

DOWN BEAT

Vol. 9, No. 9

CHICAGO, MAY 1, 1942

20 Cents

RECORDING SLICED ONE-THIRD

Lunceford Cleans House; Fires Six Too Many Prima Donnas in Band, He Explains

New York—Jimmie Lunceford cleaned house last week by giving notice to six members of his orchestra and announcing to the remaining musicians that if any of them "are dissatisfied with their jobs, now is the time to walk."

According to Harold F. Oxley, Jimmie's manager and mentor since the organization started its march to fame in Buffalo in the early thirties, a few prima donnas had developed in the ranks of the band in recent years and a general realignment has been under consideration for some time.

Moses Allen, bass; Snookie Young and Joe Wilson, trumpets; Ted Buckner, sax; Elmer Crumbley, trombone, and Dan Grissom, sax and vocalist, are the six men given notice.

Four Original Men Left

The bass player, Allen, is one of the five remaining members of the original Lunceford band organized in 1927 at Fisk university. The others are Edwin Wilcox, piano; James Crawford, drums; Willie Smith and Earl Carruthers, saxophones.

Replacements for all of the departing musicians have been made, according to Lunceford, but names of only two of the new men were available at press time. These were Freddy Webster, trumpet man from Cleveland, recently with Lucky Millinder, and Peewee Jackson, trumpet player from the Earl Hines band.

Trummie Young Stays

James "Trummie" Young, trombonist, who took a leave of absence recently and who, it was rumored, planned to organize his

There's Been Some Changes Made



New York—Decca's Dave Kapp, Jimmie Lunceford, and manager Harold Oxley fight out where to put that twelfth trombone. Lunceford just fired six men, including Moses Allen in background.

own band, has returned to the Lunceford fold and has indicated his intention of remaining.

Others unaffected by the changes

include Paul F. Webster, trumpet; Russell Howles, trombone; Joe Thomas, sax, and Albert Norris, guitar.

Down Beat's New Staff

Glenn Burrs, sole owner and editor of *Down Beat*, announces that the following changes have been made in the editorial staff. Ned E. Williams, former partner of the Hansen-Williams agency, has been appointed managing editor. Bob Locke continues on the staff as Chicago editor.

Mike Levin replaces Dave Dexter, Jr., as New York editor of the *Beat*. The management wishes Dexter the best of luck in his new enterprise.

Frank Miles has been named circulation manager.

Tom Herrick continues in his post of advertising manager.

Industry Recovers from Shellac Jitters

By Mike Levin

New York—For the last two weeks, the music industry has slowly been recovering from a bad case of jitters which hit it with the WPB order from Washington curtailing phonograph record production by freezing present shellac reserves.

One press association announced a 100 per cent ban on the waxy wax. A theatrical trade paper announced cessation of Red Seal production for the duration, while other sources felt the situation a crippling blow to the band business.

At press time, none of these conditions are true. With the uncertainty about the situation in Washington, I got a different story as to what would happen on every floor of one record company's offices. The officials are frank (Modulate to Page 21)

Picture Biz Sidelined For MCA

New York—Officials of Music Corporation of America have been spending the last few days busily denying that their proposed deal to buy RCA's holdings in the RKO picture setup means any abandonment of their huge band business.

Rather, they point out, it would give them a better in for the big picture dough, and also a chance to grab off some good stage locations for their orks. RKO had nothing to say.

McKinley Band Bows in Gotham

New York — Ray McKinley opened April 21 at the Hotel Commodore with a half hour net shot over CBS for his newly organized band. Starred are Mahlon Clark, clarinet; Brad Gowans, valve trombone, and Imogene, vocals.

Ray is using *Stop, Look, and Listen* for his theme, a tune made famous by the Dorsey Brothers orchestra. McKinley played tubs for brother Jimmy. Second chorus of the theme is fuguey-wugued with *Deep in the Heart of Texas*, labeling that accent, Ray has on the vocals.

Harry Goodman Faces Induction

New York — Harry Goodman, BG's brother and New York music publisher, was ordered to report for his physical examination April 14.

Joe Jones III Lovetts Sub

New York—Count Basie's rhythm section suffered its first substitution in five years with Joe Jones out for six weeks due to illness. Jones, famed for his hi-hat stick work, has had a bad case of flu, complicated with a nervous condition that made the med men advise the lay-off.

Subbing is Baby Lovetts, Kansas City drummer formerly with the Harlan Leonard band. Basie's boys are currently roaming the Eastern theaters.

—and Who's the Gate Behind the Phone?



New York—Well, it's ten o'clock, that's certain. But whether lovely Imogene Lynn, canary with the new Ray McKinley band, is retiring or arining, we just couldn't say. That's an unseemly hour for either process. We do know that Imogene and the McKinley crew opened at the Hotel Commodore on April 21st, however.

GAC Expands Hires Holst

New York—General Amusement Corp., large band bookers, grabbed extra office space recently. The small band department added Ernie Holst, till recently stick waver at the plushy Stork Club.

Union Drops Plan To Boost Scale

New York—Local 802 had planned to enter a resolution at the AFM convention calling for higher salaries on recording dates. The local felt with the disc companies admittedly pulling in a hunk of cash, the musicians were entitled to a larger slice than in the past. With the problems now facing the record companies, it is unlikely that any action will be taken.

Ned Bittner Called

New York—Ned Bittner, wealthy publisher of a trade paper, is slated for induction into the Army shortly.

Charlie Gets Good Start



New York—"Stash the cash," says Charlie Stone to Tommy Tucker. "Holding Amy Arnell is better than any coin." Charlie is expected to de-fog in time to assume his new duties as press agent for the Tucker band. Was formerly ace space-grabber under Jack Lear, MCA's press chief.—Ray Levitt Photo.

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"This Is No Fancy Pants Job!" Says Artie Shaw

"This isn't a fancy pants job I've got," said Artie Shaw last week, when talking about his new berth with the USO. "And it may mean my enlisting shortly, to do a better job. This is war—you do what you're told, when and where you're told to do it, whether you're in or out of uniform."

"Far from just traveling around playing concerts with camp bands, I'm being fitted into a very careful plan by the USO and ARMY-NAVY Relief to give the services really decent recreation and entertainment. The USO has discovered that the men like shows best. But they've also discovered that a consistent policy of traveling shows and bands is extremely difficult to maintain under war conditions. And they've also found that the men enjoy the sketches a darn sight more when they concern people or events that the whole camp is familiar with—something that no traveling group can do."

Will Organize Centers

"What I'm out to do with the USO is more than just start and perfect dance bands in each camp—it's a start towards organizing a real entertainment center in each camp. With the band as a basis, amateur acting and producing groups can be built up that will give just as much entertainment as any traveling show. And then when a movie or stage star does visit the camp, there will be a ready-made background of production material for her to use."

Shaw went on to say that he hoped to spend between two weeks to a month in each camp, building a band and its library, and then turning the finished product over to someone in the band to run.

Other Leaders Needed

To work this out, he's having all his most famous arrangements copied and photostated for distribution to the bands. He said, however, that he wanted to make it perfectly clear that this was no publicity stunt for him—that other leaders would be asked to cooperate too, in donating their time and music to the program.

Artie pointed out that since there are 240 camps at the present time in the USA, it would take him ten years to cover all of them, if he spent a month in each. What he hopes to do, is if the plan works out as well as is hoped, is to subdivide the country into districts with a name leader taking responsibility for each district, and perhaps delegating to other leaders some of the camps in his territory.

Work for Everybody

He emphasized again and again that it just happened that he was the first one in on it, that not only was there room for everyone interested, but that it was impera-

Frank Holton Dies at 85

Elkhorn, Wis. — Frank Holton, 85, dean of band instrument manufacturers and founder and chairman of the board of the company which bears his name, died on April 16th, following a severe heart attack. He had retired from active management of his concern in 1929, because of ill health.

Before starting his factory in Chicago in 1898, Mr. Holton was well known as a professional musician, playing with such famous organizations as Sousa's band, Liberati's band and Brooks' New York band.

Records Taken Off Sheet

New York—In an effort to discourage "drives" and to cut down the potent influence of the record spinners, the subscribers to Accurate Reporting Service (who draw up the "sheet" used to determine a tune's popularity), last week decided to omit all count of recorded performances on the air.

It's a Girl!

Mr. and Mrs. Emil Michael are parents of a 7½ pound baby daughter, born in Chicago on April 20th. The mother is the former Marie Deibner, member of the *Down Beat* staff for several years and once a professional pianist.

tive that everyone in the music business—leaders, publishers, sidemen, and technicians—cooperate, if the plan was to work out.

Asked if his new job would take him to any camps off the continent, Artie said that if USO would get him permission, he would go anywhere there were camps—and that Abe Lastfogel, William Morris executive in charge of the USO's show division, was in charge of those plans.

For the present, Shaw plans to set up an office in New York, get his hands on as many arrangements as he can, and then "hit the road" in about two months.

—Mike Lerin.

Her Heart Belongs to DuLany

New York—This is who Howard DuLany misses at Fort Dix, where he frequently sings on the Sunday radio program. She is the former Krupa vocalist's bride, Anne Middleton. They were married on St. Valentine's Day. Anne sings and dances, too.



On Her Way to Panther Room



New York—Feminine founder of the quartet now featured with Bob Chester's ork in Elise Cooper. Graduating from stints with Pastor and DeLange, she turned down some fine offers to drill herself and three boys from York, Pa., into a swell singing unit. Chester opens at the Sherman in Chicago on May 6th.

Egan Unloads From the Cuff

by JACK EGAN

Alvino Rey and his crew with the King Sisters go into the Sherman Hotel's Panther Room in Chicago for four weeks beginning November 6. . . . Tommy Dorsey, still shopping for dairy and chicken farms, has three very hot prospective buys out Jersey way. He still owns that big estate in Bernardville, N. J. . . . Kay Miller, formerly one of the Powers Singing Models, now chirping with Joseph Sudi's band at the Chanticleer in Baltimore . . .

Carolyn Cromwell, another of that beautiful Powers trio, currently appearing in *Johnny 2 By 3* on Broadway, will wed Matty Fox, former Hollywood biggie currently engaged in defense work in Washington, when that show folds, or are we using past tense by the time this reaches print?

May Blackout East Coast

Bill Treadwell retired from radio and band press agency to go into aviation defense work on Long Island. He continues penning his column for a syndicate of Westchester papers however. . . . If the very ultra Sands Point Bath Club (where the Dorsey Brothers band got its start) reopens this summer, 'twill probably be only three nights a week due to blackout conditions. Herb Haginaw, currently at the Statler in Buffalo, is top choice for the music assignment.

The Steel Pier in Atlantic City opens as per schedule, though authorities are threatening to blackout the coast line as a protective measure for shipping. Should this happen the dance field will lose one of its choicest spots in the Pier, in addition to such famous coastline danceries as Old Orchard Beach, Manhattan Beach, Coney Island, Revere Beach, Bridgeport's Pleasure Beach, Roton Point, Jones Beach, Asbury Park, etc., etc. . . . Carl Hoff shopping for a gal singer while shopping for a trio to replace the Murphy sisters, one of whom was too young to be skipping school for a career.

Jimmy Evans Expands

Jimmy Evans, Broadway impresario who promotes shows in arenas in Westchester County, New Haven and Trenton, will add one in Asbury Park to his list the weekend after this edition hits the newsstands. . . . Jerry Sanfino of the Alvino Rey sax section, and Jeanne Foreman, femme half of the tap team of Spencer and Foreman, are hotter than an Elman chorus. . . . George Sedola, the trombonist, is at Fort Niagara handing out uniforms to recruits. . . . Joe Helbock, the owner of the original Onyx Club, is sprouting hair. . . . The Dave Franklins have shifted to the coast where he'll pen some new ditties and Mrs. F., the former Dorothy Dayton, will probably do a few bits in some pictures. . . . Irving Weiss, brother

of Hollywood's Sam Weiss and former contact man out there, is in charge of the morale division in a mid-western army camp. . . . Jim Conkling, Du Pont worker, is head man in Donna (of the sister's) King's life. . . . Larry Cotton, H. Heidt vocalist, slated for the khaki. . . . Ronnie Ames, the gent who publicized Fred Waring into the spotlight, now doing exploitation for RKO out of the Buffalo office. There's a good bet for some band on the market for a publicity minded manager.

Casa Loma band looking for a "sensational" girl singer, but she must be an unknown. . . . After all that ballhoo about his going into the service, Buddy Rich may be reclassified to 3-A by his draft board because of his many dependents. . . . Tenorman Pat Davis was put in 1-A despite a wife and two children, but he'll probably be changed too. . . . One band we know is taking a first aid course, just in case. Figures musicians are working when most people are sleeping and if anything should happen in the way of air raids they'd rather be equipped to be of some service than stand around dumb-like watching others do the rescue work.

BG Back to Three Trumpets Again

New York—Departure of Johnny Naptin to Jan Savitt's crew in St. Louis last week left Benny Goodman with his original three trumpets: Jimmy Maxwell, Bernie Previtz, and Paul Geil.

Alyce King on the Cover

From the four sisters of the same name, Alyce King beautifies the cover of this issue of *Down Beat*. Alyce frequently is featured as a soloist with the Alvino Rey orchestra, and discritic Mike Levin has high praise for her latest release in his reviews of the records.

by THE SQUARE STRICTLY AD LIB

"Here comes Spring.
Boids on the wing:
No, that's absurd.
Wings on the bird!"

—ALLEN BEST

Whether there isn't more of the technician than the musician in Raymond Scott has often puzzled me. As nearly everyone knows, Harry (he's really Harry Warnow, Mark's brother) certainly is a sound wizard. He started out to be an electrical engineer and has concentrated all his life on sound equipment research. Many of the top technical men in the country consult him and respect him.

Perhaps the answer is that he is Harry Warnow when he is setting up his band and striking a balance, becomes Raymond Scott when he composes, arranges, rehearses and conducts. His Powerhouse sustaining broadcasts leave no doubt about his musicianship.

Pops Whiteman has nixed out any road tour plans, and will start a vacation in June on his farm in New Jersey. . . . Murray McEachern is expecting a call from the Canadian government, despite his family of wife and two children. . . . Cab Calloway is going to add another trombone, which will make it eight brass.

Benny Goodman, reported through in the band business for five years, holds one-two-three on the Okeh lists at press time. . . . Trade is wondering whether Columbia changed the Phil Spitalny recording of American Patrol from *The Vigilantes to We Must Be Vigilant* because of bad tinges the first name has in many parts of the country.

Tommy Dorsey is thinking of adding a full string section (nine men) to his band. . . . Abe Lyman paid a twenty dollar fine in Miami Beach early April for hauling out a policeman in a parking argument. If Abe paid a double saw-buck for every musician he has hauled out—that would be sumpin'!

Whether you like Joe Reichman's music and keyboard manipulation or not, you have to admit that he has developed a casual style which is a delight to the ear and that his last Bandwagon ride was au reet. Put that back, Paggiacci, we saw you take it! . . . For my money (who's got money?) *Moonlight Cocktail* has what it takes.

It was screaming last month for band leaders Al Donahue, Pinky Tomlin and Noble Sissle, three baby boys arriving in Hollywood, Kansas City and New York, respectively. . . . Johnny Naptin, trumpet man on notice, didn't notice Lady Hammond Duckworth Goodman in the dressing room in Passaic when he barged in and told off BG. He apologized later.

Despite Winchell's crack, Billy Burton swears he had no fight with the Jimmy Dorsey arranger. Says it was two other fellows in another band. . . . That Freddie Martin band comes on. Watch it! . . . Characters have been slugged with almost everything on 52nd Street, but Zorita at the Famous Door topped them all when she took a swipe at a customer with one of her live snakes.

An NBC sustaining singer residing at the Forrest is trying to keep an embarrassing black and blue mark on her arm under cover. She was minding her own business at a bar, when a totally strange dame leaned over and tried to bite out a chunk. . . . But we love the music business and let's keep it that way!

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Frankly, there's not much left to say . . . except that we're proud that Gene, who can well afford any make of drums on the market, has all these

years played our drums—the famous Slingerland "Radio Kings." In fact, you'll find that three out of four name drummers play SLINGERLANDS! There must be a reason.

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"Most Bands Today Play Too Well"—Says Scott

"Most bands today play too well," said Raymond Scott, discussing his new band in an exclusive interview with the *Beat*.

"By that, I mean that they are so concerned with precision phrasing and arranging tricks that their music sounds lifeless.

"My old band was certainly one of the prime offenders. We had top men, who were paid a lot of money to play some very tricky arrangements. Used to the precision of the Quintet, I naturally tried to get the same thing out of the band. By the time we'd get the scores down cold, the band would sound the same way.

"I'm trying for more of a balance with this new band. My tenor man, Stanley Webb, and Pete Pumiglio on clarinet are brilliant technicians — but on the other hand, when somebody in the band makes a mistake, we don't get excited the way we used to.

"Whether we're doing ballads, swing, or our program numbers, the band and I are far more interested in getting music that collectively sounds fresh and original, than we are in perfect tone, or execution.

"Men Must Fit Band"

"After a couple of years experience as a dance leader I know that a really successful band is built on getting men that fit personally and musically, rather than on any virtuoso-brilliance.

"And that a leader should spend most of his time trying to integrate men and music, since a group of good musicians who get along together can play much better music than a bunch of bad-acting solo boys."

Asked whether he had changed his ideas on his famous "program music," Scott grinned, pointed out that only his *Powerhouse* really fits the bill: music that describes its title. Most of the other things he's written don't mean much without the printed label.

Crowd Not Always Hep

He proved this by playing several numbers without identifying them, while the crowd just stood around, clearly puzzled. Later in the evening, he repeated the tunes, this time explaining them, and the crowd enjoyed them enormously.

His slant on the whacky titles that made him famous is not that they describe the music—but given the name and the music, Joe Public amuses himself by trying to figure out what the music means—when actually Scott has no meaning in mind, other than smart showmanship to keep the dancers interested.

Music to Scott is a series of "tonal splottches," of bits of musical color patched into the framework of an arrangement. Having perfect pitch, he will sit at a piano working out chunks of scores, dictating them to a copyist.

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Muggsy Gets Her



Dottie Reid has left the Bob Allen band to join Muggsy Spanier, replacing Edythe Harper, who is going to have a baby.

More Changes in Spanier Band

New York — Another house-cleaning broke in the Muggsy Spanier band a few days ago. Carl Kates, a Minneapolis boy formerly with Sonny Dunham, took over Fazola's clarinet chair; Faz having pushed off to Teddy Powell.

Eleck Goldstein replaces Benny Goodman on baritone sax, while Tommy Noll fills Russ Isaacs' shoes at drums. Goodman and Isaacs have been drafted. Ralph Muzzillo got himself gone, with Red Hare moving over from Dick Rodgers.

Edythe Harper is worrying about a baby, so Dottie Reid was brought over from the Bob Allen band to take her place.

as he goes, finishing ordinary arrangements in two or three hours! Then utilizing his experience in electronics, he digs around looking for new voicings, although his revised theories of band-leading won't allow for much of that weird jive he used to use. With the band as it is now set up, Scott feels sure that he is going to be successful, both musically and commercially.

Best Group He's Had

It certainly sounds better than any other group he's had. The beat is much firmer, though piano and lack of guitar don't help much. Reeds are in good shape with Gab D'Amico's smooth-phrased tenor, flash passages by Stanley Webb, and the clary of Pete Pumiglio, original Scott Quintet member.

Best thing in the band is its vocalists. Billy Leach has had plenty of experience and shows it, clicking on every tune, even though he looks and acts a little choir-boyish on the stand.

Even better is Dorothy Collins, Scott's protegee from Detroit. She's been living with him and his wife for the past two years, studying singing and certainly has results to show for it. Having a four octave range, as compared to the average one and a half, she hits low ones that cover the room with their resonance, and never is a shade off pitch on the high tones. With more experience, she'll be an excellent ballad singer.

Like his ideas or not, Scott has color the customers go for—and now he has a band they can dance to.

—Mike Levin

Collier on Leave, BG Wants Skinman

New York—Benny Goodman is looking for a drummer to sub for Ralph Collier, who is slated to take leave for two weeks, recuperating from a minor operation.

BG is currently making Middle West theater managers smack their chops over his grosses, and expects to do theaters and an occasional one nighter till he returns to the Hotel New Yorker October 9th.

So the Boys All Got Together—!



Syncopation Comes on In May

New York—Musiedom has eagerly been awaiting a good movie on the history of jazz. RKO's *Syncopation*, with Jackie Cooper playing an Austin High trumpeter from Chicago, and Rex Stewart something approximating the life of King Oliver, was touted to be it at last.

Set for May Release

Tale, a long involved affair, starting in New Orleans in 1907, and winding up in a hobo camp in the '30's and a huge jam session, is scheduled for release late in May.

Down Beat thought its readers would be interested in these pics, (see adjoining columns) taken when the "super-jam session" at the film's end was filmed recently in New York City. The men used were "selected" by a poll of the Saturday Evening Post's readers.

Select Four Trams

Insiders feel that the poll's results were twisted to suit RKO's contractual problems, pointing out that while one position was picked for each other instrument, four trombonists were selected. Dorsey, Miller, and Teagarden were picked, but couldn't be obtained, Jack Jenny getting the slot.

Some slight difficulty was incurred in getting good pics, since almost all the stills released featured the face and form of William Dieterle, director in no uncertain terms of the mighty epic.

New York—These are production shots from the RKO picture, *Syncopation*. At the left, Krupa gets a wave, James a pretty puss, while BG gives all the sharp double take. Below, Krupa, Barnet, Jenny, James, Key and Venuti's fiddle neck latch on to a funny one.

Notes

BETWEEN THE Notes

BY H. E. P.

If you've listened to Jimmy Dorsey's broadcast or records lately, you've probably already caught the very welcome improvement in the band's rhythm.

Jack Ryan's a top bass man, and Buddy Schutz a good drummer, though a little heavy for my tastes. But adding Allan Reuss on guitar and Johnny Guarnieri (piano) has given the band a punch it's been missing for three years. Both of them get in there and dig, constantly matching changes and cross-beats.

Guarnieri especially is a relief after all these piano-men that think keys are something to be delicately fingered behind singers or during solos.

Press Agent Piffle: The malarkey the drum-beaters have been tossing around about the picture, *The Jungle Book*, claiming that the Roza score is the first "serious" concert-hall score to be turned out for a movie.

How about Prokofieff who wrote a score for a movie called *Lieutenant Kiji* that was so terrific he had to revamp it for orchestra use?

Heard Georgie Auld's new band for the first time the other night, and enjoyed it immensely. He's gone back to '35-'36 when bands were concerned with the sheer power of a raw beat, and has turned out a power-house ensemble that's something a hear. He opened the second set with *One O'Clock Jump*, so you can figure what the closers were like.

Despite the guts shown, the band never really got noisy, relying rather on good rhythm and fine ensemble riffing. Auld took over the whole Hudson-DeLange rhythm section (Turk Van Lake—guitar; Arnold Holop—piano; Bernie Spieler—bass; Billy Exiner—drums), and he got a good deal. An even better break was getting lead-man Rudy Novak from Paul Whiteman. Novak has a feeling for powerful, "lag" lead that very few white brass men get.

Auld is playing way over anything he's done before. Four choruses of *I Surrender Dear* stopped the week-night crowd cold—and the Arcadia caters to dancing, rather than jitterbugs or band fans. He's certainly come a long way from his flashy solos with the Berigan band.

It's a question in these days of show bands, quartets, and comedy acts whether good solos, a fine beat, and infectious enthusiasm alone will put a band over. If so, Auld, now at the Roosevelt in Washington, certainly deserves it.

I still want to know if we have to fight a war and listen to some of these patriotic tunes too.

And when is some band going to get on the ball and do a good job on the national anthem? Either it's played off-handedly in slipshod fashion, or it's garnished up with all sorts of unnecessary trills and flourishes. The one recording that's tasteful and yet impressive is Stokowski's ten inch platter with the All-American Youth Orchestra. Not because he has a symphony to play with, but because he took the song apart, found out what made it tick, and phrased it accordingly. Result sounds like a cross between a hymn and a war chant—which is as it should be.

Band-men are whistling in the dark if they don't think the waltz isn't slowly coming back. Hasn't hit the East and West Coasts yet, but the Middle West and some of the colleges are already strong for it.

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Wanted: Frisky Friends for Fritz

Fort Wayne—When Red Norvo and Mildred Bailey played a theater date here two weeks ago, someone poisoned Hans, one of the two Dachshunds that have been Mildred's inseparable companions for years.

Mildred took the dog back to her country place, *Hep Hollow*, at Kent Cliffs, N. Y., for burial, and now is looking for a couple of pups to keep the surviving Fritz company.

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Get Plenty of Name Bands in Worcester

Goodman Follows Allen, Byrne, Monroe and Lombardo

Worcester, Mass. — E. E. Hill, managing director of WTAG, announced that the station will join Columbia next year. For 16 years, Central New England listeners have been served thru WTAG's Red net NBC affiliation. The new association becomes operative April 5, 1943. WORC is the current tie-up of CBS. WAAB, Boston, is set to come in here under Mutual's banner.

All this chatter about band booking agencies having trouble these days getting leaders, particularly top-flight names, to travel, seems wasted here. Names still holding up well. Both this Byrne, Vaughn Monroe, Guy Lombardo and to top 'em off, starting May 4th comes Benny Goodman.

Bal-a-Lair to Open

Totem Pole manager Roy Gill turned the heat on ork leaders recently by issuing facts and figures for those who yell about their drawing magic. Roy says: "If you gents just please the mob, we'll bring 'em in at Totem Pole, and with right weather can guarantee average 1,300 people on Wednesday and Thursday, 2,500 Friday and 3,000 to 4,000 Saturday."

Wonder if Roy is forgetting that he will be in direct competition with Cy Shribman's Bal-a-Lair, located on the Boston-Worcester turnpike? It has been renovated for a name band location, and is set to open in May. Expected to settle the new Bal-a-Lair deep in the heart of Worcesterites and Bostonians will be Glen Miller's band.

Herbeck Hits Mark

Charming Mildred Bailey, editor of WTAG's afternoon journal, is coupling her talent as commentator with pounding the ivories—but good. . . . Blond lovely Jean Wilkins, with Julie Goldberg as guest on her eve program the other nite, did a spot of nice doubling with Julie at the keyboard. . . . Localads Norman Bailey and Russ Klein with Freddy Martin's ork will be included again in the two new pictures for which they've been signed since the first film "Mayor of 44th Street" clicked. . . . Ray Herbeck, breaking in new band, surprised at Totem Pole, drawing 9,800 for 4 days and Bob Astor on first shot here proved solid click for 4 days with 9,000. . . . Local Bob Pooley ork is set for Thursday one-niters at Riverside Park, near Springfield, for the summer. . . . Lorrette Sharon on organ and Pete Clemante get new air spot thrice weekly via WTAG. . . . Nina Olivette, former comedienne in "Roberta," was recent feature of Coronado hotel spot, where Roy Hendrickson's band is still coming in: Bob Allen, Bobby spot and Mickey Sullivan's Cafe Lido are clicking.

—Michael Stranger

Horace Henderson Scoring for BG

New York—With head arranger Eddie Sauter suffering a relapse that's going to keep him from doing any scores for quite some time, Benny Goodman has Horace Henderson working with Mel Powell to ease Tootie Camerata's arranging load. Tootie's newest on wax for BG, is *Before*, a synthesis of themes from the Rachmaninoff Second Concerto.

Byrne, Donahue Men Step Out

Detroit—Andy Blaine and Walter McGuffin from out of the Sam Donahue and Bobby Byrne bands respectively joined Charles Bernhard's ork here last week. McGuffin is an alumnus of Detroit.



Two up and coming young drummers are Leo Watson, left, and Shelly Mann. Watson is the slambang drummer at the Capri club in Beverly Hills, where the West Coast jazz stars meet for jam sessions. Mann is currently sending the rhythm section of the Will Bradley band. Credit Watson pic to Ralph Furney.

Odd Combo for "Syncopation" One Valve, Four Sliphorns

Los Angeles — RKO studio has finally, and with understandable reticence, released the "official" returns on its "All-American Swing Band" poll, conducted via the *Saturday Evening Post* as a promotional stunt for the picture, *Syncopation*.

RKO's publicity department here reported the following as "winners"—Harry James, Gene Krupa, Benny Goodman, Joe Venuti, Charlie Barnet, Alvino Rey (who appeared recently in an RKO picture), Jack Jenney, Eddy Duchin (!!!), Jack Teagarden, Tommy Dorsey, Jimmy Dorsey, Bobby

Haggart, Tex Beneke, Glenn Miller.

The publicity department merely shrugged its collective shoulders when attention was called to the fact that although the poll called for one winner on each instrument there were four trombone players on the list. No one knew or cared whether Jimmy Dorsey won as a clarinet player or a saxophone player.

Only seven of the winners are seen in the picture—James, Krupa, Goodman, Venuti, Barnet, Rey and Jenney. They appear as soloists backed by a studio ork, according to latest report, but inasmuch as the picture is still being worked on in the cutting room it isn't safe to take anything for granted.

Says **JIMMY DORSEY**

SYMMETRICUT REEDS

are a Revelation to me!

When Jimmie Dorsey tried Symmetricut Reeds for the first time, he took one at random out of the box—and it played instantly and perfectly. He was urged to try others; and although he was loathe to give up the first one, he complied—and they were perfect, too. But that's the usual thing with Symmetricuts because every reed is cut and shaped by an exclusive precision process which can't miss. It makes for that perfection possible only in a fine cane reed. • That is why Symmetricuts have naturally taken over the service of supplying artist players who must have the best reeds obtainable. • Try one at your dealer's or send 25c (to include postage and handling), and we'll send you a trial reed. Specify which instrument you play and strength wanted, as Symmetricuts come in #2 Soft; #2½ Medium Soft; #3 Medium; #3½ Medium Hard; #4 Hard.

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"I Found a Jazz Band Out on Plains of Kansas!"

Cavalry Is Riding High, Reports Mel Adams

by PVT. MEL ADAMS

Fort Riley, Kans., Cavalry Replacement Training Center—Thanks to one of the best Service jazz bands to rise out of the Midwest during the current World conflagration, the Cavalry is really riding—figuratively and literally—at this Replacement Training Center—the only horse and mechanized training unit in the country.

The band is a conventional 14-piece combo batoned by Sgt. Everett L. McDonald, ex-Louisiana State University music student, and this month it celebrates the first anniversary of its organization on the Republican Flats tract which houses this Center.

Good Musicians Snatched Up
With all the crack musicians entering the Armed forces, a top-notch band would not be a surprise at any other Army Post in the Country. Here, on the rolling Kansas plain, it's a distinct shock. No Joey Bushkins, Don Mattesona, Buddy Riches or Johnny Minces, ever get as far as Kansas. In the routine of Army induction they're snatched up at Induction Centers and Posts near key cities.

Only youthful and unsung musical talent has wound up here. And it's amazingly good! Goodman-inspired, the Cavalry jazzmen here still show a Harry James influence—thanks, no doubt, to the stellar trumpeting of leader McDonald. His blowing evidences a clarity of tone and individuality of expression enriched by his musical education. There aren't any studied solos memorized from records or from printed special arrangements. The Sergeant just blows what's inside him.

No Stocks for Them
And almost every other man in the band follows the same groove. They're all imbued with a creative

Was He Kidding?

Mudison Wis.—It happened when Sammy Kaye was conducting his *So You Want to Lead a Band* contest at the Orpheum theater here.

A teen-aged contestant told Sammy he was the leader of a high school jazz band.

"What do you call your band?" was Sammy's query.

The retort devastating was: "Joe Banana and his music with aPEAL!"

exuberance peculiar to our American youth. And its results will be fully realized when the War is over.

No stocks for these cats. Four arrangers are included in the ranks. In addition to McDonald, there's a lead alto man from Anderson, Ind., named Frank Thomas whose playing is thrilling and whose scores have marked individuality despite traces of the Goodman and James influences. There's some very pretty three-way stuff scored by Thomas for muted trumpet (shastock), flute and alto sax in rhythmic unison. There's Eddie "Duke" Herzog, who had just begun to succeed at his writing for Claude Thornhill and Jimmy Dorsey when Uncle Sam called. And Young Harper, of Wynne, Ark., who had just really got his start playing trombone and arranging for Jimmy Joy and Leonard Keller when the War broke.

Discipline Valuable
Instrumentally, the band displays the effect of its excellent Cavalry discipline in its well-drilled teamwork and blend. On both sides of Thomas in the sax section are Pvt. William Cesa, of Cleveland, handling the baritone, who served with Paul Burton's band; Pvt. Bucky Harris, Sayre, Pa., 1st tenor who also handles

Abe and Rose at Fort Jackson



tenor and clarinet jazz; Pvt. Raymond P. Schmidt, of Chicago, 2nd Tenor, formerly with Dick Barrie and Corry Lynn; and John C. Krell, Saginaw, Mich., 2nd alto, a former Curtis Institute student who played flute with Leopold Stokowski's All-American Youth Orchestra.

Rest of the brass lines up with George R. Harrigan, E. Chicago, Ind., on 2nd trumpet, and Paul Paulisso, of Weirton, W. Va., on third; and Ned Farrer, of Portland, Ore., former Kenny Allen and Bob Mitchell tootler, on the 2nd trombone.

John M. Hamill, of Teaneck, N. J., formerly with Jerry Wald, sits at the traps. Bill Fogelson, Charleston, W. Va., who worked with Paul Tremaine and Jack Wardlaw is at piano. And last, but far from least, Sgt. Glen Kerr, of San Francisco, ex-Gary Nottingham bassist, holds down the doghouse and vocals.

ASCAP Hampered Them
Hampered up until this month by the non-licensing for radio of ASCAP tunes in Kansas, the Band still managed to include 64 arrangements of standards in its book, dressed up with a dozen originals from the pens of all four arrangers. Currently, with a green light for ASCAP radio performances, every arranger in the outfit is working feverishly on ASCAP standards.

A skeleton band-within-the-band jams with a basic combination of McDonald on trumpet, Thomas on alto, Harris on clarinet and the rhythm section. This is enlarged befitting the mood with the addition of Harper on trombone or Schmidt on tenor.

They're following in the steps of a great musical precedent, these Cavalry youngsters. And their mark on American popular music will register only after Victory is completely ours.

Happy Am I seems to be the theme as Abe Lyman, Rose Blane, and two unidentified Fort Jackson soldiers blend their voices in a number during the swell free show that Abe and his Californians gave the lads at Fort Jackson on April 7.

Barnet Opens Compounce

Bristol, Conn.—Charlie Barnet and his new orchestra drew a record crowd on a one-ner here recently, opening the dancing season at the Lake Compounce ballroom.

Stars of the evening were Charlie's new additions to the band: Peanuts Holland, negro trumpeter and scat vocalist; Cliff Leeman, vet skin beater and Jack Jarvis, negro bassist. Taking the laurels for the vocals were Hazel Bruce and Larry Taylor. The latter rejoined the band a short time ago.

The spot features a name band each Sunday nite while on Saturdays the Russ Schuerer ork packs 'em in with their swing arrangements. This is the same band in which Hal McIntyre got his start.

—Dan Cantor

Tommy Reynolds Starts Parade

Sudbury, Ont.—Name bands will be seeing more of Sudbury, or vice versa, soon as the Sudbury Kinsmen club has opened a new dance palace called the Kinmen Downtown club and will book name bands from the states, commencing with Tommy Reynolds on May 22. Sudbury is in the center of Canada's nickel district.

Lunceford Back To Challenge Own Record

Keith Theater May Supply Indianapolis Spot For Name Bands

Indianapolis, Ind.—Bob Strong brings his "Uncle Walter's Dog House" orchestra April 17th to play the Junior Prom at Butler University. First name outfit hired by the university in over a year.

Jimmie Lunceford is again slated to appear at the Sunset niter on April 26th. Lunceford broke all box-office records at the Sunset last month. Snookums Russel continues as house band.

May Book Hampton

Ayars Lamarr's Southern Mansion has something unique in their "Defense Swing Session" every Saturday night. By staying open until 3:30, defense workers around town are allowed time in which to make merry. The summer spot will open May 22nd with a name band, more than likely Lionel Hampton.

Keith's Theater is being remodeled for reopening some time soon. With the Lyric Theater abandoning stage shows last year, the new house should do okay with vodvil productions. Name bands have been hired, but nothing definite.

Tires Cut Schedule

Chuck Smith and his Indiana University Ork have contracts for a summer engagement at Westlake, probably opening Memorial Day. Rumored they will only run four nights a week because of the distance from town and the tire situation.

Sammy Runyun, local boy handling vocals with Rudy Bundy's band, is in town awaiting the call from the Air Corps. Bundy is now at the Roosevelt Hotel in Jacksonville, Florida.

Local cats are currently receiving their boots at the Southern Cocktail, where three colored boys are doing things with their copies from Lunceford recordings. Outfit consists of a bass and two guitars doubling the 88... Ace Brigade is currently featured with his "nursery rymes" at Alice McHam's Indiana Roof. The Army really hit this band, but hard.

—Cal Matthews, Jr.

Raymond Stays on Indiana Campus

Bloomington, Ind.—Chuck Raymond's band will continue as campus dance ork here this summer, due to the enlarged summer sessions at Indiana University. Chuck's brother, Harry Sakmann, is now musical director of WGN's FM station, W59C.

Raymond's band will feature five reeds, four brass and four rhythm. The first sax position has been taken over by Dave Holmes, formerly of Johnny McGee's band. Holmes will also arrange and do some vocalizing. Jim Craig, Nick Cannici, Dick Ross, and Chuck Raymond will complete the reed section. The rhythm section includes Ralph Stein, piano and arranger; Bob Gutentag, bass; Whitey Grey, drums, and Jimmy Clark, colored vocalist on guitar. Brass includes Earl Mason, Jiggs Cummings and Glen Smith, trumpets, and Irving Fields, trombone.

Band is fluffing off all offers for a summer job and will make its headquarters at Indiana University this summer—the start of a new tradition for Indiana campus dance bands.

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Summer Resort Jobs Scarce In Northern Minnesota

Minneapolis—Another Minny tram man joins Babe Wagner in the Krupa trombone section this month, this time Tommy Peterson, who returned here from the Orrin Tucker band preparatory to his Krupa rehearsals.

Summer resort jobs, especially those in the northern part of the state, seem to be the thing of the past for local bands. This will be the first summer in many that the Cec Hurst band has nothing set for a northern Minnesota spot. Hurst (with rumors of dissatisfied sidemen ready to give notice) may play four nights a week at the Marigold ballroom, or may work on a six week deal at the Happy Hour club.

Trace Leaving Happy Hour
Al Trace's Chicago "silly-simp" novelty band will leave the Happy Hour May 15 with two of Minneapolis' most knocked-out musician-comedians, Red Maddock, drummer, and Dave DeVore, bass. Trace has played the necessary drum parts himself up till now. At press time, the Hour's manager, Abe Perkins, was tearing his hair for an organized band, nearly impossible at present with Uncle Sam's priority on nearly all young musicians.

Another question at writing time was the possibility of the fine Sev Olsen band returning to the Nicollet Hotel's Terrace room for the summer season. Olsen, now the top money making band of the Twin Cities, was all set to return to the Nicollet after playing an engagement there last winter. Filling in a week however at the Happy Hour night club, which caters to a different crowd altogether than the Nicollet, according to Manager Messick of the Nicollet, may spoil Sev Olsen's chance for the Terrace room job.

Another deal pending is the organizing of a band under Roy Eldridge, with a Krupa backing. The Eldridge build-up since he has been with Krupa has been sufficient to make his name best known among country's cats.

Habata in Frolics

Three local men went into the new Frolics under Harry Habata's direction. Habata is the fine WCCO accordionist and recently owned his own night spot here.

Latest for the Radisson hotel is the Eddie LaRue, guitar; Ken Kingsbury, git box and Matty Milrich, bass, combo. . . . Larry Hanson, top alto sax man and leading musicians photographer in Minneapolis, is now connected with the local Eastman Kodak store. . . . Jack Restad, piano at The Red Feather. . . . Dick Clausen, piano-leader at Jennings turned down a Red Nichols offer. . . . Earl Irons surpassing all expectations with 8 months at the Anglesey Cafe behind him.

—Don Lang

Emilio Caceres Adds Two Saxmen

Detroit—The Emilio Caceres orchestra, currently at the Club San Diego here, is adding two more sax men and will record for Columbia-Okeh records this month. Will Bradley is making an arrangement of Caceres' tune, Jig in G, and will record it for Columbia. In addition, Caceres himself will wax a hot fiddle solo with a new band background.

MATTY MATLOCK



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Jamming by Order—a Pleasure



Camp Blanding, Fla.—When their commanding Officer ordered them to present a jam-session—members of this orchestra from Camp Blanding went to town. Here are trombonist Pfc Slick Williams; saxophonist Pfc James Smith; bull-fiddler Corp. Joe Gramling and clarinetist Sgt. Grayson Smith, all of Gadsden, Ala. Trumpeter Pfc Lester Phillips of Sylacauga, Ala., Carmen Anello of Irvington, N. Y., drummer Pfc Otto Petrosiano, formerly with Jack Teagarten.

Mrs. Roosevelt Cools Off the Party Boys

Philadelphia—Mrs. Roosevelt put the clamps on, but good, to some gentry trying to salvage the remnants of the million-dollar society dance business under the guise of "Parties for Patriotism."

Figuring that a testimonial from a national figure as to the desirability of having parties to keep up morale would save the day, these characters asked the First Lady for aid.

She very cannily replied that parties were fine—but should be informal and inexpensive!

At last look-see, the wise ones were scrambling for tavern jobs.

Jimmy Dorsey

MAKING AND BREAKING RECORDS . . . COAST TO COAST



JIMMY DORSEY—siding the groove to fame—under the management of Bill Burton and General Amusement Corporation.



Seated in front of the brass section, described below, are, left to right: Jimmy Dorsey, and his vocalists, Helen O'Connell and Bob Eberle.



Putting the adagio dancer "in the groove." Jimmy's great trumpeter section, left to right: Shorty Solomon, Ray Anthony, Jimmy Campbell and Nate Kazebler. All play Conn New York Symphony Specials.



The kind of playing that makes the wires and airways "hot." Left to right: Phil Washburn, plays Conn 24H trombone; Al Jordan, plays Conn 24H trombone; Sonny Lee, plays Conn Arust Special trombone.

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Record Worries? Cab's Not Bothered—He Has His Quizzicale Show

Chicago—Cab Calloway is one band leader who will not resent too extremely the forthcoming phonograph record restrictions. For his hi-de-highness of hi-de-ho has his Quizzicale to keep him warm—in the hearts of his fans.

In the Panther Room of the Hotel Sherman, where since his opening on April 8th Calloway consistently has been exceeding his quite substantial and satisfactory business of last summer, he said that the power of his weekly sustaining broadcasts has been reflected strongly in his box-office figures for the last two or three months.

"Blues" Peddle Well

Cab always has done comfortably well on the platters, his disc of *Blues in the Night* passed the 200,000 mark, and his name is a familiar one in the juke-boxes of the nation. But unlike many leaders, his forte always has been radio, since he originally flew to fame on the air waves from the old Cotton Club in Harlem.



Cab

Commercially, Calloway's Wednesday night sustainer over the approximately 100 stations of the Blue network, may never mean anything. Whether it will acquire a sponsor at this critical period is doubtful, but in the meantime, it is costing Cab nothing, his men are picking up scale money every week, his guests are having those fins laid on 'em, and his listening legions seem to flock to the theater or ballroom every time he hits a town.

Overflow audiences are the rule whenever the *Quizzicale* is broadcast from the stage of a theater or the platform of a ballroom. At the Paradise theater in Detroit a few weeks ago, not one but two emergency squads of police were summoned to control the crowd.

Replies Knock Him Out

Cab enjoys those broadcasts, too; at times, we suspect, even more than his listening audience. Those unrehearsed remarks by his visiting stooges knock him out, like the time he asked one cat about the Great Profile and did everything but spell Barrymore to put him hep. The gate scratched his pate for quite a spell, finally came up with "Count Basie."

There are three new men in the ranks of the Calloway band since he was last at the Sherman, Lester "Shad" Collins and Russell Smith on trumpets (of which there are now four), and Teddy McRae on tenor sax, replacing, of course, the immortal Chu Berry. And the Cabaliers, vocal quartet which once was the Palmer Brothers Trio, to supply background very effectively.

Always a peerless showman, Cab is a sincere musician, takes his own band seriously, has managed to corral his share of star instrumentalists and is particular about his arrangements, which are turned out by Buster Harding and Ruck Ram. That the maestro has a keen ear and good judgment often has been demonstrated, even in the days when he was buying special material from Will Hudson in Detroit, long before that arranger turned his *White Heat* on Broadway.

The band lines up as follows:

Russell Smith, LaMar Wright, Lester Collins, Jonah Jones, trumpets; Reg Johnson, Fred Glenn, Quentin Jackson, trombones; Teddy McRae, Jerry Blake, Hilton Jefferson, A. J. Brown, Walter Thomas, saxos; Benny Payne, piano; Cozy Cole, drums; Milton Hinton, bass; and Danny Barker, guitar.

Yeah, man! The Quizzicale is a Killer



Chicago—Cab Calloway and his deep thinkin' board of amateur experts who spout every Thursday on his Quizzicale. Calloway currently is lulling it out at the Panther Room of the Hotel Sherman.

Ronnie Kemper Gets New Band Underway

Los Angeles — Ronnie Kemper, undismayed by wartime conditions which have caused many aspirants to abandon plans for new bands this spring, takes his band into his first location spot by opening at the Palace Hotel, San Francisco, May 5.

Ronnie's new combo, which is handled by the Win. Morris agency, consists of five brass, four saxes, three rhythm, with an extra piano on which Ronnie will perform when not busy with the baton or a vocal. Girl vocalist spot was still open but was expected to be filled momentarily.

Buzz Adlam, longtime arranger for Horace Heidt, and recently working at studios here, is supplying the arrangements for the new Kemper band.

Aristocrats Held Over In Tucson Hotel

Tucson, Arizona — During the annual "Fiesta de los Vaqueros" Barney Goodman, owner of the Santa Rita Hotel booked the "Aristocrats," recently known on the west coast as Babs and her Beaux, two boys, a girl, and two pianos. Babs Norman at the mike, Merle Schierholtz and Wayne Mahurino at the pianos.

The unit is different in the fact that it carries a 'show within a show.' Babs operates a marionette show, with special lights and portable-type stage. The trio was booked for two weeks and have been held over for nine.

—Sherrill Smith

Long Fans Get Kaye

New York — Several weeks ago, Johnny Long was skedded for a Spotlight Band slot on Mutual. Arriving in the Main Stem for the date, he discovered the sponsor thought he was doing the date in Chicago, and had distributed two thousand tickets for the broadcast. Long nipped around New York while Sammy Kaye rushed from the Chicago Theater to entertain an unsympathetic audience of Long fans.

—Dan Canter

Ella with Band Part of Time

New York — Ella Fitzgerald is not completely severing connections with her band. Moe Gale, who does her booking, felt that it would be more profitable for her in the long run to stick in the New York area, doing club dates, radio, and record work with an instrumental combo, The Three Keys backing.

At present, the financial burden of a big band forces Ella to stay on the road most of the time, mixing one-nighters and theaters. Under present plans, Gale hopes to have Ella join the band for part of each year for dances and theater work. In the interim, the band will be booked as a separate unit under Eddie Barefield, sax-clary man, who some years ago fronted a crack West Coast combo.

—Michael Stranger

Tea's Singer Joins Army

Hartford, Conn.—Accompanying the gay nineties mellerdramer, "Curse You Jack Dalton," given by the Fuller Brush Company at the V.F.W. outpost here recently, were four of this city's best musicians, Mike Rogers, tenor; Ray Moretti, doubling on bass and violin; pianoman Joe Puzzo and guitarist Georgie D'Anolfo. The boys were jamming so well that a few jitterbugs pushed back the seats and started dancing.

Dave Allen in Army

Celebrating their second year at Otto's Restaurant here, are the Bill Johnson crew. They are the only septa outfit in town set indefinitely. The leader handles the vocal department while Dick Taylor, trumpeter; sax and clary man Teddy Thomas, tub thumper Bill Kennedy, 88-er John Hoary and bassist Saul Dove send the gates.

Dave Allen, ex-Teagarden vocalist, joined the army April 24th. . . . The new Hartford Auditorium will be a swell place for name bands.

Waiting for Benny

The cats about town are waiting anxiously for May 7th when their king, Benny Goodman, is expected to hit the State Theatre. It has been two years since his orchestra was here and then Benny was ill and trumpeter Ziggy Elman fronted. So actually Benny hasn't played the insurance city in four years and has lost many of his local followers.

Bob Allen Band Has Narrow Escape

Worcester, Mass. — Five alarm fire which swept Mayfair hotel, causing damage at \$100,000, drove Bob Allen band, playing at the Plymouth, to the street at 3:55 A.M. with many others who missed death by inches before the fire was under control. Two vaudeville entertainers were hurt and several firemen injured. Many of the guests were rescued from windows and many others escaped in nite clothing.

Mildred Cortello, appearing on the theater bill with Allen's band, and her husband, George, were trapped in their room. Mildred threw a window rope out and attempted to make escape that way, only to lose her grip half way down and plunged to the pavement. She fractured her left leg, and was taken to City Hospital.

Benny Goodman's recording of *Jersey Bounce* has whammed him back not only into the Big Ten of bands, but right back into the hearts of Worcesterites. This town will go all-out for B.G. when he comes in here for a run at the Plymouth May 4th, 5th and 6th.

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"For more brilliant than any I've ever played" — JIMMY RIEWER

"Combines playing qualities of fine cane with the durability of plastic" — BOSS SNYDER

"Have been playing mine for over five months now" — CHARLIE CLAUS

"Gives me an even score from low Bb to high F" — ERNIE MATTHEWS

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Eight More Musicians Join At Great Lakes Station

Chicago—Eight more musicians joined the U. S. Naval Reserve and began training at the Great Lakes Naval Training Station near here last month. After their preliminary training, the men will be assigned either to the Great Lakes military band, headed by chief bandmaster Frank Mettlich, or to the dance orchestra, headed by Lieutenant Al Kvale, formerly a Balaban and Katz theater chain maestro.

The new recruits include William J. Brown, bass fiddler; A. S. Bazules, ex-Joe Sanders saxist; Benhard Nieme; Joe Conturai, former Dick Jurgens trumpet man; Tony Costa, former Mike Riley clarinetist; William Lee, trombonist and vocalist out of Red Nichols' band; A. O. Lively, and Richard Yest, formerly with the Chicago Civic Symphony.

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Los Angeles' Ballroom Business Stages a Snappy Comeback

Blackouts Fail to Panic Proms

Los Angeles — Fourth blackout to hit the local territory, the alarm of April 8, took a heavy toll of ballroom and nitery business on the night of the affair, but business made a rapid come-back on succeeding nights, indicating that the populace hereabouts is becoming less sensitive to wartime jitters.

Rang Up Biggest Grosses

On the Saturday night following the alarm (April 11) the berg's dine and dance spots rang up their biggest grosses in several months.

The April 8 blackout resulted in what was practically a zero night for most of the entertainment spots. The blue signal ("warning") came through at 8:35 p.m., the fact being known to the citizenry by the shutting down of local radio stations with the usual chilling announcement, "We are now leaving the air by order of the Fourth Interceptor Command." Pleasure seekers who were still home cancelled their plans for an evening's outing while those who had started for the sipping spas but hadn't reached them turned around and scurried for home.

Catch 'em Dolling Up

The moaning sirens of the blackout alarm came at 9:05 p.m., early enough to catch all but the early dinner crowd still in the act of dolling up for the night.

The city's small, neighborhood ballrooms, whose patrons arrive by 8:30 in order to get their twobits' worth of dancing, came out best of all.

Press Agent to Swing in Cuba

New York—The USA gave back the Cuba Lieber to Cuba when Les Lieber, New York press agent, sailed for Cuba with a swing quintet to fulfill a Havana engagement.

Included in the quintet were Frenchy Crauette on bass; Artie Ryerson, guitar; Sanford Gold, piano; a trumpet player, and vocalist Jane Leslie, recently at the Famous Door.

Lieber plans to do several broadcasts, and two weeks in a theater. He first cracked the music business proper playing ten cent flute on the old Saturday Night Swing Club on CBS.

'Spig' a Big Man in Granite City

Granite City, Ill.—About the only attention-attracting band in this town is the one fronted by "Spig" Atchison. His combo shapes up with Al Stevens as vocalist; Floyd Eaton, manager; Ted Saba, piano; Neal Black, bass; Bob Thompson, drums; Tony Cole & Jack Robinson, altos; Bill Williams & Sam Mauradian, tenors; Wally Birmingham, Gene Harper & Maurie Eichler & Hayward Eggle, brass. Atchison's outfit gets most of the jobs hereabouts, as a result.

Everette at Work

Springfield, Mo.—Jack Everette's orchestra recently broke up, due to the draft, but he is now organizing a new one here.

Make Your Own Orchestra Arrangements with the Spivak Transposer. Four part harmony for all instruments at a flash—50c. Write your own music with the new music writing device; celluloid stencil for tracing musical symbols perfectly, 50c. Send \$1 for both items. S. SPIVAK, 4511—15th Ave. Brooklyn, N. Y.

His "Fresh Air" Routine Comes On, Too!



"By me, you don't need a contract."

"Giving me 10% is still robbing me of 90%."

New York—Comedian of the hour is Zero Mostel, a Brooklyn portrait painter, who found that his rubber face, flexible larynx, and talent for biting mimicry paid off in more than glory. In the space of a few weeks, he's become a headliner at Cafe Society, is doing a weekly commentary on the Blue's Chamber Music Society, and has a picture company on his trail. Down Beat got him to pose for shots from his most hilarious routine: *At Home With A Booker*.

Ha! Bullets Settles Down

Los Angeles—"Bullets" Durgom (official spelling authorized by "Bullets" himself) celebrated Easter Sunday by motoring to Las Vegas and marrying lovely Jeri Ina Lee, non-professional with whom "Bullets" had been seen frequently of late.

The wedding party was driven to the Nevada city by Lana Turner, who served as maid-of-honor. Best man was Bob Moss, Blue Network production exec.

The West Coast office for Tommy Dorsey, which "Bullets" established here recently, has been closed as a result of the end of the prospective MGM recording company in which Tommy was to be active. "Bullets" is now associated with Phil Borut's Business Management company, which handles private business affairs for screen, radio and music folk.

Coast Blackout Hits Resorts

Trenton, N. J.—Operators of some of the biggest road-houses in the country have another headache to worry about besides tires and the draft. The Navy has discovered that lights along the Jersey shore silhouette ships at sea, making them duck soup for wandering Nazi subs.

A strict order has gone out, curbing all out-door lighting facing east, and severely restricting that in any other direction. The huge illuminated signs, outdoor gardens, and gaudy flood-lighting are thus out for the duration.

Jones in Harlem

New York—Claude Jones, former Cab Calloway trombone star, is playing at the Elk's Rendezvous here in a band led by Herman "Flippy" Flintell.

Daily News Lays One on Eddie

New York — Eddie Condon is still moaning over this notice given his recent Town Hall jazz concert by the Daily News, tabloid here:

"Eddie Condon, who now bills himself as the poor man's Gatti-Casazza, offers the last of his free-style, no-holds-barred swing concerts at Town Hall Saturday afternoon. Virtually every jive expert, who can play music, but can't read it, will take a few licks."

D'Artega Turns Down 4 G's

New York—There've been plenty of tales about leaders turning down the big money, but this one on D'Artega tops 'em all. It seems he was offered a six week vaudeville tour which would have netted him 4 G's personally. He not only turned it down, but when commercial commitments prevented some of his men from playing some service benefits, he organized a special 65 piece "Symphonic Swing" band from the WPA to handle the dates!

Ardie Wilbur Joins Les Brown Band



New York — Studio shot of Ardie Wilbur, replacing army-bound Abe Most, as Les Brown clarinetist. Wilbur nabs his unusual monicker from his initials, R. D., and styles his stuff on the Buster Bailey side.

Toscy Takes His Hat Off

New York — In a recent recording session here with the NBC symphony, Arturo Toscanini, king-pin of the classical world, recorded the national anthem. Not only did he rehearse it painstakingly, but when at last he was ready to record, he insisted the entire orchestra stand at attention while playing. This is the first time a 'cello section has been known to play while standing.

Hartford Band Blows Good Jazz

Hartford, Conn.—The band at Friar's restaurant here, under the leadership of Joe Richards, features real jazzmen and attracts many sidemen from big-name bands as jam soloists. Richards, a cornetist, possesses a tone and phrasing similar to Bunny Berigan.

The rest of the personnel includes Red Richman, piano; Tootie Failla, reeds; Harry Grant, drums, and Mickey Vine, vocals.

Frequent sit-ins include Johnny Rubera, tenor and trumpet, and Merrill Krane and Art Thompson, tenors.

Boyd Raeburn Adds Some Jazz Men

St. Louis—Time slushes on, and Boyd Raeburn has added several jazz men to his sweet outfit. Gave no reason except that he thought the band needed lightening up. Raeburn goes into the Roosevelt Hotel in New Orleans for the month of June.

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Music Can Help Win This War!

WHY ISN'T MUSIC BEING PERMITTED TO DO ITS PART IN WINNING THIS WAR?

That's what the editors of *Down Beat* want to know. President Roosevelt told the nation at a recent press conference that we should have more bands and more parades. *Down Beat* heartily agrees.

Let's send our boys off to camp like we did in the last war with bands playing and people cheering. The country needs more showmanship to arouse itself to the greatest war effort. Why not inspire our young men instead of routing them out of bed before dawn and sneaking them out of town?

Country Needs Showmanship To Win War

In Evanston, Ill., there are some business men who have the right idea. They take turns in getting up early in the morning to see the boys off.

Nothing arouses the patriotism of the man in the street quite so much as men marching to stirring martial music. BUT MUSIC IS NOT ONLY NEEDED IN PARADES BUT IN THE CAMPS AND IN THE DEFENSE FACTORIES AND IN EVERY PHASE OF THE WAR EFFORT!

Troops in camp should hear more music and should be given opportunities to form their own musical groups aside from the official army and navy bands.

Music can be a potent force in winning this war! Already, managers of defense plants are beginning to appreciate the tremendous value of inspiring music.

The Allis-Chalmers company in Milwaukee for instance, which is turning out a huge amount of defense materials, has hired a dance band for off-shifts. Many defense workers don't want to work at night because they can never go to dances or "have fun."

So, Allis-Chalmers said, "Okay, you can dance in the daytime." The company hired a band to play music at daytime dances for its employees.

Solid, stirring American music is a heritage of every American citizen.

Can you imagine workers in one of the slave factories of Nazi Europe or Fascist Japan enjoying such privileges as dancing to music provided by their bosses?

Do The Slaves Of Hitler Get Music?

Let us have an organized campaign to stir up the war effort everywhere with pulse-racing patriotic music. GIVE MUSIC A CHANCE TO HELP IN WINNING THE WAR. The Nazis first realized the value of music in the war by marching into Norway with brass bands playing, stilling the doubts of the people.

Now, is the time for America to harness music's full powers in its drive to STOMP OUT OUR ENEMIES AND SWEEP ON TO FULL VICTORY!

'Girl Leader May Step In My Shoes'—Marvin

Chicago—If Mel Marvin, orchestra leader, is drafted and it does look like a possibility, the band will be taken over by his fiancée, Esther Silsbee, formerly Vincent Lopez' secretary.

That was Marvin's announcement this week and indicates a possible trend towards many chick-led bands in the future as leaders are drafted and personality fronts are needed to carry on the bands.

It is Marvin's contention that no matter how many changes Miss Silsbee will have to make and even if she winds up with all gal side-men—his name will still be intact.

Musicians Off the Record



Wichita, Kansas — Johnny "Scat" Davis is getting a work-out and not on the bandstand as usual. While in Wichita recently, "Scat," between his Wichita Blue Moon shows, exercised his band boys by playing a little baseball with Wichita aircraft teams. Davis won over Beech and Boeing aircraft teams, but after the last game Johnny was so stiff he had to get a work out and rub down. Paul Threlfall Photo.



KIM MAKES HER BOW at the age of nine months. She is the daughter of Bobby Clark, Jr., with the Chico Marx band. Her mother is the former Armide Whipple, who sang with Ben Pollack.

Cavaliere Passes Out . . . Cigars

Chicago—Art Cavaliere, local bass player whose Three Beats recently completed a 29-week stay at Lipps Lower Level and are currently at the Hob-Nob, became the father of an 8-lb. baby boy here April 7. Mother and baby were reported doing fine at Lying-In Hospital.

WHERE IS ?

- ROBERT RIVERS, sax, formerly Los Angeles Local 47.
- JOHNNY CARLSON, 1st trumpet, formerly with Isham Jones, Gus Arnheim.
- CHARLES CASTALDO, trombone player.
- TOMMY MORTON, manager, Bobby Day's Ork.
- JACK MILLS, drummer, formerly with Bobby Day.
- JULES ALBERTI, drummer and leader.
- ANDRE TALOFF, Russian Leader and violinist, formerly at Waldorf-Astoria Hotel.

WE FOUND!

- EVELYN MEREDITH, 108 N. Ruple Ave., Washington, Penn.
- STUART WADE, now with Freddie Martin, Wedgewood Room, Waldorf-Astoria Hotel, N.Y.C.
- ALTON ECCLES, LaPierre Ave., South Bridge, Mass.
- NEAL BUCKLEY, now featured singer with Len Malvern and his ork.
- EDDIE LAVINE, former Bob-O-Link, can be reached at 5438 Hartwell Ave., Dearborn, Mich.

Chords and Discords

That Fem Question, Again!

Worcester, Mass.

To the Editors: Haven't girls got their legs in enough places without wanting to play jazz? Every place you go, you see some girl showing what she calls good legs. Spare us the torture of listening to off the beam fems who think they're good enough to take over from Pee Wee, Muggsy, James and all the great musicians of American jazz. Sure, let Anne Hudee and Jayma Moore rave about Mary Lou Williams (who is exceptional) and Billie Rogers (who really reeks both on trumpet and chirping). Girls may think they can handle anything well but when it comes to comparing these women trumpets or what have you, I'd rather listen to a baby with a new drum.

Hudee says, "Who's going to supply the music when the men go?"

Well, it won't be women! The older generation, Joe Sullivan, George Wettling and their buddies will still jive better than fanatical housewives.

ROBERT TONEY

"Girls Are Too Hep!"

Yuma, Ariz.

To the Editors: Who is William Peri to state dogmatically that girl musicians are unhep? I have run across girl musicians who could blow some men off the stand.

One in particular is the fem who plays tenor with the Two Cats and a Kitten at the Valley Cafe, Yuma, Ariz. I venture to say the Kitten, one Doris Everett, better known as Burgie, can cut more than a few men on tenor. A combination of the Hawk, Choo and Ben Webster, this gal.

JOE BANANA

"Keep on Diggin' Lu Watters, Man"

San Francisco, Cal.

To the Editors: So your writers have finally come out of hibernation to write about the Lu Watters band!

Hal Holly mentions the fact that the band has two banjo players but I believe only Clancy Hayes played on the records. The other, left-handed Russ Bennett, is a substitute. Both banjoists and amazing trombonist Turk Murphy handle the vocals.

Your writer hardly mentioned one of the star performers, Wally Rose, but when he begins to play one of his specialties such as *Hot*

House Rag, *King Porter Stomp* or *Pineapple Rag*, you should see everyone crowd around the piano to watch him play. His disc of *Black & White Rag* is getting the biggest play on record programs of three radio stations.

Incidentally, it looks like Dave Stuart will earn a nice profit on the Watters album. In just a few weeks, well over 400 sets (1600 records) have been sold in San Francisco and the East Bay at four bucks and a quarter a throw.

FRANCES DOWNEY

Pause for a Moment

Newport News, Va.

To the Editors: No one need be reminded that Jazzdom lost a great musician



Christian taken his place among such immortals as Bix.

EDDIE AMOS

"Is Spivak Sweetest?"

Toronto, Ont.

To the Editors: Robert J. Willard says in the March 15th *Chords and Discords* that Spivak is the sweetest. I'll grant you that. My Aunt Murgatroyd is a sweet old girl but that doesn't mean much either.

ROB COPE

And That's That!

Malden, Mass.

To the Editors: Muggsy Spanier is the greatest trumpeter the world of jazz has ever known.

ARTHUR LEVINS

How About This, Georgie Porgie?

Roxbury, Mass.

To the Editors: At last I have discovered the secret of Mademoiselle Frazier and I thought that I ought to pass it on for the edification of his many admirers.

Acidmouth simply tries to cloak his astounding lack of knowledge

RAG-TIME MARCHES ON . . .

NEW NUMBERS

- SILVER—A boy, Darwin David, seven lbs., born to Mrs. David Silver in Scottsville, N. Y., April 3. Dad in a Rochester, N. Y., orchestra leader.
- RUSKIN—A seven lb. baby girl, born to Mrs. Bud Ruskin in Cincinnati. Dad is a bass player on staff of WCKY.
- WYNECOFF—A daughter, born to Mrs. Nat Wynecoff in Hollywood, March 30. Dad heads Southern Music company.
- FAIN—A son, born March 26 to Mrs. Sam E. Fain in New York. Dad is the songwriter.
- TOMLIN—A son, born in Kansas City April 7 to Mrs. Pinky Tomlin. Dad is singer, composer and band leader.
- DONAHUE—A son, born to Mrs. Al Donahue in Hollywood, April 11. Dad is the orchestra leader.
- McVEHIL—A daughter, born April 6 to Mrs. Ed McVehil. Dad is with Harman Middleman's ork.
- SANDRETTO—A daughter, born to Mrs. Mike Sandretto in Pittsburgh, April 4. Father is with the Frank Natata trio.
- SISSLE—A son, born April 8 to Mrs. Noble Sissle in New York. The old man's the maestro at the Diamond Horseshoe.
- LAWRENCE—A son, born to Mrs. Jerry Lawrence in New York April 7. Dad conducts an all-night record program on WOR.
- KWAIT—A daughter, born to Mrs. Jack Kwait, in Philadelphia, March 30. Dad is saxophonist with Joey Keane's orchestra at station WCAU there.
- SWERDLOW—A daughter, Eileen, born to Mr. and Mrs. Swerdlow April 2 in Philadelphia. Dad is trumpeter in Tower theater ork.

- KAYE-BERHMAN—Sid Kaye, drummer with Raymond Scott's ork., and Gloria Berhman in New York, April 3.
- MAHURINO-NORMAN—Wayne Mahurino and Barbara Norman, both musicians, in Tucson, Ariz., on April 3.
- HOLTEN-FONDA—Bob Holten, trumpet player with the Scott Cameron band, and Jean Fonda in Texas, March 22, 1942.
- LAVELLE-McNEILL—George Lavelle and Eleanor D. McNeill in New York, April 6. Bride is with music firm of Shapiro, Bernatell.
- WHALEN-HOULE—Joseph P. Whalen, professional manager of Jewell Music, and Hazel Houle in Milwaukee, April 11.
- BYRON-HUGHES—Ward Byron, conductor of the Fitch Bandwagon program, and Claire Hughes in Encino, Cal., April 6.
- GINGOLD-HOLLEN—Robert T. Gingold, former musician and at present drummer in the 245th Coast Artillery band, and Muriel Holler in Brooklyn, N. Y., March 22.

FINAL BAR

- WYATT—Hazel, wife of Jack Wyatt, Texas bass player and band leader, died March 20, 1942.
- SPORIER—Eugene, old time New Orleans pit drummer, died in New Orleans last week.
- FULTON—Wendy, 22-months-old daughter of Jack Fulton, Cincinnati radio singer, was drowned April 10 in Lakeside Park, Ky.
- HOAPILI—Alexander, 44, guitarist formerly in vaude and on the radio, died March 18, in Hanover, Pa.
- LESSY—Pearson, 34, radio singer, died March 16 of gun-hot wounds near his home in Camden, N. J. He was the former husband of Carlotta Dale, singer.
- STOLBERG—Marcus, 71, father of George Stoll, musical director at Metro-Goldwyn-Mayer, died April 8 in Hollywood.
- SPITZER—Mrs. Henry, 35, wife of the general manager of the Mayfair Music company, in New York, April 4.

TIED NOTES

JACGER-ZIGAS — Kenny Jagger, ork leader at the Pratzell Bell Cafe, Indianapolis, and Flo Zigas, of Racine, Wis., in Indianapolis recently.

Chords and Discords

regarding jazz by using to its utmost his so colorful Hawvard diction, and by delving into personalities. (Witness his laugh provoking but unfounded attacks on Tex Beneke and Sidney Bechet.)

NAT HENTOFF

Wax That Bunny Berigan Boy!

Rochester, N. Y.

To the Editors: Why doesn't some recording company, at least one of the private concerns, record an album of solos by Bunny on some fine tunes like All of Me, Confessin' and many others, and let this boy pour his heart into a song, because that is what he does on every note he plays?

DICK MINER

Enlighten This Cat

New York

To the Editors: Please inform me of the present occupations of four old-time orchestra leaders. They are the three Pauls—Specht, Tremaine and Van Loan, and one named Strickland. If George Olsen and Johnny Johnson haven't disbanded, where are they playing now?

PAUL JONES

Note—Where are they? Where are Messers. Specht, Tremaine, Van Loan, Strickland, Olsen and Johnson?—EDS.

Attention, Leaders!

New Kensington, Pa.

To the Editors: I think there is nothing more disappointing to fan letter writers as not receiving an answer. I know that band leaders are busy but it wouldn't break them to answer a letter that probably took lots of time and brainracking to write. I know that there is a shortage of practically everything including paper but who is asking the guys to write a volume?

BABE LODOWSKI

Note—How about this, leaders? Are fans a nuisance or do they make up a valuable following?—EDS.

Benny Imitates No One

New York, N. Y.

To the Editors: Would you please tell me just whom Benny Goodman does imitate? Charles Edward Smith in his book, Jazzmen, states that he apes Pee Wee Russell. Mr. Hobson in American Jazz Music is of the opinion that Benny takes off on Leon Rappolo. The eminent critic, George Frazier, is of the opinion that he imitates Don Murray. And if you go down to Jimmy Ryan's sessions on Sunday, you can ask aloud, "Who does Benny Goodman copy?" and the place will scream "Frank Teschemaker." How about enlightening an ickie?

SOL KING

Note—Benny Goodman says in his book, The Kingdom of Swing, that he early admired the clarinet work of Leon Rappolo. But since, he has struck out to develop his own style.—EDS.

Request Note

Bristol, Conn.

To the Editors: How about a few articles on "greats" like Teagarden, Yancy, and MacPartland, and don't go silent on Crosby's Dixieland Band.

BILL DUFFY

Eds. Note—Coming up, Bill, coming up.

'How About Our Town?'

East St. Louis, Ill.

To the Editors: I don't like to beef but it seems like our part of the country is never heard of. East St. Louis is located directly across the Mississippi river from St. Louis, not over two miles away. There is a fine band in this town which deserves a mention.

The band I speak of is Wes Paule's. He has a ten piece outfit

Network Split May Break Up Symphony

New York—Current musical paradox on the networks is the NBC symphony broadcasting on Tuesday nights over the Blue Network. Since the two are supposedly competing companies, there is obviously plenty of explaining to do.

Problem is that up till now, 130 men have served both networks. If, as local 802 wants them to, a split is made, and each network maintains a completely separate staff, the NBC symphony is doomed to go, since neither network can maintain 130 men alone. NBC is trying to work out some way of joint support of the symphony as a separate unit, but isn't too hopeful of success.

BG Sextet Plays Unseen in Film

New York—When Benny Goodman recently was filmed for "Syn-copation," his background seems to be the band of all-stars photographed with him in the film. Actually the BG Sextet backed him up.

that is as good as anything I've heard around here. He has three brass, three rhythm and four saxes (Wes leading the band on tenor). The lead trumpet man is only 18 and plays a terrific lead. Besides Wes, his tenor man plays a fine ride chorus. He gets a marvelous tone. His vocalist, a lovely little chick, Jean Sims by handle, has everything any other warbler has. I think this outfit deserves a break.

A DOWN BEAT ADMIRER

Pro . . . New York, N. Y.

To the Editors: Nuts to Arthur Borsky! None of us are fifteen-year-olds and we do like Ellington, but we also like other musicians too. Hooray for Down Beat, the world's greatest jazz magazine.

MURREY LAKIN
JACK COPALSKI
DICK BROWN

. . . And Con

Forest Hills, L. I.

To the Editors: Thank God, there are still men like Borsky and Frazier around to uphold the type of music that only Ellington, Basie and Lunceford can play.

KENNETH GOULDIELOCK

Let Women Play, If They're Good

Chicago

To the Editors: Bravo, Down Beat! If women musicians are good enough to play in dance bands, then let them. If not, then they should be at home raising the future saxophonists, trombonists and bass fiddlers.

BARON ELLIOTT
Orchestra Leader,
Oh Henry Ballroom

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Lou Didn't Bring His Banjo



Great Lakes, Ill.—Xavier Cugat, right, famed rumba king, turns over to Lt. Cdr. E. E. Peabody, officer in charge of the band, music and entertainment division here, his former personal manager, Lou Mindling. Mindling enlisted in the U. S. Naval Reserve as a yeoman, second class, and is now assisting in arranging the programs staged regularly at the station for the entertainment of the recruits. Through his efforts many name bands have already or will appear on these programs.

Ralph Garner Gets Ten-Week Folder

Dayton, O.—Ralph Garner, and his band, have been set at the French Village here until June 14. Crew measures up now as follows: Ralph Garner, trumpet and guitar; Charles Mitchelson, Bob Thompson, Chase Evans, saxes; Herb Dixon, piano; Bud Caball, drums, and Tony Midiri, vocals.

In Army, He Still Leads Own Band

Brooklyn, N. Y.—Despite the fact leader Buddy Xavier has enlisted in the army, he can still lead his band at St. Bernadette's hall here. Xavier is currently stationed at Ft. Hamilton. Pianist Johnny Madison has been stricken with a stomach ailment and must leave the band for several months.

—Hal Holly

Brillhart

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L. A. Union Members Planning Juke Box Attack at Convention!

New Coast Disc Firm Is Gloomy

Crosby, Whiteman, Slack and Others Were to Wax

Los Angeles—Prospects for the new Liberty recording corporation, formed here by Buddy De Sylva, Johnny Mercer and Glenn Wallichs, were not brightened by information received here that a drastic curtailment in all phonograph recording activities would soon be ordered by the Government in order to preserve raw materials.

Wallichs was in New York at writing and his associates here admitted that reports from him were gloomy, Johnny Mercer stated that he and De Sylva were awaiting final word from Wallichs on the result of his investigations and conferences with Government officials in Washington before making any announcement.

Mercer Records, Himself

Among the bands signed up, or reported ready to sign with the new Liberty company, were Paul Whiteman, Bob Crosby, Ronnie Kemper, Freddy Slack. Individual performers on the Liberty talent roster are Bob Hope, Martha Tilton, and Mercer himself. Johnny had already completed several sides of vocals backed by a local black and white band.

West Coast plants of Columbia, Victor and Decca announced that they were "marking time" pending outcome of Eastern conferences on the situation. Estimates of future production varied from zero to 30 per cent of past year's output.

Reisman Makes Short

Hollywood—Latest in Warner Brothers series of band shorts to be boxed for release is a ten minute session with Leo Reisman. Included is his *St. Louis Blues*, a version he made famous during his stop-overs at the Waldorf-Astoria in New York.

Jazzman Takes Stab As College Music Instructor

Los Angeles — Murray MacEachern, the man of many instruments who recently purchased his contract, a 10-year pact, from Paul Whiteman for an amount said to have been around \$5,000, is acting as "honorary instructor" of the Los Angeles City College dance orchestra.

The C. C. orch is composed of professional musicians who are students at the college and is part of the regular training given to eligible students taking the radio-entertainment course offered under Douglas Kennedy, a full-time instructor.

The course offers practical training and experience to students who have the qualifications to earn their livelihoods as musicians. The group attained nationwide attention when it was under the student leadership of Tom Glidden (who now heads his own combo at Bourston's Cafe here) and was even given a shot on the Fitch Bandwagon air show.

When he left Whiteman, MacEachern planned to start his own combo but gave up the idea when it appeared that lack of transportation and the draft problem made it impractical to launch a new band at this time.

Niteries Boom In Vancouver

Vancouver, B. C.—Night clubs and ballrooms in this area are getting their biggest grosses in years due to many things, most of them tied up with the war and expansion of the military.

Dal Richards' band, pulling them into Hotel Vancouver's Panorama Roof in droves, will probably work an extra night weekly during the summer regardless of the drop-off in tourist trade.

Wilf Wylie, at Happyland, Trevor Page, at Alma Academy, Earle Hill, at The Cave, all doing near-capacity Saturday business and far above average week-night trade.

Jack Teagarden's ork is the first name outfit to invade this territory in months. He played the Beacon Theatre stage the last week in April. Famous Players are dickering with Sonny Dunham for stage work at the local Orpheum theater.

—Don McKim

Pie in the Sky

Hollywood — Mike Riley, co-author of *Music Goes Round and Round*, and his band is now playing at the Radio Room on Vine Street. Muchoo rough-house goes on, with the climax a little pie-throwing the other evening. Lana Turner walked in, to get one square in the puss.

Welles Jazz Film May Be Shelved

Louie May Never Be Immortalized in Great Movie

Los Angeles — Hints that the much-talked-of Orson Welles movie treatment of the life of Louis Armstrong may never be made are found in cryptic statements issued from Welles' Mercury Productions studios in Culver City.

Inquiries concerning the Welles jazz opus bring guarded remarks to the effect that no starting date has been set, and—recently—a more significant remark that "no contractual commitments or obligations" on the picture have been made.

Armstrong, currently at the Casa Manana, has received no notice to report to work in the near future.

The Welles jazz treatment, as announced, was to be one subject in a feature containing several subjects and entitled *It's All True*. Welles is still in South America where he has been working on production of another subject for the same feature.

New York Evasive About Studio Plans

New York—Louis Armstrong is doing a burn on the Coast waiting for the RKO picture built around his life to roll, but it looks as though nothing much is going to happen.

Hazel Scott, fem pianist, was slated to take the role of Louis' wife, while Duke Ellington is out on the Coast now finishing up the scoring and acting as technical adviser.

RKO has also expressed itself as being desirous of postponing the film, feeling that with *Syncope* all ready for the screens, and the war situation what it is, now is not the time for another jazz film.

Asked if this meant dropping the project completely, an RKO official pointed out that *Gunga Din* one of their biggest grosses, had wandered around for three years before completion. He admitted that it was highly possible that the whole idea might be dropped, with some adjustment made on the contracts.

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Oscar Cohen

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Sonny Dunham Surprise Draw

Los Angeles—Sonny Dunham, booked into the Palladium here as an "unknown quantity" rang up some grosses here that surprised everybody, including the Palladium's boss, Maurie Cohen.

Dunham pulled some 4500 paid admissions into the big Sunset Blvd. dancery on the night of Saturday, April 11, to give the box office its biggest Saturday night take in over three months.

Carlos Gastel, Sonny's personal manager, has the band set to stay on the Coast through June, with a series of one nighters, a week at Jantzen Beach (May 25-June 1), a short at Universal and a soundie for RCM coming up.

Paul Whiteman Augments Ork

Los Angeles — Paul Whiteman hasn't been hooked by those "curtailment jitters" now felt in most businesses whether there's any reason or not. PW has added eight musicians to ork which he plays the Tuesday evening Burns & Allen program.

The radio combo has been augmented by addition of three fiddles, 2 violas, a trombone, guitar and harp.

In the regular Whiteman dance combo, around which the radio ork is built, Don Waddilove has replaced Irving Parker, former MGM trumpet player who joined the band recently.

Los Angeles Band Briefs

by HAL HOLLY

Los Angeles—This month's parade of bands in, or headed for local spots, includes: Harry James into the Palladium April 28 replacing Sonny Dunham; Ella Fitzgerald into the Trionan May 13 or thereabouts, replacing the Duke; Jan Savitt into the Casa Manana April 24, replacing Louie Armstrong. . . "Strictly a rumor" was the Biltmore Hotel's comment on a *Daily Variety* report that the Bob Crosby band would replace Phil Harris at the Biltmore's Bowl May 15. "Not even a rumor" was the comment from MCA on the same story. Now let's wait and see. *Daily Variety* is often right.

Pacific Patter
Robert Armbruster was slated for the music spot on the new Nelson Eddy program, scheduled to replace the present Old Gold program April 29 on a different network. . . Ted Lewis troupe passed through town latter part of April, played the Orpheum theater here and headed for San Diego. . . Tony Paris, onetime member of the Crosby Bob-O-Links, and remembered as writer of rebuttal to the famous "Hollywood Is Jazz' Worst Enemy" article in *Down Beat*, discovered singing with "Six Hits and a Miss" vocal combo here. . . Harvey Brooks, local Negro songwriter (Vienna Forgot How to Waltz) accorded full membership in AS-

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'Officials Sleep At the Switch' Is War Cry!

Los Angeles — A determined group of Local 47 musicians known as the "Sub-committee on Record and Transcriptions," unable to figure out why radio stations and coin machine operators make free, unrestricted use of phonograph records for commercial purposes without paying one cent of royalties to the musicians who made the records ("for home use only") has been organized here for the purpose of carrying the fight to the floor of the next AFM Convention.

Have Tentative Plan Ready

Leaders of the group, who make no bones of the fact that they believe AFM officials have been asleep at the switch on this deal for years, have introduced a tentative plan calling for collection of royalties for the commercial usage of recordings. Collections would be distributed among the performers according to ratings after the ASCAP manner and also among unemployed musicians.

Provision would also be made to use a percentage of the collections for old-age and disability pensions.

Officious AFM bigwigs have repeatedly fluffed efforts of the members to carry out such measures, claiming that "everything possible is being done," but most impartial observers believe that AFM pressure has never really been exerted to block the present unrestricted use of records for commercial purposes.

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Three Bands At Work In Studios

Harry James, Sammy Kaye, and Glenn Miller Starred

Los Angeles—Harry James and his lads, donning make-up for the first time, have started to work on their movie chore at Universal. Picture went into production under the title of *Private Buckaroo* and follows the familiar pattern of movie musicals plus the currently inevitable military slant. James, cast in the role of Band-leader Harry James, is drafted and his band volunteers rather than face the world without a leader. *Ciri Biri Bin* and *You Made Me Love You* have been taken from the James repertoire and injected into the musical score, which will contain the usual number of pop songs. Andrews Sisters are doing *Three Little Sisters*, *Six Jerks* in a *Jeep* and other numbers.

Miller, Kaye at 20th
Glenn Miller and Sammy Kaye bands started to work almost simultaneously at 20th Century-Fox where Miller is cast in the featured band role in *Orchestra Wife* and Kaye is set in the Sonja Henie starrer, *Icelandia*.

The *Orchestra Wife* opus is another version of boy-meets-girl, with a dance band background. George Montgomery plays role of trumpet player who marries a girl singer (Linda Darnell). The gossiping wives of the trumpet player's fellow-bandsmen almost bust up the marriage but it all ends ever so happily after the Miller band has played five or six new pop songs by Mack Gordon and Harry Warren, among which the studio hopes will be another *Chattanooga Choo-Choo*.

Lu Watters Cuts Eight New Sides

San Francisco—Lu Watters and his Yerba Buena Jazz band cut eight new dixieland sides at the Photo and Sound studios here recently. The titles are *Fidgety Feet*, *South, Piano Rag, Terrible Blues*, *St. James Infirmary*, *That's A Plenty*, *Careless Love* and *Auntie Skinner's Chicken Dinner*. The last two sides feature vocals by Clancy Hayes, the banjo player. The personnel is the same as on previous discs. The sides are to be released by Dave Stuart.

Brown Loses Drummer to Al Donahue

San Francisco—Jimmy Felton is back with the Al Donahue band again after a four month stay with Les Brown. He joined the Donahue crew at the Palace hotel here, replacing Burry Drootin on drums. Snooky Lanson also was set to come in from Ray Noble's band as male vocalist, taking the recently vacated spot of Phil Brito. Pres Hudson, tenor man, recently became a father when Mrs. Hudson gave birth to a baby girl, tipping the beam at 8 3/4 pounds, in Salisbury, Md., March 16.

Noble's Fiddler Meets Future Boss



Los Angeles—"I'll see you soon," said Jimmy Cathcart, left, to Lt. Col. W. A. Robertson of the Army Air corps when the two were introduced recently by band leader Ray Noble. Cathcart, violinist with Noble's orchestra, lays down his fiddle and picks up a gun this month. He met his future commanding officer when the Noble orchestra and members of the Charlie McCarthy air show played for a training center near Santa Ana.

Ex-Abe Lyman Trumpeter Still Vague on Killing

Los Angeles—Fred ("Fergie") Ferguson, the former Abe Lyman trumpet player charged with suspicion of having shot and killed his wife and mother-in-law during an early-morning fracas at their North Hollywood home, is still unable to make a coherent statement.

Information by Attorney
This information was given out by Ferguson's attorney, Bernard ("Bunnie") Cohen, himself a well known trumpet player some years ago, who will defend his fellow-musician in court when he is brought to trial.
Ferguson, suffering from a bullet wound in the head (the shot passed through his mouth and almost severed his tongue) is in the prison ward at the Los Angeles General Hospital.
Police believe that he attempted suicide after firing the shots that killed his wife and mother-in-law. They say that his 12-year-old step-daughter told a story to this effect.
"Will Have Important News"
Cohen said that Ferguson's weakened condition made it impossible for him to give a full account of his version of the tragedy. "But," said the attorney, "You can quote me that we shall have some startling revelations to make when Fergie is able to talk—revelations that do not coincide with newspaper reports."
Ferguson was working with Rex Koury's staff ork at KMPC here at the time of the shooting. Members of the band were stupefied at the news.

'Texas' A Hit, So He Pens Another

Las Vegas, Nev.—Jay Whidden and his 11 piece orchestra have opened at the El Rancho Vegas featuring the LaBard dancers from Hollywood. . . . Don (*Deep in the Heart of Texas*) Swander has written another tune titled *Mellow Mood* with which he hopes to hit the jackpot a second time. . . . The Mandalay Club has added Dorothy Oliver, known as the "Baby Blimp," for their featured vocalist.

Loses Trombonist

Los Angeles—Carl Iverson, former Phil Lopez trombonist, has joined Al Donahue's ork. Lopez' band is now in its fourth year at the Sugar Hill restaurant here.

Lucas in Long Stay

Denver, Colo.—Edgar Lucas and his band have been contracted to play the entire summer at Mines Ballroom in Idaho Springs, Colo.

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Beach Resorts on Blink? Band Biz May Suffer

Los Angeles — California beach resorts, which supply many dance band jobs during the summer season, aren't figured to be so hot this year from any standpoint.

Military authorities, who have already banned all outdoor

One of Those Things!

Los Angeles — Low business standards that prevail in the band booking business are shown by deal handed a well known West Coast independent booker. This chap pioneered the one-nighter business in the Coastal area, and, acting as agent for big Eastern agencies, brought their attractions to the Coast for the first time, making it possible for them to come here even without location spots by setting them for solid strings of one-nighters. Now the same Eastern offices, having established their contacts here, are sending the same bands to the Coast, booking them by 'phone and wire—and leaving the local boy who made this possible completely out of the picture on all deals.
One big Eastern agency, which had cluttered the local guy's office with expensive promotional literature for him to use in promoting its bands, sent him a curt wire the other day asking to please pack it and send it back as he wouldn't need it anymore.

affairs which cause large concentrations of people, are expected to take action to prevent formation of the enormous crowds which flock to California beaches on week-ends and holidays. Just what steps will be taken isn't known but it's a cinch the military tops aren't going to let several hundred thousand of the home folks get between the guns that guard the coast line and an enemy who would like nothing better than to cut loose with a few bombers long about Fourth of July.
Bookers are giving the once-over to inland and mountain resorts in hope of finding some summer spots for name bands.

Clegg's Dixie Crew Draws in Texas

Corpus Christi, Tex. — Austin Clegg and his Dixieland band has been held over at Jimmy Holmes' Old Madrid club here. Band features pianist Roy Mariquin, formerly with Tommy Gonsoulin in Alexandria, La.; George Parker, Florida clarinetist, and Clegg himself on tubs. Other members of the band include Eddie Galvan, bass; Henry Mendiz, trumpet, and Al Valorial, guitar.

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Separating the Righteous Jazz

Critic Proposes to View Records According to Grouping on Styles

by MIKE LEVIN

RECORD reviewers are deservedly catching hell from all sides.

Musicians moan bitterly that critics are purists, that they skip a band's intonation, arrangements, and voicing, preferring an endless chain of "sincere" hot solos. Bandmen feel that the balanced precision of the Miller sax section is musically just as important as a Pee Wee Russell clarinet solo, face included.

The "purists," on the other hand, scream that Glenn Miller's "machine-like renderings" can't be mentioned in the same breath with Beiderbecke, Armstrong, and other "hot" immortals.

The two sides scuffle constantly, with variations on "stink" and "terrific" the only ammunition—and the record reviewer getting a general barrage of buckshot no matter whom he praises.

Actually, both are right—and the scribes wrong.

Dig the reviews written in the last few years. Almost all label discs as good jazz, bad jazz, or are fluffed off as being "commercial."

Single Standard Used

In other words, the Reys, Dorsey's, and Goodmans have been rated by the same system used to score the wax-work of the Freemans, Spaniers, and Bechets. Judging them all by only one standard, the critic is grossly unfair to some—and is thus stamped a jerk.

Every band has its own particular groove. Just as jazz demands a different critical approach than classical, so the various groups of bands each require a different slant when being reviewed.

To get fair and constructive reviewing, what is needed are "review labels," pigeon-holes for judging the band's performance in each of several styles, thus giving each outfit a chance in its own ball park.

Picking a record or band as "good" or "bad" isn't enough. Far more important is it to print what

Top Drawer Discs

Vocal: Dinah Shore—I Can't Give You Anything But Love (Bluebird).

Hot Jazz: Mel Powell's Big City Seven—The World Is Waiting for the Sunrise (Commodore).

Swing: Hal McIntyre—South Bay Shuffle (Victor).

Dance: Jimmie Lunceford—Life Is Fine (Decca).

Novelty: David Rose—Holiday for Strings (Victor).

the band does, compare it to similar bands, and note the public reaction.

Group the Styles

Make comparisons—but only with other bands and soloists who play the same style of music. Sizing Jimmy Dorsey up with Dick Stabile will show results; what can you do with a JD-Muggsy Spanier parallel, other than call the opposition a bunch of jerks?

Pee Wee Russell "better" than Benny Goodman?—just plain damn foolishness. How can you possibly compare two men whose ideas about jazz are so completely divergent? All you are saying is that you like one better than the other—and who cares about a critic's personal likes and dislikes?

In other words, we don't hate anyone. Every musician plays as he does for definite reasons. We aim to use these following five "labelings" to find out why—no more:

1. Hot Jazz

Jazzdom's term for one of its proudest boasts: the ad lib solo playing of its crack musicians. Accent on solos thus will usually mean the easy-going framework and fine beat of the small band.

Note there are two distinct kinds



Kyser's Kats . . . Jiving on A Zoot Suit (are they kidding?) are these three vocalists from the Kay Kyser band, Harry Babbitt, Sully Mason and Ish Kabibble. The Kyser waxing of this ditty is reported plenty popular in the jukeboxes.

of solos—the cause of more confusion and saltiness than anything else in jazz. There are the "technical boys," full of brilliant runs and "impossible" range and phrasings, and then there is the "hot" solo, where you worry about a personal tone and sheer originality of ideas.

This is why it's impossible to compare Harry James' Flight of the Bumble Bee with Louis Armstrong's Knockin' A Jug. James is concerned with demonstrating pyrotechnics on a trumpet, Louis with developing a particular theme in his own inimitable hot style.

In other words, you're kiting at windmills to say that Jimmy Dorsey's alto playing is "tasteless mush." It may not be a "hot" solo, but it is still great technical solo playing, and means a lot to a musician faced with the same problems on his horn. Just so, the guys who say Pee Wee Russell has that taxi-horn tone, and no technique at all are on a bad kick.

For his type of phrase, the style is ideal—even though his lack of technical training is painful.

So listen to both "hot" and "technical" solos—comparing 'em ain't nowhere!



Jimmy Dorsey

Mel Powell and his Big City Seven

"World Is Waiting for the Sunrise"; "Mood at Twilight"; "Blue Skies"; "When Did You Leave Heaven"

Mel Powell (piano), Lou McGarrity (trombone), George Berg (tenor sax), Billy Butterfield (cornet)—with Kansas Fields (drums), Al Morgan (bass), and "Shoelless" John Jackson (clarinet) sitting in—have made some of the most satisfactory jazz around in long while.

Sure there're a few things wrong, but the tip-off on these discs is that everyone who has heard them has ordered them. Seems they have the all-over appeal of really good music.

The sides vary considerably. World has some piano that goes, and goes, and goes. Powell really covers a mess of Hines' ground on this, and then turns around on Skies and Mood to play subtle Rushkin stylings. Mood is one of the prettiest blues scorings I've heard, with Butterfield playing cornet the way you like to hear it, and McGarrity on one of his swell Teagarden kicks.

Stand-out work of the session is Johnson's. He takes off his famous snectacles, and turns out some of the flashiest clarinet on Skies he's put on records. These sides will probably be the best sellers in Commodore Music's list. Get 'em—they're good.

Duke Ellington

"C Jam Blues" and "Moon Mist"

Just what it says—blues jammed in C. Choruses by Nance (electric violin), Rex Stewart (trumpet), Ben Webster (tenor), Joe Nanton (trumpet), and Barney Bigard (clarinet) make it ear-catching jazz. Band swings like mad too. Reverse is a solo spot for Ray Nance's violinings. He muffs here and there, mainly because he tries so much. You'll catch some plenty unusual ideas here along with typical lazy but intricate Ellington scoring.

2. Swing

Thus labeled from the brand of music originally peddled by the great bands of the early thirties: Henderson, McKinney, and Redman, and later Goodman, Basie, Shaw, and all the rest that developed the "riff" style and the accent on complex ensemble playing. Here you file Thornhill with his intricate tonal colors, Lunceford and his unusual off-beat patterns, and BG with his Prokofieffian arrangements. Concern is thus more with blendings, intonation, arranging, and the beat of the whole band, rather than any one soloist.



Don Redman

Red Norvo

"Jersey Bounce" and "Arthur Murray Taught Me Dancing"

These are good sides—but not the best that Norvo can do. His new band has power, amazing arranging, and soloings that are only hinted at here. Jersey has a fine tram solo by 'teen-age Eddie Bert,

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who blows 'em in that Higgy groove, while Murray sells with a Mildred Bailey vocal.

When she walked in the studio, she had laryngitis so badly she couldn't talk—singing the way she did here is nothing short of sensational.

Bob Crosby

"You're a Darlin' Devil" and "Dear Old Donagel"

An amazingly inconsistent band. These sides are rotten, leaden as the dickens with idea-less solos—yet I heard some tests they made a few weeks ago of two-beat blues which were swell!

Raymond Scott

"Caterpillar Creep" and "Symphony Under the Stars"; "Kodachrome" and "Eight Letters in a Mailbox"

This new, young band sounds so much better than Scott's old over-rehearsed unit. First side is a pleasant riff tune, while Symphony is his flip but melodic idea of what the Hollywood Bowl would do to Mozart. Last two wander around quite a bit, bearing vague resemblance to I Got Rhythm and Arkansas Traveler. Main beef is that while there are some good ideas around, they're too disconnected for listing, a series of tonal splitches.

Hal McIntyre

"South Bay Shuffle" and "I'll Keep the Lovelight Burning"

This is a very, very fine record—the best Hal's new bunch has made. Ellington in idea clear through, it is the only side I've heard that is really successfully Duke-styled. Classy bass work, some easy, relaxed jug-tone sax section, and an opening and closing with the trio that Duke's Mood Indigo made famous: clarinet, trumpet, and trombone make for a mellow mood.

Charlie Barnet can quit now—someone's cut him at his own game.

Harry James

"Trumpet Blues" and "Sleepy Lagoon" (Columbia)

Flashy brass section work that doesn't quite come off, mainly because it's a little sloppy. Trio is nice, though. Reverse is in that "singing style" that Harry found sold You Made Me Love You. Should sell.

Artie Shaw

"To a Broadway Rose" and "Deuces Wild" (Victor)

A good band—Ray Conniff and Margie Gibson scores—and yet nothing much really happens. Georgis Auld has one good solo tenor bit on the first but the sides never really jell.

3. Dance Music

Often critics forget that musicians have to make a living.

There is good and bad commercial just as there is good and bad swing. For what they're trying to accomplish, the Heidts, the Kyser, and the Kayes are not all bad. Very often swing men, without compromising their musical aims, could afford to showcase their own wares as smartly as do these so-called "corn" bands.

In any event, the problem is still: Do they play a good dance beat; is the song sold well; and is the band's performance distinctive?

Don't snicker about that first one. Half the bands today, sweet and swing, play excruciating dance tempos.

Life Is Fine by the Lunceford gang has that fine bounce that makes for good dancing, plus an A-1 Jimmy Young vocal and aliphorn. . . Dick Stabile and his band debut on Decca with Somebody Else Is Taking My Place. Rhythm sounds a little tubby, and Gracie Barrie doesn't show the swell song-selling she is capable of. (Modulate to Page 15)

Welk Breaks, Makes Records!

Breaking house records seemed to be a habit with Lawrence Welk ork on his recent tour. Band also makes records that sell fast! New tunes released by Decca: When the Roses Bloom Again and Shrine of St. Cecilia (No. 4286); Tica Ti-Tica Ta and Barbara Polka (No. 4287); Lady Play Your Mandolin and Pennsylvania Polka (No. 4309). Welk currently 8th return engagement Trianon, Chicago—broadcasting WGN and Mutual.

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Diggin' the Records

(Jumped from Page 14)

Band should do much better in the future.

More of the tasty dance work of Charlie Spivak's bunch in *I'll Remember April*. Catch the blend of trombones and voices behind Garry Stevens. . . A really commercial colored band! That's what Lionel Hampton's first one for Decca black label sounds like. Although neither the tune *My Wish* by Una Mae Carlisle, or the arrangement is anything special, the band is obviously trying to get into that cash drawer. Hope they do on later discs.

Cugat in an afro-son called *In Africa* comes up with a real twist, a flute played with a jazz tone! Sounds like an undecided sweet potato. . . Good tune and excellent playing by Glenn Miller on *Shh It's a Military Secret*. Modernaires in tune. . . *I'll Keep the Lovelight Burning*. Some smooth lead trombone and muted horn backing by Lyman Vunk—crack sweet music in the Casa Loma style by Bob Crosby, of all bands!

4. Vocals

Here sing the Baileys, Crosbys, and Hollidays. If merely "the vocal with the band," it's listed above with the band performance. But if a solo, or really fine, it falls in here. Note that gives you a chance to rate more fairly a singer such as Helen O'Connell, who too often does things that vocally she shouldn't, but who undeniably from the standpoint of J. Dorsey's band really sells a song.

Lena Horne

"Moanin' Low," an album including "Ill Wind," "Mad About the Boy," "Where or When," and other show tunes. (Victor)

Ever since she went to Cafe Society and did an album with Hank Levine's Dixieland serenaders, Lena Horne has been billed as a "blues singer." This album is much better for Lena's light but attractive voice. She's not a great singer, but chants these tunes well with good backing by Lou Bringu's studio band.

Avon Long, with Leo Reisman

"It Ain't Necessarily So" and "A Woman Is a Sometime Thing" (Decca Black)

The first time these Gershwin tunes from the operetta, *Porgy and Bess* have been properly sung on discs. All others go Whiteman and schmaltz the tempos. Long, the "Sportin' Life" of the show, gives them the proper tongue-in-cheek treatment. Reisman isn't too good in the background.

Dinah Shore with Freddy Martin's ork

"I Can't Give You Anything But Love" and "I Look at Heaven" (Bluebird)

Shore fan or no, you have to like this one. Her intonation, diction, phrasing, and tone are all A-1. It's very showmanlike singing, slanted for all record-snuggers. Latter side isn't too successful mainly because Grieg's *Concerto* simply wasn't meant to be sung.

Alyce King, with Alvino Rey

"I'm Glad There Is You" and "Picnic in Purgatory" (Bluebird)

Paul Madeira and Jimmy Dorsey have written one of the best tunes both for lyric and music that has hit the stands since summer. Alyce King gives her larynx

the best workout it's had on records, backed by a delicate and tasteful arrangement. Reverse gives Rey a chance at those guitar glisses he uses for show purposes.

Vera Barton

"Just a Baby's Prayer at Twilight" and "I Threw a Kiss in the Ocean" (Victor)

Why don't the networks and record companies lay off the drum-beating until a singer is fairly started. This girl sings nicely—she did when she was "undiscoveredly" chirping for Duke Daly—but she certainly isn't the worldbeater her press agents rhapsodize about.

Bing Crosby and Mary Martin

"Wait Till the Sun Shines Nellie" and "Lily of Laguna" (Decca Black)

Forget the second side. In Bing's first appearance on fifty cent wax, he even makes Martin sound good, with his parody on barbershop duets, complete with whistling and vocal trombone licks. Accompanied by John Scott Trotter.

5. Novelty

Where the band is trying to get over a "program idea" with an unusual arrangement. BG's *Bach Goes To Town*, Ambrose's *B'Wanga*, Duke's satire on the *Hungarian Rhapsody No. 2*, and the many Ray Scott "tone poems" latch on here.

Fred Waring

An album of Patriotic Songs (Decca)

Waring's first record tries in almost ten years—okay if you like this production style on tunes that were intended for simple, straight forward treatment. Especially annoying was some dame holding a high sustained note while the glee club sings the last phrases of the national anthem.

Alec Templeton

An Album of Piano Solos (Decca)

Straight forward pianoings by Templeton, revealing him to be merely competent, nothing more. His field is satire—he should stick to it.

Theme Songs

Including Krups, Masters, Jurgens, Spivak, Tucker, Brown, Basie, and Calloway (Okel)

All these are repressings except the last three. Brown's *Evening Star* is a pretty arrangement, while Basie's new version of *One O'Clock Jump* is better reported and arranged than his first version some years ago. Solos aren't as good however. Cab still uses the same histrionics on *Minnie the Moocher* that he always did. Album makes a good piece if you like to fuss around comparing bands.

Platter Spinner Switches

New York—Ralph Berton, local jazz enthusiast, who has conducted a hot jazz recorded show for some years on WNYC, the municipal station, is now doing a similar evening show for WINS, the Hearst station. Art Hodes, famed Chicago blues pianist, has taken Berton's post at WNYC.

She Snapped His Girdle

New York — The local juke box operators have been sticking their chests out of late whenever a cop appears. Some weeks ago, a masked punk walked into a Brooklyn bar-room and un-nounced he was taking over the spot's cash.

A sailor, lounging by one of these juke-boxes which are connected with a central switch-board, sidled over, slipped a nickel in, and muttered "It's a stick-up" into the mike.

The operator called the cops, and then using the speaker in the juke box, informed the gunman that he was "surrounded." He fled—smuck into the pudgy arm of the law.

Goodman Fans in Philadelphia Kill Policeman's Horse in Rush

Camden, N. J.—The King hit town last week and the usual happened. Crowds waited in front of the Stanley theater five hours for a chance to see Benny Goodman and when the box-office opened there were two lines standing a block and a half down the street.

Scheduled for one week of appearances at the Earle theater in Philadelphia, Benny took Sunday off to play the Stanley here. In Philly fans waited from daybreak, broke store windows in their excitement and even killed a policeman's horse in a mad surge for the box-office. The kids weren't quite so enthusiastic in Camden, but the number in attendance really proved the King's popularity in these parts.

Benny will continue his theater tour through Pittsburg, Providence and several other cities, with an opening at the N. Y. Paramount scheduled for May 27.

Giles Joins Brass

With Bob Cutshall in the army, Charlie Castaldo, brother of trumpeter Lee Castaldo, has taken over the second trombone chair and Paul Giles, formerly of Bob Chester's crew, is the new addition to the trumpet section.

At his recent record session, for Columbia-Okeh, Benny waxed three oldies with the sextet. Once more the group will be composed of Lou McGarity, trombone; Ralph Collier, drums; Mel Powell, piano; Sid Weiss, bass; Tom Morganelli, guitar, and Benny on clarinet. Songs cut were *World is Waiting for the Sunrise*, *Wang Wang Blues* and *The Way You Look Tonight*, the latter with Peggy Lee on vocals. Other discs by the entire band include *On the Sunny Side of the Street*, *I Threw A Kiss in the Ocean*, *Shortage of Love* and *We'll Meet Again*.

Benny Tricks 'Em

Odds 'n' ends about members of the band: Art London, male vocalist, was voted a member of the Little All-American football squad while in college. . . Goodman fooled the autograph fans when he took off his glasses and slipped

out a side door—not a soul recognized him. . . Peggy, who drew 4 encores for her singing, thinks her latest record of *I Threw A Kiss* will be a hit, but she personally is pulling for the sextet disc of *Way You Look Tonight*. . . Sid Weiss, bassist, hopes that war priorities won't cut out the manufacture of records, but he is very pessimistic about the situation.

—Rube Cummings

Rent Records In New York

New York—With the record situation what it is, two collectors here have an idea that threatens to spread over the country. Operating as the "Record Collectors' Exchange," near "Musicians' Corner" on West 48th St., they swap new or used records, giving equivalent values, but charging a small fee. Lately they've tried renting platters out like books: three cents a day, with rental applying towards purchase price.

Gross Conducts Duffy's Tavern

New York—Head music chair on *Duffy's Tavern*, CBS commercial show, landed in Walter Gross' lap April 14th. Gross, CBS musical director, recruited an outside band including Manny Weinstock (trumpet), Raul Ricci (clarinet), Sammy Weiss (drums), Hank Ross (tenor), and Jack Kimmel (bass) with Gross arranging and leading from the piano.

Teddy Wilson, whose band had inherited the show from Fats Waller and John Kirby, gave it up at the end of his four week contract, due to illness which made doubling between Cafe Society and the show too arduous.

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Swing Piano Styles

Sharon Pease Hits A Mean Groove Himself

by Bob Locke

He's a mild-mannered soft-speaking guy who has an easy way of ribbing you, a way which takes several minutes for you to catch on. Yet he's really a sincere person and a whale of a good piano teacher. In fact, he is generally recognized by the trade as the foremost jazz piano columnist and style analyst in the business.

All right, Sharon Pease, you can come out of hiding now. It's been five years since the editors of *Down Beat* took Pease up on his offer to write a series of piano articles for the *Beat*. And yet Pease is going stronger than ever, and it does not look like he will ever run out of material.

Famous Throughout the World

When Pease first began his column in April 1937, he was practically an unknown teacher of piano. Today, he gets mail from all over the world, and prominent ivory ticklers in a dozen of the big name bands have to wait in line to get featured in his pillar.

Pease keeps tab on all the bands. He follows pianists religiously and can spot styles immediately. He digs the radio and the records and even gets to New York three or four times a year to catch the swingeries of 52nd Street and of the Village.

Studied Pinetop's Life

Greatest highlight in Pease's *Down Beat* career was his series of stories on Pinetop Smith. Before Pease's story on Pinetop's life, there had been a hundred different conflicting versions. It was Pease who dug deep down into the early jazz history of Chicago and came up with the true facts of the founder of boogie woogie.

Sharon is the author of *Boogie Woogie Piano Styles*, a folio describing boogie woogie technique, which has been published by Forster Music. As a result of his dissertations upon boogie woogie, he has twice accepted invitations to appear on the *Chamber Music Society of Lower Basin Street* program.

Composes Blues Number

To celebrate his fifth anniversary, Pease has composed a blues number which contains the favorite tricks, flourishes, embellishments or ideas of 26 of the pianists he has interviewed. Each idea has been taken direct from the music of the pianist, himself, as it was originally printed in *Down Beat*, with only the key changed to conform to the original key of the selection. Pease calls his composition, *26 Shades of Blues*, and it's printed herewith.

The composition includes ideas by Joe Bushkin, Fats Waller,

(Modulate to Page 23)

Complete List of Pease's Stylists

- 1937
Cleo Brown, April; Charles La Vera, May; Bob Zurke, June; Albert Ammons, July; Teddy Wilson, September; Mary Lou Williams, October; Jess Stacy, November.
- 1938
Fred Slack, January; Joe Sullivan, March; Meade Lux Lewis, April; Bob Laine, July; Howard Smith, August; Count Basie, October; Joe Vera, November; Fats Waller, December.
- 1939
Art Tatum, January; Fletcher Henderson, March; Alee Templeton, April; Betty Roubeshush, May; Jay McShann, June; Milton Raskin, July; Pete Viera, August; Joe Bushkin, September; Pinetop Smith, October 1 & 15; Bernie Leighton, Nov. 15; Pete Johnson, Dec. 15.
- 1940
Jack Gardner, Jan. 1; Mel Henke, Feb. 1; Floyd Bean, March 1; Billy Kyla, March 15; Tommy Linehan, April 15; Sharon Pease Himself, May 1; Bill Straub, June 15; Ray Crider, July 15; Johnny Guarneri, Aug. 15; Horace Henderson, Sept. 1; Chummy MacGregor, Sept. 15; Dave Bowman, Oct. 15; Bill Otto, Nov. 15; Art Hodes, Dec. 15.
- 1941
Bob Kittle, Feb. 1; Joe Lippman, March 1; Roselle Claxton, April 1; Bill Rowland, May 1; Harry Hynds, June 1; Avery Parrish, July 1; Jim Yancey, Aug. 1; Mel Powell, Sept. 1; Nat Cole, Oct. 1; Billy Maxted, Nov. 1; Erskine Butterfield, Dec. 1.
- 1942
Ernie Hughes, Jan. 1; Willie (the Lion) Smith, Feb. 1; Junie Mays, March 1; Joe Springer, April 1.

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Sharon Pease's Own "26 Shades of Blues"

Moderato

Sharon Pease here offers his own composition, *26 Shades of Blues*, exhibiting blues ideas from the imaginations of 26 different swing pianists. The numbers refer to each pianist's particular idea: (1) Joe Bushkin; (2) John Guarneri; (3) Mel Powell; (4) Bob Zurke; (5) Avery Parrish; (6) Jack Gardner; (7) Fred Slack; (8) Rozelle Claxton; (9) Jim Yancey; (10) Nat Cole; (11) Pete Johnson; (12) Meade Lux Lewis; (13) Joe Vera; (14) Jay McShann; (15) Willie (the Lion) Smith; (16) Milton Raskin; (17) Mary Lou Williams; (18) Jess Stacy; (19) Tom Linehan; (20) Bill Maxted; (21) Ernie Hughes; (22) Fats Waller; (23) Variation of No. 17; (24) Teddy Wilson; (25) Erskine Butterfield; (26) Horace Henderson; (27) Variation of No. 12; (28) Art Tatum.

New York—Al Lane, former Charlie Barnet vocalist, is now stationed at Camp Upton, N. Y.



The Four Boogie Men . . . Sharon Pease, who is profiled by Bob Locke in this issue of *Down Beat*, is shown here chatting with three of the country's most universally-recognized jazz pianists. They are Bob Zurke, Fats Waller and Jim Yancey. Blues ideas, created by each of these men, are employed in Pease's own composition, *26 Shades of Blues*, which is published in this issue of the *Beat*.

Block Will Spout

New York—Martin Block, record spieler extraordinary, has been signed by the cigy sponsors of the Hit Parade and the Kay Kyser show, to do a series of one-minute commercials on each show. Block is going to be allowed to spout unscripted, a rare privilege on a sponsored show.

Murray Will Hurry

New York—The Stage Door Canteen, with food and entertainment free for service men, but no others, has run into a tough one. Seems that the actresses who act as volunteer hostesses can do everything but jitterbug. This lack has proved so crucial that the USO is sending them to Arthur Murray to get that rug-carving down—in a hurry.

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- OLD CHIEF WALLA HOO A fox trot novelty that sounds real Indian, arranged by Helmy Kross
- PUSSY CAT AGONY FIVE An excellent fox trot rhythm tune, arranged by Larry Wagner
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- TOMMY'S MUSTACHE A South American Hit in bounce tempo, arranged by Henri Rene

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Los A Casa M who rec building is branl ness sid one-nigh Zucca's promotio covery to the appo and othe Beach C also imp Coast a ("Swing took pla April 16

Sel Zucca, with ge selected frst bar showcasi Hermosa formerly In ado Johnny tent pub Blair, Z pert.

THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

All missing jazz record masters particularly those featuring BIX seem to have been buried in England all these years. Ralph Venables, who has returned to Tilford, Farnham, Surrey, advises that Bill Elliott of *Melody Maker* located two of the lost Trumbauer masters on the Parlophone shelves. They are both unissued versions, as follows: No. 400033 *From Monday On* (made on the *Mississippi Mud* session) and No. 401135 *Sentimental Baby* (the unissued version recorded on the *Love Affairs* date). Test pressings have been made and Venables advises they will be released on Parlophone.

New Orleans style cornet players can be classified in two distinct separate groups both evidencing a native quality heard only from New Orleans born musicians. We are very familiar with the Oliver-Armstrong-Keppard branch and a lot has been written about the same. Not so with the white branch which includes such names as Paul Mares, Emmett Hardy and Monk Hazel. The latter remains active in N. O. and in addition to cornet doubles on drums and mellophone. Charles Rossi of Hollywood, Calif. recorded Monk a year or so ago.

Monk Has Recorded

Monk Hazel has done quite a bit of recording in his time. Four sides were issued under his name on Brunswick with his *Bienville Roof Orchestra* (see page 304 *Hot Disc*). On Brunswick 4182 his work was on the mellophone after having owned the instrument two weeks only. Another N. O. white cornet player was featured on the sides—Sharkey Bonano. Monk recorded on some of Mills studio dates in New York around 1930 and some with Jack Pettis. Titles on these have long since eluded the Monk. In his home town he has worked and recorded with Tony Parenti, Abbie Brunies and Johnny Hyman.

In spite of the fact that Arthur "Monk" Hazel fancies himself professionally as a drummer he plays a characteristically melodic rhythmic cornet. He models his horn after the way the late Emmett



Frankie Trumbauer (As sketched by R.G.V. Venables)

but couldn't get in to tone down the tightly packed session. *Tin Roof* didn't pan out as Monk says his version takes five minutes and is divided into one part slow and one part fast. It does give a good idea of the slow blues style of the white cornetist. *Dippermouth* shows Monk's natural ability on the old standards and his inherent feeling for the beat as evidenced in his drum work.

It would be worthwhile for someone, maybe Dave Stuart, to issue an album of New Orleans Music featuring Monk and some of the other white musicians still down there. Until then you will have to dig the New Orleans jazz news from Monk Hazel, *Down Beat* correspondent.

Collector's Catalogue—Mr. and Mrs. L. Thurman Grove, 4709 Frankford Ave., Baltimore, Md. An unique rare combination, a man and wife both avid collectors of Hot Jazz. They have a collection built up over a period of ten years and occasionally lecture on Jazz. Favorites are Bix, Muggsy and Teddy Wilson but boast of samples of every jazzman of consequence. Invite correspondence.

Sandy Jacobs, 1251 Ashbury Ave., Evanston, Ill. Avid Ellington collector.

Lawrence E. Grey, Jr., 8051 Benvenue Ave., Berkeley, Calif. Bix, Tea, Tesch and Muggsy.

Drivel Smattering—Bill Rank, trombonist with Bix's Gang, Goldkette, and Whiteman is operating a bar in Cincy, Ohio.

Robert Sales, conductor of *Junk Pile* in *Hobbies* is temporarily located in Co. E., 2nd Rec. Bn. No. 6, Fort Harrison, Ind.

Steve Washington mentioned in the *Box* Apr. 15th was a singer and a band front but did not play an instrument.

Voltaire De Faut, clarinetist, operates and owns Voltaire's Kennels west of Chicago on Harlem Ave. where he trains police dogs and Schnauzers.

Ed Mulford is at Blue Ridge College, New Windsor, Md. and advises he is in the chips and wants some of those record lists.

Bob Moreland, collector from Seattle and U. of Iowa is now at Scott Field, Ill.

Soloist Jimmie Noone on *The Blues Jumped a Rabbit* on Parlophone R 2303.



Monk Hazel

Hardy used to play and one of the Rossi records is a twelve inch version of *Panama* played note for note as Hardy played the tune. Monk doesn't care for what he calls *Northern Tense* music which he illustrates by short forward jabs with his arm but wants to play with a rhythmic swing as illustrated by the movement of a pendulum. The Rossi records include the above 12", *Panama* and *Tin Roof Blues*, and four ten inch sides *Someday Sweetheart*, *Some of These Days*, *Jazz Me Blues*, and *Dippermouth Blues*. Monk plays cornet on all the sides with the exception of *Jazz Me* on which the horn is by George Hartman (See *Box* Aug. 15, '41). On this side Monk again plays mellophone while his drum work appears on *Dippermouth* in addition to his cornet.

Panama Is a Classic

Panama is a classic. There is something inherently thrilling in the way Monk drives in with his N. O. tone sticking close to the melody. It reminds the Hot Box of those 4 A.M. Orleans sessions at Paul Mares' barbecue back in '38 when Chicago's near north State St. rocked to Paul's cornet and every cruising squad car stopped

Pickets Due To Vanish In Frisco

Lu Watters Feuds With Herb Caen Of Chronicle

San Francisco—For the city behind the Golden Gate, the big musical news consists in the fact that, not only the visible picket lines, but now the invisible picket lines around the Hotel Mark Hopkins and the famed St. Francis are soon to be lifted. Joe Reichman will hustle into the Mark's Peacock Court and Harry Owens will probably play on the shores of the Frantic's Mural Room. This is, of course, no news to San Franciscans, for at these two hostleries one can always find F. Martin, H. King, J. Reichman. It's the Friscan rut.

Attacks Dixieland Tempo

Local First Columnist, Herb Caen, is afeudin' with Lu Watters of Dixieland fame. Herb, who was formerly a radio columnist, now is the *Chronicle's* ace gossipurveyor. He has made himself musically notorious by refusing to pass a local hotel while Jan Garber was playing an engagement (for fear he might hear some of Jan's music); by saying that Tommy Dorsey was strictly from hunger and then going overboard when Tommy played the G. Gate Thitter recently; by sticking with Benny Goodman through thick and thin (along with this columnist); and by building the Saunders King Quintet from nothin' but a nothin' into a waiting line attraction. He has now decided that Dixieland tempo, especially a la Watters is only for jerks.

Saunders King has returned to Jack's Tavern on Sutter and Fillmore much to the joy of the city's music-starved populace. The boys have returned from an engagement in Hollywood's Radio Room where they were well received but not built up to the success stage which could keep them there. The 'set is fine. Could the superior Saunders King attitude be keeping the gang from success? We can say that if Saunders were as nice as the rest of the gang, we and many others would like him much more . . . much more.

Busy Day and Night

Harry Curzi, Ran Wilde vocalist is really busy these days. He's singing nights with Wilde while Ran is planning a replacement so that Harry can stay here. Curzi is working in a local defense job in the daytime and is working casuals with the Henry Gallagher local band (with which he will work when Wilde spots a new vocalist) and is singing Sunday jobs at Antioch's El Campanil theater. He has circles under the circles under his eyes.

Eddie Fitzpatrick Jr., the leader, has taken up dancers lately. The interest is a Seattle terp, Charlotte Maye and said interest is not from a dancing standpoint.

If all reports from the Bal Tabarin are correct, the young band playing there will be a tremendous success. Everyone seems to be of the opinion that you'll be hearing a lot of the outfit and its stylized leader-vocalist Ted Lewis is the front name on the band and the leader's tagline is "Is ev'rybody happy?" Or maybe you've heard of the outfit? Ted still sells here!

—Dixon Cayer

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Lee Hudson



Critic Meets Jazzmen . . . George (Crowl) Frazier, *Down Beat's* jazz critic who is reported to be highly esteemed by his public, is shown here as he interviewed jazz artists Sum Donahue, the saxist, and Frankie Newton, band leader, on his Boston radio program, recently. Both musicians are rumored to be in Mlle. Frazier's good graces.

OKay, So Bix Didn't Copy from Louie

by WAYNE H. ROHLF
The noted Davenport Bixologist

In reply to Monk Hazel's article about Emmet Hardy and Bix which appeared in the March 1 issue of *Down Beat*, I would like to make this statement:

If Monk will re-read my article about Bix and Hardy that appeared in the Jan. 15 issue of *Down Beat* he will discover that I stated that Bix learned plenty by listening to King Oliver and Louie. . . I didn't say that Bix copied their style,

because even a neophyte in the music business could tell that there isn't a trace of the Negroid style in any of the recorded choruses Bix ever took. I still contend that Bix's style was original with him, because he played the same way before he met Emmet Hardy that he did after he had had the pleasure of becoming acquainted with Emmet. No doubt Hardy did teach Bix a few tricks and possibly Bix taught Hardy a few. I think that is logical reasoning and doubt if anyone living can rightfully dispute it. Bix was noted for being a very modest fellow and if he did show Hardy anything he wouldn't be the type of fellow who would go around bragging about it. In many stories that *Down Beat* has printed about Bix, in the past, various scribes have referred to the fact that Bix spent many nights at the old Sunset Cafe in Chicago listening to Louie and other fine colored cornetists and that they were great favorites of his . . . idols, if I might be permitted to get technical again.

"I'm an Old Man"

In Monk's article he stated that Bix most certainly was in Davenport

when Emmet Hardy was here and that my memory must have failed me when I mentioned otherwise. Possibly so, my friend, possibly so. You see, I am an old man with a long white beard now. . . I'll be all of 36 years old in about seven weeks . . . and the old memory is commencing to falter a bit, however; I'll have a chat with Tony Catalano, Esten Spurrier, Bob Struve, Tal Sexton and a few of the other boys who played with Bix and possibly they will prove your contention right . . . or wrong. In conclusion I should like to state (mostly for Monk's benefit) that while I am a "converted" jazz man . . . having started in the business as a soloist and in theater pits and concert bands . . . I have the utmost respect for Emmet Hardy and the old New Orleans style . . . "music from the heart."

"Take It Easy, Monk"

I sincerely hope that this article will smooth Monk's "ruffled fur" and that he won't bear any malice towards me for referring to him as the "Great Monk Hazel." I merely used that expression, because several *Down Beat* scribes have tacked it on him, thus giving me the impression that he has been a contributing factor in the history of American jazz, therefore, I referred to Monk as "great" as a reverent gesture; not maliciously.

Kid Trumpeter Fronting Socko Young Crew

Newark, N. J.—Newark's newest swing sensation is Nick Demis and his ork, a combine that, although new in the city's band annals, has risen to high esteem everywhere. Nick, a torrid 17-year-old trumpeter, has built the greater part of his band around musicians of the same age, all former members of the area's outstanding orchestras.

Harold Rosenbloom, featured swing drummer, is terrific—that is if you can be guided by the tremendous applause Rosie is given each Sunday night at the Lincoln ballroom where the boys give with the solid jive. On second tenor horn, Danny Rizzano, 16, is prominently displayed. The Raphael brothers, Joe and Charlie, form the remainder of the trumpet section while Harry (Ears) Ehrenkranz and Walt Sliffer cuddle the slush horns. In the rhythm division we find Teddy Bonovito beating the bass, Phil Brito on git and Geo Landis on the keyboard.

Bill Criqui, long a popular saxist in these parts, plays fourth tenor while Steve Santore and Sandy Knoller are on the altos. Jack O'Connor, a tenor discovered at Seton Hall College and Ruth Roberts, a newcomer, do the chirping. Union officials are on Nick's heels, so they tell us.

—Al Lino

Composes Tune In Blackout

Vineland, N. J.—During the recent Atlantic Coast dim-out here in Jersey, Frank Capone, the song writer, was accompanying his son to Fort Dix, where the latter was to participate in an entertainment program. Caught in the blackout, Capone thought of a new ditty and has titled it *Blackout in My Heart Tonight*.

Alvino Rey seems to have an almost all-South Jersey trumpet section. Second man with the guitarist is Dami Vanelli who hails from this town and has been with the crew since it organized. The other brass man is Paul Fredricks, native of Salem, who is due in the Army any day now.

Danny Prosper, local trombonist, who has been idle for several years, has been flooded with calls for jobs. Ineligible for the draft, Danny is getting plenty of business but finds it hard on his lips—they've been taking it easy for so long.

Ray Hendricks and Rip Turner are vying for the big dance this month at the Glassboro State Teachers' College. Both boys value the job and have given special attention to the affair.

—Rube Cummings

Pvt. Field A the Sa the boy origina on Jan The of Warr ger, has through the B Aside the ban tion WC Wednesa The li all the p very fine by lead Rothstei Wald, T Soul, Ch definite lent thro The follow with Baker Robbin man, Brizzi, stein, Marble forme and A Stutz, tar; B nard S Wolf, ser, b merly Circus. Pvt. Bomer John ports his A.D.G., Fre Leonar nan Ave original nade for three rhy in the camps w the parts Sgt. S that he's pital, Ch fracture and claw around th in Atlant in some n Geo sax ma a staff oers' s Win trombo MP at from i ton Hu and pl at the Charle was a side's ork. The Cl composed ond class debut las band inc and drum net and mer, sax Roman, Brown, Davis, F White, br ton, trum and picco eardion; bone; H James I Russell T B. Micha son, troz cornet, a drum. S Phil Sp is pickin.

Ravings at Reveille



by
"SARJ"



Mickey Rooney pays a hospital visit to Bud Elder, Chicago tenor saxist who was recently flirting with pneumonia in the camp hospital at Fort Bragg, N. C. Elder plays his horn with the Four Sophisticates, a camp combo which makes with the jazz for the entertainment of fellow soldiers.

Pvt. Horace G. Wolf who has been assigned to the 186th Field Artillery band at Fort Ethan Allen, Vt., checks in with the Sarj and reports some of the doings of the dance band the boys in the 186th outfit have organized. The band was originally from Brooklyn and entered the service way back on Jan. 27, 1941.

The crew measures up 13 pieces and under the leadership of Warrant Officer Randolph Curger, has been much in demand throughout the state of Vermont.

Band Also Broadcasts

Aside from Weekly USO dances, the band is heard over radio station WCAX in Burlington, Vt., on Wednesday nights.

The library of music consists of all the pop tunes and also boasts a very fine array of specials penned by lead trumpet man, Murray Rothstein, formerly with Jerry Wald. To mention a few, *Body and Soul*, *Chloe and Easter Parade*. A definite Lunceford beat is prevalent throughout these scores.

The personnel stacks up as follows: Joe Gullo, formerly with Leighton Noble, Clyde Baker, formerly with Morty Robbins of Chicago, Sid Seidman, Arthur Rose and Joe La Brizzi, saxes; Murray Rothstein, Dick Gardner, George Marble, Max Cheikes, who was formerly with Will Osborne, and Al Peck, brass; Charles Stutz, ex-B. A. Rolfe man, guitar; Bill Molinski, piano; Bernard Schwartz and Horace G. Wolf, drums, and Bill Schweitzer, bass. Schweitzer was formerly with Ringling Brothers' Circus.

Pvt. Milton Karle Dickler, former Johnny Long press agent, reports his army address now as 24 A.D.G., Brooklyn Field, Ala.

Free Scores for Leaders

Leonard W. Young, 243 McLennan Ave., says he will send an original score of Schubert's *Serenade* for five brass, four reeds, and three rhythm, to any band leader in the Army, Navy or Marine camps who will take time to copy the parts.

Sgt. Smedley Misildine reports that he's in the Stark General hospital, Charleston, S. C., with a fractured leg. Smedley played alto and clarinet for almost 20 years around the south, and particularly in Atlanta theaters. He also shoots in some news as follows:

George Wolfert, flute and sax man, from Atlanta, is now a staff sergeant going to officers' school at Camp Lee, Va.

Winston (Mink) White, trombonist and vocalist, is an MP at Camp Blending. He's from Birmingham. And Clifton Hudson is in the QM Corps and plays with the dance band at the Embarkation Dept. in Charleston. Hudson formerly was a member of Dave Burnside's Southern Gentlemen's orchestra.

The Charleston navy yard band, composed of regular first and second class navy musicians, made its debut last month. Members of the band include: Ken Keese, piano and drums; Fred Stoughton, cornet and violin; William C. Hammer, sax and clarinet; William J. Roman, trombone; Kenneth M. Brown, sax and clarinet; John C. Davis, French horn; Charles W. White, baritone horn; Jack A. Patton, trumpet; D. E. Williams, flute and piccolo; Lewis F. Hardy, accordion; Leland J. Pirkle, trombone; Harry A. Lewis, drums; James H. McCard, saxophone; Russell T. Smith, bass horn; E. B. Michaelis, sax; Arthur L. Nelson, trombone; W. M. Thomas, cornet; and W. M. Thomas, Jr., drums.

Soldiers on the Air

Phil Spitalny's Hour of Charm is picking weekly guest stars in

the person of uniformed vocalists representing the Army, Navy and Marine Corps. The men to be presented on the show will represent Fort Bragg, N. C., Camp Stewart, Ga., Camp Blanding, Fla., the Miami Naval Air Station, the Jacksonville Naval Air Station and the Marine Base at Quantico.

Soldiers from the Eighth Squadron, Cavalry Replacement Training Center, Ft. Riley, Kas., have formed a dance band under the baton of Master Sergeant James Allen. Personnel includes the following:

Sgt. Harry Ferguson, Pfc. George Justin, Pfc. George Knight, Pvt. Louis Whitmore, and Corp. Perry Adams, saxes; Pfc. Grant Hale, Staff Sgt. Richard Harrison, Pfc. Edgar Young, trumpets; Sgt. Wallace Huff, Pfc. Roscoe Lawton, Pfc. Symeone Dyer, trombones; Pfc. Rudolph Littlejohn, Pfc. Seldon Aska, Pfc. William Gidney, Pfc. Elijah Lamar, rhythm.

Sgt. Leonard Bayles handles arrangements.

Rochester News

Al Grossman shoots in the following news items, in and around Rochester:

Private Clifford Amero, former ace trumpeter in the now disbanded Gene Leonard Orchestra, is now stationed in Syracuse, N. Y. Amero, who was one of the most popular members of the Leonard orchestra, due mostly to his vocal renditions of such tunes as *W.P.A.*, *Jazz Me Blues*, *Whatcha Know* and others, and his excellent

• THE BANDBOX •

• by BILL DUGAN •

Probably the largest Glenn Miller fan club in the United States is Club 22, Chapter 2, conducted by Rita Pendergast of Roberts, Ill. Incidentally, Rita also is president of the Hal McIntyre Fan Club No. 3.

In addition, she has started a club made up entirely of presidents of various fan clubs. "I think this is a fine way for presidents of various fan clubs to exchange ideas," she says.

The Glenn Miller fan club at Carson Long Military Academy, New Bloomfield, Pa., has launched its own swing band. Outfit is made up of the following members:

Danny Ray, Ed Nagle, Bob West, the Boney, saxes; Jim Szwarc, Steve Vioderfer, Harry Ashman, and Bob Suter, brass; O. C. Weaver, piano; John Hayrich, drums.

Billy Beattie, of Box 9, St. Jovite station, Prov. Que. Canada, is president of a Vincent Lopez fan club, which is looking for new members.

Jurgens Club Prints Book

Patricia Hennelly, 4337 Troy Street, Chicago, reports that the Dick Jurgens fan club is having printed a book of snapshots of Dick and the boys in the band. The book is now at the printers and should come out this week.

Add to Charlie Barnett clubs that of Mark Tarakajian, who is president of the Charlie Barnett Cherokees club, 701-90th St., North Bergen, N. J.

Bob Worgan wants his Glenn Miller club No. 227 listed. The club has 70 members. Well, here it is, Bob, and the club's address is 481 Wales Ave., Bronx, New York.

Disney Planning New Musical

Hollywood—Though the studio is up to its ears in government work, Walt Disney has decided to try a new musical cartoon. Music used will include Debussy's *Clair De Lune*, Prokofeff's *Peter and the Wolf*, Weber's *Invitation To the Waltz*, and Carpenter's *Adventures in a Perambulator*.

playing on the trumpet, is a member of the Syracuse Army Physical Examination Team. Recently Amero collaborated with Lt. Kleinfeld to write the *Syr Apet Marching Song*. Amero wrote the music. On a recent visit here Amero sat in with the popular Ken Renick band.

Due to an article which appeared in Down Beat a few issues ago, Private Lee Grossman's hit tune *Just On The Spur Of The Moment* is now being popularized by the LeAhn Sisters. The girls were formerly vocalists with Horace Heidt's *Musical Knights* and are now touring the army camps in Virginia and North and South Carolina with a U.S.O. unit. They are planning to wax *Just On The Spur Of The Moment* for Columbia next month. Grossman is also a member of the Syracuse Army Physical Examination Team.

Harold Vincent, former Rochester band leader, enlisted in the Army Air Corps. Vincent had one of the best combos to hit Rochester.

Orchestration Reviews

★ by TOM HERRICK ★

Finegan Writes Miller-Like Stock

I'm Thrilled

Published by Mutual, Arr. by Bill Finegan

This stock has been kicking around for some time now, but it's so outstanding that it deserves a review even at this late date. Glenn Miller's penman, Mr. Finegan, wrote this much the same as he would if he were writing it for the Miller band direct. After the introduction, muted trumpet takes the lead for 4 bars and then is joined by the rest of the brass section in mutes. After this opening special chorus there is a beautiful 6-bar interlude into the melody chorus. The optional bottom line is a tenor for the first 16 and last 8 and it has an ensemble background utilizing progressive 9ths which is beautiful indeed. There's a 2-tenor, 2-clarinet duo at the bridge. The last cut chorus has tremendous depth and bite. It's an outstanding stock and while it might not go so good with 7 men, it's dynamite with 12.

Here You Are

Published by Robbins, Arr. by Jack Mason

A new slow ballad tune by Robin and Rainger. After an organ-like intro culminated by a pretty sax triplet figure, the lead in the brace choruses is split between brass and saxes. The sax figures behind the brass choir, incidentally, are typically Mason—and typically good. In the special chorus at C, tenor gets the lead in alternate 8-bar phrases in front of brass organ and 3-way clarinet figures. Brass get the second 8 and clarinets have it briefly at the end of the chorus. The final cut chorus is legato with unison sax counterpoint.

Goin' To Chicago Blues

Published by R.V.C., Arr. by Charles Hathaway

Basie's blues shouter, Jimmy Rushing, collaborated with the Count in the composition of this slow blues tune, which is built on a slightly different progression than the orthodox blues sequence. Piano takes a lazy 4-bar intro into the first repeat, a jazz solo for 2nd trumpet, backed up by saxophone organ. The reeds take a melody chorus after that and then swing into a rhythm background behind trombone. Tenor takes off out in front of a moving brass figure and the last chorus finds the saxes filling in the cracks between brass riffs—very simple stuff, but effective.

I'll Be Around

Published by Regent, Arr. by Spud Murphy

One of the nice things about Alec Wilder's tunes is that they sound very little like anything else you've heard. This is one of his newest and it's a slow ballad. There's nothing very startling in the braces outside of a well voiced melodic line, but after the second ending Murphy comes up with an unusually arranged special. Unison trumpets take a broad lead at the start and soon relinquish it to trombones voiced with saxes. Then follows a trumpet solo, more saxes, solo trombone, and finally the brass section before the saxes take it out. The ensemble ends on a major 7th for unusual ending.

You Are The Lyric

Published by Forest Glen, Arr. by Les Brown

A pretty new tune which zany Ed Farley penned during a Chicago engagement. Les, who does very little stock arranging now, has written a really fine manuscript, interesting throughout. His Debussy-like intro for clarinets and brass organ leads into the first of the repeats, which is split between unison clarinets and muted brass. The second is for saxes and then after a 4-bar interlude a beautifully voiced reed choir with clarinet on top alternately backs up trombone lead and assumes the melody in 8-bar partitions. A great arrangement.

Who Do You Think You Are?

Published by Colonial, Arr. by Jack Mason

A new medium tempoed jump tune. The saxes play independent syncopated figures in back of the brass during most of the first chorus and then split to take the repeat. Mason uses 8 bars to get

from the second ending to the special which throws the lead back and forth between trombone and solo clarinet. The reed figures which back up the trombone, incidentally, are nice. Saxes get on a heavy unison lead in the last chorus while brass play a riff figure. A good jumper.

March Of The Goons

Published by Marks, Arr. by Paul Laval

Another of the tricky and interesting musical entrees by Lower Basin Street's Paul Laval. This, as the others, features reed work largely, with brass used only as background and fill-in. There's a tricky intro sans all rhythm except the cymbal where the rolling 8th note theme is established by the second, third, and fourth saxes while first alto on clarinet takes the solo. First alto continues on clarinet all the way through and solos frequently. Reed men will find this very interesting.

Don't Sit Under The Apple Tree

Published by Robbins, Arr. by Jack Mason

The way the big boys are getting on this, it'll probably be a hit about the time this reaches print. Mason uses a diminished chord as the basis for most of his 6-bar intro and then leads into the brace choruses, the first of which is for brass with reeds in support on independent figures. The second goes to saxes with occasional brass plunger figures. The special chorus has a decidedly Dixie flavor with trumpet, clarinet and two saxes on the lead, while trombone pumps out a solitary figure. The brief last chorus is for ensemble.

ALSO RECOMMENDED

Hello Private One, Published by Marks, Arr. by Jerry Bittick

Martha, Published by Windsor Music Press, Arr. by Jay Arnold

Deliver Me To Tennessee, Published by Advanced, Arr. by Vic Schoen

A Soldier Dreams, Published by Witmark, Arr. by Jack Mason

Lo-La-Lita, Published by Colonial, Arr. by George F. Briegel

Sweetheart of the A.E.F., Published by Feist, Arr. by Jack Mason

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"Pale Moon"

"The One I Love"

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Radio Tangle Continues in Boston

Kyser, Hepburn, Tucker Jessel, Other Names Make Benefit Bright

Boston, Mass.—The expected NBC switch of WBZ, Boston, from the Blue net, is drawing heavy WTIC, Hartford, squawks. WTIC's manager says that his station will not accept a deal which means signal overlapping as the result of WBZA, Springfield, continuing as a synchronized satellite of WBZ, Boston. CBS has hopes of getting WTIC, which operates at 50,000 watts, under its wing as a successor outlet to WDRC in Hartford.

NBC hopes to see WTIC break avoided through Westinghouse deciding to close WBZA. The last few years Westinghouse tried in vain for FCC permish for the de-synchronization of WBZA and a franchise on 550 K.C., but strong Navy department beefs to commercial station getting near its wavelengths 530 and 540 K.C., drew no soap. Blue network still questions whether WHDH or WMEX will be its Boston affiliate after June 15.

Stars Play Benefit

For the Boston-Record-American Bundles for Buddies in the Garden came Kay Kyser's band and a surprise visit by Guy Lombardo. After dance time came star time with a lineup hard to match on Broadway or in Hollywood: James M. Landis, head of nation's Civilian Defense effort, Jack Sharkey, Sophie Tucker, Georgie Jessel, Katharine Hepburn, Lois Andrews Jessel, Benny Rubin, Frances Faye, Phil Reagan, Betty Bruce, Chic York and Rose King, Imogene Carpenter, and others.

Herb Marsh, Boston baton waver, spreads out with new team called Four Marshalls, vocal quart. Herb uses Jill Adrian, Chandler Wood and brother Roy to make up team which is spotted day times, 3 of 'em weekly over WBZ. Chan Wood is brother of Horace Heidt's Donna Wood, who sings with her Don Juans. Another sister is Clyde Lucas' vocalist, Gloria Wood.

Fensgate is Packed

A stand out spot is the Satire room, Fensgate hotel, Boston's newest nitery which has been packed every nite since opening. . . Local Roly Rogers in Statler hotel, Georgian room, making with the beat for Boston University prom gets credit for largest crowd in

'Things at Home Much Better, Now'

New York—Arthur Tracy, the Blue Network's Street Singer, a month ago received a letter from a woman in Ohio.

"I love your programs," she wrote, "but now I cannot turn on the radio because my husband is ill."

Last week Tracy received another note.

"I'm enjoying your broadcasts again," said the second letter, "My husband has passed away."

Peoria Leader In 3rd Start

Peoria, Ill.—Jim Rindfuss, local band leader, again starts the ball rolling with a fourteen piece crew, after disbanding for the second time in six months. Catching the ork on a practice night they definitely lean on the jump side, with arrangements by members of the outfit. Warbling chores are taken by Jim's pert 17-year-old sister, Pat.

Al Larson, now heard on WMBD's *Romance Is In The Air*, sees wedding bells ahead soon. The bride to be is the station's hep receptionist, Mary Francis Woodrow. Al formally held the vocal spot with Tiny Hill and waxed for Okeh and Columbia.

Currently starring in the hotel Pere Marquette rendezvous are Sandra and Jonnie Steele, coming here from the Continental hotel in Kansas City. Their song styling ranges from the classics to boogie. They have a screen test in the offing at RKO.

—Ray Shear

5 years at 5 greenbacks per couple. . . . Leighton Noble has Gil Norman, minister's son from Grafton, near Worcester where "Ah, Wilderness" pic was filmed, still in the band at the Statler and doing auret. . . . President Al Morton and Mark Levine, director of NCAC, have appointed Aaron Richmond impresario of Symphony Hall's 'Celebrity Series' to supervise the New England movements of National Concert and Artists Corp.

—Michael Stranger

No More Bands For Brunswick

Boston, Mass.—Big news from the beantown includes the information that the U. S. Navy has taken the Brunswick Hotel to provide quarters for those men who are training in this vicinity. This, of course, means that the Brunswick's famous Bermuda Terrace will be closed down.

The Terrace, which is the only nitery in town to feature name bands consistently, has long been one of Boston's most popular spots. Bands which have appeared there include Lionel Hampton, John Kirby, Charlie Barnet, Will Osborne, and Raymond Scott.

—Phippie Young

Weems Gets Air Show

Chicago—Ted Weems has just garnered a new Friday night air show on NBC. Is trying a revue pattern with guest stars slated.

The Genuine Stuff—from Cuba



New York—It ain't Martha Graham—rather the Terry Sisters, and they take a new orchestra into Radio City's Rainbow Room May 14th. Girls grew up in a wild portion of Cuba, and are supposed to have the native angle down cold on South Americana.

Krupa Sliphornist Is Just 'Babe' to Pals

"Ellsworth J. Wagner."

Probably not more than 10 persons, including his immediate family and his wife, Florence, know Gene Krupa's hard-hitting trombone man "Babe" Wagner's real name. In fact "Babe" has replaced the Ellsworth J. so thoroughly that even Babe thinks a moment before admitting his real handle.

With the Krupa band making its annual appearance at the Orpheum theater in Minneapolis the middle of April, the musical Wagner family of New Ulm, a small town in southern Minnesota, went out together on a collective kick, even shopping together at the Chet Groth music store for new instruments for the rest of the family.

Dad Gets Kicks

Babe's dad gets his kicks out of the old family album, with pics of Babe on drums playing a New Ulm theater in the days of silent pictures, rolling, gonging and crashing on the traps while following the picture's action.

At the same time three of the Wagner kids were playing fiddles together in the theater, a brother "Swede," a sister now married, and Babe. Because he was so short and stocky Babe had to stand on the piano bench to bring his head even with the rest of the family's nogginns.

While his older brother Swede was playing local dances, Babe turned out to be one of the high school's top basketball players, playing against such famous teams as the Harlem Globe Trotters and the Minneapolis Ascension club team.

Dabbled in Music

Babe only dabbled in music in his early teens, first taking up piano, then fiddle, drums, sax, and then he found his groove when his dad, then a policeman, bought him a fine, new trombone. In a short time Babe was playing in local territory bands, finally landing with Cec Hurst at Minneapolis' Marigold ballroom, the band in

which Krupa heard of his fine work.

Since Babe Wagner (never Ellsworth) has become a leading name with the country's top musicians, the Krupa week at the Orpheum theater has meant a migration from small southern Minnesota communities where the Wagner family is so well known, to the Minneapolis loop, where it's "hi, Babe" to a solid and unassuming guy.

—Don Lang

Oakland Trumpet Man Forms Solid 13-Piece Combination

Oakland, Cal.—Bay region jazz fans got a shot in the arm around Easter time when the newly-formed Don Fraga band made its first appearance. Don, a fine trumpet man who has played with most of the local names, had been cooking up the idea for several months but up to now had not been able to get all the sidemen he had an eye on. Now, he is all set with a solid 13-piece crew that includes the cream of the musikers hereabouts and plays knocked-out swing.

Fraga Fronts

Don, himself, fronts and plays lead horn, taking plenty of hot choruses. Red Malner and Art Ely, two ex-Paul Tonemen, complete the trumpet section with Hal Corbett the standout of the three trombones. Jack Branch, terrific tenor man, and pianist Al Arriola also contribute good solos. These two lads also chirp. Arrangements are penned by Russ Jucksch.

Blonde canary Betty Miller is right up to the band's standard too, handling ballads smoothly and phrasing rhythm tunes well. Don points out that he is booked for the next few weeks, without the help of an agency, and believes the brand of musicianship will keep the ork in demand. He should do all right at that.

—Dave Houser

Sweethearts Acquire New Trumpet Player

Arlington, Va.—The Sweethearts of Rhythm, with headquarters here, added Florene Jones, young Philadelphia trumpet player, before starting out on their "battle of the sexes" tour with the Fletcher Henderson band. Trumpet chair was formerly held down by Jean Starr.

Both bands are due back East in Camden, N. J. for a date May 7.

Cincy Saxman Loses Roll in New Orleans

Cincinnati, Ohio—Ernie Eydell, the Mel Snyder tenor man, took a trip to New Orleans and started to explore the water front. He was held up by two gents with a gun and relieved of 60 bucks.

Burt Farber of WLW in Beverly Hills for a short run to be followed by a summer engagement in the Netherland Plaza. . . . Jimmy James good on Steamer Island Queen until Decoration day. . . . Bruce Scott, tenor sax of WCKY, joined the Chris Christensen band in the Gibson Rathskeller.

Deke Moffett Cuts

Russ Labach from the Christensen band to the Farber band. . . . Billy Snider does a good job at the Glenn. . . . ditto for Wally Johnson at the Lookout House. . . . Phil Brito doing the vocals for Burt Farber. . . . The Deke Moffett band cut from 13 to 8 men.

Another Recruit

Ronny Mansfield, tenor vocalist of WLW, recently sang for the Army day luncheon at the Plaza. The band started him out in Ab instead of Bb and he had all he could do to sing the National Anthem. . . . Pierson Thal, who had his band in the Patio, off to the army. . . . Sylvia Rhodes the WCKY canary, very spic and spanish in that new sports outfit.

Gibson Bowling Alley

Gibson Rathskeller will definitely be turned into a bowling alley, work started April 20th, and job to be completed in July. . . . The Florentine Room will reopen April 20th, and Billy Catizone, who has been playing the Sidewalk Cafe, will move across the lobby to play dinner music only. No nite club. . . . Catizone doubles writing short stories and recently completed a full length affair yet to be published.

Ruskins are Parents

It's a \$400 exemption for the Bud Ruskins, this new seven pound baby girl. Dad is bassist on the staff of WCKY, mother is the former Jane Tressler, singer of WLW and heir to the Tressler oil fortune.

—Bud Ebel

Capitol Plans New Ballroom

Washington, D. C.—Paul Kain and his 12-piece orchestra drew a capacity crowd at the opening of Glen Echo Park's beautiful Spanish Ballroom. This is the earliest opening date in the park's history and they were given a break in the weather when the mercury hit 90.

Paul is in his third season and some of his improvements are Iris O'Brien, lovely vocalist, Tris Hauer, trumpet, and Kenny Foy, piano.

Benny Goodman's one nite stand at Maria Kramer's Roosevelt Hotel was sold out a week in advance. Bob Chester and Lou Breese were well received at this beautiful but expensive spot and Georgie Auld's new orchestra will soon appear.

If present plans materialize, Washington will have a ballroom featuring name bands at popular prices. The only obstacle at present is obtaining a ballroom permit.

Earl Hines drew 1900 dancers to Turners Arena for a one nite stand—Alvino Rey comes to the Capitol theater on May 14th.

—Whitney Baker

King on Location

Marcy, N. Y.—Lee King and his Down Beats are now playing at the Wayside Inn here.

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Record Biz Only Cut One-third

(Jumped from Page One)

to say that they are not certain of the outcome. But here is how the situation looks at present:

The tale starts in Washington when the lobbyist for one of the Big Three in making records suggested to the WPB that one-third of the available shellac should be turned over to the government for war work, one-third frozen, and another third used for record production.

Some step of this sort was obviously necessary since the recording uses up one-third of the yearly shellac import, while two shiploads of the India-import had been sunk in the past month.

U. S. Takes Over 50%

At this point, another of the Big Three objected, pointing out that their shellac supply wasn't as large as the first's, and they would prefer to let the government take all it wanted, and handle the rationing themselves. This was agreed upon, and the amount of shellac to be taken over by the U. S. figured at 50%.

This was raw shellac. No ban on record production, has been set, or is contemplated for the near future. The 70% curtailment figure which has been handled around, results from hasty figuring as to the amount of production possible from the shellac left in disc company hands.

Stories that the government might take over old record stocks, and the masters from which they are made, are also untrue, since the shellac contained in the old records would be a headache to purify, to the degree necessary for war needs, and the amount of vital copper contained in the masters is infinitesimal compared to war tonnage.

Decca Reclaims Discs

Completely overlooked in estimating production has been the process of reclamation. Decca for some time has been able to take an old record, heat it, fold it in quarters, chop the label off, and stamp out a new record. Gritty? A little. Warped? Maybe—but it plays—and in the long run that's what counts.

Competent reclamation can run as high as 90%. In the last three years, over 250,000,000 records have been sold. With a proper program of reclamation, there is no reason why within a few months record production can't be up to 60% of normal. That is assuming, of course, that the record companies get together and cooperate in a national drive to bring in the old, scratched, and outmoded discs.

Decca has already started the ball rolling by warning operators not to sell their old records. Indeed it is possible that dealers and customers alike may be forced to work out an exchange plan much as is being used on toothpaste tubes.

Hot Jazz to Suffer

Classical production will not be stopped for the duration. Since the record companies achieve their greatest profit here, and with the slowest rate of obsolescence, just the opposite is the truth.

What is going to suffer will be "prestige" records, collector's items, repressings, and hot jazz. These take up shellac, sell slowly, and have a low margin of profit. They're out.

Duplication of tunes is out. One company will have only one ver-

Eddie Condon's Group on Television



sion of a tune for both its labels, while the others one on each. Bands are going to be lopped off right and left, with only the big-sellers kept on. With more time to consider, and less competition, the tunes recorded will be better and treated better. The practice of recording as a favor, to plug hotels, and putting the leader's name on the other side of a big seller to collect some extra royalties, will stop.

Two-thirds Production

The outlook for the younger bands is tough, but not hopeless. Don't forget production will be closer to two-thirds normal, not one-third. They'll have to show a chunk of air-time, coupled with huge national interest in a particular version of a particular tune, before they'll get on wax.

Re-recording of standards, both classic and popular, is out. So is the practice of recording a tune, just "to have it in the catalogue."

A number of the small music houses, who existed on records, are going to fold.

The record companies will be able to record whatever they wish, starting with a clean slate. Operating under a WPB order gives them a green-light on any contract breaking they wish to indulge in, so far as it respects production.

Contrary to some reports, there will be no curtailment of transcriptions. The 15-inch discs are made of a vinylite, of which there is no shortage whatever. Columbia's transcription department reports the best business it's ever had.

May Have Substitute

In addition to reclamation, there is the possibility of a substitute for shellac, being worked on now. Also there have been records made which used no shellac whatever as a binder. Some of the old Brunswick records were made in this fashion, and while plenty gritty, still played.

Insofar as could be accurately learned, these are the plans of the various record companies:

Decca

In the letter to its salesman for the April 30 release, the company listed among others, the Andrews Sisters, the Mills Brothers, Woody Herman, and Russ Morgan, all 35 cent labelists previously, on its 50 cent Black Label, started a month ago. An official of the company said he believed this to preface a shift to the 50 cent label, but said he did not believe the company would abandon the 35 cent blue label which had revolutionized the

business, but would use it for fewer artists and those who were cheaper to record, pointing out that since shellac had quadrupled in price, some price adjustment had to come, regardless of price. Sepia and race will continue, rough curtailed.

Victor

Curtailement of artists and repertoire on both its labels, but with the Bluebird label maintained. Price of the Victor seal will probably depend on what Columbia does.

Columbia

The most uncertain of all the companies, they will probably abolish the Okeh label, raise the price of the Columbia seal, and drop many of their artists. They were unfortunate in getting caught short on reclamation. A large quantity of Columbia's records are made by a special process to reduce noise. This involves a layer of cardboard coated with shellac. The cardboard makes it impossible to reclaim properly, getting thoroughly mixed up in the re-heating process.

For the present, all three companies have stopped recording, and have cut their shipping down to a minimum. There is a prevailing feeling this week though, that with a little cooperation and elimination of waste, the record business may be getting a break, since the terrific pressure (and waste) of competition will be cut down, and more attention can be paid to quality.

Another angle pointed out was the armed services' need for wax. Since juke-boxes are their chief source of amusement, industry sources felt that every effort should be made to set aside a chunk of monthly production to supply the army camps.

One ray of cheer in the general gloom at the week's beginning was Eli Oberstein, former general manager for Victor, and conceded to be one of the most astute heads in the business.

Oberstein pointed out that a smaller company such as his Elite Records would stand a better chance, now that pressing would be curtailed generally. He explained that his trouble had been in getting pressing space, not wax, and that now he felt his company would be relatively much better off.

So it looks as though your real sacrifice is not in how much wax you go without, but how much you're willing to give up to go with. A Duke for a new McIntyre and a Brown—don't like it? Charge it to Hitler, bud. But wax, good and bad, is going to go on in spite of him.

Columbia Broadcasting officials selected Eddie Condon's Town Hall Jazzopators for this television program, the first time in this country that a jazz group has been televised, and the second time in the world (BBC had one super-jam session several years ago). Shown in the studio here are Zutty Singleton, drums; Condon, guitar; Joe Sullivan, piano; Billy Taylor, bass; Pee-wee Russell, clarinet; Benny Morton, trombone; and Max Kaminsky, trumpet.

Solo parts on this show were assigned to Lips Page, trumpet, and J. P. Johnson, piano.

Duke Denies Show Plan

New York—Rumors in other publications of a Duke Ellington-Paul Robeson musical for Fall production are completely false, Duke said recently. While he does have hopes of doing his opera, based on Negro culture, sometime soon, he has no other musical plans outside of a possible revival of "Jump for Joy," the Coast revue of last year.

Songwriting Team Decides to Split

New York—Two song-men that have sweated out copy together for the past eight years split last week, when Saul Chaplin and Sammy Cahn decided working separately would be a better policy. The pair adapted the English version of *Bei Mir Bist Du Schoen*, wrote *Please Be Kind, Shoe Shine Boy* and many others.

Circle Music has just published a new tune by Lew Brown and J. Fred Coots called *Don't Steal The Sweetheart of a Soldier*. Firm finds that service men give it a warm welcome.

Jimmy Dorsey has recorded and is featuring a new Rube Bloom pop tune, *Take Me*.

Jazz Pays Off for N. Y. Pair

Condon and Anderson Find Town Hall Concerts Profitable

It took a couple of musicians to put jazz in New York's Town Hall, and make it pay off commercially. Lots of smart promoters have hired a hall, only to end up buying red ink.

Eddie Condon and Ernie Anderson not only have made some dough, but they have had a ball doing it.

They're both still burning at the New Yorker mag for describing them in an interview as a "skitter-bug" (Condon), "who whips restlessly around the room," and "his partner, a Woolcottian type" "who sits silently without too much to say."

Pile Up Reserve Fund

Even with minor handicaps like this, and the fuddy-duddy New York music critics who came, saw, muttered "how quaint," and flitted away to wherever music critics flitter, they succeeded in putting on some shows that caused plenty of attention—and raked in enough jack to book Carnegie Hall for three, and Town Hall for fifteen concerts next year.

Not all the stuff was good, but they were smart enough to make a point of informality—Condon ambling around the stage, while various earnest guests were blowing their lungs out, and Ernie cultivating a fond disregard for any schedule printed in the program.

They make a good team—Condon, who grew up playing guitar with half the Chicago crowd, gets the men together, while Ernie Anderson capitalizes on his press experience at CBS to plaster the news around town.

Men Chosen Carefully

Condon is always careful to get guys that play well together, usually having some of the Austin High mob, mixed in with some of New York's fine colored jazz men. It may get too fast, or too noisy—but something is always going, and that's why it sells.

Anderson, a thwarted promoter in disguise, was smart enough to insist on people seeing as well as hearing good stuff—so that most of the programs had a sharp dancer, Bill Bailey breaking the house down on the last one.

Result of this sharp little idea is that Columbia grabbed the Condon-Anderson talents for the first Television program of jazz—last April 15th.

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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cr—country club; GAC—General Amusement Corp., RKO Bldg., Rockefeller Center, NYC; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; MCA—Music Corporation of America, 745 Fifth Ave., NYC; WMA—William Morris Agency, 150 Sixth Ave., NYC; FB—Frederick Bros. Music Corp., 2307 RKO Bldg., NYC; SZA—Stanford Zuckler Agency, 501 Madison Ave., NYC.

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

Abbs, Vic (St. Charles) New Orleans, h
Adrian, Lou (Chicago) Chicago, t
Aguilar, Eddie (Apache) Las Vegas, Nev.
Akin, Bill (Waldorf) Danville, Ill., h
Alexander, Will (Hillcrest) Toledo, O., h
Alfon, Vic (Lawrence) Erie, Pa., h
Allen, Bob (On Tour) Theaters, GAC
Allen, Red (On Tour) Theaters
Allmon, Vernon (Milwaukee Gardens)
Milwaukee, h
Alpert, Mickey (Cocoanut Grove) Boston
Ambassadors Trio (Ambassador) Balti, h
Amuling, Jack (Baker) Mineral Wells, Tex.
Apaches (Howard) Bridgeport, Conn., h
Astor, Bob (The Trol) Boston, Mass., nc
Atkins, Boyd (Fox Head Tavern) Cedar
Rapids, La.
Auld, Georgie (On Tour) WMA
Austin, Harold (Dellwood) Buffalo, N.Y., b
Axilrod, Hutch (Gayety) Minneapolis, t
Ayers, Ralston (Congress) Pueblo, Col., h
Ayers, Mitchell (New Pelham Hotel) Inn
Bronx, N.Y., nc

Baggett, Jerry (All-States Club) Tucson, h
Bailey, Layton (Wardman Park) Wash-
ington, D.C., h
Baker, Dick (W.I.J.D.) Chicago
Baker, Jimmie (Oka State U.) Stillwater
Baker, Ralph (WCKY) Cincinnati, O.
Bardo, Bill (Riverside) Columbus, O.
Barnes, Ralph (Melody Mill) N. Riverside,
Illinois, b
Barnet, Charlie (On Tour) GAC
Barnett, Arne (Harry's New Yorker)
Chicago, nc
Baron, Paul (Muehlbach) Kansas City, h
Barrett, Larry (U. of Iowa Campus)
Barton, Blue (Central) Passaic, N.J., t,
until 5/7
Barry, Peter (The Esquire) Montreal, nc
Bartol, Jeno (Lexington) NYC, h
Barton, Joe (Cromwell) MB, Fla., h
Basie, Count (On Tour) WMA
Baskin, Alex (Club Whittier) NYC, nc
Baum, Charles (Stork) NYC, nc
Beal, Lou (41 Club) Maple Shade, N.J.
Becker, Bubbles (Continental Gr.) Akron
Beckner, Denny (Van Cleave) Dayton, O., h
Benson, Bill (Canyons Club) Wichita, nc
Benson, Ray (St. Anthony) San Antonio
Berger, Max (Lafayette) NYC, nc
Berigan, Bunny (Summit) Baltimore, Md.
Bernard, Steve (Cabanna) Reading, Pa.
Bestor, Don (Monaco's) Cleveland, O.
Bicknell, Max (Dixie Club) Kansas City
Bilo, Joe (Snyders) Minneapolis, t
Bisny, Bela (On Tour) NYC, h
Blutau, Armond (St. Michael) Montreal
Canada, nc
Bogart, Frank (Top Hat) Toronto, nc
Bon Bon and His Buddies (Lou's Mura-
vian Inn) Philadelphia
Bondahu, Neil (Blackhawk) Chicago, h
Borr, Mischa (Waldorf-Astoria) NYC, h
Bradford, Forest (House of Rink) Cin-
cinnati, nc
Bradley, Will (Rosevelt) Washington,
D.C., h, until 5/8
Bradshaw, Nat (Rumboose) Chicago, nc
Brazie, Vincent (Congress) Chicago, h
Brandywine, Tiny (Circusbana) NYC,
Bridgote, Ace (On Tour)
Brown, Boyce (Liberty Inn) Chicago, nc
Brown, Cleo (33 Club) Stockton, Cal., nc
Brown, Leroy (Celebrity) Phn. Pa., r
Brown, Leo (On Tour)
Brownie, Chet (Paddock) MB, Fla.
Brownie, Lou (Chez Paree) Chicago, nc
Burke, Ceale (Bal Tamarin) Gardena, Cal.
Burke, Joe (McGinnis) Brkln., NY, r
Burns, Cliff (Mariemont Inn) Cincy, O.
Bush, Eddie (Seven Seas) L.A., Cal.
Bushell, Billy (Woodhall) Montreal, Can.
Busse, Henry (Orpheum) Omaha, t, 5/1-7
Byrne, Bobby (On Tour) GAC

Cabin Boys (Faust) Peoria, Ill., nc
Caceres, Emilio (San Diego) Detroit, nc
Calloway, Cab (Sherman) Chicago, h,
until 5/8; Theater Tour, GAC
Calvet, Oscar (Casa Marta) NYC, nc
Camrara, Johnny (Italian Village) Syracu-
se, N. Y., h
Camden, Eddie (Henry Grady) Atlanta, h
Campbell, Jack (Jupiter Island Club)
Hope Sound, Fla.
Capes-Sturvent Band (Lodge Club) Tucson
Cappo, Joe (Theater Tour)
Cappo, Joe (SZA)
Capitators (Muewaker Ath. Cl.) Milw.
Carlos, Don (Club Gaucha) NYC, h
Carlyle, Lyle (Wolverine) Detroit, h
Carlyle, Russ (On Tour) SZA
Carr, Al (La Marquise) NYC, nc
Carr, Mickey (Howard) Bridgeport, Conn.
Carroll, Ir (Jack Demsey's) NYC, r
Carson, Eddie (Blue Moon) Tucson, h
Carter, Benny (On Tour)
Carver, Jack (Gem Bar) Dearborn, Mich.
Catizoni, Billy (Sidewalk Cafe, Gibson)
Cincinnati, h
Cavallaro, Carmen (Rainbow Room) NYC
Chamberlin, Al (LaSalle) Chicago, h
Chambers, Virgil (Kaliko Kat) Wichita
Chappello, Joe (Jimmie Kelly's) NYC, nc
Charette, Wilfred (Chateau Laurier)
Ottawa, Can., h
Chavez (Walton) Philadelphia, h
Chester, Bob (Sherman) Chicago, h
Chien, Don (Old Cellar) Chicago, r
Childs, Reggie (Eastwood Gardens) Detroit
Chilson, Jerry (Apache) Las Vegas, Nev.
Christ, Don (Cabanna Bar) Reading, Pa.
Christensen, Chris (Gibson) Cincinnati, h
Christie, Jimmy (Pago Pago) MB, Fla.
Clarke, Buddy (Park Central) NYC, h
Clayton, Jimmy (Dello's) Auburn, NY, r
Clifford, Bill (El Rancho Vegas)
Las Vegas, Nev., h
Cole, Allan (Cafe Madison) NYC, r
Collins, Joe (On Tour) SZA
Colomati (WICO) Bridgeport, Conn.
Conrad, Art (The Homestead) NYC, h
Conrad, Lew (Steubens Vienna Room)
Boston, Mass.
Courtney, Del (Rosevelt) New Orleans, h,
opening 5/8
Craze, Bob (Keith's Roof) Baltimore, Md.
Craig, Francis (Hermitage) Nashville, h
Crawford, Jack (Heidelberg) Jackson,
Miss., h
Crippen, Art (Troveille) Los Angeles, nc
Crosby, Bob (One Nighters) West Coast
MCA
Crowell, Arthur (Pioneer) Tucson, Ariz., h
Curbello, Herbert (La Martinique) NYC

D'Amico, Hank (On Tour) WMA
D'Arcy, Phil (Monte Carlo Beach) NYC
Davidson, Hill (Nick's) NYC, nc
Davis, Eddie (Lame's) NYC, r
Davis, Johnny "Seat" (On Tour) MCA
Davis, Lawson (Swans Club) MB, Fla.
Daw, Freddie (Merry Garden) Chicago, b
Daws, Ray (Savoy Club) Montreal, Can.
DeCourcy, Joe (Old Mill) Toronto, Can., r
DeLeon, Bob (634 Club) M.B. Fla., nc
Dennis, Davis (Hurricane Club) NYC
Denny, Jack (El Morocco) Montreal, nc
DeVito, Don (Berkeley-Carter's) Asbury
Park, N.J., h
Dimitri, Juan (Cava Marti) NYC, nc
diPardo, Tony (Plantation) Houston, nc
Dodds, Baby (Tin Pan Alley) Chicago
Doll, Ned (Huffman) South Bend, Ind., h
Donaldson, Leta (Club Mandalay) Tucson
Donegan, Dorothy (Three Deuces) Chgo, nc
Donizquez, Juan (Roger's Corner) NYC
Dorsey, Jimmy (On Tour) GAC; (Strand)
NYC, t, opening 5/8, 4 wks
Dorsey, Tommy (On Tour) MCA
Dougherty, Stan (KXOX) St. Louis, Mo.
Dowling, Joe (Aleazar) Baltimore, Md., b
Downey, Johnny (Sprinkbar Park)
London, Can., h
Duchin, Eddy (Palmer House) Chicago, h
Dunham, Sonny (On Tour) W. Coast, GAC
Dunsmoor, Eddie (Eastman) Hot Springs,
Ark.
Draiser, Nick (Little Trol) Los Angeles
Ill., h

Eby, Jack (Mother Kelly's) MB, Fla., nc
Eddy, Ted (Ireland) NYC, nc
Ellington, Duke (Trianon) Southgate, Cal.
Elliott, Baron (O'Henry) Willow Spgs., Ill.
Ennis, Skinnay (Cocoanut Grove) L.A., nc
Ernie, Val (Drake) Chicago, h
Edwards, Chuck (Paris Inn) Los Angeles
Evans, Jack (San Firenze) Sunnyside
Beach, Toronto, Can., h

Fairbanks, Mal (Oyster Bar) Fitzburg,
Mass., r
Farber, Burt (W.I.W.) Cincinnati
Farley, Eddie (On Tour) SZA
Feld, Ben (KMOX) St. Louis, Mo.
Feller, Lew (Tampa Terrace) Tampa, Fla.
Fields, Eddie (Cotton Ball Casino) Grand
Rapids, Mich., nc
Fields, Shep (Edison) NYC
Fiers, Clark (WIDD) Miami, Fla.
Firman, Paul (Masonic Aud.) Toronto, h
Fisher, Durrell (Diamond Mirror)
Pas., N.J., h
Fischer, Freddie (Club Lido) South Bend
Fitzgerald, Ella (On Tour)
Flindt, Emil (Paradise) Chicago, b
Flynn, Tommy (Chez Ami) Buffalo, N.Y.
Foster, Chuck (Stevens) Chicago, h
Four Notes (Rainbow Gardens) Aurora
Ill., nc
Four Tons of Swing (Martin's Plaza)
Kansas City, Mo., nc
Four Top Hats (The Roadmoor)
Colorado Springs, Colo.
Fox, Ky (Northlake) Seattle, h
Frank, Buddy (Chez Paree) Chgo, nc
Frank's Gang (Rudy's Bomb Shelter) Chi-
cago, nc
Frantz, Ernest (Warwick) NYC, h
Frenz, Johnny (Rocky Hill Inn) Prince-
ton, N. J., h
Froba, Frankie (Club Frisco) NYC, nc
Funk, Larry (Olympic) Seattle, Wash., h
Furness, Joe (On Tour)

Gaines, Charlie (Carroll's) Philadelphia
Gagen, Frank (Book-Cadillac) Detroit, h
Garber, Jan (Oriental) Chicago, t, 5/1-
7; (Riverside) Milwaukee, t, 5/8-7
Garner, Ralph (French Village) Dayton
Garza, Jerry (Gardie) Memphis, Tenn.
Gasturte, Dick (Piazza) NYC, h
Gates, Marnie (Miami Biltmore) Miami
Fla.
Gedland, Harry (Chez Maurice) Montreal,
Can., h
Gerken, Joe (Big Pavilion) Sougetuck,
Mich.
Gilbert (Mount Royal) Montreal, Can., h
Gilbert, Johnny (On Tour) SZA
Gillet, Cliff (Pago-Pago Club) Portland,
Ore.
Glass, Bill (Queen Mary) NYC, r
Glidden, Tom (Bourston's Cafe) L.A., Cal.
Glynn, Paul (Club M.F.G.) Buffalo, N.Y.
Golden Gate Quartet (Cafe Society Up-
town) NYC, nc
Goodman, Benny (Theater Tour) MCA
Gordon, Gray (On Tour) MCA
Gordon, Don (Olde Cedar Inn) Brook-
haven, N.Y., r
Gordon, Jack (Blue Mirror) Baltimore
Gordon, Paul (Flamingo) Louisville, nc
Graham, Al (Excelsior Park) Excelsior,
Minn.
Grande, Len (Five Gables) Indianapolis, h
Grant, Bob (Savoy-Place) NYC, h
Grant, Jack (Tobacco Road) Miami, Fla.
Graser, Sunny (Andy's Grille) Reading,
Pa.
Gry, Chauncey (El Morocco) NYC, nc
Graysun, Val (Ohio) Youngstown, O., h
Green, Al (Andrew Jackson) Nashville, h
Green, Jack (Vienna Plaza) Zanesville, O.
Greene, Murray (Horseshoe) Sunnyside,
L. I., N.Y., nc
Greer, Hampton (Jeff's) Miami, Fla., nc
Grey, Glen (On Tour)
Grier, Jimmy (On Tour) MCA
Grimes, Don (DeSota) Savannah, Ga., h

Hall, Mac (Powell) Niles, Mich., h
Hampton, Lionel (Savoy) NYC, b
Hancock, Buddy (Blue Room) Houston
Haney, Myron (Child's Spanish Garden)
NYC, h
Hanson, Earl (Club Bali) Miami, Fla.
Happy Gang (Can. Br. Corp.) Toronto
Harding, Charlie (Rocco's Villa Sunset)
Blairtown, N.J.
Hargrave, Dave (Rendezvous) Balboa
Beach, Cal.
Hara, Darryl (Rhumba Casino) Chgo., nc
Harris, Jack (La Conga) NYC, nc
Harris, Jimmy (Fort Armstrong) Rock
Island, Ill., h
Harris, Phil (Biltmore) Los Angeles, h
Harrison, Ford (St. Moritz) NYC, h
Hart, Joey (Ye Olde Tavern) W. Brook-
field, Va.
Hartley, Hal (Palais D'or) Montreal, Can.
Hartman, Willard (New York) Easton, Pa.
Hauser, Harold (Neil House) Columbus, O.
Haywood, Eddie (Village Vanguard) NYC
Hawkins, Coleman (White's Emporium)
Chicago, b

Hawkins, Erskine (On Tour) Gate, Inc.,
NYC
Heath, Andy (Fitch's Cafe) Wilmington,
Del., nc
Heidi, Horace (On Tour) MCA Hlwd. Cal.
Henderson, Fletcher (On Tour) Frederick
Bro., h
Henry, Bill (Shoreroad Casino) Brooklyn
Henry, Hil (Gramatan) Stockbridge, Mass.
Heon, Al (Prairie Moon) Rockford, Ill.
Herbeck, Ray (Donahue's Mt. View, N.J.)
Herb's Six (Tower) Kansas City, Mo., r
Hergert, Jimmy (Continental) Toledo, O.
Herman, Sylvan (Barclay) Philadelphia, h
Herman, Woody (New Yorker) NYC, h,
Clsg. 5/7
Horzoff, Lee (El Cortez) Reno, Nev., h
Hill, Tiny (On Tour) Tune Town, St.
Louis, h, 5/2-wk
Hines, Earl (On Tour) WMA
Hoff, Carl (Del Rio) Washington, nc
Hoffman, Earl (Indiana Cafe) South Bend
Holmes, Allen (On Tour) Southern States
Holst, Ernie (Savoy-Place) NYC, h
Hook, Mel (Sea House) Waukegan, Ill., nc
Hopkins, Len (Chateau Laurier) Ottawa,
Can., h
Horton Girls (18 Club) Oyska, Miss., nc
Howard, Eddie (On Tour) MCA
Hudson-DeLange (Mansion) Youngstown,
Pa., nc
Hummel, Ray (Jockey Club) K.C., Mo., nc
Hummel, Bill (Yacht Club) Cleveland, O.
Hutton, Ira Ray (Village Dale) Columbus,
O., Clsg. 5/7; (Rosevelt) Washington,
D.C., h, Opng. 5/10
Insirilo, Vie (Aragon) Houston, Tex.
International Sweethearts of Rhythm (On
Tour) Frederick Bros.
Irwin, Harold (Mira Mar) Boise, Idaho, h

Jackson, Jimmy (Fox Head) Niagara
Falls, Ont., h
James, Harry (Palladium) L.A., Cal., b
James, Jimmy (W.I.W.) Cincinnati
Jerret, Nick (Kelly's Stables) NYC, nc
Johnson, Cozzee (Club Alabama) L.A., Cal.
Johnson, Herb (St. Andre) Montreal, Can.
Johnson, Pete (Cafe Society Downtown)
NYC, nc
Johnson, Wally (Lookout House) Cincin
Johnston, George "Groove" (Clyde's Cafe)
Detroit, Mich., nc
Jordy, Hal (Jung) New Orleans, La., h
Joyce, Jimmy (Bismarck) Chicago, h
Joyce, Tom (Royal York) Toronto, Can., h
Julian, Pat (Press Club) Erie, Pa., nc
Jurgens, Dick (On Tour) MCA

Kardos, Gene (Zimmerman's Hungaria)
NYC, r
Kassel, Art (Theater Tour) MCA
Kay, Chris (Casino Russ) NYC, nc
Kay, Bernie (New Moon Inn) Danvers,
Mass., nc
Kaye, Sammy (20th Cent. Fox) Hollywood
Kelley, Peck (Southern Dinner Club)
Houston, Tex.
Kempner, Ronnie (Palace) San Francisco,
h, Opng. 5/5
Kemp, Sonnie (Cafe Madison) NYC, nc
Kenne, Mart (Brant Inn) Burlington,
Can., nc
Kent, Peter (New Yorker) NYC, h
Kenton, Stan (Valley Dale) Columbus, O.,
Opng. 5/8
King, Duke Trio (Kelly's Stables) NYC, nc
King, Dick (Troadero) Wichita, Kansas
King, Henry (Edgewater Beach) Chicago,
h, Clsg. 5/7
King, Saunders (Recreation Room) Hlwd.
King, Teddy (Emerson) Baltimore, Md., h
Kirby, John (Ambassador East) Chicago,
h, Opng. 5/8
Kish, Joe (Vine Gardens) Chicago
Knight, Bob (Monte Carlo) NYC, nc
Kobasic, Ivan (Knickerbocker) Flint,
Mich., nc
Koerber, Carl (Paradise) Hlwd., Cal., nc
Korn Kobblers (Flagship) Union, N.J., nc
Korn, Howard (Chanteliers) Manhattan
Kristal, Cecil (Surf) Sarasota, Fla., h
Krupa, Gene (Chicago) Chgo., t, 5/1-wk
Kuhn, Dick (Astor) NYC, h
Kuhn, Leo (Boehmbrook) NYC, nc
Kyser, Kay (Meadowbrook) Cedar Grove
Mo., h

Labrie, Lloyd (Springhurst) Lexington, nc
Lally, Howard (Belmont-Plaza) NYC, h
Lamb, Drexel (Rosedale Inn) Jackson,
Mich.
Lande, Jules (Ambassador) NYC, h
Lang, Don (Colosino's) Chicago, nc
Lang, Russ (Gabe's Grill) New Brns., N.J.
Langendorfer, Paul (Flamingo Cl.) Toledo
Langford, Howard (Royal York) Toronto, h
LaSalle Chevaliers (LaSalle) Montreal, h
Lazala, Ramon (Park Central) NYC, h
Lee, Barron (Cadillac) Philadelphia, r
Lee, Cecil (Club Zombie) Detroit, Mich.
Lee, Jerry (Herald Salt Lake City), h
Lee, Jerry (Alvarado) Albuquerque, N.M.
Lee, Julia (Melvin's) Kansas City, nc
Leiby, Ken (Woody's Cellaret) Allentown,
Pa.
Leighton, Joe (Tavern) Savannah, Ga.
Leonard, Hal (Kempore) Albany, NY, h
Leonard, Hazden (Sent's) Kansas City,
Mo., h
Leroy, Howard (Trounig Gardens)
Louisville, Ky.
Lessine, Vic (Turf Club) Minneapolis
Lewis, Dick (51 Club) NYC, nc
Lewis, Johnny (The Campus) Morton
Grove, Ill.
Lewis, Sally (Kelly's Stables) NYC, nc
Locke, Roy (CFRI) Toronto, Can.
Lofner, Carol (Baker) Dallas, Tex., h
Lombardo, Guy (On Tour) Theaters, MCA
London, Larry (Club 21) Baltimore, Md.
Long, Johnny (New Yorker) NYC, h,
Opng. 5/8
Lopez, Antonio (Beachcomber) M.B. Fla.
Lopez, Phil (Sugar Hill) Hollywood, Cal.
Lopez, Vincent (Taft) NYC, h
Lorinz, Lucille (Town Tavern) Rockford,
Ill., nc
Love, Clarence (On Tour) Fred. Bros.
Lovett, Baby (Sitting Club) Kansas (City
Lucas, Edgar (Mines) Idaho Springs,
Colo., h, Opng. 5/9
Lunceford, Jimmy (On Tour)
Lynn, Cory (Olson's) Chicago, nc
Lyons, Virgil (Ranch) Houston, Tex., nc

McCo, Clyde (Theater Tour)
McFarland, Pains (On Tour) MCA
McGee, Johnny (Top Hat) Union City,
N.J., until 5/6
McGrew, Bob (Commodore Perry) Toledo
McHale, Jimmy (Miami Grove) Boston
McIntyre, Hal (Glen Island Casino) New
Rochelle, N.Y.
McKinley, Ray (Lexington) NYC, h
McKinley, Ray (Commodore) NYC, h
McShann, Jay (Howard) Washington, DC,
5/1-7
Madriguera, Enric (Biltmore) NYC, h
Maitia, Joe (Senator) Sacramento, Cal., h
Manciek, Matty (Ambassador East)
Chicago, h, Clsg. 6/9
Mannix, Matt (Gayety) Washington, D.C.
Mannone, Wincy (Streets of Paris) Hlwd.
Manzaneros, Jose (LaSalle) Chicago, h
Manzone, Joe (Belvedere) Auburn, NY, r
Marconi, Pete (Caravan) NYC, nc

Mario, Don (Biltmore) NYC, h
Marshall, Chff (Palm Cafe) Montreal, Can.
Martin, Freddy (Waldorf-Astoria) NYC
Martin, Jack (El Cortez) Reno, Nev., h
Martin, Kelly (Club Congo) Detroit, nc
Marlin, Lou (Lion & Eddie's) NYC, nc
Marvin, Ed (Hill House) Pittsburgh
Masters, Frankie (Rosevelt) NYC, h
Mauths, Chick (WKKC) Cincinnati, O.
Mauzy, Bobby (W.D.O.) Chattanooga
Moerte, Armond (Esquire Club) Montreal
Moore, Bill (Jefferson) Richmond, Va., h
Moore, Jack (Book-Cadillac) Detroit, h
Moresidh, Russ (Vienna Grill) Montreal, r
Mossner, Johnny (McAlpin) NYC, h
Mutz, Jimmy (Palm Gardens) Columbus
Miechener, Les (Dancette) Oaklyn, N.J., h
Mickey, Harold (Pennyrubn Supper Club)
High Point, N. C.
Miller Glenn (20th Cent. Fox) Hollywood
Miller, Jay (Freddie's) Cleveland, O., h
Miller, Walter (Cavalier) Va. Beach, Va.
Mullinder, Lucky (On Tour) Gate, Inc.,
NYC
Mills, Frank (Oceanport Inn) Oceanport,
N. J., h
Milton, Dick (Hay's Place) NYC, r
Mittor, Frank (Red Mill) NYC, nc
Moses, Lynn (Rainbow) Denver, Colo., h
Momon, Hugh (Sky Club) Jacksonville
Morgan, Hugh (Greenwich Village Inn)
NYC, nc
Morrow, Vaughn (Central) Passaic, N.J.,
h, 5/7-13
Mooney, Art (Hollywood) Elmhurst, Ill.
Moore, Phil (Little Trol) L.A., nc
Moore, Ed (City-Carlton) Atl., Ga., h
Morgan, Eddy (City-Carlton) Atl., Ga., h
Morgan, Russ (Theater Tour) MCA
Morrow, Benny (Hillcrest) Toledo, O., h
Morton, Ray (Warwick) Philadelphia, h
Moseley, Smub (13th-Hole Club) NYC, nc
Motel, Berk (Duke Ranch) Norfolk, Va.
Mott, Bud (White House) Kansas City
Mowery, Ferd (Embassy) Toronto, Can., h
Murray, Ed. Collectors (New Windsor)
New Windsor, Md., h

Nagel, Freddy (Nicollet) Minneapolis, h
Namus, Jimmy (CKCL) Toronto, Can.
Nason, Otto (Florissant Gardens) Hlwd.
Nelson, Tommy (R. R. Pass Casino)
Boulder City, Nev., nc
Newton, Frankie (Savoy) Boston, h
Nichols, Red (Rainbow) Denver, Colo., h,
until 5/6
Niemi, Bert (Palais Royale) Toronto, nc
Niemi, Don (Stribling) Toronto, h
Nisome, Jimmy (Garrick Stagebar) Chgo.
Norris, Stan (On Tour) SZA
Norvo, Red (Century) Buffalo, L. I., t-7
O'Connor, Tom (Campus) U. of Pa.
Oger, Bill (Lawrence) Erie, Pa., h
O'Hanlon, Fran (Aragon) Phila., h
Oiler, Eddy (Astor) Wash., D.C., h
Olmsted, Val (La Martinique) NYC, Can.
Olson, Sen (Lowry) St. Paul, Minn., h
Onesko, Seva (Commodore) NYC, h
Osborne, Will (Edgewater Beach) Chgo.,
h, Opng. 5/5

Pablo, Don (Palm Beach Cafe) Detroit
Page, Freddy (Empire State) Auburn, NY
Page, Gene (Dixie) Toledo, O., nc
Palmer, Gladys (Garrick Stagebar)
Chicago, nc
Panche (Beto) Franklin) Phila., h
Panche (Versailles) NYC, nc
Papp, Mickey (Cl. Cosdale) Trenton, N.J.
Parks, Bobby (Cattin's) Somerville, N.J.
Parker, Don (East Side Club)
Manchester, O.
Paul, Tony (Green Mill) Saginaw, Mich.
Paulson, Art (New Yorker) NYC, h
Pearl, Ray (Madura) Hammond, Ind., h
Pechman, Ivan (Red Nelson's Cafe)
Central Park, R. I., nc
Pedro, Don (Stribling Plaza) Cincinnati
Peters, Bobby (Vanity) Detroit, Mich., h
Peterson, Lee (Washington Merry-go-
Round Club) Pittsburgh, Pa.
Petford (Turf Club) Minneapolis, Minn.
Petropolis, Johnny (Waverly) Detroit
Peschow, Leo (Cafe Vienna) NYC, h
Phummer, Joe (Shady Maxie's) Hlwd.
Pope, Bobby (Kansas City Club) K.C., nc
Porcillo, Charles (Palms) Philadelphia, NJ
Powell, Teddy (Log Cabin) Armond, NY
Pryor, Howard (Can. Road, Corp.)
Vancouver, B.C.
Prizefighter (Circus Club) Cincinnati, O.
Primo, Leon (Butler's New Room) NYC
Prussin, Sid (Diamond Horseshoe) NYC
Primo, Louis (On Tour) MCA
Putnam, Paul (Cafe Monaco) Sacramento,
Cal., h

Rachman, Boyd (On Tour) WMA
Ramos, Bobby (Chez Paree) Chicago, Ill.
Ramos, Frank (The Tavern) Steubenville,
Ohio
Ramos, Ramon (Penobscot Club) Detroit
Rand, Barney (One-nighter) SZA
Ransawa, Carl (Chase) St. Louis, Mo., h
Rath, Don (Rainbow) Denver, Colo., h
Reid, Morton (St. Regis) NYC, h
Reisman, Leo (Rainbow Room) NYC, nc
Reish, Benny (Bowery) Detroit, Mich., h
Rey, Alvin (Stanley) Pittsburgh, Pa., t-7
Reynolds (Royal Palm) Palm Spr., Cal.
Richard, Dale (Vancouver) Vancouver, h
Richard, Joe (Friars) Hartford, Conn., r
Richard, Johnny (Zucca's Cafe) Hermosa
Beach, Calif.
Riley, Mike (Radio Room) Los Angeles, nc
Ringer, Johnny (Worcestershire) CC) Ryv.
Rino, Clarence (Plantation) Detroit, nc
Rivers, Otilio (Colombo) Reno, Nev., r
Rizzo, Vincent (Swan) Phila., nc
Robertson, Dick (Hippodrome) Baltimore
Robley, Bev (Slippy Joe's) Minneapolis
Rosen, Maurice (Capitol Lounge) Chgo.
Rosina, Adrian (Jack Demsey's) NYC, h
Romanel, Luigi (King Edward) Toronto
Rommel, Ronny (Rainbow Room) Bridge-
port, Conn., nc
Rose, Dave (CBS) Los Angeles, Calif.
Roth, Don (Yacht Club) Pittsburgh, nc
Roth, Norman (Crystal) Phila., Pa., h
Russell, Howard (Trianon) Regina, Sask.
Russell, Jack (Avalon) Chicago, b

Sachs, Rusty (Stamp's Cafe) Phila., Pa.
Sanders, Joe (Eastwood Gardens) Detroit
Sanders, Sid (Rainbow Inn) NYC
Santana, George (Suzamore) Rochester, h
Sauders, Hal (St. Regis) NYC, h
Sauders, Red (Club DeLia) Chgo., nc
Savitt, Jan (Casa Manana) Culver City
Sawyer, Bill (Mich. Union) Ann Arbor
Scales, Louis (ABC) Auburn, N.Y., r
Schaub, Lonella (Northland) Green Bay,
Wis., h
Scott, Marvin (Casino Royal) New Orleans
Scott, Raymond (Blue Gardens) Armond
Sezal, Nat (Downtown) Phila., nc
Seizer, Rudy (Fairmont) San Francisco
Sewell, Blake (Ritz Carlton) Montreal, h
Shanks, Errol (Reno Club) Houston, nc
Shelby, Bob (Barclay) Phila., Pa., h
Shelton, Dick (Yankee Lake) Brookfield,
Ohio, b
Sherley, Bob (Barclay) Philadelphia, h
Sherman, Milt (Tic Toc) Montreal, Can.

Sibony (Beachcomber) Providence, R.I.
Sidney, Frank (Fisher's) Detroit
Singleton, Zutty (Jimmy Ryan's) NYC
Singer, Noble (Diamond Horseshoe) NYC
Skinner, Fred (George's) Glendale, Cal.
Skinner, Will (Samovar) Montreal, nc
Slack, Freddy (On Tour) W. Coast, WMA
Slam and Slam (Capri) L.A., Cal.
Smith, Ethel (St. Regis) NYC, h
Smith, Russ (Rainbow Grill) NYC, nc
Smith, Stuff (Garrick Stagebar) Chgo., nc
Smoler, Billy (Glen Rendezvous) Newport,
Ky.
Soble, Tony (Embassy) Brooklyn, NY, nc
Sophisticates (Brookton, Mass.)
Soule, Russ (Coo Coconut Grove) Santa
Monica, Cal., nc
South Eddie (Cafe Society Uptown) NYC
Spanner, Mugsy (Tunetown) St. Louis,
Mo., until 5/8
Spencer, Harold (Biltmore) NYC, h
Spector, Ira (Chateau Moderne) NYC, nc
Spector, Irving (Frontier Ranch) Detroit
Spirits of Rhythm (Club Caprice) L.A.
Spivak, Charlie (Pennsylvania) NYC, h
Spivey, Fred (On Tour)
Stanley, Red (Charley Foy's Supper Club)
Hollywood, Calif.
Starr, Freddy (Coronado) St. Louis, Mo.
Stewart, Jules (18 Club) NYC
Stewart, Ted (Fef's) Monte Carlo) NYC
Street, Christen (Kentucky) Louisville, h
Strong, Benny (Hollywood) Toledo, O., r
Strong, Bob (NBC) Chicago, Ill.
Strong, Charlie (Henry Grady) Atlanta, h
Stroud, Edith (Areadian) Toronto, Can., h
Stromberg, Jack (Garden MCA)
Stuart, Roy (Oriental Gardens) Regina,
Sask., nc
Studer, Al (St. Paul) St. Paul, Minn., h
Sullivan, Joe (Cafe Society) Upt. NYC
Sullivan, John (Faust) Rockford, Ill., h
Sullivan, Mickey (Lido Cafe) Worcester,
Mass.

Tanassy, Cornel (Kern's) NYC, nc
Tatro, Bill (Sheraton) Springfield, Mass. h
Tatum, Art (433 Club) L.A., nc
Taylor, Gertie (Schoola's Cafe) Phila., r
Taylor, Lew (Nate's Inn) Trenton, N.J.
Teasdale, Jack (Garden Beach) Port-
land, Ore., until 5/13
Teevoo Boys (Carl & Irene's) NYC, nc
Therion, Henri (George Washington)
Jacksonville, Fla., h
Thomas, Morgan (Alexandre) Hamilton
Ont., h
Thompson, Ken (Blackstone) Chicago, h
Thompson, Johnny (Primrose Club)
Cincinnati, Ohio
Thomson, Billy (Paddock Club) Wheeling
W. Va.
Thornhill, Claude (On Tour)
Three Deuces and Duchess (Brass Rail)
Chicago
Three Keys (Moravian Inn) Phila., r
Three Sharps and a Flat (Garrick Stage-
bar) Chicago
Three Squires and Lulame (Town House)
Reno, Nev., nc
Thibbs, George (BandBox) L.A., nc
Todd, Oliver (Casa Florida) Kansas City
Tolbert, Sheets (The Place) NYC, nc
Trace, Al (Happy Hour) Minneapolis
Traylor, Pajpy (Park Rec. Centre) St.
Paul, h
Tucker, Orvin (Aragon) Chicago, h
Tucker, Tommy (Lesse House) NYC, h
Tune Toppers (Brass Rail) Chicago
Turner, Bill, Dead Enders (Capitol
Lounge) Chicago, nc
Turner, Don (Mount Royal) Montreal, h
Tyner, Evelyn (Lesse House) NYC, h

Ulrich, Paul (Vine Gardens) Chicago, nc
Umell, Dave (Alabama) Chicago, nc
Upton, George (Plantation) Houston, Tex.
Uzold, Jerry (Lineda) NYC, h
Wah, Ellis (Vine Maun's) Los Angeles
Walton, Hank (Kathy's Wonder Bar) Phila.
Waples, Bud (Texas) Fort Worth, Tex., h
Wason, Hal (Club Royale) Savannah, Ga.
Watkins, Sammy (William Penn) Pitts-
burgh, Pa., h
Watters, Lu (Down Club) San Francisco
Weaver, Ted (Blackhawk) Chicago
Weiler, Cur (Chancellor Inn) Phila., r
Webster, Charles (Fireplace Tavern)
Newark, N.J.
Welch, Bernie (Graystone) Lima, O., nc
Welch, Lawrence (Trianon) Chgo., h
Wendell, Connie (Charlie Blank's Grotto)
Abilene, Tex., nc
Wharton, Dick (River Drive Terrace)
Philadelphia, Pa.
Whitburn, Jay (El Rancho Vegas) Las
Vegas, Nev., h
White, Mack (Astor) Montreal, Can., r
Whitman, Paul (On Tour) California
Whyte, Mack (Astor Grill) Montreal, nc
Whitby, Arlie (Beverly Hills) Newport, Ky
Wilbur, Jimmy, Sxettie (W.I.W.) Cinti, O.
White, Ran (Cl. of Francis Drake) Phila., r
White, Earl (Liberty Inn) Chicago, nc
Williams, Bob (Tubert's) Savannah, Ga., nc
Williams, Buddy (Wagner's) Phila., h
Williams, Claude (Kelly's Stables) NYC, nc
Williams, Connie (On Tour) WMA
Williams, Griff (Totem Pole) Aburndale,
Mass., h
Williams, Ozzie (Silver Slipper) Toronto
Williams, Sonny (Gibby's) Chicago, r
Williams, Sande (Astor) NYC, h
Wilson, Billy (The Dells) Savannah, Ga.
Wilson, Teddy (Cafe Society) Down) NYC
Wilson, Dick (Bar of Music) L.A., Cal.
Winslow, Russ (Lafayette) Rockford, Ill.
Winston, Jack (River House) Reno, Nev.
Winston, Barry (Congress) Chicago, h
Wood, Stan (Auditorium) Montreal, Can.
Worth, Ray (Chin Lee's) NYC, nc
Wright, Louis (Mayo's) Phila., r
Wubbold, Joe (Trio) Crescent Cafe
Washington, D.C.
Wustich, Miler (Balconades) Pittsburgh, nc
Wylie, Austin (Pier) Celeron, N.Y., b
Wylie, Will (Sanley Park Supper Club)
Vancouver, B.C.

Xavier, Buddy (St. Bernadette Auditorium)
Brooklyn, N.Y.
Yarlett, Bert (Hollywood) Toronto, h
Yates, J. Newton (KPAS) Pasadena, Cal.
Yeatman, George (WBAL) Baltimore, Md.
Yeilman, Duke (Brown Derby) Chgo., nc
Young, Eddie (Lowry) St. Paul, h

Zuckert, Leon (Can. Broad. Corp.)
Toronto, Can.
Zurke, Bob (Hangover) L.A., Calif.

Chicago, May 1, 1942
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Spotlight to Blackout

Coca Cola Takes Band Program Off Air, Perhaps For Duration

New York—The biggest, lushest melon the band business has seen since the NBC Dance Party went off the air, will dry up May 2. Coca Cola winds up the 26th week of its *Spotlight Band* program on Mutual, and intends to give it the go-by for some time, if not the duration.

Exploitation Loss

The best source of air time dance bands have been able to garner, cessation of the show means not only a loss of revenue to MCA, booking the show and the bands it engaged, but also a considerable loss in exploitation opportunities to the trade as a whole.

In making the announcement, however, Coca Cola made it quite clear that sugar shortage was not the only reason. Other factors hinted at were distribution troubles, and a desire to lay low on any purely profit promotion right now.

Kostelanetz Continues

Up for renewal at the end of this month is *Refreshment Time*, the classy Sunday period with the Kostelanetz strings, Albert Spaulding, and guests. Actually this should go off too, but the company regards the show as its pet and protégé and will keep it on for purely prestige purposes, if at all possible.

Here's Red Swinging On the Woodpile



Pittsburgh — It's Red Norvo, with sharp coat, tie, and special mike to catch his subtle but sensational swingings on xylophone. Norvo, with his new band and Jimmy Durante, have been busting things wide open in mid-west theaters.

Ayres Has Jam Unit

New York—Mitchell Ayres and his band have started a new within-the-band unit called "The Jammers." Sextet features scat-singer trumpet man Johnny Bond.

Sponsor Pays Line Costs for TD

New York—Tommy Dorsey has added another laurel to his reputation for being a shrewd businessman. In one of the few radio deals of its kind, Brown-Williamson, sponsors of Tommy's new NBC show, have agreed to pay all costs of broadcasts emanating from non-New York points.

Other bands have clauses in their radio contracts which permit them to travel, but are obligated to shell out the expenses, which run anywhere from \$300 to \$1,700 depending on the distance from a basic station. Dorsey gets all this cost-free.

On June 16th, TD takes over the time at present filed by the Red Skelton show, shifting to a different time when Skelton returns in fall. He is thus figured as being more than just another summer band show by the sponsors.

Exact nature of the program has not been revealed, with Brown-Williamson supposed to have some novel ideas held under-cover.

Accessory Makers Elect Officers

New York — The Musical Accessory Manufacturers' Association has recently elected new officers. Jack Schwartz of Micro replaced Otto Link as president; Walter A. Gemeinhardt of Woodwind is vice president, and Robert Putter of Krauth and Benninghofen is secretary-treasurer. On the board of directors are Mario Maccaferri, Vincent Bach, Rudy Muck, Otto Link and L. A. Elkington.

Sharon Pease Gets Profiled

(Jumped from Page 16)

Meade Lux Lewis, Pete Johnson, Bob Zurke, Freddy Slack and others.

"The value of these examples," says Pease, "goes beyond merely learning to play them. In nearly every case, there can be found at least one run, lick or harmonic sequence worthy of careful study. By analyzing them into various keys and possibly making minor alterations, the result will often be the development of material that is a valuable asset to one's playing. Further, such study often starts one on a thought tangent resulting in the creation of something quite removed from the original idea but equally as effective and valuable."

And you should hear Pease fling a whing-ding on this number, himself.

Ave. F, Bayonne, N. J. "The Miller band is the snazziest of them all and he's doing plenty for the army shows, too. Orchids to W. R. Davis of Richmond, Va. (I'd love to meet him). Scallions to Wilsilyn Small of Los Angeles (I'd love to kick him)."

Gutbucket Drippin's

CAUGHT BY BOB LOCKE

In the April 1 *Gutbucket*, there was some discussion about clarinetists. The result was plenty of heated controversy, some of which finds its way into this edition of *Gutbucket Drippings*.

For instance, Edwin G. Granger, Syracuse, N. Y., writes in to say: "I certainly think Artie Shaw is a swell clarinetist but I believe in giving credit where credit is due and so I think that Benny Goodman can play circles around Artie Shaw in any phase of clarinet playing. Dig him on his recordings of *Pick a Rib*, *Nobody's Sweetheart*, *As Long As I Live*, and on the all-star recording of *Two Got Rhythm*. I believe these are pretty good examples and each showcases Benny in a different style. Goodman has a more rhythmic drive and more expressive, round, mellow tone than Artie Shaw.

"Jack Gayle says in his letter to Bob Locke that we should listen to Artie Shaw's *Dr. Livingstone I Presume* for a real hot clarinet solo. I presume he means the last part of that record where it goes into 2/4 time. Well, I'll admit that shows some good technique but it certainly is no hot solo. Just because he plays a mess of 16th notes doesn't mean it's a hot solo.

"And as for Ben Roberts of Chicago, who doesn't think much of Benny Goodman as a classical clarinetist, I suggest he listen to *First Rhapsody for Clarinet*, played by the New York Philharmonic Symphony orchestra and featuring Benny Goodman on clarinet on a Columbia record.

"I agree with Charles C. Sords of Pittsburgh who is another Goodman supporter. However, I will name another clarinetist whom I think has as much rhythmic punch as Goodman and he is

Johnny Mince. His playing with Tommy Dorsey a few years ago certainly gave me plenty of kicks."

Stella Julos, of Washington, Pa., pops up to say, "If Shaw's version of *Sing, Sing, Sing* makes a bub by the name of Ben Roberts force himself to crawl under his seat, either he didn't pay for his seat or he is a Miller or Ellington fan. I wonder how he feels when he hears Glenn Miller's circus bunch play one of their riff numbers or that ever so popular *Flamingo*. So Jimmy Noone is a great clarinetist. But of all the clarinetists, Shaw is the greatest."

Writes Fred Begun of Washington, D. C., "In regards to this square, Ben Roberts of Chicago, who says that something ought to be done about these squares who get sent by a Charlie Spivak riff, evidently Mr. Roberts must not be so hep. If he would like to have proof that Charlie isn't corny as he thinks, I suggest that he dig the Spivak platter of *Let's Go Home*."

"Who's that dumb onion who says Miller's music is a dud and phony?" asks Frances Bybel, 207

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DRUMMER—Solid, sober, steady. Wishes summer resort job or traveling band. Good references. Duke Hess, 355 N. Negley, Pittsburgh, Pa.

MALE PIANIST—Vocalist, 18, 5 years dance band experience, non-union, will join, excellent references, draft exempt, travel anywhere, immediately. Bud Hess, R. No. 3, Ashabula, Ohio.

SOLID DRUMMER that they stand around. Union, 18, sober. Read and fake, experienced, new black-pearl outfit. Ken Belding, Northfield, Vermont.

SWING VIBRAHARPIST—Piano, bass, 18, concert vib. radio experience, sober. Keith Banks, Creston, Iowa.

FOR ENGAGEMENTS, dates, terms, etc. Snookum Russell Orchestra, 13 colored artists, now available in Mid-west territory, write or wire: Ferguson Bros. Agency, Inc., Room 1, 322 N. Senate Ave., Indianapolis, Ind.

PIANIST—Available May 16th, swing band location preferred. A-1 all respects, Arrang. State particulars, Box 51, Downbeat, Transportation Bldg., Chicago.

WANTED

RELIABLE LIST OF NAMES, addresses dance promoters or employers of bands. Any quantity. Liberal pay. Indianapolis Public Ledger, Indianapolis, Ind.

WANTED—GIRL TRUMPET, BASS OR GUITAR. Contact: Rene Darst, Kirby Hotel, Muncie, Ind.

PERSONAL AND CAPABLE GIRL MUSICALIAN who double sing or dance. Cocktail lounge work. Union. Enclose photo. Box 414, New Haven, Ind.

ATTENTION MUSIC PUBLISHERS—I have original songs for sale, words and music. Andrew Kriso, 40 Park Place, Newark, New Jersey.

OPPORTUNITY—Musicians desiring musical education at University of Michigan, plus year around dance work, write: Michigan Union, Room 487, Ann Arbor, Mich.

ORCHESTRATIONS, ARRANGEMENTS, ETC.

A GUARANTEED satisfactory PIANO-VOCAL to your melody including guitar diagrams, chord notation, recording symbols. \$4.50. Malcolm Lee, 344 Primrose, Syracuse, N. Y.

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MUSIC composed to words. Send poem for consideration. Rhyming Pamphlet Free. Keenan's Music Service, Dept. DB, Box 2140, Bridgeport, Conn.

THE BEST IN SWING—Trumpet, Sax, Clarinet choruses copied from records. Two \$1.00. Burrows Music Service, 86 Verdulae St., Brookline, Mass.

SONGS PRINTED—AUTOGRAPHED—Lead Sheets—200 copies—\$2.70. Piano Arrangements—200—\$6.25. 2 songs vocalized—10 inch record—\$5.00. URBAN, 245 West 34th, New York.

DIXIE ARRANGEMENTS—Piano, drum, trumpet, clarinet, tenor. Also bass and trombone if (needed) necessary. \$5c arrangement. Will send samples. Box 50, Downbeat, Transportation Bldg., Chicago.

PHONOGRAPH RECORDS

LATE RECORDINGS 10c up. List free. Pop's Record Shop, 232 1/2 S. Michigan, South Bend, Ind.

VOCALIONS WANTED—Danny Altieri, Rollini, Goodman, M.C.B.B., Jack Wain, I.R.K., Memphis Five. VENABLES, Tilford, England.

RECORDINGS 10c—Catalogue free. Paramount, V3-558 East Market, Wilkes-Barre, Pennsylvania.

FOR SALE

MUSIC STORE—WASHINGTON, D. C.—Good location, complete record stock, instruments, accessories. Business good. Living Quarters. Will sacrifice for cash. Box 5, Down Beat, Transportation Bldg., Chicago.

Tire Shortage Cuts Jumps

New York—One comfort to be derived from the lack of tires, chartered buses, and crowded trains is that bookers and operators will have to work more cooperatively in planning tours.

With traveling as difficult as it is today, no office can blithely plan on jumping its bands several hundreds of miles every day. Not only is closer, more compact booking the order of the day, but various of the ball-room operators are

planning on buying bands in groups, so that each ork can be held several days in one territory, without over-staying its welcome. Leaders are gladly taking less money per date on routes so planned, figuring that the thinner wallet is worth the saving on skin and tires.

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