

DOWN BEAT

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20 Cents

Plan Wartime Music Shakeup

Count Basie, Hampton In Band Battle

Such a Bang-up Ball Could Only Happen in The Music Business

New York—One of those bang-up balls that can happen only in the music business busted here May 10th at the Basie-Hampton battle of music at the Savoy. Some 2000 people were turned away, in a jam reminiscent of the Chick Webb-Benny Goodman days, knowing nothing of the confusion that prevailed about the "battle."

When Hampton was booked in for four weeks, his contract specifically provided that he lay off the 10th, as the Savoy had planned on bringing in Basie, and saw no need of two bands.

Mixup In Glaser Office

Through some mixup at the Glaser office, Lionel didn't know about this, and when the two bands met in Boston the week previous, Lionel told Count he was looking forward to the battle. Basie assumed that since Lionel said so, that there was going to be one.

At this point, the characters that commute between all bands in the business stepped in, and told Basie that Lionel was telling his (Modulate to Page 4)

Bobby Byrne Dickering for Edison

New York—Instead of breaking up his band and enlisting in the Navy as was reported by a theatrical paper, Bobby Byrne was dickering at press-time for the Edison spot now held by Shep Fields. If GAC and Mrs. Kramer can get together on the dough, Byrne will go in sometime within the next ten days. The chubby young trombonist has been covering the South on a series of one-nighters for the past few months.

BLUE NOTES

by ROD REED

Navy made Artie Shaw a gob because he knows what to do with a gob stick.

No truth to the rumor you'll need a sugar rationing card to get into a Lombardo dance.

Sweater girl's theme song: Jersey Bounce.

Johnny O'Connor's offering a \$500 war bond for each exposure of bribery in song-plugging. Now Hitler's really worried.

HOOT PARADE: Slush vocalists who sing Caissons Go Rolling as if they were parked.

Himber Joins Tom, Dick & Harry, Inc.



Richard Himber, prestidigitator as well as musician, amuses Tony Martin, amazes Milton Berle as he husses the fair Lana Turner. Where's Artie? Where's Tommy? Where's Harry? Where's Buddy?

Where's Gene? Where are we? Oh, yes, this is where we came in! Himber just finished two weeks at the Chase hotel in St. Louis, spends June at the Peabody in Memphis.

Hit Parade Gets Direct Beef On Song-Picking Method

New York—The *Hit Parade* finally ran into a direct beef on its method of rating songs when Robbins Music wired a protest on May 5, protesting the omission of *Don't Sit Under the Apple Trees* from the program of May 2, pointing out that it had been No. 7 on the program the week before, and had rated among the three top sheet music sellers, fifth in records, and seventh in radio plugs.

Tune Was Eleventh

American Tobacco, sponsors of the show, replied that the tune had missed by one, finishing 11th, and that this was the same system of selection that had kept *Elmer's Tune* (Robbins) on top for some weeks.

An official of the company said that this was so much malarky, "because you can travel to Chicago, from New York, by going East if you stick it out long enough."

Calls System Inadequate

He added that *Elmer's Tune* had sold almost 70,000 copies in the Middle-West before it ever made the *Hit Parade*, surprising since 70,000 copies is usually half the total sales on a hit today. He added that Feist had sold 100,000 copies of *Josephine* before the *Hit Parade* even arranged it, and pointed out that he felt their system of selection was inadequate and slow, and seemed to be based on "requests" to leaders rather than any actual mechanical sales figure.

This is not the first time this sentiment has been heard about the program. The tune was restored to the program in the following two weeks.

Levy Still 3-A

New York—Lou Levy, of Leeds Music and the Andrews Sisters, popped into town two weeks ago to check with his draft board. Broadway promptly put him in 1-A. As of this writing, he's still in 3-A.

J. Dorsey Cracks One

New Haven—Jimmy Dorsey cracked the record at the Arena here last month, when he dragged in 7,183 paid admissions. Previous figure, an Easter Sunday, was set by Kay Kyser with 1,104 less.

It May Be Love



Hollywood—This couple may be closer than this in the near future. Rumors of a pending marriage between Harry James and Helen Forrest are floating thick and fast. There is the matter of a divorce formality in each of their cases, Harry from Louise Tobin and Helen from Al Spieldeck.

Tee Dorsey Bows With Shaw Fiddles

New York—Tommy Dorsey opened at the Hotel Astor on the 19th, not only with the Artie Shaw string section, but also harpist Ruth Hill, from the Music Hall Symphony. It's her first band job, though she's had plenty of four-beat experience with Warnow and other air shows.

Connie Haines' vocals are being done, as predicted, by Jo Stafford, stepping out from the Pied Pipers for featured billing. There were rumors Tommy might bring in another gal to take wee Connie's place, but seems unlikely now.

The 31-piece band cut two sides with its new strings at Victor May 18: *As Though You Were Here* and *On the Street of Dreams*.

Tea's Manager Sets Up Office

Los Angeles—Paul Wimbish, personal manager of Jack Teagarden and other bands, has opened a permanent office in Hollywood, taking over the penthouse establishment on Sunset Blvd. set up a while back by "Bullets" Durgom for Tommy Dorsey when the latter thought he would locate here with the MGM recording company that failed to materialize.

Associated with Wimbish in the offices is Knowles Blair, publicity purveyor for the Casa Manana interests, Ray Noble, Ted Weems, Mary Lee and others.

Indication is that Wimbish will make Hollywood his permanent headquarters, although his activities may call for him to move between here and New York and other points where his orchestra interests may be located.

Confusion and Hubbub Nettle Music Buyers

Board to Marshal Nation's Entertainment Forces May Be Set Up

Washington—While any factual news is rare in this madhouse, it seems fairly certain that before long there is going to be a shakeup in the wartime amusement setup. Certain high officials, both civilian and military, have expressed extreme displeasure with the confusion and hubbub resulting from USO, Army-Navy Relief, Theatrical Authority and other agencies' uses of the country's entertainment forces.

It is known that many high execs in the business have contacted Washington, offering their services on a consolidated board. Jack Robbins is the latest of these, having written Donald Nelson last week, asking if there were any place for his undoubted experience in the music field.

No Immediate Relief Seen

Whether or not any immediate relief from the present confusion will be had is doubtful. Donald Nelson has other and more pressing things to straighten out. It (Modulate to Page 4)

Charlie Barnet Crew on Edge

New York—Vague rumblings from the Charlie Barnet band which was in town several weeks ago. Cliff Leeman handed in his notice, and then decided to stick at his drums for the present. Chirper Francis Wayne is already on notice, while Hazel Bruce, who left the band after the former joined, is working with Layton Bailey's ork in a Washington hotel. Barnet's draft board head won't confirm the rumor, but inside sources look for the Mad Mab to be in that fine khaki before very long. Barnet recently cut four sides at Decca, among them *Smiles* and *I Like to Kiff*.

Corio Sees The Light

"Music does something to me, mister!", says Ann Corio to *Enoch Light* on the cover of this issue. "I'm going to nix out this commercialism and get in the righteous groove. I'm taking my own unit on tour this summer, and I think I'll keep my clothes on for a change."

Enoch, who is beguiling the fairest strip-teaseuse of them all with his fiddle, is making strides along the come-back trail, recovering the ground which he lost at the time of his tragic auto accident two years ago.

Charlie Spivak's Beautiful Horn, Well-Paced Band Comes On

Band Even Outplays Harry James' Ork, Reports Down Beat Critic

New York—Harry James is the hottest band in the country. Both his record sales, and the smug smiles of the Palladium management back that up.

But after hearing Charlie Spivak's opening last month at the Hotel Pennsylvania my dough is on him to beat Harry out in the long-run sweep-stakes.

The reasons are very simple. Man for man, with the exception of singer Helen Forrest, and tenor-boy Corky Cornelius, Spivak has a better band. Not as individual soloists, but in the way they work as a unit.

James Too Stylized

Also, James is going to "stylize" himself right out of popularity after a while if he isn't careful.

For the past two years, Harry has been tending towards a weeping style of lead playing, combined with an almost nannying vibrato, that while commercial at first, soon irritates the average listener with its schmalzy sameness. There is no question that James is a great technical horn player. But there is also no question that he is going overboard on finding himself a style.

Charlie Spivak

Spivak hasn't made that mistake. He has dropped the over-emphasis he had on muted horn-work, and is doing more of the beautiful open phrasings that made him famous in the band business. His vibrato and attack vary not only with each tune, but with the register he's playing in, so that you hear a wide variety of trumpet-tone during one set.

Won't Play Exhibition Horn

He's making a mistake in refusing to play any "exhibition" horn, feeling that this is Harry's precinct, and therefore reserved. Anybody who has ever heard him start moving, knows that Charlie can cover the same ground that James can—and with better tone. He doesn't have to play the semi-classic Del Staigers tunes that Harry does, but can certainly find a few like the *Undertow* he cut with Jack Teagarden.

Spivak's rhythm and brass have it all over James. Former, sparked by Dave Tough (drums) and Jimmy Middleton (bass), never stops swinging, even on the slowest of ballads. The brass is much cleaner and has better intonation than that of James' crew, while Buddy Yeager's go horn work is for the books.

Reeds Lack Tone

Unfortunately, Spivak's reeds can't as yet get the full tone that those of James' combined with his string section do. This is important, since what has sold Harry's outfit even more than his sensationalism, has been the combination of rich string-reed tone, with his own high-pitched lead work. Spivak doesn't have to copy it, but he must get something like it to showcase his own horn-work.

Also, he has to stop being the band's bashful boy. Half the time he stands so far back on the bandstand even during solos that you can't tell whether he's fronting the band or, playing fourth trumpet. And during the evening I heard him, he played one 16 bar hot chorus—which was swell—but turned all the other take-off horn work over to other men. That doesn't go in this age of opulent sweet and steam-foundry swing.

Then too, he'll have to do something about singers Gary Stevens and June Hutton. Both sound all right with the "Star Dusters," but stiff and edgy when doing their own solos. Miss Hutton's appearance could stand a little softening too.

Sonny Burke Is Arranging

Sonny Burke's up arrangements are excellent. His slow ones could

Benny Gets Deferred From Army

Leader Placed in 4-F; May Tour Army Camps

New York—Benny Goodman will not enter the armed forces, his bad back putting him in 4-F. The result of a delicate operation several years ago, Goodman is literally missing a chunk of his spine, and any undo exertion could prove fatal.

RG's plans to take over the USO army camp job set for Artie Shaw before his draft board changed his mind, hit a snag this week. Army officials feel that since there are already service men doing the music job that Goodman would undertake, it isn't too good an idea to bring in a civilian specialist, no matter what his rep. USO execs still are hoping that the original plans of touring army camps in order to set up band and production units can be carried out.

In the meantime, Goodman plans to finish his theater tour, running into late July, and then spend the rest of the summer playing a couple of one-nighters and one or two army camps a week, giving himself and the band a lay-off on the other days. Band and he are set to open the New Yorker Hotel October 9.

Mrs. Berlin USO Exec

New York—The music business gets a tie-up with the USO. Its new publicity chairman is Ellen MacKay Berlin, wife of songwriter Irving Berlin.

stand a little fuller reed voicing. Give this band a few minor changes, some better showcasing, and let it "hit" on one tune—then Charlie will really be able to "clap hands and count the chips."

—mix

Fog of Rumors Surrounds Miller-Casa Manana Deal

Los Angeles—A fog of rumors and not-too-convincing denials surrounds the report that the Glenn Miller - Cy Shribman interests are dickering to buy the Casa Manana, big Culver City dancery, from its present owners, Joe Zucca and Harold Lawin.

Airs Story as Fact

Jimmy Fidler aired the story as fact on his gossip program. Both the Miller side and the Zucca spokesmen had to be prodded into making any comment on the Fidler yarn. Both parties finally gave out with "Nothing to it," but until pinned down seemed willing to let Fidler's ball roll on and on.

Fidler said he got his information "out of New York."

Vine St. chatter has it that a feeler was sent out by one party or the other just to get a reaction.

Control Eastern Spots

Shribman and his associates control a number of dance spots in the east. They are also financially interested in bands of Glenn Miller, Woody Herman, Gene Krupa, and others. Miller, who seems to be more or less of a partner now in the Shribman interests, also has a "stable" of bands himself—Hal McIntyre, Charlie Spivak and Claude Thornhill.

That the Casa Manana would be a valuable band outlet to the combine is unquestioned. Present transportation problems have put a premium on location spots for dance bands.

Music Men Shy of Waring Discs

New York—Fred Waring found himself in a rather touchy position some weeks ago when his first records in ten years came out.

Several years ago, Waring and Paul Whiteman, in behalf of the National Association of Performing Artists sued the radio stations for using their discs without paying any royalty. They lost.

Juke box operators didn't want to handle the new records at first for fear of getting themselves balled up in a tasty little legal suit. Waring notified them they could, adding however that he would get after the record spinners who used his stuff on commercially sponsored shows without payment.

Unusual angle is that most bands wine, dine, and line record spinners in an effort to get them to plug their discs. Waring evidently feels he doesn't need them—and wants to keep the fight going he started ten years ago.

Alyce King Injured In Crackup

by JACK EGAN

Alyce of the King Sisters suffered a few cracked ribs, crushed chest and body bruises when her station wagon was tossed off the road by a truck near Sunbury, Pa. Band instruments and luggage in the back of the wagon pushed the seat practically against the steering wheel pinning her in. Hurt her solo work for a few weeks, but she continued warbling with the family, despite a taped up chest. Betty Mae Nelson, secretary to Alvino Rey and the Kings, her driving companion, suffered a fractured arm and a few cuts but is back at her typewriter again. . . . New England Victor distributor staging a big musical show with Victor and Bluebird artists, taking over the State theater in Hartford for the event, and charging people used phonograph records for admission, may start a nation-wide series of such affairs. Talent gets paid off in cash, however. . . . Mel Adams, former Victor publicist, by the by, now serving in the U. S. Cavalry—getting a real ride with his stories.

That's a pippo story about the fairly big time leader, a groom of just a short time, discovering his bride in what the newspapers call "a compromising position" with his piano player. . . . Danny Vannelli and Skeets Herfurt, both of the Alvino Rey band, are saving their odd coins to buy paternity cigars for early future distribution. . . . Gas rationing boards will give a break to bands on the road, so quit the yelping. . . . Johnny Fallstich may join Vaughn Monroe's brass section. . . . Tommy Dorsey backs. . . . Joe Sudi probably will head for Texas following his current Hotel Cleveland stay.

NBC Symp Not to Be Scrapped

Los Angeles — "Separation of NBC and the Blue Network will not mean the scrapping of the NBC Symphony," said the president of the Blue Network—Mark Woods, youthful head of the newly formed broadcasting system which has supplanted the old NBC Blue network, and which, according to Woods, now functions as an entirely separate system in competition with NBC.

Woods did not give any further details on the orchestra, which has been one of radio's greatest contributions to music, except that the orchestra would be supported by RCA, parent company of both NBC and the Blue system, and would broadcast over both lines.

Asked if the AFM had or would demand a new set of staff orchestras for Blue outlets, instead of permitting NBC orks to service both nets, as they have been, Woods said the union had agreed to permit the staff orchestra situation to stand until present contracts expire. He said the subject of new staff orks had been brought up not by the AFM but by individual locals.

Check on the *Beat's* new Saturday show at 8:30 p.m. with Art Green on WMCA if you want to hear some pleasant dance music.

by THE SQUARE
STRICTLY AD LIB

These marital relations in the band business get kind of tangled sometimes. Take the case of Polly Davis, who was formerly Claude Thornhill's wife. She was Glenn Miller's secretary until recently when she wed Don Haynes who is—you guessed it, Thornhill's personal manager. . . . Understand Chuck Foster may go into Bill Green's Casino, Pittsburgh, after he closes his long Hotel Stevens stand in Chicago. . . . Plenty of Ben Pollack's old sidemen would like to be in the new Chico Marx band, piloted by Pollack.

Incidentally, Pollack, who always has been rated as a strict two-beat man, told me that he never played anything but four-beat in his life. . . . Joe Howard, sweet trombonist with Woody Herman, is going to Stan Kenton. . . . Les Reis has taken over the management of Jimmy Campbell music. Revealed as just an employe when he quit several weeks ago, Campbell made it clear that the firm's name was a front for other music interests.

What actress promised what drummer that she was going to marry him, only to fenege when his parents arrived on the scene? And the herring at Lindy's still insist that she isn't going to marry any of the current crop of musicians, but rather Adrian Samisch, an ad exec. . . . Insiders see Charlie Yates' joining Frederick Brothers with all of his acts and bands as another in a series of moves to make Fredericks a big-time competitor in the band biz. Agency offered Billy Shaw, one-night desker with MCA, a big boost in dough, which he turned down only because of the prestige of his new William Morris position.

Hazel Scott, whose busy pianings have been starred at Cafe Society for two years, would have had a CBS sustaining series, save that manager Barney Josephson didn't like the exclusives they wanted. . . . Who saw the sharp picture of the Tee Dorsey band several weeks ago in *Colliers*? Sinatra looked like a riff-raff jitterbug. . . . Everybody is beating their brains out worrying about tires and gas—but Bob Chester is hoping to plan his one-nighters so he can get out to the ballparks by 2:30. A ball-tynd even now, he was offered try-outs by the Red Sox and the Tigers while still in school.

The Irving Berlin successor to Yip, Yip, Yaphank, doughboy hit of the first world war, has gone into rehearsal at Camp Upton, with Zinn Arthur worrying about the music end. . . . What NY publicity head turned his secretary's desk around, giving as the reason, it made him nervous to have someone watching him while he picked his nose? . . . Peevee Russell ill. . . . Going to be some fancy hair-pulling in one of the big music offices in NY, if the gals don't stop catting about the receptionist's dates. Seems she's secretly divorced, and can't talk about it, but resents the cracks that have been made.

Kent Cooper, Associated Press head, is taking the bows for *Love Is*, but major hunk of the tune was written by Eddie Herzog, former Thornhill arranger, now at Fort Riley. . . . Jimmy Dorsey would still like to do that combined tour for USO with brother Tom. Problem of the long green is what keeps it from cooking. . . . Hot weather is here and I'd like to have one of Jack's rum collins at the Gateway right now.

—and the Little Boy Blew!



New York—Buddy Yeager blows back with the Charlie Spivak band, currently at the Hotel Pennsylvania, and doing nicely, thank you. This interesting action shot by Rube Lewis.

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WITH
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Will Osborne's Crew Plays "Quasi-Style" Music Now

Chicago—Now, it's quasi-music for Will Osborne! We get it on good authority from Will himself that the word "quasi" is French for French horns. At any rate, that is the effect created by a peculiar blending of trombones and



Osborne

Ella Fitzgerald to Get Blue Build-up

New York—Ella Fitzgerald is slated shortly for a build-up on the Blue Network, with backing by the Four Keys, the group she's been using for records. In the interim, she's been working with Dolores Barefield, daughter of lead-saxist Eddie, who will front the band. Seems likely former will take Ella's place on the vocals.

Raymond Scott Gets Permanent CBS Spot

New York—Raymond Scott's Powerhouse series for CBS was so successful that it has been given a permanent Thursday night 8:30 slot. Original idea was for only three shows.

Dancers Prefer Swing, Draft Age Groups Excluded

New York—Checks made at hotels and dance spots reveal an amazing change in dancers' preferences since the war's start. The older crowd, formerly indignant if anything above a warbled whisper was played, now demands "the hottest swing." The young kids of high-school and first year college have gone back to more jitterbugging than has been seen around here in two and a half years.

others, but aren't so inclined to escape by means of *Sing, Sing, Sing* with added anvils.

New Abbott Musical Has Artie Shaw Role

New York—The forthcoming musical *Beat the Band*, produced by George Abbott, will have what looks like an Artie Shaw role, with Jerry Bester slated to do the part. It's a frenetic bit of jive, lightly applied.

more than it did when playing at the departed Palladium here last Fall. The maestro had more than his share of troubles then, but everything is straightened out now. The boys in the crew are all happy; they're blasting out righteous jazz, and topflight engagements are coming the Osborne way. The outlook is rosy.

"I'm not putting all my eggs in one basket, this time," informs Osborne. "I'm merely using this new French horn effect to identify a style. I'm also concentrating plenty of the musical style of the band. If the quasi effect clicks, okay. But if it doesn't I've still got a solid, presentable band to offer the public."

Features Originals

Will is featuring several of his own originals, including *Come and Get It*, *Jump to the Coda*, and *Stacy Trent*, as well as *Sleepy Lagoon* and *String of Pearls*.

The orchestra spotlights the work of several good soloists. Ray Lavers, formerly with Jimmie Grier, plays a gutty, biting tenor sax. He has a firm tone and a wealth of ideas. Drummer Dick Shannahan also rates a favorable mention for his tub work, as does boogie pianist Gil Stevens for his ivory caperings.

Vocals are by Marianne, a fairish singer. Osborne handles male vocals himself and does right well by them. Arrangements are by Karl Leaf.

Insists on Good Music

It's been a long time since Osborne opened at the Club Kentucky on Broadway in 1924 with his first band. Not many in the trade remember that Will originally played drums and piano. He's given them up for straight stick-waving, but he still insists on good music from his handmen.

Osborne should do very well with his present band. It's a compact enthusiastic organization which has been together some time now and needs only a few breaks to start nabbing top dough.

Personnel includes:

Ray Lavers, Bobby Martin, Moulton Lopez, Joe Adams, and Murray Wald, saxas; Elmer Snyder, Bud Jenkins, trombones; Herbie Bass, Jim Hardy, Buddy Deltz, trumpets; Dick Shannahan, drums; Gil Stevens, piano; Sonny Dee, bass; Marianne, vocals.

—Joe

Decorations inspired by the Matson Line.



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March 4, 1941

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Although fair instruments are provided by our quartermaster, our trombonists think so much of the OLDS that they have each equipped themselves with one--at their own expense.

Left to right are: Pfc Earl C. Cheek, Pvt. Glenn A. Roehlk, Pvt. Robert H. Culwell and Pfc Frank M. Streit.

Yours truly,
Frederick A. Look
Frederick A. Look
Sgt., U.S.M.C.

P.S. The instruments were purchased from the Metronome Music Company in Hawaii.

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Plan War Music Shake-up

(Jumped from Page 1)

seems certain that some action will be taken in the near future, however.

The situation in the music business is particularly acute. With the musicians' union, booking offices, band-leaders, and war agencies all pulling in different directions, much battling and bitter words have resulted.

Some band-leaders are frankly playing USO-army camp dates hoping to snag tires and gas later from cooperative records. Others, while not on as mercenary a kick, feel that they have a band to pay, and if they use their gas and rubber for camp dates, the USO and the Army should cooperate with them to make routing a little easier.

Must Play Army Dates

Abe Lastfogel, chairman of the USO-Camp Shows Inc., pointed out last week that it wasn't a question of the bands playing army camps on off-days when they could do it, and still play scheduled dates, but rather treating army dates as any other one-stop stand, to be planned in the band's route. He went on to add forcibly that many bandmen seem to think that they are doing the USO and the Army a favor by taking the dates. He feels it a duty, and one that the bands should fill without a whimper.

All of this doesn't answer many of the difficulties in routing bands to camps. Too many times local USO officials have adopted the attitude, "You're due here—get here—it's your worry, not ours, as to how you do it." Against this can be balanced the cases of many leaders who cancel out USO dates whenever it looks as though the going may be a little tough.

Union Attitude Confuses

Another confusing factor has been the attitude of the union. While wholeheartedly behind the drive to provide the camps with entertainment, there have been several cases lately when local officials have blocked USO plans by stubborn adherence to red-taped by-laws.

All in all, it's a situation that can be straightened out only if the various members sit down and talk turkey. The musicians' convention has been cited as a good opportunity to straighten the whole mess out, once and for all.

It has been suggested that since many of the top-leaders are going to be easing off anyway because of the tax situation, that they devote their spare time to playing camp dates, as Benny Goodman plans to do this summer, while the harder-working small bands can be expected to get in at least two or three dates a month.

As far as getting rubber for their services to the USO, band-leaders had best remember that the

At the Track



"Illinois" Jacquet takes off on tenor, while leader Lionel Hampton grins down from the Savoy (the "Track") bandstand in New York. Pic by Ray Levitt.

This Lobster Took the Count

New York—Just mention Millburo, Delaware, to Count Basie, and he will give you a fast brush. Seems that while the band was setting up for a date there, recently Freddie Green, Buster Scott, and Dickie Wells went lobster potting. They returned, putting their catch in a bucket behind the piano.

Half an hour later, "Base" noticed Jimmy Rushing eyeing his shoes with interest. Of course, one of the real big ones was lying on Count's shoe, twitching his eyes in a most ickie fashion, off-the-beat. Count immediately did a fast kicking act which landed the lobster in tenor saxman Buddy Tate's lap. This broke the sax section up for a good fifteen minutes.

When order was finally restored, Count discovered the exertion had busted his suspenders. When half an hour later the lobster got loose again, Basie had to retreat across the platform, shooting with one hand, and grabbing his pants with the other. At this point, he fell flat on his face across one of the stands. Only Freddy Green's quick interception prevented the lobster, a thorough square, from making a flank attack.

Next night at the Strand in Philly, all the lights went off unexpectedly, leaving the band in total darkness for half an hour with a very uneasy crowd. One of the guys in the band yelled, "There's a lobster loose." Count didn't appreciate the humor.

Check on the Beat's new Saturday show at 8:30 p.m. with Art Green on WMCA if you want to hear some pleasant dance music.

Army is not using rubber treads on many of its new tanks, slowing them down by 10%. Still want new tires?—

—mix

New Frederick Bros. Merger

Take Over Yates Agency; Foresee Boom For Flesh

Chicago — Frederick Brothers Artists Corporation has taken over the Charles V. Yates agency, numbering some 100 shows, acts, bands and units. Among the bands included in the transfer are those of Ina Ray Hutton and Milt Britton.

Under the new setup, Yates gets a long term contract with Frederick Brothers Artists Corporation and will be headquartered in New York City.

L. A. Frederick, president of Frederick Brothers, declared that this move was the first step in an expansion program for the artists' corporation as there will be other announcements of additional personnel and talent to be made at a later date. When asked the reason for the expansion program, Frederick said that from his viewpoint there was a definite trend toward flesh coming back strongly in theaters and that this will give the organization new strength in the artists' department in talent and personnel to better service theaters, hotels and cafes with all phases of entertainment.

Charles V. Yates' capacity in the new setup will be as manager of Frederick Brothers Artists Corporation in the Eastern territory. Yates is to move into the new setup not later than August 1, 1942.

Dinah Nixes Pix; Prefers Radio

New York—Whatever the stories from various of the film marts, Dinah Shore still hasn't been signed for pix by anybody. She is going over the 11 offers she has so far received very capily, feeling that while pictures are very nice, she can't afford to be over-glamorized and then not click. Dinah still thinks radio is home, and doesn't want to disturb the golden goose in any way.

Korn Koblbers Get Series of Film Shorts

New York—Don't ever let 'em tell you that kernel-husking doesn't pay. The Korn Koblbers, off-shoot of the old Freddie Fischer band, who specialize in screwy horns and whack vocals, have just been signed at a fine figure to do a series of polkas and barn dances in Paramount Picture shorts!

"GET UP AND MARCH! You've Got Another Job to Do"



"All you need is a bright new AM-RAWCO drumhead. They are built to take those new machine-gun rimshots and riffs, yet play right down to the tender silence of a sailor's love dream—tough as a Marine yet as perfect and mellow as tropical moonlight. AM-RAWCO trade-marked drumheads are on sale at most quality dealers—change today."

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FB Gets Her



The queen of the name bands, beautiful Ina Ray Hutton, became the property of Frederick Brothers in the deal in which this office absorbed Charlie Yates and his attractions. This makes a complete circle of the major offices for the curvaceous baton wielder, since she has been represented previously by MCA, GAC, the William Morris Agency and, indirectly, by Consolidated. Ina spent the month of May at the Hotel Roosevelt in Washington, D. C., now is touring the south with her swell band.

Auld Gets Fischelson

New York—Bobby Fischelson, has left the Paul Whiteman brass section, to replace Manny Fox with Georgie Auld. Band is handled by Andy Weinberger, Artie Shaw's attorney.

Count Basie, Hampton Battle

(Jumped from Page 1)

friends that he would carve Basie lightly, politely, but not slightly; Hampton of course got the same story with a twist.

Both bands were feeling a little huffy about the whole thing when Lionel arrived in New York to play the date—only to be informed that there was no battle of music Sunday, that he was playing a one-nighter out of town.

Then the Rumors Spread

Now the stories began to spread that the Morris agency had demanded that Hampton be taken out because they didn't want their prize property cut, while Joe Glaser heard that Lionel was leaving because he was afraid to face the Kansas City Cyclone and take a licking.

Fuel to the flames was added when a Boston music columnist, calling N.Y. for info, was told by Lionel's press agent that it was a dreadful mistake, by his manager that it was off—and never had been scheduled, and by Lionel that it was cancelled.

Upshot to the whole affair was that Joe Glaser got very mad, cancelled the \$6.50 one-nighter, and put Hampton's band in for the battle that had never been advertised but that everyone assumed was coming off.

General opinion is that Lionel's band played very well, that as usual their *Flying Home* was very flashy jazz—but that the greater experience and power of the Basie band gave them the edge on the evening.

The Boston characters that had started the whole trouble were there in force. As one of Lionel's men said, "This business has enough knives in it already, without getting 'em handed to you on a silver platter."

—mix

Notes

BETWEEN THE Notes

BY H. E. P.

This Sammy Kaye character is definitely not for me. The capon-like chirpings of his cozy little crew may delight you no end. But don't call them corny—I can laugh at Ted Lewis—Kaye just makes me sick to my stomach.

Take his latest epic, *Do It Now*, written by Jack Lawrence. Lawrence made a hunk of dough by suggesting that darling daughters sometimes take *V for Victory* a little too seriously. These facts of life are still news and songworthy—I am all for them.

But this song is built on a completely different kick. Instead of poking fun at various of our prim little maidens, it goes back into the *Flaming Youth* era which everyone hoped was long-gone. You know the stuff: "Who knows what's coming tomorrow... let us therefore search for the nearest hay-stark, and the devil with the consequences."

Kaye's Koy Kapons advise you to get blind-drunk, to search for a ball, right now, while you can, before someone dusts you off with a .75 shell. All this follows a very square take-off on patriotic songs in general. God knows most of the patriotic tunes today deserve to be shredded for ostrich bait. But Kaye here is not only ridiculing the songs, but the idea that lies in back of them.

Furthermore, the whole context of the song is very much out of line with Washington's present efforts at morale. They're trying to get people to save, to live quietly, and above all to realize that this war means every person has to be in there pitching.

Sure the slogans are corny: *You Are a Front Line Soldier* sounds a little silly when you read it on the side of a movie-house on Times Square—but it's still true, and where does Sammy Kaye get off with bucking it?

What Sammy Kaye said or thought as a private citizen or official wouldn't count. But as any press agent can tell you, propaganda coming from amusement sources is twice as potent as any government written hand-out. People dig what comes out of a juke-box more than a politician because they are listening to the former, but suspicious of the latter. That's why the Nazis are so hot on making sure that none of their literature or music contains any ideas that they don't like. They've found that small items here can cause much more trouble than the pompous foamings of any big-wig.

Kaye probably never even thought twice about the tune, other than how many records he hoped it would sell. The point is, he should have, and deserves a firm roasting from the business, for having sluffed it off.

The newspapers and the public have a distinct suspicion that the musickers aren't as war-minded as they should be. This is probably no longer true, but records like this certainly don't help.

Music news? Tune in at 3:15 a.m. these Saturdays while Jerry Lawrence and the *Beat's* N.Y. ed, Mike Levin, check over the week's happenings. It's a *WOR Moonlight Saving Time* feature.

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Young Maestro Shows Plenty Of Promise

Indianapolis Band, Average Age 18 Years, Attracting Attention

Indianapolis—"America's youngest maestro is on the air." This is the introduction given Dick Peirce and his orchestra while airing these days from the Indiana Roof in Indianapolis.

A promising young aggregation, the average age being eighteen, the set-up consists of five brass, four reeds, and three rhythm, with pretty Linda Page handling the vocal situations nicely. Linda is the oldest member of the band (20).

Like Lunceford

Centered around the workmanship of the leader and his piano, the outfit's arrangements are turned out by tenor man Bob Gwyn and trombonist Bill Carter, who, no one can doubt, are strictly on a Luncefordian kick.

For example, Gwyn's arrangement of *Cheatin' On Me* is an exact reproduction of the idol's spinner . . . even down to the vocal solo with Trummie Young, done in this case by Peirce. The trio work is done by Gwyn, trombonist Bob Leaman, and leader Peirce.

Dick founded his present band eight months ago, and since that time they have won a favorable reputation through the mid-west.

Plan College Course

Upon graduation from Shortridge High School, Indianapolis, this June, Peirce will take his crew to Lake James, in Northern Indiana, and play a ten week's location job. Following that, the entire unit anticipates entering Indiana University.

Personnel includes: trumpets, Joe Kassler, Bob Stainbrook, and Marshall Samms; trombones, Bill Carter and Bob Leaman; saxo-

Indiana Band Shows Promise



Indianapolis—His Indiana fans swear that Dick Peirce is going places, but fast. Read the story about this young aggregation in the adjoining column. *Liebel I. Engel Photo.*

phones, John White, Bob Gwyn, vocals, Linda Page; piano and leader, Dick Peirce. —*Cal Mathews, Jr.*

Rohrer Conducts Clyde Knight Crew

Pittsburgh, Pa.—The newest addition to the ever changing Clyde Knight crew is Herb Rohrer, who replaces the army-bound Fran Eighler as leader. Since taking over, Herb has lost several sidemen, either to the army or to defense plants.

Herb himself is working in one of Pittsburgh's key defense plants by day, fronting the band at night. Saxist George Nelson was drafted, Al Howard moved to Chick Floyd's crew, now at the William Penn; 1st valver Al Kennedy joined Joey Sims, and Al Larello left the band to become a production soldier.

The rest of the personnel in-

cludes, Bert Eichler, Joe Stampler, Steve Funovits, saxes; Ed Berra, Paul Kunes, valves; Danny Ponteri, trombone; Frank Jarema, 88; Johnny Descalzi, bass.

Joe Vera and his *Men of Music* have built an enormous following at the Fiesta room and their option has been taken up for several weeks. At present they have occupied the spot longer than any of their predecessors.

Joey Stabile has left Brother Dick's band here to join the air force, and was replaced by Joe Saitta. Brassman Frank Gibson has left the band to retire to his farm. Dick announced intentions of adding a fifth sax and Pinky Savitt is still featured heavily on trumpet.

Practically the whole town's waiting for Benny Goodman to show up. The last time the king played the Syria Mosque it was a one nighter and space was limited. The Stanley is expecting their biggest rush in years.

—*Ted Humes*

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Photo courtesy of Aviation Magazine

Johnny Lewis Builds Ork On Campus

Evanston, Ill.—Among the bands being fostered by the student musicians' union here is Johnny Lewis' ork. Band has been gleaming its share of club dates in and around Chicago as well as a number of college proms.

Personnel of the band includes: Billy Heller, pianist; Johnny Heller, bass; Bobby Keck, drums; Jack Gollibath, Dominick Favia, Ben Bailey, Dan Gardner, saxes; Bill Boardman, Ray Grimm, Johnny Lewis, trumpets; Don King, trombone.

Stanley at Delavan

Chicago—Stan Stanley and his nine-piece orchestra, featuring Earl Fulton, tenor singer, open the season at Delavan Gardens in Wisconsin on May 29, and will remain all summer, according to M. J. Tomlinson, operator.

Stanley expects three Mutual radio pickups a week.

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Leo Reisman On Ritz Roof

Johnny Davis and Basie Play Theater Dates In Boston

Boston—Local star Leo Reisman and band came in from Rainbow Room, New York, to Ritz-Carlton Roof, for a seven week stay. This is Leo's home-town and his first stand here in 15 years. Carmen Cavallero from Hotel Cleveland spot moved in to Reisman's Rainbow Room corner. Georgie Hale's Powers Models opened their Ritz-Roof date with a special show for the benefit of British War Relief.

Harvard University students' efforts reversed a ruling of Boston musicians local. Johnny "Scat" Davis, in for a week's date at RKO theater, was invited to play one-night date for University dance but the local refused to allow it, due to ruling prohibiting two separate dates being played in five days. Boston local finally acceded to committee of students when it was agreed that Davis would leave the area directly after their dance.

Basie Scores

The rhythms of Count Basie and the song-selling Maxine Sullivan, registered heavily with the theater customers. The Count's sophisticated musical combo's pleased 'em good.

RKO bandstand was draped with curvaceous song-plugging Beatrice Kay along with Jim Falkenburg, most photographed model, and Jerry Lester, Broadway comedian, during "Scat" Davis ork theater date. B K piled up a heap of new fans with her gay nineties songs.

Leighton Noble remains con-

Farewell Blues in A Flat



Detroit—These Detroit musicians gave a send-off to Mickey Steinke and Bob Anderson the night before they left for the army. Left to right: Bill Stegmeyer, clarinet (getting a good beat from the drums); Bob Anderson, cornet; Mickey Steinke, drums; Whitey Myrick, cornet; Gordon Sullivan, piano; Red McGarvey, guitar; Dan Doyle, tenor. Photo by Mrs. W. Gordon Sullivan.

sistent in his 19th week of indefinite Hotel Statler Terrace Room engagement and is still coming thru with around 1,000 covers on week-ends. . . . Another week-end at Raymor-Playmor proved okay for Bob Allen band, who doubled with localork Guy Ormandy, which drew 3,500 for 2 nites with neat \$2,400. . . . Vaughn Monroe came in to Taunton's Roseland and set record for his home territory spot. Smashed around 2,300 at a buck-ten. Monroe and his men come in for week June 5 to make RKO-Boston theater stand sing. . . . Erskine Hawkins with the Four Ink Spots on stage of Boston's Metropolitan did socks big. Georgie Auld coming in for third time with new band hit around 900. . . . Found George Ol-

sen out at Riverview's opening for the season. . . . Jose Dominguez and his Cuban-American ork playing the National Room, Hotel Buckminster gets air time via WMEX every nite. . . . Arthur Fielder and his 85 piece ork gave out with clap, clap, clap, "Deep in the Heart of Texas," in his symphony hall debut here. A 2,500 audience clapped till he encored. —Michael Stranger

Steamer Season Begins for Bands

Detroit—The season for Great Lakes cruises has begun and many bands are already placed on the steamers.

Among the dance crews set are Al Cox and his Londonaires, aboard the S.S. North American; Tommy Vaughn, on S.S. Alabama on June 26; Billy Moon, on the S.S. South American May 15 for one month, and then to the Greater Buffalo steamer, and Harold White, on the Steamer Greater Detroit.

Artie Fields and his Esquires have been taken over by the Delbridge and Gorrell office.

Ready New York Stand for Caceres

Detroit—Emilio Caceres and his ork moved from the Club San Diego to the Grand Terrace here last month. Manager Mike Falk is also readying a New York stand. Caceres has added two new sidemen. They are Bernie Weiss, alto, clary and tenor, and Tiny Rips, alto, baritone and clary.

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KEEP 'EM FLYING

Ernie Duffield Loses Players Firmans Closes Engagement In Toronto

Fostoria, O.—Several changes in the Ernie Duffield band were announced last week. Fine hot tenor man Eddie Cole has joined the government offices at Wright Field, Dayton. He is replaced by Tommy Campbell, one time Jimmy Richards' sax man and later leader of his own band.

Jim Farison, trumpeter, was inducted. He is now stationed at Camp Coffee, Ark.

LaVaughn Friedley, vocalist, has joined a quartet, Three Dots and a Dash.

Old timers will be interested in the whereabouts of Red Saliers, once a member of the Paul Specht band (broadcast and recorded with that band in 1922). Saliers now holds down fourth sax with Ernie Duffield and continues to play a wicked fiddle. (An article on the Specht band, with Saliers' photo, appeared in the Sept. 1, 1940, Down Beat—Eda.)

Permo Products Sales Manager Joins Army

Sherman Pate, for more than five years sales manager of Permo Products Corporation, has recently joined the United States Army. Pate will be away from his duties only for the duration.

Associates and employees at the plant presented him with a motion picture camera and projector.

A Veteran



Texarkana, Ark.—What's all this howl about letting girls lead bands? Here's one girl leader who has been a click for five years. She is Elinore Sten, whose combo is now dishing out music at the Wagon Wheel here. Says Elinore: "I have to beg for a vacation each year." Pic, Courtesy of Bill Coggins.

Joe Adams Is New Osborne Manager

Chicago—Joe Adams, saxist in Will Osborne's band, stepped out of the section last week to replace Jerry Johnson as manager. Johnson is returning to his home in Washington, Pa., where he will manage Memorial Park. Johnson joined Osborne last Fall, taking over Mack Shaw's spot.

GUITARISTS

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Vancouver, after success of 1941 and the augurated the dov House single person Louis parade bands so 8, and a Macs, J Henry I Jack played ater ene hit with on the Show, Charlie the wor

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Vancouver Gets Names

Vancouver, B. C.—Famous Players, after watching box office success of name bands on one-nighters and theater dates here, has inaugurated a new band policy at the downtown Orpheum theater. House will in future feature a single film bill and name band in person.

Louis Armstrong started the parade week of May 11. Two other bands set are Sonny Dunham, June 8, and Al Donahue with the Merry Macs, June 15. Harry James and Henry Busse are tentative.

Jack Teagarden, whose band played a week at the Beacon theater ending April 30, made a big hit with local jazzites. Interviewed on the CKWX Saturday Swing Show, Tea proclaimed brother Charlie "the greatest trumpeter in the world."

—Don McKim

Hartford Leaps On J. Dorsey Date

Hartford, Conn.—The new Hartford Auditorium recently presented Jimmy Dorsey and a crowd of 4,000 packed the arena. There was hardly room for the jitterbugs to warm the floor.

Spotlighted were Babe Russin, tenor soloist and Johnny Guarneri, ex-Shaw and BG pianist, as well as Jimmy's scintillating sax. Vocal faves Bob Eberly and Helen O'Connell took the chirping honors. The managing director of the auditorium, Frank Dubinsky, stated that they will probably adopt a weekly name band policy.

Jumping at the Club Alden are Charlie Donnelly and his boys featuring Red Richmond, clever 88-ist and Skeets Shonty, brilliant young trumpeter. They are set indefinitely at the spot. . . . The Sal Perri orchestra is a thirteen man crew that is really holding its own in these parts. They are playing weekly one-nighters at the Lithuanian-American ballroom, as well as other jobs around the city. Featured are trumpeter Tweet Peterson, jazz trombonist Morty Seligman, tenor man Mike Rogers and pretty young vocalist, Rita Carroll.

—Dan Canter

Bunny and Harry, Says Pops



Vancouver — Satchmo' Louis Armstrong turns on his best grin in the course of an interview over CKWX, Vancouver, Canada. Quizzed by *Down Beat* correspondent Don McKim, Pops cited

Bunny Berigan and Harry James as top white trumpeters and told of the diet which has reduced him from 220 to 170 pounds since last October. Armstrong's band is currently on tour.

Saunders Takes Over Roanoke Studio Ork

Roanoke, Va.—For the first time in years the WDBJ staff ork has split up. Leadership of the new outfit, now airing, has been taken over by Jack Saunders, and includes all of Saunders' old dance band and part of the original studio orchestra.

Joe Staton and Warren Clinevell, trumpeter and drummer, are re-organizing another jump outfit, (a nine-piecer) playing mostly stock stuff with kicks, which will

probably go under the name of Collegians.

Blake Brown, tub-thumper with the 116th Inf. band, stationed at Ft. Meade, Md., stays in Roanoke more than he does in camp. Blake plays on the side with Al Fremont's orchestra along with other local 165ers; Price Hurst, Dick Windley, and Harold Powell.

Cats from all around have been tearing up the Riverjack Casino lately with regular Sunday jive-bombing sessions. . . . I Found a New Kind of Love is the name of a bouncy new tune of which Jimmy St. Clair is the proud papa. . . . Jitterbugs and some of the zoot suits are diggin' Don Kent's gates in a local spot every Friday and Saturday night. Best features of the ork are Julian Dixon on drums, and Buddy McPhilly on 88.

—Buddy Phelps

This Maestro Ran Into Trouble Plus

Savannah, Ga.—Hal Wasson, who has been held over at Al Remler's Club Royale here, had a terrific time in getting here to open his engagement.

Wasson had bought a house trailer, which was delivered to him the day war was declared. It seemed to start a line of luck, all bad. The first night out, he ran into a snow-storm somewhere in Virginia and a snowstorm is something special in a trailer. The second night out, he lost the rest of the band up in the mountains of West Virginia—or maybe it was Hal who was lost because he couldn't find a way down; so he parked and spent the night there. The third night was spent placidly in the midst of a cotton field.

Anita Lewis Is Vocalist

Best thing that has happened within the last three weeks to the band is the acquisition of Anita Lewis as vocalist. Rest of the band includes: Bill Snyder, tenor; Jack Alexander, trumpet; Dick Cooley, trombone; Dave Stout, piano; Carl Griggs, bass; Hal Wasson, drums and vibes.

Incidentally, the reason Hal lost the rest of the band is that they had a head-on collision. Miraculously, all escaped injury and Hal had the instruments with him.

At the Dells, Gladys Keyes has been taken on as accordionist, and Dolores Rudge as songbird. Both of the gals are okay, sho nuff.

Artillery Band Plays

Fort Jackson, S. C., sent over its 30th Div. Artillery band (formerly the 118th F.A.) to play in our Army Day parade. Outstanding in this band are two Savannah boys, Tech. Sgt. Austin Catterton, trombone, and his brother, Staff Sgt. Frank Catterton, trumpet; Valdo Conte, sax, who formerly was with Goodman, James Bowen, trombone from Garber, and Roland Houston, clarinet, graduate of Julliard and Brown U.

The regular dance band of the Savannah Air Base boasts of Sammy Levine and brother Bob on

Gal Can Swing



Ellen Butler, only girl in the history of the Oklahoma A & M college to play cornet in the 110-piece symphonic band, was born in Oklahoma City twenty years ago, began playing at the age of ten and leads her own all-girl swing band. Her favorites are James and Eldridge, but she sounds like Spivak.

tenors; Ed Famula and Joe "Ski" on altos; Dick Legler, Maxie Belardinelli, Virgil Gibilterra, trumpets; Warren Doyle, piano; Ted Cox, drums; and Tecumach Carpenter, bass.

Of the USO-sponsored jam group pianist Pete Leonard has been transferred to MacDill Field; John Kristiansen, guitarist, and Robert Calkins, drummer, were transferred also. Regulars remaining are Jack Todd, piano; Lennie Silverstein, drums; George Albrecht, tenor; Bart Kerr, trumpet; Stanley Pade and Reno Filippi, clarinets, and Jack Cobb, vocalist and comedian.

—Charlot Slotin

Vernon Forms Band

Danvers, Mass.—Eddy Vernon, formerly featured with Bernie Kaye as a drummer, has formed his own band and taken over at the New Moon Inn here. Men who left to go with Vernon include Eddie Kaufman, lead alto; Tony Appicella, piano, and Ray Thompson, trumpet.

Regina Spot Loses License

Regina, Sask.—Follow-up to the recent \$300 fine slapped on Olie Wagner's drummer at the Oriental Gardens, on a bootlegging charge, was the revoking of proprietor Howe Louis' license to operate a dine-and-dance. Louis made a recent appeal before the city fathers to get his license back, but it was no go; he stands to lose about \$15,000 on his investment.

George Fairfield, pianist with Howard Russell's Trianon orch., has taken over the baton, since leader Russell departed for Winnipeg. Russell's plans are not known but it is reported he may be leaving the profession. . . . Saturday Afternoon Swing Session from CKCK is under the leadership of Ross MacRae, who plays quite a lot of horn in his own right. Bruce Peacock assists on the chatter. Free platters are given to cats writing in.

—Isabell Goundry

Band Gets New Theme

Sikeston, Mo.—Accordionist Paul Wolk with the Fon Lasater band has penned the crew's new theme song, *So Blue*.

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by BUDDY HOWARD

"Our Cotton Pickers' band of ten years ago rocked as much as any modern band!"

That is the statement of Cuba Austin, who was the drummer for many years in the orchestra started by William McKinney.

Those who have heard that band in person or on records will agree that it was one of the great bands of jazz. It

boasted a number of names that reads like a Who's Who of Jazz—names like John Nesbitt, Billy Taylor, Don Redman, Benny Carter, Rex Stewart, Roy Eldridge, Eddie Barefield, Prince Robinson, Joe Smith and Cuba Austin.



Cuba Austin

Claude Jones on Trombone
Cuba Austin who now lives in Baltimore, was a bellhop at the Greenbriar hotel in White Sulphur Springs, Va., when he first heard McKinney's orchestra. But let him tell his story himself: "The band played a one nighter in our town. It was then known as McKinney's Synco-Band. McKinney was on drums; Todd Rhodes on piano; Melton Senior on alto; Dave Wiborn on banjo; Wesley Stewart on fiddle, and Claude Jones on trombone. At that, I was tap dancing and playing drums and I sat in with the band.

"The band left town and went on a tour of Ohio. About a month later, I received a telegram from Bill, saying that he was going to stop playing and devote his time to booking the band, and that he wanted me on drums. I accepted

immediately and when I got to Springfield, Bill had enlarged the band and added John Nesbitt, a Norfolk musician, on trumpet.

How "Woodshedding" Began

"That summer, we were booked for a season at Manitou Beach, Mich., and we added Joyce (Fat-head) Thomas on alto and Wesley Stewart switched from fiddle to tenor. We then had three saxes, one trumpet, one trombone, piano, banjo and drums. It was at Manitou Beach that the band started coming on. Nesbitt was making the arrangements and teaching us all how to read.

"It was here that the term 'woodshedding' originated. When one of the gang wanted to rehearse his part, he would go off into the woods and practise until he made it. If anyone would biff a few too many, Nesbitt would send him off the woods for a private rehearsal. Sometimes, more than half of the band would be woodshedding.

Jammed with Goldkette Men

"On Sunday, we would give our afternoon concert and we would play the easy parts of *Poet and Peasant Overture*, Victor Herbert songs and similar numbers. From Manitou Beach, we went to Arcadia Ballroom in Detroit. Detroit was a wide open town in those days and the great Jean Goldkette and the Orange Blossoms band were also in Detroit.

"We played a season at the Arcadia and moved to the Graystone. Our personnel when we entered the Graystone was: Don Redman, Prince Robinson, James Dudley, Joyce Thomas, saxes; Langston Curl, Joe Smith, John Nesbitt, trumpets; Cuffee Davidson, trombone. Rhodes, Weldon, myself and Bob Esandero made up the rhythm section. Redman and Nesbitt were making the arrangements and the band really jammed.

"All the boys around Detroit at that time loved to jam and it wasn't a surprising sight to see Bix Beiderbecke, Don Murray,

John Paul Jones—1942 Edition



St. Louis—Namesake of a distinguished naval hero, John Paul Jones of the Nick Stuart band joins the coast guard and bids farewell to his boss, with suitable

musical accompaniment. Stuart and his boys have been featured at the Hotel Jefferson in St. Louis for three months, expect to remain during June.

Hank Biagini, Joe Venuti and others all on our bandstand jamming.

Held Music School

"Goldkette used to have sort of a music school in a locker room at the Graystone and he and Don Redman would take turns at the blackboard explaining arrangements and teaching us to read better.

"While we were at the Graystone, we would make trips to Chicago for our first recordings. Among our first waxings were *Four or Five Times* and *Milenberg Joys*.

"From the Graystone, we left for New York and the Roseland Ballroom. We were in New York about a year and then we went on the road through New England. In Connecticut, Joyce Thomas was killed in an automobile accident and Ed Inge replaced him. We then headed for California and opened up in Sebastian's Cotton Club in Culver City.

Finally Broke Up

"After a four month's stay at the club, we headed back East and reorganized the band in Detroit. In the trumpet section we had Rex Stewart, Buddy Lee and Charlie Mole. Benny Carter came in and Don Redman left. We played dates around the East for awhile but due to the scarcity of bookings, the band gradually broke up here in Baltimore at Carlins Park.

"The personnel of that last Cotton Pickers' organization included Buddy Lee, Roy Eldridge, Sidney DeParis, trumpets; Cuffee Davidson, Eli Robinson, trombones; Bill Bowen, Joe Eldridge, Prince Robinson, and Eddie Barefield, saxes; Bill McClube, bass; Todd Rhodes, piano; Dave Wiborn, guitar; Cuba Austin, drums."

That's Cuba Austin's story of the old Cotton Pickers band. At present, Austin is playing drums with the Rivers Chambers orchestra in Baltimore.

Ft. Riley Private Picks Up His Old Baton

Ft. Riley, Kas. — A union contract finally caught up with Pvt. Seymour Magenheim, ex-Alvino Rey 88er and member of Local 802, now a band member at the Cavalry Replacement Training Center here. Last fall, Magenheim headed out on tour as leader of a band accompanying the *Happy-Go-Lucky* USO-Camp Shows unit. Before the itinerary, including Fort Riley, could be concluded, Magenheim was called up and sent to the CRTC for basic training. *Happy-Go-Lucky* recently played a three day stand at the CRTC, Ft. Riley and Camp Funston—all on the Ft. Riley reservation. Replacing regular conductor Jack Garnet at the baton for all appearances was Pvt. Seymour Magenheim.

Many Pros in Camp

Flock of pros in the ranks of the new training increment here. Jack Power, ex-Louis Prima and Bob Chester vocalist, and Leo Hattler, former pianist with Harold Austin's band in Buffalo, are both with the Headquarters detachment of the nation's first and only Military Police Replacement Training Center recently established here.

Anton J. Rizanc, former Maurice Spitalny and Vincent Lopez accordionist; Nicholas A. Rossi, who played the baritone horn at KDKA in Pittsburgh; Ernest E. Workman, who played trumpet at the Roseland Inn and the Lido Club, both in Jackson, Mich.; and Edward Bembereit, accordionist at the Bomb Cellar club in Fairmont, W. Va., are all undergoing basic cavalry training.

Plan Musical

Sgt. Everett L. McDonald's CRTC jazz band will have a featured role in *Life of Riley*, first original music production attempted by special services section here. Lt. Andrew B. White, special services officer, is the former Fred Waring baritone. Score for the show has been turned out by Pvts. Bob Ward, brilliant young long-hair composer whose *First Symphony* has been performed on CBS, Eddie "Duke" Herzog, ex-Claude Thornhill arranger, and Hatler. —Pfc. Mel Adams

New Argentine Jazz Band a Hit

Buenos Aires—Talk of the town is the new Rhythm Kings ork at the Odeon Bar, led by drummer Mario D'Alo. The Odeon is of course the jam spot of Buenos Aires.

The outfit includes several good instrumentalists. Among them are Ismael "Pibe" Paz, who used to be the first alto and clarinet man in Harold Mickey's band, when the American leader was in B. A. (Mickey is now leading his own orchestra in North Carolina in the states); Mike Ratip, guitarist; Carlos Villegas, rated the best pianist in Buenos Aires, who used to pound the 88 for Booker Pittman at the Chaumiere, and John Salazar, trumpet. Salazar turned down an offer to join Harry Roy, the British leader, when he visited Argentina.

The D'Alo band will be followed by Hector Lagna Fietta's band. Sam Reznick, an Argentine who formerly played violin with Gus Arnheim in Los Angeles, is now leading his own band in Uruguay. —Hector Joe Garino

Rockford Hotel Features Jam Outfit

Rockford, Ill. — Another Dixieland band made its debut in Rockford last month when Don Scott brought a 5-piece jam band into the Palmer House. Scott, former Bob Rafferty horn man-arranger, fronts the band which features the go tenor of Pete Galiano and the drums of Jimmy Palmer. Galiano formerly headed a trio at the Blackhawk in Beloit.

Jerry Is Solid

Jerry Brown and Joe Grey, popular sweet-swing combo, came into the Buckhorn last month. Jerry pipes a fine vocal and her piano is equally as solid. She also plays vibes. Joe sings and plays guitar. Don Fairchild continues at the spot on piano. Don is the former Tiny Hill 88er. All three were formerly featured at the Rendezvous in Beloit.

Times Tap celebrated the return of Penny Moffit recently. Penny has long been a favorite chirper with Rockford cats and her return should mean a big boost in the spot's business. Jerry Cummings left the Rendezvous in Beloit to come in as Penny's accompanist.

Hold-Jam Sessions

Don Overland came into the Nelson replacing Bob Rafferty. . . . Jay Hart, former *Beat* correspondent, has been holding jams at his house every Sunday afternoon. . . . Bob Steele is playing piano and organ at the Granite Front. —Bob Fossum

Ebbins, Nemo Pen New Ditty

New York—Milt Ebbins, Count Basie business head, and Henry Nemo, self-appointed chief character of bandom, have written *Hip, Hip, Hooray*. Robbins Music made the advance.

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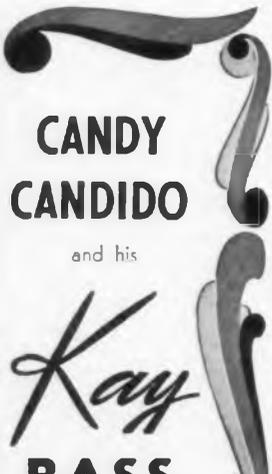
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WHO'S WHO IN MUSIC

Bob Chester's Band

BOB CHESTER . . . Leader . . . Began his career as a drum major at the University of Dayton and the University of Detroit. Started as a bandleader in Detroit, playing at the Detroit Athletic club. In 1939, he came to New York, reorganized his ork and played the New Yorker and Pennsylvania hotels. Chester plays fine sax. Was accused for long time in the trade of being imitator of Miller's and other established swing styles, but fluffed off attacks by producing an original band. Personality kid, too.

AL MASTREN . . . Trombone . . . Age 24. Single. Has been with Chester two years. Formerly played with Glenn Miller. Real Nichols and that fine Red Norvo band which created a stir at the Blackhawk four or five years ago. Likes to play baseball and swim. Calls Cohoes, N. Y., home town.

JIMMY SANDS . . . Alto . . . Age 20. Married. Also plays jazz clarinet. Calls Tuckahoe, N. Y., home. Has played with Charlie Spivak and Duke Daly. Likes baseball. About clarinet players, has this to say: "Benny's my god."

TED NASH . . . Tenor . . . Age 19. Single. Turns out good gitty jazz solos. Hails from Boston. Started sax at age of 15. Has played with Johnny Long, Dick Rogers, Clyde Lucas and Van Alexander. Plays baseball and football. Likes Lester Young and Ben Webster on tenor.

HANK WAYLAND . . . Bass . . . Age 25. Was Benny Goodman's original bass player, being followed by Harry Goodman when he stepped out. Home is in New Bedford, Mass. Also played with Berigan and Clinton and has been with Chester six months. Likes football, golf, and Jimmy Blanton on bass.

Pianos Fell In

Louisville, Ky.—Bob Shackleton, a piano dealer here, advertised that he would call for, tune, repair, and deliver to camps any piano donated to the services. The final total, 204, brought Army trucks to the rescue. Shackleton is still trying to figure out whether it was patriotism or spring house-cleaning.

band a year, then was featured over WOR and WMCA. Then, joined Johnny McGee. Has been with Chester a year and a half. Brunet and single. Paints with water colors as a hobby and is heavy on the satire.

ELISSE COOPER . . . Vocalist . . . Sings with a boy trio only, which she discovered in York. Could call her organization Elisse and her Gentlemen-in-Waiting. Hails from Columbus, S. C., and still says "You all." Began singing with a local band five years, did vocal chores with Hudson-DeLange and Tony Pastor, before joining Chester. Is 22 years old. Her vocal trio is made up of Bill Knaub, Gene Knaub, and Bobby Gibbons.

GENE HOWARD . . . Male Vocalist . . . Age 21. Single. Home town is Nashville and talks like it. Has been with Chester four months. Began singing career on staff of WSM, Nashville, and was hired by Chester sight unseen. Hobbies are golf and tennis.

—Joe

Vocalist Proves Value to 3 Bands

St. Louis—In spite of opinions to the contrary, here is proof that a good vocalist can make a band. Ray Marlowe in the last four years has sung with three different bands successfully and in each instance the band has suffered by his leaving. Herb Taylor was the first to change from Marlowe to a girl chirp and at once lost his popularity and his band, Michael Pelat's ork was popular in St. Louis, until Mike left for the Army and the band was taken over by Tony Carosello. Marlowe went on to a different band and now Carosello is losing ground.

Ray Marlowe is now with Art Meadows' ork, along with such topnotch side-men as Bob Koenig and Herm Weber on saxes, and Milt Gutman on piano. The local crowd has already noted the difference and the client now employing the band is worried about losing the fellows.

Tune Town gives us a line-up for June including Father Hines, Count Basie, Tiny Hill, and Tony Pastor. Tune Town is our only year-round ballroom and they continue their high standard of entertainment throughout the summer.

Seth Griner and Ruth Hulse Nelson are being starred in a new series over KMOX. Its *Rhapsody in Black & White* features combinations of two pianos, an organ and a Novachord. . . . Nelson Clyde, promising young bandleader, on May 9 wound up the season at Dreamland Hall, on the outskirts of St. Louis. Clyde's ork has been steadily growing in popularity.

—Walt Reller

Girl Grills Griff—In Boston, No Less



Boston—Griff Williams, ork leader, is shown being interviewed by Ruth Moss over stations WAAB and WNAC during his recent stay here. Griff is currently playing at Beverly Hills Country Club, Newport, Ky. Wonder if they talked about the Waldorf-Astoria?

Ray Ventura Band in Rio

Rio de Janeiro—The talk of the town down here is Ray Ventura with his small combo; Alix Combelle, tenor sax, and Micheline Day doing the vocals. Ventura is playing at the Casino da Urca and is broadcasting over Radio Mairinque.

Big Boy Goudie, native of Texas, who played sometime ago in France in Willie Lewis' and Noble Sissle's bands, is leading a small orchestra at the Copacabana hotel.

Oscar Aleman, Set In Buenos Aires

Buenos Aires—Oscar Aleman, noted jazz guitarist, who once played as soloist for the Josephine Baker show in the Casino de Paris and the Moulin Rouge, has returned from Europe to play at the new "Gong" night club here.

Aleman also will broadcast via Radio Belgrano. He will be billed with his Swing Quintet and will record for the Argentine Odeon label.

Twin City Cats Like Vic Sell

Minneapolis—Ranking high as a hep spot for Twin City cats is the solid six piece band of Vic Sell playing seven sessions a week at the Colonial in suburban Mendota. The lift and the new punch to the band gets its spark from the tenoring of Tommy Bauer, who recently left Gus Arnheim to become a family man.

Four way is achieved by three trombones and the tenor, while Ray Palmer, one of the trombones, doubles on string bass, and Vic Sell jumps between trumpet and trom. The arrangements solid and with a boot, are Tommy's.

Another Twin City musician takes his place with Tenor George Paulsen in the Art Jarrett band. This time it's Buzz Gough, fine, young (not registered for any draft yet!) trumpet man of the Glad Olinger band. Also rumored that Sid Bacon, former Lloyd La-

Brieman, is joining either Jarrett or Nick Stuart.

—Don Lang



Betty Bradley

WILL HUTTON . . . Trumpet . . . Hails from Red Lion, Pa. Single. Has twelve toes, no less. (*Down Beat* digs up everything.) Has played with bands of Bob Zurke, Will Hudson, and Milt Britton. Age 30. Hobbies include photography and baking cakes.

EDWARD SCALZI . . . Alto . . . Age 24. Plays lead sax. Home is in Staten Island, N. Y. Studied sax in schools. Has played with Woody Herman, Leo Reisman. Single. Hobbies include bowling. Likes sax style of Toots Mondello and Les Robinson.

ERNIE STRICKER . . . Trombone . . . Age 31. Belleville, N. J., is his home town. Been playing professionally 14 years. Former bands include Berigan, Venuti and Norvo. Single. Golfs. Likes Jackson T. and Tommy D. on tram.

HERB SPITALNY . . . Trombone . . . Age 22. Hails from Newark. Is a second cousin of Phil and Maurice Spitalny. Formerly played with Jerry Wald. Married and has two pups.

BOB GIBBONS . . . Guitar . . . Age 19. This is his first big band assignment. Was discovered in York, Pa. Single. Bowls.

DON MILLER . . . Trumpet . . . Age 19. Hails from York, Pa. Chester heard him playing in York and hired him. Single. Likes Berigan, Armstrong.

JOCK SPENGLER . . . Tenor . . . Age 29. From Syracuse. Playing professionally 10 or 12 years. Former bosses include Will Bradley and Emery Deutsch. Married. Is on a symphony kick at the moment.

BOB BASS . . . Drums . . . Age 27. Grad of University of Minnesota. Also a frat man—Sigma Alpha Epsilon, no less. Has played with Barney Rupp and Charlie Spivak. A senior member of Chester band. Married. Two children. Likes airplanes and cameras, Ellington, and small jazz bands along the Chicago—Eddie Condon order.

CY BAKER . . . Trumpet . . . Age 30. Considers Bob Chester and Rudy Vallee as his two favorite bosses. Played with Vallee, Glen Gray, and Mark Warnow. Hobby is his movie camera; also digs the barbecued ribs, especially Paul Mares (PLUG!). Very commercial minded in music tastes. Gets billing with the band.

PAUL JORDAN . . . Pianist . . . Age 25. Calls Chicago home. Studied piano as a boy. Is married; father of a boy. Likes any type of music that is good. Has been arranging about seven years and was with Artie Shaw for a few months last winter. Arranged and composed Shaw recordings of *Carnival, Suite No. 8, Evening*, and *Two in One Blues*. Composed with Bud Freeman, the new Chester-featured tune, *My Favorite Guy*.

BETTY BRADLEY . . . Vocalist . . . Age 21. Hails from Brooklyn. Auditioned with Gray Gordon at 17, sang with the

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Why Should Comedians Razz Band Leaders?

Ever since Eddie Cantor made a stooge out of Dave Rubinoff, eventually hiring a dialectician as a voice stand-in for the violinist to increase the hilarity of the gags, there has been an increasing tendency on the part of radio comedians and script writers for musical shows to make chumps out of band leaders and musicians.

A certain amount of good clean fun is okay, but ridicule is not healthy humor in any man's language. And the practice certainly does nothing to elevate the musician in the mind of the public. It reflects on the talent of comedians to win snickers from their audience with reference to the shoes of the boys in the orchestra—either they have none or are wearing tan ones with their tuxedos, as the gag goes.

It reflects on the common sense of the leader who permits a comedian to make him the butt of questionable gags. Playing "straight" to a comedian is one thing. Becoming a stooge is another. Seldom does a gag reflect to the musician's credit. Invariably it makes him an illiterate dope, who is not only not quite bright, but doesn't even understand music.

Jack Benny constantly razzes Phil Harris about his own lack of musicianship, as well as the alleged low I.Q. of the boys in his band, who never have shoes nor decent clothing to hear Jack tell it. And it isn't always funny. Of course, Benny takes the lousy end of many a gag himself, so he isn't quite as bad as some others.

Fred Allen was an offender during the period in which he weekly made a dialectician of his conductor, Al Goodman, with a running series of "I, Goodman" situations. He doesn't do it any more, probably because he sensed that it was not returning laugh dividends. Ray Noble permitted himself to be characterized as a sappy Englishman of the old, familiar burlesque type on the Burns and Allen show, almost topping Grace as a dim-wit. Ray is playing it straighter on the Charlie McCarthy show, keeping his dignity and still winning laughs.

Ozzie Nelson is a perfect specimen of inanity while broadcasting with Red Skelton, only permitted to speak when he remarks, "I did such-and-such once" or "I once was a so-and-so." To anyone who knows Ozzie as a Rutgers graduate and one of the most astute business heads in the band field, the characterization doesn't quite click. At least, however, there are no snide remarks about his musical ability, and no cracks directed at the boys in the band.

It isn't that the listening public takes these bum gags seriously. Most of 'em know better than that. But it is one of the rules of propaganda, becoming more generally apparent during this current war, that repetition, even of untruths, eventually builds up a cumulative belief that could be engendered in no other fashion.

Why must band leaders always be dizzy dopes in radio scripts? Why must musicians always be portrayed as uneducated bums and lugs, with no talent, no manners and no matching pants, much in the same manner as the movies for years misrepresented the lads of the working press as sloppily dressed, drunken stumble-bums?

Gags about the conductor (remember they always addressed him as "professor" in the old vaudeville days, just before they let him have it?) and the horn player, should have gone out with vaudeville. They are in bad taste and they are always used at the expense of the musician himself. The best they can ever raise is a polite sneer.

Ada and Bonnie Call Off Deal

New York—"Goils will be goils." Which is why the proposed Bonnie Baker-Ada Leonard joint tour isn't coming off. Baker here at a night-

ery, doing a single after leaving Orrin Tucker, denies any tiffing with former stripper Leonard who now has her own all-girl band. Bonnie says that they simply couldn't get together as to who was going to be billed first, and therefore decided to skip the whole matter.

Musicians Off the Record



Hollywood—On the right here we dig Jack Sims, that very young front tenor man (just turned sixteen) of the Kenny Baker Ork, hepping his director to some of the Beat jive. Jack's brother, Ray Sims, plays tram with Jerry Wald. Pic by Lee.

Dig the Sign



Pittsburgh—"I'll bet it goes straight to Jack & Charlie's Tavern," says Frank "802" Kestler. Frankie, a skin-beater, is the only New York member of Mel Marvin's band, currently at Bill Green's in Pittsburgh.

In the South



Here are a couple of northern "cats" enjoying themselves in southern Louisiana. They are Benny Fisher, trumpet player, and Ray Olson, drummer. Both boys are with the Don (Ike) Ragon band at the Grove, Vinton, La. Ragon took over the old Anson Weeks band, when Anson disbanded it in order to assume leadership of Red Nichols' old territory band a month or so ago. The horse doesn't play in the band by the way; they just keep him around for laughs.

Musical May Be Filmed in Gotham

New York—First musical feature film to be produced here in some time will be supervised by Will Rowland and is to be called *Follies Girl*. Filmed at the 20th-Fox studios on 54th St., the film will use another of these all-star jam sessions, besides spotlighting several name bands. Jerry Wald is the only one definitely signed now. Gertrude Niesen, and perhaps Willie Howard will be starred.

• • Chords and Discords • •

Gal Tenor Sax Player Jumps

Las Vegas, Nev.
To the Editors:
In the last issue, an article by Joe Banana of Yuma, Ariz., praises the work of a gal, Doris Everett on tenor sax. May I also add that her playing is really terrific. She and another gal, Bridget O'Flynn, drummer, were the mainstays of the Sally Banning All-Girl band of Los Angeles. CHARLES ARTHUR

"Some Other Players Are Good Too"

New York
To the Editors:
Please tell Arthur Levine not to make himself ridiculous by saying Muggsy Spanier is the greatest trumpeter Jazz has ever known. Has Mr. Levine never heard of some guys named Harry James, Billy Butterfield, Ziggy Elman, Roy Eldridge and the greatest of all, Bix Beiderbecke. Certainly Muggsy is terrific once he gets in the groove but so are the rest. And don't forget, that Charlie Teagarden isn't bad either. GARY BLUM

"If Wald Sounds Like Shaw, He's Good"

Anaheim, Cal.
To the Editors:
In your mag of April 15, Jerry Wald said he didn't want his band labelled as a copy of Artie Shaw's old orchestra. As for myself, I have been wishing for some more of that "good stuff" that Shaw's band of a couple of years ago turned out. When Wald's band comes out on Decca, if it really does sound like Shaw's band did, you can count on my having every record in my library right beside Shaw's. ROBERT JENKINS

More Dope on Those Panama Jazzmen

San Francisco
To the Editors:
I wish to invite the attention of Messrs. Gerry Potter and Bob Carpenter who believe they have a right to quibble on the status of dance men in Panama. My friends, did you ever hear Johnny Part-ridge and his band at the old America Theater in Colon, or the Tropical Syncopators with Baumgartner at the keyboard; Carson, skins; Wilky Wilkinson, sliphorn; Dirty Dalton, Mervyn Fish, and a lot more who could really kick it around. I know Lonnie Preston well and he is a good man, but Mr. Carpenter, aren't you slipping mentioning any of them in the capac-

ity of dance frontiersmen. Purvis is swellelegant but what a lesson Cherney could dish out with his Tropical Syncopators at the Old Strangers' Club on a horn he could really balance on a strong upper lip. Cherney is now a master sergeant in the U.S. Army somewhere. Phillips is thought to be ill in a soldiers' home.

Have you fellows ever heard of Mamie Kelly? Well, she could probably tell you fellows that Bilgrays and the Over the Top joints were our parlor, bedroom and sink in those days. Maybe the Tivoli is still running down there. If it is, look in on Miranda who was a killer on cornet and banjo. Down Beat should help you fellows a great deal down there since you're so far behind. LARRY LANE (Golden Bantam, Class of '24)

Likes Record Setup

Minneapolis
To the Editors:
I think Mike Levin's new record reviews are okay. It's about time some critic recognized that hot jazz and commercial records must be separated to be properly reviewed. With Levin and Locke on your staff, you should go places. HARRY KRES

Music Situation Flat in England

Somewhere in England
To the Editors:
Just received my latest copy of Down Beat. In appreciation, I'd like to say it's the thing I look forward to most over here (except a speedy victory). The music situation over here is pretty flat and Harry Parry's London Sextet are about the best "Swingsters" I've seen so far. CPL. J. DONALD Royal Regiment of Canada

But Briefly

Chicago
To the Editors:
Congratulations on your new setup! Bob Locke is my favorite writer. He is the only one that knows about jazz. BILLY BLUB

"There's a Mess Of Good Banjo Players Left!"

Hoquiam, Wash.
To the Editors:
Let me come in for my nickel's worth on this banjo battle. I am a banjo player and have played with some name bands, including Joe Haymes in the East and Gus Arnheim in California. You say there are no high class banjo players left. Well, just look at a 1924 Paramount record catalogue. You will (Modulate to Page 11)

RAG-TIME MARCHES ON . . .

TIED NOTES

RAY-RYAN—R. J. (Buddy) Ray, Houston musician on radio station KTRH and Roxanne Ryan were married May 13 at Houston, Tex. The bride is from New York.

MAERZ-WALKER—Paul Maerz, Atlanta, Ga., drummer now with the 179th Field Artillery band at Camp Shelby, Miss., and Marjorie Walker, vocalist with Bill Clarke's band in Macon, Ga., May 3.

FRAWLEY-WARREN—Maurie Frawley, singer with Glenn Garr's band, and Lucille Warren, nonpro, in Marion, Ark., May 2.

MIKETTA-CULINO—Robert Morris Miketta, musician and arranger, and Josephine Culino, his copyist, in Cincinnati, May 5.

KNOX-DARLING—Bob Knox, announcer at radio station WRAU, Reading, Pa., and Linda Darling, member of the Darling Sisters, radio trio, in Philadelphia, May 2.

QUACKENBUSH-RAINIER—Rea Quackenbush and Aileen Rainier, former vocalist with Bob Rainier's orchestra, May 2 in Cincinnati.

DELLHEIM-DALE—Edwin G. Dellheim, and Carlotta Dale, vocalist on the WIP-Mutual network from Philadelphia, in Jenkintown, Pa., April 27.

NEW NUMBERS

BLADE—A girl, Patricia Jean Blade, weight 7 lbs., 11½ ounces, born to Mrs. Jim Blade at Evanston, Ill., May 11. Father is Chicago musician.

YAGELLO—A girl, weighing six lbs., born to Mrs. Art Yagello. Dad plays tram with the WCAE Airliners.

ZIMMERMAN—A seven pound baby girl, born to Mrs. Les Zimmerman in Forest Hills, N. Y. Dad is press agent for Roseland Ballroom, Jerry Wald's orchestra, etc.

PATRICK—A son, born to Mrs. Henry Patrick in Philadelphia April 27. Dad is orchestra leader and radio singer in Philadelphia.

POWELL—A daughter, born April 25 to Mrs. Walter Powell in Brooklyn. Dad is known as "Mouseie" Powell and is a band leader.

SEIGEL—A daughter, born April 29 to Mrs. Al Siegel in Los Angeles. Dad is composer and arranger.

LOST HARMONY

KRUPA—Mrs. Gene Krupa divorced from Gene Krupa in Miami on May 1. He is the well-known bandleader and drummer.

FINAL BAR

HAZELHURST—Walter, veteran leader of the Musicians' Association, died at his home May 13.

HUGHES—Steve, musician and singer and director of the Boston Municipal Employment Bureau, died May 6 in Boston.

FARNER—Wesley, 60, pianist, died in Wichita, Kas., April 12.

PERRY—Horace (Red), 40, saxophonist, died in York, Neb., April 18. He had played in dance bands in the Middle West for 25 years.

HARTZELL—Simon R., 67, bandmaster, died April 21 in Easton, Pa.

FIEDLER—Bernard, 64, violinist with the Boston Symphony orchestra for 40 years, died April 29 in Brookline, Mass.

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PROFILING THE PLAYERS

Will Osborne's Band

WILL OSBORNE . . . Has been in the band business as a leader about 18 years. Married. Used to play drums. Developed such musicians as Riley and Farley, Johnny McGe, Phil Capricotti, Dick Rogers, Bobby Van Epps, Reuel Lynch, Santo Pecora, and Andy Russo. Has had same personal manager for 14 years, one Harry Romm, well known in the trade. Is nuts about color photography. Studied with William Mortenson at LaGuna Beach.

RAY LAVERS . . . Tenor . . . Age 25. Born in Buffalo. Has blue eyes, brown hair, six feet one inch tall. Joined Osborne six weeks ago. Played with Everett Hoagland in San Francisco in 1936. Likes Ben Webster on tenor sax.

ELMER SNYDER . . . Trombone . . . Age 22. Born in Custer, Okla. Married. Formerly played with Gus Arnheim and Ben Pollack. Likes his home life and Jack Teagarden's tram. With Osborne since December.

SONNY DEE . . . Bass . . . Age 24. Born in East Boston. Played fiddle as a kid. Single. Played in Boston's Coconut Grove and Fox and Hounds Club but this is his first tangle with the road. Likes Blanton on bass and digs symphonies on the records.

MAURICE LOPEZ . . . Alto . . . Born in New York. Age 23. Began study of music at 12. Played with Charlie Barnet for a season. Joined Osborne five months ago. Married. Slated for army soon.

MURRAY WALD . . . Tenor . . . Doubles on baritons. Age 19, he is the baby of the band. Born in New York. Formerly with Jerry Wald, no relation. Single. Attended the High School of Music and Art. Hobbies include photography. His fave also is Ben Webster.

BUD JENKINS . . . Trombone . . . Bud's real name is LaRue. Born in Eveleth, Minn., he is now 32. Has been playing trombone for 15 years. Was at Earl Carroll's two seasons. Also with Seattle Symphony. Single. Hobbies include amateur movies.

DICK SHANNAHAN . . . Drums . . . Age 21. Born in Battle Creek, Mich. Single. First played drums at age of four, then quit for dancing. Danced professionally several years, then switched back from taps to traps. Was playing in Bill Sawyer's band when discovered by Osborne at University of Michigan. Hobbies are records and golf. Faves include Buddy Rich and Ray McKinley.

JIM HARDY . . . Trumpet . . . Age 28. Born in Coshocton, O. Joined Will Osborne last Fall, from Jimmie Walsh's band. Married. Likes swimming as a hobby; follows James and Eldridge on trumpet. Has been playing 10 years himself.

BOB MARTIN . . . Clarinet . . . Plays jazz clarinet and hot alto. Is 20 years old. Born in Newark. Began study of music at his mother's instigation (she was a piano teacher). Played with Little Jack Little. Single. Hobby is his camera.

HENRY "BUD" DIETZ . . . Trumpet . . . Age 21. Born in Chicago. Married. Formerly with Dean Hudson.

GIL STEVENS . . . Piano . . . Born in Minnesota. Majored in classical music at Pomona University in California. Was also organist and choirmaster in a church. Married. Formerly played with Al Lyons. Likes classical and jazz both. Digs Tatum. Hobby is flower gardening, and he's serious.

HERB BASS . . . Trumpet . . . Age 25. Born in Petersburg, Va. Has played with Dick Rogers and Reggie Childs orchestras. Married. Is a golfer. Likes include Hackett and Berigan on trumpet.

MARIANNE . . . Vocalist . . . Full name is Marianne Dunne. Age 20. She's engaged to the drummer, Dick Shannahan, boy. Born in Jackson, Mich. She broadcast for four years on an Akron, O., station. Horace Heidt auditioned her. Bobby Hackett was in the band at the time, liked her singing, and gave her a letter of introduction to Jack Teagarden. Teagarden hired her. Joined Osborne a year ago in Los Angeles. Hobby is interior decorating.

JOE ADAMS . . . Manager . . . Age 33. Has been with Will one year and three months. Formerly played lead clarinet and

bass in the band. Decided he "wanted to try a different type of headache." Studied drums at first, then switched to clarinet. Married. Has played with Vic Meyers in Seattle and the house band at the Paramount theater in L.A.

—Joe

Chords and Discords

(Jumped from Page 10)

be very much surprised to learn how many of the boys have changed over to guitar, and if there was anyone to play for, could still play banjo. For instance, Mike Pingatore, John Cali, Snowden and others.

CLAUD E. JUDGE

"Let's Have More Pee Wee, Hawk, Duke and Others"

Roxbury, Mass.

To the Editors: Who is this Jack Clover? He says he is tired of hearing of such fellows as Dorsey, Goodman, etc. So am I, but I don't want to hear of Hal McIntyre or Vaughn Monroe either. Let's have more of Muggsy, Duke, the Hawk, Pee Wee Russell, etc.

IRVING RACHLIS

Oh My Goodness!

Jackson, Miss.

To the Editors: My one ambition in life is to produce abrasions on the spine of one, Bill Barger, who rated room in the April 1 issue. He doesn't seem to mind calling the members of The Woody Herman Fan Club names in print, but how long would he last if he were near Mississippi. Not long, brother, and I can hear his "last words" now—"I only wanted to be another Frazier."

HELEN FOSTER

"Herbeck's on The Right Track"

Ansonia, Conn.

To the Editors: In a recent issue of *Down Beat*, you printed my letter in which I stated that Ray Herbeck needed an overhauling. Well, I heard him broadcast from Donahue's and he sounded pretty solid. He really surprised me. I'll say now he's on the right track.

DOM CONSTANTINE

Bechet's Only Good Jazz Note

Sewanee, Tenn.

To the Editors: This Nat Hentoff who seems to think Beneke and Bechet are tremendous jazz men is the prize ickie of them all. People who know no more about jazz than this are really not worth criticizing. The last time a good note came from Bechet was when he cried "Da Da" in his crib. His vibrato hasn't changed.

BURR REEB

"Who Said Billie Rogers Reeks"

New York

To the Editors: It was all right when Robert Toney started gabbing about legs and blond Pee Wee Russell's but when he said Billie Rogers reeks on trumpet and on vocals, that was finis. I don't care about her singing but when he said that her tooting stunk, that was all, brother, I just had to express myself.

First of all, Billie's tone is beautiful and clear; her intonation faultless, her high notes sharp and resounding, and to top this off she has perfect pitch.

DANNY SHAPIRO

—Roland Young

BANDLEADERS!

These are just a few of the leaders who got direct results from their 1941 ads in the . . . ANNIVERSARY ISSUE OF DOWN BEAT

" . . . our ad brought us immediate results. Several agents offered us work including McConkey Orchestra Co. of Kansas City, and Jack Kurtze, manager of cocktail units for Frederick Bros."

—O'Brien and Evans.

" . . . have had several inquiries and two jobs offered us; one for two weeks and one for nine engagements."

—Al Fifer.

" . . . Several booking agents have already written me. The ad is fine!"

—George Corli.

" . . . though the Anniversary Issue and the "Catalog of Bands" have been out only a short time I have already received a request for information concerning my outfit."

—Jimmy Harris.

WHAT

is the Anniversary Issue? It's a special orchestra issue which we publish each year, in July, when our birthday rolls around.

WHY

do scores of bandleaders advertise in it? Because it is sent to practically every worth-while buyer of bands in the country, in addition to our regular circulation.

WHO

gets copies of this issue? Ballroom, hotel, and night club owners, booking agents, radio stations—in short, just about every potential employer of yours.

HOW

much do ads cost? You can take an ad for as little as \$5.00 or \$10.00. We'll be glad to send you a price sheet if you'll clip the coupon below.

WHEN

shall I act on this? The deadline will be the latter part of June but you may need some help with your layout, etc., and that will take extra time. So clip the coupon and mail it in today!



FREE

Each leader (or musician, vocalist, etc.) who takes an ad in the Anniversary Issue will get a free listing in the 1942 edition of DOWN BEAT'S "CATALOG OF BANDS," which will be sent to a select list of over 1,000 ballroom, hotel, and night club managers the early part of August. Each listing will include the name of the band, number of men, where playing, features, when available, booking office (if any), etc.

EXAMPLE: JOHN DOE and his orchestra. Wm. Morris Agency. Now playing Riverside Ballroom, Evansville, Ind. Male, female vocalists, vocal trio. Permanent address: 1241 Greenleaf Ave., Chicago. Available September 1st.

MUSIC BUYERS PRAISED 1941 "CATALOG."

" . . . Send another copy if possible."—JACK FIRST, Palais Ballroom, S. Bend.
" . . . catalog is going to be very useful!"—JOE WALSH, Skylon Ballroom, Sioux City.
" . . . have written 8 different leaders."—GERRY GERARD, Battle House, Mobile.
" . . . The first of its kind in the trade."—COLE McELROY, McElroy's Spanish Ballroom, Portland.
" . . . very helpful to us who book bands."—ROBERT MURPHY, New Kenmore Hotel, Albany.
" . . . opening largest ballroom in West Virginia. Send catalog."—DICK DRUTSCH, Arena Garden, Huntington.

Summing it all up, music buyers will first be familiarized with your band through your Anniversary ad. Then a short time later they will receive complete information in our "Catalog of Bands" as to your availability and what you have to offer.

CLIP THE COUPON AND MAIL IT IN TODAY FOR FULL DETAILS.

DOWN BEAT PUBLISHING CO., 608 S. Dearborn, Chicago.

Please send me complete details on advertising in your July 15th Anniversary issue.

Name _____
Name of Band _____
Address _____
City and State _____

Hollywood Local Will Press Attack on Juke Boxes Committee to Ask Royalties

"Must Block Unrestricted Use of Phonograph Records"

Los Angeles—Delegates from Local 47 to the AFM Convention, to be held this month, will be instructed to make a vigorous attempt to convince the AFM representatives gathered there that some strong action is necessary to block the unrestricted use of phonograph records for commercial purposes by radio stations and juke box operators. Local 47's Sub-Committee on Records and Transcriptions, which is fighting for the establishment of a plan by which royalties would be collected by musicians wherever their services are "re-sold but not paid for," hoped to have a special representative at the convention. Members of the committee were circulating a petition asking Local 47's President "Spike" Wallace to appoint one of their members as a special delegate to the convention as this was written.

Earl Carroll 10-Day Closing Hits Musicians

Los Angeles—Manny Strand's dance-show ork, Mike Ortiz' rumba combo and several hundred other employees of the Earl Carroll theater drew 10-day vacations without pay as the State Board of Equalization tagged the famous Hollywood show spot with a 10-day liquor license suspension.

Board investigators charged that a waiter had sold a drink to a minor soldier in uniform.

Carroll is appealing the case, claiming that the young soldier showed an identification card stating that he was past 21 years of age.

Theater-restaurant was to reopen May 21, or sooner if the appeal was upheld prior to the expiration of the suspension.

What's Cookin'? Some Dish, Kid!



Hollywood—Jane Frazee (and isn't she a dish?) sings a chorus in Universal's *What's Cookin'*, with two members of Woody Herman's band, Hu White, guitarist, and Jerry Rosa, tram.

Paul Whiteman, Crosby Will Present Gershwin Concert

Los Angeles—Paul Whiteman joins forces with the Los Angeles Philharmonic Orchestra here on June 18 to present a Gershwin memorial concert at the Shrine Auditorium, profits from which will be donated to the continuance fund of the Southern California Symphony Association, which sponsors the Philharmonic's winter series and summer concerts at the Hollywood Bowl (which may not take place this summer).

James as Soloist

Harry James has been engaged to take part in concert as featured soloist. At writing efforts were being made to also secure Bobby Hackett to appear as a guest soloist but it was feared his commitments with the Glenn Miller orchestra, which was to leave here latter part of May would make it impossible.

Other guest stars being lined up to take part in the program were Bing Crosby, Dinah Shore, Oscar Levant and Lionel Barrymore.

Latter will appear as commentator, relating the story of Gershwin's life and the significance of his music.

Bowl Season Still Uncertain

Fact that event was slated for the Shrine Auditorium indicates that the outlook for Bowl concerts this summer are still uncertain. Army authorities frown on all large outdoor gatherings but it has been hoped the Bowl season might be carried out under limitations on attendance.

Zucca Shoots Works on Richards' Ork

Los Angeles—Joe Zucca, operator of the Casa Manana and impresario for Johnny Richards' band, which he is showcasing at the Zucca Hermosa Beach spot, is shooting the works on Richards by building a half-hour air show around the band.

Show, called *Supertune Time*, is a variation of the hit parade idea, with the difference that the week's "top tunes" in this case are selected by a poll of California high schools and junior colleges.

During the Mutual broadcast, which originates at Zucca's beach spot, high school and junior college talent is built into the show, a rehearsed production framed by Zucca's publicity man, Knowles Blair.

Zucca figures Richards should be ripe for a tour of the Coast by early summer.

Phil's Ticker

Los Angeles—When a song plugger presents a bandleader with a gold watch he usually makes the presentation in a very dark corner back of the bandstand and if the fact gets into the trade papers it appears in the scandal department, and may be followed by a libel suit.

Harry Engel of BMI made news by handing a gold ticker to Phil Harris right out in the open, in fact on the Fitch Bandwagon show. Now don't be suspicious. Everything was okay—strictly on the up and up. The timepiece was a present from almost 50 gentlemen of the music press, representatives of all major and many minor publishing firms, ASCAP and BMI.

Nevada Girl Drummer Packs Solid Beat

Las Vegas, Nev.—Bridget O'Flynn, the fem thumper, has added Shirley Kelo, formerly of the Doghouse in Reno, as vocalist. Incidentally, since the gals are beginning to play an important part in the music biz, it might be worth the time of some band leaders to dig this gal on drums. Ask the boys in Stan Kenton's band. She packs a solid beat. . . . Rosita, vocalist, formerly of the El Mirador Hotel in Palm Springs, has joined Jack Martin's combo. . . . Patricia Page and Beth Wilson have both taken up singing duties at the Mandalay Club.

—Charles Arthur

Bob Crosby Set At Balboa

Ork Subs for Brother Bing on Summer Air Show

Los Angeles—Bob Crosby band, after dickering on several choice summer spots on the Coast has signed to play the summer stint at Balboa Beach's Rendezvous Ballroom.

Dixielanders will open at Balboa July 3 and remain through Sept. 5. Band has a picture commitment for September in which Bob and several members of the band will have featured roles. Studio hasn't been revealed but it is probably Paramount. Report is that the film opus will be based to some extent on the interesting history of band, nucleus of which has been together for many years and has an authentic jazz background dating back to the days in New Orleans.

Bob Subs for Bing

Bob Crosby and the Bob Cats, the small jazz band within the regular combo, will go on the Kraft air show as a summer feature starting July 2 and hold down the cheese program during Bing's summer lay-off.

At end of the Ballentine series and prior to opening at Balboa, band makes a tour of Northwest. Closing of Catalina Island resorts by war conditions will make Balboa, which is well removed from congested area, the big beach spot for Southern California this summer.

Los Angeles Band Briefs

by HAL HOLLY

Los Angeles—Joe "Pagliacci" Reichman was billed to follow Phil Harris at the Biltmore Hotel's Bowl, opening May 28. . . . Phil, by the way, was doing the floor-pacing act as this was written, waiting for the good word from the Cedars of Lebanon Hospital, where Mrs. Harris (Alice Faye to her fans) was about to welcome the old bird at any minute. . . . Palladium was still coy on subject of band to follow Harry James (what a spot!); report was that it would be Les Brown. . . . Band following James also will have Ted Lewis to buck at the Casa Manana, and the old corn merchant is dynamite at anyone's box-office. . . . Eddie Barefield, whose band Ella Fitzgerald fronts, is renewing old acquaintances here. Eddie tried hard to get a band started here some years ago but had to give up and go back East. Eddie will be on his own with the band soon, as Ella will devote herself largely to records (?) and radio after they close at the Trianon. . . . Eddie Le Baron, recently at Ciro's, which is again dark, followed Art Crippen at the Mocambo; Crippen one-nighting and readying his band for his summer engagement at Santa Barbara's el swanko Biltmore Hotel, where he will have a CBS line. . . . To operators of the new Louisiana: So sorry we referred to your place by its former name of Wilshire Bowl. We get your point, and are also glad to report that your show will feature Dorothy Dandridge, our pleasantest memory of Duke Ellington's *Jump for Joy* stage venture. . . . Louisiana was to open May 21 with Sterling Young on the stand. . . .

Notings Today
Malcolm Beaby is heading 16-piece ork which left here May 18 with a big USO training camp show. Ork will be augmented with local musicians at each stop on the tour, slated for 20 weeks. . . . Phil Moore, Bob Crosby arranger, sold two songs to MGM for use in the picture version of *Panama Hattie*, now in production. Phil is also handling musical direction on several numbers in the picture. . . . Weidier Brothers' (of Screen Actress Virginia) ork doing two nights a week at the Pickie Pat in Monterey Park and Saturday nights at Huntington Beach. . . . Maurie Winters (trombone) of Nick Stuart's ork, whom we reported in our previous issue to be joining Jan Garber, changed his mind, turning the Garber call over to Frank Bettencourt, also of the Nick Stuart gang, who accepted. . . . Vic Vent, the former Stuart bass man, who returned here recently, joined Leon Mojica at Ocean Park's Casino Gardens. Vic doubles as a part-time barber in his dad's shop, which is located near Local 47 headquarters. He has a special clientele of musicians who would let no one else get close to them with a pair of shears. . . . Country Washburn, the ex-Weemsman who has a big hunk of the current hit, *One Dozen Roses*, says he had to practically retire from the music business to crash through as a songwriter. He's operating a gas station in Hollywood.

Jivory Jottings
New owner of the Capri is Tommy Antone, onetime Coast feather-weight champ, a great little guy, who, we think, has picked a winner in Jake Porter's new combo. They play partly from paper and partly

"They're the keenest sounding reeds you've ever heard," say artists.



VIBRATOR REEDS

"The soul of the sax and clarinet."

If you're aspiring to good solid playing, these reeds are the best that can be had at this time.

Hit your upbeats and downbeats with . . .

SOUND WAVE Mouthpieces



. . . Nothing is more precious to a musician than a playable mouthpiece constructed for easy blowing. Sound Wave gives you that satisfaction. Get yours today! Ask Your Dealer.

H. CHIRON CO., Inc., 1650 BROADWAY, N.Y.C.

Bum Lip? THEN THIS IS FOR YOU!

Thousands of brass men having every advantage and who use the advantage wisely, fail to develop embouchure strength—WHY? Having every opportunity to succeed they fail—WHY? Are our fine teachers, methods and advantages all wrong? Oh No! But something is all wrong—WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for Embouchure Information.

Harry L. Jacobs, 2943 Washington Blvd., Chicago • Phone: Nev. 1057

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

New Coast Disc Firm Adds Talent

Rochester, Dennis Day Are Signed for Capitol Label

Los Angeles—Hollywood's new recording company, undaunted by the shellac shortage that has panicked the major platter makers, has added new names to its talent roster and is now in full operation with expectation that discs will be on the market soon.

The latest important name performer to sign with the new firm, which has been organized by Glenn Wallichs, Hollywood business man, Buddy De Sylva and Johnny Mercer, is Dennis Day, featured singer on the Jack Benny program. Firm also has signed another member of the Benny troupe in Eddie Anderson, known to radio and picture audiences as "Rochester."

Bobby Dolan Heads House Ork

Bobby Dolan, who has been working as a musical director at Paramount studios has been engaged to head a house orchestra, which backs individual artists. He's using top-notch Hollywood studio arrangers and musicians on his recording dates.

New firm was launched as Liberty Records, Inc. but label has now been changed to Capitol. Distribution tie-up has been set with a big coin machine operating company.

Other performers recently added to Capitol's roster are Johnny Johnson, Bobby Sherwood (who will head his own band) and Felix Martinique, a singer well known in Hollywood niteries.

Mercer Records Himself

Previously announced as having been signed were Paul Whiteman, Freddy Slack, Martha Tilton, Bob Hope, Ronnie Kempner.

Johnny Mercer, in addition to superintending Capitol's talent department, has recorded several numbers himself as vocalist.

Bob Crosby band, which at writing had not signed a new pact with Decca, was said to be considering an offer from Wallichs.

Wallichs, who with his father, Oscar Wallichs, founded Music City, one of Hollywood's most important musical merchandise retail establishments, has turned operation of the store over to his father and is now devoting full time to the new recording firm, offices of which are located at 1483 N. Vine.

Vermonters Get Jazz Bands

Burlington, Vt. — Jack Collins, Burlington's ace 88er, and his ork are now featured at the new Paragon Club on Route 7, south of here. Band personnel includes Ray Privey, bass; Charlie Hoar, trumpet; Harry Brown, drums, and Jack Collins, piano.

Burlington has only two night clubs. The other is the Black Cat cafe where Don Hayden and his band play. The Hayden band is made up of Earl Hartigan, piano; Rollo Beaupre, drums; Timi Connor, trumpet, and Don Hayden, tenor.

—that's Mary in the Middle



Hollywood—Mary Martin is shown talking things over with the song writing team of Frank Loesser (left) and Jimmy McHugh, who wrote the songs of her current film, Paramount's *Happy Go Lucky*. Mary's songs are titled, *Jerry and Joe* and *Happy Go Lucky*. Loesser does the lyrics, McHugh the music.

Harry James Rated As Hottest B. O. Attraction

Los Angeles—Harry James is now the hottest box-office attraction in the dance orchestra field.

This is the opinion of a good section of the music business in this territory, where at the Palladium, James has now smashed every box office record—and in most cases not by hundreds but by thousands.

Harry's biggest take for a single day is in excess of 8600 paid admissions. It was established on a Sunday and includes the matinee and evening. It tops by 1300 the Palladium's previous biggest single take, the Hearst Military Ball, on which occasion the house band of the period—Sonny Dunham—was bolstered by the appearance of Glenn Miller, the Merry Macs and the Andrews Sisters.

James' biggest single night was a Saturday, on which he hung up a box-office record of a little over 8,000. The Palladium's previous biggest single night record was a Saturday night on which Jimmy Dorsey hit 6290.

James also grabbed the weekly record for the spot when he established a single week's gross of 34,000, topping previous weekly record by several hundreds.

Figures quoted are not official but come from a Palladium associate who is in a position to have reliable information.

Ware at Stables

New York—Leonard Ware and his trio having moved up to Kelly's Stables on 52nd St., George's Cafe has a new quartet led by Buster Browne, former Armstrong-Millinder clarinetist. Besides his Goodman stylings, combo has Everett Barkadale, former Eddie South guitarist, Marlowe Morris (piano), and Willie Smith (bass).

How About PRESS CLIPPINGS

We maintain a special entertainment and radio department—inquiries solicited.

Romeike 270 W. 19th STREET NEW YORK CITY

Maestro Retires After 60 Years

Beloit, Wis.—The dean of middle western band leaders, Charles Leaver, retired last month. Leaver, a harpist, made his debut in 1882 and has seen all the trends in popular music come and go. He always employed young musicians, and sent many a dance man on the way. A testimonial dance was given the maestro in Beloit.

The Rendezvous brought in a new combination a few weeks ago. The Lodi Hall Trio, consisting of solovox, guitar, and clarinet with everybody doubling everything, joined with the singing of Ginger Green and Becky Harris. The outfit succeeded Donna Glenn. Ernie Wilson, boss of the Rendezvous, says that the big demand around is for corn units. Let's hope it's just a rumor.

Ellis Stukenburg lost another man to Uncle Sam when Eddie Allen, featured trumpet was drafted. Eddie was replaced temporarily by Lee Vodak. Stukie is still looking for a saxman to fill Jimmy Bates shoes. Singer Jeanne Kuskuske was signed to a contract, however, so at least the chanting is in capable hands. Pianist Lucier Rimmele is doing all the arranging for the crew.

—Bob Fossum

Sammy Kaye Augments

Los Angeles—Sammy Kaye, who finished his movie job on 20th Century's *Icelandia* and left here to open at the Essex House in New York, planned to add a fifth sax to his reed department and another trombone to his brass section, making it a five-way battery. One of his valvers doubles from trumpet to trombone, which will give the purveyor of "Swing & Sway" a choice of two trumpets and three trombones or the vice versa.

Kaye also took with him Nancy Norman, a local girl, as his new chirper.

Nancy was one of numerous singers who applied for the job after Sammy announced, during an interview with Al Jarvis on the latter's record review airshow, that he was shopping for a canary.

Almost simultaneously Nancy was recommended to the band-leader by Skitch Henderson, NBC pianist and musical director, who "discovered" the singer some time ago as a promising new-comer and who had been watching for a chance to spot her with a name band.

Disney Hires Two

New York—Walt Disney recently added Helen Bliss and Bob Sour to his lyric staff for the picture *Bambi*. Former is the writer of *I Went Out of My Way*, while Sour is lyric editor for BMI.

Ralph Young to Leave Les Brown

New York—Singer Ralph Young is leaving the Les Brown band, to be replaced by Jack Carroll, a Newark (N.J.) boy, who has had no previous name band experience. Brown is currently at the Hotel Roosevelt in Washington, and leaves in two weeks for work on the RKO picture *Red, Hot, and Sweet*, doubling from the Hollywood Palladium starting June 23.

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New War Songs Are All Too Syrupy! They Lack Grimness

Best War Tunes Have Yet To Be Written; Present Ones Smell

by MIKE LEVIN

There's plenty of discussion going on as to why there hasn't been a fast-selling record of a war-tune. The answer seems fairly simple. Most of the tunes have been badly written by any standard. Secondly, this is a far grimmer war than any known before. An *Over There* simply doesn't fit. Thirdly, it's so vast in extent that when the average guy sings *Johnny Doughboy Found a Rose In Ireland*—and then hears twenty thousand men were killed that day in Russia—he feels like a silly ass. As far as I can see, the war song this time is going to be a grimmer *Marseillaise*. The war isn't being fought with flowers, bands, and girls the way it was 25 years ago. Its songs aren't going to be syrupy ballads either.

Hot Jazz

Bob Crosby

He Stacy and Chain Gang (Decca Black-12")
First side is the concerto form of a 12-inch platter solo that Jess Stacy made for Commodore Music Shop. His pianoings there were amongst the best he's put on wax. Here with the band in back of him, he tends to get a little tricky and loses the drive that made the Commodore such good wax. Band backing doesn't mean too much, though arranger Haggart tossed in some good clary unison sections.

Reverse is another by bassist Haggart, something along the lines of his *I'm Prayin' Humble*. Real program music, with whip, clink of chains, and slow dragging beat, but it doesn't quite come off. No climax, and fine as the Nappy Lamare (guitar), Matty Matlock (clarinet), and Yank Lawson (trumpet-muted) solos are, they sound as though they couldn't quite get with the arrangement.

Typical Haggart trick of shifting passing tones with unison bass and reeds works out very well.

From the Files

Ben Pollack—*Song of the Islands and Jintown Blues* (Columbia)
Not every one of the five divisions is going to have good items every issue. Each time, therefore, I'll pick a record out of the files that is worth re-hearing. Two conditions are that they must be still obtainable, and only a few years old. Otherwise they'd fall in brother Hoefler's record collector's column.

This one is a real ball. Originally issued on Brunswick in 1936, *Song* opens with two of the corniest commercial choruses you've heard—and closes with two uninterrupted killers by Irv Fazola. Reverse has choruses by Faz, Harry James, Freddy Slack, and the riff-out is done to the *Goona Goona*.

Vocal

Jerry Wayne

Indiana Blues and This Will Be a Lonesome Summer (Beacon)
A canny character, this Joe Davis. Figuring that song publishers can't get along without radio plugs, since many stations use nothing but records, and knowing that the big companies were going to be tough on shellac, he started

Oh, Roses? Oh, Shore! Oh, Joy!



New York—When Dinah Shore recorded the new tune, *One Dozen Roses* for Victor-Bluebird, the songbird was presented with a dozen roses by Frances Ruzicka (left) on behalf of the Rose Growers association. Presentation in the studio, with Victor's Leonard Joy (right) an interested spectator.

his own firm, Beacon Records. The first side is sung by Jerry Wayne, a CBS sustaining singer, which means that Davis is assured of a couple of network plugs a week. Neither of the tunes strikes me as much, while World Broadcasting still has that bassy thump to its records. Arrangements on the date were by Van Alexander. Didn't have much chance as rhythm, strings, and clarinet were all that were used.

Dinah Shore

Sleepy Lagoon and Three Little Sisters (Victor)
Dinah's first on the higher-priced Victor wax, these are a little too late to make much of an impression. They're nicely sung, though *Sisters* could have stood a little more energetic treatment.

Carson Robison

The Story of Jitterbug Joe and It's Just a Matter of Time (Bluebird)
This guy is one of the real characters in the recording business. The genuine article in a Kansas cowboy, he's been East for some years, playing hill-billy air shows, and collabing with Vernon Dalhart on tunes like *Barnacle Bill* and *Carry Me Back to the Lone Prairie*.
Came the war, and he knocked

off *Remember Pearl Harbor*, and two classics in hill-billy ballad style: *Hitler's Letter to Mussolini* and *Mussolini's Letter to Hitler*. This one is the tale of the town's jitterbug who ended up a soldier, etc. As far as I'm concerned, it's not only good Western but should run that over-dressed beauty, Gene Autry, right off the market.

Maxine Sullivan

Kentucky Babe and Curly-headed Baby (Decca Black)
One of the best sides she's done recently, Maxine, due to retire shortly account of marriage, still misses the fine back-grounds and balance she got when recording for Vocalion.

Bing Crosby

I Want My Mamma and I'm Thinking Tonight of My Blue Eyes (Decca Black)
The man having himself a time with Carmen Miranda's tune. He still can sing anything he lays his hands on. Woody Herman and Woodchoppers aid immensely.

Judy Garland

Fear You and The Last Call for Love (Decca Black)
It's fashionable to say any singing a screen star does stinks, but I still think Mrs. Rose turns out a good tune. It's not the greatest, but an awful lot better than most band singers. At least she has a well-trained voice, and old man Rose in back of her with the band.

Lucky Millinder

Rock Me and Sassy (Decca Black)
Rosetta Tharpe is no great shucks as a guitarist. Her old record of *Rock Me* suffered from this. This one is much better, with Sister Tharpe giving the old Thomas Dorsey tune (he's the spiritualist, not the tram player) a thorough going-over, backed by Lucky's improved band. Reverse, a riff tune, jumps right along.

Ella Fitzgerald

All I Need Is You and Mama Come Home
A nice job, this new Mitch Parish tune, and Ella sings it properly. But Fitz fans will never rec-

Top Drawer Discs

- Hot Jazz: Ben Pollack's *Song of the Islands* (Columbia)
- Swing: Glenn Miller's *American Patrol* (Victor)
- Vocal: Libby Holman's *Blues Till Dawn* album (Decca)
- Dance: Woody Herman's *Amen* (Decca)
- Novelty: No choice

ognize it as the singing of Chick's vocalist. In the past few months, her whole style has changed from driving rhythm phrases to almost lush ballad style. Flip-over is a sequel to *Five O'Clock Whistle*.

Bob Chester

Moonlight Bay and Tanning Dr. Jekyll's Hyde (Bluebird)
Bay is one of those slow-fast affairs that Jimmy Dorsey popularized, with Gene Howard taking the first, and Elisse Cooper's new quartet taking the second. Both are creditably done, though Elisse's fuller, more experienced phrasings show up the greenness of the three York (Pa.) boys with her. From what's on wax here, and if they follow her lead, instead of barrel-housing along on their own, this should emerge a really good vocal group. Reverse is a riff tune no better or worse than lots you've heard before.

Libby Holman

Blues Till Dawn, a Decca album
The nuts and who'd a thought it? From a gal who a few years ago was singing lacy-drawers torch lyrics on Broadway, Libby Holman has graduated into real earthy blues. A few self-conscious spots on *Fare Thee Well*, but *Baby Baby* and *House of the Rising Sun* are in there, with fine guitar backing by Josh White (who taught Miss Holman most of what she sings). This is the closest any white singer has come to colored blues.

Swing

Stan Kenton

Road Rapture and El Chacho (Decca Blue)
Damn, you want to give this band a good review and they won't let you. They have so many good ideas, and somehow mess them up so effectively by the time they get out. *Rapture* is the band's sax quintet with rhythm. The beat is way too stiff and heavy, while the tonguing is that hard, choppy inflection that puts every quarter willy-nilly off the beat. Some good alto sax and imaginative voicings, but it's too ostentatious and over-phrased for my tastes. *Chacho* with the full band has much the same faults.

Tommy Dorsey

Moonlight on the Ganges and Smoother Little Cutie (Victor)
Ziggy Elman deserves a decoration of some kind for busting up every record he's on. *Ganges* goes fine some of the best sweet TD's played in a long while, nicely phrased saxings, good muted trumpet (Peterson), and then Ziggy starts screaming, and you can move on to something else. Interesting to note how heavy the rhythm section's copy of Basie is, compared to the Count's tasty little (Modulate to Page 15)



frankly, we don't know who arranges one-man band material . . . but we do know that

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Dear Old Southland	Who's Sorry Now
Between the Devil and the Deep Blue Sea	Mary Lou
Lonesome and Sorry	Farewell Blues
Popcorn Man	Let a Smile Be Your Umbrella
Short'nin' Bread	Diga Diga Deo
I Can't Give You Anything But Love (Baby)	Dill Pickles
Singin' the Blues	I Let a Song Go Out of My Heart
Far Me and My Gal	There's a Sour Apple Tree in Tennessee
St. James Infirmary	I'm Gettin' Sentimental Over You
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Orchestration Reviews

★ by TOM HERRICK ★

Robbins Has Five Authentic Sambas

- Helena! Helena!
- Linda Flor
- Cae Cae
- Brasil
- Bahiana

Published by Robbins, Arr. by George Cole. All five of these are Sambas, which is the Brazilian equivalent of a United States Fox Trot. These, like the previous Robbins' Latin-American music for orchestra are authentic to the nth degree. Although the orchestration can be played effectively with the rhythm instruments on hand, the peculiar beats of the Samba can be greatly enhanced by use of the Cabaca, a gourd, which produces a "chic-a, chooc-a, chic-a, chooc-a," beat, and the Chocalho, a metal cylinder which contains beads. The arranger has even illustrated their use on the last page of the drum part. This Samba jive is great sport. **She'll Always Remember**

Published by Witmark, Arr. by Jack Mason. A slow ballad that's right up on top. The ensemble intro continues into the first 8 of the brace choruses, which are split between ensemble and saxes. After the second ending and a 4-bar interlude, trombone gets the solo out in front of reed with clarinet on top. Clary takes the second 8 on top of trombone and sax organ, and so on. A jump finale takes it out.

Plant A Little Garden (In Your Own Back Yard)

Published by Forster, Arr. by Larry Owens. Jan Garber's pen man did this stock and in the style of the Garber band. It's in a bright tempo and after the 6-bar intro the repeats are split between ensemble and saxes. Owens gives the first part of his special to unison low register saxes with brass rhythm figures and then trombone takes over with reed figures in the background. A tricky 8-bar interlude takes it into the last chorus at D where saxes play independent figures in support of brass ensemble. A timely tune.

Idaho

Published by American Academy, Arr. by Vis Schoen. This is fine bounce tune and Schoen's stock is somewhat similar in construction to Alvino Rey's record arrangement. Muted trumpets play a soft and then loud rhythm figure in the intro and then go into the first 16 of the repeat with saxes filling in the cracks with that screwy figure. Saxes get the repeat and then the ensemble builds a pianissimo into a double forte in each successive 8-bar phrase in the special while trombone takes a legato melody. The last chorus hits u fine groove.

Minuet in G Marche Slave Song of India

Published by Windsor, Arr. by Jay Arnold. Here are three more of Arnold's excellent little arrangements for trumpet, 3 saxes, piano, drums, and bass—or less. *Minuet* is in a medium swing groove; *Marche Slave* is about the same tempo and features a nice ensemble last chorus; and the first chorus of *India* is nicely phrased for saxes. Good kicks for the small band.

Nightingale

Published by Marks, Arr. by Jack Mason. Xavier Cugat's weird new tune. After a nicely voiced intro where first alto on clarinet tops the ensemble, the first 16 of the repeat is for unison reeds and occasional brass plunger figures. Brass open it up for the bridge and reeds take it out. Muted trumpets take the first half and last 8 of the second. And then after the second there are 16 measures of a phrased sax chorus, trombones at the bridge and saxes on the last 8. The last cut chorus swings.

Am I Too Late

Published by World Melodies, Arr. by Buddy Baker. Buddy Baker who heretofore has confined most of his arranging to the Casa Lomas, Crosby, and Barnets, takes a crack at stock arranging with this medium tempo ballad tune. After the brace choruses he comes up with a nice bit

Hep me, Jack!



Edward Kennedy Ellington interviews the famous Victor dog, tries to get the low-down on the shellac situation. But the pooch ain't talking. Shot was made after Duke's last recording session in New York.

of orchestration in the special. Tenor leads off, backed up by ensemble figures and then an ensemble topped by clarinets swings 8 before the tenor takes over the lead again. The last chorus is well voiced and rhythmically phrased.

With a Sweetheart Like You

Published by Leo-Krippens, Arr. by Ken Sison. Frank Dailey of Meadowbrook fame had a hand in the composition of this slow. The repeat choruses give saxes the lead in the first chorus with brass dominating the second. Tenor and trombones split the special and the last is for ensemble.

Someday Sweetheart

Published by Melrose, Arr. by Spud Murphy. Here's the oldie that stabs every musician. Murphy's arrangement is slow and relaxed. After a unison brass intro with off-the-beat sax figures, brass takes the first chorus up to the bridge which goes to saxes. The second is split with saxes first and then Murphy goes into his third and last chorus which starts off with a phrased ensemble and gives brief solos to first alto and trombones and winds up, but solid.

ALSO RECOMMENDED

- Long Before You Came Along*, Published by Feist, Arr. by Jack Mason.
- Viva Roosevelt!* Published by Marks, Arr. by Fabian Andre.
- Lovely Hula Hands*, Published by Miller, Arr. by Fud Livingston.
- Oh the Pity of It All*, Published by Robbins, Arr. by Paul Weirick.
- Bugler from Brooklyn*, Published by Harvest Songs, Arr. by Gil Loring.
- Greetings*, Published by Colonial, Arr. by Henri Rene.

WHERE IS?

- WANDA AND HER ESCORTS.
- MARY ANN McCALL, vocalist.
- JIM CHAPIN, drummer, formerly with L. Reynolds.
- JOHNNY DRAKE, sax and violin, formerly with Eddy Duchin.
- HAROLD TENNESSY, clarinet, formerly with Charlie Spivak.
- AUDREY HALL, sax, formerly with Alaz Hyde, girl orch.
- The "DEUS," formerly with Charlie Spivak.
- JIMMY VALENTINE, whose band played around Savannah about a year ago.
- CARL "DEACON" MOORE, last heard of in Ohio.

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Singing Stars Visit Wichita

Wichita, Kansas—Mary Ann Mercer, singing star of *Uncle Walter's Doghouse*, stopped over in Wichita recently, enroute to Texas Army camps for personal appearances. She was interviewed on local station KANS on behalf of the war bond campaign. Dorothy Lamour made a personal appearance at the Forum here, causing traffic jam, also on behalf of the war bond campaign, recently.

Bands recently at the Blue Moon include Everett Hoaglund, whose orchestra features DeLores, glamor chick scoring a hit particularly with her version of *I Said No*. The Hoagland orchestra was followed by Don Ragon's band. This organization is very popular here, having played long previous engagements at the Trocadero. Band features Margaret King and the Ragtimers. Ragon is the composer of *Now I Lay Me Down to Dream, It All Means You, Autumn*, etc.

Vocalist Leaves
Doris Barnes, vocalist who came here with the Benson Bunch at the Canyons Club, was called home to Wisconsin because of the illness of her mother. In her place is Jayne Denton, who clicked here during a previous engagement at the Maples Supper Club.

One of the best local small combos (hot) can be heard in what Jimmy White of The Wichita Sun calls a "audatorium" every night: Jack Cox, piano; Eddie Keys, guitar; Johnnie McEachern, drums; Bud Watson, clarinet; and Jimmy McAdoo, bass.

Two Stage Shows

Eddie Dunsmoor followed Don Ragon into the Blue Moon, was succeeded by Ted Fiorito. Ella Fitzgerald and her band into the Orpheum Theatre for a weekend, was followed by the 1942 edition of Earl Carroll's Vanities, featuring Aurora Miranda.

Performance of the late Harry K. Lamont's song, *Music*, was given on the *Milestones of American Music* program, broadcast by the Eastman School of Music orchestra directed by Dr. Howard Hanson, who was a teacher of Professor Lamont. *Music* is one of the last songs composed by the late Wichita University Symphony conductor before he died in 1941.

—Irma Wassall

Buddy Williams Writes Good Jump Tune

Philadelphia — Buddy Williams' original jump tune, *Rockin' at the Rockpile*, is catching on. A couple of B.G.'s boys went to dig Buddy at Wagner's and went away raving about the band and the new number, built along the lines of *Woodchopper's Ball*, Williams' vocalist, Billy Day, is assured of a huge fem following this summer at Hunt's pier, Wildwood.

Victor Hugo, at the Rathskeller, is now using Maxie Spector on the



Tips for Tubmen

Push the Beat In Order To Play Swing

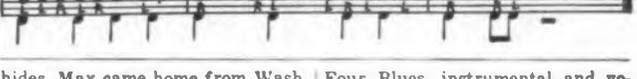
by George Wettling

There seems to be a lot of confusion and a lot of guys who are all mixed up from listening to the wrong kind of jazz, especially the so-called jazz that is being dished out these days.

It seems some of the boys have the idea you should hold back or rather play behind the beat. Might I say right here and now that there cannot possibly be any kind of swing, unless it is pushed and not held back. Try listening to Krupa, Joe Jones, Dave Tough, Lionel Hampton, Zutty Singleton and Cozy Cole, and you'll get an idea of what I am talking about.

There were so many requests to print more drum beats that I had Charlie Wilcoxon write out a few variations of the single drag and how it can be applied to regular dance drumming.

The following is the single drag, as written by Charlie Wilcoxon:



hides. Max came home from Washington because his wife is expecting a little Maxie. . . Vido Musso and Charlie Ventura jammed 'till the wee hours at Segall's Down Beat, when Benny was at the Earle. Vido is nuts about Mr. Charlie. . . Bob Adelman, former script writer for *Jivin' with Jarvis*, is now writing a radio show at Camp Craig Hill, Alabama. Bobby is now a corporal.

Bill Harris, jazz trombonist, is definitely set to play in Charlie Ventura's combo. Bill is one of the finest hot tram men around this burg. . . Wes Case is doing lots of arranging for Buddy Williams. . . Rob Howell, lead trumpet with the Williams' ork, celebrates his 21st birthday this month.

Al Lepol, former Savitt trombone, is now with Lew Shradler's Earle Pit Band. Al also has a music store in Upper Darby. . . The

Four Blues, instrumental and vocal quartet, are going places. —Charles Abbott

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

Med Havens of Trenton has broached a problem of importance to all record collectors. What is to become of the rare old collector's items under current conditions? For the past several months the Victor Company has been buying up all non-laminated wax at six cents per pound to melt down and use over. This month most record dealers announced that old discs would have to be turned in when buying current releases. It is obvious that this conservation program will ultimately cause the destruction of many records that are eagerly sought after by collectors of all types.

Pick Up Old Records

Havens has met the situation in the following manner: Arrangements were made with all local dealers to go through their turned-in piles of discs offering to pay a dime apiece for all records picked out. Med also placed a classified ad in a local newspaper offering to buy old records. In this way he picked up around 3,000 records from which he was able to turn up Trumbauers, Ellingtons, Hendersons and many other miscellaneous records of interest to the hot collectors. Inasmuch as this campaign to obtain old recordings for scrapping will almost kill the possibilities of record hunting in the future it might not be a bad idea for collectors to follow Havens' example all over the country. Although laminated records are not desired for scrapping, collectors need not mention this fact in their travels as it would eliminate many of the rare Okeh's and Columbias of value.

Drivel Passing — Out: Hoyte Kline announces that Smith and Durrell, publishers of the *Jazz Record Book* will publish Panassie's new book, *The True Music of Hot Jazz* about Sept. 15.

Some addresses of collectors in the army as follows: Pvt. Robert E. Sales, Co. E, 39th Engineers (c) Camp Bowie, Tex.; Everett Mock, Battery E, 20th Coast Artillery, Fort Crockett, Tex.; Art Cutlip, Officers Training Corps, Fort Benning, Ga. and Pvt. Ken Hulsizer, Co. L, 2nd Regt. U. S. Army QMTRC Ft. Warren, Wyo.

Norman Pierre Gentieu, 3433 West Penn St., Philadelphia, Penn.

Pete's Tin Ear

Pittsburgh — Apparently Piccolo Pete's musical car reaches about as far as the bandstand. Returning from a rather strenuous job, the maestro retired, but was awakened by the continuous blowing of an auto horn. He promptly called the police and complained of the noise. They were glad to accommodate him, even to the extent of awakening him rather rudely to inform him that it was his own car.

announces the formation "Society of Connoisseurs in Jazz." Membership in this organization is open to all collectors. They will publish a paper and endeavor to complete a discography of all hot jazz records. Also establish a record auction for those who have records to trade or sell.

Weile's Record Rendezvous (familiar landmark of collectors on Chicago's South Wabash) has a "For Rent" sign on the window.

Harry Lim has moved his Village Vanguard Jam Session from Sunday afternoon to Monday night at 9 P. M. on New York's Seventh Ave.

Orm Downes recalls that Andy Secrest played fine horn on Ted Weems Columbia Blue Label, *I'm Growin' Fonder of You*.

Lester Melrose advises that the Louis Armstrong Dictaphone Cylinders (the existence of these cylinders was revealed in the new *Jazz Record Book*) were made to study and make arrangements of Louis' individual style. They are now long lost.

Collector's Catalogue — Eugene M. Kline, 675 West End Ave., New

Balto Writers Express It in Chinese

Baltimore — Jack Lewis and Woody Frisino, local song writers, have collaborated on a new song *Wo-Oy-Nie*, a Chinese love ditty, the words meaning *I Love You*. The work has been accepted by BMI and is being plugged by Bob Chester, the Delta Rhythm Boys, and by the Kim Loo Sisters, Chinese harmony trio.

Remember the Dorsey Brothers outfit of 1929 to 1932? If so, you'll probably remember trumpeter Leo McConville, who left the music world to set up a chicken farm in Glyndon, Md. Well, Leo has been coming back strong lately and his horn is now sounding with Bob Lula's ork here in town. . . . Yes, Leo still has the chicken farm.

Skyler Seeks Sidemen

Sonny Skyler, who was reported to be rehearsing an 802 band in New York, arrived in town two weeks ago to audition for sidemen. Among those who expect the call to leave town with Skyler are Bill Hallan, trombonist and Roland Hauser, trumpeter, of Lou Lortz's crew; Frank X. King, tenor with the Mike Greene-Ken Hanna outfit; Al Blizzard, alto-clary from Pete Santora's ork; and his brother Bert Blizzard, trumpeter with the State Theatre pit band.

The two big location jobs for local crews in town have been filled for the summer season. Bob "Foot-Action" Craig and his band have been signed for the nightly moonlight cruises on Chesapeake Bay by the Wilson Line; while our good friend Rudy Kilian, the man of many bands, has hooked the ballroom job at Gwynn Oak Park.

Names at Summit

Mike Tralik and his ork are spotted at the New Dutch Mill nightly, while Jerry Kilian, Rudy's brother, is set at the Air Port Grill in Dundalk on weekends. . . . The Owen Sisters, vocal trio, have just begun their fifteenth week at Doc's Lounge. . . . Out at the Summit, the name band policy is still in effect with such names as Bunny Berigan, Charlie Spivak, Sonny Dunham, The McFarland Twins, and Louis Prima on the list of those presented or to be presented. . . .

—John Deinlein

York City. Collector for ten years of Armstrong, Bessie Smith, Billie Holiday, and the small band groups of Hodges, Wilson, Newton and Laddner. A New York Attorney at Law.

Clifton Cuthbert, 240 West 12 St., New York City. Interested in Bubber Mile, Muggay, Tea and McPartland. Keeps tab regularly on all the New York junk shops.

Ralph J. Sturges, 131 Washington St., Hartford, Conn. General and the Spanier - Lewis series plus Joe Sullivan's piano records.

Lester B. Rauber, 50-01 48th St., Woodside, New York. Primarily a piano collector. Would like to procure the Pinetop sides.

Watch the Hot Box for an announcement of a new feature.

Guitars & Guitarists

Guitar Solos Should Make Sense

by Irving C. Ashby



A guitar solo should make as much sense as a verbal conversation. For instance, the closing four bars should enable the next soloist to pick up the musical conversation where you left off. Consideration should be given to the type of song you are playing and the idea to be conveyed. By doing this, you can choose the most colorful figures to play. Your solo should be your conception of the composition. Experience and time will make you adept at this and your work becomes more interesting and effective.

Simplicity is also a major asset. Simple and effective solos gain more praise and will reach the musical senses of almost anyone. Reserve your technical work for such times as when your audience consists of mostly musicians. Even then, more tasteful work is appreciated.

The example below may be used to modulate into Db from any key whose 5th is located in the whole tone chord built on the tonic F. Such as: Bb, C Ab, etc.

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



Ravings at Reveille



Eddie Guy, former *Down Beat* correspondent, checks in with the Sarj and offers some info on the state of music affairs at Camp Lockett, Calif. Guy's address by the way is: Pvt. Edward Gayeski, Jr., 11th Cavalry Band, Camp Lockett. For one thing, reports Eddie, the camp has one of the oldest and best known bandmasters in the army. Before the war,

the band at Camp Lockett was considered one of the best but most of the men were sent to other camps to organize new bands.

In the camp's dance ork there is a six piece jump combo, which swings out.

Some of the musicians at Camp Lockett include Joe Sorci, clarinet and sax, formerly with Earl Sylvester and other Frisco bands; Bert Fellows, trumpet; Dwight Dragoon, bass, formerly with Chan Chandler; Larry Bingham, sax; Bernie Halpert, former Wingy Manone drummer; Marvin Telford, piano, and Charles Krider on drums. Krider formerly drummed in one of Pops Whiteman's bands and is known around Frisco as Ragtime Charlie for his piano improvisations.

The dance ork is led by Sgt. Dante Perfumo, clarinet. Halpert is trying to get other L.A. musicians who are about to be drafted to be sent here to Camp Lockett. If the army approves of this procedure, a great many L.A. professional dance men will take advantage of this opportunity and be stationed near home.

Russ Andalaro, the society

maestro formerly at the Hotel Jermyn in Scranton, Pa., is now tooting his trumpet for Uncle Sam at Ft. Meade, Md. His pianist, Morris Bumuff, is stationed at Camp Lee, Va.

Johnny (Doc) Melak, well-known trombonist around Wilkes-Barre, Pa., is in training at Camp Wheeler. Ross Tarantino and Billy Tighe of Wilkes-Barre, are stationed at Ft. Livingston, La., in the 109th band.

Cpl. Jack Schafer, guitarist, reports that he's in Northern Ireland now and gets his kicks sitting in at the Belfast night clubs.

John A. Bur-Ton, Berkeley, Cal., booker, has been drafted.

Marty Greenberg, old time Chicago jazzman, is now stationed with the Post Band at Ft. Sheridan, Ill.

Gerald Vigue, former Alex Birtha arranger, enlisted and is now stationed at Ft. Monmouth, N. J.

Sherrill Smith reports that the boys in the airbase down at Tucson, Ariz., have organized themselves a dance unit under the direction of Cpl. Lyle Smith.

The lineup of this band includes: Max Murray, Woody Johnson, Billy Braum, Phil Goldman, and Ted Williams, saxes; Leon Goss, Fred Frey, Vincent Santoni, trumpets; Chauncey Farrer, drums; Erlon S. Adams, bass; Gilbert Blakey and Phil Ballerino, pianos.

Red Cloise, 1st alto with Ralph Stuart, left for Camp Devens, Mass., last week.

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Joe Sullivan

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Inside Story About The Stock Arranger

To musicians, the name of the average stock arranger is as familiar as Babe Ruth, pie a la mode and the Grand Canyon. Yet, he's the most taken-for-granted guy in the business—nobody knows nuthin' about him. So Down Beat is going to tell you the inside story about the man who arranges, at one time or another, for everyone from the local high school dance orchestra to the million dollar swing band. He's the guy who goes nuts trying to write an arrangement that will sound good whether it's played by 7 pieces or 17; who has to reconcile the kid's "make it sound like Benny Goodman" with the publisher's, "I want melody—strictly;" who often has to knock out a manuscript in the amount of time it would take the average band arranger to sharpen his pencil. He's a pretty regular guy—no mythical character at all. So here's the first intimate, biographical sketch of our new series about a fellow you ought to know—your stock arranger.

JACK MASON

Ask a run-of-the-mine horn man how old he thinks Jack Mason is and he'll probably answer, "Oh, about 95." Why? Because Mason's name has appeared on stock arrangements ever since most musicians can remember. Actually, Jack is only 35 years old and he frequently indulges in vigorous sports like skiing and hunting—when he can find the time.

Jack's instrument is piano though he can cut a riff or two on five or six others when the occasion demands. He started to job around in high school when he was 15 and got his B.M. at Wisconsin University a few years later where he majored in music composition. "It was strictly a long hair course," he says. "I got my pop work training the hard way." He originally came to New York to be a song writer but turned to arranging when he found it easier and more profitable in the long run to doll up someone else's melody.

Country Squire

Jack is married . . . lives the life of a country squire in Wilton, Connecticut . . . never arranged directly for a name band . . . nurses a yen, however, to write some specials for specific bands . . . also would like to do some picture and studio work . . . favorite hobbies are color-photography, home recording, and cabinet making . . . likes football and baseball . . . reads the daily newspapers from stem to stern and likes short stories and historical novels for diversion . . . makes his average arrangement in about 6 hours though he once did one in 2 1/2 hours and another took him 2 complete days . . . unlike many, he'd just as soon arrange a ballad as a jump tune; ditto for waltzes and rumbas.

In arranging Jack uses the regular 3 1/2 chorus layout for moderate or bright tunes though he prefers the newer "half chorus-two repeats-half chorus" formula which he believes is original with him.

Tough Question

"It's hard to answer your question about the quality of stock arrangements today as compared to earlier ones," says Jack. "Fairly, I'd like to hedge a little by saying that I think good stocks today come a little bit closer to being as interesting as good specials of today than good stocks of 10 or 20 years were in relation to the good specials of those eras, if you can understand what I mean.

"It's not because arrangers are comparatively better but because the kids of today can cut so much more stuff than they could then, and we, of course, can put more in. Not to be forgotten, either, is the fact that stocks are not nearly so long as they used to be. I've always maintained that a band would be more likely to play a good short arrangement than a good long one.

"Finally, as long as there are so many different kinds and sizes of bands I suppose we'll never be able to do it, but if we only could eliminate those brace choruses . . .!"

—Tom Herrick

Joan Edwards May Get Crosby Picture

New York—Joan Edwards, *Hit Parade* songstress, leaves the first week in June to talk to Hollywood about a picture with Bing Crosby. This is one of the deals that Dinah Shore has reportedly been mulling.

Plugger, Too



Bandleader Sammy Kaye, left, and songwriter-singer Jack Fulton with the first Sammy Kaye recording of *Last Night I Said a Prayer*, hit tune of Fulton's. Fulton, who began his song writing career a couple of years ago with the advent of *My Greatest Mistake*, has several songs on the music counters. He is also heard on CBS as tenor Jack Fulton.

Bill Bivens, Vibeman, Moves to Midtown

New York—Bill Bivens, vibes man who has been buried for some time at Vincent's Tavern, an out-of-the-way uptown spot, has opened with guitarist Carl Lynch and bassman George Woodley at Butler's Ye Old Tap Room on Columbus avenue midtown.

Bivens, billed as the "poor man's Lionel Hampton," is being managed by Louise Crane, Massachusetts paper heiress who has gone in for booking unknown colored talent.

Men Behind the Bands

★ KARL LEAF ★

Remember when Seger Ellis had his old "Choir of Brass" orchestra? The orchestra made up of four trumpets, four trombones and one clarinet? Well, that one clarinet in there pitching all the time was Karl Leaf. Today, he has come a long way since those old days on the West Coast and is now turning out three specials a week for Will Osborne.

Among the Leaf arrangements which are attracting such attention for the Osborne crew are *Small Batch o' Nod*, *Jump to the Coda*, and *Sleepy Lagoon*.

Strives for Color

Leaf, a chubby, good-natured guy (he's married and the father of two girls, five and two years old), strives mostly for color in his orchestral scores. He used a lot of sub-tone saxes, sustained behind the vocals, a voicing of trombones to achieve a French horn effect, and a great deal of open harmony.

He's a jazz fanatic from way back, being a great follower of Bix, Trumbauer, Bud Freeman, Red Nichols, and other greats. He recalls, "I used to wear out a half dozen copies of that Okeh platter of *China Boy* and *Nobody's Sweetheart*, featuring Gene Krupa, Tesch, and Bud Freeman."

Leaf is 33 years old. He was born in Santa Cruz, Cal. He took piano lessons as a boy, finally inherited a saxophone, and began playing in high school bands. At the University of Washington, he took preparatory courses in medicine but also studied the theory of music and became interested in arranging.

Arranged Radio Programs

Leaf's first important music job was with Tex Howard's band in Seattle. "Learned a lot about music from Tex," he says. He came down to Los Angeles in 1935, where he worked for Lou Bring at KHO, arranged the Tune Twisters Program for Carl Hoff, and arranged for Phil Olman at the Trocadero.

He also played and arranged for Spud Murphy, Seger Ellis, Johnny Richards, and Art Crippen, the band that played all the society parties.

Leaf also collaborated with Lou Bring on the number, *Lightly and Politely*. Tommy Dorsey recorded Leaf's arrangement of the tune.

"You know," says Leaf, "sometimes I think many of those old bands played as well or better than bands of today."

—loc

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• Doubling in Brass • Play Trumpet and Trombone If You Wish

by John O'Donnell



Professor "So and So" is a violin and viola artist. It is said that the professor plays equally well on both instruments. In other words, he doubles on both with the greatest of ease. He also plays a mean cello. So what, he's a professor, ain't he? Now let's take the brassmen's side of it. The minute you mention *double*, you become a "skunk," a "freak" and a bucket of other stuff.

Mr. R. S., Los Angeles, writes: "I am playing first trumpet with a band. The leader wants me to double on a trombone but several have advised me against it. What is your advice?"

Don't Waste Time

My friend, don't waste any more time. Go out and buy yourself a nice sliphorn, then take a night off and watch the master himself, none other than Sonny Dunham. Notice how he changes from the trumpet to the trombone with the greatest of ease. In fact, it actually helps his embouchure. The smaller mouthpiece keeps him muscular (a perfect 36); the larger mouthpiece keeps him relaxed. The form of a good golfer doesn't rebel at the changing from one club to another, and so it is with Sonny's embouchure. It's just another instrument. There is only one thing to watch and that is to see that both mouthpieces feel the same on the lower. On the upper, the choke base is different.

If you had written me and said: "My leader wants me to change

to another trumpet mouthpiece. What do you advise?" then I would say, "Look out, be careful, it's dangerous."

Might Lose Natural Feel

The reason is just this. The inside openings being so near in size, it is the *little* difference that might change your natural upper lip groove which could easily cause you to lose your natural feel and way of playing. If you had written that you were playing first trombone and that your leader wanted you to change to another trombone mouthpiece, that again might prove fatal because of the *little* difference in inside openings.

But you wrote me that your leader wanted you to double on trombone, and I say go to it because the inside opening of the trombone mouthpiece is so much larger than the trumpet that it will not disturb the upper lip trumpet groove because it cannot (if played correctly) get near enough to the trumpet groove to take away your natural feel and way of playing. That brings you back to the one important thing to watch, and that is that both the trumpet and trombone lower rims must feel the same on the lower and that only the upper rim of the trombone reaches a higher and different position or upper chop. Get a load of Sonny Dunham and let your conscience be your guide.

Bunny Berigan Back, Blowing 'Em Big

Boston—Bunny Berigan, completely recovered from the pneumonia that kept him in a Pittsburgh hospital bed while Sonny Skyler fronted his band at Summit Inn, Baltimore, has been playing some one-nighters in this territory. The Bunn looks pretty hale, and is playing his head off.

of this world" trumpet player named Eddie Phillips. Phillips now leads his own band in Philly.

• THE BANDBOX •

• by BILL DUGAN •

Newest of the fan clubs is the Chuck Foster Fan club, made up of followers of "Music in the Foster Fashion." Walter King, 1455 Cortez St., Chicago, is prexy and invites all fans to join.

Eddy Howard fan clubs are rapidly cropping up all over the country. The newest of these are: the Howard Praise Brigade, 9242 Harper Ave., Chicago; Kenosha Chapter, Wilma Holmes, 814 Washington, Kenosha, Wis.; St. Louis Chapter, Benny Bowles, 4435 Itaska, St. Louis. If interested in joining or forming a chapter, write to Howard Wormser, 940 Lawrence, Chicago, Ill.

Johnny Long Gossip

Jeanne Schneider, of 32-42-42 Street, Long Island City, N. Y., has a Johnny Long Fan Club. And did you know that Benny Benson, trombonist in the Johnny Long crew, and Mrs. Benson had a baby boy, Walter, Jr., on April 13?

Jim Cannon, Apt. 1, Fessel Apts., Fort Dodge, Ia., wants to contact an Artie Shaw fan club quick. Won't some fans help out this righteous cat?

Swiftly Mandel, Camp Forrest, Tenn., Hq. Btry., 122nd F.A., has organized Chapter 2 of the "Eaton & Saj"—the Men of Jazz—club.

Forms Connie Haines Club

Florence Frisch checks in with a report on her new fan club for Connie Haines. Florence lives at 2037-61 St., Brooklyn, N. Y. Connie is now in Hollywood making soundies and singing on the radio. Hal McIntyre Club No. 18 is located at 44 Catherine St., Roch-

ester, N. Y. Dave Kurlander is prexy.

Melvin Tick, 1355 East 4th St., Brooklyn, is the new president of Glenn Miller club No. 85. He replaces Harold Dubin.

The 20 Grand Swing Club of Philadelphia write in to report that they have discovered an "out

This Band Was Jumping!

Providence, R. I. — Ralph Stuart's band was playing at the Rhode Island State College hop recently when things really started hopping for the band too. It started when Peggy Dugan, the girl vocalist, touched the mike with her lips while singing. Beside the unholy noise made by the system, it knocked her out for an hour.

The next victim was trumpeter man Tony Polito. While taking a muted solo near the mike, he made another contact knocking himself right off the bandstand into the crowd. By this time the band was really jumping, but not by the music but the electricity. It seems the trouble was due to faulty connections in the hall's wiring, making an over-charge.

Bob Silverman has replaced Paul Blackmore on piano with the band. Blackmore was drafted.

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Northwestern Home of Some Promising Orks

Eddie Stanton Band Is Signed by Agency; Other News

Chicago—Many good dance bands developed on the campus of Northwestern University in Evanston this year. Among them were the bands of Eddie Stanton, formerly Eddie Salkowe, Norm Faulkner, and Johnny Lewis. And Orrin Tucker originated here several years ago.

However, it appears like Eddie Stanton's band is the one band that is going to really make the professional grade this year.

I dug the band last week with L. A. Frederick, president of Frederick Brothers, at a frat prom (Delta Upsilon for the benefit of Greek gates) at the Moraine hotel in Highland Park. I liked the band. So did Frederick. He signed up the band and they go to work for him the 8th of June.

Outfit Is a Jump Band

Stanton's outfit is a jump band. Thus, under the Frederick fold, it will have only Fletcher Henderson as a stablemate in its particular field.

Band has some good hot men. Among them are Sam Heiss, trumpet; Dick Marx, piano, and Bob Anderson, tenor.

Arrangements are sharp, show imagination, and the entire outfit possesses a spontaneous enthusiasm which bodes good.

Joe Roberts to Manage

Joe Roberts will be personal manager of the band. Roberts is well known in the trade as the publicity manager for Sonja Henie and as the "ice show man," having promoted many of Frederick's ice shows last year.

Stanton is featuring several original songs by Ruth Roberts who is being slated for a buildup as the "15-year-old song genius." She has penned *Lonesome and Blue*, introduced last week by Raymond Scott and Johnny Long. Others of her songs are being prepared by Fred Waring or will be arranged for ice shows.

Here's the personnel of the Stanton band:

George Peterson, Sam Heiss, Eddie Stanton, trumpets; Sol Minkoff, Greg Padovini, trombones; Grant Hamilton, drums; Dick Marx, piano; Hal Schachner, bass; Ted Vargas, Bob Anderson, Hal Hoyer, Jack Havener, Carl Schneider, saxes; Jayne Brandes, Al Wolosh, vocals.

More Windy City Items

The Blackhawk was the scene of an impressive gathering a recent Monday, bandleaders present including Ted Weems, Bob Chester, George Olsen, Dick Jurgens and Freddy Martin. . . Joe Haymes says that *One Dozen Roses* sounds suspiciously like *That Old Time Religion* to him. "They're playing nothing but hymns on the air these days," he howls. "And how about comparing *Don't Sit Under the Apple Tree* and *Long, Long Ago*?"

Duke Ellington's band grabbed a booking at the Sherman, open-

—so the Fans Dood It!



New York—An unusual scene that probably creates a first in band history was enacted at Glen Island Casino the night Hal McIntyre and his band closed a

four-month run. The many fans through Westchester showed their admiration for Hal by presenting him with a beautiful clarinet with gold keys as a parting gift.

ing July 24. . . Freddy Nagel's back at the Trianon. . . And Eddy Howard carries on at the Aragon. . . Red Pepper, formerly of Abe Lyman's band, is reported to be playing at a spot somewhere north of the city. Where is he?

Tommy Tucker comes into the Palmer House June 24 for 12 weeks. . . Lang Thompson has disbanded his ork. . . Local 10 is nixing even guest appearances of band vocalists on local stations these days. Opinion is that "leader is responsible for his vocalist's actions and must prevent such appearances himself."

—Joe

Vodak Finds Rehearsal Spots Are Scarce

Beloit, Wis.—The Ronnie Vodak band had a run-in with the local law here recently. The boys have been using Lawrence Krueger's Lounge for rehearsals and it seems a few of the neighbors object to the "noise" of an 8-piece band. Although the city ordinance permits any business establishment to be open until 12, a few of the cranks of the town protested the musicians' use of the hall—even before midnight. At press time the difficulty was nearing a peaceful solution.

Winslow Takes a Rest

Russ Winslow finally gave in to doctor's orders and took a rest in the local hospital. Russ' health has been slipping for some time and the nightly grind behind his drums be back in harness again in a finally got him. He is expected to week or two. Incidentally, Sid Calkins, former Dick Barrie sideman, is now turning in arrangements to the dixielanders.

Jimmy Bates, it has been rumored, will leave Ellis Stukenburg in the near future to join Bob Rafferty's Hotel Nelson band. Stukie has Eddie Edell, former Joe Hart and Bubbles Becker man, lined up for Jimmy's spot. Donna Glenn, pianist-singer, has returned to the Rendezvous replacing Lee Leigh-

Bobby Repeats Show, Patrons Squawk

Columbia, S. C.—When Bobby Byrne, this year's young man of music, brought his band back to the Carolina theater for the second time this season, having shown here about five weeks ago. . . many of the cash customers let loose with a justifiable complaint in that Bobby gave virtually the same show at this performance as on his initial visit, the only change being a couple of numbers, notably *Jersey Bounce* being substituted for *One O'Clock Jump*.

Despite this, the show as a whole was a welcome sight in this city that turns out en masse for the occasional visits of any name organization. Drummer Dick Farrell received a big ovation on his solo, as did Byrnes and his five piece band - within - a - band, featuring trombone, piano, clarinet, trumpet and drum on a solid arrangement of *Smiles*.

Tony Pastor drew the most favorable comment of any white band that has played here recently. Tony stole his way into the heart of his audience with his vocal on a spicy number from way back yonder, *Let's Do It*. Pastor and Johnny Morris also went over in a big way with their ever popular *Paradiddle Joe*.

Plans are being made already for the Music festival weekend in 1943, Gladys Swarthout being scheduled to sing with the Southern Symphony orchestra under the direction of Edwin McArthur. Gregor Piatigorsky, cellist, is also to be featured.

—Owen Cotton

ton. Jerry Cummings remains on piano. . . Eddie Allen, local trumpet fave, has joined the ranks of the married men. . . Rob Edgar, sax man, has returned to town after a sojourn at the University in Madison and is thinking of reorganizing his orchestra. . . Johnny Engert who was about to be drafted has joined the Marine band. It is the second time in for John.

—Bob Fossum

Diggin' the Bands Where They Play

TED WEEMS

(Reviewed at Blackhawk, Chicago)

Weems' new crew jumps. Or at least, it jumps a great deal more than any kind of band you ever heard Weems lead before.

Yes, the Weems outfit is coming along. Band satisfies the jive-hungry patrons of the Blackhawk, and that's a feat in itself. Most of the credit for the band's change goes to manager Bill Black and to arranger Joe Haymes, who is turning out the swing specials. Haymes is responsible for such numbers as *Blue Lou*, *Glow Worm* and other instrumentals which are making the boys work.

Many of the old men of the band are gone, and have been replaced by jazz stars such as Les Jenkins, former Shaw tram; Denny Perri, ex-Savitt guitarist, and George Hosfeld and Dee Palmer, trumpets. As a result, the improvement of the band can't help but be noticed. The brass is cohesive; the rhythm section solid, and the saxes okay except for a lead altoist who falters once in awhile throwing the entire section off.

Rosy McHargue continues to play fine clarinet and of course Orm Downes' drumming remains as excellent as ever.

Perry Como handles almost all the vocals, although Bill Blair, bass player, gives out with a few standard Weems novelties such as *Breathless* and *Ding Dong Daddy from Dumas*. Elmo Tanner still whistles.

The Weems' band has gotten over the "hump" in its urge to be a swing band. Now, all it needs is more and more Joe Haymes arrangements and an emphasis on spotlighting of swing stars as well as novelty stars.

—Joe

MUGGSY SPANIER

(Reviewed at Paramount Theater, Hammond, Ind.)

Curtains part as Mugsy plunges out his theme, *Relaxin' at the Tour*. Band comes on, natty draped in red, white and blue patriotic motif with a biting rendition of *Jersey Bounce*.

The Sunday date, a flag stop, found the boys arriving on the stage "in the nick" to accompany a couple of Sabbath Day Indiana acts minus rehearsal. Managed okay until vet trombonist Vernon Brown got hysterical over a gag causing the contagion to pass back to the gagster.

Vernon Brown, charter member and sole survivor of the original Spanier crew organized just a year ago, plays a trombone solo on *St. Louis Blues*. Ford Leary, the other tram man, sells well on a couple of novelty vocals, *Texas* and *Shadrack*. Leary, who subtly resembles an operatic basso in appearance, has a delivery that should be adaptable to some earthy blues chanting. Also in the vocal department is the Arkansas chirp, Dottie Reid, who just up and crashed New York according to a trade sheet. She sings the current faves like all the rest.

Mugsy features himself on a dual version of *Sweet Sue*. First half highlights his sweet trumpetings in slow tempo while the second half of the arrangement accelerates to jump tempo and Mugs is

Them Things Is Too Big!

Columbia, Mo.—Shorty Che-rock wasn't doing as the Romans do, when he stood up and played trumpet solos with his feet encased in sandals here last week. Shorty, who is hot man in the Bob Strong band, broke two toes on a drain pipe while he was shaving and couldn't wear his shoes, that's all.

"At any rate," says Shorty, "I felt funny as the devil every-time I walked out on the stand to take a solo."

The date was at Stephens College—enrollment 3,000 girls!

—Joe

Harlan Leonard Crew Back at Old Kaycee Stand

Kansas City—Harlan Leonard ushered in the summer season at Fairyland Park last week. It's about Harlan's fifth or sixth consecutive stand at this ballroom and some day he is going to spring-board out of the park like Andy Kirk and Jay McShann have done. Incidentally, Harry Duncan is back at the park as manager again. Harry was the promoter who gave Bennie Moten his break about 9 or 10 years ago.

Tommy Douglas' band, another sepia outfit, grabbed the spot at Scott's vacated by the Rockets. Snookum Russell's ork is packing them in at Eddie Spitz' College Inn but the engagement is limited and Spitz' is now looking for a band to follow.

Glenn Miller crammed the Municipal Auditorium full on Memorial Day. . . Tony Pastor also played a one-nighter at the Aud, June 21. . . Jack Crawford's band fills the gaps at Bill Wittig's deluxe Pla-Mor ballroom.

Matty Malneck is currently at the Terrace Grill. . . Attention is being spotlighted on Ray Stinson's tenor sax with the Tower theater's pit band. . . Oliver Todd's crack sepia crew is at Melody Lane. . . Julia Lee of Milton's is doubling with the Vine Street Varieties on Saturday. . . Bus Moten at the White Horse. . . Don Torres' band is now at the LaSalle.

—Rosemary Locke

on jazz cornet. The best jazz horn in the land. The Ragtimers, featuring trumpet, trombone, sax, piano and drums, come out front to play *Jazz Me Blues* solid enough to carry over to Hudson Lake where Bix used to etch *Jazz Me* choruses by the dozen. Show closes with *Two O'Clock Jump*.

The ever present draft has hit the Spanier band hard. Three more men are due to go this month.

Personnel included: Mugsy, Leon Schwarz, Elmer O'Brien and Meredith (Red) Hare, trumpets; Vernon Brown, Ford Leary, trombones; Joe Forchett, Karl Kates, Joe Herdis, Cliff Strickland, Eddie Gains, saxes; Charles Quesser, piano; Al Hammer, drums; Jack Kallisher, bass; Dottie Reid, vocal.

—Hoefler

GENE KRUPA

(Reviewed at Chicago Theater, Chicago)

Strictly for jitterbugs is the Krupa-styled stage show. Even the specials with the exception of a Herb Nacio Brown *American Bolero* are designed for flashy commercial appeal. But the Krupa band is still sharp and solid and jazz fans, too, can glean quite a few kicks from the show. You can talk all you want about Gene's tub pyrotechnics, but there is no doubt but what he is always in there pitching with a wonderfully solid beat.

Roy Eldridge steals the show. He solos with *Embraceable You* and *Knock Me a Kiss*, singing a chorus on the last named ditty. Trumpet style is one with feeling and a genuine capacity for high notes. Roy's stage presence is good and he deserves every bit of the limelight he gets.

Anita O'Day does not air her Billie Holiday-patterned vocal style on ballads, sticking to swingier stuff such as *Let Me Off Uptown* and *Thanks for the Boogie Ride*.

Boy vocalist Johnny Desmond clicks well with *Tangerine*, *Miss You*, and an unnamed waltz, which was extremely melodic even if the words were indistinguishable.

Of course, it wouldn't be a Krupa show without at least one bit of fireworks from the maestro. This time, he plays tom-toms, being aided by every member of the band.

Krupa's end was short, Connie Boswell being also on the program and gathering the closing spot. She chirps *Johnny Doughboy*, *Nursie*, *Nursie*, *One Dozen Roses*, and *Stormy Weather*.

Band is well-rehearsed, walks through intricate arrangements, at times is a little too open in harmony of the brass, but certainly gives you your dough's worth in entertainment as well as music.

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ALONG ★ MELODY ★ ROW

Jack Howard, piano-patterman from Ben Marden's Riviera, has started his own publishing house, the Howard Music Co., releasing through Harvest Songs Company, an ASCAP member. Howard concentrates on Latin tunes.

Alan Courtney is raving about a new tune called *Two Empty Slippers*, which Fred Wise, Buddy Kaye and Sid Lippman (*This Is No Laughing Matter*) have shown him.

Hal Gordon has joined the professional staff of Santly-Joy-Select in New York. . . . Eddie Shaw is now with Mutual Music. . . . Did you know that *Moonlight Cocktail*, currently melodic fave, was written by Lucky Roberts, old time colored piano man, more than 20 years ago? . . . Walt Bishop, scripter of the *Devil Sat Down and Cried* and *Shhh, It's a Military Secret*, has a new one called *Quick, Watson, The Rhythm*. . . . Vaughn Monroe has signed with Paramount Music for an exclusive on anything turned out by him or his arranging staff.

Television Songs of Los Angeles has consolidated with the Tin Pan Alley Publications, of 1011 Chestnut St., Philadelphia. Frankie Sabas and Francis Capano are collaborating on many new numbers in addition to a series of booklets on the technique of songwriting.

Witmark is publishing a new album for violin and piano of the most famous Victor Herbert selections.

Remick is publishing Books I and II of a new *Musical Americana* series for wind and brass instruments.

Robbins is getting ready a big push on two Ralph Rainger-Leo Robin songs from the film, *My Gal Sal*. The ditties are *Here You Are* and *Oh the City of It All*.

The five sons of Irving Mills have written a new service song, to be titled *Don't Say No to the USO*. The USO has accepted it as a campaign song and is plugging it in conjunction with its present drive to raise 32 million dollars. All five boys are now in the armed forces. Tune is being published by Jack Mills, head of Mills Music, Inc.

Sidney Kornhiser is backing *One Dozen Roses* and *The Waltz of Memory* for Famous Music. Crosby has already recorded the latter.

Music Trades mag has just released the 46th Annual Edition of their *Purchaser's Guide to the Music Industries*. The book contains complete lists and descriptions of about practically every musical merchandise manufacturer and distributor in the country as well as a directory of music dealers. First published in 1897, it has since been admitted as a legal authority in many courts and is to be found in leading libraries and institutions throughout the United States.

Duke Morgan, who penned *Kiss Me Baby on the Down Beat*, has collaborated with Joe Howard and Noah M. Thompson on a new tune, *Go Get 'Em*.

World Melodies is pushing two new ditties by Jimmy

Plan Swing Version Of Carmen Opera

St. Louis—That swing version of *Carmen* which everybody has been rehashing for the past three seasons will get a try-out with the St. Louis Municipal Opera this summer. Russ Bennett has arranged the music, and Oscar Hammerstein 2nd has added lyrics. New title is *Carmen Jones*, with an all-sepia cast. If successful, it will head East next season.

Lucy Didn't Sing

New York—At the "I Am An American" day here which drew over a million people to Central Park, Lucy Monroe, the *Star Spangled Soprano*, did not sing the national anthem.

Kennedy and Jimmy Nolan, entitled *St-St-Stella and Am I Too Late?*

Kay Kyser is now featuring *Somewhere Sometime*, written by Bill Hampton and George Duning, and published by Beverly Music Co.

BMI will publish the score from the new Walt Disney film, *Bambi*. Music was written by Frank Churchill; lyrics by Larry Morey.

Shep, Two Boys and a Title



Shep Fields gives the business the once over with Dick Charles and Larry Marks, two NBC page boys whose tune, *Mad About Him, Sad Without Him, Can't Get Along Without Him Blues*, has been getting a plug from Dinah Shore. Shep and his all reed band are due at the Edgewater Beach in Chicago on July 24th. *Harris Pic.*

Hite Adds Canary

New York—Les Hite added his first girl singer in two years when Rosetta Williams, a Durham, N.C.,

gal joined the band. Hite is making records for Eli Oberstein's new fifty cent *Hit* label, his first sides including *Jersey Bounce* with a Don Redman arrangement.

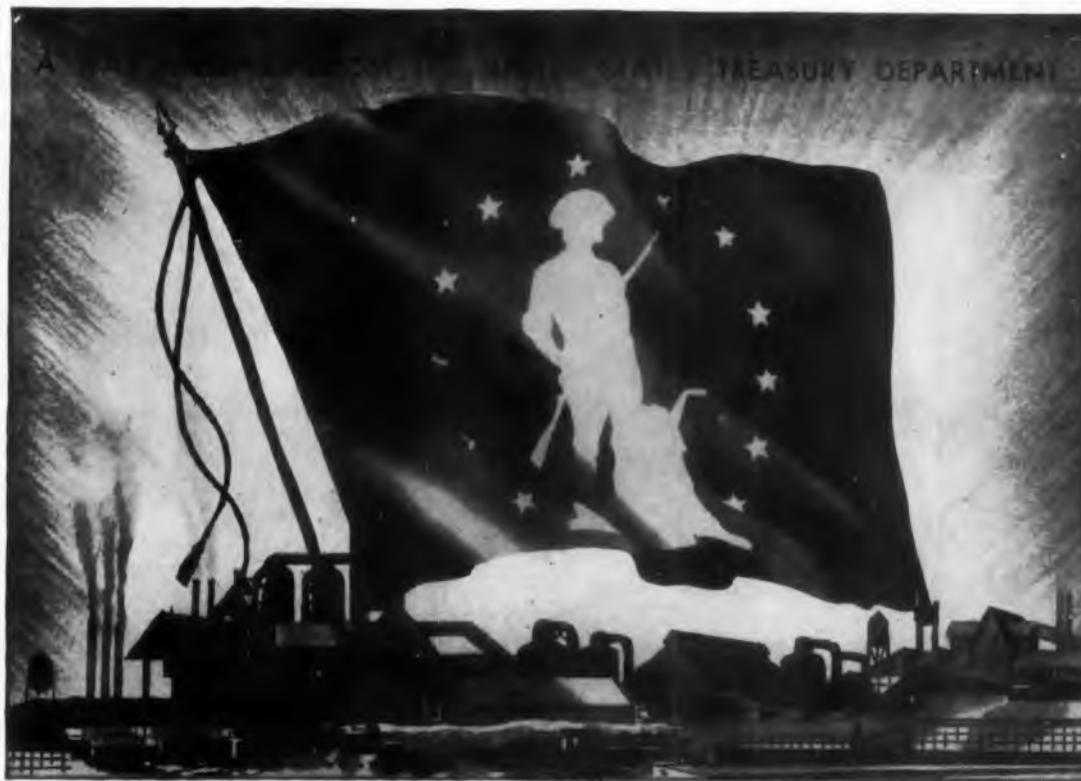
Ex-Popsmen Meet On Basin Street

New York—Reunion for two ex-Paul Whitemanites last week on the Blue Network's *Basin Street* show. Henry Levine's trumpet chair is being warmed by Charlie Margulis (now Marlowe), former cornetist for Pops, while production chores are now handled by Alton Rinker, side-kick of Bing Crosby and Harry Barris in the Rhythm Boys, the Whiteman act group.

Marlowe, who has spent some time on the Coast doubling between studio work and the Victor Hugo, won't front the Dixie band, the Blue's new music head, Joe Rines, having taken over the stickwork. Rinker, a brother of Mildred Bailey's, has been doing radio production work for some years.

New WPAT Program

New York—WPAT is trying to compete with *Matinee at Meadowbrook*, running a nightly show from 7:45 to 8:00 with Steve Ellis as MC. Alvin Rey is currently covering up the band-stand.



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

Abbott, Dick (Mayfair) Washington, D.C., r
Adrian, Lou (Chicago) Chicago, t
Agnew, Charlie (Forest Park) Highlands, St. Louis, Mo.
Alberta Hunch Boys (On Tour) Western Canada
Allen, Bob (New Pelham Health Inn) Bronx, N. Y.
Almerico, Tony (Capitol SS) New Orleans
Ammons, Al (Cafe Society Downtown) NYC
Alpert, Mickey (Cocoanut Grove) Boston
Amlung, Jack (Baker) Mineral Wells, Tex.
Andrews, Bill (Royal Connaught) Hamilton, Ont., h
Aragon Sextette (Avalon Club) Hot Springs, Ark.
Armstrong, Louis (On Tour)
Atkins, Boyd (Fox Head Tavern) Cedar Rapids, Ia.
Auld, George (On Tour) WMA
Austin, Harold (Crystal Pier) Crystal Beach, Ont., h
Ayres, Mitchell (Earle) Philadelphia, 6/5-11, t; (Loew's State) NYC, 6/12-18, t

Buggett, Jerry (All-State's Club) Tucson, b
Bailey, Layton (Wardman Park) Washington, D.C., h
Baker, Dick (WJJD) Chicago
Barlow, Ralph (Peony Park) Omaha, Neb.
Barnet, Charlie (Elitch's Gardens) Denver, Colo., until 6/11
Barnett, Arne (Harry's New Yorker) Chicago, nc
Barton, Joe (On Tour) CRA
Barton, Joe (Russian Bear) M.B., Fla., r
Bass, Count (On Tour) WMA
Baum, Charles (Stork) NYC, nc
Becker, Bubbles (Club Gloria) Columbus, O.
Becker, Danny (Greystone) Detroit, 6/3-7, b; (Troquois Gardens) Louisville, Ky., 6/12-18, t
Benson, Bill (Canyons Club) Wichita, nc
Benson, Ray (St. Anthony) San Antonio
Benigan, Bunny (Moonlight Gardens) Coney Island, Cincy., O., 6/1-11
Berger, Maximilian (Versailles) NYC, nc
Bernard, Ben (Tobacco Road) Miami, nc
Bestor, Don (Bill Green's) Pittsburgh
Bicknell, Max (Dixie Club) C. C., Mo.
Bishop, Billy (Southern Mansion) Kansas City, Mo.
Bishop, Billy (Pierre) NYC, h
Blade, Jimmy (Drake) Chicago, b., 6/1-11, t
Blue, Monte (Hunt's Savarin) Toronto, h
Bluteau, Armond (St. Michael) Montreal, Canada, nc
Bogart, Frank (Top Hat) Toronto, nc
Bon-Bon and His Buddies (Lou's Moravian Inn) Philadelphia
Bondshu, Neil (Blackstone) Chicago, h
Borr, Mische (Waldorf-Astoria) NYC, h
Bowen, Walt (Lotus Garden) Dover, Del.
Bradford, Ernest (House of Rock) Cincinnati, nc
Bradley, Will (On Tour) WMA
Bradshaw, Tiny (Rhumbogee) Chicago, nc
Biagale, Vincent (Congress) Chicago, h
Brandwynne, Nat (CopaCabana) NYC
Breese, Lou (Roseland) NYC, h
Bridgic, Ace (Excelsior Park) Excelsior, Minn.
Brodrique, Will (Victoria) Quebec City, Quebec, h
Brown, Boyce (Liberty Inn) Chicago, nc
Brown, Cleo (33 Club) Stenkon, Ont., nc
Brown, Jerry (Buckhorn Tavern) Rockford, Ill.
Brown, Leroy (Celebrity) Tgh., Pa., r
Brown, Les (Roosevelt) Washington, D.C., h
Brown, Toby (Moonlight Gardens) Kankakee, Ill.
Brownie, Lou (Chez Paree) Chicago, nc
Bruckner, Gene (Theaters) Chicago-Gary
Burns, Cliff (Marionette Inn) Cincy., O.
Busnell, Billy (Woodhall) Montreal, Can.
Byrne, Henry (On Tour) WMA
Byrne, Bobby (On Tour) GAC

Cabin Boys (Tavern) Escanaba, Mich., r
Cable, Howard (Can. Broad. Corp.) Toronto, Ont.
Calloway, Cab (Strand) NYC, 6/5-19, t
Camarrata, Johnny (Indian Village) Syracuse, N. Y., nc
Capes-Sturvent Band (Lodge Club) Tucson
Caporal, Art (Liberators) Elmira, N.Y., nc
CAPP, Joe (Bentley) Alexandria, La., h
Carlyle, Lyle (Wolverine) Detroit, h
Carlyle, Russ (Lake Breeze Pier) Buckeye Lake, O.
Carr, Betty (Brown Derby) Beloit, Wis.
Carr, Mickey (Howard) Bridgeport, Conn.
Carroll, Irv (Jack Dempsey's) NYC, r
Carson, Eddie (Blue Moon) Tucson, b
Carter, Benny (On Tour)
Carver, Jack (Gem Bar) Dearborn, Mich.
Casino, Del (Claridge) Memphis, h
Castle, Les (Palace) Akron, O., 6/5-8, t; (Palace) Youngstown, O., 6/9-11
Cataloni, Billy (Sidewalk Cafe, Gibson) Cincinnati, h
Cavallero, Carmen (Rainbow Room) NYC
Cervantes, Don (Paddock) M.B., Fla., nc
Chamberlin, Al (LaSalle) Chicago, h
Chambers, Virgil (Kaliko Kat) Wichita, Kan.
Charette, Wilfred (Chateau Laurier) Ottawa, Can., h
Charters, Eddie (Swanee) Miami, nc
Chester, Bob (On Tour) MCA
Chiasta, Don (Old Cellar) Chicago, r
Christon, Jerry (Apache) Las Vegas, Nev.
Christ, Don (Cabanna Bar) Reading, Pa.
Christensen, Chris (Gibson) Cincinnati, h
Clarke, Buddy (Park Central) NYC, h
Clark, Jean (Lafayette) Rockford, Ill., h
Clayton, Jimmy (Dello's) Auburn, NY, r
Clifford, Bill (El Rancho Vegas) Las Vegas, Nev., h
Coleman, Emil (La Martinique) NYC, nc
Colonial (WICO) Bridgeport, Conn.
Conde, Art (The Homestead) NYC, h
Conrad, Lew (Stauben's Vienna Room) Boston, Mass.
Contreras, Manuel (885 Club) Chicago, nc
Courtney, Del (On Tour) WMA
Cox, Al (Londraires) (S.S. North American) Detroit, Cal.
Craig, Bob (Keith's Roof) Baltimore, Md.

Harris, Jack (La Conga) NYC, nc
Harris, Jimmy (Fort Armstrong) Rock Island, Ill., h
Harris, Phil (Theater Tour) MCA
Harrison, Ford (St. Moritz) NYC, h
Hart, Joey (SZA)
Hatch, Louis (Don Lanning) Montreal, Can.
Hauser, Bob (Nut Club) M.B., Fla.
Hawkins, Erskine (Savoy) NYC, h
Haywood, Eddie (Village Vanguard) NYC
Hayes, Edgar (Theater Tour)
Heath, Andy (Fitch's Cafe) Wilmington, Del., nc
Heatherton, Ray (Biltmore) NYC, h
Heid, Horace (Theater Tour) MCA
Heming, Kitty (Sun Ray Gardens) Philadelphia
Henderson, Fletcher (Frederick Bros.)
Heon, Al (Prairie Moon) Rockford, Ill.
Hepeats and Daisy Mae (Lexington Casino) Phila., Pa.
Herbeck, Ray (Donahue's) Mt. View, N.J.
Herb's Six (Tower) Kansas City, Mo., t
Herman, Sylvan (Harold) Philadelphia, h
Herman, Woody (Hippodrome) Baltimore, 6/4-wk., t
Herzoff, Lee (El Cortez) Reno, Nev., h
Hill, Tiny (Trocadero Club) Henderson, Ky.
Hines, Earl (On Tour) WMA
Hinson, Everett (Moonlight Gardens) Coney Island, Cincy., O., 6/12-18
Hoff, Carl (Valley Dale) Columbus, O.
Holiday, Billie (Troveville) Hollywood, Cal.
Holmes Harbie (Malody Mill) Chicago, b
Hook, Mel (Sea House) Wakegan, Ill., nc
Hoyes, Claude (First Athletic Club) Flint, Mich., 6/5-wk.
Hopkins, Len (Chateau Laurier) Ottawa, Can., h
Houser, Hank (Jimmie's) Miami, Fla., nc
Howard, Charles (Gayety Court) Toronto
Hoyes, Trio (Royal York) Toronto, Can., h
Hughes, Ray (Jockey Club) K.C., Mo., nc
Hummel, Bill (Yacht Club) Cleveland, O.
Hutton, Ina Ray (On Tour)

Inairilo, Vic (Aragon) Houston, Tex.
International Sweethearts of Rhythm (Frederick Bros.)

Jackson, Jimmy (Fox Head) Niagara Falls, Ont., h
James, Harry (Palladium) L.A., Cal., h
Jarrett, Art (Lakeside Park) Denver, until 6/11
Jeselnick, Eugene (Monaco's) Cleveland, O.
Jerret, Nick (Syracuse) Syracuse, NY, h
Johnson, Bob (Highman) Allentown, Pa.
Johnson, Cece (Club Alabama) L.A., Cal.
Johnson, Herb (St. Andre) Montreal, Can.
Johnson, Pete (Cafe Society Downtown) NYC, nc
Johnson, Wally (Lookout House) Covington, La.
Johnston, George "Groove" (Clyde's Cafe) Detroit, Mich., nc
Jones, Isham (Peabody) Memphis, h
Jones, Paul (Victory Lodge) Reno, Nev., nc
Joy, Jimmy (Bismack) Chicago, h
Joyce, Troy (Royal York) Toronto, Can., h
Jurgens, Dick (Totem Pole) Auburndale, Mass.

Kardos, Gene (Zimmerman's Hungarian) NYC, r
Kassel, Art (Lake Club) Springfield, Ill.
Kay, Chris (Casino Russe) NYC, nc
Kay, Herbie (On Tour) MCA
Kaye, Sammy (Essex House) NYC, h
Kaye, Teddy (May & Art's Grill) Clifton, N.J.
Kelley, Peck (Southern Dinner Club) Houston, Tex.
Kemp, Marie (Mexicana Bar) M.B., Fla.
Kenner, Ronnie (Palace) San Francisco, h
Kenny, Mart (Ranch Inn) Burlington, Can., nc
Kenton, Stan (Summit Inn) Baltimore, Md., 6/1-11
King, Dick (331 Club) L.A., Cal.
King, Dick (Trocadero) Wichita, Kansas
King, Henry (Mark Hopkins) S.F., Cal., h
King, Jan (Century) Tacoma, Wash., b
King, Saunders (Jack's Tavern) S.F., Cal.
Kirby, Wayne (Theater Tour) MCA
Kirby, John (Ambassador East) Chicago, h
Kirk, Andy (On Tour) WMA
Kish, Joe (Vine Gardens) Chicago
Knight, Bob (Monte Carlo) NYC, nc
Kornel, Carl (Paradise) Hlwd., Cal., nc
Korn Kobblers (Flagship) Union, N.J., nc
Kowitz, Irv (Rintide) M.B., Fla., nc
Kramer, Howard (Chanticleer) Madison, Wis.
Kristal, Cecil (Golden Pheasant) Clinton, Ill.
Krupa, Gene (Eastwood Gardens) Detroit, 6/5-wk.; (Cedar Point) Sandusky, O., 6/13-19
Kulsh, Dick (Stalter) Buffalo, h
Kyser, Kay (On Tour) MCA

Labrie, Lloyd (Colonial) Rochester, Ind., h
Laird, Drexel (Roseland Inn) Jackson, Mich.
Lande, Jules (Ambassador) NYC, h
Lane, Hal (600 Club) Miami, Fla.
Lang, Don (Colosimo's) Chicago, nc
Lang Russ (Gabe's Grill) New Bruns., N.J.
Lanzilli, Carlo (WJOD) Miami
Lap, Herb (Roya York) Toronto, h
Larry's Sunist Riders (Chanticleer Club) Tucson, Ariz., nc
LaSalle Chevaliers (LaSalle) Montreal, h
Lazala, Ramon (Park Central) NYC, h
LeBaron, Eddie (Macomba) L.A., Cal.
Lee, Cecil (Club Zombie) Detroit, Mich.
Lee, Glenn (Utah) Salt Lake City, h
Lee, Julia (Melton) Kansas City, Mo., nc
Leers, Bob (Cadillac) M.B., Fla., h
Leonard, Ada (Trionon) Chicago, 6/6-7, b
Leonard, Harlan (Scott's) Kansas City, Mo.
Lester, Dave (Pago Pago) M.B., Fla., nc
Lewis, Johnny (The Campus) Morton Grove, Ill.
Lewis, Sid (Mayfair) Miami, Fla., nc
Lewis, Ted (Theater Tour) WMA
Locksley, Roy (CFRB) Toronto, Can.
Lombardo, Guy (Waldorf-Astoria) NYC, h
Lond, Lon (Club 21) Baltimore, Md.
Long, Johnny (New Yorker) NYC, h
Lopes, Manny (Wonder Bar) Detroit
Lopes, Phil (Sugar Hill) Hollywood, Cal.
Loring, Lucille (Town Tavern) Rockford, Ill.
Los Quinteros Trio (El Corral Supper Club) Tucson, Ariz., nc
Lova, Clarence (On Tour) Fred. Bros.
Lovett, Baby (Sterling Club) Kansas City
Loza, Clyde (Theater Tour)
Lorenzoff, Jimmy (Orpheum) L.A., Cal., 6/1-11; (Trionon) South Gate, Cal., 6/12-18
Lynn, Cory (Olson's) Chicago, nc
Lyons, Virgil (Ranch) Houston, Tex., nc

McCoy, Clyde (Shea's) Buffalo, 6/12-wk., t
McFarland Twins (On Tour) MCA
McGulure, Betty (Fairview Inn) Miami, Ill.
McLure, Hal (On Tour)
McIntyre, Lani (Lexington) NYC, h

McKinley, Ray (On Tour) WMA
McLean's Rhythm Rompers (Casa Manana) Toronto, Ont., nc
McShann, Jay (On Tour); (Regal) Chicago, 6/12-wk., t
Madriguera, Enrie (Lido) Long Beach, Cal.
Malas, Matty (Riverside) Tucson, Ariz., h
Malneck, Matty (Chase) St. Louis, Mo., h
Manone, Wingy (Streets of Paris) Hlwd.
Manzanares, Jose (LaSalle) Chicago, h
Manzone, Joe (Belvidere) Auburn, N.Y., r
Marshall, Cliff (Palm Cafe) Montreal, Can.
Marshall, Mary (Reid's Casino) Nile, Mich.
Martin, Eddie (Moose) Miami, Fla., h
Martin, Freddy (Cocoanut Grove) Fla., Cal.
Martin, Kelly (Club Congo) Detroit, nc
Martina, Lou (Leon Eddie's) NYC, nc
Martinez, Jose (Lord Tarleton) M.B., Fla.
Marvin, Mel (Yankee Lake) Brookfield, O., until 6/10; (Lake Breeze Pier) Buckeye Lake, O., 6/12
Marvin, Mickey (Civic Center) Miami
Mars, Chico (On Tour) WMA
Masters, Frankie (Roosevelt) NYC, h
Mauthe, Chick (WKRC) Cincinnati, O.
Meber, Marty (Linden) NYC, h
Meerte, Armond (Esquire Club) Montreal
Melody Ringers (Hoffman) S. Bend, Ind.
Mel-O-Rags (Wonder Bar) Detroit, Mich.
Mench of Jazz (Book-Cadillac) Detroit, h
Meredith, Russ (Vienna Grill) Montreal, r
Meroff, Benny (Riverside) Milwaukee, 6/1-wk., t
Michener, Les (Dancette) Oaklyn, N.J., 6/5
Miles, Harold (Pennyburn Supper Club) High Point, N.C.
Miller, Glenn (On Tour)
Miller, Walter (Cavalier) Va. Beach, Va.
Millinder, Lucky (On Tour) Gale, Inc., NYC
Miranda, Jose (Ohio Youngstown) O., h
Miranda, Leon (Casino Gardens) Ocean Park, Cal.
Monroe, Vaughn (RKO) Boston, 6/12-wk., t; (State) Hartford, Conn., 6/12-14, t
Moon, Billy (S.S. South American) Detroit
Mooney, Art (Boulevard) Elmhurst, L.I.
Morgan, Joe (Cleveland) Cleveland, O., h
Morgan, Eddy (Ritz-Carlton) Atl. City, h
Morgan, Russ (Stanley) Pittsburgh, 6/5-wk., t
Morrow, Benny (Hillcrest) Toledo, O., h
Moseley, Snub (1919 Hole Club) NYC, nc
Moser, Joe (Dude Ranch) Norfolk, Va.
Moten, Ben (White Horse) Kas. City, Mo.
Mowry, Ferde (Embassy) Toronto, Can., h
Mulford, Ed. Collegians (New Windsor) New Windsor, Md., b

Nagel, Freddy (Trionon) Chicago, h
Namaro, Jimmy (CKCL) Toronto, Can.
Nelson, Tom (On Tour) WMA
Nelson, Tommy (R.R. Pass Casino) Boulder City, Nev., nc
Newton, Frankie (Savoy) Boston, b
Nicola, Frank (Hendrick Hudson) Troy, N.Y., h
Nico, Joe (Palais Royale) Toronto, nc
Noble, Leighton (Stalter) Boston, h
Nonchalants (Coronado Cafe) St. Paul
Nones, Jimmy (Garrick Stagebar) Chgo.
Norris, Stan (Van Cleve) Dayton, O., h
Norvo, Red (On Tour) WMA
Nunez, Tommy (Ball) Miami, nc

O'Brien & Evans (King's Theater Bar) Cincinnati, O.
O'Callaghan, Tim Maurice (St. Regis) Toronto, Ont., h
Oger, Bill (Lawrence) Erie, Pa., h
Oliver, Eddy (Carlton) Wash., D.C., h
Oliver, Joe (Tune Town) St. Louis, Mo., 6/9-wk., t
Overend, Jimmy (Nelson) Rockford, Ill., h
Owens, Harry (St. Francis) S.F., Cal., h
Owens Sisters (Peter Stuyvesant) Buffalo, N.Y., h

Pablo, Don (Palm Beach Cafe) Detroit
Palmer, Benny (Port Stanley) Port Stanley, Ont., h
Parks, Bobby (Cattlin's) Somerville, N.J.
Pasheich, Pete (East Side Club) Mansfield, O.
Pastor, Tony (On Tour) CRA
Pastor, Tony (Sky Club) Chicago
Peterson, Joe (Washington Merry-Go-Round Club) Pittsburgh, Pa.
Pierce, Dick (Indiana Roof) Indpls., Ind.
Plummer, Joe (Slapsy Maxie's) Hlwd.
Pookin, Mel (Chaplin's Inn) Indpls., Ind.
Pope, Bobby (Kansas City Club) K.C., nc
Powell, Teddy (Log Cabin) Armond, N.Y.
Powell, Walter (Frontier) Detroit
Price, Howard (Can. Broad. Corp.) Vancouver, B.C.
Price, Jesse (Colton Club) Cincinnati, O.
Prima, Louis (Moonlight Gardens) Coney Island, Cincy., O., until 6/5
Purcell, Don (Abe & Jappy's) Dallas, Tex.
Putnam, Paul (Cafe Donovan) Sacramento

Raeburn, Boyd (Roosevelt) New Orleans, h
Rafferty, Bob (Nelson) Rockford, Ill., h
Ramos, Bobby (Kitty Davis) Chicago
Ramos, Ramon (Penolock Club) Detroit
Ravazza, Carl (Baker) Dallas, Tex., h
Reisman, Joe (Roosevelt) L.A., Cal., h
Reid, Don (Schroeder) Milwaukee, until 6/7, h
Reif, Roxy (Traylor) Allentown, Pa., h
Reisman, Leo (Ritz-Carlton Roof) Boston
Reyer, Harry (Olympia) Miami, t
Rish, Johnny (Forest Lake C.C.) Pon-tiac, Mich.
Rise, N.J. (Meadowbrook C.C.) Cedar Grove, N.J.
Reynolds, Tommy (Dell's Lake) Lansing, Mich., 6/5-9; (Gypsy Village) Louisville, Ky., 6/12-14
Rhythm Rascals (Zephyr Room) L.A., Cal.
Richards, Joe (Friar's) Hartford, Conn., r
Richards, Johnny (Zucca's Cafe) Hermosa Beach, Calif.
Riley, Mike (Radio Room) Los Angeles, nc
Rizzo, Vincent (Swan) Phila., nc
Robertson, Dick (McAlpin) NYC, h
Robertson, Jimmie (Carlisle Grill) Allentown, Pa.
Rocco, Maurice (Rhumba Casino) Chicago
Rodrigo, Don Juan (Faust) Rockford, Ill.
Romanelli, Luigi (King Edward) Toronto
Rose, Dave (CBS) Los Angeles, Calif.
Ross, Marlorie (Club LaJolla) Tucson
Rube, Warney (Flamingo) Louisville, Ky., nc
Rush, Norman (Crystal) Phila., Pa., h
Russell, Jack (Avalon) Chicago, b
Russell, Snookum (College Inn) K.C., Mo., until 6/11

Sanders, Joe (On Tour) MCA
Sanderf, Sandy (Almack Club) Alexandria, La.
Sander, Bernis (Williamsville Glen) Buffalo, N.Y.
Saunders, Hal (Copley-Plaza) Boston, h
Saunders, Red (Club Delina) Chgo., nc
Savitz, Jan (Theater Tour) MCA
Sawyer, Bill (Mich. Union) Ann Arbor, Mich.
Scale, Louis (ABC) Auburn, N.Y., r
Schramm, Marty (Henry) Pittsburgh, h

Scott, Raymond (Blue Gardens) Armond, N.Y.
Segall, Nat (Downbeat) Phila., nc
Sewell, Blake (Ritz Carlton) Montreal, h
Shane, Buddy (Club Sahara) Milwaukee
Shanks, Errel (Reno Club) Houston, nc
Shaw, Artie (Palace) Akron, O., 6/5-8, t; (Palace) Youngstown, O., 6/9-11, t; (Michigan) Detroit, 6/12-wk., t
Sherley, Bob (Barclay) Philadelphia, h
Sherman, Milt (Tie Toc) Montreal, Can.
Sherr, Norm (WGAM) Miami
Siegel, Irving (Marshall, Wis.)
Silvers, Johnny (Kitty Davis Airliner) Miami
Sisale, Noble (Diamond Horseshoe) NYC
Skeen, Lou (On Tour) Pennsylvania
Skinner, Will (Samovar) Montreal, nc
Slack, Freddy (On Tour) WMA
Slim & Slam (Troveville) L.A., Cal.
Small, Doc (Ah-Wa-Ga) Oswego, N.Y., h
Smith, Bob (Ka-See's) Toledo, O., nc
Smith, Russ (Rainbow Grill) NYC, nc
Smith, Stuff (Garrick Stagebar) Chgo., nc
South, Eddie (Cafe Society Uptown) NYC
Spanier, Murgsy (On Tour) WMA
Spivak, Charlie (Pennsylvania) NYC, h
Stabile, Dick (On Tour) MCA
Stanford, Stan (Minnie Club) Marquette, Mich., nc
Stanley, Frank (Royal Palm) M.B., Fla., h
Stanley, Red (Charley Foy's Supper Club) Hollywood, Calif.
Stanley, Stan (Delavan Gardens) Delavan, Wis.
Starr, Carole (Miami Bar) Rockford, Ill.
Starr, Freddy (Palace) St. Louis, Mo.
Steele, Bob (Granite Front) Rockford, Ill.
Stevens, Cookie (Miami Bar) Rockford, Ill.
Storey, Fabian (5 O'Clock Club) M.B., Fla.
Stout, Nick (Rainbow Room) Hamilton, Ont., h
Stratzer, Ted (Fede's Monte Carlo) NYC
Strong, Bob (NBC) Chicago
Strong, Charlie (Henry Grady) Atlanta, h
Stroud, Eddie (Wonsdale) London, Ont.
Stuart, Ralph (Lonsdale) Lonsdale, R.I., b
Studer, Al (St. Paul) St. Paul, Minn., h
Stukenberg, Ellice (Blue Diamond) Beloit
Surdy, Joseph (Cleveland) Cleveland, O., h
Sullivan, Joe (Cafe Society Up.) NYC
Sullivan, Mickey (Lido Cafe) Worcester, Mass.

Talley, Henry (Shady Nook) Wrentham, Mass.
Tatum, Art (Three Deuces) Chicago
Taylor, Betty Lee (WKAT) Miami, Fla.
Teagarden, Jack (On Tour) MCA
Thomas, Morgan (Crystal Pier) Crystal Beach, Ont., h
Thompson, Ken (Blackstone) Chicago, h
Thompson, Billy (Marion's) Niagara Falls, N.Y., r
Thornhill, Claude (Glen Island Casino) New Rochelle, N.Y.
Three Dukes and Duches (Brass Rail) Chicago
Three Shirts and a Flat (Garrick Stagebar) Chicago
Three Squires and LuLane (Town House) Reno, Nev., nc
Todd, Oliver (Casa Fiesta) Kansas City, Mo.
Trace, Al (Chin's) Cleveland, O.
Trestler, Pappy (Park Itc. Center) St. Paul, h
Tucker, Orrin (Palace) Ft. Wayne, Ind., 6/5-7, t
Tucker, Tommy (Palmer House) Chicago
Turner, Tom (Brass) Hill Chicago
Turner, Bill, Dead Enders (Capitol Lounge) Chicago, nc
Turner, Don (Mount Royal) Montreal, a Two Beaus and a Belle (115 Club) Grand Forks, N. D., nc
Tyner, Evelyn (Essex House) NYC, h

Ulrich, Paul (Vine Gardens) Chicago, nc
Unell, Dave (Alabama) Chicago, nc

Varrell, Tommy (Club Bali) Bkn. NY, nc
Varzos, Eddie (Providence-Biltmore) Providence, R. I., h
Vaughn, Tommy (Pointe Bar) Detroit
Venuti, Joe (Troquois Gardens) Louisville, Ky., until 6/12
Venuti, Rose (DuMont's) Phila., r
Victor, Frank (SZA)
Vincent, Vic (Fairmont) S.F., Cal., h
Vudak, Ronnie (Lounge) Beloit, Wis.

Wagner, Jerry & Vi (Phillips) K.C., Mo.
Wald, George (Plantation) Houston, Tex.
Wald, Jerry (Lincoln) NYC, h
Wanles, Bud (Texas) Fort Worth, Tex., h
Washburn, Cy (Coral Gables C.C.) Coral Gables, Fla.
Watson, Hal (Dog Royale) Savannah, Ga.
Watson, Ralph (Cub House) New Orleans, La.
Watters, Lu (Down Club) San Francisco
Weeks, Anson (Sherman's) San Diego, Cal.
Weems, Ted (Blackhawk) Chicago
Weiser, Curt (Chancellor Inn) Phila., r
Weisbecker, Charles (180 Club) Newark, N. J.
Welk, Lawrence (On Tour) Fred. Bros.
Whidden, Jay (El Rincho Vegas) Las Vegas, Nev., h
White, Mack (Astor) Montreal, Can., r
Whiteman, Paul (On Tour) California
White, Mack (Astor Grill) Montreal, nc
Wilbur, Jimmy, Sextette (WLW) Cinti, O.
Wilde, Ran (Sir Francis Drake) S.F., Cal.
Wiley, Earl (Liberty Inn) Chicago, nc
Williams, Buddy (Wagner's) Phila., h
Williams, Guffy (On Tour) WMA
Williams, Griff (Beverly Hills C.C.) Newport, Ky.
Williams, Ozzie (Summer Gardens) Peterboro, Ont., b
Williams, Sammy (Gibby's) Chicago, r
Willis-Odell Cats (Warwick) Marblehead, Mass., h
Wilson, Teddy (Cafe Society Dwn.) NYC
Winslow, Russ (Lafayette) Rockford, Ill.
Winston, Jack (River House) Reno, Nev.
Winton, Barry (Roosevelt) New Orleans, La., h
Wisdom, Fred (Southern Grill) Muncie, Ind.
Wood, Stan (Auditorium) Montreal, Can.
Wubbold, Joe, Trio (Crescent Cafe) Washington, D. C.
Wylie, Austin (Pier) Geleron, N. Y., b
Wylie, Will (Sanley Park Supper Club) Vancouver, B. C.

Xavier, Buddy (St. Bernadette Auditorium) Brooklyn, N. Y.

Yarlett, Bert (Hollywood) Toronto, h
Yates, Dennis (Royal Palm) Miami, nc
Yates, J. Newton (KPAS) Pasadena, Cal.
Yastman, George (WBAL) Baltimore, Md.
Yelma, Duke (Brown Derby) Chgo., nc
Young, Eddie (Claremont) Berkeley, Cal.

Zollo, Leo (Benjamin Franklin) Philadelphia, h
Zuckert, Leon (Can. Broad. Corp.) Toronto, Can.
Zurke, Bob (Mangover) L.A., Calif.

Chicago, June 1, 1942

Ern Tra

Chicago Middle W at pres at unit sev theate sweeter b fit concn thing and two vocal telle Edw presence.

Boy The boy possessed pipped, beautiful, only a tra his voice. ly at an engagemen of i i Cried fo Fields a instrument outfit's vo larly in guitar as tenors, cla mony. Re He also d

Girl The gir concentra Fields Luneforo plays tro occasional ized origi

The Fie is a natu soft enou taps, whic way, and seem to very well. Person

Eddie Wa trumpets; P trombones; Lewis, bass Marshall, Ju Estess, Hu sazes; Mel i

Three Sepic Fold

Chicago ltical cor shutters & last week spots incl White's E tation. It man Hav White's, Farm, Cl featured Rhythm notes on a time enga Lisa to Fat Man Millinder Regal the he tripped John K back this East's Pu Walters, pianist, Maurice F time attr Lounge, h Casino. . arranger moved his dynamite neer Lour the Fiddl stay.

Emil World's Vic

XUM

Ernie Fields Hits Golden Trail of Theater Dates

by BOB LOCKE

Chicago—Ernie Fields' orchestra, which has been kicking around the Middle West for several years now, is being groomed for the big time at present by Frederick Brothers. The band has been set as a stage unit with Bill (Bojangles) Robinson, the Harlem fast-stepper, and will tour several theaters.

It's a great break for Fields. The band may find its natural element in theaters. There have been better colored swing bands, but few sweeter bands than this one. Outfit concentrates on music for one thing and makes great use of its two vocalists, Mel Moore and Estelle Edison. Both have great stage presence.

Buy Vocalist a Discovery
The boy, Moore, is a discovery. Possessed of an exciting pair of pipes, he delivers ballads in a beautiful, touching manner with only a trace of sepian huskiness in his voice. He scored very effectively at a recent Oriental Theater engagement here with his renditions of *Dear Mom, Miss You* and *I Cried for You*.

Fields also features many heated instrumentals by his band. The outfit's voicing is unusual, particularly in the scoring of electric guitar as a sax lead, with two tenors, clarinet and alto blowing harmony. Rene Hall is the guitarist. He also doubles on trombone.

Girl Concentrates on Jive
The girl vocalist, Estelle Edison, concentrates on jive tunes.

Fields makes an ingratiating, Luncford type front. He also plays trombone with the section occasionally. The band was organized originally in Tulsa, Okla.

The Fields-Robinson combination is a natural. Ernie's band plays soft enough you can hear Bill's taps, which are usually light anyway, and the two entertainers seem to complement each other very well.

Personnel includes:
Eddie Walker, King Kolax, Milton Lewis, trumpets; Parker Berry, Edward Middleton, trombones; Rene Hall, guitar; Robert Lewis, bass; Green Thomas, piano; Joe Marshall, Jr., drums; Luther West, Mack Bastin, Hubert Perry, Paul Quaschnick, sax; Mel Moore, Estelle Edison, vocalists.

Three Chicago Sepia Spots Fold in Panic

Chicago—So-so business and political complications hung up the shutters at three night spots here last week on the South Side. The spots included the Grand Terrace, White's Emporium and the Plantation. It is understood that Coleman Hawkins, catapulted from White's, will journey to Mason's Farm, Cleghland. The Plantation featured an out-of-town band.

Rhythm Willie, who makes blues notes on a harmonica, closed a long time engagement at the Club Delia to join Lucky Millinder's "Big Fat Mama" troupe. Incidentally, Millinder took a nosedive at the Regal theater two weeks ago when he tripped off the bandstand.

John Kirby's Sextet was due back this week at the Ambassador East's Pump Room. . . . Raymond Walters, former Lionel Hampton pianist, has been drafted. . . . Maurice Rocco, boogie pianist, long time attraction at the Capitol Lounge, has moved to the Rhumba Casino. . . . Bob Moore, veteran arranger and blues singer, has moved his five pieces of swing dynamite out to the 51st St. Pioneer Lounge where the Cats and the Fiddle once enjoyed a long stay.

—Onah Spencer

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TOMMY TUCKER

(Caught at the Essex House, N. Y.)

Someone is missing a terrific bet if they don't take Don Brown, the vocalist with Tucker, and do a promotion job on him. The guy doesn't have the world's greatest voice, but he sells like a million bucks, and has none of the offensive mike and platform tricks of some of his more famous brethren. He has the same ability to kid on a band-stand that "Colonel" Bob Eberly does—and does his choruses in an easy-going, forthright fashion that keeps the fems sighing, and doesn't antagonize their dates. A husky, good-looking kid, he should have a swell future in the music business.

I heard the band itself on a bad night, since Amy Arnell, the formful vocalist, was flat on her back with appendicitis, and replacement Babs Stewart (from the Smoothies), while doing a good job, naturally couldn't handle the five-part harmony lead work that much of the band's music is built around. Even so, it was obvious that a revolution is needed in the rhythm section. Drummer Bud Kinker does his best, but he is held down by the pianoings of Herb Waters, who evidently feels that tinkles are the exclusive function of a band-pianist. Just because a band emphasizes sweet music is no excuse for a leaden beat. A bad beat can be just as harmful to dancers as it can to a soloist.

At the slow tempos which Tucker wants to use, feeling them to be the groove which has sold his band, a guitar is badly needed to keep the off-beats from falling through completely. Also the sax intonation needs straightening, having tendencies to a cow-like tenor-tone. Trumpets are pretty uneven, but Jimmy Curry's occasional trombone solos are a joy to hear—kid has good ideas and fine phrasing, having improved vastly since he left Clinton.

Musically, the band has a lot of rough spots to clean up. Tucker is a shrewd showman who programs well. If he'll get a little more contrast in tempos, and get a better beat for dancing, his Palmer House (Chicago) stint later this month should go well.

—mix

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CHICAGO Band Briefs

Chicago—Anita O'Day will quit the Gene Krupa band on the expiration of her present contract. Romance is the reason, but the lad in question is not whom everyone supposes. A soldier boy holds Anita's heartstrings. . . . The Dorothy Dorban dancers are probably set permanently at the Edgewater Beach. Orange blossoms bloomed for her and a scion of the management. . . . Elmer Snyder, hot trombonist with the Will Osborne band, turned in his notice. A former Ben Pollack man, he left to join the Chico Marx-Pollack crew.



Darryl Harper

Howard's keeping busy these days, plugging *Heaven Is Mine Again* for Maurice Wells. The tune was penned by Lawrence Welk.

Sixteen Los Angeles musicians visited with friends at Local 10 here last month when they played two nights here with the Hollywood Victory Caravan. They included Peyton LaGare, clarinet; Al Shear, sax; Paul McLaurin, sax; Jack Baptiste, sax; Irving Parker, Martin Peppie, and Wilmot Hollinger, trumpets; John Tranchitella, Al Marineau, Rolly Furnass, trombones; Walter Rurick, piano; Paul De Droit, drums; Sid Lippman, violin, and Eddie Hunt, librarian. Al Newman directed the group. The musicians' union put the boys up at the Ambassador East!

Baron Elliott's ork played a baseball game with the Lawrence Welk crew last week. . . . A good band to keep an eye on is Joe Norman, now playing at the Villa Moderne. Spot may get a CBS wire soon. . . . Jay McShann's band opens at the Regal theater June 14. . . . Ella Fitzgerald plays a one-nighter at the Savoy June 21. Also, Woody Herman is reported booked for a race from there. Incidentally, Bob Chester who is currently at the Sherman reports his last appearance in Chicago was a one-nighter at the Savoy two years ago. . . . Lonnie Johnson holds on at Squires. . . . Toasty Paul's band has opened for the summer at Elmwood Park's Sky Club. . . . Casa Loma bows at the Sherman next week. . . . Continental Room of the Stevens has closed for the summer. . . . Betty Bradley, Bob Chester's girl vocalist, turned down an offer to front a Middle-West name band, whose leader is going into service.

—loc

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Eddie Heywood Joins Musical Cast

New York—Eddie Heywood Jr., pianist-leader of the Trio at the Village Vanguard here got his first big break two weeks ago when he joined the Olsen-Johnson show *Sons o' Fun*, along with Belle Rosette, also from the Vanguard, who took Carmen Miranda's place in the show.

Keller Reorganizes

New York—Leonard Keller, fiddling leader from Chicago, has shifted from MCA to GAC, and is reorganizing his band, adding several men, and a better beat.

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Basie 'Carves' Hampton Lightly

See
Story on
Page 1

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