

DOWN BEAT

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20 Cents

End of One-Nighters in Sight

Record Biz Back Into Stride

Industry Settles Down To Reduced Production Schedules

New York—After a couple of bad weeks, the record industry has settled down to turning out records on much the basis *Down Beat* predicted in its last issue. Victor is maintaining both its fifty and thirty-five cent labels, cutting production to an average of three a week, while Columbia, the hardest hit, has cut out its thirty-five cent Okeh's, and is concentrating on the fifty cent Columbias, planning on five or six a week, plus an occasional album.

Decca, with the exception of sepias and race releases, hasn't had any thirty cent blue label discs for the past two weeks. Today however, there is a release with five platters listed. How long pop tunes will continue at thirty-five cents, the company doesn't know. But it certainly doesn't show too much battering with a total of fifteen new ones out today!

Reclamation is proceeding as predicted, with dealers being asked to turn in anywhere from one to three old ones for each three new discs delivered. Customers will have the same process passed on to them in the very immediate future.

Besides juke box stocks, there are many sources of old wax, record officials pointed out. Junk heaps, attics, and those old ones you keep at the summer shack were cited as quick sources of trade-ins.

Dick Robertson Takes Band Into McAlpin

New York—Johnny Messner departs after a long stay from the Hotel McAlpin on May 19, with Dick Robertson moving in and making his first orchestral bow off records. Robertson has the Clark Sisters, to look pretty and sing.

Code Gets Daly In Hot Water

Toronto, Canada — Duke Daly's penchant for code messages got him into a solid mess of trouble here. Seems that the Intelligence assigned to the CRAF, where Daly is training, noted that Daly was sending his wife, Paula Stone of New York, code messages, with only two words written out: "Spook" and "Clarabelle." A further complication was that the messages he received in return were in a code that no one had ever seen before.

Duke, a former US band leader, finally got out of the jug's shadow by explaining "Spook" and "Clarabelle" as pet names — while her mysterious cipher was nothing but plain Morse code—she'd forgotten to use spaces between the dots and dashes!

Anita Boyer Joins Jerry



New York—Anita Boyer, former Leo Reisman and Artie Shaw chirper, joined Jerry Wald's band last week at the Hotel Lincoln. Wald had been auditioning a series of singers without much success, while Boyer had been doing some one-nighters with the Casa Loma band.

No crystal ball is needed to see that GAC is putting a lot of weight behind the young Newark clarinetist. The protege of Milt Krasny, general manager of the booking firm, Wald is getting a hunk of fine air time, is slated for records at Decca, and now has one of the best singers under contract to the office.

T. Dorsey Adds Nine Strings For Astor

New York—As tipped in the last issue of the *Beat*, Tommy Dorsey has added nine strings, the complete Shaw string section, to his band, giving him a total of 31 musicians and singers. New version of the TD vaudeville show will be unfolded May 17 when Tommy opens at the Astor Roof (NY).

He had a lucky break in that the Astor Roof is less than fifteen stories high, exempting it from the Army's strict dim-out order for lights above that level.

Alvino Rey Adds Four Sidemen

New York—Alvino Rey joined the roster of "bigger and bigger bands" last week, adding four men to give him a total of 17 musickers besides his own guitarings. Labeling the new men was a little confusing, since most of them had been in the Rey band before at one time.

Justin Gordon was tacked onto the brass section, playing cornet and doubling on sax, Ralph Muzillo replaced John Fallstich on first trumpet, and Deane Kincaide went to valve-trombone with occasional baritone sax chores. Mike Sabol went into the reed section, while Joe Ferrall joined Sam Levine and Bill Schallen for the trombone parts.

Shaw, O. Tucker Will Join Navy, Others Called

Artie Is First Class Seaman, May Tour Before Reporting

New York — That big wind is making news again. Army draft boards made sudden changes this week in the plans of Artie Shaw, Orrin Tucker, and Sam Donahue. Benny Goodman and Eddy Duchin, while not yet called, are keeping a weather eye on the morning mail.

Shaw had cleared his proposed USO camp job with everybody but his draft board. They got very huffy about the whole thing, with Artie signing up in the navy as a result. He received the rating of (Modulate to Page 21)

"No Chick To Replace O'Connell"

New York — Bill Burton, business manager for Jimmy Dorsey, denied rumors printed in a fan magazine that the fifteen-year-old daughter of Harry Barris would take the vocalist spot with the Dorsey band.

Burton pointed out that the girl, a JD fan, would visit the band on the Coast this summer, but scoffed at reports that she was taking Helen O'Connell's place.

He added that the latter was not leaving the band for movies or anything else until her marriage.

Barris is the writer of *I Surrender Dear* and was a member of the famous Paul Whiteman trio, the Rhythm Boys.

Tipped 'em Off



New York—Head-men at GAC were knocking themselves out, trying to find a band to fill a date they had at the Roseland ballroom here. They were about to give up when Seymour Heller's wife, Gloria, happened to remember a nice looking trumpet player she'd met a few days before. She mentioned it to her husband, who told Mike Nidorf, who saw that Lee Castle (called Castaldo when he was with Tommy Dorsey and Will Bradley) got the job with his new band. *Down Beat* thought Lee might like to see this photo of the gal with the memory that got him his job.

O'Keefe Plans Buildup for Casa Loma

New York — Glen Gray's Casa Lomans, the wandering nomads of the band business, finally settled down to one booking office a few days ago, when manager Cork O'Keefe signed them to a term with General Amusement Corporation.

For some years, the band has been accepting dates from all bookers, acting as a free lance attraction. It is felt that O'Keefe settled down with GAC as part of his campaign to revive the band's waning prestige. New men (Lon Doty—sax, and Don Boyd—trombone) are being added, also the Le Brun Sisters, a fem trio, first time the all-stag line-up has been altered.

Interesting angle on the story is that the pact brings together once again Cork O'Keefe and Tommy Rockwell, the duo that built General Amusement.

Band has been set for the Hotel Pennsylvania Cafe Rouge, July 17, the first such New York spot they've played in years.

Two Bands Take On Vocal Trios

New York—Two bands here took on trios last week as the Moonlighters joined Bobby Day at the Arcadia Ballroom, and the Martins joined Johnny Long during his stay at the Hotel New Yorker.

Latter group has done stints on the Fred Allen program, and in several Broadway shows. But since arranger Hugh Martin, along with Ralph Blaine, is out on the Coast doing film tunes, it seems likely Long will change the group's name.

Big Change Ahead for All Bands

Small and New Units Suffer Most—May Revive Territory Names

New York — Officials in charge of one-nighters for most of the booking agencies feel that we're very close to seeing the end of one-nighters. That before very long, "Let's hit the road, and pick up some of that fine cash," is going to be as archaic as "23-skidoo."

Despite the tremendous pick-up in movies, theaters, and radio, this means a tremendous change in musicdom as it is now known. Most bands, big and little, count on the road to make up the deficits incurred while getting air-time. Theaters and radio can't take up the slack for all the orks now around. And figuring a cut in the number around due to the draft, there still will be very tough sledding for the new bands.

Transportation Tough

Here's how the deal stands at present. Tires are out. Despite Prexy Petrillo's plea for tires to the government, on the basis of morale, it doesn't seem as though there will be any loosening up. Our info from Washington is rather that there will be even further cracking down, with the AFM told that whenever bands are needed for morale purposes, as much as (Modulate to Page 21)

McIntyre Gets New Singers

New York—The Hal McIntyre band gets a vocal reshuffle, with Carl Denny army-bound, replaced by Jerry Stewart. Other newcomers are Gloria Wood and Jimmy Engler who combine with Stewart and Penny Parker to form a quartet.

Changes in the band proper include Johnny Hayes, in permanently on hot tenor in place of Dave Matthews, and Dick Roland taking over Johnny Dee's baritone chair.

McIntyre just started on eastern one-nighters, having finished a stay of several months at the Glen Island Casino.

About the Girl On the Cover

Betty's learned to swing. Perhaps, it's because of her new association with Bob Strong's orchestra. At any rate, the girl on *Down Beat's* cover this time carries the full name of Betty Martin and she's one of the reasons Strong's band is gathering so many dance dates on the campus these days. *Maurice Seymour Pic.*

Huff and Puff



This is the sight that amazed first-nighters when Ray McKinley and his new band opened at the Commodore in Manhattan. It is tuba puffer Joe Parks, just huffing away. *Photo by Harris.*

20c CANADA and FOREIGN BUFFALO, NEW YORK 1A44

BONDS STAMPS

McKinley Has Tuba, and Band That Comes On

Ray Unveils His New Combination—and His Own Showmanship

New York — Ray McKinley, drummer-man from Texas, unveiled his new band last month in the Century Room of the Hotel Commodore. Outside of a few party dates in the mid-west, it was the first cash appearance of the unit McKinley put together after his break-up with Will Bradley.

First thing to smack opening-night goes was a big, brass tuba right smack in the horn section. McKinley, the Texas Terror, the lover of saw-toothed jazz with a moo-horn, a grunt-iron!

Tuba Does Wonders

And yet the darn thing works wonders for the band. Joe Parks sits all evening with a stolid puss, but executes some sensational tricks. Sometimes tonguing with the brass, holding down organ tones with the reeds, or doubling passing harmonics in the rhythm, he gives the band a fullness that takes all the edge off its brass and gives it a big, rich tone.

The trick is, of course, that he doesn't have the mushy Sousa attack that most tuba men have—but rather a crisp, clean attack that is never heavy or "ump-bah." Actually, unless you get down to the edge of the stand and dig, you never notice it—the result is heard in the fine room tone that the band gets.

Clark Gives Lift

Aiding in flexibility for the brass is Brad Gowans' valve trombonings. His embouchure is just as bad as it always was, but his rough, biting solos help give the band a drive that too many of the very pretty but lifeless dance units now around could afford to latch onto.

Featured soloist is Mahlon Clark, who was in the old Bradley reed section. His clarinet fits in fine—good ideas, clean tone, and fine phrasing.

Big thing in the band, of course, is McKinley himself. Anybody who thinks Krupa is the best showman in the business should catch this guy at work. Not only does he back the other sections better than most skin men, but he gets a ringing tone out of his drums that proves they can be used for more than just tom-tom slugging. Really

'neverything!



New York—Imogene Lynn, Ray McKinley's charmer from Trenton, Missouri, not only sings well, looks beautiful, but knows how to act on a bandstand, reviewers say. She is pleasing the customers at the Hotel Commodore. Photo by Harris.

ASCAP Writers Unhappy About New Prexy

New York—Bitter charges and counter-charges flew at a recent meeting of the ASCAP board when Deems Taylor was named president of the joint songwriters-publishers society.

Writer-members of the society charged his election meant that from now on ASCAP will toddy to publishers' angles, pointing out that Taylor is serving a one year term without salary, which means the Society's business will be left largely in the hands of the other officials, predominantly executives of the larger song houses.

Opposition to Gene Buck, the ousted prexy, feels that his handling of the radio war last year was slipshod, and that Taylor, noted radio commentator-critic, will give the society badly needed prestige.

At the same meeting that Gene Buck was given a fifteen year contract as "consultant and advisor" at \$25,000 a year, Archibald MacLeish, poet and director of the Office of Facts and Figures, was given ASCAP membership. MacLeish is best known for a musipoem entitled *Air Raid*, which Columbia recorded some years ago.

Wilshire Bowl Will Reopen

Los Angeles—Wilshire Bowl, which hit a financial reef and sank with most of the creditors aboard last year when management attempted a pretentious show policy, has been salvaged and is to reopen this month with Sterling Young on the bandstand and a moderate price policy on the right hand side of the menu.

However, floorshow angle will get a good plug, with several entertainers and line of 15 cuties promised. Opening date was expected to be between May 1 and May 15.

Young Reorganizes

Meantime, the Sterling Young band, which has been a musical descendant of the Ted Fio Rito band from which Sterling emerged a few years ago, is being worked over into a groovier aggregation of four brass and four saxes, with less accent of embroidery.

comes on though, when he does vocals in the show—breaks up the joint, but good.

Imogene Is Okay

Arrangements are good calibre, with a few like *St. Louis Blues* which are really out-standing. Vocalist Imogene Lynn is a comfort to review, not only singing well, but for a distinct change, knowing how to handle herself on the floor and the bandstand.

If a new band can buck the current transportation, radio, and disc troubles, this is the one to do it. Hope the Morris agency gets on the ball and does a job for Mac—this band deserves it.

—Mike Levin

Readying the Down Beat Show



New York—Picking the platters for *Down Beat's* new WPAT show (Saturdays at 3 p.m.) are Steve Ellis, mentor of the *Music Maker* show; Betty Brewer, a find of Ellis' now singing with Ray Heatherton at the Hotel Biltmore, and WPAT's six foot seven program director, Hank Miller, who was let out by the army because of his height. Pic by White.

Musicians Asked To Quell Panics

Washington—In a bulletin intended primarily for the theatrical side of show business, the Office of Civilian Defense pointed out that bandsmen and leaders must be prepared to take the initiative in case of air raids.

Not only must a leader have a schedule of entertainment planned, but in case of absence of wardens, the prevention of panic will fall upon him and the band.

Since, following London's experience, most of the large cities are not building shelters, but counting upon keeping people under shelter away from bomb fragments and ack-ack debris, movies and dance halls can expect to handle large crowds in the case of an emergency.

Condon Clicks On Television

New York—The television concert Eddie Condon and Ernie Anderson tossed over CBS last month was such a success that they've been doing Monday night shots ever since with a drummer and pianist each time. Zutty Singleton, Kansas Fields, Dave Bowman, and Joe Sullivan are amongst those put in.

CBS plans another band program on May 18th, with as many of the original men as possible. This would mean Sullivan on piano, Condon (guitar), Pee Wee Russell (clarinet), Max Kaminsky (trumpet), Benny Morton (trombone), and Billy Taylor (bass).

Critic Will Stick Out His Neck

New York—Local musicians are waiting for May 17 with an evil gleam in their eyes. Robert Lawrence, NY Herald Tribune music critic, is to conduct the NYC Symphony then. Not having treated the long-hairs too kindly, Lawrence has also brushed off the dance men with some acerbity. His debut is eagerly awaited.

Monroe Adds Gitbox and Trumpet Man

New York—Vaughn Monroe has added guitarist Barry Galbraith to his ork, to take the chair which has been vacant since the death of Guy Scafati last September. Galbraith is former string plucker for Claude Thornhill and Teddy Powell.

Add Fourth Trumpet

Ray Sappachetti has replaced Spots Esposito in the first chair of the Monroe band, with Ray Crans an addition on fourth trumpet, thus relieving Vaughn who has been splitting the lead book with Spots for the past six months.

The seven man Monroe brass section now includes a quartet of guys named Ray, including trumpeters Sappachetti and Crans and trombonists Heath and Conniff. The singing maestro is considering the addition of a fourth trombone and is on the look out for a girl trio or quartet to augment the band's vocal department, which already includes Marilyn Duke, Johnny Turnbull, Ziggy Talent, Jack Fay, the Four V's, and Vaughn himself. The Four V's consist of trombonists Art Dedrick and Ray Heath and saxophonists Roy Anderson and Ziggy Talent.

Set for Hamid's Pier

Monroe has been signed to play the official opening of Hamid's Million Dollar Pier in Atlantic City over the Memorial Day weekend and returns there July 18 for a full week.

Bond Campaign Using Opera

New York—An American festival of opera will be presented by Alfred Wallenstein, musical director of Mutual Broadcasting, over that system weekly from May 7 through June 18th.

Sponsored by the Treasury Department as part of the bond campaign, the series will include George Gershwin's *Porgy and Bess* with the original cast, *The Devil and Daniel Webster* by Doug Moore, head of Columbia University's music department, Deems Taylors' *The King's Henchmen*, and others.

Bob Allen Band Set At Pelham Heath Inn

New York — Taking Mitchell Ayres' spot on the bandstand, the Bob Allen band is set until June 28 at the Pelham Heath Inn with Mutual wires.

Sisters? No, It's Mother and Daughter



This is how Donna Dae, featured vocalist with Fred Waring, spent Mother's Day this year—with her mother at Shawnee-on-the-Delaware, the summer home of the Pennsylvanians. And just to make sure, that's Donna on the right.

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Radio Ork Invades Dance Field—It's a Blitzkrieg!

Chicago—They said he couldn't do it! Take a radio band and make it into a successful dance band, also? Impossible. It's like putting the coda before the vamp, if you dig me.

Yet, Bob Strong is doing just that and doing it good. So we caught him last week looking right affluent at breakfast at the Ambassador West, and asked him just how good.

Strong smiled. "Well, we're still playing the *Uncle Walter's Doghouse* program after three years, we've played more college proms this year than ever, we're going on location next week, and I think I've got the best jazzmen in Chicago in the band."

Cherock Is Star

Re that last statement, there is certainly no doubt. Outstanding star of the Strong band is of course ex-Krupa and Dorsey trumpeter, Shorty Cherock, who recently settled down in the Windy City to be near his Chicago bride. Shorty is playing a mess of mel-low but hot horn these days, find-ing the Strong outfit gives him considerable leeway in the matter.

Jimmy Sims left the Teagarden band recently to connect on first trumpet. When Johnny Mince left to rejoin the army at Camp Upton, La., Ray McKinstry who had been playing tenor moved into his clarinet chair. Emmet Carls, one of Chicago's most exciting (on the horn) tenor men, left Boyd Raeburn to play with Strong. Carls plays a gutty Negro style.

"And another thing," says Strong, "the band is certainly not 25 G's in debt as are quite a few orchestras I know."

Popular with Colleges

The Strong band is especially popular on the country's campuses (or is it campi?). For instance, the band had never played in Mis-souri until last month. Then, it



Bob Strong Relaxes on His Yacht.

played five proms in four weeks, all in the same neighborhood.

"And take it from me, college students are hep," says Strong. "I got cornered recently by them and was asked to name my favorite musician. I named Goodman and was very pleased when they chimed in with me to affirm that Goodman was also their favorite. The reason I like Goodman's band is that Benny still plays music. Too many bands of today are just backgrounds for one huge vocal production after another."

Strong goes on location this week (16) at Elitch's Gardens in Denver. He also has engagements lined up at Detroit's Eastwood Gardens, St. Louis' Meadowbrook if it opens, and Cincinnati's Coney Island.

Play in Righteous Fashion

The band plays a solid, righteous style of dance music, as you can even judge by the band's one special number on the *Doghouse* program. Incidentally, the sponsor himself loves the band's groovy renditions.

Just give the Strong band a chance to get around the country and I think you'll see the impossible come true. A radio band becoming a nation's favorite dance band.

—Bob Locke

Peanuts Hucko Waits For Draft to Blow

Chicago—Peanuts Hucko, star tenorman for the Chester band, is waiting for induction. Chester auditioned below-20ers on his recent New England tour by having the press agents for the local ball-rooms line up the local hopefuls for hearing when the band came through. Position still isn't set. Hall Jordon is in on piano, and will help Red Bone, former Dorsey-Teagarden trombonist, on the ar-ranging. Chester is at the Hotel Sherman here.

Marx or Lyman May Get Park Central Spot

New York—Chico Marx and Abu Lyman are battling it out for the band stand position when the Park Central Hotel's Coconut Grove returns to its name band policy May 20. Last time was two years ago with Ella Fitzgerald and Larry Clinton. Buddy Clarke has batoned since then.

Handbook for Musicians STANDARD DANCE MUSIC GUIDE

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Fem Fronts Hubby's Ork

Denver, Colo.—Willie Hartzell, local band leader, joined up with Uncle Sam's Marines on April 22. Locally at the Broadmoor, the band will continue under the direction of Willie's wife, Patsy, who has been playing Hammond organ in the band. An accomplished console artist, Patsy will carry on while hubby contributes his bit to the U. S. fighting forces. Bert Hardcastle, local drummer and former leader of his own band, will take over for Willie and Nick Pareto will replace Tony Muro, son of Mike Muro, Prexy of Local 20. Tony has also joined the American forces. Nick will take over the accordion and piano assignment. Edith Stalcup, local chirp, has been added to the new set-up as featured vocalist.

Don Reed, locally at the Rain-bow, took time out to make room for our own Eddie Young who returned home after a year's absence. Eddie has augmented his combo to 13 pieces and has played mostly in the Middle West where he has made quite a name for himself.

Lakeside and Elitch's Gardens will throw open their parks on May 17 for the current season, the latter with Bob Strong's orchestra.

—Charles M. Hillman

Claude's Singer



Lillian Lane, Indiana girl, has been featured with Claude Thornhill at the New York Paramount, now is heard with him from Glen Island Casino.

Is Benny Going To the Dogs?

New York—Benny Goodman celebrated his breaking the Earle Theater (Philadelphia) record last month when 14,000 fans stormed the theater in one day by adding two dogs to the BG household. Monickers now are Basie, Benny, and Beatrice.

Eddy Howard Bus Crashes

Rockford, Ill.—Eddy Howard's bus turned over and caught fire about ten miles north of here, April 24. The spot was approxi-mately the same as where Ray Herbeck's bus turned over last year but the results were not as disastrous.

Howard's entire library and his instruments were thrown from the burning bus. The only casualties were the "laugh box," a tom tom, and the amplifier for Hal Wil-liams' electric guitar.

Eddy hitchhiked into Rockford and sent out a chartered bus to pick up the sidemen and instru-ments. Everyone got in, set up, grabbed a bit to eat and were on the job on time.

Even Argentina Turns Out War Songs

Buenos Aires—War songs are being turned out in Argentina, as well as the United States, these days. Enrique Lebendiger, the well-known music publisher, has launched three songs by British composer, Gordon Stretton. They are *It Won't Be Long Now*, *The Men of the Merchant Marines*, and *Dot Dot Dot Dash for Victory*.

The Fermata publishers have also organized a series of jazz concerts.

Ad Club Honors Woody Herman

New York—More of that Woody Herman ribbery on his soon-to-be released Deccaing of *Ooch Ooch A Goon Attach*—a (7334 up-side-down)—ish version of *Chattanooga Choo Choo!*

Herman was recently inducted into the "Order of the Rake," honor award of the New York Ad-vertising Club to men achieving fame before 31. Special feather for Woodrow Wilson H., since very few show people are so honored.

The Herman Herd is currently getting a free ride up and down four times a day on the stage elevator of the Paramount Theater.

Jimmy Dorsey Adds Two New Players

New York—Jimmy Dorsey took on two new men last week, when Don Hammond went draftwards, to be replaced in the tenor chair by Babe Russin, who at one time starred with TD. Ray Anthony's trumpet seat was filled by Willy Oblak, from the Bob Allen band. Twist on this one is that boys worked for the same band at dif-ferent times—the Vincent Pattie crew in Cleveland.

Sally Sears Bows With Boston Band

Roston—Sally Sears, deb singer, who authored a couple of blues tunes recorded by the Basie band, opened here with Mickey Alpert's band at the Coconut Grove. At her insistence, the spot is omitting any mention of her wealthy Bea-con Hill society background. The 'teenster, who idolizes Helen Humes' singing, wants to make it on the legit, or not at all.

Local Warns Auld Astor About Scale

New York—Recent local 802 charges against Georgie Auld and Bob Astor for paying their bands Boston instead of New York scale on less than a five-day week, have been dismissed with warnings.

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10 WEST 19TH STREET DEPT. No. 5 NEW YORK, N. Y.

Charlie Fisk Band Exposes 'Swing is Dead' Myth

Mizzou Outfit May Be Music Sensation of 1942; Ork Jumps

by BOB LOCKE

Quincy, Ill.—Who said swing was dead? The days of the jazz greats aren't over, yet. I know because I journeyed into the hinterlands to dig an up-and-coming swing band and got the surprise of my life. I came across a saga of swing in the making and I am glad I got in on the ground floor.

The band of which I speak is that of Charlie Fisk, and I think it's potentially the greatest unknown white band in the country. There are probably 10,000 college students in the state of Missouri alone who'll agree with me. For Fisk came off the campus of Missouri University at Columbia like a Missouri steady wind. (You ask me what a Missouri steady wind is? Well, down on the Oklahoma-Missouri boundary, whenever an Oklahoma cyclone crosses the state line, it just gets naturally blowed to pieces by one of those Missouri steady winds.) He finished school with his band just a year ago and started out on the road. With a year of experience behind him, he is set for the big time if I ever saw a leader set.

Plenishes Crowds

Fisk was playing at the Bob Christ's Casino club in Quincy when an MCA man and I drove down to hear him. And Christ told us, "My God, every musician from 100 miles around comes to hear him."

Well, from the packed appearance of the place, it certainly looked like it. But when Fisk stopped the dancing and went into his two show numbers, *Concerto for Trumpet* and *Concerto for Drums*, you could have heard a pin drop so quiet did the joint become. Imagine Bix resurrected and playing a concert for his followers and you'll dig what I mean. So we got Charlie over to the

table and got him talking about his band. He's young, only 21 in fact, but that doesn't keep him from being a veteran. He's been playing trumpet ever since he can remember and led the Butler Civic band at the age of 12. He organized his present outfit while attending Missouri university where he developed his present style at Gaebler's Black and Gold Inn, campus' outstanding jelly joint.

Veteran at 21

Today, the band jumps. It has a wonderful beat, propelled by a rhythm section of four. When Charlie joins the section, there are four trumpets playing a veritable crescendo of sound. Saxes number four and bite deep and sharp into the scores. There's no loafing in this section, the arrangements won't allow for it. And finally, there is the high-register trombone of Kenny Early, a beautiful highly-developed style which permits many strikingly phrased solos.

Fisk himself likes the trumpet work of James and Spivak. But his followers won't even admit the existence of those two greats. It's their insistence that Charlie plays as well as either, and that his striking originality and unusual tone makes him outstanding over



They Play SoFISKicated Swing . . . Here in the Charlie Fisk band, as caught in action. Upper photos show drummer Joe Fisk and his brother-leader, Charlie Fisk. In the lower photo, the Fisk sax section is caught in the middle of a mean riff. Left to right are Marshall De Muynch, Louis Ott, Bert Brassington, and Wendell Pate. The neighboring columns describe the Fisk band, which is hailed as one of the most promising in the Middle West.

all other young trumpeters.

Trumpet Playing Gets You
I find myself rather forced to agree with them. Fisk has a powerful command of his instrument, and his band's arrangements are highlighted by his torrid solo work.

There's another musician who deserves attention and that is drummer Joe Fisk.

He is one of the reasons I said I saw swing in the making. Joe's beat is solid; it impels the band, gives it a terrific drive. He's Charlie's brother and only 15. But so what? Benny Goodman was making history when he was still in knee pants. And so Charlie and Joe Fisk are destined to make history. They're creating a saga.

Vocalist with the Charlie Fisk band is pretty Ginny Coon. She's Mrs. Charlie Fisk in private life and the daughter of the late Carleton Coon, co-leader of the famous old Coon-Sanders jazz band of Kansas City and WDAF Night-hawk days.

"I can remember," says Ginny, "how we kids would sit up in our nightclothes and listen to Daddy's band on the air through ear-phones."

Ginny sings in the fluent, well-phrased, throaty manner of Helen Forrest.

Plays Colored Style
The Fisk band plays much of its swing in a deep earthy colored

jazz groove. *Back Beat Boogie*, *Blue Skies*, *Woodchopper's Ball*, and many of the other instrumentals are replete with Negro ideas. Yet, the boys carve them with a uniformity of tone and a precision unusual to any but the most perfect colored bands.

The band's theme, *Beyond*, is a weird Ellingtonian affair, penned for Charlie by Billy Hicks, former lead trumpeter for Chick Webb.

In addition to his music, Fisk is a personable, clean cut, modest type of leader, which ingratiates him with crowds. With his combination of music and personality, there should be no stopping him.

Here's the band's full personnel:

Tracy Lancaster, Bob Coorany, Max Fisher, trumpets; Kenny Early, trombone; Marshall De Muynch, Louis Ott, Bert Brassington, Wendell Pate, saxes; Phil Parsons, guitar; Earl Tharaburg, bass; Bob Nimes, piano; Joe Fisk, drums; Charlie Fisk, leader; Ginny Coon, vocals.

From Quincy, the band goes to Lincoln, Neb., where it opens this week (16) at King's Ballroom.

Pittsburgh Sets Scale For Defense Parades

Pittsburgh—Local 60 here made what strikes many as a very intelligent move in the current war situation as it hits music men for hire. There has been much protest, both against the union for demanding payment in defense parades and against chiseling by groups who use "patriotic pressure" to get free rhythm.

Recent action by the board here in setting a special scale here for parades and draftee send-offs is felt to be a step in the right direction — low enough to silence squawks of "profiteering," and yet demanding sufficient dough to keep the gypsters away.

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HAVE YOU HEARD ABOUT...

Winged Vibration?

See Adv. on page 7

by THE SQUARE
**STRICTLY
AD LIB**

Still the workin'est fool in the band biz is Kay Kyser, who found time during his recent engagement at the Chicago theater to make a half-dozen "Bondvagon" appearances on various Loop corners. Between stage shows and defense bond sales, Kay spent most of his time in his dressing room, penning the script for his next broadcast. Picture commitments, recording dates, radio shows and band engagements keep him on the go all the time. He never drinks and only recently has he relented his own rigid health rules enough to smoke a cigar or two.

Chuck Foster's band is slated for a holdover at Chicago's Hotel Stevens. Vocalist Dottie Dotson reminds of Mary Martin . . . Muggsy Spanier got sore at Decca recently, and filled suit with the union for dough on a cancelled record date. Calmer heads prevailed and he withdrew action . . . Lana Turner, linked in gossip columns with Tommy Dorsey and his drummer, Buddy Rich, was matron of honor when TD's former West Coast rep, Bullets Durgom, tied on that w.k. knot.

Former Ted Weems girl chirp, Mary Lee, is being built up by Republic Pictures as a star. She's been in some sixteen Gene Autry flickers . . . Ray McKinley is still a little unhappy about one NY daily billing his last month's Commodore Hotel opening as "The Hawaiian Liltings of Ray Kinney and his orchestra" . . . Rehasing old times at a table in Chicago's Blackhawk the other ayen were Kyser kanary Sully Mason, Ted Weems' pilot Bill Black and Down-beater Bob Locke. All three are former residents of 2 East Banks, famous Chicago address, where they were roommates of Hotboxist George Hoefler.

Patti Andrews certainly stays in the music groove for her romances. First the trio's arranger, Vic Schuen, then advance man Howie Richman (now with Uncle Sam), and now road manager Marty Melchior . . . New York's Famous Door was raided by the cops recently, but not for swinging too raucously. Seems that Zorita, featured entertainer, was swinging her only adornment, a live snake, a little too freely for blue-nosed tastes . . . What blonde singing-sister of what blonde star-sister is going to have a baby soon?

Trade is wondering why that horn-playing maestro, who is so busy donating his salary to service reliefs, can't find time to send some of it home to his mother, who really needs it . . . Johnny Guarneri, J. Dorsey pianist, just bought a new 7-room house in Tenafly . . .

Who has noticed that Charlie Barnet is trying to make up with his beautiful wife, Harriet Clark, and that this time she doesn't want any part of it? . . . What famous horn-man-leader is having headaches trying to arrange his bookings, because he has two wives and a former mistress to duck in various parts of the country? . . . At least two doppel-vocalists living in NY's Hotel Forrest are bemoaning our Ed Flynn's recent marriage.

Duke Ellington broke all previous records at the Trianon in Hollywood, including New Year's Eve and New Year's week . . . Amy Arnell wants to deny all rumors that she is leaving Tommy Tucker. Believes her coming screentest started the gossip. . . Grapevine claims real reason for replacing Teddy Wilson with Walter Gross on Duffy's Tavern was that the show wants the director to read lines, wanted to dodge any possibly embarrassing situations.

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Section 1. It shall be a breach of faith and detrimental to the welfare of this Union for a member to commit any one or more of the following acts, all of which are hereby prohibited:

a) To give any gratuity or make any promise of reward for the purpose of inducing any bandleader or other persons to permit the rendition of any published composition, whether to be sung or played, or to directly or indirectly participate in negotiations for such purpose, or to engage in any schemes or subterfuges for the purpose of committing this primary evil in our industry, or to make or arrange radio programs for leaders, singers, etc. The Executive Council in its discretion shall have authority to determine the facts concerning such alleged violation and complaint.

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Eighth: That the employer will not give or offer any gratuity or make any promise of reward, or make any loans or engage in the wholesale purchase or distribution of commercial records, commonly known as transactions, paid for by the employer or to the cost of which said employer has directly or indirectly contributed (except that labeled commercial records purchased in stores or from the phonograph companies may be distributed), for the purpose of inducing any band leader or other person to permit the rendition of any composition, whether to be sung or played, or to directly or indirectly participate in negotiations for such purpose, or to engage in any schemes or subterfuges for the purpose of committing this practice, which is declared to be the primary evil in the music publishing industry.

THE EMPLOYER AGREES

Ninth: That the employer will not make or arrange radio programs for leaders, singers, managers of bands, etc., or back or support financially any band leader, singer, booking agent or manager of same, etc., in connection with the music publishing industry, or invest in or enter into any partnership or corporation relationship, directly or indirectly, with any such person or agencies, for the purpose or with the intention of securing advantage thereby in the exploitation of any songs of said employer, or of said partnership or corporation, or indulge in the practice commonly known and designated in the industry as cut-ins, or do or make special arrangements for band leaders, singers, booking agents, managers of bands, band representatives, or others, or make extractions from special arrangements or scores for such band leaders, singers, booking agents, managers of bands, band representatives or others, or directly or indirectly seek to induce the members of the union or any other persons to engage in the practices herein condemned.

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MUSIC PUBLISHERS' CONTACT EMPLOYEES UNION

Local 22102, 1270 Sixth Avenue, New York

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EFFECTIVE APRIL 22, 1942

O'Connell and Eberly Say That Fronting a Band Just Ain't Nowhere!

"Fronting a band ain't nowhere," said Helen O'Connell and Bob Eberly, between hunks of dinner at the Hotel Pennsylvania. The two James Dorsey vocalists want it understood that not only don't they want any part of a solo act, but that everything is very mellow right where they sit—with no changes in sight, and none wanted.

The "Colonel" pointed out that he was a singer, not a musician. "After all, if I ever got up in front of a bunch of musicians on a stand, I couldn't even begin to tell 'em what to do. It might be different if I really knew enough about the technical stuff to play around with my own ideas—but I don't

even play guitar anymore. "And don't forget, all I got to do here is sing a couple of songs, keep my suit pressed, and collect my check. No press agents, arrangements, or overhead come out of that salary. Jimmy checks all the musical angles, Billy Burton broods on the business. Me—I ain't got no worries—so why should I



Totem Pole Man To Profile Bing

New York — H. Allen Smith, newspaper funnyman, has been commissioned by the Saturday Evening Post to do a profile on the Bing of Crosby.

Nan Wynn Ghosts For Rita Hayworth

Los Angeles—That fine singing that Rita Hayworth does in My Gal Sal was waxed by Nan Wynn. Miss Hayworth is a former pro Spanish dancer by the name of Cansino.

want to change a set up like that?"

Both Have Contracts
Helen added that after all, even if she only went out as a solo act, not a leader, she'd have all the expenses and headaches that that entailed—that she'd rather make a little less dough, and have some time to do a little living.

Bob added that of course it was true that they'd both had high cash offers to go elsewhere—and that of course they both had contracts with Jimmy and Bill Burton.

"But," the Eb added, "I've never heard of a show contract that couldn't be broken. So that contract isn't the reason I hang around. I joined Jimmy when I was seventeen, fresh out of a Fred Allen amateur contest. I've had a wonderful time with the band, made a lot of dough—where else could I be any happier, or do any

These two don't want to work for nobody but— These two.

—in No Hurry



An exclusive shot of flashy-feet himself, Arthur Murray, dancing with Shirley Coons at the Ray McKinley opening last month at the Commodore in New York. Snooped and snapped by Harris.

Chicago Band Briefs

Chicago—Rodney Ogle has joined Orrin Tucker's ork on trombone, replacing Tommy Pederson. Ogle left Gene Krupa's ork at the Riverside in Milwaukee . . . Johnny Lewis' ork staged a Victory Swing concert at Northwestern U. in Evanston last week. Admission was made payable in defense stamps. Cab Calloway showed up as a guest star . . . Alan Foster is still with Sammy Kaye, but will be drafted in June. Don Cornell is with the ork as a sort of security man.

Tatum Set at Deuces
Jimmie Noone and his trio are featured in the new amateur musical comedy, stressing jazz music, titled *Let's Face the Music* which opened last week. Mel Torme, drummer and composer of *Lament to Love*, penned three numbers for the show . . . Art Tatum was set to bow at the Three Deuces this week. Tatum has been on the West Coast. He got his start at the Old Deuces club here . . . Art Weems has been elected vice president of GAC. He heads the local office here. Art used to play trumpet in the band of his brother Ted, who is now at the Blackhawk . . . White's Emporium has started celebrity night policy every Wednesday ayem. Band leaders invited . . . Hot Lips Page and his ork bowed at the Grand Terrace last week . . . Judy Talbot, former vocalist with Clyde McCoy and Harold Stokes, now heads her own ork, playing at the Avalon on the South Side.

Eddy Howard is a papa . . . Herbie Holmes replaced Ralph Barlow at Melody Mill . . . Fred Gollner, Jimmy Joy's pianist, left the band at the Bismarck to join the navy. He's at Great Lakes . . . Vic Abb's band broke up . . . Eddy Duchin's Palmer House option lifted, setting him to June 24 . . . Jan Garber moves into the Edgewater Beach June 5, followed by Horace Heidt, June 26. Russ Morgan comes back in September . . . Harold Oxley and Jimmie Lunceford were in town last week, Lunceford playing a one-nighter on the South Side. —B. L.

Brazil Hears Tucker

New York—In thanks for Carmen Miranda, the Blue Network is sending a special series of short wave broadcasts to Brazil every Friday evening. Tommy Tucker's band on the Essex House stand, is wireless along with comments in Portuguese. Question is how to translate, those Voices Five jingles into Brazil's native tongue.

Notes

BETWEEN THE
Notes
... BY H. E. P.

Hearst society columnist Cholly Knickerbocker reports "a most dismaying experience." It seems he was playing records for a collection of pals at his tasty little apartment in N. Y. "Suddenly I realized that I was playing *Madame Butterfly*, a Japanese opera with a German orchestra, and sung by an Italian tenor. At once, we broke the album, and drank a toast to its pieces."

What a four-square jerk this character is!
This is exactly the stuff we are fighting about — and this dope goes on pulling it in the name of liberty, etc. *Butterfly* was written by Rossini, a genial Italian, who probably would have thought Mussolini the dame he was introduced to while slightly pie-eyed last Friday.

The recording was made before Hitler, by a singer who fled Italy.

The real point is—the Nazi and their two-bit imitators haven't turned out one bit of music worth hearing twice. Rumors floating around now tell how Wilhelm Furtwaengler kept his mouth shut and conducted in Berlin, until they tried to force some new Nazi long-hair music on him. He quit.

Every time you play a bit of good Italian or German music, you're reminding the Nazis and their vassals, not only that they don't amount to lead slugs in turning out tunes, but that they destroyed the conditions which made the music possible. It may not disturb Adolf and his haad mice, but don't kid yourself, it bothers the ordinary John in the street plenty.

What theatrical paper is very unhappy about a page one story it had, mentioning Glenn Miller and his "Camel Caravan." Caravan went out with Goodman and Crosby of course.

On Eddie Lamdon's television broadcast last month, the announcer asked him if there was any difference between a rornet and a trumpet. The Con, nodding a violent yes, pointed out that you can carry more dirty shirts in a trumpet case!

The papers all carried announcements of the marriage of Joy Hodges, picture star to Paul Dudley, Coca-cola radio producer. Long-time *Beat* readers will remember when Mrs. Dudley posed for a back-cover that had eyes popping for weeks.

Overheard in a New York hotel: George Koenig, former Red Norvo and Gene Krupa atomon, now stationed in one of the bands at Fort Dix saying "The army has gotten me on such a terrific health kick. I don't know whether I'd want to go back to the business again." Good to hear the army get a boost for a change. It can't be all bad—even for musicians.

The *BEAT* recently moved its N.Y. offices from the Forrest to the Albert at 65 University Place. Took some juggling of the phone lines. The phone company, always obliging, sent Frank Scotti, former trumpet man with Ossie Nelson, and now a N.Y. Telephone Company trouble shooter to straighten things out. Seems that they have found musicians so damn particular about bells, and other details, that they assigned a fellow character to handle the job!

Look out very shortly for a big bust-up in one of the Big Three bookers. Seems that a certain exec has been tossing so many favors in one direction that he is going to get splashed on his ear.

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better? Jimmy's a wonderful guy to work for, and Billy Burton is right up there with him. Thanks, old man, I'll stay right here till James wants to boot me."

Helen May Marry
O'Connell came through with much the same slant, adding that she'd like to stay with JD permanently, except for a slight case of marriage she's been cooking up.

Having wolfed the dessert, they headed back for bandstand—only Robert came back to say that he had only one thing against traveling with a band—even Jimmy's.

"I'm sick and tired of getting out of bed in the morning, diving for the bathroom, and bashing my brains out on the closet door; (mournfully) — You see, I never can remember where things lie after we change hotels." —M. L.

Kostelanetz Renewed

New York—As per the May 1 *Beat*, Coca-Cola, while discontinuing its Spotlight Bands program, has given the Andre Kostelanetz Sunday Refreshment Time a 26 week renewal.

HAVE YOU HEARD ABOUT...
Winged Vibration?
See Adv. on page 7

Chicago speed instrument That' for die circles l pianist the Ho timing total 2, seconds This 46.1 not Is the ord or pyrotech like to At an In the matic t seconds amazing notes. 1 Worm down a of intro of inter 12 bars That's bar con of 2,000 of 52 se This small ar cle tha fingers. affixed hands. Dig Wh (Caug Ste Not n darned especial and cert cold str Foster front, s sax but He also deal, w double f ducts qu Praise band instr ments a being r schinaltz neat tro Vocali Gloria K Gloria rhythm handles Foster West Co and this the East on WGN Lineup M M Co Casconer, Ford, Ray Swanson, Lewis, ar Foster, re (Review This first app his mem Blackhav the home itable, w to some Most all is th

Pianist Hits 46.1 Notes Per Second; A Record?

by B.I.

Chicago — What's the fastest speed a pianist can achieve on his instrument?

That's the question that came up for discussion in Chicago music circles last week, when Hal Pruden, pianist with Chuck Foster's orchestra at the Hotel Stevens, submitted to timing and played the amazing total 2,400 notes in a time of 52 seconds.

This amounts to an average of 46.1 notes per second.

Is that the fastest speed on record or is Pruden a mere tyro at pyrotechnics? *Down Beat* would like to know itself.

He's the Nuts

At any rate, Hal took two tests. In the first test, he played chromatic thirds or triads, and in 30 seconds of playing ran up the amazing total of 12,224 played notes. In the second test, *Glow Worm* was arranged and broken down as follows: Some 18 bars of intro; 32 bars of chorus; 6 bars of interlude; 32 bars of chorus; 12 bars of ending.

That's a total of 100 bars, each bar containing 24 notes, or a total of 2,400 notes in the playing time of 52 seconds.

Afflicted at 10

This miracle of speed becomes small and insignificant to the miracle that Hal can even control his fingers. At the age of 10, he was afflicted with rheumatism of the hands. As time went on, he re-



Hal Pruden

gained use of his hands, but they were left gnarled and clumsy. At the suggestion of his doctor, he took up the playing of the piano as a method of exercise and by the time he had gained full control of his fingers, he was an accomplished pianist.

We're printing here part of the introduction as written out by Pruden. Remember, each bar has to be played in one-half second. And if any of you pianists throughout the country think you can do better than this, write in and let us know.



Diggin' the Bands Where They Play

CHUCK FOSTER

(Caught at Continental Room, Stevens Hotel, Chicago)

Not much here musically, but a darned entertaining outfit. It's especially well-styled for hotels, and certainly tends to liven up the cold atmosphere at the Stevens. Foster makes an ingratiating front, also playing clarinet and sax but not very much of either. He also sings and mugs a great deal, while leading the band. A double for Eddie Quinlan, he conducts quite smoothly.

Praise be, for one thing, the band isn't a tenor outfit. Arrangements aren't so very bad either, being right lush and not too schmaltz. Dick Arant plays some neat trombone.

Vocalists are Chuck's sister, Gloria Foster, and Dottie Dotson. Gloria sings ballads, Dottie rhythm numbers. The latter also handles novelty numbers okay.

Foster organized the band on the West Coast about four years ago and this is his first swing towards the East. Band is heard nightly on WGN, Saturdays on Mutual.

Lineup includes: Bill Gee, alto; Al Olive, alto; John Cameron, tenor; Dal Danford, Don Crawford, Ray Robinson, trombone; Dick Arant, euphonium; Hal Pruden, piano; Stewart Strang, bass; Bob Simpson, drums; Harry Lewis, arranger; Dottie Dotson, Gloria Foster, vocalists; Chuck Foster, leader. —B.I.

KAY KYSER

(Reviewed at Chicago Theater, Chicago)

This engagement was Kyser's first appearance in Chicago since his memorable engagement at the Blackhawk four years ago. And the homecoming proved right profitable, week's receipts amounting to some 57 G's.

Most commercial band of them all is the Kyser crew. But the

boys all look well-fed, so what the hell. The band has little musical value, but as an entertaining band, it certainly rates at the very top. The orchestra goes through a 60-minute show — crack! crack! crack! Never a moment's lapse, never a drag. You never saw musicians work so hard without playing anything. And Kyser works the hardest.

It's a well-drilled organization, perfectly timed and made up of some extraordinary talent. Harry Babbitt is still the band's one most valuable asset, according to this reviewer. However, in the show, he has only one solo stint, warbling *Miss You*. Which reminds that Ginny Simms is sadly missed and Kyser can lose those three girls he has hired to take her place.

Sully Mason scores with a rendition of *Zoot Suit* and Ish Kabibble adds some comedy moments.

Kyser takes up the second half of his show to present his *Kollege of Musical Knowledge*. It's still a crackerjack of a show and keeps the audiences happy. The questions are still in a musical vein too. Participants are picked from the audience and awarded cash prizes. —B.I.

Herman Hampy Hits Hammond and Horn

Peoria, Ill.—Calling it *Classics in Rhythm*, Ozzie Clark plays a distinctive style which is explained by his title. A society orchestra, the classics are dug in swing and the swing tunes come forth in classic arrangement.

Fronting the band with vocals is baritone Jack Newlon. Jimmie Wilder, piano; Bob Osborne, drums; Max Haudenschild, bass; Orville Carlson, trumpet; Ozzie Clark and Elmer Jaworski, saxes, and Don Olson, trombone. Skedded here at the Pere Marquette hotel for two weeks, the management added eight weeks to their stay.

Wide-eyed cats and otherwise go to the Jefferson hotel Tropics to see a handful of Hammond and horn. Herman Hampy fingers the organ with his southpaw while his right does the same on his trumpet. Assisting the spectacle are Hod Hiatt, piano; Jack Eden, drums, and lovely Marcella, vocals. —Ray Shear

Colored Bands And Acts Get Break in East

Three Broadway Shows Featuring Sepia Talent Currently

New York — New York City's ban on burlesque and the much press agented "return" of vaudeville, has given colored bands and acts more work in the mid-town area than they have had since the Cotton Club hey-day.

Three shows are running in mid-town theaters, two of them predominantly band revues. In the two weeks the policy has been operating, the Eltinge has had Edgar Hayes and the Royal Sunset combos, while the Gaiety started with Benny Carter, switching to Red Allen's band. Broadway columnist Ed Sullivan presented a *Harlem Cavalcade* at the Ritz, with Noble Sissle, Moke and Poke, Una Mae Carlisle and others.

Schiffman Knows

Main kick about all of them is that they are badly produced, with sketchy material and rotten pacing. All three shows could stand some tips from the Apollo theater's Frank Schiffman on this score.

Best stuff musically was vended by Benny Carter's comparatively new band. Once more highlighting the musical genius that has labeled Benny as the "beat-all-around" in many quarters, they kicked off with good blend, fine arrangements, and careful programming. Carter broke it up on alto with *Cocktails for Two*, and then topped it off with his superlative trumpetings on *I Surrender Dear*. Good bits too by Sid De Paris (trumpet), Dan Minor (trombone, formerly with Basie), Freddy Mitchell's tenor horn, and Specs Powell on drums.

Higgy Keeps Busy

Hayes' band was a pick-up affair, highlighting JC Higginbotham on a set of trombone blues. When Red Allen opened this week at the Gaiety, Higgy picked up his horn and joined his former boss, thus playing two Broadway weeks, as star side-man for two different bosses.

Allen had broken up his small band due to lack of work, and most of them have been rehearsing with former Teddy Wilson horn star Bill Coleman, but rejoined Red for this date.

"Harlem Cavalcade" is better staged than the other shows, but suffers from too much dancing. Una Mae Carlisle, the Delta Rhythm Boys, Garland Wilson, and Bill Vodery's pit band set well with the crowd. Latter, one of the few sepia pit leaders in the business, did an especially fine job. —M. L.

Eddie Howard Greet Fans at Camp



Here is maestro Eddy Howard signing autographs for the soldiers at Jefferson Barracks, Mo., where he played an engagement last month. The Howard band is currently on tour and opens at the Aragon ballroom in Chicago on June 2. Credit Photo to Sgt. Ed Nemo.

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Sev Olsen Into Army Soon; Chirp to Lead

Fans Mob Harry Cool On Appearance in Minneapolis

Minneapolis—Sev Olsen, who is probably Minneapolis' most personable band leader, is set for the army as a commissioned officer any day now. His band will play its last engagement under Olsen's name at the Happy Hour Cafe here this month and then go into the Nicollet hotel under the baton of vocalist Frankie Gelson, who has plucked a gitbox and sung with Olsen for the last two years.

With Red Maddock joining Al Trace's unit here, his place as leader at the El Patio Cafe will be taken by Trumpeter Craig Buie, who is looking for a drum replacement.

Cool Returns with Jurgens

The week's engagement of the Dick Jurgens at the Orpheum Theater brought back a lot of fluttering hearts for Harry Cool, former Minneapolis West High School boy, now featured vocalist with the band.

Cool, who sang with the Three Shades of Blue and the great Norvy Mulligan's ork in the best Twin City spots, spent the toughest week of the year trying to greet everyone he had known, even as far as breaking into some of his old high school classes to see how much he had forgotten. His old girl friends (or their daughters) kept the Orpheum stage door and box office at a maximum pitch.

Dick Jurgens, who brought the best entertaining show here in years, is one of the lucky band-leaders who has his entire unit in 3-A as far as the draft is concerned. . . . Next band of importance to play the Orpheum following Wayne King this month will be Phil Harris, starting about June 19.

—Don Lang

BG Back to Classics

New York—Benny Goodman is back on that symphonic kick again. He and Andor Foldes of concert hall fame, have just gotten together on clarinet-piano arrangements of Chopin's *C Minor Nocturne* and Liszt's *Valse Oublie*.

Woody Herman's Herd in Action



New York—This interesting montage of the herd shows: top—Neil Reid, Carolyn Grey and Billy Rogers; with trumpet—Billy Rogers; bottom—Woody, Cappy Lewis and Neil Reid. Harris Photo.

Kaminsky Goes In-Out Again

Boston—Last month, the owner of the Ken Club, site of Beantown's Sabbath jam sessions, was so impressed with one band, led by Maxie Kaminsky, that he put his regular band on notice, and hired Kaminsky, trumpet and all. True to his record of having quit more jobs than any other star sideman in the country, Kaminsky left after a few days with no statement to the press.

At the same session, Jo Jones, Basie drummer who has been ill for several weeks tried to sit in. He found the going a little tough, and had to drop out, saving his energy for Basie's battle of

music with Lionel Hampton at the Savoy Ballroom (NY) on the 10th.

Fats Waller scheduled soon for the RKO theater here, and then several weeks at the Tic-Toc Club, where Bob Astor's ork has been held over for another week.

Music Camp Plans Program for 1942

Ann Arbor, Mich. — The 1942 season of the National Music Camp at Interlochen, Michigan, will place emphasis upon American musical achievements and the steady growth of American artistry. Dr. Joseph E. Maddy, camp president, believes that the public schools, the radio, the movies, and symphony orchestras are fast developing native talent and popular musical

awareness destined to make this country the most musical nation on earth.

It is already possible to discover an American musical trend toward rhythm and description which is in strong contrast to European melodic composition of an earlier day. Guest conductors scheduled for the 1942 broadcasts of the high school symphony orchestra at the camp will emphasize the American flavor of the programs.

Last year Paul Whiteman made a first appearance at the camp; this year Ferde Grofe is invited to conduct a program built around his "Grand Canyon Suite" and "Mississippi Suite." Dr. Frederick Stock of the Chicago Symphony will return for a concert, and other guests of the season will include such American composers as Percy Grainger, Howard Hanson, and Eugene Goossens.

Aaronson in Montreal

Montreal—Irving Aaronson, former name leader, was fronting the pit band during the recent stay of the Earl Carroll Vanities here.

Clevelanders Get Kicks as Billie Sings

Cleveland—Two terrific weeks of some of the greatest jazz kicks we have had around here in ages was the result of Billie Holiday's opening of a new sepiu spot in midtown. Also featured with her were the popular Cats and the Fiddle quartet.

Billie was set here for a month but was cancelled out to return to New York after two weeks. Business was only fair at the spot, the Boogie Woogie club, which caters to a mixed trade but plenty of the local cats were there night after night to hear her. Brought in on piano to play for Billie was Cleveland's own particular pride and joy, Lannie Scott.

Bob Pattie Okay

Bob Pattie's young orchestra opened at Mentor-on-the-Lake in late April for the season and the opening night crowd was largest in the ballroom's history. Spot is the most popular lake resort for Cleveland's east siders.

The band, now cut to ten men and vocalist, drew fine comment on this, their first job. The band's very solid rhythm section of Dick Cutlip, bass and manager, Ray Hodous, drums, and Bob Durkee, piano, is given plenty of credit for the huge business. Tony Parisi is handling the hot trumpet duties.

Clint Noble Closing

Highlight of the College Inn Soda Bar's new quartet is Freddie Sharp's brilliant guitar. Leader Hal Cowan handles tenor and clarinet choruses, Art Gordon is on piano and Warren White on drums.

The most successful local booking of any Cleveland band will come to a close shortly as Clint Noble's surprising Statler Terrace Room band closes out the season. Booked into the room in March, the ten-piece band surprised customers and radio listeners alike with their fine arrangements. Featured with Noble are jazzists Johnny Joyce, Jr., on trumpet and Morey Feld on drums. Jane Alfred handles fem vocals.

Hot Club Disbands

With the drafting of Sammy Finger, Hot Club president, the local Hot Club has decided to call off further sessions for the season and have disbanded until next fall.

Only name band booking into town for awhile will be the mid-May attraction of Gene Krupa at the Palace theatre. Only recent prom date was Muggsy Spanier's swell band for the Western Reserve U. dance.

—Don Haynes

Sharp Tenor Sax Liked by Duffy's Customers

Oxford, Mass.—Al Fossner who recently joined Harry Harper's ork at Duffy's Streamline on Route 20 here, is one of the main reasons for the band's indefinite stay. Al is reported to have all the cats agog, with his tenor sax, doing a neat job as featured soloist.

Another new member on vocals is Roger Olson. Lineup now stands: Ray Sherdell, piano; Charlie Boulay, bass; Gil Benoit, trumpet; Al Fossner, tenor; Len Underhill, alto; Ray Harvey, drums; Roger Olson, vocals; Stella Kaye, fem chirp, and Harry Harper, front.

Reisman Goes Home

Boston—Leo Reisman opened at the Ritz Roof here May 8, returning to his home town for the first time in many years. Reisman made himself nationally famous here during a fifteen year stay at the Hotel Brunswick, now a navy barracks.

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Waxman Tells Of Early Day Jazz Era

Oliver, Bix, and Even Lombardo First Waxed for Him

By BOB LOCKE

Recording of bands and orchestras in the old days wasn't the snappy, ultra-scientific process that it is today. It was a rather informal, free and easy affair in which the technicians had to solve many of their own problems right on the spot.

The old recording days made up an era in which many of the greatest discs, especially in the hot jazz field, were made when recording engineers picked up the music made by musicians jamming in the studio between regular rehearsed numbers.



Wick

You can take the word of C. E. Wickemeyer of Chicago for that. For Wick, as he is known to his friends, was on hand for some of the greatest recording sessions in history.

First to Wax Oliver

Among the bands he first put on wax during his employment as an engineer by the old Gennett and Champion companies were King Oliver, the Original Friars Inn band, the Original Wolverines orchestra, Jelly Roll Morton, Wendell Hall, Husk O'Hare, Guy Lombardo and many, many others.

In those days, recalls Wick, nearly all the smaller companies made their own recording instruments by hand and their methods of waxing were secret and jealously guarded from each other. There were no monitors and, generally, about three large horns were placed near the band to pick up the music. When a man wanted to play a solo, he just stood up from his chair and played in front of the closest horn.

A little known fact today is that in the early '20's, many dance bands so desired to be on records that they paid the companies to wax their music.

If the music turned out to be saleable, the company returned the band its money and granted them royalties on the records. Otherwise, the records would not be placed on the general market but sold to whatever buyers the orchestra itself could dig up.

"What a Band"

"I recall when Joe (King) Oliver's band first recorded for us at the Gennett studios in Richmond. The band numbered 12 or 14 men. When we saw them walk in, we muttered 'What a crowd!' Few bands of that day were anywhere near as big. I remember he had a girl piano player, named Lil. Boy, could she hit those notes."

That same Lil was Lillian Hardin, who later became Lillian Armstrong, the wife of Louis Armstrong.

Wendell Hall came to the studios wearing a lumberjacket. He didn't even own a hat. Then, he made *It Ain't Gonna Rain No More* and history. He became a rich man.

In those days, Victor wouldn't touch the hot stuff so most of the jazz fell to the small companies.

Wickemeyer's favorite musicians were Leon Rappollo and Bix Beiderbickie. "They were both quiet, easy going kids."

Down Beat here reprints some early day photos of recording bands from Wickemeyer's private collection.

Two Old Gangs—Hot and Sweet



When recording was in its infancy, these bands were among the first to climb on the wax. They were supervised by C. E. Wickemeyer, whose experiences are related in neighboring columns. The upper photo shows the Original Wolverines orchestra, as it appeared in '23 or '24. From left to right are Howdy Quicksell, banjo; Tommy Gar-

gano, drums; Paul Merts, piano; Don Murray, clarinet; Bix Beiderbickie, cornet, and Tommy Dorsey, trombone. The lower photo shows Guy Lombardo's original Royal Canadians, after they made a trip from London, Ont., to Richmond, Ind., to record for Gennett. Photos, Courtesy of C. E. Wickemeyer.

Canton Trumpet Man Will Fly

Canton, N. Y.—Jim McCormick, top take off for any brass team, is going to gain his wings. Jim, whose fine tone and phenomenal range has never ceased to astound the fans, packed up his horn in favor of the army air corps, leaving the Joe Calipari cats with an empty second chair. Joe's making a trial run through the Crane School of Music with his lantern in his hand.

Victory dances are all the style here lately, so the A.T.O. house held one in the place of their usual ball. Featured, were the herds of Doug Bulger and Bill Reihl. Both crews did a fine job, pounding in two A.M. with a solid account of *One O'Clock*. Outstanding was the fine tenoring of old grad, Al Richardson, and of future grad, Sammy Forcucci. . . . Speaking of tenor, two of the section's finest are Bob Plumb and Johnnie Fisher. These boys have been booting fans steadily since September.

With war conditions as they are, St. Lawrence U. is cutting down on the number of bands used this year. It's plenty tough on local crews.

—Harry Landon

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Ray Anthony Will Try It Again

Cleveland — Ray Anthony is again rehearsing a new band and the 20-year-old former Glenn Miller and Jimmy Dorsey trumpeter has acquired a group of young and talented musicians that stands a fine chance of going places.

Hal Zeiger is personally managing the outfit and they will be booked through the Zucker office.

Anthony intends using plenty of flute and oboe parts and has a French horn written into all of the arrangements. It is a twelve piece crew and Glenn Sterling is handling the vocals.

Outstanding in the band outside of Anthony—and probably even in comparison—is Norm Brill, an exceptionally talented alto man whose terrific tone, ideas and technique rate him as one of the finest musicians in town.

Band is due for several Ohio and Michigan dance spots and will open at the Graystone in Detroit shortly.

—Don Haynes

Minier Signs Potter

Ionia, Mich.—Jim Minier has signed Paul Potter as tenor sax and clarinet man. The Minier band is now on the road.

HAVE YOU HEARD ABOUT...
"Winged Vibration"?

See Adv. on page 7



When your band goes on tour, does the loading operation look like the one above? If bulky, elaborate music stands are making your transportation a pain, get wise and get PORTA-DESKS.

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AMERICA NEEDS MUSIC!

Nation's Musicians Will Help Us Win This War

TEAMWORK IS GOING TO WIN THIS WAR FOR AMERICA!

Teamwork means pitching in. It means that we all work together, the soldier on the battlefield, the man in the factory, and yes—the musician in the band!

MORALE IS GETTING TO BE PLENTY IMPORTANT.

And there is no spirit like the spirit of men marching to music. The people of the French Revolution sacked the Bastille, their symbol of tyranny, to the spirited music of *La Marseillaise*.

The Civil War was won by men marching to *John Brown's Body*. And don't forget the bands we used to send the boys in the Spanish-American war. Remember how *There'll Be a Hot Time in the Old Town Tonight* kept us at the peak of enthusiasm?

But you can't have music without musicians. The musician is as important a factor in the winning of the war as the tool-maker, the shipmaker, the riveter, the munitions worker. He is a cog in the machine, too. A very necessary cog.

As we say, teamwork will win the war. And the musicians of America are willing to take their place on the team. The musicians are used to discipline. There is no discipline like that which prevails in the well-drilled, precise, modern band or orchestra.

Let us have music And More Of It

Give the musician a chance to do his part in winning the war. Let us have music, and more of it. Let us have music on the streets, in the factories, over the air. For instance, it's pretty certain that a good martial band over the air can do more to pep up morale than any number of dreary, frog-voiced, pessimistic news commentators.

Let's have music in the streets. Let's send our boys to camp with big parades and stirring music. Let our soldiers feel that we are with them in spirit.

Let's have music in our factories. Let's have a workers' song as well as a song for the doughboys.

Let's have music in our own homes. Let our children grow up with victory songs in their hearts.

In America's music will be found the fighting answer to the threats and bluster of the Axis.

"They Are Playing Our Anthem All Wrong!"

Chicago—"There may be a lot of band leaders throughout the country who consider themselves hep, but they're still playing *The Star Spangled Banner* all wrong!"

That was Russ Morgan's observation as he stopped over here last week.

"My orchestra, in the past fifteen months, has traveled approximately 54,000 miles and covered 46 states."

In all my travels, listening to other orchestras play our national anthem, *The Star Spangled Banner*, I found that a great injustice is being done to it. *The Star Spangled Banner* is played carelessly and sometimes orchestras are playing it by ear, or as we say in the profession, faking it.

"I have heard orchestras play *The Star Spangled Banner* so badly that it was unrecognizable, even to the point that the public, thinking it was a fox trot, danced throughout the playing.

Rules for Playing Anthem
 "Don't they realize that the national anthem should never be played with embellishments, or played in a medley?"
 "And I am sorry and personally ashamed to say that there are more people singing *Deep in the Heart of Texas*, than there are singing our anthem."
 "If any leader can't afford to buy a decent arrangement of *The Star Spangled Banner*, I will offer him a copy of the arrangement my orchestra plays, if he will pay for the copying of the same."

Musicians Off the Record



Fifteen years later he plays sax, and opened last month at New York's Arcadia Ballroom with his new band, Fiddler is Georgie Auld, Goodman and Shaw alumnus.

Orders the Beat



Lee Williams is shown here at the desk in his sleeper bus, typing out an order for a year's subscription to the Beat.

Chords and Discords

Them's Harsh Woids, Brother Thomas

Long Beach, Cal.

To the Editors:
 You guys are so engrossed in making lettuce that you don't care what sort of a lousy sheet you turn out. You guys figure, "We'll put Frazier and Locke in with a couple of columns this time. That'll sure get a lot of customers who will just buy the rag so they can write in and criticize them."

Consequently, you let Frazier out of his straight jacket long enough to hastily scribble something and then you print it. You get Locke out of his opium stupor and let him write one too. I only read one of Locke's messes and two of Frazier's (they're all the same anyhow) but I can smell money-snatchers in just that much.

CHARLES THOMAS

He Knows

Elmira, N. Y.

To the Editors:
 In regard to your editorial on Page 10 of the April 1 issue, positively musicians are the goats. I know!

BOB LEWIS

"Where Would Music Business Be Today?"

Hollywood, Cal.

To the Editors:
 Who is this Jack Clover, Bob Allen's No. 1 fack? It's just too bad the guy can't bear to listen to the Dorsey's, Goodman and the rest of the "old men." I'm asking you, where would the orchestra business be today if it weren't for the aforementioned "old men?"

DIP DAVIS

"Dig Hutch's Solos!"

New York

To the Editors:
 It seems to me and I've been an alligator and collector since Casa

Loma first popularized jazz back in 1931, that if there is any "rob stick" man who needs to be dug, it is my boy Clarence Hutchender with Casa Loma.

I've heard just about everybody's solo on everything at least once and that's why Hutch's rides on *Maniac's Ball*, *Wild Goose Chase*, *White Jazz* and *Corinne Corinne* send me like nothing else I've ever heard. Brother, that dirty tone and those fingerbusting phrases thrill like nothing else, not even the old Benny.

K. G. DORM

In High Praise Of George Mitchell, Great Jazzman

Zurich, Switzerland

To the Editors:

As the number of true jazz musicians is constantly becoming smaller (note the deaths of Bessie Smith, Ma Rainey, Tommy Ladnier, Joe Smith, Jimmie Harrison, Teaschmacher, Pinetop Smith, etc.) it is high time that we gave a thought to some of those great jazzmen who are living in almost complete obscurity today. I am thinking of such fine men as Noone, Omer Simeon, John St. Cyr, James P. Johnson, Al Wyna and so on, but above all of George Mitchell—the greatest living trumpet player after Armstrong.

Mitchell was a genius, who in the Jelly Roll Morton masterpieces of 1926-27, in the blues records of Ada Brown, and in the records of the New Orleans Wanderers and Bootblacks gave us music which will never be forgotten by lovers of real jazz and who today is playing in some pit band in Chicago. I had hoped that George Beall's excellent article in *Jazz Information* would bring Mitchell back into the light. Unfortunately, nothing came of it.

As the editors of a magazine which is read throughout the whole world, you could surely do something to arrange a recording date for him.

Far be it from me to under rate the talent of Rex Stewart and Gus Aiken, but as a companion for Bechet, a man of genius is needed—George Mitchell. For true New Orleans records he has my money all the way.

Give Mitchell the break he deserves and for which he has been waiting so long.

JONNY SIMMEN
 President of the Hot Club of Zurich

Thanks, Chum

Fort Storia, Va.

To the Editors:
 Best of luck under your new single management. As long as you publish from so many angles and with so much guts, the ultimate victory of jazz is assured. Thanks for six years of interesting, moving and vital reading.

CORP. EDWIN L. VERGASON

SHARP-WALTERS—Freddie Sharp, 19-year-old Cleveland guitarist, and Iris Walters, singer, in early November and kept secret until last month.

ST. CLAIR-WYGAL—Jimmy St. Clair, pianist in the WDBJ staff orchestra, to Anna Frank Wyal on March 14th.

BROWN-MORRIS—Nacio Herb Brown, song-writer, to Gessan Morris, in Yuma, Arizona, April 27.

McKEEVER-THOMPSON—Pvt. Johnny McKeever, former singer with George Hall and Jean Thompson in New York recently.

FINAL BAR

SMITH—Les Orsan, editor of Carl Fischer, Inc., New York music publishers died April 6 in Flushing, L. I.

CLASS—Charles L. 79, pioneer musician, died April 11 at his home in Atlantic City.

BROWN—Mrs. Elmira L. 67, musician, died April 16 at Atlantic City. She had an all-girl orchestra between 1905 and 1910, and is said to be the first person to play the violin over the radio.

JANSEN—Henry E., 35, orchestra leader, died April 17 in a Milwaukee hospital.

SCHROENFELDT—Hugo, 78, violinist and pianist formerly with the Metropolitan Opera Company, died April 18 in Bridgeport, Conn.

GERHARDT—Jacob, 70, clarinet player in the N.Y. Philharmonic orchestra for 25 years, died in Red Bank, N.J., April 14.

MARTIN—James E., old time Des Moines trombonist, died April 10 in Des Moines.

SCOTT—Charlie, alto saxist with Pete Renzi's orchestra, died recently in Lyons, N.Y.

RAG-TIME MARCHES ON . . .

NEW NUMBERS

DAVIS—A daughter, born April 9, to Mrs. Johnny (Beat) Davis in Terre Haute, Ind. Dad is the band leader.

COSTI—A boy, Roger Craig Costi, weight 7 lbs. 10 ounces, born to Mrs. Al Costi recently. Dad is sideman in Stan Kenton's orchestra.

HAYMER—A boy, Herbert Bruce Haymer, weight 7 lbs. 8 ounces, born to Mrs. Herbie Haymer recently. Dad is tenor sax player in Wood Herman's band.

KEARNEY—A son, Terrence John, to Mrs. Jack Kearney at French Hospital, New York, April 19. Dad manages Jan Savitt's orchestra.

SHANKIN—A son Robert, born to Mrs. Danny Shankin, April 16, in Philadelphia. Dad is a musician and an official of the local team.

BECK—A son, born to Mrs. John Beck

in Hollywood, April 28. Dad is with the MCA office there.

ARTHUR—A boy, born to Mrs. Zina Arthur last month. Dad is former leader, now a sergeant in charge of the band at Camp Upton.

DISSLER—A son, 8 lbs. 12 ounces, born March 1 to Mrs. Charles T. Dissler in Miami, Fla. Dad is non-pro; mother is violinist. Boy was named John William Dissler.

MORONEY—A girl, Kathleen Patricia Moroney, born to Mrs. Pete Moroney, April 4, in Miami. Dad plays tenor sax with Miami orchestra.

EBY—A girl, Mary Diane, 5 1/2 lbs., born to Mrs. John W. (Jack) Eby in Miami, Fla., April 9. Dad is leader and saxophonist.

CRITCHLOW—A boy, born recently to Mrs. Robert W. (Bob) Critchlow in Miami, Fla. Dad is guitarist.

WEBB—A boy, Frank Burnett Webb, 6 lbs. 6 ounces, born to Mrs. Frank B. Webb in Columbia, Mo., April 17. Dad is trombonist with Bunny Berigan's orchestra.

TIED NOTES

CLARK-MANNERS—John Clark, CBS tenor, currently with the Don Reid orchestra, and Dian Manners, former Zigfield dancer, April 16 in Denver.

HERR-MYTENKA—Chic Herr, orchestra leader, and Virginia Mytenka, in Akron, April 8.

JAMES-TAYLOR—Everette James, former circus band leader, and Mrs. Alma Taylor, in Beaumont, Tex., April 10.

LEMISCH-STEWART—Bert Lemisch, Philadelphia band leader and booker, and Bubbles Stewart, in Washington, six months ago. A secret marriage.

LONGACRE-WILLIAMS—J. P. Longacre and Joy Williams, singer-pianist, in Las Vegas, Nev., recently.

PABST-NELSON—Pvt. Otto H. Pabst and Jane Nelson, singer over WGN, in Chicago, April 8.

SOTUS-HENDERSON—James Sotus and Mary Ellen Henderson in Pittsburgh, April 15. She is assistant music librarian at KDKA.

VOISURCH-PLOTCZYK—Carl J. Voisurich, business manager of the Cleveland Symphony orchestra, and Mary Plotczyk in Pittsfield, Mass., recently.

BROWN-MORRIS—Nacio Herb Brown, songwriter, and Gessan Morris in Yuma, Ariz., April 27.

BRAND-ELLISTON—R. V. Brand, drummer in Johnny Randolph's orchestra, and Edythe Elliston in Fort Worth, April 17.

RAY-STANTON—Harold A. Ray and Virginia Stanton, vocalist over stations WIP and WBAL, in Fort Thomas, Ky., April 13.

WHERE IS ?

RAL SMITH, drummer.
 JOHN KILLIAM (or Killham) tenor sax-violin, formerly with Lani McIntyre's Orchestra.
 PEC LA CENTRA, vocalist, formerly with Artie Shaw.

RAY LAVERS, tenor sax, formerly with Johnny Scott Davis.
 JUDY ELLINGTON, vocalist, formerly with Charlie Berens.

PAULA KELLY.
 WALTER EBERLE.
 ALBERT VICTOR, stage-artist, formerly with Bob Soper's Orchestra.

MARION GANGE, guitarist.
 BARRY ONSHORNE, guitarist, formerly with Buddy Rogers.

GRAHAM YOUNG, formerly with Gene Krupa's Orchestra.
 JOHN (CHIEF) FOOOTE, drummer, formerly with Buddy King's Orchestra.

II. K. TUTTLE, former alpha player.
 LARRY NEILL, vocalist, trumpet and sax player.

FREDERICK WILLIAMS, manager for non-union bands.
 MARION GANGE, guitarist.

BARRY ONSHORNE, guitarist, formerly with Buddy Rogers.
 LARRY I. OWENS, formerly with Guy Lombardo and Eddie LeBaron.

CLINTON NEAGLEY, formerly with Benny Goodman.

WE FOUND

BOBBY WORTH, can be reached at 1603 1/2 N. Hobart Blvd., Hollywood, Calif.

EDITH ROARK, operating Melody Club, N.Y.C.

Another Musical Show Staged at Camp Stewart

Savannah, Ga. — Camp Stewart did it again—put on another original musical. Director was the same as for the other one (given by the 207th C.A.A.) the former Hollywood producer Jack Friend Noble. Through last minute changes the 603rd regiment band took over with a band which hadn't been together more than a few days, and did an excellent job.

McKeever Wins Bride

Boys in this band are: Ralph Dascenza, violinist from Johnny Messner, Dick Messner, and others; Don Burnett, drummer from Les Brown; Dick Alexander, pianist (from the 214th regiment); Sgt. Paul St. Onge, guitar; Harold Vincent, tenor man who had his own band in Rochester; Tony Moriano, trumpeter who had a band in New York; Robert Sorensen, former trombone teacher; Nicholas Martone, violinist who was with Batt Mason over WNEW; Charlie Hutchins, trumpet man from Dean Hudson. Dascenza does the maestroing.

Johnny McKeever, who used to sing with George Hall and others, is now athletic instructor in the Station Complement. He was a sensation in the role of a flirtatious young girl in the production. Johnny was off at school learning the works he's doing now, and came back with a newly acquired wife, the former Jean Thompson, from New York.

Colored Boys In Cast

One of the high-lights of the

"Food Okay—Scenery Super"—Torchy



New York—Digging the cracker and also the fine game is "Torchy." Legs belong to Peggy Lee, BG warbler, who is Torchy's inseparable companion.

show was a Congo Voodoo dance put on by the colored soldiers; show played to a capacity house for nights at a nice sized admission price.

Out at the Dells the accordionist, Gladys Keyes, and the vocalist, Dolores Rudge, have gone to Fayetteville, N. C. New band is the former Variety Trio, with Maxine Willeford, accordionist; Geraldine Pezzanite, pianist; Melba Pezzanite, on harp-guitar—a 12-string, double-neck affair. Frank Delgado remains on bass.

—Charlot Slotin



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"Keep 'em flying with music . . . and keep 'em playing with Maccaferri reeds", says Woody Herman, great clarinetist, saxophonist and band leader whose orchestra inspires millions with America's own music.

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Bobby Hackett Does Things with a Horn

B♭ TRUMPET

Here is how Bobby Hackett takes off on a chord pattern. Note particularly his effective use of the half-valve on the 23rd bar.

Tampa Red Sends Cats

Chicago—Down at the "H and T" joyspot, Tampa Red and Cliff (Snag) Jones are crowding in the solid cats who come out to hear righteous blues delivered in the style that only old time jazzmen would attempt. Red plays guitar (although it must be admitted he resorts at times to kazoo or talking guitar antics), while Cliff is a drummer, and undoubtedly the world's funniest. He would be a credit to the great Bert Williams.

You probably recall Jones as a member of the old King Oliver and Bernie Young bands.

In short, Cliff's background makes him a perfect foil for Tampa's slow guitar and strong emotional blues moaning. Tampa gets off on such of his own numbers as *Tight Like That* and *It Hurts Me Too*. Tampa is the former guitarist with the great blues moaner, *Gold Neck Mamma*—Ma Rainey.

When Allan Lomax, custodian of folklore at the Library of Congress came to Chicago to check on folk musicians, Tampa Red was the first musician he wanted to meet. Red has composed some 175 original numbers.

—Onah Spencer

Snookum Russell Ork Grabs Kaycee Spot

Kansas City—Snookum Russell's sepiia ork, an out-of-town band hailing from Indiana, grabbed the spot at Eddie Spitz's College Inn, vacated by Jesse Price's band which was called to the Cotton club in Cincinnati. This spot, located in Kaycee's famous Twelfth Street, is rapidly becoming the town's most noted spot for the development of big name sepiia bands.

The Vine Street Varieties, well-known old WHB show of former years, was revived this month at Scott's theater restaurant with Julia Lee doing the honors as emcee. Julia still holds onto her Milton's job.

Paul Baron is at the Grill . . . Ralph Stevens recently grabbed the chair in the Tower theater pit band vacated by bassist Bob Jollif, who became one of Uncle Sam's nephews. Stevens formerly played cello with the Philharmonic . . . Billy Bishop broke the record at Southern Mansion and it looks like he is here to stay . . . Oliver Todd is the drawing card at Melody Lane and Lee Handley continues at Mary's . . . Tommy Douglas at Tootie's . . . Bus Moten at the White Horse . . . The Four Tons of Swing are tipping the scales at Martin's . . . Eddie Lewis at the Pla-Mor.

—Rosemary Locks

Harmony Hits Hollywood Bandsmen Bag Boodle Making Musical Movies

Hollywood—Boogie bandsmen are busting their britches with bea- coup bucks, and bundles of birdseed. Clarinets collect cash, drums drag in dollars, guitars gather golden gravy, pianos procure plenty of pelf, batons beguile big boodle, fiddles and flutes fetch folding fish, saxophones secure sure sugar.

All because: Harmony, highlighted by hot hep-cats, has hit Hollywood—and— money-mad movie men are making much moo from music.

All of which is a silly symphonic manner of introducing the fact that big-name band leaders, their splendid musicians and their popular vocalists are today's hottest attractions at the motion picture box-office.

Band Films All Click

Jimmy Dorsey's cash register magnetism was so evident in *The Fleet's In* that Paramount signed him for a second picture; Woody Herman's celluloid debut in *What's Cookin'?* is a current attraction; Jimmie Lunceford clicked in *Blues in the Night*; Jack Teagarden and his trombone lent added musical zest to Bing Crosby's *Birth of the Blues*—in fact, not a single feature-length film starring a top-flight band has fared poorly to date.

And many more are on their way. Harry James is tooting his trumpet at the moment for Universal in *Private Buckaroo*. *Orchestra Wife* is filming at 20th Century-Fox with Glenn Miller and his boys swinging it, and Marion Hutton giving out on the vocal.

Tommy Dorsey and his band, including vocalist Frank Sinatra, are before the cameras at Metro-Goldwyn-Mayer, co-starring with Eleanor Powell, Red Skelton and

Bert Lahr in *Ship Ahoy*. Xavier Cugat and his rhumba lads are all set to cut loose shortly at Columbia in the new Fred Astaire-Rita Hayworth opus, *Carnival in Rio*.

RKO Plans Plenty

More than any other studio in Hollywood, however, RKO Radio Pictures really has gone off the deep end in the matter of musical streamlining its current offerings. They've just released *Sing Your Worries Away*, with the four King Sisters doing the singing, accompanied by Alvino Rey and his band. And right behind that one, ready to be released in May, is *The Mayor of 44th Street*, co-starring Anne Shirley and George Murphy, with Joan Merrill warbling and Freddy Martin's saxophone and bandsmen furnishing the hot musical background.

Biggest of all the band pictures is RKO's *Syncopation*, which has been mentioned in these columns before, and which boasts, in addition to numerous smaller musical groups, a finale played by seven band leaders—Benny Goodman, Joe Venuti, Charles Barnet, Gene Krupa, Alvino Rey, Harry James and Jack Jenny.

Kyser a Repeater

Kay Kyser, the Old Professor of the College of Musical Knowledge, has just finished his fourth RKO Radio picture, *My Favorite Spy*, produced by Harold Lloyd. Kyser's three previous films were rip-snorters at the boxoffice, and the studio thinks so highly of the entire gang that they drafted three members of the organization for fat speaking parts in *My Favorite Spy*. The lucky men are trumpeter Ish Kabibble, saxophonist Sully Mason and vocalist Harry Babbitt.

Kyser, incidentally, lost his dark-haired, lovely songbird, Ginny Simms, to RKO Radio, the studio luring her away from the band with a long-term acting contract. She will make her solo debut as a singing actress very shortly, co-starring with Fibber McGee and

Dixielanders Get Down Beat Plaques



Hollywood—Charlie Emge, *Down Beat's* West Coast rep, presents plaque and congratulates Bobby Haggart. Dorothy Lamour presents plaque to Jess Stacy. Dorothy, who came from New Orleans, is one

of the Bob Crosby band's loyal fans. Photos were taken during Ballantine Ale show (Blue Network) on which Crosby band is currently featured.

Molly, Edgar Bergen and Charlie McCarthy and *The Great Gildersleeve* in a big-budget picture as yet untitled.

Yea, man, Spring and Swing have reached the land of Bing. —Nick Carter

Air Warden Sells Himself and Band to Spot

Los Angeles—Local air raid wardens are a long-suffering, hard-working bunch who take a lot of jive and get nothing out of it but personal satisfaction.

But one who is glad he "signed up" is Rudolph Friml Jr., son of the famous composer and active here, but not too successful to date as a bandleader.

Confers with Ops

Seems Rudolph Jr., who has not been overly busy as a bandleader for the past several months, is senior warden of the district that contains the Florentine Gardens. During the course of his warden work, Rudy called on the nitery to discuss black-out arrangements, etc., with its bosses. During course of conversations nitery operators learned that Rudy was a bandleader who could use a job. Rudy learned that they were looking for a band.

Result: Young Friml was signed to open at Florentine, April 30, following Ozzie Nelson.

Need More Wardens

Friml will pay his agency commission to MCA, to whom he is under contract, even though he promoted the Florentine Gardens job himself. He isn't sore about it. All he had to say was:

"I think those boys at the MCA office ought to sign up as air raid wardens and start to get around nights."

Eddy Duchin to Act Role of Gershwin?

Los Angeles—Eddy Duchin may play the role of George Gershwin in the picture based on the composer's life, now in preparation at Warner Brothers' studio.

Jerry Wald, who will produce the picture from a script prepared by Ira Gershwin, who wrote the lyrics for many of his brother's greatest songs, revealed that he is sending

a crew to New York to make a screen test of the ork leader.

'No Publicity Stunt'

"This is not a publicity stunt," said Wald. "Duchin may prove to be exactly the man we want to enact the role of Gershwin. He has many of the attributes, physical and musical. However, it will be an exacting role, one that even an experienced actor would have to work hard on. Whether Eddy can do it remains to be seen. But we are going to give him a chance."

It was learned that Duchin has been under consideration for the role of Gershwin ever since the picture was first talked of at Warner and that the bandleader has been taking acting lessons at an eastern dramatic school.

Ain't Soothin'

New York—Does music sooth the savage breast? *Wide World* says no. In an interview with noted animal men, they reported as follows: Clyde Beatty: "The high ones annoy most animals." . . . Frank Buck: "Jazz scared the heck out of the monkeys at the World's Fair." . . . Alfred Court, Ringling Bros. lion tamer: "A lion will lurch on you with as much zest, whether the band is whipping off *St. Louis Blues* or *The Blue Danube*."

New West Coast Record Firm 'Going Strong' Reports Exec

Los Angeles—The new phonograph recording company formed here by Buddy De Sylva, Johnny Mercer and Glenn Wallichs, is anything but "dead," according to Wallichs, general manager of the firm, who just got back from a trip to New York and Washington, during which, among other things, he dug first-hand information on the economic outlook for the platter industry.

"You can say that everything is going strong for our new company," said Wallichs. "Naturally, the curtailment on raw materials, particularly shellac, isn't going to help us any, but with the talent we have lined up and the reactions to our test recordings we are absolutely confident that we can

carve out a place in the industry."

Distribution Set

Wallichs revealed that he had concluded arrangements with Nat Cohn of New York for distribution. Cohn heads the Modern Vending Co., which indicates that some plan has been worked out that insures coin machine outlets for the new firm, an important adjunct of record merchandising.

Wallichs also said that he and his associates were not completely satisfied with the name they had selected for their label, "Liberty," and were considering a shift to some other names.

"Just Wait," Says Alleged Slayer

Los Angeles—"Just ask my friends to withhold judgment on me until they have heard my side of the story."

That is the request that comes from Fred ("Fergie") Ferguson, onetime Abe Lyman trumpet player charged with murdering his wife and mother-in-law during a 3:00 a.m. quarrel at their North Hollywood home.

Police believe that the trumpet player shot and killed his wife and mother-in-law and then shot himself in the head, first placing the revolver in his wife's hand so that it would appear that she shot him, a story assertedly told to them by Ferguson's 12-year-old step daughter.

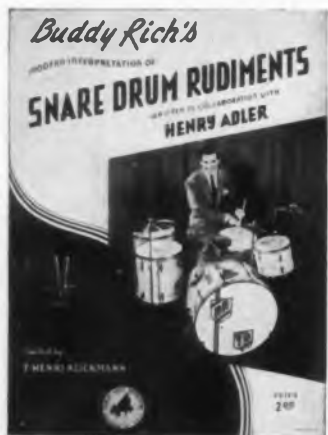


Johnny Stomps Out the down beat at rehearsal. It's Johnny Richards (far right) joining the sax section of his band to give out with a number typical of this new orchestra's type of righteous swing. The outfit is playing at Zucca's Cafe in Hermosa Beach, Cal. The cafe under the management of Frank and Joe Zucca set a new policy as a band showcase and is broadcasting from the spot several afternoons and every night each week. Left to right are George Walls, tenor; Lem Loyson, tenor; Bud Reuter, alto, and Johnny himself on tenor.

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Swell Catalina Music Jobs Killed by War

Contracts for James, Kyser, And Others Are Cancelled

Los Angeles—Catalina Island, the most noted play-spot of the Pacific Coast, is virtually doomed as an entertainment and outing center this summer.

Local publicity office for the Wrigley interests, which own the island and operate the amusement enterprises connected with it, is still issuing hopeful statements like "we have hopes that we shall be able to operate as usual," but the fact remains that Catalina Island is in a "war zone" and that military authorities would hardly permit the large gatherings of people there that would be drawn under normal circumstances.

"There Goes a Nice Account"

Contracts of Ben Bernie, Kay Kyser, Benny Goodman, Harry James and Bob Crosby, who were to appear at the island's Casino in that order, have already been cancelled. Said MCA's Larry Barnett sadly, "There goes a mighty nice account."

In addition to the name outfits cut out of nice jobs this summer the situation also eliminates jobs for orks that played the boats that took excursionists to the island and for the small combos that played cocktail bars and smaller dance spots at Avalon.

Boat Job Paid Good

The Catalina boat job is one of the best on the Coast. It pays around \$60 per week and gets the boys back in Los Angeles every evening in time to work casual dance dates at night. One boat was running at writing—a 16-passenger launch on which passage could be secured only by reservation.

Sacramento Cats Dance All Night for Bonds

Sacramento, Cal.—The biggest event of the year so far was the recent air-depot, all night, Swing Shift dance. The affair lasted thirteen hours from 3:00 p.m. until 4:00 a.m. Three local bands were employed and defense bonds and stamps were sold. Bands who got the nod were Buster Peart, Frankie Gordon and George Breece and his KFBK orchestra.

The fifty-seventh annual Easter-Monday Formal Ball was held in the Hotel Senator Empire Room and lobby and two bands provided the music, Buster Peart and Frankie Gordon.

Joe Maita, who until a few days ago was leader of his own band at the Hotel Senator, has enlisted in the army. His band is being fronted by John Coppin, violin, until the finish of this current engagement at the Empire Room.

Recent one-nighters that knocked the cats out were Jack Teagarden, Louie Armstrong and Bob Crosby . . . Bunny Crites, local bandleader, jumps to Reno every weekend to keep his civilian pilot's rating . . . Bernie Bentz' eyes were not good enough for the army . . . latest local sideman to start his own band is Kenny Tucker, former Peart-Crites tenor man . . . McClatchy High School has a fine kid band called McClatchy Melodiers, good future talent . . . Stanley Noonan, local baritone and formerly with Dick Jurgens, now sporting a khaki "zoot" suit . . . Bill Derr, Bernie Bentz saxophone, is now a proud papa, an eight-pound boy.

—Tom Kenny

Berigan Doubles for Rex Stewart; Fussed? Not Rex!

Los Angeles—Notwithstanding the uproar staged by his loyal fans, Rex Stewart is apparently not the least bit fussed up over the fact that when he is seen in *Syncopation*, Hollywood's "Great Jazz Epic," he will be seen playing music that was recorded by Bunny Berigan.

Rex, who returned here recently with Duke Ellington had only this to say:

"I was hired to do a job. I did it. I got paid for it. That's all there is to it."

Rex Is in a Funny Spot

What it amounts to is that Rex is not going to run off at the mouth over the incident, regardless of how he really feels about it. After all, he's in a mighty funny spot. He's one of the greatest



Rex Stewart

Negro performers of the day on his instrument. When he is seen in the picture most people will think he is playing music that was recorded by one of the greatest white performers of the day.

Rex was engaged to play the role of "King Jeffers," a legendary old-time cornet man somewhat reminiscent of Buddy Bolden. When the time came to record the music for his scenes, Rex was in the East with Duke Ellington. The music was "dubbed" by Bunny Berigan, who was brought to Hollywood to record the cornet sequences for Jackie Cooper and Tod Duncan, both of whom enact musical roles in the picture. This means that Bunny, who will not be seen in the picture, literally "plays" three roles — Stewart's, Cooper's and Duncan's. Georgie Thow, formerly with Jimmy Dorsey and now one of Hollywood's top studio men, recorded the music for the sequences in which Duncan is seen as a youngster. He plays the role of "Reggie Tearbone" and is seen first as the kid protege of "King Jeffers" (Rex Stewart).

Race Angle Injected

RKO's failure to use Stewart for the recording work aroused charges in some quarters that the studio or someone was fluffing Stewart because of his color, a wholly unsubstantiated allegation. *Syncopation's* Producer-Director William Dieterle laughed at this angle, saying:

"We engaged Stewart for the role of 'Jeffers' because he happened to suit the part to perfection. We certainly would have used him for the recording of the music had he been in town."

That Dieterle should have been the object of race prejudice charges is amusing inasmuch as he is the first movie producer to attempt an "honest" jazz picture and one that gives full credit for the development of the music to Negro artists.

—Hal Holly

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Schertzinger Hits 2 Posthumously

Los Angeles—The late Victor Schertzinger, who died Oct. 26 of last year, didn't live to see two of his songs from the Paramount picture, *The Fleet's In*, break into the major hit class. Schertzinger, a violinist before he got into movie making many years ago, not only directed the Dorothy Lamour-Jimmy Dorsey musical, but also wrote the songs for the picture, collaborating with Lyricist Johnny Mercer.

Two songs from the score, *Tan-*

Mutually Enjoyable Jam Session



Camp Roberts, Calif.—Ada Leonard and members of her All-American Girl Revue staged a jam session with the boys of the Field Artillery Replacement Center band here. It was never determined which group had the most fun, the girl musicians, or the soldiers. Everybody knocked themselves out.

gerine and *I Remember You*, have broken into the major hit class, topping anything Schertzinger had done since his *Marcheta* became a permanent favorite, and being well over his song efforts in *Kiss the*

Boys Goodbye and his *One Night of Love* song taken from a Puccini melody.

The Schertzinger estate is expected to get a sizeable increase from the revenue from the songs.



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What Has Hit Tommy Dorsey?

He's Still Finest Showman, However, Says Critic

by MIKE LEVIN

What has hit Tommy Dorsey? No matter what cracks have been made about him personally, he's always been conceded to be one of the smartest showmen in music. His latest wax certainly is that of a show-off rather than a showman.

I'll Take Tallulah starts out as a rumba with Buddy Rich beating his brains out on drums, so much so that the Pied Piper lyrics are lost, thence into a personal noise bash between Tommy, Ziggy Elman, and Buddy Rich. It's mighty fine screaming, Jack, but it ain't dance music.

Tommy's been catching it proper for his corny stunts on the stage at New York's Paramount. I thought he'd be smarter than to carry it to the extreme of slapping it on wax.

kind of jazz you never get enough of.

Catch the Hawk playing ideas too—instead of just worrying about tone-bending the way he does too much of the time today.

Swing

Hot Lips Page Trio

Thirty Mamma Blues (Bluebird Race)

Some of Lips best muted horn with Teddy Bunn off on a good guitar kick put this one in there. Reverse, a gitbox solo by Lead Belly will give you the reason for the raves about him. He builds up to a terrific climax, vocally and on the box.

Hal McIntyre

Daisy Mae and I Throw a Kiss In the Ocean (Victor)

With reminiscent tinges of Duke's *Gal From Joe's*, *Daisy Mae* goes into the library of fine discs that chubby-cheeked Mac's crew are cutting. Trumpet solo by Billy Robbins and a touch of alto by the boss himself doesn't hurt none. Only fault here is stiffness in Ralph Tilken's drumming. Backing is a good job on the Berlin tune, though Penny Parker's high-pitched vocal doesn't sound too well against the deep voicing of the saxes.

Artie Shaw

Carnival and Noodlense (Victor)

Best sides Victor has let go of made by the sailor's string band. First side rocks like mad with a Paul Jordan score, a Georgie Auld tenor bit, Artie and Lips splitting a chorus, and a brass riff out. *Nose* likewise good, with Ray Coniff's sliphorn and clary by Shaw hogging the mike. Both sides have a drive that recent Shavian scripts have lacked.

Lionel Hampton

Note and Southern Echoes (Decca Black)

This band can swing, but good. So far it hasn't done so on wax. This is still a corny tune, even with a beat tacked on. Catch Milt Buckner's piano with one of these "locked hand" solos—fast changes played with four notes used. It's an old Hines trick. Lionel's solos are pretty meaningless—bad tone from too much bawling.

Echoes has an LH vocal, but a good baritone bit makes up for it. Last sixteen rock a little more like the band does on the stand.

Stan Kenton

Gambler's Blues (Decca Black 12-inch)

When they first came in from the West Coast, this was "the band of the decade." After their first couple of weeks at the Rose-Land Ballroom, they were "somebody else's mistake." I think time will prove both estimates wrong. Kenton has a good band. It needs a little more smoothing out, and

Nope, It Ain't Glen Island



This may look like the Glen Island bandstand, but you're one of thousands that're gonna be fooled. It's an exact reproduction, built by Columbia Pictures for their recent short on the Hal McIntyre band. Hal's line-up is same as the picture, except for two or three changes in personnel. Dave Matthews, Jolunny Dee and Carl Denny are in the photo, not in the band now:

Bill Robbins, Paul McCoy, Clarence Willard and Steady Nelson, trumpets; Vic Hamann, Doc Huppertberg and Howard Gibeling, trombones; Johnny Hayes, Gene Kinsey, Dick Roland, Bob Poland and Hal McIntyre, saxes; Danny Hurd, piano; Jack Lathrop, guitar; Ralph Tilken, drums; Eddie Sefranzki, bass; Penny Parker and Jerry Stewart, vocalists.

to drop its tendency to make every number a "production." This side is ruined because of the fills and modulations. Every time something gets started, the showiness of the arrangement breaks it up. Kenton can't mean to emulate as many of Whiteman's mistakes as he does here—he's too good a musician for that. Some fine Hodges-like sax and good muted horn spark the record, *St. James Infirmary* under its original title.

Vocal

Jack Teagarden

Nobody Knows De Trouble I've Seen and A Hundred Years from Today (Decca Blue Label)

Thought Louis Armstrong and Mildred Bailey had an exclusive on this tune, but Jackson's usual sincere vocal puts him up there. Ever notice that Teagarden has the same knack that Louis does of making his vocals phrase just like his horn solos? Both sides have A-1 snatches of Tea's tram.

The Four Vagabonds

Slow and Easy and Duke of Dubuque (Bluebird)

A deboo—and a good one by four Chicago boys who sang on NBC. Mills Brothers' slant, only they swing more, and have a bass you won't believe even when you hear it.

Frank Sinatra

The Song Is You and Lamplighter's Serenade

Very, very pretty singing, backed up Axel Stordahl, whose use of strings here indicates that Tommy Dorsey isn't just going to have nine additional men on the stand when he opens at the Astor (NY) in two days. Only bad touch is the sloppy falsetto at the end of the first side.

Joan Merrill

My Little Cousin and You Can't Hold a Memory In Your Arms (Bluebird)

This is the gal that got a film contract on the strength of a torch tune based on a missed phone call—with much weeping and wringing of the hands. She's an Al Siegal protege, and sounds like it.

Every phrase, every intonation sound as though they were carefully planted there with a sledgehammer. More mannered and boring singing you'll never hear. A shame, since left alone, the girl might have been a pleasant singer.

The Andrews Sisters

Don't Sit Under the Apple Tree and At Sonny's Cafe

When the Andrews Sisters first started, I, along with a few other million nickel-pushers, liked them. Now they've got so many little tricks, tasteless slurs, and sing so inconsistently out of tune that I can't ever listen to their records long enough to review them properly. They still could be good if they'd settle down and dig up some new voicings, and cut out the lacy schmaltz they've been dishing out for the past months.

Strictly from Dixie

Linda Keme, vocals; Henry Levine, band (Victor)

Linda doesn't like her singing on this album—claims that 10 o'clock in the morning is too early to expect anyone to sing well. That ain't the story. Leaving out a few shaky ones here and there, she does a good job on pretty ones like *Embraceable You* and *Georgia On My Mind*, and the one blues included, *Mound Bayou*, a good going-over.

Real trouble is with Hank Levine's Blue Network studio crew. He himself isn't too bad, though *Someone to Watch Over Me* has a trumpet trill that is a perfect example of what not to do behind a singer. Rhythm, general ensemble, and arrangements are bad—the whole style badly suited to the tunes used. Saving grace is Fletch Philburn's 16 bars of trombone on *Strictly From Dixie*.

Gertrude Niesen

Skylark and Lamplighter's Serenade (Decca Black)

Both of these are played much too fast for proper singing. From what's there, it sounds like a lucky alibi for Niesen though. This sort of singer depends as much on appearance as she does on her voice—so records aren't her best groove.

Frances Langford

Victor Young backing Baltimore Oriole (Decca Black 12-inch)

This is the reverse of the Stan Kenton opus, with Langford working over a new Hoagy Carmichael-Paul Webster tune. It's a good job, but you can't help thinking what the Bing would do with the

Top Drawer Discs

- Hot Jazz: Gems of Jazz, Vol. 4* (Decca).
- Swing: Artie Shaw—Carnival* (Victor).
- Vocal: Frank Sinatra—The Song Is You* (Bluebird).
- Dance: Dick Stabile—Jealous* (Decca).
- Novelty: Shep Fields—Peter and the Wolf* (Bluebird).

same material. Pipe the Carmichael whistling—all right, too.

Ella Fitzgerald, with the Four Keys

I'm Gonna Be a Like You in a Year (Decca Blue)

Best Ella's done in some time, but what a difference in her style! As compared with her singing with the Webb band, she's softened down, dropped her jump phrasing, and become almost a ballad singer. Four Keys sing like the Delta Rhythm Boys that Mildred Bailey used for some Decca dates, and play acceptable accompaniment. These are certainly far better sales bets than anything Ella has made in a year.

Bea Booze

War Rationing Papa and Let's Be Friends (Decca Blue)

This was Decca's new singing find for blues, found singing in a small Baltimore joint. Sings well, but has a voice that sounds a little high and thin for good blues. Sounds as if it might be the choice of keys though.

Dance

Dick Stabile

Jealous and You Know (Decca Blue)

This is more like it. Dick's first record sounded a little blary and lifeless—this one has a good beat, nice arrangement, and good brass inflection. Stable's sax work is of the same school as JD's, only with much more vibrato—perhaps a shade too much now and then. This isn't important, but now that the rhythm section does record well, how about dropping the straight four beat occasionally, and using a two-beat bounce? It'd make for better dancing, and easier listening. That constant beat can annoy John Public, especially on a tune as pretty as this.

You Know, a tune Dick picked up in Paris some years ago, is well-done, with a fine Gracie Barrie vocal. Saw her work at the Stage Door Canteen in New York, and she could have sung the rest of the night as far as the khaki was concerned.

Woody Herman

She'll Always Remember and A Soldier Dreams; We'll Meet Again and There Are Rivers to Cross (Decca Black)

Woody is emphasizing his sweet stuff these days, and the first two are top examples. *Remember* has the band choral effect he's been playing around with, while *Meet Again* is more up tempo with a Billy Rogers vocal and trumpet solo. Good singing and playing, plus one of those gutty sections by tramist Neil Reid. Both the last sides have Walt Yoder's bass so close to the mike you can smell the varnish. Firm rhythm is one thing, a bass concerto another.

Jimmy Dorsey

Heavenly Highway and Overture to Love; Fall Mean and If You Are a Dream (Decca Blue Label)

Not much to say about these—they're Jimmy playing his usual style of smooth sweet stuff, all of them with Bob Eberly vocals. First two are at the same slow tempo he did *Sleepy Lagoon*, while *Dream* is an adaptation of the Rubenstein *Romance*. It's good—but haven't there been enough of these things?

Quickies: Casa Loma's One Dozen Roses the liveliest side they've made in a dog's age. Hope the band keeps on improving thusaway. . . . Sonny Dunham's *You're* (Modulate to Page 15)

Hot Jazz

Eddie Condon's Band

Mummy Nina and Terilla B Flat; Don't Leave Me Diddy and Fidgety Feet (Commodore Music Shop)

By no means the best sides this bunch of Chicago musicians has made for Milt Gabler. Some stand-out cornet by Max Kaminsky, and the best piano Joe Sullivan has played in years. Pee Wee Russell is rotten on the 12 inch *Flat*, trying to play a whole chorus on one tone. He's better on *Fest*, as is the rhythm, which isn't too sharp on any of the sides.

Gems of Jazz, Vol. 4

Collection of Coleman Hawkins, Fletcher Henderson, and Benny Carter (Decca Black Label Album)

Very fine stuff. By all means get these 12 sides of some of the world's best jazz. The Hawk on *Talk of the Town* with Henderson, his *I Ain't Got Nobody* with Buck Washington on piano (who plays a mess of Hines piano when he wants to), the Carter *Once Upon a Time* with Benny's first recorded trumpet solo, and a Wilson piano solo without some of the frills he tacks on today, and the easy swing of Henderson's *Nagasaki* are the

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Record Reviews

(Jumped from Page 14)

Blues is on that "brilliant" trumpet slant, of which a little goes a long way. And if they're going to copy Lunceford, why don't they tell the rhythm section about it too.

Art Jarrett is certainly trying hard for that Kemp style. His *Heavenly Hideaway* doesn't have it mainly because of lacking fluffy beat that Kemp got. Commercial, but sells, brother... Hal McIntyre's *Story of a Starry Night* very nice, but it seems as though he's putting a lot of emphasis on that one muted brass tone.

The one Columbia out in four weeks worth talking about: Harry James' *You're Too Good for Good-For-Nothing Me*—mainly because of Helen Forrest's easy-going vocal.

Fats Waller seems to have latched onto a tune that should burn up the juke-box slots: *The Jitterbug Waltz*. Billed as a "Jive Waltz" (ow, these recording companies), it's a very catchy tune with Fats on organ, Sedic on clarinet, and Al Casey's Van Epsian guitar.

Novelty

Shep Fields

The Tale of Peter and the Wolf and I'm Gittin' Sunshine for You (Bluebird)

Shep's hen-house full of reeds did a fine job on this one. A Harold Rome adaptation of the original Prokofieff tone poem, the record keeps the most of the original themes and manages to make sense out of the fairy tale. Clever, and surprisingly enough melodic. Ken Curtis does his best with the vocal—it isn't easy to sing. Backing has a soprano sax chorus on which someone should have been kidding, if he wasn't.

Meredith Willson

Thoughts While Strolling and Sleepy Lagoon: Sunshine of Your Smile and Every Little Movement

Very pleasant dinner music, but with exception of a tasty flute solo by Willson on the first side, nothing much happens. Lagoon gets a very 1929ish treatment.

David Rose

Holiday for Strings and Our Waltz (Victor)

First recording for the young West Coast leader and his studio band. Excellent program music, with lush string passages broken up with fast tech passages. May not be as good as Kosty, but still mighty listenable music.

Palmer House Seeking Sub for Ennis

Chicago—Palmer House officials are puzzled over the problem of naming a band to take the place of Skinny Ennis, who was scheduled to open in the Empire Room on June 25th, following the present run of Eddy Duchin. Ennis, who has a contract with the hotel which limits his Chicago dinner-club work exclusively to the Empire Room, notified Vice President Edward T. Lawless that this year he will confine his summer activities to personal appearances in motion picture houses and ballrooms.

No band has yet been selected from the number submitted to the hotel by the William Morris Agency and Music Corporation of America. Guess is that the Palmer House will "float" with a "so-so" band during the interlude vacated by Ennis, saving its huge advertising appropriation to back its record holding pet, Griff Williams, who opens in September to conclude the year at the Empire Room.

New Goodman Singer

New York—Art London, husky singer with the Benny Goodman band, is to be replaced by Johnny McAfee, former saxman and singer, with Tony Pastor's crew.

Discussing Question of Technique



New York—Flying Fingers of Fortune—Vincent Lopez and Chico Marx fight it out as to whether the Columbus system (hunt and land), or the Nola attack brings in the most cash. *Arzene Photo.*

Philly Lived With Swing Sessions

Philadelphia—Philly jazz fans no longer have those frustrated looks on their pans, thanks to the series of swing sessions held at the Burke store. At the last jam, Buddy Williams was the guest star, along with the regularly featured Charlie Ventura. Showed the crowd two completely individual styles of tenor sax artistry. Williams' drummer, Bob Spangler, and pianist, Wes Case, added tremendous drive to the bash.

Lou Stein, localad, now caressing the keys with Ray McKinley's gang at the Commodore, has penned a killer diller, *Jive Bomber*. Ray is featuring the tune. Jimmy Tyson, former Joey Kearns' drummer, is booking some solid bands into the Brookline Country Club, recently had Lionel Hampton, Les Brown, and Vaughn Monroe... Tyson loses one of his local attractions, Gil Fitch, who leaves for the army soon.

Nat Segall's Down Beat Club has recently added Lennie Payton on guitar and a swell boogie woogie pianist, Young Terry. Frankie Snyder is still patrolling the drummer's beat at that nitery... Maxie Spector, drummer with Vic Hugo's swell crew at the Little Rathskeller, has borrowed Buddy Williams' old book, and intends to start rehearsing a string crew, centered about a dixieland outfit.

—Charles Abbott

Ozzie Nelson Gets Damon Runyon Pic

New York—Rumors that Al Donahue's newly reorganized ork, now playing theater dates on the coast with the Merry Macs, would have the music chunk of the Damon Runyon Broadway picture epic, *Big Street*, were squashed here when RKO assigned the part to Ozzie Nelson's bunch.

Gaston to Record

New York—Member Gaston, the character in those wine company transcriptions, who knocked himself out describing the old Odeasy? He's just been signed for a record series by Standard Records. Real monicker is Happy Jim Parsons.

Chicago—Joe Tomasello replaced Sonny Faigen on first trumpet in the Baron Elliott band, playing at the Oh Henry ballroom here.

Discs Got 'Em

Kansas City—Four recordophiles are in the jug here because they knew what they wanted. They broke into a local record store, picked up what spare dough was in the till, but were nabbed when they lingered to pick out 200 different records by Basie, Calloway, and Goodman.

Paul Martin Will Get Break on Decca Discs

Los Angeles—Paul Martin, whose use of the electric guitar attracted attention to his band some time ago, hits Decca records shortly, backing Jean Sablon in an album of song. Wax permitting, he'll make some too, without the French murmur.

Dennis at Wingdale

Gene Dennis and his orchestra are opening their third consecutive summer engagement on May 29 at the Berkshire Country Club in Wingdale, New York, and will spend four months there. The personnel of the band is as follows:—Sid Kalia, Mort Craft, Joe Slavet, and Dennis, saxes; Mickey Elman, Johnny Leon, and Joe Pilato, brass; Saul Goldstein, Phil Rosino and Saul Gilbert, rhythm.

Emerson Gill Retires

Gibsonburg, O.—Emerson Gill has given up his band and will be employed henceforth in the Aeronautical Division of the Navy.

Rantsch in Army

Baltimore—Harry Rantsch, trumpeter with Bob Chester's ork, left the band last month to join Uncle Sam. He enlisted as a member of the Air Force Band, Bolling Field, Wash., D. C.

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These Discs Are Grabbing The Juke Box Nickels

(Here are presented the ten most played records in the United States last week as compiled from Down Beat's own network of sources.)

Song	Artist	Label
1—Jersey Bounce	Benny Goodman	Okeh
2—Tangerine	Jimmy Dorsey	Decca
3—Somebody Else Is Taking My Place	Benny Goodman	Okeh
4—Who Wouldn't Love You	Kay Kyser	Columbia
5—Miss You	Bing Crosby	Decca
6—Don't Sit Under the Apple Tree	Glenn Miller	Bluebird
7—I Don't Want to Walk Without You	Harry James	Columbia
8—A String of Pearls	Glenn Miller	Bluebird
9—Sleepy Lagoon	Harry James	Columbia
10—Always in My Heart	Jimmy Dorsey	Decca

"SLEEPERS"

Other favorites coming up include:

Goodnight Sweetheart	Ray Noble	Columbia
I'm Breathless	Johnny Long	Decca
Tain't No Good	Cab Calloway	Okeh
Nursie, Nursie	Connie Boswell	Decca
My Man	Ella Fitzgerald	Decca
Anchors Aweigh	Goldman's Band	Victor
Marine's Hymn	Kate Smith	Columbia

Lunceford Fills Two More Chairs

New York—Two more replacements in the Jimmie Lunceford band, after its recent housecleaning of what manager Harold Oxley called "prima donnas," are: Benny Waters in the sax position left by Ted Buckner, and Ferdinand Arbelo filling Elmer Crumpley's trombone chair. Arbelo, who plays an unusual high, staccato style, is the former solo ace with the old Fletcher Henderson and Chick Webb bands.

Michael Loring Disbands

Detroit—Another band bit the dust last week, when Michael Loring disbanded his outfit here. Loring intends to enlist in the east, hoping for a navy morale commission.

Four New Decca Sides for Satchmo

Hollywood—Louis Armstrong recorded four sides for Decca here late last month. The new waxings included *Among My Souvenirs*, *Coquette*, *I Never Knew*, and *Cash for Your Trash*.

Satch has also made a series of Soundies. Titles include *Shine, You Rascal You*, and *Swingin' on Nothing*.

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Orchestration Reviews

★ by TOM HERRICK ★

Tell It to a Star

Published by Embassy, Arr. by Paul Weirick. A broad, full arrangement on Embassy's tuneful new ballad. After a 6-bar ensemble intro the lead is split up in the two brace choruses in 8-bar phrases between ensemble and saxes. An effective diminuendo 4-bar modulation leads into the special where Weirick divides the melody between piano in octaves and muted trumpets with clarinets playing tasty background figures. The piano lead is also cued in for trombone, just in case. The last half chorus is for kick ensemble.



Paul Weirick

and muted trumpets with clarinets playing tasty background figures. The piano lead is also cued in for trombone, just in case. The last half chorus is for kick ensemble.

The Commando's Serenade

Published by Mutual, Arr. by Dave Matthews. Tenor men who vow that Dave Matthews' great chorus on Hal McIntyre's record of *Commando* is one of the finest ever waxed, will be mightily pleased to learn that it is reproduced in this stock note for note. It looks complicated as the devil on paper but can be executed by careful study of Dave's interpretation on the disc. A growing brass section in plunger opens it up and the saxes take over the melody line at A. From then on it's mostly tenor with off-beat brass in the background, but the brief last chorus is thrillingly voiced. An excellent sample of McIntyre's unique book.

Poor You

Published by Feist, Arr. by Jack Mason. Mason really went all out on this medium jump tune, which is from Tommy Dorsey's *Metro* pix, *Ship Ahoy*. In the solid 8-bar intro, brass get on a riff while unison saxes pop out progressive low ones off the beat. Brasses take the first 16 and the last 8 of the first repeat and the backup sax figures smack of special arranging. After the second ending saxes get on another low ascending figure in unison while brass build a Casa Loma riff to a scream Bb. Tenor gets the bridge and after a repetitious last 8, trombones and saxes pump out a heavy lead while the trumpets play descending triplet figures, but loud. You really put one together here, Jaxon!

Tuesday at Ten

Published by Regent, Arr. by Skippy Martin. Here's a typical B.G. riff tune like those emanating from the Sex-

tette. After a nice 4-bar intro in which the brass and saxes work independently the saxes get the first with a brass bridge. Second trumpet takes the pick-up into the first 16 of the second chorus out in front of interesting sax figures. First alto gets the bridge with a trumpet out. Tenor then takes 16 after which saxes play a low register melody while brass backs them up. The iron horns get higher and progressively more brilliant to a solid ending.

My Little Cousin

Published by Doralea, Arr. by Charley Hathaway. Cousin's doing right well these days. Unison brass dominate the intro and then share the brace chorus lead with saxes. In the special, first alto on clarinets joins muted brass in the lead for 4 bars and then trombone on top of the other three saxes take over. Tenor gets an 8-bar go and then it goes back to muted brass. The last has a nice beat.

The Marine's Hymn

Published by Robbins, Arr. by Paul Weirick. A march arrangement of the official song of the U. S. Marine Corps. Weirick gives the bugle call, *Drill Call* to unison trumpets for his intro and then goes into the repeat choruses for ensemble and then saxes. Trombones and tenors play the lead in the special with muted trumpets and clarinets on staccato figures. The last is for ensemble with some fancy clarinet work. The "Halls of Montezuma" are going to be in demand, so get it.

I Threw a Kiss In the Ocean

Published by Berlin, Arr. by Jack Mason. Irving Berlin's new hit tune. Cup muted trumpets and clarinets, solo clarinet on top, play an organ-like intro into the first where tenor gets the lead. Muted brass and independent clarinet figures back him up. After the second ending there's a broad ensemble chorus.

Jersey Bounce

Published by Lewis, Arr. by Roy Hekman. BG is riding along quite comfortably on this solid little bounce tune. First alto grabs his clarinet for the intro and stays on it through the first chorus which gives 16 to unison reed with a brass bridge. Second trumpet plays a chorus on the familiar sequence of chords around which *Jersey* is written with trombones displayed prominently at the bridge. The third chorus at G gives alternate 4 bars to ensemble and tenor with a clarinet solo at the bridge. The last starts soft and builds up to a crash finish.

After You've Gone

Published by Mayfair, Arr. by Vis Schoen. Schoen really made a relaxed arrangement on this fine old tune and every chorus, even the braces, is in a righteous groove. After a heavy sock intro, brass takes a full chorus which will be one of the

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ALONG ★ MELODY ★ ROW

Eddie DeLange who tried a comeback recently with Will Hudson (at the present time, the "comeback" attempt is in a trunk—a whole library of Will Hudson arrangements), is writing songs again, this time with Sammy Sept. Among his new numbers, Eddie has one which he wrote with Russ Morgan entitled *Wise Guy*, which looks like a hit. Cherio is publishing as soon as they finish with *Cancel the Flowers*.

The new MGM film, *Ship Ahoy*, features *Poor You* and *The Last Call for Love*, which Feist is publishing.

And incidentally, probably busiest man in Chicago these days is professional Chick Kardale of Noble Music Company who is pushing Cab Calloway's *Nain Nain*.

Latest returns in on the sale of Glenn Miller's *Chattanooga Choo Choo* recording totals 1,210,000 records sold up to mid-February. Leo Feist, which also published *I Know Why*, the reverse side of the history-making disc, estimates the final count will reach two million records, in which case the publisher and writers will collect royalties on four million records—an all-time high.

Joe Davis, NY music publisher, is starting his own recording firm, the outfit to be known as the Beacon Record Company, label selling at 50 cents. Actual recording will be farmed out to Columbia, with *The Watchman Fell Asleep* and *Indiana Blues* set as the first side.

Norman Foley and the Witmark professional men groomed *She'll Always Remember* for this year's Mother's Day song. Number's timeliness makes it a welcome relief from old-fashioned saccharine type of melody.

Remick is publishing its second *Rainbow Vocal Album*. Album includes *Blues in the Night*, *Always in My Heart*, and *Who Calls*.

Frankie Kelly, Roscoe Bernhart and Neale Wrightman have penned a new patriotic ditty, entitled *Until That Rising Sun Is Down*. All royalties are being donated to the Red Cross and the USO.

Freddy Martin's *Saxophone Technique* has just been re-released by Edwin Morris. Replete with technique building

nicest things in your book if you observe accents carefully. Saxes fill in the cracks in unison. In the second repeat, saxes play a phrased chorus fairly close to the melody and then after the second ending brass rock it softly while unison reeds play another nicely phrased chorus. Second trumpet is on the beat for 8 at D and then turns the lead over to tenor. The last is for ensemble.

Sweet Eloise

Published by Shapiro, Bernstein, Arr. by Paul Weirick. It doesn't take a master mind to predict that this will be a hit. It's another *Josephine* type of tune and was written by Russ Morgan and Mack David. Clarinets split the lead in the first chorus with brass and the repeat is for saxes. Piano and muted trumpet alternately play the melody in the special with sax background, and the last half chorus swings lightly but stays close to the lead.

ALSO RECOMMENDED

- After Taps*, Pub. by Harms, Arr. by Paul Weirick.
- Snoozie Little Cutie*, Pub. by Embassy, Arr. by Charles Hathaway.
- We Must Be Vigilant*, Pub. by B.V.C., Arr. by Charley Hathaway.
- I'm Gettin' Mighty Lonesome for You*, Pub. by Advanced, Arr. by Jack Mason.
- Put-Put-Put*, Pub. by Miller, Arr. by Paul Weirick.
- Tommy's Mustache*, Pub. by Colonial, Arr. by Henri Rene.

Nick Stuart's Star Valver Joins Savitt

Los Angeles—Jack Daugherty, longtime featured trumpet man with Nick Stuart's ork, got a long-delayed break as he was tagged by Jan Savitt to replace Ed Stress, who hereafter will devote full time to his arranging chores for the Top Hatters.

Savitt picked up Daugherty in St. Louis, while Savitt was at the Chase and Stuart was at the Jefferson. Boys from Stuart's band went to a matinee dance at the Chase and during the visit persuaded Savitt to let Daugherty sit in. Savitt was "sold" immediately.

Stuart Band Hit Hard

Stuart band loses another man this month when trombonist Maury Winter joins Jan Garber and one of his trumpet men returns to Los Angeles shortly to go into a war industry, according to news received here by Vic Vent (bass) who left Stuart several weeks ago.

Departures will leave one man, Joe Di Giuli, of the original outfit, which came out of Bakersfield, Calif. over 10 years ago, as a co-op unit under Ralph Yaw. Personnel remained virtually intact for eight years, during which time the outfit stuck together as a unit but appeared under several different leaders, including Merle Carlson, who fronted it prior to Stuart. Vent said the draft and wartime travelling conditions "broke up what was just like a happy family."

exercises, tips on phrasing and some pretty obligatos played against various pop melodies, it's typically Martin in style and scope.

Young Bill Ludwig of WFL who was national drum champ in '33 and principal percussionist with the famed U. of Illinois band a few years later has just published his first book for skin men. It's entitled *Swing Drumming* and is a veritable encyclopedia of swing rhythm beats and solos. Bill first started collecting rhythm phrases from name drummers when he was jobbing around on the Illini campus.

Floyd Ray Inducted

New York—Floyd Ray had to drop plans for his fifth west to

Ellington Has Two New Ones

Southgate, Cal. — Even the mighty do fall. Duke Ellington is the latest to climb onto the patriotic tune-wagon with a ditty entitled, *I'll Be Home Soon*. Those who've heard it, hope Robbins Music will publish another of his new ones, *Miss Jackson, You're Some Fine Barbecue*—lightly lilac, but in there.

Bishop Clicking After 15 Years

New York—After trying for 15 years, Walter Bishop, colored song writer is finally latching onto some of that fine fame and fortune. Got started with *The Devil Sat Down and Cried*, and is currently worrying about *Sh—It's A Military Secret*, co-authored with WOV disc-spinner, Alan Courtney.

Lionel Hampton Plays Tunes by Rocky Hoyt

New York—Lionel Hampton has been playing some originals by a *Down Beat* correspondent on his Blue Network shots from the Savoy Ballroom. Tunes are *Rocky's Special* and *You Love Somebody Else*, written by our own Rocky Hoyt.

Hampton hasn't been too happy with his new Decca contract, feeling that his band hasn't been getting sufficient opportunity to show its wares. But with Decca meeting him half-way by re-recording some masters he didn't like, Lionel won't be making any changes.

east coast band tour, when his draft board changed his mind. He was inducted April 6th.

Los Angeles Band Briefs

by HAL HOLLY

Los Angeles—Somebody got the wires crossed at Casa Manana, where Bob Crosby was announced via a lobby display to follow Jan Savitt, a deal denied by both the Crosby office and Ames Bishop of MCA, who said "Somebody jumped the gun," indicating there was something on the fire. . . . Still unannounced was the band which will get that choice summer chore at the Biltmore Bowl, which usually goes to Chuck Foster. Seemed to be a bit of a "haggle" over this one, too. . . . Casa Manana gate, which waned sadly during last part of Armstrong's stint, came back with a bang with the advent of Jan Savitt, who was turning in the best grosses since Horace Heidt at this spot—and this in spite of the high-powered competition of Harry James at the Palladium. . . . Trianon bookings now line up with Ella Fitzgerald starting May 12, Jimmie Lunceford June 10, Henry Busse July 8, Count Basie August 19 (but if there's a switch, please don't sue us). . . . The Duke, after hanging up many a turn-away night at the Trianon, planned a "clean-up" tour of Coast theaters before going East. . . . Palladium and Glenn Miller couldn't get together on dates and dough so Miller will not play the big Sunset Blvd. dine and dancer on this trip. . . . Rudolph Friml, Jr., had to cut his band to nine men for his Florentine Gardens stand (he followed Ozzie Nelson April 30). Sliced from the roster were a trumpet, one sax, one trombone. Tough—but better that nine men should work than 12 be jobless.

Notings Today

The Mocambo, the Sunset Blvd. de luser which has been in the doldrums since the black-out jitters hit the swank spots, came

back to life with advent of Art Crippen's ork, brought over from the Trouville. Sunday nights have been added to the Mocambo schedule again. Crippen was offered a long-term contract one week after he opened but had to turn it down because he is already signed for the summer at the Santa Barbara Biltmore Hotel. . . . Felix Young is "out" of the Little Troc, which he took over when his plan to re-open the original Trocadero with Duke Ellington's ork deflated. Understood that movie money will back him in another venture with the old Troc shortly. . . . Marian Boyle, office secretary to Paramount-Famous, and Nat Winecoff, onetime Western manager for Famous (now with Southern) have sold a song to Famous, which has spotted it in the Paramount picture, *Torpedo Boat*. Title is *Heaven is a Moment in Your Arms*. . . . Glenn Miller's band, which drew more footage than any band to date in *Sun Valley Serenade*, gets even more in *Orchestra Wife*. . . . Sammy Kaye also getting good break in his first picture, *Icelandia*, but somewhat unhappy because he was completely omitted when the dialogue was passed around for this pic. . . . William Morris office is now selling Al Donahue's ork and the Merry Macs on "package deals." Unit opened at Golden Gate Theater, San Francisco, May 6. . . . Ozzie Nelson into RKO's heavy budget feature, *Big Street*. . . . Columbia has Xavier Cugat slated for the next Astaire-Hayworth vehicle and same studio Bob Wills and his "Texas Playboys" signed for a series of eight horse operas. . . . Paul Whiteman borrowed Nate Krevit's from Duke Ellington to press-agent his San Francisco dates.

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Lu Watters and Crew Enlist As Unit

Await Confirmation of Assignment to Naval Base in Oakland

San Francisco—Lu Watters, he of the Yerba Buena Jazz Band, has again broken column space in the local rave sheets with, of all things, a legal draft evasion for the Yerba Buenaites. If all has gone well and good, by the time this issue of the *Beat* rolls from the presses, Lu and the gang will be in the employ of the United States Navy, stationed at the Naval Reserve Air Base in Oakland, California, and their duties will be . . . to play Yerba Buena style jazz for the Navy. According to Lu, the boys have all applied to the department and are all but in. We hope to get final confirmation for another page before this issue goes to press.

Saunders King Back

Saunders King, at Jack's Tavern, has returned to San Francisco from his Hollywood engagement at the Radio Room sans Bobby Barfield, tenor star of the quintet. What happened to Bobby is as silent a tale as "Who killed Cock Robin?". With Saunders it's the usual answer, "He's not with us any more." Sammy Dean, trumpet, threw more light on the affair with, "It's just one of those things."

Anyhow, suffice it to say that Eddie Taylor is in Bobby's chair and, where Bobby battled nip and tuck with Sammy Dean for the best solos of the evening, Sammy now stands alone. Eddie is good, but not in the same class with Bobby. The 'tet still sounds fine and still pulls a waiting line from 9 p.m. till 1:30 a.m. when the remaining end of the line finally straggles away disappointed. Eddie 'Rochester' Anderson (from the Jack Benny show) could only say of the crowd, "My, my," and mutter something about "not since 1919 . . ." Rochester, at our table, really enjoyed the King's jive.

Paich Coming On

Martin Paich's terrific crew is a leader's dream come true . . . a band that is so intent on perfection that they've ignored jobs in favor of that end. The boys have worked like demons and have outclassed anything of like size or style in the area. They plan a 'presentation' of the band this summer, and we're betting that a lot of people open their ears to a bunch of kids who really know how to play fine, solid jive. The outfit boasts four saxes, four rhythm and seven brass including Mart's trumpet. Mart does all of the band's arranging. In 'three tenor'-mad San Francisco, the band would find rough sledding. They plan to tour.

—Dixon Gayer

Twin Canaries With Crosby Crew

Los Angeles—The Bob Crosby band, currently playing one-nighters and making transcriptions between their weekly broadcasts for Ballentine Ale, is featuring a novelty vocal duo consisting of Lee & Lynn Wilde, 18-year-old identical twins, who say they are the grandnieces of the late Oscar Wilde.

The twins don't consider the Wilde relationship of any importance in the band business. In fact they had even dropped the "e" from their last name until they joined Bob Crosby, who persuaded them to restore it.

More important to them is the fact that they have been drawing plenty of favorable comment in their appearances with the Dixieland Diggers. They hope to draw a permanent spot with the band when it goes on its next location data, which will be the Casa Matana here, following Jan Savitt.

Studio Musician Shows Talent



Bruno Beghe, violinist with Caesar Petrillo's orchestra at the Chicago studios of CBS, is a painter and artist, as well as a musician. He is represented currently at two art shows. The bas-relief of General MacArthur, shown here, is on exhibition at the Art League of Oak Park. An oil painting, *Self Portrait of a Violinist*, is in the All-Illinois Society of Fine Arts show at the Stevens hotel.

Nite Club Biz In Davenport Booming

Davenport, Iowa — Local nite clubs are enjoying excellent business and that means happy days for the musicians. Jimmy Chase moved his boys from the Buvette to Glen Barr's Central Casino, Ruth Fields and her ork followed the Chase crew in the Buvette. The Licata Trio jumped to La Salle, Ill.; where they are featured at Kelly and Kauley's Club in place of The Four Esquires who are back home at the newly enlarged Fairview Inn, Milan, Ill.; Bob Goodell is at the Hammond at Fairview.

Eddy Brandt Clicking

Bill Homes' crew are on the bandstand at Rob Hale's popular Lark Club. Eddy Brandt remains as the feature of the beautiful new Plantation Club. Eddy and his boys recently came to the Tricities after a very successful engagement in a prominent New York hotel.

Ken Pirrman's band is again coming to the front and has been playing a series of college proms. Saxist Harold Smith has joined the Army and has been replaced by Art Johnson while saxist Tommy Lincoln has handed in his notice and will join the Steamer Quinlan crew.

Sax Men Are Scarce

Marlin Fellner, ace sax man with Hal Wiese, is leaving the band to enter Iowa U. To date, Wiese has been unable to find a suitable replacement. Sax men are getting scarce in this locality. Tenor man Gail Johnson is leaving the band to join the Steamer Quinlan ork and has been replaced by young Bob McNeil of Annawan, Ill., one of the finest of the crop of youngsters in this territory. Gene Shea has joined Wiese as 88er and is doing a good job. Altoist and featured vocalist, Don West, is receiving many fine comments on his vocals and this good-looking lad really makes the feminine hearts flutter.

Trumpeter Dick Bolts is now a member of the Great Lakes Training Station band and his ex-team-mate, tram man Wibbey Fisher, is in the Air Corps band at Jefferson Barracks, Mo.

—Joe Pitt

Victory Show Carries 14 Coast Musicians

Los Angeles — Fourteen freelance Hollywood musicians were engaged to travel with the Hollywood Victory Caravan, the picture industry's most notable entertainment contribution to date for the purpose of raising funds for Army and Navy relief.

All Other Talent Donated

The Hollywood musicians who travel with the show are being paid \$73 per week and expenses. All other talent and services have been donated. Songs and sketches were prepared by such songwriters as Arthur Schwartz, E. Y. Harburg and other ace tunesmiths. Cast includes some of the biggest names in Hollywood, including Joan Bennett, Pat O'Brien, Bert Lahr, Claudette Colbert, Frank McHugh, Eleanor Powell, Ray Middleton, and Rise Stevens.

Al Newman, one of Hollywood's leading musical directors, accompanies the show as conductor. The orchestra will be augmented to a total of 40 by engaging local men at each city visited.

Travel by Special Train

The troupe is traveling by special train, one car of which has been equipped as a special "rehearsal car," with a dance floor, piano and orchestra stand. The caravan pulled out of Hollywood Sunday, April 26. The final touches were to be put on the show en route.

Opening show was scheduled for Washington, D. C., April 30, after which the Victory Caravan will visit 13 large cities.

Three Ann Arbor Bands Will Tour

Ann Arbor, Michigan — Three leading local orchestras are planning to hit the road for the summer months. Lord Bej, clarinetist, and his *Keep 'em Jiving* rhythms will entertain at various army camps. Eaton and Saj, and the Men of Jazz Twintet, show-band, plan to tour the mid-west. Bill Sawyer, and his Michigan Union band, which has been heard via the Fitch Bandwagon, will head east this summer.

Sherman Has Troubles

Many musicians who started out with the recently formed Woody Sherman crew have been finding spots with older and more permanent bands on this campus. Joel "Traps" Salon, drummer, is featured with the Benny Pearlman band. Cy Frederick, who was at the Hayes in Fremont, Ohio, is now with the Lord Bej. band. Peanuts Don Yost and Handsome Johnny Greene will join Murray Martin's orchestra. This is one example of how tough it is to start a new outfit.

When Charlie Barnet played the swing concert here for the Bomber Scholarship Fund, he played for the first time a tune written by Al Waterstone of the Bill Sawyer orchestra called *Why*. The tune made an immediate hit with the audience and with Charlie himself, who made a deal for the song.

Gordon Tricks 'Em

Tracy Freeman, local dance promoter, has signed the Sylvan orchestra for the next Dorm Dance. The Sylvan outfit is from Ohio and is made up of nine men and a girl . . . Gray Gordon, who played a recent dance here, surprised the local cats by using an entirely new style of music which definitely made a hit with the jitter-bugs . . . Muja, a local product, made his first public appearance as a vocalist at the Manzo Bar in Detroit recently.

—Sherwood Jackman

Josie Gets Cup



Baltimore—Clyde Sugar Blues McCoy helps Guy Lombardo honor Josephine Farre as *Miss Defense Worker* at a ball held in the Fifth Regiment armory here, sponsored by 7,000 women defense workers. The Lombardo band played for dancing and McCoy was appearing at a local theatre. *Buddy Howard Photo.*

Barnet Gets Gift from RCAF

Montreal, Can.—Last month the Auditorium presented Charlie Barnet and his band for a two nite stand. Members of the Royal Canadian Air Force presented Barnet with a leather bill fold, hailing him as their idol of swing music. A record breaking crowd was reported.

Stan Wood, regular feature at the Auditorium, augmented his band to twenty men for the occasion, by adding two boys from military depot band No. 4, alto sax Tony Martini and trumpeter Dominique Fiorito. Eddie Alexander also sat in on several numbers.

Johnny Gallant, pianist, has been turning out scores for the Wood crew. It is reported that Stan Martin, second trumpeter, is leaving to take up duties with the Ottawa R.C.A.F. band.

Several Sidemen Leave

Bill Sawyer, first sax with the Johnny Holmes band (formerly the Esquires), has left for military service, and has been replaced by Johnny Likely. Holmes and the band started their Saturday nite dances at Victoria Hall on April 25.

The Stardusters have lost their third alto man, Fred Gallardo, who reported for military service under the draft regulations. Two more brass men are expected to leave soon, and no definite plans have been made for their replacements.

New Chez Management

The Herb Johnson combo is minus trumpeter Frank Nelson who joined the army. . . . Recent visitors to the Salle St. Andre were Paul Lamarche, sax man with Blake Sewell now playing the Rits and trumpeter Freddie Coons, holding first chair with Hal Hartley at the Palais D'or. Hartley has Bert Soden doing the hot tenor work. . . . Russ Meredith is considering a small location job out on the Lakeshore road.

Tony Dixon, bass man formerly of the Meredith band, is also in the army. . . . The Chez Maurice recently changed management but will continue to feature Marion Page and Jimmy Laing at the piano in the cocktail lounge. . . . Buddy Clayton and band are playing nite at the club 400. . . . Jack Denny will remain at the El Merocco indefinitely.

—Rob Redmond



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Who's Who in Music Ted Weems' Band

by BOB LOCKE

TED WEEMS . . . Has been a dance band leader since 1923. He organized his band in New York and played his first engagement in Newark. The date was booked by Paul Specht. Prior to that time, Ted had been a sideman and he even admits to having played trombone with Jan Garber's band. But Garber, as you may recall, had a swing band in those days. Married, Weems is the father of a boy seven years old who is already starting out on the music route by way of the 88. Ted's hobbies include motion picture photography, a field which he shares with *Down Beat's* Glenn Burrs.

FERRY COMO . . . Vocalist . . . Como is 21 and was born in Cantonburg, Pa. He is married and the father of a boy, two years old. He's been singing with the Weems band for seven years and out-crews the Crosby's. Favorite likes are golf and spaghetti. Has easy, relaxed milk delivery.

LIES JENKINS . . . Trombone . . . Born in Shawnee, Okla., and admits to being 28 today. Has played with the bands of Joe Haymes, Tommy Dorsey, Artie Shaw, Ray Noble and Jimmie Grier before joining the Weems crew on Dec. 5, 1941. Admits with arrangements. Married. Hobbies include sleeping whenever he gets a chance and collecting records. Likes to dig Mr. Jackson T. and Tommy Dorsey on trombone.

DEE PALMER . . . Trumpet . . . Palmer began his career early. Started studying piano in grade school, switched to trumpet, and was playing in dance bands by the time he was 13 or 14. Born in DeKalb, Ill., and is now 24 years old. Has played with Ben Pollack, Jan Savitt and several West Coast bands. Joined Ted Weems in September, 1941. Likes dogs, particularly cocker spaniels. Collects records. Some of Bunny Berigan's old discs really send him. Plays second and jazz trumpet, but occasionally splits the lead.

JOE ROOVEN . . . Trumpet . . . Born in Waukegan, Ill., and is now 24. Began his music studies at 8, his father being a musician before him. Started out on trumpet and later branched out on sax and guitar. Former alma maters include the Seattle Harmony Kings orchestra, Gene Goldkette, Paul Specht and Morrey Sherman. Has been with Weems for 2 1/2 years. Married. He is fond of athletics. Likes to cruise more towards bands and band strikers, rather than individual performers. Arranger.

GEORGE ROSEFIELD . . . Trumpet . . . Age 26, and born in Philadelphia. Had his lead book. Started studying trumpet when he was 18 and moved into banjo when 16 or 17 years old. Played with Jan Savitt before joining Ted Weems last March. Married and due to be a papa soon. He's one about cameras and is going to take up photography just as soon as he gets himself a box.

PAT LEONARD . . . Tenor . . . Age 24, and born in Spokane, Wash. Started studying sax at the age of 14. Attended Glenn Miller for a while but deserted college in favor of dance band work. Played with Ken Baker and Ben Pollack before joining Ted Weems on Dec. 10, 1941, during a blackout at the Casa Manana in Culver City, Cal. "The blackout was a good excuse for missing notes," he says. He's married, girl, Hobbies include coffee and hot sauce. Not a teetotal man; strictly light and utility man.

JOE STENCHER . . . Sax, clarinet and flute . . . A native Chicagoan, Stencher is 20. Started playing clarinet at a very tender age. Set in the Carlos Molina, Del Courtney and Leo Hirsch bands before getting sideman and supplementing the Weems outfit three months ago. Is married. Collects sax. Not a teetotal man; strictly light and utility man.

ELMO TANNER . . . Whistler . . . Tanner is 21 and first saw the light of day in Nashville, Tenn. He works with the band as singer and whistler and styles himself the "worst whistler in the world." "You can print that too," he declares. Joined Weems in 1939, which makes him an old timer. Was featured in the movie, *Swing, Sister, Swing*. Married and is the father of a boy, 2 years, 2 months old. Likes

to ride horses and swim. Did his first professional whistling with the Weems band, but joined the band as a singer, replacing—guess who?—Art Jarrett.

JIMMY SIMONIN . . . Piano . . . Born in Nebraska and has now seen 24 dry snella. Started pounding the ivories at the age of 8. Attended Nebraska U. for awhile. Began playing in dance bands about five years ago. Joined Weems on March 1. Hobbies include collecting speed tickets. Is married and also due to be a papa, soon. For piano styles, he'll take Art Tatum or Teddy Wilson.

BILL BLAIR . . . Bass . . . Born in Mt. Vernon, Ill., and is now 27. A big, roly-poly, good-natured chap, he is the comedian of the band. Married. Likes to get in jam sessions whenever his bulk permits. Began studying the tuba in 1923, while still in high school, and switched to bass fiddle about three years later when his tuba wore out. Joined Ted Weems at the Casa Manana. Before that, he played with Gray Gordon, Frankie Masters, and Ray Herbeck. Likes Jimmy Blanton on bass. Sings such comedy numbers as *Breathless*.

ROSE McHARGUE . . . Clary and sax . . . "You're the first guy that ever spelled my name right," says Rosey. He's 34 and was born in Danville, Ill. Rosey was an able until he was 18 or 19 years old when he started digging jazz records including the old New Orleans Rhythm Kings. Got on a jazz kick and has been there ever since. Decided he wanted to play clarinet and sax and learned. Joined Weems about six years ago after a spell with Morrey Sherman. Married. Likes to play tennis. Thinks Benny Goodman is the boy on clarinet.

DANNY PERRI . . . Guitar . . . Born in Toronto, Can., and is now 27 years old. Began guitar studies at 11. Joined Weems on March of this year, after having played with Jan Savitt and Teagarden. Married and has a 14-month-old daughter. Likes to paint but never gets the time. Gives out plenty of torrid one-string guitar.

ORMOND DOWNES . . . Drums . . . "I'm just one of the nice boys in the band," laments Downes, as he looks around him on the bandstand and wonders who all these characters are. As a matter of fact, Orm holds the record, having been with Weems for 15 years. He is 36 years old and was born in Dayton, Md. Played with Charlie Kerr around Philadelphia many years ago. (Eddie Lang was in that band by the way.) Is married and has one daughter, 15. Downes is hip on electric irons, constituting his sole hobby. Likes Cozy Cole on drums but gets his most kicks with that mad Kayser tubman, Jessy Price. However, Orm manages to give out a tub-ful of kicks himself on those pots and pans.

JOHN HELLNER . . . Alto . . . Plays first alto sax. Born in Chicago and is 32 years old. Began music studies at age of 8, violin not sax however. Even played trumpet for four years before switching to sax at 10 and finding his way into dance bands. Has been with Weems about 4 1/2 years, playing for Leo Reisman and Harry Sosnick before that. Married and the father of two boys, 11 and 18 years old. Likes to go fishing and also makes miniature race cars. Benny Carter and Johnny Hodges satisfy him on alto sax.

HARRY BUDKA . . . Arranger . . . Born in Chicago and is now 39. Married. Plays piano and has been with Weems for 6 1/2 years. Has secret way to pop hot scores but is really the manufacturer of those Weems' sweet arrangements. Used to arrange for Hal Kemp and Earl Surtant. A send for work.

JOE HAYMES . . . Arranger . . . Former band leader, he's been penning such scores as *Blue Lou* and *Deep in the Heart of Texas* for Weems. Strictly a hot man these days. Knows music inside and out—lives and breathes the stuff in fact. Is slated for a ride in *Down Beat's* Man Behind the Band column.

BILL BLACK . . . Manager . . . Born

Pittsburgh Pays Off on that Two-Beat

Pittsburgh, Pa.—One must be a super-aleuth to find anything that represents a good solid combo within the city limits. Especially in the downtown section, where schmaltz gutted crews are paying big dividends to ops of niteries and cafes despite the fact that practically all of them are Kaye or Lombardo styled and feature the well known "invisible rhythm section" in their arrangements.

The customers seem to like it though. In fact the city's largest hotel (Statler operated) for the past two seasons have had in their employ three bands, all of whom did exceptionally good biz in spite of mousie scores and a constant two-beat. This proves that the public is much on the square side, or refuses to patronize joints where a brassy combo predominates.

Trelon Quartet Hot

The consensus among the musicians is that customers will frequent such a place, but ops refuse to take the chance. However, excluding the Leroy Brown and Joe Westray septa crews, the Ralph Springer quartet at the Trelon Cafe is doing all in its power to redeem the situation.

Possessing a beat unheard elsewhere in the city the foursome stands out as the classiest group to hold the Trelon spot yet. Starting out as a two week stand, the stay has been prolonged to seven. Ralph Springer plays mighty fine tenor and clarinet, backed up by Marty Irwin, piano; Bill Barth, bass; and Tony Fornaro, former Ina Ray git-specialist, who is easily the solid one of the group.

Marvin Held Over

Mel Marvin and his "Take It Easy" music at Bill Greens route 51 niterie, have had their two-week option lifted and will continue at the spot until May 9. Mel has added several new vocal bits by his "3 M's" and the featured singers Al Jain and Skip Farrell. Johnny McGehee has been booked to follow Marvin on May 11. . . . Kenwood Park's new season has started with Tommy Carlyn getting the nod in the big pavilion, while Danny Nirrella as usual takes over the music plaza with his concert band. . . . Word has been received that Joe Tomasello local valve has left for Chicago to take over Sonny Faigen's chair in the Baron Elliott crew. Faigen joins Herman Middleman at the Yacht Club. Johnny Coyle soon leaves Herms reed section and at the same time Tommy Null, drummer, will join the band from Muggsy Spanier's outfit. . . . Steve Funovita, popular hot boxer, is slated for early induction despite his giving two pin-ball machines as dependents.

—Ted Humes

In Pittsfield, Mass., and is now 24 years old. Plays piano. Was a roommate of George Hooper, Down Beat's Hot Box columnist, for three years. As a matter of fact, started Hooper out as a hot jazz band and hasn't seen the end of it yet. Joined Ted Weems on August 25, 1939. Hobby is collecting records and giving them to Hooper. Works day and night on behalf of the Weems crew and personally thinks the band is the world's greatest.

Men Behind the Bands

★ JOE HAYMES ★

If you've heard the Ted Weems band recently on broadcasts originating from Chicago's Blackhawk, you've probably wondered at the new "jump" qualities the outfit has taken on. For this band used to be as corny as an Iowa silo.

Well, you can attribute a plenty sizeable share of the credit to arranger and former leader Joe Haymes, whose sharp scores are making the Weems boys do things with music they never even suspected themselves. Haymes is turning out a whole series of originals for Weems, as well as arranging such favorites as *Blue Lou*, *Deep in the Heart of Texas*, and *Blues in the Night*.

Born in Marshfield

Haymes, himself, is a quiet guy, who knows every trick in the arranger's book. He was born in Marshfield, Mo., and recalls that "we even had a square in that town."

Young Joe was a "nuts" about music even in those days. He carried a piccolo with him when he went to grade school. A little later, he took up the drums and piano. For a time, he played second piano with the Weems band.

He went to high school and college in Springfield, where he was a Sigma Nu boy. As a matter of fact, he recorded *White Stars* then, which is now Johnny Long's signature.

Among the famous swing musicians who have played with Haymes are Pee Wee Irwin, Bud Freeman, Toots Mondello, Sterling Bose, Gene Krupa, Nick Fatool, Les Jenkins, and Joe Harris.

Arranged Piccolo Pete

In 1927, Haymes joined Ted Weems' arranging staff for the first time. He scored such early Weems' hits as *Piccolo Pete* (remember?)

In 1930, Haymes left Weems to organize his own band. This was the same band which formed the nucleus of the Tommy Dorsey band that rode to fame on *Marie*.

The band was at its height in 1935. Haymes recalls that it was made up of the following personnel:

Andy Ferrara, Sterling Bone, Cliff Washburn, trumpets; Joe Ortolano, Sid Jacobs, trombones; Nomi Barnard, 1st alto; Johnny Van Epps, tenor; Sid Steinberg, 2nd alto; Clyde Nauda, 4th tenor; Paul Mitchell, piano; Gene Traylor, bass; Charlie Bush, drums; Max Chelton, guitar. (Bush later became Joe's manager.)

After 1935, Joe had several bands of his own but none seemed to catch the fancy of the public. He doubled as an arranger for the Hit Parade and also turned out stocks.

When Ted Weems decided to convert his band into a swing outfit, he looked up Joe Haymes. The two put their heads together and the result is what you're hearing on the air today.

Joe is unmarried and says he likes farming and pretty women. And it does look like he's riding to glory again with the revived Ted Weems orchestra.

—Locke

Milwaukee Club Destroyed By Fire

Milwaukee, Wis.—A spectacular, two alarm fire completely destroyed the beautiful Club Milwaukee, burning up all of the orchestra equipment of Tony Beaumont's band except Eddie Jones' trumpet.

Tony and his men were on the street early the following morning, borrowing instruments and music. The Blatz Hotel was in need of a band and Tony grabbed the job in a hurry. The owners of the club hope to rebuild immediately, but it is doubtful if they can convince the War Production Board to allot the necessary material.

New Union Paper

Prexy Dahlstrand of Local No. 8 has just been reelected to the Trades Council, the first local Prexy ever to serve on the board. . . . Sammy Madden used to be the Editor of the local union paper. Something turned up and Sammy was relieved of his duties. Undismayed, Sam has started his own magazine, *The State Musician*, for union men. . . . Walter Lieberace, pianist, was offered the job as intermission pianist at the Rainbow Room in New York, but had to refuse because of previous commitments.

John Zaumeyer, sax man, and George Wirth, trumpeter, have enlisted and are stationed at Fort Sheridan. Both of the men formerly worked in the Riverside Theatre pit under the baton of Leo Roth.

Al Emmons, trombonist, is recovering from injuries received when his car skidded into a tree. Al was driving to Minneapolis to join Pappy Trester's Novelty Ork.

Bill Davison, Milwaukee's unofficial ambassador of good will to New York, is burning up the big town with his dixieland trumpet. Bill, still at Nicks in the Village, has just moved into his new house in New Jersey.

Walter Is Willy

We always thought his name was Walter Secosh, but we find out now that his name is "Willy." That is the way he is shown on his birth certificate, and the guy never knew it, nor did his parents, until "Willy" had to get his birth certificate to show to the draft board officials.

Otto Boettcher has been reelected trustee. Otto has now held this position for 30 years with Local No. 8. . . . Fred Kukla has been given the bar concession in the Union headquarters.

—Sig Haller

and the Field House was turned over to the committee without rent. So there was no expense, and the Muncie men feel that the plan should work in other communities.

Al Donahue Loses Lead Saxist

San Francisco—Al Anthony, lead saxist with Al Donahue's band, left the crew last week as it finished its engagement at the Palace hotel here. Anthony is going east to join his wife and baby who live in Brockton, Mass. He has no definite plans regarding his future, he said.

Miller Draws 7300

Hollywood—Glenn Miller drew 7300 people at the Hollywood Palladium, for the first military ball in twenty years. Stacked with movie stars, the ball was a benefit for an Army hospital.

Victory Stomp Success in Muncie

Muncie, Indiana—Musicians' union here sold more than \$10,000 worth of Defense Stamps at a *Victory Stomp*, with music furnished by four bands, Allen Hoff, Doc Noble, Skeets Alexander and Lou Towles. Allen Hoff, who also operates the Muncie Music Center and was a leader in the campaign, is known in Chicago as Adiel Hoffherr, former Busse sideman.

A free ticket to the dance was given with 50 cents worth of stamps. The bands alternated playing dance sets, the merchants of the town donated free publicity,

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

Red Norvo made some sides for the old Brunswick company in 1935 that he would like to hear. Red recalls a studio jam session where four titles were waxed with the following personnel: Both Jackson T. and Dorsey T., trombones; no trumpet; Fulton McGrath, piano; concert

artist Eddie Condon, banjo; Stan King, drums; the late Casper Reardon, harp; Red McKenzie, vocal, and Red Norvo, xylophone. The only tune title remembered by Red was *Mean to Me* on which Red recalls Reardon's solo as being better than his famous *Junk Man*. These sides have been searched for in the files of the old Brunswick stock. It is fairly certain that these masters have never been issued to date. The curtailment of the record industry will probably make it impossible for an early release even if the masters are located.



Norvo

Record collectors are familiar with Ellington's *Oklahoma Stomp* on Voc. 1449 under the title, *Six Jolly Jesters*. Kenneth Hulsizer of Urbana, Ohio, has located a rare Vocalion No. 15843 by the Six Jolly Jesters playing *Going Nuts* and *Six or Seven Times*. Ken seems to think that the two sides are Ellington's made at the same session as *Oklahoma Stomp*. He reports the record sounds like the Ellington *Hot Feet* on Victor and recognizes solos by Tricky Sam, the Duke and Hodges with a Cootie Williams vocal chorus. If this record is actually an Ellington item it is undoubtedly one of the rarest.

Drivel Conkin—William Love of Nashville, Tennessee, has taken over the Max Kaplan (Philadelphia) catalogue project. The catalogue will be called "Who's Who in Jazz Collecting" and will cost sixty cents postpaid. Alderson Fry also of Nashville is helping on the booklet which will contain complete data on more than two hundred collectors. Love's address is 930 Broadway, Nashville.

John Steiner of Chicago has an Edmonia Henderson blues vocal on Voc. 1064 of *Dead Man Blues* and *Georgia Grind* on which he is pretty sure the piano is played by Jelly Roll. There is also a cornet and tenor sax on the sides.

Mike McKendrick, at one time banjoist with Louie Armstrong, is now leading his Internationale Trio at a near West Side stage bar in Chicago known as the Whirlaway.

Bud Crane of Battle Creek, Michigan, has been trading with some South American collectors. He has received some Bix items on Argentina Odeon and an Ellington *Black and Tan Fantasy* on the same label backed by *What Can a Poor Fellow Do?*

Delaunay's Hot Discography on page 19 under the N.O.R.K. section lists Charlie Pierce or Jelly Roll Morton as pianist for the last Gennett sides. The pianist was actually Keil Pierce of Chicago.

Clay Jefferson, drummer recalls working on the Jelly Roll Morton Seven Red Hot Peppers Gennett date issued on red label, and is also certain Stump Evans recorded with King Oliver in September 1924, at Richmond, Ind. Possibly on the couple of tunes which were never released.

Charlie Rogers (Jazz Record Book) has identified the work of Hawkins and Buster Bailey on Col. 14287 Clarence Williams' *Jazz Kings Dreaming the Hours Away* (145521).

Collector's Catalogue—Warren Vache, 551 Teneye Pl., Rahway, N. J. General from ODJB to date. Bix, Ellington and the Iahm Jones Juniors (now Woody Herman

San Francisco Hotels Settle Strike

San Francisco—San Francisco's St. Francis and Mark Hopkins Hotels, on strike since the end of last year, have settled their union grievances and reopened their ballroom doors this month. The Frantic's Mural Room brought Harry Owens in for their opening while the Mark signed Joe Reichman and Larry Adler. Both outfits are typical San Francisco style bands and have brought a wave of business to the newly reopened hostilities.

Both hotels competed with the Palace Hotel and the Sir Francis Drake Hotel throughout the entire strike with a no-cover record dance. Ran Wilde continues at the Drake and Ronny Kemper opens at the Palace following Al Donahue. Bill Clifford plays and backs Harry Richman at the Bal Tabarin. And San Francisco, amazingly unlike Los Angeles, is doing land office business on all sides, blackouts or no blackouts... war or no war.

—Dixon Gayer

Frankie Carle's Daughter Now Coast Canary

Los Angeles—Margie Carle, 10-year-old daughter of pianist Frankie Carle, featured soloist with the Horace Heidt brigade, is appearing here as song specialist with Art Whiting's combo. Whiting, who is probably the town's leading single-dater, gets a big chunk of club and business association dances here.

Margie was discovered with Whiting in a recent War Bond rally at the Glendale Civic Auditorium which the local bandman shared with Bob Crosby's crew. Crowd flocked around Whiting's band during Margie's solo spots, giving her enthusiastic cheers and applause.

The youngster isn't interested in offers from name bands at present, although several of the big baton men here are interested in Margie. She is living with her mother here, going to school and studying vocal work with Stepson ("Doc") Humphrey, mentor to Mary Martin, Carole Landis, and other singers.

Grove to Open Again Full Schedule

Los Angeles—The Ambassador Hotel's Coconut Grove, which was shuttered for all but two nights per week when blackout jitters shook up the nitery business here, returns to normal schedule of six nights a week with advent of Freddy Martin, who returns May 21.

Ray Noble was on the stand at the Grove when the curtailment went into effect. Noble was followed by Skinnay Ennis. Grove spot dove-tailed nicely with Ennis' stint on the Bob Hope radio show. Skinnay and his boys, after closing at Grove, accompany Hope on a nation-wide tour of Army camps which takes them through the Southwest and back to New York where final Hope broadcast for this season takes place June 16.

Meantime Noble has been doing okay on one-nighters between his Chase & Sanborn Sunday broadcasts. Bill Harty, Noble's business manager, has been nixing offers of summer road tours for Noble because of strong possibility the C. & S. show will be continued through the summer months.

Herd). Decca record salesman by day and string bassist on week ends with Dixieland Band in Grill of the Raritan Yacht Club, Perth Amboy, N. J.

Walter C. Allen, 144-10 35th Ave., Flushing, N. Y. Interested mainly in New Orleans, lowdown instrumental and vocal blues, Louis, Oliver, Keppard. Senior at Columbia University.

Bud Arnold, 48 Buswell St., Roston, Mass. Armstrong's Hot Five and Seven, Oliver Creole Band, Jelly Roll Victors and Luis Russell. Issues regular sale and trade lists.

Solo of the Month—Lawrence Brown's trombone solo on *Charlie's Idea*. Victor 38070 by the Paul Howard Quality Serenaders.

THE BANDBOX

by BILL DUGAN

Another new Hal McIntyre fan club springing up is Club No. 9, of which Mary Riegert of Laurel Springs, N. J., is president. The club is making a membership drive and would welcome new members from all over. Says President Riegert: "Hal's band is one of the newest and swellest bands out and he deserves a lot of credit."

New Teagarden Club
Jack Teagarden fans who want to form a club can get in touch with Mary Cicala, 20 Waterstreet Lane, Pittsburgh, Pa.

Dan Leahy writes in that he has organized a Dick Jurgens fan club but neglects to enclose his own address. How about it, Dan? Elizabeth Cavaretti, 304 Second St., South Brownsville, Pa., wants to join a Vaughn Monroe fan club.

Corky Gets Recognition
Alan Branson of 3804 Dodge St., Omaha, Neb., has formed a Corky Cornelius club. Corky is that fine trumpet player with Casa Loma.

Another new Dick Jurgens club is the Dick Jurgens Day Dreamers. Fans with a yen to join, contact Mary Rogots, secy., 5337 Harper Ave., Chicago.

Bob Condren, 40 Geary St., Buffalo, N. Y., yearns to join a Gene Krupa club. Help him out, Krupa-ites.

Jane Lipper, 15410 Artesian,

Detroit, is looking for Harry James' Victor and Brunswick records.

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Ravings at Reveille



by "SARJ"



When you get around the recreation quarters and start chatting about various army dance bands, there's one outfit you can't leave out of your gabfest. That's the 151st Infantry's dance band, located down at Fort Benning, Ga. And not all of the members played in big bands either.

The outfit consists of Sgt. C. Worland, leader and front; W. L. Thompson, piano; G. Keifer, drums; B. Banjo, bass fiddle; B. Bates, bass horn; R. Roller, J. Jones, C. King, trumpets; I. Clamfitt, P. Valsie, trombones; M. Webster, T. Olszewski, R. Miller, J. Haehl, saxes.

Merrill M. Hammond, Jr., one of the nation's most prominent collectors of *Le Hot*, and one time in the 1920's a musician of some repute himself, now is a lieutenant on active duty with the U. S. Naval Reserve and is stationed at Fort Schuyler, N. Y. Hammond still carries his list of "wants" with him in his uniform pocket.

A fine colored band at Camp Croft, S. C., is led by Leroy Warren. His brother, Earl, is lead sax man for Count Basie.

William C. Flanagan, Jr., former Ruby Newman vocalist and xylophonist, checked in with the Sarj to report his army address as 241st Coast Artillery Band, H.D. Fort Dawes, Winthrop, Mass. He also played with Charlie Barnet, Tommy Dorsey and a number of other bands.

Fran O'Hanlon, former Philly band leader, is now in the 302nd Engineers regiment

of the new 77th Division at Fort Jackson, S.C. His band is being fronted these days at Philly's Aragon ballroom by his wife. Also in this outfit as bugler is Al Coniff, former trumpet player in the rumba band at New York's Club 18, and Lou Leif, Broadway stage manager, whose last show was *Brooklyn, U.S.A.*

A swing division which also doubles very effectively as a machine gun unit is the Pearl Harbor Marine Band in Hawaii. The band, which furnished crews for eight machine guns during the anti-aircraft defense of Pearl Harbor, was recently cited by Admiral C. C. Bloch, commandant of the 14th Naval District.

Personnel of the orchestra includes Staff Sgt. Frederick A. Lock, leader; Edward W. Sharpe, James G. Cleland, William E. Memmel, James E. Arthur, saxes; Johnny Anzulovich, Cobren Backey, Whitney Hoffman, trumpets; Glenn Roehlk, Robert H. Culwell, trombones; Jack S. Hansen, drums; Robert Coleman, bass; Edwin M. Green, piano.

'Bullets' Gets Role

Los Angeles—"Bullets" Durgom, recently of the Tommy Dorsey entourage as promotion man, general adviser and court jester, has been given a special role in the film, *Orchestra Wife*, starring Glenn Miller and his band.

FOR DEFENSE

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Santo Pecora, Tailgate, Joins Tony Almerico

New Orleans on Jump Again; Coco Back In Town

New Orleans—Santo "Pec" Pecora, the old time tailgate aliphorn pusher is back in the home town for the first time in years and is reported pushing out some horn that is a treat to the ears on the *Steamer Capitol* with "Pork Chops" Almerico.

And it seems that the longer Pork goes, the better the folks like him. It proves that the folks here won't go for it unless it is the pure unadulterated jazz. What we need is more of it.

Another of the home town boys who came back for a while is "Coco" Himel, who has been with Gene Austin for these long years. Coco is jobbing for the present but is sure to be on a good thing soon, as he can do as much with a four string git box as a monkey can do with a coconut.

The Blue Room of the Roosevelt hotel has been jumping these days, Johnny Long and his crew the cause of it all.

To make the town even more lucky, Father Hines dropped in on us for a one niter at the Rhythm club, the town's best sepia jive palace, and really broke things up. The boys were in a very fine groove and kept the boys jumping from the intro to the coda.

—Monk Hazel

Staigers Returns

New York—Del Staigers, famed cornet soloist, returns to his berth with the Edwin Franko Goldman band after an eight year absence. Goldman is celebrating his 25th anniversary this year.

Balboa to Get Play

Los Angeles—Balboa Beach, a resort 60 miles south of here, may get its biggest play this summer due to the virtual shutting down of Catalina Island. Big-time name outfits will be used for the first time. Balboa Beach's Rendezvous ballroom was the scene of the debuts of Stan Kenton's and Claude Thornhill's bands.

High Jinks in Baltimore



Baltimore — Les Brown and his crew played hosts at the Hippodrome theater here to members of an English jazz band. *Hambone Kelly* and his *Limeolians*. Kelly himself is seen over Betty Bonney's luscious shoulder, (real hambone in the rear), while Les clowns in the foreground. *Buddy Howard* Photo.

Young Actor Gil Rodin's Nephew

Los Angeles—Merrill Rodin, juvenile movie actor who turned in a top performance in Paramount's *American Empire*, and who is now signed for the Dutch Boy role in *Pied Piper* at 20th-Fox, turns out to be the nephew of Gil Rodin, manager saxman, and guiding spirit of the Bob Crosby band.

Gil, who is pleased as pie over his nephew's success in pictures, revealed that the youngster, who is nine years old, came to California with his mother a year ago in order to study piano with a well known local teacher.

He made the acquaintance of a director's son while attending school here and was spotted by the director as a screen prospect for kid roles. He worked in several shorts before he got his first important role, that which he drew in *American Empire*.

Gotham Nitery Bows

New York—Murrain's, a night club operating where Bill Robinson's Mimeo Club went bankrupt several months ago, opened with Chris Columbus on the bandstand.

It Usifer Be

New York—Paul Laval, band leader on WJZ's *Chamber Music Society of Lower Basin Street* has changed his last name to Lavalle to avoid any confusion with the culture of France. Only trouble with this bit of presage-ment is that Laval's real monicker is Joe Usifer.

Dance for 5,000 Service Men in Boston

Boston, Mass.—About 5,000 service men and their girlfriends were entertained at the Statler hotel, where every available dancing room, ballroom, and the whole of the mezzanine floor was dished out gratis for their enjoyment. Leighton Noble and his men, currently in the Terrace room, pitched dance set after set, hour after hour, while new-found girlfriends and boyfriends had an eve of their lives. The affair was another in a series being given by the Boston police department. There were nearly 2,000 femme hostesses at the party, brought in by the soldier's and sailors' club from several colleges.

Benefit for Chorines

Another show was staged at the Latin Quarter's Apache room, Kay Drummond and Kay McCarthy, recently smashed in auto crash and requiring plastic surgery. Every nite club show in Beantown appeared to give out for these kids, with tickets at three bucks to help pay hospital and doctors.

Helen Waggoner from Illinois, spotted at the Latin Quarter, was handed a Paramount screen test and a new star is born . . . Barry Wood came out to Totem Pole ballroom with brother Barney Rapp's band . . . Bob Astor followed Lionel Hampton into Tie Toe . . . First the U. S. coastguard which took over Bermuda Terrace at Brunswick hotel, now the Navy has decided to take over Hotel Somerset's popular nitery also. Gray Gordon, who lost out at the Brunswick, checked into the Tie Toe Club instead for two weeks . . . Griff Williams' ork still in the Oval room at Copley Plaza . . . Sam Donahue at Roseland drew better than last date . . . Don Bestor, popular here, did turn away biz at Totem Pole.

Marx Band Pleases

Chico Marx new band sparked by Marx pleased RKO fans . . . Will Bradley chalks up second place honors with top draw at Roseland . . . Bob Allen played Raymor-Playmor spot . . . A Paul Draper combo led by Michael Cladarone is doing a nice dinner dance biz for the Chateau Dreyfus spot on the Providence-Boston turnpike . . . Band leader Buddy Rogers, and husband of America's darling, Mary Pickford, made formal application here for a commish in the Navy Air Corps and said he would cancel all dates and quit band after Philly appearance.

—Michael Strangor

Billy MacDonald Ork Back from Hawaii

Los Angeles—Billy MacDonald, whose outfit had been stranded in Hawaii since the beginning of the war, returned here last week. He has reorganized his band and plays his first date at the Pasadena Civic Auditorium (15). The band also will make a movie short at Warner Brothers based on its movie experiences.

Miller Picture Cast Is Bounced Around

Los Angeles—Everything getting a good bouncing around on the *Orchestra Wife* set, picture starring Glenn Miller and band. Lynn Bari has replaced Linda Darnell as fem lead, because the latter couldn't get the jitterbug slant required, while Archie Mayo has been brought in on direction.

Gordon Jenkins to Conduct for Dinah

Los Angeles—Gordon Jenkins, who drew the musical assignment on the new Dinah Shore series plugging *Mum* (Blue Network, 6:30 p.m., Pacific War Time, Friday) is using a nine-piece combination well adapted to handling the subdued-swing style which characterizes the Shore vocals and also the arrangements of Jenkins.

Ray Miller, ork contractor for the program, has lined up a top-notch outfit consisting of Charlie La Vere, piano; Carl Maus, drums; Jud De Naut, bass; Bobby Barene and Nathan Kroll, violins; Maurice Perlmutter, viola; Jack Stacy and Lyall Bowen, reeds; Denny Donaldson, trumpet. Comprises both sympho talent and musicians often found in local jam bands.

Mound City Cats on Real Kicks Now

St. Louis—After getting a spread in a local newspaper, Phil and Mary's Tavern is getting its share of cats. After opening cold some months ago, the management is using Joe Hughes on drums, Jimmy Brooks on tenor, Frank Schippers on piano and Jack Buhlinger on trumpet. This quartet is acknowledged as tops in their line, and on Saturday afternoon the management encourages local men to sit in on a barrelhouse jam session. Jimmy Brooks is the pride of the quartet and according to Buhlinger, "When Jimmy gets that correct feeling, he really gets kicks." These fellows are packing the house with a real show, and their policy of inviting other men to join their Saturday afternoon jam sessions is one to be copied by other spots to their advantage.

John Arnold is the pianist at the Prize Ring who is causing the district to sit and listen. A veteran of Eddie Randle and Benny Washington days, Arnold is remembered as the 88-man handling the keys on many a Streckfuss steamer out of St. Louis. "The draft," says Arnold, "is certainly giving us old-timers a break. Many places are using only the older fellows to be certain of their men for any length of time rather than chance a new man every month or two."

Casa Loma is due to close for the summer season after giving us a name parade that was the best we've seen. Now The Highlands is taking over and the "big place on the hill" is giving us Eddy Howard. Howard is St. Louis' favorite and has been the best drawing card this past season.

—Walt Haller

Bob Relieves Bing

New York — Bob Crosby has taken over his brother Bing's MC-ing job on the Thursday night Kraft Music Hall, while the latter snatches a vacation and does some exhibition golfing for charity.

Paducah Club Burns, Band Loses All

Paducah, Kentucky—Fire destroyed the Club Saratoga, the finest local supper club, with the instruments and library of Ray Franklin and his band.

The line-up was Jimmie Shad-dit, piano; Freddie Barber, drums; Elm Pownell, trumpet; Howard Errlich, Leo Johnson and Bill Bushey, saxes.

Jack Stanley's back in business, taking over the local Johnny Wright band. Johnny is quitting the music business . . . Spur Inn at Karnak, Ill., is using bands on week-ends . . . the Colony Club at McClure, Ill., is open again, using bands six nights weekly . . . one-nighter business in Kentucky is better than at any time in the last ten years.

—Pat Brickley

First Band in Technicolor—James

Los Angeles—Harry James draws the distinction of being the first dance band leader to be featured with his combo in a technicolor movie. Opus will be an expensive musical feature to be produced at 20th Century-Fox, entitled *Springtime in the Rockies*.

Betty Grable, Carmen Miranda and other 20th-Fox top names are set for the picture.

James Opens Strong

The James band is now definitely "in" as one of the top attractions in the business. Any doubt on this score was settled by the showing made at the Palladium opening here April 28, which drew well over 5,000, according to reliable estimates, topping the previous Tuesday night openings of Tommy and Jimmy Dorsey.

Glenn Miller still holds the Palladium's opening night record, which he set on a Friday opening. Tommy Dorsey is reported to have the record for most consistent business over a period of time.

Embalming on Side Too Much For Saxman

Indianapolis — Bill Scott, sideman with the Ayars LaMarr aggregation, is recovering from a nervous collapse. Scott, who was formerly the go-tenor man with Herbie Kaye's band, was going to embalming school in the a.m., working at a local funeral home in the afternoons, and with LaMarr at night. The strain was too much for him.

Peirce to Lake James

Billed as "America's Youngest Maestro," Dick Peirce continues with his band at the Indiana Roof. Spot closes the middle of May for the summer, and Peirce will take his band up-state to Lake James. Nate Miller, who until recently held the monopoly on the Indiana University Campus, has answered Uncle Sam's call. In the last ten months, this band has been under the leadership of four different front men . . . Warpy Waterfall (now married and a Prof. at I.U.), Max Greer (now with Will Bradley), Carl "Deacon" Moore (you tell us), and Nate Miller.

Cats Like Larry

Larry Dorrel's new outfit currently is giving the local cats a lift with his version of *9:20 Special*. Now one-niting the stata, the band consists of six brass, four reeds, and four rhythm, featuring Beryl Steiner, who plays ails amazingly like Lunceford's Willie Smith.

'Tis rumored the band to open the Southern Mansion's outside dancery May 22 will be Alvino Rey with the King Sisters Four.

—Cal Mathews Jr.

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Big Change Ahead for All Bands

(Continued from Page One)
possible, they will be carted by railroads.

Even though Leon Henderson has permitted buses taking bands to camps not to lose their place in line for tires (since "chartering" puts a bus company way down on the list, as opposed to carrying ordinary ticket buyers), the situation on buses is bad—mainly because you never know when the Army is going to grab them. Only last week, Sammy Kaye, Charlie Spivak, and Fletcher Henderson were all hopelessly late to various dates because they were dumped out in favor of the khaki.

Railroad tickets are getting sparse. Coaches can no longer be chartered—and Pullmans must be reserved far in advance. Plus the fact that how many one-nighter tours can be laid out on the rails? Road managers would have more hair and more dough if it could be done.

Gasoline a Factor

Further difficulty is gas rationing. Not only is it going to make it hard for customers to get to many of the famous country dance spots, but how is a band, granting it has tires, going to get around? No question that the first figures tossed around about the teaspoonful of gas you'd get a week were all wrong. And the clamps won't be really bad for a while yet on this score.

But overlooked on April 28, was a speech by Joe Eastman, the head of transportation for the country. He warned that before the end of the year, not only will each motorist be told exactly how far he can drive a month, regardless of his tires, but "non-essential" train and bus travel will be strictly regulated. If we really get into large scale action on one of the war fronts, "non-essential" is going to mean everything but troops and what goes with them—and that ain't bands, brother.

Top Guys Stay There

What does all this mean? One: that competition to get on records and radio is going to be even more murderous—the same for movies and theaters. Two: that the big guys, the gentlemen who already have the cash socked away and can afford to hire older, draftless musicians, are going to rule the business for a while yet. Three: That there is going to be a constant spending of dough to satisfy the public, since you can't take it with you, and over \$25,000 (maybe), the Feds are going to grab it.

So what are the small Joes supposed to do—guys who make scale and are darn glad to do that well? Personally, whether they think of it that way or not, this whole thing may be the best deal they ever got. It's killing the road, which was killing them physically. It is also killing their chance for the big dough, and "immortal" fame.

But on the other hand, it may revive a very comfortable way of making good cash while not breaking your neck—in other words, the territory band.

Stick to Territory

At one time, before radio, this was the set-up of the band business. Bands played a certain territory continuously, not taking much for each date, but never spending much for transportation, publicity, and all the other headaches that go with a traveling band. Also, most of the fellows in traveling bands hold down some type of other job as well, which fixes them very comfortably on that wallet kick.

You have heard of many examples. Joe Mack's New England gang are perhaps the classic one. Never use music, play the dance-

Jerry Wald, With a Guest and His Boss



There are many compensations to playing a location spot, if you are a young and rising band leader. You have an opportunity to entertain gorgeous guests, like Carol Bruce above, and if your boss is as lovely as Maria Kramer, hotel operator, that helps, too, according to Jerry Wald, now featured at the Hotel Lincoln, New York.

English Bands Play Factories

New York—Musicians here seem to have overlooked what English bands have found a good source of cash: playing for factories. English industry found that production increased from 6 to 11% when jazz and light classics were played in war plants, and that live and canned music seemed to work equally well.

As a result, some plants use bands recruited from off-shift employees, others hire outside bands for periodic concerts, and a great many use services similar to Muzak in this country.

A start has been made here, with the Norfolk Navy Yard, the Botany Mills, Consolidated Aircraft, and Todd Shipyards putting in music installations. Further installations are planned.

halls week after week, never play on the air, no traveling, they all have regular day-time jobs—and sock away sixty a week from their playing.

Nope, they'll never sign autographs, or date Lana Turner. But they make a living, and enjoy playing—though this particular band has been doing it for so long, they do it literally in their sleep at times, various guys spelling each other on the stand.

Freeze the Biz

In other words, with a very few exceptions, the band business is going to be frozen, as far as the big cash goes, to the big boys already on top—the BGs, Dorseys, Kysers, and so forth.

If the smaller bands keep battering their heads on the stone-wall the war is erecting, they're just causing themselves needless grief—when with a little shifting they could make fair dough—easily—without the brutal battering they have to go through now.

Think it over. Lighten your wallet a little, and save on a toupee.

—Mike Levin

Zero Mostel Insists on Teddy's Music for Deb

New York—Teddy Wilson's small band got its first theater break on April 24, when he played the opening night of the new vaudeville revue, *Keep 'Em Laughing*. Teddy was in the pit because his pal from Cafe Society, Zero Mostel, making his debut, insisted that Wilson's band play the opening.

Harvardites Dig

Allston, Mass.—Newest sensation according to Harvard jazz fans is Frank Jeffe's four-piece combo which plays at Ribby's here. Band consists of Frank Jeffe, piano; Ducky Kilbreath, trumpet and trombone; Corral Spear, tenor and clarinet; and Jack Dunning, drums.

Would Have Been Nice to Sing It

Word just arrives from Texas of a delightful little scene at a recent Jascha Heifetz concert there. Seems that a bosomy club president came back-stage during the intermission to request personally that Heifetz play *Happy Birthday* immediately after his next number, and dedicate it to her husband, present in the audience.

Heifetz bowed courteously, replied that he would be delighted to, but regretted terribly having forgotten the music at his hotel!

Limited on Earnings Many Bands Expand

New York—Recent moves by various of the big name bands make more sense in light of the President's tax message two weeks ago. The additions of singers and musicians that Tommy Dorsey, Jimmy Dorsey, Bob Chester, Alvino Rey, Johnny Long and others have made, seem senseless from a payroll point of view. However a limit on earnings means that all that fine cash has to be sloughed off anyway. Many of the leaders figure it might as well be in salaries as any other way.

Coast Guard Barracks Put at Oriental Beach

New York—War hit home again when Oriental Beach was nabbed for Coast Guard barracks. Same thing happened to Manhattan Beach recently. Adjoining spots, they were favorite hang-outs for Brooklyn rugaters. Denny Thompson was forced off the bandstand by the Coast Guard move-in.

Salvaging Needles

Fort Dodge, Ia.—Juke box industry is really beginning to conserve, with a local company offering to resharpen used needles at 15c a throw.

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Shaw, O. Tucker Will Join Navy, Others Called

(Continued from Page One)
first class seaman, stating that he didn't feel entitled to ask for a commission. The navy has informed him that he probably won't be called to active duty before six to eight weeks—and in that time, he is free to pursue his usual clarinetings.

Shaw to Tour First

Plans at press time call for a theater tour with Lee Castle and his orchestra. Castle, recently signed by GAC, will be released to William Morris, Shaw's agents, for the period of the tour, GAC figuring it a swell build-up chance. The Castle-Shaw ork will open its four-week tour at the Capitol theater, Washington, D. C. Castle recently added Terry Leonard as vocalist.

Andy Weinberger, Shaw's attorney, said that the navy had not given Artie any inkling of what he would do, but that he thought "it would be a shame if Artie's talents were wasted on anything else but playing."

Tucker, whose former vocalist, Bonny Baker, is starring at a New York night club, has received his 1-A notice, and plans to enlist in the navy also. The band is on notice, and should receive its final pay-checks within several months.

Donahue Is Worried

Sam Donahue, young sax star from the Gene Krupa band, who started a successful jump band a year ago, thought he had his headaches licked when he snagged replacements who were either 4-F or under 20. However, now his Detroit draft board is questioning his 3-A status—Donahue getting word of this the same day he signed contracts for a Ritz Roof July date in Boston.

Other reports to the contrary, at press-time neither Benny Goodman or Eddy Duchin have been classified 1-A. Sources close to BG feel his ailing back will definitely keep him in 4-F, though it is pointed out that even were this changed, Benny has five or six dependents which would keep him in 3-A.

Duchin, a widower, has a youngster to look out for, though it is quite possible that he may be asked to report in the near future.

Good Musical Group on Blue

New York—Memories of the times when day-time airwaves had music instead of soap theater struck Radio Row two weeks ago, when the *Song Clinic* got Blue Network Wednesday shot. The show has vocals by Patty Pickens (of the Pickens) and Bob Simmons, and the veteran piano team of Al and Lee Reiser.

New Sunday Jam Sessions for Boston

Boston—This town got its first series of genuine jam-sessions since Bobby Hackett closed at the old Theatrical Club when Steve Church and Billy Ingalls sponsored the first of a Sunday series at the Ken Club.

Members of the Basie, Hite, Sabby Lewis, and Sam Donahue bands were on the stand, as well as various local band buffs. Hot Lips Page was due in on April 26, with various other stars to be imported in on the following weeks.

Ken Club is next to the defunct Southland, colored night club for years Boston's only source of swing.

4/23/42

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

- Adrian, Lou (Chicago) Chicago, t
Akin, Bill (Playidium Cocktail Lounge) Green Bay, Wis.
Alexander, Will (Hillcrest) Toledo, O. h
Alfon, Vic (Lawrence) Erie, Pa. h
Allen, Bob (On Tour) GAC

- Harris, Jack (La Cola) NYC, nc
Harris, Jimmy (Fort Armstrong) Rock Island, Ill. h
Harris, Phil (Biltmore) Los Angeles, h
Harrison, Ford (St. Moritz) NYC, h

Chicago, May 15, 1942
Chicago, May 15, 1942
Chicago, May 15, 1942

Tiny Bradshaw Preems Chi's New Rhumboogie

Chicago—One of the most encouraging openings seen on the South Side in many years was that of the new Rhumboogie Cafe. Tiny Bradshaw, the jumping jack maestro, was the music man who kept the rafters jumping the whole night long. His dynamic, contagious and strictly jitterbug style was much to much, especially his original composition, *Bradshaw Special*. Tiny also goes to town with the blues. It is worth a special trip to see and hear his one armed trumpeter, Joe James, blast the high Cs.

Midge Williams Sings

Midge Williams, former canary with Satchelmo, and a Creole complexioned chorus, are the other high spots on the program.

Lineup of the Bradshaw band includes:

Hobby Plater, Charles Fowlkes, Ed Ransom, Count Hastings, saxos; Jack Hoppa, Andrew Penn, C. Gutzalt, trombones; Art Ford, Joe James, Fred Higgins, trumpets; Earl Walker, drums; Leonard Swain, bass; Harold Frances, piano; Dick Boone, personal manager.

The Dixieland jam spot at 43rd St. near Indiana, where Lil Greene was discovered by this writer and where Lee Collins, Guy Kelly and other old New Orleans men have worked in off times, has a new band. Lineup includes: George Douglas, ivories; Joe Jarnegan, reeds; Max McConnell, hides, and To-To-Lo, bass.

Say did you know that many of the early Ellington records were made under aliases? Well, they were. So, if you have a hot disc credited to "Joe Turner's Memphis Men," the "Harlem Music Masters," the "Harlem Hut Foot Warmers," or the "Jungle Band," it's the Duke.

—Onah Spencer

Garr Held Over



Memphis, Tenn.—Glenn Garr, of the Joe Glaser stable, has broken all records with a twenty week run at the Hotel Claridge here, and is still being held over.

Leader Hurt In Crash of Cars

Providence, R. I.—Ernie Plant, of the Silver Rhythm ork, currently at Bolero Inn, near Worcester, received a punctured ear drum in a car crash with Army vehicle as he was leaving Prov for jump to Whitins. His wife escaped with minor bruises. Recently this ork's vocalist quit the band and Harry Mitchell, who pounds the ivories is doubling with the voice.

Ziggy Kelly has formed a new ork and will start breaking in around Milford in May. . . . Ambitious Whitins defense plant workers, Johnny Wall and Angus Parker, are booking name bands. Mal Hallett recently proved he still holds a lively following in these parts.

Tony Has Asthma

Tony Allegrza, doing vocals in Henry Talley's small combo at Wrentham's Shady Nook, forced away from the mike by asthma. . . . Tony (sax) Iannitelli with this ork, is wowing 'em with his sax-kicky rendition of two new tunes *Deep Twilight* and *Whispers In The Rain*. The first number has been catching on fast with customers in Providence, Boston and Worcester danceries. . . . Don Mario, former Worcesterite who starred on the Penthouse Serenade via networks, is doing a nice job with his rumba band for Ruby Foo's cafe here. . . . Blue Barron came in to popular Rhodes-on-Pawtuxet spot.

Barnet Packs 'Em

Vaughn Monroe moved in to Providence-Biltmore hotel and gave the customers something to talk about. . . . Jack Whiting, vocalist who left Charlie Barnet band to settle down for study in defense plant near here, is doing occasional singing for Don Gahan and his 15-piece Boston society ork. Jack says Charlie's band drew 4 top houses at 65c each in Court Square theater in Springfield recently—result theater is mulling a name band policy for future. . . . Beat waxing money take here since last issue: Glenn Miller's (Bluebird) *Moonlight Cocktail*, Benny Goodman's (Columbia) *Jersey Bounce*, Harry James' (Columbia) *I Don't Want To Walk Without You*, Russ Morgan's (Decca) *Somebody Else Is Taking My Place*, and Bing Crosby's (Decca) *Miss You*.

—Michael Stranger

Jerry Lawrence Tries "Music to Work By"

New York—Jerry Lawrence, all-night record man for WOR's *Moonlight Saving Time*, is trying an experiment on music with war production. Lawrence feels that while the boot a worker gets from music is worth attention, that uninterrupted shots of music not only lose their punch, but tire the listening laborer. Accordingly Lawrence and the station are starting a series of *Music To Work By* departments in the all-night show, with the music provided in "shots."

os's Palais Royale gang, is now taking hay fever injections. . . . The Niosi band recently placed second to George Stroud's team in a bowling tournament. First honors went to Stroud for individual scoring, second to Paul Firman's bassist, Big Joe Niosi, while Niosi trumpeter Tony Furanna captained his own team to a close third.

The week following Bunny Berigan's recent solo here he lost vocalist Danny Richards to the American army. . . . Fiddler George Deller picked up a beat harp recently and found out it was \$1800!

—Duke Delory

Skin Pounder Flees Mickey Mouse Crew

Toronto, Can.—"The way that Joe De Courcy's mickey mouse crew ticks got to be too much for me," says jazzman Reifer McGarvie, rock solid skin pounder. So McGarvie fled the De Courcy corn to free lance.

Reifer, a Windsor boy, was a full fledged member of the Detroit musicians' local at the age of 14. In 1924, he toured Michigan, Indiana and Ohio with Indian Chief Blue Cloud. And in the spring of '26, he joined the Hank Biagini Orange Blossoms, nucleus of the present day Casa Loma band. It was while with the Casa Loma band under Johnny Burris' name, that he waxed several sides for the Genet label. Among them were Gene Gifford's arrangements of *Caressing You*, *So Comfy* and *I'll Never Forget*.

At different times, McGarvie worked with various Jean Goldkette units. In 1937, he headed the rhythm section of that reputable Canuck ork piloted by that fine jazz cornetist, Jimmy Trump Davidson.

Free at last of wishy washy music, we hope that Reif gets the break he so righteously deserves.

Up and Down the Stem

Wednesday and Thursday nites finds marimba-xylophone exponent Jimmy Namaro acting as chief cook and bottle washer at the Tivoli theater in Hamilton. Namaro is emcee, producer, director, musical arranger and conductor there, using nine Hamilton musickers and Toronto imported acts. Saturday nights finds Namaro with an informal trio at the Cadillac coffee shop in Galt. And His Monday eve sustainer over CKCL here in town continues indefinitely.

Max Fink, altoist with Bert Ni-

Texas Shipyard Full of Cats

Houston, Texas—Although many local musicians have been lured from the sharps and flats field into the defense industry, at least the boys haven't quit the business entirely, because they have formed a shipyards band and two orchestras.

Shockey Wilcox, trumpet man, started the movement toward the shipyards a few months ago. The personnel there now includes Rusty Alford, Curly Austin, Jimmie Matson, Tommy Ware, Leo Mosely, Bill Cummings, and Vee Reed, all formerly of the Vic Inairillo aggregation.

Eddie Hayden and four of his boys are defense workers, too, Happy Williams, Warren Baze, Buddy Hayden and Shockey Wilcox.

—C. Phil Henderson

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ACCORDIONIST, 17. Soloist or Orchestra, double on Banjo and sing. Address: Dan Nankoff, Jr., Box 53, Greenville, Pa.

HIGH SCHOOL SENIOR—Tenor, Sax, Clarinet, Copyist, Experience, desires summer job with dance band. Donald Fleischer, 276 Centre Street, Milton, Massachusetts.

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Gutbucket Drippin's CAUGHT BY BOB LOCKE

"Who is this whack, J. Browhard of Ames, Ia., who claims Pee Wee Russell is showing signs of incapabilities on his clarinet?" James C. Durkin asks the *Gutbucket* in the first letter of the day. Durkin hails from Philadelphia by the way.

"Pee Wee is one of the greatest hot clarinetists of all time—not as well known as some because he does not cater to the current crop of jitterbugs. To hear Pee Wee at his best, dig his recent Decca and Commodore discs. On all these records, he is just a plain sideman but you certainly know that here is a man with originality, not only on solos but in the ensembles also. There is nobody quite like Pee Wee."

She Likes Miller!

Kay Wilkins of Vancouver, B.C., writes in thusly: "Here's one backer-upper of William R. Davis' statements as printed in Bob Locke's *Gutbucket* column. In my humble opinion, Glenn Miller is tops. I won't go so far as to say he's so much better than Ellington but Glenn can certainly equal the Duke anytime."

Jimmie Gardner, Auburn, Ala., says, "I'm not in the habit of sounding off either but any time I pick up a *Down Beat* and see an article like the one written by this ickie Ben Roberts of Chicago (April 1 *Gutbucket*), it burns me. Shaw and Goodman play the best clarinet in the business and anytime you can compare this guy Noone from Chicago or Kell with either of them, I'll trade my licorice stick for a harmonica."

There'll be more *Gutbucket* next issue. Any of you gates who want to get a few ideas off your chest just put 'em down on paper and shoot 'em in. If we can read them, we'll print them. Kopasetic, eh!

King into Palladium

Hollywood—Jan King, Seattle band leader for some years, gets his first big break by following Harry James into the Palladium, large Coast ballroom.

Borden in Panama

New York—Bill Borden, who was the big help in giving the Thornhill band its arranging help, is now an Army lieutenant, stationed in Panama.

"Mad Drummer" Not So Mad at That

by ROSEMARY LOCKE

Kansas City—Jesse Price, the Mad Drummer, is prepared for almost anything now. Jesse recently changed the lineup of his band so that all of his musicians are under draft age. Among the new men he brought in were Amos Woodruff on first trumpet from St. Louis and Floyd Haynes from out of the Harland Leonard band. John Mosley, one of Kaycee's finest up-cuming sepi drummers, handles the tub chores when Price is directing.

Personnel includes: Franz Bruce, Robert Williams, alto; Walter Leonard, Bo McCain, tenors; Floyd Haynes, Ed Dennis, trombones; Amos Woodruff, Ben Roberts, Major Evans, trumpets; Myles Pruitt, piano, LaVerne Barker, bass, and John Mosley, drums and arranger.

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These People Figured in News of the Music World Last Week



IN HOLLYWOOD—Name bands are catching film coin (see story on Page 12). Tommy Dorsey and Eleanor Powell above left in *Ship Ahoy* (MGM). Ginny Simms, above center, is under RKO contract. Dona Drake, formerly Rita Rio, salutes Lieut. John Canaday above right on the *Road to Morocco* set at Paramount. Jerry Colonna, directly below, returns to the tram in *Para's Priorities of 1942*. Below right, Kay Kyser and Jane Wyman in *My Favorite Spy* for RKO. Below left, Anne Shirley watches Freddy Martin's reaction in RKO's *Mayor of 44th Street*. Bottom of page, Alvino Rey and the sisters four (King is the name) in *Sing Your Worries Away* (RKO).



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See Story
On Page 1

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