baron Elliott, Babe Rhodes, Pee Wee Lewis, and Leo Ritchie, sax; John Cursey, Sonny Faigan, trumpets; Dick Mack, Bill Douglas, trombones; John Redie, bass; John Corlett, drums; Bill Bichel, piano; Jack McCarthy, Mary Kreis, vocalists.

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Chirped with Dotty Lamour, Now Fronts Ork

by AL GROSSMAN

Rochester, N. Y.—Within the past few months the new band of Ken Renick has skyrocketed to a place among the top bands in this section. The band features the alto saxing of Ken and a glee club.

Renick is well known here for having played and sang with Henry Blagine, Dean Hudson and Herbie Kay. While with Kay, Renick sang duets with Dorothy Lamour who at the time was Herbie's wife and vocalist.

Featured in the band are Karl Klee at the drums, Jimmy Beaucaire on bass and vocal, and Jerry Lewis on trumpet. Band is handled by the Kenneth McNeill agency.

Harold Vincent, whose fine five piece combo held records at the Hotel Seneca Ivanhoe Grill as well as the Deauville in Auburn, has recently enlisted in the U. S. Army Air Corps.

Herman Miller Opens Agency

Reading, Pa.—Herman Miller, former dance band singer in the 20's, has organized his own booking agency under Pennsylvania's new licensing law here. Agency is entitled Pennsylvania Amusement Service. Miller is also the founder of the Sylvanians orchestra and glee club.

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One Way to Work Up a Lather



Band leader Bob Allen worked himself up in quite a lather last week. However, Bob wasn't really in a froth about anything, he was endorsing a new type shaving brush. The ex-Hal Kemp vocalist is now touring theaters in New York and New England with his band, after six weeks at Blue Gardens in Armonk and on Mutual.

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Stop m... I realize t... you to tal... anyone sa... see such m... boys have... son to the... stop them... trumpet.

Big lips... don't mea... and know... ers with

Eldric... Has Big

dead," etc... effects, th... If Mr. S... lips are a... pet playin... pens to r... scription

G

La Glen... raises this... Which ma... welcome t... disagree... says:

"Mr. Mi... some jerk... feebly con... of a lot of... rangement... ing, which... good musi... ian't, I li... notes and... no do plent... good musi... bell is thi... of these h... corn-fed n... supposed t... something... there is, I... Miller's re... of this rea... me down... seems to n... and musici... stuff the j... fessional j... keep gripi... keeps gett... The more t... gets, it se... don't they... "I think... finest bun... none. For... he has co... best band... best all-ar... ments are... blending a... music are... these guys... ler and th... little more... what's wro... bum. What... Eileen Z... says: "In... one and... in the Feb... they are a... Glenn Mill... has the be... the land. H... top where... mentioned... was on th... program, I... Miller an... notes than... the recent... And yet,... Los Angeles... that G... the Duke... lick them... "It's a... Charles C.



• Doubling in Brass • Gosh, You Have Big Lips! Ain't That Terrible!

by John O'Donnell

Stop me if you have heard this one. Mr. So and So says: "Young man, I realize that you have your heart set on a trumpet, but I must advise you to take up trombone or bass because of your big lips." How can anyone say a thing like that! If they would look about them they would see such men as Louis Armstrong, Roy Eldridge, Cootie Williams; these boys have Ubangi lips in comparison to the young man, and it don't stop them from playing a mess of trumpet.

Big lips, medium lips, small lips, don't mean a thing. I have seen and known good and bad performers with all three sizes. Don't let anyone discourage you because of the size of your lips; just learn to play correctly from and with your chops, and your lip troubles will disappear. Too many brassmen are lip conscious. They say, "My lip is bad tonight," or "My lip is dead," etc. These things are just effects, the cause is much deeper.



Eldridge Has Big Lips

If Mr. So and So thinks that big lips are a drawback to fine trumpet playing, I pity him if he happens to read the following, a description of one of my pupil's embouchure: he has super endurance, super high range, very good middle and low range, tremendous speed, good tone, flexibility, etc.

First, he has big lips (not small lips). Second, he plays on the side (not in the center). Thirdly, he plays with blow cheeks. Terrible, isn't it? Now ain't that terrible! Mr. So and So thinks so, but I don't. You won't either if you would open your eyes up nice and wide and look about you. You will see many of the finest men in the business doing just that, some to a lesser degree than others, but all doing it.

The lesson I am trying to put over to you this month is, if your heart is set on playing trumpet, go to it and forget about your big lips. And as you go along, if you find that your natural feel and way of playing is a little or a lot on the side, keep it that way, don't let anyone change you to the center. And last but not least, if you find that you have a natural puffing, or blowing of the cheeks, congratulate yourself, my friend, you are really in the groove.

My lip is bad tonight," or "My lip is dead," etc. These things are just effects, the cause is much deeper. If Mr. So and So thinks that big lips are a drawback to fine trumpet playing, I pity him if he happens to read the following, a description of one of my pupil's embouchure: he has super endurance, super high range, very good middle and low range, tremendous speed, good tone, flexibility, etc.



Joey Turns Up!

Hollywood—It's Pvt. Joe Bushkin now and Tommy Dorsey threw a home-coming party for his ex-pianist here recently. Joey lost no time getting in a happy groove. Bushkin recently enlisted in the Air Corps and was promptly assigned to the March Field Band as a trumpet player! The Dorsey crew opens at the Paramount Theater in New York on Easter Week.

Orchestra Personnels

ACE BRIGADE
Hollie Morehouse, Jimmy Mathews, Jimmy Hoy, sax; George Walters, piano; Benny Bruno, guitar; Harold Bryan, bass; Jack Sherrod, drums; Fran Lear, trombone; Buck Ashbaugh, Bob Mack, trumpets; Betty Day, Herb Kennedy, vocals; Parker Mullins, electrician, and Ace Brigade, leader.

JIMMY LITTLER
Robert Greenley, Robert McVicker, Bob Well, Jack Redding, sax; Bob Hofstetter, Homer Gerlason, trumpets; Bill Schweitzgabel, Bill Knapp, trombones; Bob Schmidt, guitar; Ernest Martini, piano; Edna Waters, drums; Jimmy Littler, front, vocalist, and sax.

THE CABIN BOYS
Bobby Waugh, violin-vocal; Raymond Nelson, bass-vocal; and Tyre Swanson, Hawaiian and Spanish guitar and vocal.

BILL HUNGATE
Don Jackson, John Wallace, Joe Thomas, trumpets; Paul Hartig, trombone; Jack Higgins, Slick Adair, Cory Cole, sax; Bob Saveride, piano; Dor Ewing, bass; Connie Borg, drums; Bill Hungate, leader and sax.

ERNIE DUFFIELD
Don Jacobs, piano, bass; Sam Jacobs, drums; Bud Eberols, bass trombone; Kenney Camerfordler, Bob Crofted, Jim Farison, trumpets; Jim Waggoner, trombone; Speed Mason, Ed Cole, sax and clarinet; LaVaughn Friedley, vocalist; Ernie Duffield, leader and sax.

CHICK FLOYD
Mac Adams, Mimi Caputo, Chas. Barney, trumpets; Nick Gaglio, trombone; Sam Guttenberg, Cesar Caluetti, Zip Zantor, Chas. Sapia, sax and clarinet; Geo. O'Neil, guitar; Jimmy Wilson, drums; Jack Jacobson, bass; Edith Caldwell, vocalist; Chick Floyd, leader.

like that, I'll eat the Ray's sickening recordings of Mozart, album and all. And while people are writing about great clarinetists, don't overlook Jimmy Noone who is still doing some great blowing in Chicago.

And Jake Trussell, Jr., of Kingsville, Tex., sends in a request that "Blue Banal be exterminated." Well, that's all this time for the *Gutbucket*, but we'll be right back next issue on the beam.

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Rambling Along Tin Pan Alley

by MICHAEL MELODY

The Merry Macs' new publishing company, Merrywood, is underway with five hit tunes (they hope). They are *Too-oll-ee-go*, by Roy Chamberlain and Edna Fisher; *Never Before*, by Joe McMichael; *Olivia*, by Eddie Cerkose and Jacques Press; *Hey Mable*, by Fred Stryker, and *Cheatin' on the Sandman*, by Bill McCrystal and Sid Garis.

The firm gets its name from the combination of the Merry Macs and Harry Norwood, their business manager. Company maintains offices under the name Merrywood Publishing Company in Hollywood. Sam Coslow and Hal Borne have written a song together titled *MacArthur Is the Name*, which promises to be a best seller when it is released. This is the 501st song that Coslow has written either alone or in collaboration. RCM will make a Soundie based on the tune, with the Robert Mitchell Boy Choir featured in it.

Irving Carroll Pens Tune
Irving Carroll, who plays solovox with his ork at Jack Dempsey's in New York, has a new tune on the patriotic side. He calls it, *We're In It Now!*

Otten and Kemp, firm in Baltimore, are publishing *Wo-Oy-Nie Means I Love You*, a Chinese love song, by Woody Frisno and Jack Lewis. In line with the expected shortage of new band instruments, the Selmer Company of Elkhart, Ind., have published a revised edition of the *Selmer Band Instrument Repairing Manual* which explains and illustrates the technique of repairing all types of woodwind and brass instruments. There are also chapters on violin and drum work.

Chart Music of Chicago has acquired the publishing rights to the South American motion picture ditty, entitled *Chiu, Chiu* by Nicaron Molinare.

New Ditty Lauds President
Vaughn Monroe recently introduced *Follow the President*. Its authors are Lt. Gitz Rice of the Canadian Army, author of *Dear Old Pal of Mine*, and lyricist John W. Bratton.

Wayne Cody, better known as Uncle Wip of radio station WIP, Philadelphia, has collaborated with Wm. H. Richter on a new patriotic ditty entitled, *Clancy's Gone and Joined the Army*. Publisher is Whitney Blake. New Robbins tunes include *The Lamplighter's Serenade* with lyrics by Paul Francis Webster, music by Hoagy Carmichael, and *Don't Sit Under the Apple Tree*, written by Lew Brown, Charlie Tobias and Sam H. Stept. Murray Baker's pushing them.

Another Russ Morgan Song
Jimmy Campbell is publishing *All Those Wonderful Years*, written by Russ Morgan in collaboration with Sam A. Milam of Kansas City. Earl Haubrich, head of Televis Music, Chicago, has a new patriotic number out dedicated to the man occupied in war production, titled *It's the Man Behind the Man Behind the Gun*.

Another Televis item, *The Ghost of Old Man Moss*, is being released nationally via Movietone News, featuring Zilner T. Randolph's ork playing one of their regular programs in the Midwest USO chapter.

Clef Music of New York is now publishing a series of orchestrations for small bands. They will be known as "Orkeys" with parts for three saxes, trumpet, piano, drums and bass. Jimmy Dale has arranged "Orkeys" for *The Devil Sat Down and Cried*, as waxed by Harry James and Erskine Butterfield, and bounce arrangements for *Little Brown Jug*, *American Patrol*, *Skaters Waltz*, and *Anvil Chorus*.

Tea Dance Marks New Management
Niles, Mich.—Following a change in management at the Pow Wow room in the Powell hotel, Mac Hall, lusty trumpeter for years in the Palace theater ork in South Bend, took a fine little jump crew into this hot spot recently. Foster Malone, who grabs gobs of Kansas City 88, is backed up by Louie Beck, drums, and Benny Bendit and Eddie Jerozewski, reeds. Clem DeRose, the new manager, got off to a good start by inaugurating Sunday afternoon Tea Dances which should go fine because of Indiana's Sunday closing.

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GUTBUCKET DRIPPIN'S CAUGHT BY BOB LOCKE

Is Glenn Miller's music phony? William R. Davis, Richmond, Va., raises this question with the *Gutbucket* and then answers it himself. Which makes for the first business of the day. Any of you cats are welcome to dispartate over William's opinions, in case you agree or disagree. But, any rate, William says:

"Mr. Miller's music according to some jerk critics, is a phony. They feebly contend that it is made up of a lot of tricky notes, fancy arrangements and unorthodox blending, which is not supposed to be good music. Well, whether it is or isn't, I like his so-called tricky notes and fancy arrangements and so do plenty of others. If that's not good music, pray tell me what the hell is this other stuff that some of these hot jazz combos and little corn-fed musicians play? Is that supposed to be real music? Is there something worse than that? If there is, I don't believe it. If Glenn Miller's music is worse than most of this real jazz I hear, man, shoot me down and plow me under. It seems to me that these jerk critics and musicians are as phony as the stuff they write. It must be professional jealousy, I guess. They keep griping about Miller and he keeps getting better and better. The more they gripe, the better he gets, it seems. Why in the world don't they wake up to the facts?"

"I think Glenn Miller has the finest band I've ever heard, bar none. For the second straight year, he has copped the most popular sweet band division and also the best all-around band. His arrangements are amazing. His rhythm, blending and background to his music are amazing. So why don't these guys quit griping about Miller and the others and spend a little more time trying to find out what's wrong with themselves. Ho, hum, what a bunch of saps!"

Eileen Zumbiel, of Erlanger, Ky., says: "In regards to Charlie Carbone and Julius Malozzi's letter in the Feb. 15 *Gutbucket*, I think they are a little off when they say Glenn Miller is a dud. Glenn Miller has the best all around band in the land. He's always listed at the top wherever orchestrations are mentioned. Dave Dexter himself was on the *Moonlight Serenade* program, Feb. 18, to give Glenn Miller an award for having more notes than any other orchestra in the recent *Down Beat* contest."

And yet, says Wililyn Small of Los Angeles: "Any person who can say that Glenn Miller will make the Duke look sick is undoubtedly sick themselves." "It's a mystery to me," asks Charles C. Sords, Pittsburgh, "why

Brother Frazier takes a slap at Benny Goodman every time a discussion of modern jazz clarinetists comes up. Let the good brother mention just one other stick man who can equal Benny's sheer drive and rhythmic punch on his chorus in *Life Goes to a Party*, or his delicate melodic blowing in *Benny Rides Again* and I will be convinced. Until then, however, I shall still be of the opinion that Benny Goodman is the number one man for super kicks on the clarinet."

"Artie Shaw is the best clarinet player in the business," declares Jack Gayle, Coronado, Colo. "Certainly every musician has an off day and King Arthur is no exception. His clarinet solos are all the best and for a hot stick, listen to his solos in *Blue in the Night* and his *Dr. Livingston I Presume*. Please give the colored bands a break in the *Gutbucket*."

Dick (Two Ton) Baker, of Chicago, says, "Dawgone it, I have nothing against Artie Shaw. I think he's darn fine and I don't think he imitates. But why not give credit where credit is due. Barney Bigard has been playing fine clarinet with Duke for a good thirteen years and he's good for a good many more. How many men outside of Ellington's ork can boast of a record like that?"

"I am not in the habit of sounding off," pens Ben Roberts, Chicago, "but something ought to be done about these squares who get sent by a Charlie Spivak riff number or a Shaw 'hot' chorus. If the Shaw boosters had heard their boy play a garbled, impoverished version of *Sing, Sing, Sing* at the Chicago Theater a couple of months ago, they might have crawled under their seats. And about this lad who said: 'And Goodman can blow a clarinet as good and better than any long hair.' I would advise this tin-ear to listen to Reginald Kell's recording of the *Brahms B Minor Quintet*. Any time Benny can play

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

Bix got lost—and missed being present on a recording date that would have produced quite a collectors item today. A band of Princetonians arrived in New York City on their return from a New England tour as the musical adjunct of the famous Triangle Club annual show. E. M. Ashcraft, III, was with them and by that time had become an alumnus of the Wolverines. He had played piano in that famous group with Bix. It was now around 1928.

The Princeton Triangle Club Jazz Band looked up Bix who was in town with Mr. PW. They all headed for a big night at the Little Club where Ben Pollack was playing. Between band sets they cooked up a recording session and Bix promised to make *That's A Plenty* and *China Boy* with the college band the next day at Columbia's studios. The party wound up in the early hours at the Shelton Hotel with all present, that is, with the exception of Bix. The boys recorded the next day but Bix didn't show nor did he show at the Whiteman rehearsals for three days.

Still Sounds Like Bix

Even without Bix the records sound Beiderbeckian. Bill Priestley, guitarist with the group, had found an old cornet up in Vermont which Bix had helped him fix up the day before and he plays it in a Bix style on the sides. The Columbia company made the records up on Personal Record 115 and 114. The former paired *That's A Plenty* (170302) and *China Boy* (170301) by the Equinox Orchestra of Princeton, N. J. The latter (114) paired two of the show tunes, *Everybody and You* (170299) by "Squirrel" Ashcraft and *You Know Who* (170300), both from *Napoleon Passes*, the Triangle show. Record label credits these two sides to the Princeton Triangle Jazz Band.

The personnel: W. T. Priestley, cornet and one of the guitar solos. Dick McDonough once said Bill was a great guitarist. On cornet he was the one and only actual pupil of Bix's. Jack Howe, tenor sax, now a broker who sounded quite a bit similar to George Johnson's work with the Wolverines. Squirrel Ashcraft on hot accordion. Deford Swann, piano; Philip Nash, sax; Brainerd, sax; Krenner, sax; Howard Kennedy, bass,

and Bob Rene, drums. They did not use a trombone.

Bill Priestley has been causing a good deal of comment around among Chicago musicians of late. His cornet has sparked the sessions at Ashcraft's. Some records have been made including versions of *Riverboat Shuffle* and *Muskrat Ramble* with Bill, Squirrel, Joe Rushton, and other Chicagoans.

Find Eddie Condon Master

Ralph Venables has air mailed news of the unearthing in England of a master of *Oh Baby* (401034) by Eddie Condon's Footwarmers. This deal was recorded by Okeh in New York at the same session as *Indiana* (401035). Both masters were rejected for issue in the U. S. *Indiana* finally turned up in Australia (See *Hot Box*, Dec. 1, 1940), and now *Oh Baby* has been found in the English Parlophone files. According to Venables the new find musically surpasses *Indiana*. Definitely known to be on the date were Tesch, clarinet and alto sax; Joe Sullivan, piano; Condon, banjo, and Gene Krupa, drums. Parlophone will issue both of these sides April first coupled together. When will Columbia release copies of the dub they have on *Indiana*? Complete details on the unissued Teschemachers can be found in *Jazz Information* March 21, 1941.

Drivel Groove—Ralph Berton, New York broadcasting jazzologist over WNYC, is a brother of Vic Berton. Vic is remembered as

the typani expert with Red Nichols' Original Pennies.

Meredith Havens, prominent Trenton, N. J., collector was featured in a long article on jazz record collecting in the *Trenton News* recently.

Tommy Patano, band promoter formerly with the *Chicago Times*, now gets mail at the Naval Training Station, Camp Bronson, Co. 112, Great Lakes, Ill.

Chuck Wally Powell of Davenport was in town telling of a sensational 17-year-old drummer out in Bix's home town by the name of George Everback, who plays with El Spurrier, trumpet contemporary of Bix. George swears by T.D.'s Buddy Rich, while his pal, Louis Bellson, is Krupa's protege.

Jo Jones, Count Basie's drummer, is a traveling collector. Always carries thirty or forty collector's items in a case with him on tour. Quite a few are Louis Armstrong rarities.

Bud Jacobson, Chicago clarinetist, had a birthday last month and it was an occasion for a session at Bud's. The *Boz* heard the following tear out: Fran Melrose (the late Kansas City Frank's wife) was on piano and blues vocal with some hillbilly vocal renditions thrown in. Bud doubled on clarinet and piano. Carl Rinker, trumpet, and Bud Hunter, tenor sax, played even better than they did on the *Jungle King* Signature records. Drums were thumped by Thelma Terry (leader of the Play Boys on the old Columbia label) and Maurice Rossi.

A new jazz rag by the name of *Jazz Notes* has made its appearance. Published by the Hot Club of Newark, N. J., at 21 17th Ave.

Collector's Catalogue—Alfred W. Lion—341 East 54th St., New York City. Partner with Francis Wolfe in the recording and issuing of Blue Note records up until recently. Interested in Boogie Woogie and other jazz piano forms. The now off the catalogue Blue Note sides have been a very important contribution to the furtherance of good jazz.

Payson Clark, Jr.—25 Homer St., Rochester, N.Y. Leans towards the trumpet players—Bix, Louis, Muggsy. Also Dixieland and Lu Watters.

John Pincus—60 Downing St., Worcester, Mass. Collects Bix, Tesch, Louis, King Oliver and Johnny Dodds.

Frank Mayer—109 Clarence Ave., Buffalo, N. Y. A Hot Jazz record purchaser since 1928. Favorite soloist is altoman Pete Brown.

Solo of the Month—Barney Bigard on Ellington's *Saratoga Swing*—Victor 38058.

Cootie Williams Awarded Plaque

Chicago — Cootie Williams was awarded the *Down Beat* plaque at the Grand Terrace here last week for winning trumpet position on the All-American Band of 1941. Presentation was made by Bob Locke, Chicago Editor of *Down Beat*.

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The Original Ellington Jazz Band



Well, that is at least what's left of the original Ellington band is shown here. The Duke celebrated the 20th anniversary of his band, backstage at the Howard theater in Washington recently. The original members of the band are left to right, Freddie Guy, guitar; the Duke himself; Sonny Greer, drums, and Otto Hardwick, alto sax. Duke is shown cutting himself a slice of the anniversary cake.

Orchestration Reviews

★ by TOM HERRICK ★

Crinoline And Lace

Published by Mills, Arr. by Will Hudson
A descriptive instrumental novelty by the talented Morton Gould.



Will Hudson sharply accented lead, and then full ensemble brass takes over a legato lead at C. The last chorus is an interesting ensemble.

The Lamplighter's Serenade

Published by Robbins, Arr. by Paul Walrick

One of Hoagy Carmichael's tuneful new melodies. It's a 24-bar opus and after the 4-bar intro the lead goes to full broad ensemble, split with saxes. After the second ending tenor and then clarinets take the special with a straight muted trumpet solo at the bridge—optional girl vocal, of course. The last is a phrased rhythm chorus.

The Story Of A Starry Night

Published by Metral, Arr. by Charley Hathaway

Adapted from Tchaikowsky's *Pathetique Symphony*, *Starry* gives further evidence that Mr. Tchaikowsky could have done right well in Tin Pan Alley. Hathaway's intro with brass organ and a unison sax figure is very pretty, as are the first two melody choruses split between ensemble and saxes. Solo-toned trumpet starts off the special and is joined later by a reed choir a la Glenn Miller. The last reverts to jazz, but not too much.

When The Roses Bloom Again

Published by Shapiro-Bernstein, Arr. by Jack Mason

Going good is this pretty pop and Nat Burton's smart lyrics help a lot in making it hit material. The brace choruses distinguished by Mason's usual full voicing are followed by a very expertly arranged special which gives the solo to trombone under a brilliant ensemble organ topped by clarinets. Reeds get the release in the

special and the takeout is ensemble, but deep.

Mama Inez

Published by Marks, Arr. by Fabian Andre

Here's a bright new rhumba arrangement on an old standard. The intro gives a fast moving 8th note figure to the saxes leading into the verse which the reeds also take, backed up by occasional brass rips. The repeats go first to brass and then to saxes with a split bridge. Unison clarinets take over at D for 8 followed by unison brass and then go to the upper register at E with sock brass figures in the background. Ensemble takes it out.

Down For Double

Published by Regent, Arr. by Freddie Green

Another solid Basie special from his Okeh Record arrangement. After a brass screamer in the intro, unison saxes take over for 16 at A. Brass get 8 at B and the saxes take the last 8. A brief interlude leads into Basie's written out piano solo at E. Follows a trombone solo, another interlude and jazz ensemble, with tenor breaking through for brief rides. A measure drum break leads into the last chorus, which puts the brass way up around C and Bb.

Cae Cae Vuelvo Bim Bam Bun

Published by Robbins, Arr. by George Cole

Three more of Robbins' authentically arranged Cuban manuscripts. *Cae Cae* is a samba, *Vuelvo* a bolero, and *Bim Bam Bun* a guaracha. Even though a little difficult to play at first until the right interpretation is obtained, they roll right along once you get the idea. A must for rhumba bands and a mighty worthwhile edition to the repertoire of all orchestras.

ALSO RECOMMENDED

Blue Shadows And White Gardenias. Published by B.V.C., Arr. by Charley Hathaway.

There Won't Be A Shortage Of Love. Published by Leo Feist, Arr. by Vic Schoen.

Harvard Blues. Published by B.V.C., Arr. by Charlie Hathaway.

All You Left Me Was A Teardrop. Published by American Academy, Arr. by Will Hudson.

Always In My Heart. Published by Remick, Arr. by Jack Mason.

Wilkins Joins Wood

Montreal, Que. — Bob Wilkins has replaced Russ Titus as saxophonist in Stan Wood's band here.

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Mayor Forms Music Board For Unity; Balty Trio Hot

by JOHN DEINLEIN

Baltimore—An ordinance was passed recently by the City Council creating a municipal board of music consisting of five members, one of which is Edgar Hunt, prexy of Local 40. The ordinance is an attempt by Mayor Howard Jackson to compose the discord between the union and Frederick Huber, formerly the Municipal Director of Music.

Featured at the Club Ambassador is one of Balty's outstanding small combos. Joe Carey, adept 88 man, supplies a solid rhythm for the clary stylings of Herb Zampini. Willie Gerber, billed as the town's fastest tub thumper, is actually that. Bill's drive and steady footwork help make the trio as solid a combo as—well, you know.

Craig Books Self

Al Tucker, drums, and Harry Fox, bass, for the basis of Bob Craig's solid rhythm section. . . . Bill Leicht is that torrid trumpet man about whom everyone is raving. Bill has turned down several big time offers in preference to playing with Craig. Rounding out

the brass are Lou Dorbit, trumpet, and Stanley Stash Peterson, trombone. Vic Fuentealba, alto, Vernon Riley, tenor, and Eddie Beckwith, form the Craig saxes. Roy Heine is the band's arranger, while Shirley Dulo adds her charm and personality as chirp. Craig, who does his own booking, is the pianist. Band is now playing club dates in Baltimore and vicinity.

Famed for having the only IOOF ork in three states, Harry Brandau, with Charlie Morome as manager, has offered his services to the USO setting example for other local leaders. All musicians in this band are members of the Dundalk lodge of the Odd Fellows. . . . Tommy Lee, former Louis Prima drummer and lately with Joe Reichman, is in town awaiting the call to arms.

Are Youngsters Filling the Draft Gaps?



Elgin, Ill.—As older dance musicians go into the armed services, many of them are being replaced by younger musicians. An example is Marty Olsen's outfit, made up of youngsters from this area, which is gleaming plenty of dates throughout cities of the Fox Valley. Crew boasts girl bassist and girl piano player. Shown from left to right, back row, Joyce Ogden, bass; Bob Rosengarden, tubs; Dave Davis, trumpet; front row, Doris Helm, 88; Rhene Cassell, guitar; Bud Adkins, Verne Landis, Ed Heath, and Marty Olsen, saxes. Cliff E. Lohs Photo.

Two Thrushes Spark Beloit

by BOB FOSSUM

Beloit, Wis.—Lee Leighton, former Jimmy Dorsey singer, is on the current bill at the Rendezvous in Beloit. Helping her with the chanting is Elaine Grabner who, besides the usual run of pop tunes, sings blues. Accompanying both gals is Jerry Cummings and his piano.

Bob Freitag, formerly at Ernie's is planning on enlisting in the navy. His draft classification is 1-A.

Jimmy Bates stepped into Jack Wallace's shoes with Stukenberg at the Blue Diamond. Jimmy, a sax man, doubles bass fiddle. The group now uses four rhythm to back trumpeter Eddie Allen's dirty solos. . . . Bob Rafferty returned to the Hotel Nelson in Rockford, Ill., replacing Gil Hebard. The Hebard band split wide open after the Nelson job folded. . . . Johnny Engert, local clarinet man recently with Doc Lawson, expects Uncle Sam to get him any day now and had to turn down a job with Bill Benson in Wichita. . . . Lee Vodak was wiring back and forth frantically with Connie Wendell but the boys couldn't agree and the job panicked. . . . Mable Scott, long popular with Chicago fans is vocalizing at Times Tap in Rockford. Jack Price continues on piano.



Well, Well, Johnny Scat Davis Wins Amateur Night Contest

by IRMA WASSALL

Wichita, Kan.—Johnny Scat Davis, who completed a ten day engagement at the Blue Moon here last month, could be sporting a small radio set he won in a taxi dance hall when he and three of his sidemen dropped in the place and found it was amateur night. The boys persuaded Davis who had his trumpet in the car to enter the contest. He did and won the radio and a cash prize which he gave to the winner of second place. The manager of the spot (wily op that he was) offered Scat a week's contract with the band at fifty bucks per but Davis smilingly nixed the deal.

While here Davis was getting his laughs from a story about an ork leader and a cigaret radio sponsor. The sponsor wanted the leader to endorse his sticks in all ads but the former said, "I don't like your brand so I'll charge you twice as much for endorsing it." "I'll see you inhale first," said the sponsor. And Davis laughed and laughed.

Are you kidding, Scat?

Smiling Claud Jones Ork Is Texas Winner

by JAKE TRUSSELL, JR.

Corpus Christi, Tex.—Smiling Claud Jones and his sepia jam crew has just been renewed for an additional four weeks at Jimmie Holme's Vega club here. Band features the alto sax of Sherman Williams and the piano of Dell Jones, a girl. Claud fronts, sings and strums guitar. He left Hosea Sapp's Beale Street Band recently for a fling at Corpus Christi and seems to be making good.

The Vega club and the Plantation are now the only two niteries in South Texas offering night by night flesh entertainment. The swank Dragon Grill has gone on a juke box policy and the El Rancho has been on that beam since Chuck Foster left. Arturo Caceres has been playing Joyland on weekends.

Bicknell Leads Dixie Combo

Kansas City—Among Kaycee's newest bands is Max Bicknell's ork, currently playing at the Dixie club on the South Side here. Outfit is made up of four rhythm backing up a 5-piece Dixie combo, featuring Bicknell's own trombone. Outfit features arrangements and first alto work of Bruce McLean, son of H. H. McLean, former reedman with Paul Whiteman and the old Coon-Sanders ork.

Courtney Bows Out for Foster . . . When Chuck Foster and his ork moved into the Continental Room of the Hotel Stevens in Chicago, Del Courtney, the outgoing band leader, tossed a cocktail party for him. Courtney and Foster, shown here with Bernia Cummins at the left (Bernie pulled a One-Eyed Kelly and crashed the party), are pictured blitzing Glenn Burns, *Down Beat's* editor, for not mentioning them in the current *Beat*. Burns pleads ignorance of the whole matter. Don't be alarmed, however; the boys aren't really sore. Are you, boys?

Jack Denny Returns To New El Morocco

by BOB REDMOND

Montreal, Can.—Jack Denny, who used to lead his orchestra in the Mount Royal hotel ten years ago, popped back in town last month. Denny arrived for the recent opening of the new El Morocco night cafe.

Leaving Montreal for bigger things in New York, Jack and the band landed at the Waldorf Astoria and since then have been associated with many nite spots and have been heard over several networks, as well as on recordings. The El Morocco, said to be the biggest local undertaking of its kind promises to add stiff competition to the many clubs here in town.

Cops Raid Paradise

The Astor grill which recently was damaged by fire has reopened and business is running on its normal course. The fire did little damage to the grill itself, but considerable in the dressing rooms. Mack Whyte and his orchestra play at the spot nitey. Their instruments and library were left unharmed.

The Provincial police recently raided Rockhead's Paradise a local colored spot. 128 people were taken into custody, and pleaded guilty to charges of being found in a place that was selling liquor illegally.

Judge Enright imposed fines of ten dollars and costs or eight days in jail.

Will Skinner and his orchestra are playing at the Samovar club, a Russian styled niteriy. . . . Peter Barry and his Rumba band supply the South American rhythms at the Esquire.

Beat Sends Man to Camp

Minneapolis—It's being told here how *Down Beat* sent Cliff Anderson, local sax man, into the Army Air Corp last month.

About to be inducted Cliff saw a familiar face in a picture on the Sarj page of a dance band combo from Patterson Field, Ohio. It was the mug of Louie Ribbs, former saxist and solid pal with Anderson in the Red Travers band for a number of years. Correspondence between the two started immediately with Louie urging Cliff to hop down to Patterson Field. Cliff did and is now up to his third typhoid shot.

Ribbs is a top sergeant and former sideman with Ted Lewis, Dick Stabile and others.

—DON LANG

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'Rose O'Day' Writer Plays For Newsies

by MICHAEL STRANGER

Worcester, Mass.—Charlie Tobias, local composer of *Rose O'Day* and other hits, returned here from New York for a special performance to 1,300 *Telegram Gazette* newsboys. Charlie, a former *Telegram* newsie himself, was accompanied by his songwriting brother, Henry.

Sonny Dunham was the band of the week on the same program and from there was booked for the Clark university junior prom.

Tobias generously canceled private dates between performances to entertain soldiers in Camp Devens hospital.

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Ravings at Reveille



by "SARJ"



Your Sarj has been told of eight youngsters who, having made music together for five years, joined the Army en masse last January. They're still together—as the nucleus of a dance orchestra which has been organized at Ellington Field, Texas, the world's largest, multi-motor flying school.

They are the band of Ed Gerlach, Livingston, Texas, boy who plays tenor and alto. The old man of the band is Bob Kellogg, piano, and after him there's not one over 21. Gerlach himself is 21.

They got together playing around Huntsville, Livingston and Bryan when they were all in high school. Later they all went to San Houston State Teachers College, increased the size of the orchestra to 15 and for two years played dances at such colleges as Rice Institute, Texas A. and M., The University of Houston, Stephen F. Austin College and Lamar College.

At Christmas, 1941, just after the assault on the Philippines and Hawaii, the boys were in Houston, ending a holiday tour of Texas. The tour was over; they had nothing to do but go back to college—or join the Army. These eight took the latter course. They enlisted as privates in the Air Corps (such enlistment is no longer permitted) and came to Ellington Field.

In the group that came in with Gerlach is Henry (Hap) Fulgham of Bryan, whose furious drumming and mugging make him the band's showman. He's 19.

Then there's 20-year-old Don Cannon from Henderson, who plays ride trumpet. When they were playing a date last summer at the Rice hotel in Houston, George Olsen heard young Cannon, asked him to join his orchestra. But Don was anxious at that time to continue his education and nixed Olsen's offer.

Others are Graydon Miller, another 19-year-old from Lawton, Oklahoma, who plays tenor; S. E. Barnett, 20, of Huntsville, who

plays bass; Charlie Fricke, 19, sweet trombone player and a featured soloist of the Ellington orchestra; Howard Griffin, 20, of Coleman, who plays alto, tenor and lead clarinet, and Kellogg from Huntsville. Kellogg is the only married man in the outfit.

Sergeant Henry Hoffman, leader of the Ellington dance ork, says that Gerlach and his boys are a tremendous addition to the post dance band. "They're all good men," Hoffman said, "especially on the jump tunes."

Gerlach and his seven followers all are enthusiastic about working for Uncle Sam.

"We're more than satisfied," Gerlach said, "with Army life. We get a real boot out of entertaining the officers, cadets and soldiers!"

Jimmy Carpenter, former Wichita, Kansas, 88er is now in the Army. Jimmy has been staff accompanist for KFBI for the past year and a half. Before that he played at Harry's Old Heidelberg, popular Wichita dance spot. Later he joined Verne Nydegger's ork and became a member of the KFBI staff, succeeding Frank Chiddix. At KFBI he appeared on numerous shows including Dinner Bell Time and had a daily solo stint. He made numerous personal appearances at local theaters, his latest being the Crawford.

From the jungles of Panama comes news from Bill Borden, now a lieutenant in the army, who helped Claude Thornhill organize his band and then did most of all of Thornhill's arranging up until eight months ago. Borden is in the air corps, and advises that he gets into Panama City about every 10 days. "I'm pleased to say," says Bill, "that three or four stores in Panama City handle Down Beat,

The Pride of Stockton—They Say



Stockton, Cal.—These gates now in the army are stationed at Port of Stockton, near here, where they attend the Motor Transport School. However, that doesn't keep the boys from getting their kicks once in a while. Shown left to right in this combo are Sgt. Clyde Layton, piano and guitar; Pvt. Nevie Feldman, drums; Pfc. Carl Dawson, bass; Pvt. Bill Jacoby, vocals, (the chick is Jo Daily who also vocalizes but she's not in the army), and Cpl. Larry Geiselman, tenor. Actor Jackie Coogan is also at this camp and has organized a larger band, of which the boys are members.

and only about a week late, and it's wonderful to be able to get news of the business—and there's no better source, even at home." Borden may be reached at this address: 14th Pursuit Sqdn., 53rd Pursuit Group, Box 905, Howard Field, Panama Canal Zone.

Pvt. Bill Darnell, recently Bob Chester's vocalist, is at Ft. Slocum,



Dick Jurgens shakes hand with Tony Bennett, who is in charge of dance promotion at Chanute Field, Rantoul, Ill. The Jurgens crew was the first name band to play the field, dishing out two shows there recently. Bennett, incidentally, is the nephew of Bill Karza, owner of Chicago's Aragon and Tri-nion ballrooms.

New Rochelle, N. Y. Reports are that he's in constant touch with chirpie Vivian Blaine, who last month signed a 20th Century-Fox starlet binder. They were holding hands in New York before he re-entered the army and she got the flicker bid.

Pvt. Joe Lippman, recently with Jimmy Dorsey as pianist-arranger,

Pro-Nazi Jerk Plowed Under

by BILL SANDERS

Tampa, Fla.—The boys in the Floridan Trio had the help of Uncle Sam's army recently in subduing a jerk who yelled "Heil Hitler" and gave out with the Nazi salute during the playing of the Star Spangled Banner for their sign-off at the Floridan hotel. Heckler was hauled off to jail for investigation by FBI men.

'Watch Abba Dabba'

Said Art Mix, vibes, "The guy picked a helluva spot for his show in a town with three army and air bases and a room full of men in uniform."

The 88 work of Abba Dabba who fronts a Negro band at the Chatter Box is attracting more than mild interest in these parts. Johnny Faunce, pro tennis star from California, whose sideline is digging out-of-the-way 88 men, thought the Dabba's work was terrific. Johnny gives private lessons to the wives of Bing Crosby, Tommy Dorsey and others when on the west coast.

Fidler for Scott

Andy Kirk played to a capacity crowd at the Apollo ballroom late last month and was followed a week later by Lucky Millinder. . . . Lou Fidler replaced Marvin Scott at the town's number one spot, the Tampa Terrace hotel, for an indefinite stay.

now is stationed at 90 Church street, N. Y. C., doing a bang-up job for Uncle Sammy's army in the form of helping organize army camp bands, obtaining musicians for same, and the like. The army couldn't have picked a better man, and the Sarj wishes Joe nothin' but the best.

Melvin Pahl one of the many successful pupils turned out by Otto Cesana, has recently chalked up a record amount of assignments in a very short time.

Besides writing the original ballet music for the Eddie Cantor show Banjo Eyes and the Let's Face It productions, he has written the original score for both the Hotel Commodore floor show in New York and the revue at La Martinique. He'd be working on other local scores if Uncle Sam hadn't decided the boys need entertainment too, so he's currently putting on the shows at Fort McClellan, Alabama.

Blue Book Cat To Africa as Ambulance Op

by TED HUMES

Pittsburgh—L. Brookman Cuddy, local socialite and owner of the Brook Cuddy music pub, was to have left here at press time to join the British Army in Africa as a member of the ambulance corps. Cuddy, well-known in Smoketown as a musician and publisher, has written several songs of local merit.

Hardest hit after a record snowfall in this area was the band of Tommy Carlyn at the Sky Vue. Boys were forced into a few days vacation. . . . Milt Basemen of the Merry-Go-Round is hoping Tommy Flynn can round out his present crew before their return engagement. Tommy's ork has been nearly scuttled by the draft. Howdy Baum's band is currently at the Merry.

A two months songwriting contest for Pitt penmen is underway with a \$25 defense bond going to the best lyrics and the best tune. Judges Earl Truxell, Mickey Ross and Bernie Armstrong, will turn the winners over to Del Haun for publication. . . . Dave Gifford's foursome, namely Harry Pierce, Ralph Grove and Joe Kramer, are off to a fine start at the Seventh Avenue hotel lounge. Pierce takes the vocals. . . . In Al Marsico's band Joe Wallace replaces Johnny Kroystone who is Armying.

V for Victory And Vanity

Worcester, Mass. — Lovely Jean Wilkins, WTAG staffer, is doing her patriotic part in the form of a reminder by arranging a "V for Victory" part in the back of her beautiful blond hair-do.

Allan Miltzer, previously a CBS flack, is now director of publicity on the new four-way web show, This is War. . . . Bill Johnson, brother of actress Rita Johnson, left Herbie Kay's ork as singer to join Gene Tunney's naval dept. . . . Some of Brissette's boys have

USO Molds Jazz Group Around 88er

by CHARLOT SLOTIN

Savannah, Ga.—Now at the Savannah Air Base is Sgt. Pete Leonard, top boogie piano man, who used to write record reviews for the Beat when he was with Mills publishers. Pete is key man in a new jam bunch being organized by the USO for musicians who want to let their hair down and really play like they want to.

Trigger Alpert, Glenn Miller's noted bass plunker, is due to arrive at the Air Base in a day or two. Others at the Base now are: George Albrecht, former Gray Gordon tenor sax man; Bart Kerr, trumpet, who had his own band in Racine, Wis.; John Kristiansen, guitar, who also had a band; Stanley Pade, clarinet, another leader; Reno Filippi, clarinet, from the Four Rhythm Heirs, and Edward Thome, accordion soloist. These boys will be the nucleus of the jam group.

Oversaxed



Ellington Field, Tex. — The bi-motor influence at Ellington Field, world's largest multi-motor flying school, has got Ed Gerlach, Livingston, Tex., saxophonist in the field's dance band, trying it on two of his instruments. Gerlach formerly led an orchestra in Livingston and at Sam Houston State Teachers' College, but recently he and seven members of his band joined the Army Air Corps.

Lombardo Boys To Play for Bomb Victims

by DUKE DELORY

Toronto—Following a one nighter at the Arena in London, Ontario, (their birthplace) the Lombardo boys, Guy et al, will come to the Coliseum on May 1. The Lombardo crew are giving their services gratis with the proceeds going to the Red Cross British Bomb Victims fund. The Coliseum is now the Royal Canadian Air Force manning depot.

Word has reached here that Murray McEachern, another local boy who has made a name in the states as an all-instrument musician with such bands as Whiteman, Goodman and Casa Loma, is soon to organize his own band under the guidance of Whiteman.

Coleman to Philly

While on recent Palais Royale ballroom solos here both Duke Ellington and Eddy Duchin purchased Canadian Victory bonds. . . . The Fran Hines, he's the ex-Harry James-Niosi chanter now featured over the Buffalo broadcasting web, celebrated their first wedding anniversary by moving into their new home in Chaktawaga, New York. . . . Vocalist Roger Coleman, also on the Buffalo web, recently left to go into better things in the way of a commercial show over a Philadelphia station.

Buffalo batoneer, Harold Austin, has been doing a terrific biz at his newly acquired Dellwood ballroom. . . . Guitarist Dick O'Toole is now wearing the King's uniform.

taken the Putman and Thurston club spot vacated by Sammy Swenson. Sammy has had several offers but no tieups yet. . . . Harry James packed them in at the Aud recently. . . . Sonny Dunham, on tour, followed Dick Rogers into the Plymouth.



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And Then Came the Yawn!



It's not the company, it's the hour, apologize these members of Horace Heidt's organization. At any rate, that's Frankie Carle there at the piano and the trio grouped around him are Donna Wood, Red Ferrington, and Mimi Cabanne, soprano with the Knights. Frankie avers that it was this spirit which inspired him to pen his new tune, *Just Lazy*, touted to be the successor to *Sunrise Serenade*. Jewel Music's publishing. The Heidt crew is now on tour. Pic by Courtney.

Name Parade Piles Moola For Show Op

by ROLAND YOUNG

Bridgeport, Conn.—Keeping a steady parade of top name bands moving in every week has proved a gold mine for the Lyric theater here as each attraction is proving to be a real coin-maker for the management. Latest bills included Chico Marx, Eddie Duchin, and Charlie Spivak who, incidentally, had co-featured with him Bonnie Baker, late of the Orrin Tucker crew. While Duchin was here he kept in stride with other sweet band leaders by taking the expected rap at swing.

Management at the Hotel Howard has come up with a fine musical attraction in Mickey Carr (piano) and his crew. The boys are doing a fine job with both the shows and dance work, in addition to sounding swell on their WNAB radio stints. Featured in the crew is Pete Henry, drummer, who sells on vocals; Fred Filo, bass, and Ben Puglia, clarinet. Another fine attraction at this popular spot is the lovely Peggy Newton, vocalist.

Although considered a boom town, the local music business is proving plenty puzzling to local musicians. Letters in the local papers continually stress the fact that people would like live talent every night but owners still hesitate to install music nitely with a few exceptions.

South Jersey Jumps

by RUBE

Camden, N. J.—Being just across the river from Philly and with the Quaker City closed tight on Sundays, this south Jersey town and its suburbs are drawing capacity throngs at all dance spots.

Weber's Hof Brau, featuring two orks, the Silver Lake Inn with Frankie Hassel's ork, and the Airport Grill, where the Rhythm Maniacs hold forth, are tops in dine-and-dance attendance. The Dansorium, which moves to Clementon Lake Park during the summer months, bills Ray Cathrall's Chevaliers at its huge Pennsauken bandstand, while Bub Kiker at the Dance Spot in Camden and Henny Hendrickson at the Danette in Oaklyn continue to pack their establishments.

Cummings Crew Changes

Handicapped by the loss of two men who joined the Marines, Hank Cummings has announced a change of personnel. Joe Munafa, hot soloist, and Tom Bower remain in the trumpet section, but Cummings is hunting a replacement for trombonist George Sheppard. Lining up in the sax section are Frank Middleton and Sam Battaglia, altos, and Geno Corradetti, tenor. Max Jentsch and Paul Munafa continue at piano and drum respectively, but Nick Munnino replaces Jimmy Diaz at guitar.

With the folding of the Band Box, popular dance spot in Pit-

man, crowds are jamming the Dry Dock, home of young exponents of the boogie woogie, in Franklinville. Owner Harry Coblenz reports greater gross receipts than ever before and says things look brighter for the summer months.

Discovers Groovy Combo Near Tacoma

by ART (CATS) SHANE

Tacoma, Wash.—Being hailed by swing fans as the state's most terrific small band is Ky Fox's groovy little six-piece combo, which play at the Northlake Ballroom, just off Hiway 99 between Tacoma and Seattle.

The lineup includes Ky Fox, leader and tenor sax; Rob Shepard, alto and clarinet; Tex Williams, trumpet; Bert Nelson, bass; Ivan Cornwell, skins, and Hal Bellis, piano and arranger.

This band's jump originals are as good as many of the name bands. They came up with two a couple of weeks ago called *Blueberry Jam* and *Squattin' on the Stoop*. Bellis is the composer. He wrote *Corn silk* (pub. by BVC) and also won the T. Dorsey contest with *Dreamin', Jes' Dreamin'* (BMI).

Musikers Hold Court Session (With Jam)

San Angelo, Tex.—Ray Alderson and the boys in his orchestra were in court at Ozona near here one whole evening last month but not to stand trial! The band was playing for the Pioneer Club dance and the only place the natives could hold the dance was in the court room of the court house.

The Alderson ork, which hails from Dubuque, Ia., played several one night stands. Buddy Hisey at the solovox and celeste attracted much attention as it was the first time such instruments had been seen in these parts.

Pop Harrison and his Texas, a local band for 20 years, still gets most of the jobs around here. Kelly Buelen now has the band at the Goodwin Tavern, leading night spot here.

Manuelo Back At Gig Spot

by RAY SHEAR

Peoria, Ill.—Revamping after a four week layoff, Don Manuelo and his Serenaders take over the Gig-Galleaux club's newly remodeled bandstand where they spent some time several years ago. The ops report a rising biz since their start.

Before splitting the old crew Don played the St. Paul hotel in Minnesota with nightly air spots on KSTP and later station WEF in Duluth from the Flame club.

Manuelo leads with Spanish git and vocals; Al Ware on piano; Nick Amper, trombone; and Pedro Bandalan, bass. Manuelo's attractive wife, Rita, is featured on vocals.

Charles McBride, sepiá baritone, and Ware, boogie pianist, give during intermission.

Latin American tunes comprise the combo's library.

Reno Biz at Ceiling Zero

Reno—Music biz in this section of Nevada, according to reliable observers, has recently hit the all time low for the past ten years. Still, hope for a more rosy future is being placed on the building of a new air base here which should attract many prospective customers.

Jack Winston's band is currently at the River House. Spot also features the Duncan sisters. . . . Lee Herzoff is at the El Cortez hotel. . . . Club Inferno showcases the thrashing of Alice LaVonne.

Fem Thumper In Jam with Revenue Agent

by CHARLES ARTHUR

Las Vegas, Nev.—Local 369 here bought a \$1000 Defense Bond and are contemplating the purchase of another. . . . Don Swander, composer of the current favorite *Deep in the Heart of Texas*, is the pianist with Jack Martin's band at the El Cortez hotel . . . The Four of Us, which for years have been a popular combo on the coast, are at the Mandalay club but are slated to break up because two of the boys have received their call to the colors . . . Bob Moeser, staff pianist for years at radio stations KTSM and KOB in El Paso, Texas, is now soloing at the Esquire club.

The fem thumper, Bridget O'Flynn, has added the flashy Johnny (Pistola) Brazil on drums and hot trumpet and Marceille on vocals. Her combo is by far the only one that really kicks and many jam sessions are often held with her band.

An amusing incident recently occurred to the band while on shift. Glen Roeder, a U. S. Internal Revenue agent, walked up to the bandstand and quite naturally the band thought he was going to ask them about their income tax reports, but instead he asked for a sax and jammed until the wee small hours.

George Goodwin To the Rescue

New York—George Goodwin of the Tune-Dex Company recently announced the creation of a musical reference index for harassed bandleaders, radio stations and the like. Actually a miniature encyclopedic library of pop tunes, his Tune-Dex catalogs past and present tunes on small cards with the words, melody and chord symbols written out along with diverse other information.

The idea is that when Joe Glutz of Podunk, Ia., staggers up to the stand and demands a certain old tune or else, our hero can simply whip out his index and refer to it for such vital information as "Howinell does the release go?", etc. Sidemen, particularly pianists, are blessing friend Goodwin.

Might Scuttle Freeland Combo For Duration

by JOE PITTI

Davenport, Iowa—George Freeland has fully recovered from his recent operation and, although he is back fronting his band on trumpet, expects to be recalled by the Navy in a few months. Two other boys in the band, Johnny Wing on drums and saxist Bill Swanson, have been classed in 1-A which may cloud the future of this outstanding local combo.

Sock Spencer, former drummer with Carlos Molinas and Charlie Agnew and recently with Jimmie Chase at the Buvette club, has been appointed Assistant Manager of the Fort Armstrong theater in Rock Island, Ill. Sock will give up his drums.

Manthey Reorganizes

Jack Manthey has reorganized his band and the new line-up windows five saxes, six brass and three rhythm. Betty Holt handles the vocals and Louie Bellson is featured on the tub turns. Manthey and Jack Payne, trombone, write most of the scores. Band is set for a summer spot.

In a recent election, Local 67 returned Art Peterson to the Prexy's chair; Ray Otto, Vice Prexy; Al Woekner, Secretary, and Chester Schaefer, Treasurer.

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A large advertisement for F.A. Reynolds Band Instruments. At the top, there is a photograph of a trumpet. Below it, the text reads 'Band Instruments of Distinction by F.A. REYNOLDS'. In the center, there is a portrait of a smiling man, Russ Morgan. Below the portrait, it says 'Exclusively used by RUSS MORGAN AND HIS ORCHESTRA'. At the bottom right, it says 'A Product of F. A. REYNOLDS CO., INC. 2845 PROSPECT AVENUE, CLEVELAND, OHIO'.

U of NC Bans Costly Orks For Duration

by BRAD McCUEN

Chapel Hill, N. C.—The students of the University of North Carolina voted through their student legislature that dances for the duration of the war could cost a maximum of \$750. Previous hops have run as high as \$4,500.

This university has always been dance band minded for here four 15-piece bands and one 7-piece band have found it profitable. Student bands in the past produced such names in the music world as Kay Kyser, John Scott Trotter, Jan Garber, Skinny Ennis, and the late Hal Kemp.

The average student did not seem to be in favor of the action so a petition was circulated demanding campus referendum. After both sides of the question were aired the referendum failed. Many believe that this action will establish a precedent.

Band Routes

(Jumped from Page 22)

Thornhill, Claude (Palladium) Hlwd., Cal. Three Keys (Savoy Inn) Phila., Pa. Threesome (Liederehaus) Syracuse, N.Y. Thurston, Jack (Spur Club) Miami Tibbles, George (Hendrix) LA, ne. Tambora, Sammy (Eldorado Studios) Miami Tiff, Gregory (Russian Bear) MB, Fla. Tolbert, Skeets (The Place) NYC, ne. Tomlin, Finky (Muehlebach) N. C., Mo., h. Totoli, George (Club Royale) Savannah Tucci, Al (Edwin) Columbus, O., ne. Trestle, Puppy (Park Ice Centre) St. Paul, h. Tucker, Orrin (Blackhawk) Chgo., ne. Turner, Tommy (Essex House) NYC, h. Tune Toppers (Hour Glass) Newark, N.J. Turner, Don (Mount Royal) Montreal, h. Twichell, Jerry (Pancost) MB, Fla., h. Turner, Evelyn (Essex House) NYC, h.

Ufer, Eddie (Cocanut Grove) Toledo, O. Ulrich, Paul (Vine Gardens) Chgo., ne. Unell, Dave (Arabum) Chgo., ne. Valentine, Jimmy (Crystal) Phila., h. Valero Sisters (Clover Club) Miami, ne. Van, Garwood (Plantation) Dallas, ne. Vanzos, Tommy (Club Bali) Bklyn, N.Y., ne. Varzos, Eddie (Park Plaza) St. Louis, Mo. Ventrone, Joe (Tropics) Youngstown, O., ne. Venuti, Joe (Lookout House) Covington, Ky., ne. Vestalians (Monteleon) New Orleans, La. Victor, Frank (El Patio) Washington, D.C. Vildacovich, Pinky (Station WWL) New Orleans, La. Vincent Harold (On tour) Vines, Henry (Sterling) Cincinnati, h. Winn, Al (Northland) Green Bay, Wis., h.

Wagner, Perc (Carlisle Grille) Allentown, Pa. Walker, Ray (Nut Club) MB, Fla. Wallace, Jack (Paddock Club) MB, Fla. Wallace, Rudy (On tour) Walsh, Ellis (Vine Maur's) Los Angeles Walsh, John (Lord Tarleton) MB, Fla., h. Walton, Hank (Carl's Wonder Bar) Phila. Waides, Bud (Broadwater Beach) Biloxi, Miss., h. Wardell, Twining (Hollywood Kennel Club) Hlwd., Fla. Warren, Arthur (Boa Raton Club) Boca Raton, Fla. Washburn, Oliver (Miami Biltmore) Coral Gables, Fla., h. Wasson, Hal (Samoa) Flint, Mich., ne. Watters, Lu (Dawn Club) San Francisco Watkins, Sammy (William Penn) Pittsburgh, Pa., h. Webster, Jack (Tobacco Road) Miami, ne. Weeks, Anson (Merry-Go-Round) Dayton, O., ne. Weems, Ted (Blackhawk) Chgo., ne. 4/8 Weiler, Curt (Chancellor Inn) Phila. Weiss, Maurice (Hialeah Park) Hialeah, Fla. Welch, Bernie (Graystone) Lima, O., ne. Wendell, Connie (Charlie Blank's Grutto) Ahlens, Tex., ne. Wharton, Dick (Philadelphia) Phila., h. White, Irving (Pole) MB, Fla. White, Mack (Astor) Montreal, Can., r. Whitman, Paul (On tour) California Whittemore, Earl (Sea Horse) Ft. Lauderdale, Fla., ne. Wise, Art (Onhouse) Davenport, ne. Wiley, Earl (Liberty Inn) Chgo., ne. Williams, Bob (Tuten's) Savannah, Ga., ne. Williams, Buddy (Wagner's) Phila., b. Williams, Claude (Kelly's Stables) NYC, ne. Williams, Cootie (Grand Terrace) Chgo., ne. Williams, Griff (On tour) Ind.-Wis. Williams, Ozzie (Silver Slipper) Toronto Williams, Sammy (Gibbs) Chgo., r. Williams, Sunde (Astor) NYC, h. Wilson, Billy (The Dells) Savannah, Ga. Wilson, Teddy (Cafe Society Downtown) NYC, ne. Windsor, Reginald Guy (Night Club of 221 Market St.) Camden, N. J. Wingert, Doug (Lann's) Springville, NY. Winslow, Dick (Bar of Music) LA, Cal. Winslow, Russ (Lafayette) Rockford, Ill., h. Winston, Jack (River House) Reno, Nev. Winton, Harry (Congress) Chgo., h. Wood, Stan (Auditorium) Montreal, Can. Worth, Ray (Chin Lee's) NYC, ne. Wright, Charles (Brook Club) MB, Fla., ne. Wright, Louis (Mayo's) Phila., r. Wulrich, Miller (Belconades) Pittsburgh, ne. Wylie, Austin (Pier) Colerun, NY, b. Wylie, Wilf (Sanley Park Supper Club) Vancouver, B. C.

Xavier, Buddy (St. Bernadette Auditorium) Bklyn, NY. Yates, Danny (Carnouel) MB, Fla., ne. Yates, J. Newton (Station KPAS) Pasadena, Cal. Yeatman, George (Station WBAL) Baltimore, Md. Yellman, Duke (Brown Derby) Chgo., ne. Young, Eddie (Lowry) St. Paul, h. Young, Lee and Lester (Capri) LA, Cal.



Meet Julia Lee, Pace-Setter

Kansas City—An enviable record is being piled up here by Julia Lee, pianist and blues-shouter, who is now completing her eighth year at Milton's Tap Room. Her individual pianistic and song style has made her Kansas City's favorite and stars of the stage and nite club world invariably dig her when they play engagements here. Julia is accompanied by drummer Harold Gadsen. Photo, Courtesy of Rosemary Locke.

Two-Fingered Guitarist Carbons Django

by B. W. PIKE

Springfield, Mo.—Dale Lohman one of this territory's most popular exponents of the electric guitar, has left town to join the Star-lusters when they open in St. Louis. Dale plays in a style all his own, yet his attack resembles highly that of Django Reinhardt, the famed French guitarist who plays with only two fingers.

A most interesting fact about Dale is that few of his fans and friends know is that he has but two fingers on his left hand which accounts, in part at least, for the similarity of his playing to that of Reinhardt's who has all his fingers but the use of only two.

Still in his early twenties Dale has been in radio and dance work for ten years. His style and arrangements make every solo interesting and his fine musicianship, ear, and memory make him solid to work with. His favorite guitarists include George Barnes, the late Charles Christian, Ernie Varner, Les Paul and Reinhardt, all of whom emphasize the single-string style.

Don Reid Takes Over Dale Ork

by BILL STILLMAN

Omaha, Neb.—Don Reid has taken over Marvin Dale's ork here. Reid will front the band and play trombone and guitar. John Clark replaces Rus Brown as featured vocalist, while Nick Brill and Memo Carle will continue to offer entertaining bits.

The new members of the band include John Clark, Don McClellan, trombone, and John Clecher, drums.

Folus, Bert Outstanding Norvo Sides

by DAN CANTER

Hartford, Conn.—The new Red Norvo crew completely conquered the local cats during their stay at the State theater here recently. Nearly all agreed it to be one of the most promising new bands to hit town. Wonderfully windowed was the Higgy-styled tromboning of Eddie Bert and the tenor solos of Mickey Folus. Norvo, of course, was a standout. Folus is a former Shaw sideman.

Cabin Boys Move In

At Kid Kaplan's, a local niter, the Cabin Boys have moved in for a six to eight week stay. A trio, they consist of Tyre Swanger, guitar; Harold Waugh, fiddle, and Ray Nelson, bass. The boys all double. . . For Latin music, the Cordero Rumba band is breaking records at the Lobster restaurant. While up the street at the Bond hotel, Paul Landerman, co-leader of the Landerman Bros. ork, is killing the town hepsters with moderate swing and a TI-like trombone.

The spot in town where the musicians get together for sessions is reminiscent in name of Chicago's Friar's Inn. It is called Friar's restaurant. Of the local talent heard here at times, one Skeets Shonty is a horn man who sounds like the Berigan of old. Other boys who take part in town bashes are Pat Cassarino, pianist, who is unsurpassed in this city, and Lou Soloway, who plays alto and clarinet.

More Mobile Units Needed

by HARRY LANDON

Canton, N. Y.—It was a real blow to the members of the Varsity crew when they lost their 88 man, Frank Frioli, to the army. Frank was an integral part of the rhythm section, being heavily featured on solo bits. Up to now, no permanent replacement has been found.

With the rise of a boom town in their back yard, many of the larger outfits in this section have broken up into smaller, more mobile crews. A five man combo from the Joe Calipari band moved into the Hotel Nadeau in Massena recently. Contract states that a replacement crew will be substituted in case of big band work.

Ick Malone boosts the jump band of Dick Longale. Leader man Dick really drags the cats with his fine git box get off. . . The Bulger bunch, featuring tenor by stick waver Don, have played most of the St. Lawrence university dances here this year. The gang works in a smooth, danceable style and is rapidly becoming a local fave.

Tub thumper, Johnny Farrar, now with the above mentioned Calipari cats, is conceded to be number one in the estimation of local fans as well as the college crowd. John's work, ably supported by Joe Adgate, on bass, and Ray Towne at the ivories, makes the crew kick aplenty.

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Local Ork Gets Biltmore Stay

by BILL COGIN

Atlanta, Ga.—Nu Nu Chastain recently grabbed a contract for his band at the Empire room of the Biltmore hotel. This room has never engaged a local band for more than a few days. However it looks like Chastain will be set for the spot indefinitely.

Tony Pastor at the Capitol theater late last month was featuring a new tune, *Obey Your Air Raid Warden*. It was a click here and Tony hopes to wax it soon. Tune was written by Pastor's pianist and Joe Morris.

Hal Mayfield, local leader, was inducted into the Army several weeks ago. His band will carry on under new leadership. . . George

McKinley Raids Philly Jammers

by HELEN TEAGUE

Philadelphia—Ray McKinley broke up the hot trio at Billy Krehmer's Jam Session spot when he signed pianist Lou Stein and guitarist George Lutz. The boys were to join McKinley in New York at press time.

Krehmer will continue playing clarinet in the sessions at his Ransstead street bistro along with his Earle theater pit job.

In a recent session George Wetling and Marty Marsala, in town with the newly formed Chico Marx ork, sat in and jammed with local cats giving kicks aplenty.

Answers to DO YOU KNOW??

Questions from Page 6 (Third Series)

- False He married Elizabeth Jane Kern, daughter of Jerome Kern.
- True. It was in Gene Goldkette's famous band.
- False He left the Strong band but at the behest of his Uncle Sam. He's now back in the army for the duration.
- False "The Last Time I Saw Paris" got the Award.
- False. He switched to tenor when he joined the McIntyre band.
- False Bobby is back in the rhythm section of the Miller band on guitar and plays cornet with the band only occasionally.
- False. He died in a car crash in Chicago.
- True.
- True.
- False But Muggsy has a yen for hospitals and operation and spends every opportunity to be in that environment.

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See
Story on
Page 12

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