

DOWN BEAT

CHICAGO, JUNE 15, 1942

Vol. 9—No. 12

Kyser, Others to Give Records

Bunny Berigan Dies After Long Illness

Had Been Leading Band Off and On Despite Ill Health

New York — Bunny Berigan, great jazz trumpet player and member of two of *Down Beat's* All-Star bands, died the morning of June 2 at the Polyclinic Hospital here.

Berigan's death was due to internal hemorrhage complications, resulting from cirrhosis of the liver. He had been ill for some time but continued to lead his band up until only a few weeks ago. Only recently he recovered from a siege of pneumonia in a Pittsburgh hospital.



"Bunny"

He was 33 years old.

Berigan once played with Benny Goodman's orchestra. He joined the band after Goodman left the National Biscuit Company's "Let's Dance" program and went on the road, finally ending up at the Palomar Ballroom in Los Angeles. This was where Goodman really met with his first success, in 1934 or 1935.

Berigan then left the Goodman crew to form his own band. He encountered several years of tough sledding and finally made application for bankruptcy. During the summer of 1940, he was a member of Tommy Dorsey's band for a short period but Dorsey and Bunny couldn't see "eye to eye on certain things."

His full name was Bernard R. Berigan.

J. Dorsey Switching Theaters in Buffalo

Buffalo—Jimmy Dorsey, slated to go into the *Century* here last week, will come instead to the *Buffalo* late in August. Change was due to the *Century's* dropping stage shows, after a period of bad business and trouble on pay-offs.

BLUE NOTES

by ROD REED

Theme song of too many military commentators seems to be "Blahs in the Night."

Drug store fountain customers should follow Shep Fields' excellent example and abandon soda straw music.

Rubber and gas rationing authorities are planning to probe that subversive song, "I Don't Want to Walk."

Definition of Heptless Character: One who thinks B. C. and T. D. are government bureaus.

HOOT PARADE: Record-playing announcers who invariably gab during the best chorus.

Puh-lease, Dotty!

How's-That-Again-Dept. From Dotty Kilgallen's column: "Have you seen Tommy Dorsey's white cashmere suit? It's as fluffy and soft as a bunny's ear, and he looks just like a milk bottle in it."

Glenn Miller Sets Kansas City Mark

Kansas City—Glenn Miller walked away with the biggest one-nighter gross in his band's history here May 30 when he drew 9,004 persons for a total box-office take of \$10,636.

The prom was also the biggest one-nighter in Kansas City's history. Miller's share was \$5,616.

The dance was staged at the Municipal Auditorium and was promoted by Will H. Wittig for the Pla-Mor Ballroom.

Chirp Settles Suit Against Lou Breese

New York—Yvonne Adair, actress-singer, who had sued Lou Breese for \$10,000 dollars alleging use of her name and picture without the 85 bucks a week salary promised, settled her case out of court last week for what is understood to be peanuts. Trouble arose when her name and picture appeared on the billing with Breese when he opened at a Brooklyn theater. Breese is currently on the bandstand of the NY Roseland Ballroom.

Coleman Directs Show

New York—The new Ed Wynn show is set to go in a few months with music direction by Emil Coleman, society band maestro here.

Two Showmen To be Named By WPB

Washington Will Select Coordinators to Fix Wartime Amusements

New York—Washington has announced through C. J. Dunphy, head of the WPB's Amusement section, that two coordinators will be appointed very shortly, to get some order into the wartime amusement picture. Their names will be released after Civil Service approval.

Efforts by the Orchestra Coordinating Committee, working with USO-Camp Show Inc., to find a chairman have met with complete failure. GAC exec Mike Nidorf turned the proposition down, since he expects a captaincy in the army very shortly. Bill Goodheart (MCA), and Cork O'Keefe, Casa Loma mentor, were also approached, but turned thumbs down for various reasons.

Members of the committee say that personal animosities are back of most of their difficulties and feel that if Charlie Horvath or some similar bandman from the middle west was brought on, the situation would improve all around. Horvath was cited because of his experience and prestige in the business, and also because he is not obligated to any of the New York booking offices.

Jerry Wald Sets New Lincoln Mark

New York—Jerry Wald and band set down at the Hotel Lincoln here until October 1st, a new record for the spot. Previous mark was held by Artie Shaw's second band.

Johnny Presents—The Four Teens



New York—With his opening at the Hotel New Yorker, Johnny Long presented a new vocal group, The Four Teens. Left to right: Pat Hayward, who assisted Hugh Martin with the original quartet, the Martins, Phyllis and Jo-Jean Rogers, what's left of the Martins, and George Richmond. Also Leader Long, of course. Smart performance of the Teens is due to supervision of Kay Thompson, of Rhythm Singers fame. *Ray Levitt Pic.*

Canary Clicks!



Hollywood—Janet Blair, who got her start as vocalist with the late Hal Kemp, is clicking on the screen. Her next is that of Billie in Universal's *Broadway*.

Eddy Duchin Is Navy Officer

Receives Commission; Will Assist Eddie Peabody

Chicago—Eddy Duchin was inducted into the United States Navy here last week as a lieutenant, senior grade.

Duchin has placed his band on six weeks' notice. After that date, he will be sent to Harvard for his preliminary training. In four weeks, he will return to assist Lt. Commander Eddie Peabody, musical director at the Great Lakes Naval Training Station north of here.

Duchin, whose band closes at the Palmer House June 23, was presented his commission by Admiral John Downes, commander of the ninth naval district, in a ceremony at the Great Lakes. Lt. Commander Peabody presented him with his shoulder insignia, and Lou Mindling, former manager of Xavier Cugat and now an enlisted man in the navy, presented him with metal insignia on behalf of the enlisted men.

Band leader Orrin Tucker previously was handed a commission as lieutenant, junior grade. He goes into sea service at Great Lakes in July. Tucker's band is not disbanding, but no leader has yet been chosen for it.

First Mrs. Schacter Sues Joan Edwards

New York—Joan Edwards, *Hit Parade* singing star, on the coast to negotiate a pic deal with Bing Crosby, and to visit her ailing dad, famed showman Gus Edwards, has a headache back in Supreme Court here. The 2nd Mrs. Julius Schacter in private life, Miss Edwards has been named as co-respondent in a divorce suit by the first Mrs. J.S. Seems that Schacter, a violinist with Mark Warnow's orchestra, got a Florida divorce two years ago, which New York State looks on with suspicion.

Group Will Send Them To Forces

Goodman, Spivak, Basie Join in Great Enterprise

New York—Kay Kyser and Fritz Reiner this week organized Records for Our Fighting Men, Inc., a nonprofit organization with offices in the RCA Building to collect old records and purchase new ones at factory nonprofit prices, along with phonographs, for the armed forces.

Initial signers with the organization include Benny Goodman, Andre Kostelanetz, Sigmund Spaeth, Count Basie, Charlie Spivak, and practically every important classical singer and conductor in the country. It is also understood that Gene Krupa, Glenn Miller, Cab Calloway and other noted dance bands are in on the deal.

The organization hopes to collect at least 20 million of the 200 million phonograph records in existence.

Kyser said that disposal of these 20 million records to manufacturers, who are faced with shortages of shellac and other essential materials, would bring approximately \$500,000 into the agency's treasury. This fund will be used to purchase at factory cost newly released recordings to be sent to U. S. forces here and abroad.

Django Reinhardt Dies in France

New York—Definite word arrived in New York this week confirming the death of Django Reinhardt, famed guitarist of the Hot Club of France. Reinhardt, in spite of two paralyzed fingers on his right hand, was able to play some of the flashiest fret work yet put on wax. Many of his duets with Stephan Grapelly, a violinist last heard of in the south of France, are considered swing classics, and a French Swing version of Bach's *Double Concerto* with Eddie South and Grapelly playing the violin parts is a collector's item for jazz adaptation of a classic.

The Darling on the Cover

Amy Arnell, responsible for the double-takes at the cover of this issue of *The Beat*, is the same Carolina darling who didn't want to set the world on fire with Tommy Tucker's band last year—but durned near did.

Convalescing from an appendectomy which caused her to miss part of the recent engagement of the Tucker crew at the Essex House in New York, Amy will be with the band when it opens at the Palmer House in Chicago on June 24th for twelve weeks. *James J. Kriegsmann Photo.*

Virtually All Instruments Are Frozen

Production Banned; Army, Navy Bands to Get Remaining Horns

Washington—Nearly all musical instruments were frozen in an order issued here.

The move to curtail the production of instruments will affect all instruments using more than 10 per cent critical materials, which will include almost all types except violins, cellos and some guitars.

Instruments for Service Bands

One provision of the musical order freezes stocks of 27 different types of band instruments in the hands of manufacturers, jobbers and wholesalers. These frozen stocks will be made available to Army, Navy and Marine bands.

The order makes the following stipulations:

1. Beginning June 1, no critical materials may be processed by the manufacturers of such instruments.

2. For one month all of the affected instruments, except pianos and organs, may be assembled on a restricted basis from fabricated and semi-fabricated parts in the hands of manufacturers prior to May 29.

3. After today production of new parts must stop entirely.

4. For two months beginning June 1, pianos and organs may be completed or assembled out of fabricated or semi-fabricated materials.

5. After July 31, no more pianos or organs may be completed or assembled. Production must stop.

Other Types at 75 Per Cent

Instruments containing not more than 10 per cent, by weight, of critical materials may be manufactured at a rate of 75 per cent of the use of critical materials in those instruments in 1940.

Instruments frozen by the order include:

Bugles in G with slide to F, B-flat and E-flat clarinets, B-flat cornets, 12 and 15-inch cymbals, Chinese 14-inch and crash cymbals, bass drum with 14 by 32 band, snare drums with 6 1/2 by 15 band, bass drums, field 12 by 30 snare drums, field 12 by 15 B-flat euphoniums, B-flat metal fifes, C flutes, F and B-flat double French horns, F single French horns, E-flat mellophones, D-flat piccolos, B-flat tenor saxophones, E-flat baritone saxophones, E-flat alto saxophones, B-flat and E-flat Sousaphones, eight-inch triangles, B-flat trombones and B-flat trumpets.

The musical industry is being converted to the manufacture of direct war equipment. Piano makers will produce gliders. Organ manufacturers will make blowers for Link trainers which are used in ground training for pilots. Manufacturers of other musical instruments will produce precision

That Hogan Gets Around!



New York—George Hogan checks a balance on an air-shot with Glenn Miller. Hogan is Mutual's crack band man, having started his hep career announcing a program of serious organ recitals from a Kansas City church—played by Count Basie! He bumped into Harry James last year for another reunion, having announced James when he was working with a small Oklahoma band. Pic by Ray Levitt.

Oops, Sorry!

We plumb forgot to tell you that the photo of Ann Corio and Enoch Light on the cover of last issue (June 1st) was snapped by Ray Levitt. We usually try to give these hocus-focus boys due credit, and Ray certainly deserved it on that one.

Haymes Drops Plans and Joins Goodman

New York—Dick Haymes joined Benny Goodman several weeks ago as vocalist, junking his plans to start a band in Boston under the aegis of Harry Marshard. Formerly with Harry James, Haymes had left to organize his own twelve piece band and was all set to be booked by William Morris.

Transportation difficulties decided him against leading for the duration, and he accepted Benny's offer, a move which had been rumored for some time. Haymes will be in 3-A shortly, as the Mrs. is expecting.

Baby Hines Returns To Cafe Society

New York—Baby Hines, recently at Cafe Society Downtown for six weeks, goes back in, replacing Lil Green, blues singer. Baby recently got together with Mary Lou Williams, Andy Kirk pianist, celebrating her 12th anniversary with the band. Both used to work together at a Pittsburgh nitery.

instruments, mostly for airplanes.

The industry employs about 12,000 persons and includes approximately 250 manufacturers of instruments and supplies.

Glen Island Casino Offers Taxi Service

New York—Glen Island Casino, swank Westchester dancery, has instituted taxi service from the end of the city subway, with the 25 cent charge lopped off the check. This is the first effort by an out-lying roadhouse to lick the gas situation.

Meadowbrook, in New Jersey, is sitting tight waiting to see what happens, and will probably move into Newark rather than arrange transportation, a terrific headache where they are located.

Laddin's Terrace, in Connecticut, has closed, Enoch Light moving on to the Mansion in Youngstown, Ohio, having previously put his band on notice when a spot didn't look likely. Blue Gardens and Raymond Scott are parting company, with the spot dropping big bands in the future, but planning to stay open.

More Rumors About Beiderbecke Musical

New York—More rumors are bubbling about *Young Man With a Horn*, with Jimmy Dorsey now press-agented as "technical advisor" for the fall production. Sources here skeptical of the whole deal, pointing out that Rowland Brown, who owns the rights now, started the pot boiling when his play *Johnny 2 by 4* was on the boards.

Leonard Sues, who does a trumpet bit in the latter play, was noised about as the lead in the Bix Beiderbecke musical-play. This latest bit of "news" is looked on as little more than similar space-grabbing.

Jazz Authors Now Airing Program

New York—Fredric Ramsey, Jr., and Charles Edward Smith, co-authors of *The Jazz Record Book*, are now co-operating with John Houseman, of the Office of the Coordinator of Information, in a series of shortwave programs to the American armed forces abroad, entitled *Jazz in America*.

Harry Goodman Joins

New York—Harry Goodman made a date with the army last month, and joined up for the duration. He'll be put in charge of distributing musicians and musical supplies to army camps the country over, not however with the question of induction of musicians—so leave him be on that score.

Anderson Into Radio

New York—Ernest Anderson, who master-minded the recent Eddie Condon concerts in Carnegie Hall, has joined the Blue Network's sales staff.

Page Mickey Mouse

Reports the *New Yorker*—Things are plenty bad these days in the phonograph record business with shellac and other necessary ingredients being diverted to munitions. On top of this legitimate headache, the Musicraft people, who put out 29-cent classical records, received an invitation from the government to bid for an order for "2,871 white mice, all virgins."

Bailey Opens at Ruban Bleu

New York—Mildred Bailey opened at the Ruban Bleu here, and settled rumors that she was going to join Red Norvo's band and renew the famous "Mr. and Mrs. Swing" corporation. Mildred had been doing theaters with the band, but decided to stick to New York, instead of one-nighters.

The *Rocking Chair Lady* also killed a Hollywood deal with much dough behind it to stay here, and nixed a proposition to go into the newly reopened Onyx Club, partially because she couldn't get the dough she wanted, and also because the band she wanted, the Leonard Ware Trio, had opened at Kelly's Stables.

The Onyx, first of the famous names on 52nd Street, is way off its former righteous kick, featuring some chi-chi cooking, the ballads of Bill Daniels, and the Dwight Fiskian pianoings of Nan Blackstone. It's being run by Irving Alexander, who also manages the Famous Door snake-dancery across the street.

Did you say Swing Street, son?

—mix

Fitch Bandwagon to Keep Rolling Along

New York—Even though its product is affected by priorities, the Fitch Bandwagon expects to keep rolling for the duration. Sponsor has perfected a substitute that doesn't use alcohol, needed for war purposes, Jack; and wants to protect his valuable air-time between Jack Benny and Charlie McCarthy.

Bands for the summer programs will be picked by the listeners by means of ballots distributed in drug stores and radio stations all over the country.

Erne Makes Nymphs—Not What You Think

New York—Musicians have some weird side-lines, but this one takes the cake. Seems that Erne St. Clair, who works as an entertainer with Ted Lewis, occupies himself during the intermissions making nymphs, a special kind of trout fly for a fly-shop keeper named Deren. And that he is the only man around who makes really good nymphs (trout fly in the larval state). No St. Clair, no nymphs, no really good trout fishing.

Just shows to go ya about that ill wind jive.

Miller to Seek Court Ruling About Fees

Appeals to AFM Board For Permission to Enter Civil Suit

New York—Glenn Miller's petition to the AFM board to pay only 5 per cent commissions to his bookers, General Amusement Corporation, instead of the usual 15 per cent, was dismissed by the board. Miller based his claim on the New York State agency law which sets up 5 per cent as the legal maximum an agent may collect.

He has already appealed to the board for permission to take the case into civil courts. If this is refused, it may furnish another test of the union's power to refuse relief in the civil courts to a union member. Legal opinion on this is divided, some holding that this is an arbitrary and illegal by-law of the union's, while a greater number feel that as long as the board's exercise of this power can't be proven arbitrary and discriminatory, it is legal and valid.

It is also felt that, even if Miller should take the case to the courts, he will probably lose, competent agency lawyers pointing out that the law in question is framed solely for agents, while GAC can claim that in acting as a band-booker, its actions and expenses far exceed those of a nominal agent.

Manhattan Hotels May Shift Night Off

New York—Monday night always has been the traditional night-off in this town for nightclubs, while the hotels generally darkened on Sundays. However the influx of soldiers on week-end passes and bigger week-ends generally are probably going to force the hostilities to shift to Monday too.

Neither the New Yorker or the Pennsylvania had made any decision at press-time, but it seemed likely that both would in the very near future.

Josephson To Produce Colored Musical Show

New York—It looks as though the town is going to get that colored musical that everyone has been planning for so long. Barney Josephson, owner of the Cafe Societies, along with Lionel Stander and some others, is planning a revue for fall production with book and lyrics by Richard Wright, author of *Native Son*, and Josephson insists that Duke Ellington has agreed to do the music.

Only ofay in the show will be Zero Mostel, Josephson's comedy find, unless the ex-Brooklyn portrait painter ends in the Army first.

Tommy Coaxes the Cats



New York—Tommy Reynolds, who has made more progress in the last six months than he did in the previous two years, is shown here with his saxophone section. The Reynolds band spent the first week in June at Dell's Lakes, Lansing, Mich., the second week at Gypsy Village in Louisville, Kentucky.

Cowboys—But Lightly and Politely!



New York—A real twist—these four California lads, the Four Toppers, ladle out a mess of cowboy jive, *Tumbleweed* getting the major play. When required, they jump like crazy, witness that suave haircomb on the left.

Jer Am

New York—Committee Newark announced sario, w has just A. Ediso honorary Other are anno Harry Wynant S. Water inclos of P. Furre ter G. La Dr. Rob Penick, ick T. E famous a the game Pre

This co funds fo lances no East and foreign British a Corps, In president. Mercy co the conce Fred A comedy a picture co As the Mosq young r Gould an chetra o presented lished mu cial sym numbers

The A of Victo eratic gro ties and City, will direction Other hig be the a donna, H era and Quarrie V girl harpi ing instru taries by composer

For th happens catch "W new WP feature th Ellis and together.

—and th

Chicago Midwest Associati the waiti a renga sick of bouncing and was swithing The M of Broug this one paper by an emin reports t of a Gen only one "away" t And that swing, s more to form of



JOE 1640

Jersey Governor Heads Ambulance Fund Drive

Newark, N. J.—From the New Jersey Ambulance Fund Committee's Headquarters at the Robert Treat Hotel in Newark, a Gala Summer Concert at the Mosque Theatre is announced for July 1. Paul Specht, famous orchestra impresario, who is acting as the executive chairman for the event, has just received Governor Charles A. Edison's consent to serve as honorary chairman.

Other members of the committee are announced as: Ex-Governor A. Harry Moore, John R. Hardin, Wynant D. Vanderpool, Herbert S. Waters, Mayor James C. Auchincloss of Rumson, Mayor William P. Furrey of Paterson, Mrs. Walter G. Ladd, Mrs. Ida A. R. Wylie, Dr. Robert J. Trevorrow, S. B. Penick, Charles H. Reed, Frederick T. Fisher. Shepard Barclay, famous writer and authority on the game of bridge, is treasurer. Present Morton Gould

This concert will help to raise funds for the purchase of ambulances now being supplied to the East and West Coast Cities and to foreign war zones through the British and American Ambulance Corps, Inc., William V. C. Ruxton, president. The national Music for Mercy committee which supervises the concert plans, is headed by Fred Astaire, famous musical comedy star, dancer and motion picture celebrity.

As the feature of this event at the Mosque Theatre, the brilliant young radio maestro, Morton Gould and his Mutual WOR orchestra of fifty musicians will be presented in a concert of established music favorites and a special symposium of modern musical numbers of the United Nations.

Mixed Chorus Sings
The American People's Chorus of Victor Record fame, a democratic group of 75 mixed nationalities and voices from New York City, will also appear under the direction of Horace Grennell. Other highlights of the concert will be the appearance of the prima donna, Ilsa Marvenga, from opera and musical comedy; the Mae Quarrie Vassar Ensemble of eight girl harpists, and several outstanding instrumentalists, with commentaries by Deems Taylor, critic, composer and author.

For the inside word on what happens to each band and why, catch "Words About Music," the new WPAT Saturdays at 3 p.m. feature that "Music Makers" Steve Ellis and the Beat are putting on together.

—and What About the Rhumba?

Chicago — Members of the Midwest Ball Room Operators Association recently announced the waltz was coming back with a vengeance, that the public was sick of all the jittering and bouncing that went with swing, and wanted to glide to the smiling refrains of the waltz.

The Middle West Association of Brought-Down Jitterbugs dug this one up in rebuttal. It's a paper by Richard W. Husband, an eminent psychologist, who reports that the pure rhythms of a Gene Krupa solo produce only one-third the tendency to "sway" that actual music does. And that both men and women swing, sway, leap, and slither more to a waltz than any other form of music!

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Lefty Knows

Chicago — Bob Chester, during his stay at the Sherman worked out a couple of times with the White Sox. BC, a former college ball star, was allegedly covering second base when Luke Appling slipped three swifties in a row at him. He hobbled all of them.

Lefty Gomez, who noted all this from the baselines, walked up to Chester at the end of the workout and cracked: "Buddy, I don't know where you came up from, but your fielding sure fits this club line." The Sox are in 6th place in the league.

Stabile Band Opens At Dempsey's Spot



New York—Dick Stabile's band, with wife Gracie Barrie, opens at Jack Dempsey's, a Broadway restaurant. It's a double first, this being the first city spot for Stabile and his newly reorganized crew, while Dempsey's up until now has stuck to small units such as Milt Herth, and Irv Carroll. A Mutual wire goes with the re-built bandstand.

Bill Schiller Joins Mooney on Sax

New York—Art Mooney's ork, working at the Boulevard in Elmhurst, L.I., has added Bill Schiller on tenor sax and vocals. Schiller was with Blue Barron's band before joining Mooney. Band is earning itself the title of "house band" for the Stage Door Canteen, having worked there six times. Canteen is the free-for-soldiers cafe on Times Square.

Three changes in the Jerry Wald crew: Artie Ryerson takes Clyde Hanson's place on guitar, Ryerson just back from a Cuban tour and Hanson joining Uncle Sam; Armand Anelli replaces Bob Lee on trumpet, while Bill Challis has been brought in for most of the arranging chores.



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Band Festival Aids Fund



London—(Special)—An enormous benefit show, staged by London musicians at the Coliseum here last month, produced a sum of 700 pounds or \$3,500 for the R.A.F. Benevolent fund. These persons assisted in the show. They are, left to right, Jack Penn, former Canadian pianist, now leader of the R.A.F. Fighter Command dance band; Sgt. Jimmy Miller, leader of the R.A.F. Squadronaires orchestra; J. Abbott, of Francis, Day and Hunter, promoters of the Dance Band Festival; Eric Winstone, leader of the Swing Quartet; George Shearing, pianist; Fred K. Day and E. C. Day, of Francis, Day and Hunter, and Clifford Greenwood, orchestra leader who played at intermission.

Al Fresco Fun Okay With Army Officials

New York—Recent army order to the Atlantic Coastline to dim out or else, won't affect park concerts and out-door dancing, officials feeling that they can be dimly lighted downward in a way that won't augment the "sky-glow" that is raising hob with convoy protection.

Henry Jerome Solves Draft Problems

New York—Henry Jerome, sweet band here, is going to use only teen-age or fem musicians in the future. First replacement under the new policy is Roy Harte, taking over from Jimmy Chapin on drums. Harte, 17, has never before played professionally, having worked only with his school band!

Changes in Personnel Of Bands

New York—Several changes in the Herman Herd here when Woodrow's men finished their two-week stay at the Paramount Theater. Jerry Rosa takes his horn over to the Air Corps for the duration, with Walt Nims, former Herbeck section man, coming in. Joe Howard also leaves the trombones, with Tommy Farr of the Pastor crew replacing.

Betty Norton, of the Norton Sisters, has taken over chirpser's chair with Carl Hoff. Hoff, former network conductor, is at the Valleydale Ballroom outside of Columbus, Ohio.

Lionel Hampton joins the bands with four trumpets, adding Joe Wilder from the Les Hite band. Wilder specializes in growl stylings of the Cootie Williams slant.

Lynn Richards, former Harry James and Bunny Berigan lyricist, hooking up with the Johnny McGee band.

Nick Fatool into the Alvino Rey band, replacing Eddie Julian on the drums. The former Goodmanite is the seventh change Rey's band, currently at the Meadowbrook, has made recently.

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Being a Chronicle With A Human Interest Angle

This is the story of a young man with a band—and a principle. When he was still a baby, he lost his father and his mother went to work to provide an education for her son, an only child. A clever business woman, she became an executive of a large manufacturing concern.

At college, the son turned to music, began his career as band leader in the athletic club of his home town. He refused any further financial aid from his mother, although in the meantime she had remarried, and his stepfather was one of the wealthiest men in industry.

"You gave me my start, Mom, now I have to make it on my own—or else," he told her.

Troubles Commence

What a pushing around he took. Many in the trade knew his background, figured his dance band was a hobby, refused to accept him seriously. Others definitely tried to take advantage of him, tabbing him as a soft touch for a promotion.

So he made it the hard way, finally invaded the east with his band and won recognition with sheer talent. He fell in love with and married the feminine half of a famous musical comedy dance team. They bought a little home in California, were threatened with its loss when the going in the band business was particularly tough. It was never easy.

Goes to Chicago

Recently he took his orchestra to Chicago, a section of the country in which it never had played and was relatively unknown. Conditions still were far from prosperous, the leader and his loyal wife were scuffling bravely. His mother visited them there. She was a widow now, with an immense private fortune.

"I like your band, son," she told him. "I've been reading *Down Beat*

regularly and I think I've learned something about the business. You've demonstrated your good faith by hard work, and a refusal to accept any aid from me. But you'll never reach the top unless you are happy. And you can't be happy with debts and expenses worrying you day and night. Please draw on me for whatever you need, up to ten thousand, if necessary."

Over the Top

Perhaps it was his mother's encouragement. Maybe it was the feeling of security which her offer brought. Or it might have been time for it to happen, anyhow. But two weeks ago, all existing house records for a single Saturday night at the Panther Room in Chicago's Hotel Sherman, both total attendance and total receipts, were broken by Bob Chester and his orchestra.

His mother, Mrs. Albert Fisher of Detroit, is happy. So is his charming wife, the former member of the dance team of Jon and Edna Torrence. Bob himself is more convinced than ever that he is going to make the grade in a big way. And so am I.

You Figure It Out

New York—The Pelham Heath Inn, with Bob Allen on the band stand, is now featuring a *Romeo and Juliet* balcony for service men. That's all we know about it, bud.

"—it goes like this, Mom!"



Chicago—Bob Chester demonstrates a favorite riff on his tenor sax for his mother, Mrs. Albert Fisher of Detroit, who really knows a riff from a raff, because she confesses that she reads *Down Beat* regularly to keep hep to the jive and to follow the career of her band-leader son.

Three Elliott Men to Foster

Chicago—Five men left Baron Elliott's band, now playing at the Oh Henry ballroom here. John Redic, bass; Pee Wee Louis, sax, and Johnny Corlett, drums, joined Chuck Foster's ork, playing this week at the Oriental theater here. Bill Bichel, pianist with eight years of service with Elliott, has joined Blue Barron. Bill Douglas, trombonist, quit and returned to Pittsburgh.

Wolf Intelligence

New York—Attention wolves! The names of the five former Powers models singing at the Ben Yost Quintet at Kelly's Stables here can be revealed after much careful snooping. From left to right: Jean Brinton, Aina Constance, Mildred Hughes, Irminie Randolph, and Nancy Lee Dodge. Ah there!

Columbus at Shore

New York—Christopher Columbus, standby here for years at the Elks *Rendezvous*, opens at the Paradise in Atlantic City, June 26.

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CHICAGO Band Briefs

Chicago—Papa Joe Glaser was in town a couple of weeks ago, looking over his properties, which included Andy Kirk at the Savoy, Bill Turner at the Capitol Lounge, and Stuff Smith at the Garrick. "I didn't even know the Terrace was closed," was Joe's mouthy comment on the Chicago situation. "I just own the building." Incidentally, the Glaser enterprises are in the market for a good all-girl swing band. Line forms at the right chicks.

Remember Ada Ward, singing pianist, who appeared with Cab Calloway's band for about five years? She also performed in Lew Leslie's famous *Blackbirds* revue. Well, she's up at the Eleven-Eleven club now, co-starring with boogie woogie pianist Sinclair Mills. . . . Judy Starr, former Hal Kemp vocalist, is now singing at Kitty Davis' Morton Grove. . . . The Four Clefs and their band, recording artists, are now at the Four Aces club in Calumet City. Henry Kayner's band is reported to engage in a bandstand jam session at this spot every Sunday matinee. . . . Billy Chandler's quartet got the call at the opening of the Graemere's Glass House. He was formerly first trumpeter and comedian with Paul Ash's band at the Oriental theater here. Eileen O'Hara, former Wayne King gal vocalist, also lined up for this spot. Floyd Smith, Andy Kirk guitarist, finally went in the army. He's now at Fort Dix, N.J. . . . Walter Fuller's band is now at the Capitol Lounge. . . . Glen Gray and the Casa Lomas are at the Sherman. . . . Henry King is booked for the Edgewater Beach, Oct. 9.

It's Another Claude

New York—Claude Thornhill has been named director of physical training for three Richmond shipyards. Only it ain't the keyboard tickler, but C(Tiny)T, who coached the Stanford Indians to three Rose Bowl championships within five years.

Ardie Tries Again

New York—Ardie Wilbur, previously slated to take over the Les Brown hot clarinet chair, is back in Cincinnati forming a small combination. Abe Most's draft deferment is what scragged things up, Most sticking with the band on its western tour.

by THE SQUARE STRICTLY AD LIB

Ben Pollack came out of the east with a new slang expression, "dipsydoodlers," referring to those location jobs on which the musicians are expected to dig into their own pockets for office commissions, radio line charges and, frequently, a direct bonus or premium to the operator himself. . . . Philadelphia orchestra would like Judy Garland as guest singer on July 30 or August 6. Gal will accept if picture work permits.

Tee Dorsey's plans for his summer series replacing the Red Skelton show are slanted at the armed forces. Will dedicate a solo each week to a hero, while non-mufti talent will be used along with tunes picked by the service men. . . . Erskine Hawkins intends to add fiddles. . . . If Davey Mathews causes as much dissension with Woody Herman's crew as he did with Hal McIntyre—look out!

Bill Burton is snickering about that Broadway columnist who announced him as a "proud pop" a couple weeks ago. Billy, a belligerent bachelor, is married to the Jimmy Dorsey band, recently committed bigamy with Dick Stabile's outfit, says he doesn't want any truck with that trigamy kick. . . . That clever adaptation, *The Big Fat Butterfly*, which Lionel Hampton's band has been using, actually is a Bob Pastor original.

Harriet Clark definitely out of the Sonny Dunham band, will live in California. . . . Don't figure your set is on the blink if your needles start wearing out twice as fast. The way records are being made these days, there are enough abrasives in them to blunt diamonds. . . . Nita Moore, Jimmy Dorsey's pretty right-hand, recently acquired a sad-eyed purp name of Victoria. She's changing the name to Vicky, account of the animal spots things too fast and too often to get "Victoria" out and make it sound convincing.

There has been moaning lately, now that the song pluggers are wiping the horrid word *bride* out of the music business, about the practice of various newspaper columnists of writing lyrics and then praising the day-lights out of bands which record the tunes. Even toughy Johnny O'Connor throws up his hands at this one. Actually it's a snap. Report 'em to their bosses and watch the fur fly. This was tried successfully on a fem columnist whose husband claimed to write tunes. He quit trying when she got an "or else" from her boss.

Take the sad case of Phil Patton, tub thumper, who wound up six weeks with Orrin Tucker at Chicago's Aragon and was fed up—with the spot, not the band. So he quit and joined Eddy Howard, who immediately accepted a six week engagement, yup, at the Aragon. . . . Record execs are breathing much easier these days. Raising prices seems to have dented sales very slightly, if at all. Dealers report higher dollar grosses and, in some cases, equal unit sales.

Tommy Dorsey's new tagline, *suwynghonic*, may have been swiped from the title used by Yasha Bunchuk on Brunswick discs some years ago, but it doesn't compare with the rib-splitting term that a press agent coined for Yasha's proposed all-girl band that time. Just ask me what it was! . . . Elmo Tanner swears that when Ted Weems lifted the Tanner hopeful for the first time, the baby started to whistle.

Elisse Cooper and two of her three "Rhythmites," Bill and Gene Knaub, have left the Bob Chester band and returned to New York for a fresh start. The third lad, Bobby Gibbons, doubling on guitar, remained with Chester.

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'Old Wolverines Couldn't Read So I Pulled Out!'—Member

by BUD EBEL

Do you want to know how the famous old Wolverines band was organized? Well, here's the lowdown as given to us by Dud Mecum, Hamilton, O.

It was in the early 1920's when Bernie Cummins, who was then on his way up as a bandleader, was playing the Stockton club which lies between Hamilton and Cincinnati on the Dixie Highway. The Cummins band decided to pull up stakes.

Red Bird, who was playing trumpet with the Cummins band, left the band at this time, not wishing to go on the road. Red contacted Mecum who played piano and they got their heads together, promoted the job, and there began the nucleus of one of the greatest bands of all times.

"Drummer Didn't Last Long"

The first move of Bird and Mecum was to journey to Indianapolis to get Jimmy Hartwell, the clarinet man. Jim accepted the offer which Mecum says was \$85 a week. As he recalls, they also brought along a curly headed drummer by the name of Johnson who didn't last long with the band.

Mecum says Jimmy also was instrumental in bringing in Bix Beiderbecke. Others in that first band included Bob Gillette on banjo; Ole Vangness, bass; George Johnson, tenor, and Bob Conzelman, drums. Later, Conzelman was replaced by Vick Moore, and Vangness, who is now a Chicago dentist, was replaced by Min Leibrook.

Mecum Was Angry

Mecum tells me that later he pulled out because he was "very disgusted at the band's inability to read" and that he left for Chicago where he did some night club work and composing. The song, *Angry*, was one of his tunes and he declares that it was written shortly after leaving the Wolverines. As he was still burned up, Mecum could not think of a better title.

After playing a long engagement at Stockton, the band finally pulled out and signed to play in Doyle's dancing academy, the Central Ave. spot in Cincinnati. It was here that Vic Moore replaced Conzelman on drums and Al Gande was added on trombone. The band didn't do so well financially and soon left. It was at this stage that Vic Burton came in as a drummer and took over the band. The rest is history.

Penny Hotel No Like Split With Savoy

New York—Due to the mixing of the Hotel Pennsylvania, the Blue Network's new full hour battle of music fell by the wayside. Planned as a Saturday 5-6 PM feature, Charlie Spivak on the Penny bandstand, and Erskine Hawkins at the Savoy Ballroom were to trade sets, alternating on tunes. An elaborate two-way hook-up had been planned, enabling each band to hear what the other was doing, and thus pick-up the previous tune, if so inclined.

The Blue Network had assigned Gene Hamilton of Basin Street fame to direct, and Fred Cole, who used to run a Boston show called *Midweek Function*, was to announce.

The hotel had no statement to make, other than that since it was paying for the wire, it didn't feel like splitting plugs with anybody else, even over an hour's time. Any squeamishness about being linked with the Savoy, world-famous Harlem dance hall, over a national hook-up was denied—but the program stands cancelled. Spivak will go ahead with a 5-

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Union Inspects Phony Benefits

Problem of Musicians' Part in War Taken Up at Convention

Dallas—Biggest subject under discussion as the 47th annual convention of the American Federation of Musicians got underway here last week was the question of policy on union bands playing benefits for war effort and service groups.

According to the presidents of many locals, a great evil has developed in the last year in regards to dance bands being asked to play benefits without pay.

"Musicians Should Be Paid"

It is felt by most of the locals that musicians are workers and should be paid for their efforts, even as defense factory workers and army camp construction men and carpenters are paid for their efforts. A great majority of the benefits were termed "phony."

As *Down Beat* went to press, the convention was in its first day (8) and no definite action had yet been taken.

Postpone Record Tax

President James C. Petrillo said that he hoped for a calm and peaceful assembly. He made an appeal to the delegates for unity and declared that the country's involvement in the war had made it necessary to postpone many of the progressive actions which the AFM has wanted to take.

It was felt that the problem of dealing with the "canned music" situation, particularly in regard to recordings and transcriptions, would be referred to the International Executive Board for further study until 1943, due to the present complicated state of the recording industries.

Delegates from New York City's Local 802 were set to introduce a resolution, providing that agencies and agents be forced to stop collecting commissions on band leaders' gross earnings and collect only on the net. It is figured that such a resolution, if passed, will lop off upward of one million dollars a year in booking agency commissions. The 802 delegates are Jack Rosenberg, Harry Suber, and Max Aarons.

5:30 shot, while Hawkins will do a *Stompin'* at the Savoy show, based on outstanding dance steps the Savoy has introduced, with a guest star each week.

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Why Fiddle With a Fiddle?



Chicago—Surrounded with pulchritude, Buddy Franklin bashfully plucks his fiddle at the Chez Paree. The adorables are Ruth Dreyer (left) and Marguarite Singer, a blonde and a brunette, respectively. What, no red-heads, Buddy?

Buddy Franklin Held Over at Chez Paree

Chicago—Mike Fritzel and Joe Jacobson believe that they have a find in Buddy Franklin, conductor of the orchestra at their Chez Paree. Brought in for a month's engagement, he was held over indefinitely, and continues to play for dancing and for the current show, starring Harry Richman.

Buddy has a ten piece combination, three rhythm, three saxen doubling reeds, three brass and a violin that doubles classical piano. The leader plays violin and Ray Charles is vocalist. The band does well with all types of dance rhythms, and cuts the show nicely.

At the age of thirteen, Franklin won a scholarship at the Cincinnati Conservatory of Music with a symphony, which he composed and directed. Later he became musical director in Cincinnati theaters. He won his Chez Paree job after seventeen other bands had been auditioned.

His line-up is: Leo Gordon, violin and classical piano; Howard Davis, trumpet; Dick Bauer, trumpet and arranger; Jesse Vance, trombone and tenor vocalist; Harold Denton, Jim Morash and Lev Fannman, saxen; George Jackson, drums; Mike Rubin, bass, and Irvin Rouse, piano and arranger.

Bus Extension Expires Today

New York—A trio of band executives (Moe Gale, Mike Nidorf-GAC, and Nate Lefkowitz-WM) hit Washington over the Decoration Day weekend and obtained a fifteen-day stay on the bus chartering ban. The stay expires today. Whether or not a further extension can be obtained is unknown at press-time.

It seems likely, however, that some program of curtailment of bus usage will be worked out, about giving the bands access to

the buses in territories where there is no rail transportation and where they are combining morale work with one-nighters.

Daylight Dancing At the Beaches

New York—The Coast Guard rescinded its ban on the use of Manhattan and Brighton Beaches here, permitting dancing at the two sea-side halls in the afternoons while evening activities shift to the Hi-Ho Casino on Ocean Parkway. First band in was Enoch Light's crew.

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West Coast Faces Band Shortage

Palladium Plans Radio Show Tie-up to Lure The Name Combos

Los Angeles—West Coast nitery bosses, who got wise to the box-office magic of name bands only during the past couple of years, are surveying the future with misgivings.

Now that local patrons of dine-drink & dance have become accustomed to the big names, what's to happen if this transportation problem cuts the available supply to almost none?

Bands Stay East

With the transportation headaches that accompany any kind of travel these days—headaches that only hint of the real troubles to come—it will shortly be next to impossible to lure any important name combo out of the street car jump circuit. Out here where there's nothing much except wide open spaces this side of the Rocky Mountains until you hit the Coast cities (and the "dim-out"!) it's going to be anything but easy going.

General belief is that few if any bands will travel west of the Rockies after this summer unless there is plenty of moola in the deal—possibly a lot more than most local operators can pay off profitably.

Plans Radio Tie-up

The Palladium is so sure of it that a deal is now being cooked up whereby every band that plays the Palladium next season will be guaranteed a concurrent booking on the new Abbott & Costello radio show starting next fall.

The nitery man here who can't offer something extra good is going to have to get along on local talent, which does strike a cheerful note in the heart of local bandmen.

Paul Pendarvis Pops Up With New Combo

Los Angeles—Paul Pendarvis, for many years one of MCA's middle-bracket (\$1000 to \$1500 per week) bands, popped into town from Salt Lake City last month with a new combo using five brass (three trumpets and two trombones), one sax (tenor doubling other reeds) and four fiddles.

Although he organized his first band here, Pendarvis has never played a location job in Los Angeles.

Dona All Tattered and Torn



Hollywood—Rags and tatters become the gamin beauty of Dona Drake, as well as the clinging silks and satins she wore when she was Rio Rita, leader of an all-girl band. Dona wears this outfit in a single scene in her new picture for Paramount, *Road to Morocco*. The rest of the time she is dressed like a houri, it says here.

Columnist Reveals Self as Hep and Groovy Cat

Los Angeles—Ted Le Berthon, widely-read Los Angeles newspaper columnist (*The Daily News*) has revealed himself as lover of hot jazz music, with a better than average knowledge of what-it's-all-about.

Le Berthon usually writes about the seamy side of life, economic injustice, the misery of poverty, and God—almost always entertainingly.

Digs Tatum Correctly

Hint that he was a hep boy came not long ago when he devoted a lot of wordage to Art Tatum, the interesting part being that, unlike so many amateurs, he obviously knew the difference between Tatum's high-speed delivery and bona fide hot piano—which is where Joe Fan usually gets lost.

But when Le Berthon broke out recently with a full column devoted to Billie Holiday and her recording of *Strange Fruit*—and he didn't miss its backing of *Fine and Mellow*—swingdom's local cognoscenti knew they had a convert on their hands.

Story Behind Disc

While writing of Billie, Le Berthon revealed the little known story of how Billie's father, Clarence Holiday, the ace guitarist, died in Dallas of pneumonia after being refused admittance to hospitals where oxygen masks were available. According to Le Berthon, Billie poured all her bitterness over this incident into her recording of *Strange Fruit*.

Cregar Haunts Miller

Los Angeles—That harried look on Glenn Miller's puss these days is due to the haunting of Laird Cregar. Famed as one of the screen's best horror heavies, Cregar has written a song called *I Fear* which he is pestering Miller to do.

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Bing Crosby's Protege is Drafted

Los Angeles—Tommy Skeffington, protege of Bing Crosby who has been singing with the Bob-O-Links, vocal group with the Bob Crosby band, got the call from Uncle Sam latter part of May and departed for his home town of Spokane for induction.

Departure of Tommy left only three members of the quartet, those remaining consisting of Dave Street and the Wilde Twins. Gil Rodin said a new vocalist would be signed when right one was found.

Band's deal to play summer at Balboa Beach Rendezvous, where they are scheduled to open July 3, is going through in spite of the coastal "dim-out" lighting restrictions, which are expected to have considerable effect on coast dance resorts.

Ellington's Film Plans Definitely Off Now

Los Angeles — As the *Beat* thought, not only is Louis Armstrong out of any of RKO's film plans, but the Duke Ellington-Orson Welles plans for the four part film *It's All True* are definitely off. Ellington is sniffing in the wind for another film, but isn't sure yet.

In the meantime, he's doing some gigs before hitting the Sherman (Chi) in late July, and then on east. Duke just closed at the Golden Gate in San Francisco, and did better business there this time than he did six months ago.

Los Angeles Band Briefs

by HAL HOLLY

Los Angeles—Freddy Martin and Joe Reichman opened strong at the Coconut Grove and Biltmore Bowl respectively in spite of the terrific business Harry James was still doing at the Palladium as he approached the end of his record breaking stand here, but the Casa Manana, with its less advantageous location, took it on the nose. . . . Tables may be turned this month when Les Brown, a new-comer to the Coast, takes over at the Palladium and Ted Lewis, for years a sure-fire attraction here, bows in at the Casa Manana. . . .

The new Louisiana (formerly the Wilshire Bowl) got off to a good start with Sterling Young. Looks like spot is due for a come-back. . . . Jimmie Lunceford's fans getting ready to give him a big turn-out for his opening at the Trianon June 10. . . . The Little Troc, formerly the Little Club, is again the Little Club. Max Lerner's combo moving in as the old name was resumed.

Palladium bosses are auditioning small combos to replace Don Roland's Tunemiths, the alternate band which has been so successful here. Roland is scheduled to leave latter part of June for other commitments. Possible successor to Roland here will be Art Whiting's six-piece unit of piano, accordion doubling vibes, drums, trumpet, tenor sax and bass. The bass player is Country Washburn, formerly of Ted Weems' band. . . . Jack Teagarden and band took vacation here June 1 to 12, their

first in two years. Band heads East latter part of this month via short term dates, first being two weeks in Denver starting June 27.

The King Cole Trio, which should be a bang-up draw anywhere in this town, is being sadly neglected in their current engagement at the 331 Club as this was written. This little outfit is believed by many to be the outstanding small group of the day, now that the old Goodman Trio is only a recorded memory. Oscar Moore is the greatest hot guitar in the world today, equally good on solid chords and amazing single-string work. He's using the solo string stuff far more than formerly. He says he didn't like to use the flashier style until he was "satisfied with his chord work."

Hoyt Bohanon, trombone with Harry James, left to go with Uncle Sam. Replacement was Dale Nichols. . . . Arranger Spud Murphy was called to Hollywood from New York by Columbia Pictures' music chief, Morris Stoloff, for special work at this lot. . . . Eddie Dunstetter, renowned movie house organist, will head an army band at a California base. Eddie will have a crack outfit containing many top-notch studio musicians who have decided to march in under Eddie's baton rather than wait for a Selective Service call.

Teddy Bunn was expected to return to the Spirits of Rhythm at the (Trouville) any day as this was written, following his "three months' vacation." Let's hope Teddy stays on the job and out of trouble this time. . . . Phil Ohman's band, recently of the Mocambo, playing camp shows. May return to Mocambo soon. . . . That 8:55 p.m. blackout of May 24 took its toll of nitery business as usual—a zero box-office for the night at most spots. . . . Al Jarvis' Radio Roundtable criticisms of new records off the air for the summer—to the great relief of several bandleaders.

Harry James Adds French Horn Player

Young Musician from Federal Symphony Draws The Assignment

Los Angeles—Harry James, too smart to coast while his band is riding high on the crest of a wave of popularity, has sprung a surprise by adding a French horn to his already big combo.

Willard Culley, a local boy drew the assignment. He was to join the band at the Palladium, where James has broken every attendance record. He was rehearsing with the band at writing and Harry's arrangers, Jack Mathias and Leroy Holmes, were busy working over the library, fitting the horn parts into the ensemble.

Culley will remain with the band permanently providing he doesn't get that well known call from Uncle Sam which many musicians expect these days. He's in 1-A at present but has reason to believe he may be re-classified into one of the lower brackets.

Interesting Background

Culley has an interesting musical background. The job with Harry will be his first steady job as a



Willard Culley

dance musician. His only previous work in a dance outfit was as a guitarist with a high school bunch. He started to play French horn in the high school orchestra, on instruction received from the school musical director. Upon leaving high school he went into the Los Angeles Federal Music Project symphony via the NYA route.

He started as fourth horn in the FMP symphony but after a short time found himself in the first chair when the other horn players were moved off the Project by the 18-months rule. The other horn players were restored to the symphony later but by that time Willard was doing such a good job as first chair man that he was kept in that position.

During this time he got a lot of valuable tips, he says, from Bill Pearce, a veteran horn man who was playing 3rd horn under Culley but who gave him the benefit of his experience on the instrument.

No Like Key Signatures

Culley's first reaction on joining Harry's band was the aversion the legit horn man feels for reading music with key signatures. In legitimate music horn parts have no key signatures. All sharps and flats are written in as accidentals. Said the young hornster: "Harry's arrangers are going to have to get used to writing horn parts without signatures, because I don't think I'll ever get used to reading music that way."

Will Use Own Ideas

Culley said he would work with the arrangers in preparing the horn parts. He has new ideas about the use of French horn in a dance band and will be given an opportunity to use them. He says: "The horn can be a valuable instrument in a swing band. The trouble so far has been that there were no horn players available who had any conception of the proper way to play modern dance music. The instrument has a great future in dance bands."

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Plans Set for Gershwin Concert

To Combine Whiteman and Philharmonic for Big Memorial Event

Los Angeles—Plans were virtually completed as this was written for what is expected to be the biggest musical event ever held in Los Angeles—the Gershwin Memorial Concert to be given June 18 at the Shrine Auditorium and featuring the combined orchestras of Paul Whiteman and the Los Angeles Philharmonic Orchestra.

Guest artists will be Bing Crosby, Harry James (as soloist), Dinah Shore and the King's Men.

125-Piece Orchestra

Whiteman will augment his own 17-piece orchestra with 35 extra men for the occasion, using outstanding musicians from the film studios, who have been released from contractual restrictions for the occasion. Whiteman's 42 men plus the regular personnel of the Philharmonic will bring the total to around 125 men.

Program had not been completed, but was planned to include Gershwin's serious compositions, plus new arrangements of his lighter works.

Plan National Drive on Music For Victory

Los Angeles—Announcing a national campaign calling the attention of all Americans to the important part music is playing in this war, J. K. "Spike" Wallace, president of the Los Angeles Musicians' Association, and chairman of the newly organized Los Angeles Music for Victory committee, this week disclosed information on the committee's cooperation with Musicians' Unions throughout the United States in backing a plan to discuss Music for Victory at the forthcoming American Federation of Musicians' convention to be held in Dallas, Texas, June 8th to 13th.

"Music is selling an overwhelming number of war bonds and stamps," said Wallace. "Music is providing entertainment

Is He Kiddin'?

Los Angeles—Dick Haymes, the singer who left Harry James to head his own band some time ago, wired Harry here that he would like to re-join him and would do so for \$200 per week.

Vine St. says Harry answered as follows:

"Dear Dick, for \$200 per week I will join your band.—Harry."

Richards to Test Power With Tour

Los Angeles—Johnny Richards, making the strongest bid for big-time fame in the band business of any West Coast band since Stan Kenton, was set for a tour of the Northwest starting around June 15.

Richards, who was selected as the first band to get a major build-up in the Hermosa Beach band "showcase" set up by the Zucca Brothers, will play Jantzen Beach and other principal northern coast resorts. During his sojourn at Zucca's beach spot he had the benefit of a heavy schedule of Mutual broadcasts via a line put in especially for the band build-up deal. It included afternoon and night periods.

Sherwood to Follow

Bobby Sherwood was expected to follow Richards at the Hermosa Beach spot. This was not officially confirmed but was born out by the fact that Sherwood's new band was set to play a fill-in date at the Casa Manana, also owned by the Zucca Brothers, between the closing of Jan Savitt June 5 and the opening of Ted Lewis June 11.

Sherwood plays guitar and a pretty torrid cornet. He is well known here as a studio musician and did a spell as musical director on the Eddie Cantor program two years ago. This is his first serious crack at the dance band field.

New York—Russ Morgan's new singer is Elizabeth Rogers. She's a radio chirpster from WBBM, and replaces Phyllis Lynne.

for defense workers, soldiers, sailors, and serving community patriotic programs. We're organized to fulfill President Roosevelt's request for more bands, parades, and patriotic enthusiasm."

Wallace has released many timely articles on music's part in the war. Newspaper columnists and editors throughout the country wholeheartedly responded on the importance of music to the building of American morale.

"Music for Victory" Schemers



Hollywood—J. K. "Spike" Wallace, president of the Los Angeles Musicians' local, talks over Music for Victory plans with public relations director Kelita Shugart.

Army Permits Bowl Symph

Special Rules Given For Summer Concert Series—Limit Crowd

Los Angeles—Definite assurance that Hollywood Bowl, home of the renowned "Symphonies-under-the-Stars" summer concert series, would not be blacked out this year by wartime conditions has finally come from army heads here, who have granted permission for the symphony series providing the operators observe "specific conditions appropriate to civilian defense requirements."

Some of the conditions are as follows:

Limitation of the audience to 5,000.

No ticket sale at the gates and all tickets to be sold 24 hours in advance of each concert.

Highways leading to the giant natural amphitheatre, from which the Bowl is formed, must be kept free of congestion.

An adequate "loud-speaker" system, with emergency equipment, must be maintained.

Full instructions for clearing the Bowl and adjacent parking lots must be given to patrons before each concert.

Six-night Schedule

The Bowl ordinarily operates three nights per week. This year it is planned to give four concerts per week in the Bowl and two weekly concerts elsewhere.

Officials said they were hopeful Local 47 would okay this schedule at some basic scale of \$60 per man that prevailed for the three-night schedule. "After all," one spokesman put it, "the men came mighty near not working at all this summer."

Les Brown and Martin Play in RKO Pic

Los Angeles—RKO studio, whose Producer-Director William Dieterle turned out Hollywood's first attempt at a bona fide jazz picture, is still in the musical groove. In preparation on the same lot is a new one called *Red, Hot and Sweet* under the guidance of Producer-Director Tim Whelan.

Martin vs. Brown

Red, Hot and Sweet will be aimed to please or at least entertain the fans of both sweet and swing in musical styles. Featured band spots have been given to two outfits—Freddy Martin, of the sonorous sax and soothing strings; and Les Brown, whose combo socks out some pretty good rhythm in a fairly torrid style at times.

Brown is slated to follow Harry James at the Palladium for his first West Coast appearance. Martin opened here at the conservative Coconut Grove May 21, returning for what will probably be another long engagement.

Ginny Simms heads the list of players cast for *Red, Hot and Sweet*. Songs are being dished up by Jimmy McHugh and Frank Loesser.

Miller Nitery Purchase Dissolves in Thin Air

Los Angeles—If there was a deal afoot for Glenn Miller and Si Shribman to buy the Casa Manana, big Culver City nitery, it has gone cold, according to all indications.

Story was aired here by Jimmy Fidler, movie gossip purveyor, on his commercial radio show advertising a deodorant. None of the principals involved ever admitted truth of story and general belief is that somebody released the yarn as a "feeler."

Los Angeles—Al Donahue just finished a short for Universal with Jimmy Wakely Trio, the cowboy authors of *Fort Worth Jail*, and the Sportamen, singing quartet.

MARIO-ALL FOUR OF YOUR MACCAFERRI REEDS ARE "PLENTY SOLID"

Thanks, Benny, for the Boost

● Benny Goodman, Jimmy Dorsey, Woody Herman, Les Brown, Shep Fields—many other leaders and thousands of top-notch sidemen—boost Maccaferri reeds and play them in their "big money" work.

Mario Maccaferri is grateful to American musicians for making his reeds famous . . . for carrying the Maccaferri name to the greatest heights ever reached in reed manufacture.

If you haven't tried one of the four Maccaferri makes, do so today. There's a Maccaferri reed for every need.



"Isovibrant"

Superbly brilliant in tone because of the Maccaferri-patented "Isovibrant" feature. Has a slanting cut which brings the tip nearer the upper crust of the cane—its most durable section. No other reed like it!



"My Masterpiece"

Expression of Maccaferri's genius in scientific reed design. Made of choice seasoned cane in two cuts—Artist and Professional. Recognized by the world's finest players as the world's finest reed. Try it and see for yourself.



"Populaire"

Exceptional value in a popular-priced reed. Made of selected cane in the same factory where the more expensive Maccaferri reeds are manufactured. Carefully tested for adherence to Maccaferri standards of quality.



"Miracle" Plastic

Not an imitation of cane, but an entirely new reed executed in plastic. Its patented Vibro-Dynamic feature makes "Miracle" an achievement in reed science—the reed of tomorrow here today. Thousands in professional use.

See Your Dealer or Write for Literature
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Drive to Gather Old Discs Gets Underway

Campaigns Successful In Some Cities, Miserable Flop in Others

New York—Plans to reclaim old records on a nation-wide scale are swinging into effect with Columbia well into the fore, on account of its greater need for old wax—its lamination process over cardboard making recovery difficult. While the retail stores still haven't put the clamps on customers yet, demanding an old one for a new one, with a war stamp for each four scratched wax turned in, the day is not far off.

In the meantime, schemes are being worked out with ball-rooms and theaters to accept old records towards admission at 2.5 cents per record, the record company then buying them at the same figure.

Reports on the success of garnering old records vary. Philadelphia reports a miserable flop, Cleveland and Boston headway. Success or failure of the campaign will depend on how clearly the record merchants make the average joe realize that on what he turns in, depends what he takes out.

In the meantime, until they see what happens, the record companies are taking no chances. While they're turning out plenty of titles, the complete lists are very seldom made available to one store, but split up among several. One company has given the New York area a 35,000 weekly limit, exactly one-fourth of its former supply. As reclamation rolls along however, this figure stands to be improved considerably, officials of the company say.

Disc Firm Signs Gordon Jenkins, Tex Ritter

Los Angeles—Recent additions to the contract roster of the new Capital recording company, formed here by Glenn Wallichs, Johnny Mercer and Buddy De Sylva, are the names of Gordon Jenkins, musical director-arranger; and Tex Ritter, cowboy actor-singer.

Jenkins will handle the musical backing for Martha Tilton, one of the first name singers to sign with Capital and will also do a series of standards and current tunes under his own name with his own orchestra.

First Capital releases are expected to appear around July 1.

Jenkins is a former dance band arranger who came to Hollywood several years ago and has become one of the important radio musical directors here. He has the Dinah Shore series on the Blue Network, the Ransom Sherman show on CBS and will handle the music on *A Date With Judy*, summer replacement for the Bob Hope program.

He will also baton recording work for Dinah Shore's Victor recordings here. Between times he's writing music for an Arch Oboler defense film to be produced here.

Elite Signs Two

New York—Elite Records has added Ray McKinley and Chico Marx to their band list. Seems likely that both outfits will come out on the new fifty cent label, *Hit*.

DRUMMERS!

New solo collection \$1.00
Finest collection of drum solos and ensembles ever compiled. 48 pages of exciting, new drum material. Edited and published by Wm. F. Ludwig. Get your copy today! Send only \$1.00 or see your dealer.
WFL DRUM CO.
1728 N. Damen Ave. Chicago, Ill.

Your Automatic Hostess



Ruth

Selects the . . . MOST PLAYED RECORDS!

(One of the scores of charming operators employed by the Chicago Automatic Hostess Co. acts as guest conductress of this column each issue. She selects the ten most played discs in the coin machines of the nation, having available not only the tabulation of requests in the many Chicago hostess studios, but up-to-the-minute lists of the largest coin machine operators from coast to coast. No kiddin'; this really is Ruth this time. That was her sister, Virginia, last issue. Sorry.)

Song	Artist	Label
1—Who Wouldn't Love You	Kay Kyser	Decca
2—Don't Sit Under the Apple Tree	Glenn Miller . . .	Bluebird
3—Jersey Bounce	Benny Goodman . .	Okeh
4—Tangerine	Jimmy Dorsey . . .	Decca
5—Sleepy Lagoon	Harry James . . .	Columbia
6—Somebody Else Is Taking My Place	Russ Morgan . . .	Decca
7—One Dozen Roses	Harry James . . .	Columbia
8—Moonlight Cocktail	Glenn Miller . . .	Bluebird
9—Johnny Doughboy Found a Rose	Freddy Martin . . .	Bluebird
10—Three Little Sisters	Dinah Shore . . .	Bluebird

"SLEEPERS"

Other favorites coming up include:

I Threw a Kiss in the Ocean	Kate Smith	Columbia
Don't Tell a Lie About Me	Wayne King	Victor
By the Light of the Silvery Moon	Ray Noble	Columbia
Round Your Table Polka	Horace Heidt . . .	Columbia
Memory of This Dance	Hal McIntyre . . .	Victor
Just Plain Lonesome	Bing Crosby	Decca

Boston Jamsters Get Into Jam

Boston—Trouble brews in Beantown over its jam. The sessions at the Ken Club were so successful that Steve Church and Jack McGrath started a series, also on Sunday afternoons, at the Buckminster, a more plushy joint.

To furnish some real competition, the Ken's Charlie Bates fired Buzzie Drooten's house band with only a week's notice, and put in Red Allen's fine little six piece band. Drooten has taken his woes to the union, with the results unknown at press time.

In the meantime, the two sessions are having a merry time bidding for guest stars, those a week ago last Sunday being Sande Williams, former Webb trombone ace, at the Buckminster and Pee Wee Russell of the mournful face and clarinet at the Ken.

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.

Toronto Ballroom Sponsors Benefit

Toronto, Canada—A recent May night saw the first time in Canada any individual ballroom ever threw open its portals in aid of a worthy cause. On that particular night Bill Cuthbert and George Deller gave over their spot the Palais Royale ballroom to the *Toronto Evening Telegram*.

All the take on that evening was turned over to the Telly in aid of the British Bomb Victims War Fund which is sponsored by that local daily. Bert Niosi's great aggregation of swingsters supplied the solid jive.

—Duke Delory

Red Allen in Boston

Boston—Red Allen's six piece band here at the Ken Club, with JC Higginbotham on trombone, Don Stovall (sax), Kenny Clark (drums), Billy Taylor (bass), and General Morgan at piano. Red opened here two weeks ago after a week on Broadway in a New York vaudeville house.

"Betcha"

You'll play better with a "Betcha" Plastic Reed



PERFECTED BY STEVE BROADUS

THE MOST ECONOMICAL REED YOU CAN BUY For Sale at All Music Stores

Exclusive Distributors: WM. R. GRAY CO., INC., 231 Fourth Ave., New York City

Record Reviews

(Jumped from Page 8) isn't just for the pun either.

Short Ones: Jimmy Dorsey's *On Echo Hill* is still just another nice dance tune. When does he get some new arranging ideas? . . . Woody Herman's *Ooch Ooch A Goon Attack* introducing *Yad O Esor* started out as a good idea. But even double-talk on *Chattanooga and Rose O'Day* can't fill up a whole record. . . . We thought you'd like to know that Freddy Martin's new one of *One Red Rose Forever* is Edward Grieg's *I Love You* with an adaptation by Paul Weirick and words by Martin Block—my, how that character does get around. . . . Kay Kyser's *Me and My Melinda* uses a modulation cribbed right from Raymond Scott, while his *Johnny Doughboy Found a Rose* has some fine lead trumpet!

Our 'Wabbit' Department

Rabbit's Cousin Joins Rhythm Sweethearts

New York—The Sweethearts of Rhythm, all-girl outfit which just finished a week at the Apollo here, have added 25-year-old Marjorie Pettiford on alto sax. Gal's a cousin of Duke Ellington sax soloist, Johnny Hodges.

"Rabbit" Will Wed

Arlington, Va.—"Rabbit," the altoist, is getting married. Nope, t'aint "Rabbit" Hodges of Duke Ellington fame, but Willie Mae "Rabbit" Wong, the Chinese lead saxist for the Sweethearts of Rhythm!

A BARGAIN PACKAGE FOR RECORD FANS!

THE Record Book

By DAVID HALL

Lists, describes, compares over 7000 records



The JAZZ Record Book

By CHAS. EDWARD SMITH and others

Lists and describes over 1000 HOT JAZZ CLASSICS

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1400 PAGES . . . 8000 RECORDS LISTED
YOU SAVE \$1.30

RECORD PRODUCTION SLASHED! You can buy the good ones only while they last. And how can you find out what's good? Smart record buyers turn to THE RECORD BOOK for classical—THE JAZZ RECORD BOOK for hot—and see what the experts say before spending a penny.

Each book is the painstaking work of acknowledged experts in the record field. Criticism of the records is based not only on high musical standards, but on the knowledge of what, mechanically, makes a record good. . . . In THE RECORD BOOK you have an impartial guide to over 7000 records of all kinds of music, the worthwhile records of every manufacturer. . . . In THE JAZZ RECORD BOOK you have a history of jazz and jazzmen plus an encyclopedic listing and description of the records that have made jazz history—over 1000 in all, with band personnels, arrangers, soloists given completely and accurately.

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Leo Reisman Believes A Leader Should Lead!

"There's too much lead the leader, and not enough follow-through in the average dance band today," said Leo Reisman, who has led a crack society dance band for more than twenty years. "The average symphony without a conductor would descend into chaos. What's wrong with the ordinary dance band is that it's been put together to get along without a conducting leader.

"There are certain conventional rules followed: you phrase with the section leader, and match vibratos with the other men. You aren't supposed to play loudly when the rest of the band is playing softly, and should split your time evenly between the music and the girl-singer.

"The only trouble with this system is that each section is mostly on its own—there is no real cohesion, other than rhythmic, in the band. And when a tempo is once set, it's kept rigidly, no matter how the character of the music may change.

Theaters are Tough

"That's why the average band has such a difficult time playing theaters—the men feel lost without a steady tempo, and a set idea of what the changes in volume are going to be. They aren't used to following baton cues, and the result is usually very sloppy music.

"Another difficulty with training dance bands this way is that they must play a number and rehearse it constantly, or they forget the subtleties of phrasing and dynamics and hash it up quite thoroughly when re-playing it for the first time.

"Then too, the reason that waltz music is so badly played in this country is that the tempos and attacks must shift constantly. Without some form of central cueing, it's impossible to do.

Leaders at Fault

"The fault is not completely with the men. By and large, the musicians in the average American dance band are better trained and know more about their instruments than any comparable group in the history of music. Too often, their leader, a good musician like themselves, doesn't have any idea of how to lead, other than to pick tunes, smile to the customers, and play or sing an occasional chorus.

"I claim that this is all wrong—that dance music today suffers because of this every-section-for-itself attitude. That if leaders would concentrate on getting their men to follow them, instead of their own inclinations, a much more lively style would result, instead of the run-of-the-mill drivel you hear so often.

Please the Patrons

"This of course doesn't apply to swing bands. Their emphasis on solo techniques and individual display couldn't possibly work under the sort of system I use. But on the other hand, the average person dancing to my band thinks he's hearing swing, when actually all I've done is bring the rhythm up behind some sort of brass riff figure. It may not be swing for the musician, but it satisfies the dancer—which is my business.

"In other words, if there are any mistakes in my band, they're usually mine. If you don't like the interpretation, I'm the man to blame, not the section heads. Musicians that work for me are instructed to watch me constantly for entrance cues—if the cues don't come—they don't play. If they come behind or before the indicated time on the score, the men play them that way.

"This may make my work a lot more difficult—which is why I've been paid up to \$15,000 a night for my band. But on the other hand, there is only one mistake to be made instead of fifteen. And fifteen men making the same mistake don't sound nearly as badly as one against fourteen."

Does It Himself

Reisman, who is now at the Ritz in Boston, was working at the Rainbow Room in New York when he gave the *Beat* this interview. After watching him work, you certainly have to hand it to him—he does exactly what he says. The

men in the band watch him like a hawk, and I certainly have never heard a show played as well as Reisman does it.

The years of training he has had as a classical violinist, and the experience he's had as a leader certainly make him the best example of his own theories, and his band does play good dance music, there's no question of it. His waltzes have life, instead of that well-known morgue quality, all the South American tempos are done correctly, and his "swing" numbers manage to get a fairly firm beat, and to satisfy the crowd.

This band would never go on one-nighters. While the arrangements are good, having a surprising amount of original reed work, there isn't the sensationalism and the solo-work necessary to satisfy the kids. After a particularly sad tenor chorus, Reisman was asked why he didn't try to get men who could play solos.

Solos Unimportant

He pointed out that he didn't need or want them, that what he was after was a band that would play as he directed it—that solos were completely unimportant and unappreciated by the crowds he played to.

He looks like a continually irritated rooster on the bandstand, and glared ferociously at some drunk that talked while he was playing. When the guy kept on talking, Reisman walked to the edge of the stand and told him to shut up in no uncertain terms.

Despite his apparent dictatorship on the stand and his positive ideas on music, he seems to get along well with the band and with the customers, knowing most of the gilt-edged gentry at the Rainbow Room by their middle names.

His ideas are all wrong for swing, as he says, and also for a band that specializes in road-work. But all these society bands and hotel outfits could stand a lot of his angles. Any bird that's coined all the dough for all the years that he has, can't be so wrong commercially.

—mix

It's About Baseball, Believe Me!



Boston—Georgie Hale and Leo Reisman give out with those Dodger-Giant arguments while six gorgeous creatures register interest. All eight are involved in the festivities on the Ritz Roof here. We couldn't get the phone numbers, either. Pic by Ray Hauser.

Doyle Takes New Job at Studio

Los Angeles—Norman Doyle, for many years one of the Coast's leading band agents, and until recently attached to the local office of the General Amusement Corporation, has left the music business to become manager of the 20th Century-Fox Studio Club.

The 20th-Fox Club, like those maintained by most of the major film studios, is maintained by the studio to promote the general welfare and morale of its employees and to bring the big-shots and little-shots together in democratic gatherings. Club plans and carries out a general program of recreation.

Doyle was with MCA here for many years.

You a wolf on slants and trends, a hep apple that knows what started what and why? You'll be interested in the palaver Allan Courtney and the *Beat* have every Friday night at 8:00 on Courtney's "1280 Club"—WOV.

Harris-Faye Baby Still Not Named

Los Angeles—Still some controversy here over the naming of the Phil Harris-Alice Faye baby, which arrived at the Cedars of Lebanon Hospital May 19.

Newspaper reports have it that the youngster, a little gal weighing 7 lbs., 2½ ounces, has been named Phyllis, an easy jump from Phillip, which it was to have been named had it been a boy.

But friends of the couple say that the baby has been named Alice Faye Harris Jr. Bandleader Phil, apparently still too shattered from his recent floor-pacing ordeal to talk to reporters, couldn't be had for a statement.

Harris closed at the Biltmore Hotel here May 27. He's set for a summer theater tour during time Jack Benny show is off the air.

Still on Golf Kick

Los Angeles—New Bing Crosby musical short is on that golf kick he started on an exhibition tour with Bob Hope. A John Scott Trotter score, and the Johnny Burke-Jimmy Van Heusen tune *Tomorrow's My Lucky Day* round out the film, titled *Don't Hook Now*.

Chords and Discords

(Jumped from Page 10)

when we dig one. We want to find out why you don't rave about Lionel Hampton and his solid cats. We dug Hamp at his recent stand at Philly's Earle Theater and think he rates at the top, alongside of TD and BG. Hamp was the most sociable cat we ever slapped the plank with. And all the cats in his band were solid to beat up the chops with, including George Jenkins, Hamp's really solid skinman, and Irving Ashby, Hamp's ready pork-chopist.

GEORGE HART
GEORGE HINKLE

Eds. Note—Translated, this means that "Hamp's group of solid sanders are on the beam and make with the jive in a super-duper, killaroo fashion, Jack."

We're Blushing

New York

To the editors:
In Bob Locke's story on Charlie Fisk, the second sax man from the left in the photo was incorrectly identified. The lad's real name is Johnny White and he plays fine alto. At present, he is on the road with Dick Peirce's Indianapolis band.

ROSS CHRISTENA

Takes Own Life



Hollywood—Frank Churchill, whose melodies have been sung, whistled and played by millions of persons, took his own life by shooting himself at his ranch home near Hollywood last month. He was musical director for Walt Disney and composed such tunes as *Heigh, Ho!* and *Whistle While You Work*. He also scored the new Disney film, *Bambi*. Churchill's act was attributed to worry over bad health. His latest tune, *Love Is a Song That Never Ends* is expected to be a big hit.

IRVING FAZOLA

STEPS UP HIS PERFORMANCE WITH THE "Winged Vibration"

MEDALLION Plastikane REEDS

A PENZEL-MUELLER PRODUCT

AMERICA'S top reed artists are trying and swinging over to the "Winged Vibration" in Medallion Plastikanes! Here, at last, is the perfect plastic reed, possessing the best playing features of seasoned French cane, with the many added advantages of the special Medallion plastic. Medallion's remarkably fast, "Winged Vibration" replaces the usual discomfort of ordinary plastic with unequalled lip comfort... allowing players to perform with greater ease and more concentration. Try one next time and feel the difference!

Ask your local music dealer for Medallion Plastikanes, available in 5 strengths at only \$1.00 each for Bb Clarinet, Alto and Tenor Saxophone, also for Bass and Alto Clarinet at \$2.00 each. If he hasn't them in stock yet... we can supply you.

- 1 Every Reed Guaranteed to Play or Your Money Refunded!
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Say It With Music Marks Trend

Kent and Johnson In There!

New Deal in Record Spinning Gives Blue Network Unique Show

Should you hear (sleigh-bells in the background):

*Lo listen to the key Blue station
And even tho the hour be late
prithce lend thine ear, oh gate,
The-hush-a-tongue no idle talk,
over WJZ New York.
Music charmeth lad and lass
Lad and lass,
Lad and lass,
Music verily eboks with gas*

Or perhaps (riff background and Jimmy Lytell clarinet):

*How d'you do Mr. Sponsor, how
d'you do.
Here's the time for a commer-
cial for you.
We'll be glad to put it in
If you'll get up the tin,
How d'you do, Mr. Sponsor,
how d'you do.*

You are not going bats, but merely catching WJZ's new all night record show, *Say It With Music* (Modulate to Page 13)

Here's What Goes On Over There➔

1. Kent: Observing that hunk of concrete laughingly called Radio City reminds me we have a show to do, old man.
2. Concentration piece — but nothing happens.
3. By this time, they are working under pressure on their sun-roof. The gauge is kept around to make sure they don't blow their tops.
4. Lillian Lane, Claude Thornhill singer, comes over to lend a hand with the new show. Gets right into executive session with Johnson. Kent is playing tic-tac-toe.
5. It being late P.M. by this time, the Terrible Trio, beat the heat-rap, by going downstairs to Kent's apartment, and checking the jingle situation down there.
6. Lillian and Johnson fell into a fine riff. Alan can't seem to get with it.
7. The boys have five minutes to finish the jingle before recording time. This is what you'd call double-barreled birth.
8. Over to the transcription section with the Andy Love septet. Part of this group works as the Tune-Twisters, while Lulie Jean Norman, middle lass, has been heard on the Basin Street show. Musicians on these dates often include Frank Signorelli and Dave Bowman (pianos), Jimmy Lytell (clarinet), Gene Traxler (bass), Chauncey Morehouse (drums), and Carmen Mastren (guitar). Outfit is usually billed as Chauncey Morehouse and his Off-the-Cuff Five.
9. Picking the records for show, and latching onto some fast jive in the *Beat* at the same time.
10. Believe it or not, it takes four men, two engineers and two announcers to produce an announcement-less show!
11. You saw what goes in—here's what comes out, *Say It With Music* for another six hours.



The above series of photographs illustrate the preparation of radio's newest sensational disc show, *Say It With Music*, conceived and produced by two merry madmen of the air waves, Alan Kent and Ginger Johnson. For a blow-by-blow description of the action in these numbered pictures, see the adjoining column. All Photos by RAY LEVITT.

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Gus Kearns Bands Sends Oakland Cats

Oakland, Cal.—A tenor band that "really kicks" is the proudest possession of Gus Kearns right now. The Kearns combo has been playing spots up and down the coast and has particularly built a following at Sacramento's Trianon ballroom. Gus plays piano and arranges. Buddy Patrick is the vocalist for the 11-piece crew and also plays bass and steel guitar. Speaking of the Trianon, it wasn't so long ago that Frank Parisi and Elwood Maleville started there on a shoestring—now they handle three ballrooms, all doing good biz. Elwood is the brother of Buddy Maleville, who now has a fiddle crew at the Hotel Del Monte.

Pair Dunham and Kaye

Sammy Kaye made news here by drawing the biggest crowd of the year to Sweet's ballroom when he was paired with Sonny Dunham. . . Arthur Wright, tenor vocalist of the Kaye crew, took a run over to Frisco during the afternoon and unexpectedly ran into Bill Stoker, NBC studio saxman. Art and Bill both sang with Kay Kyser's band several years ago. . . Xavier Cugat, who played here in May, is hardly a new face here either. Cugat was in the Anson Weeks string section back in the days when Weeks played five years straight at the Mark Hopkins.

Bill Sweet deserves some sort of recognition for the parade of bands he brought to Oakland in May—having also brought in Bob Crosby, Ella Fitzgerald, Louis Armstrong, and Jimmie Lunceford. . . A new addition to the Irv Corren band is "Red Dog" Muller, whose work on tenor is wonderful. Jake Reed on drums and trumpet man Bill Handley improve with age. . . The Port of Stockton army post is forming a solid jazz combo. —Dave Houser

Leader in Army But Balto Band Continues

Baltimore—For the past year the music of Mike Greene's orchestra has been in demand here in town without the public knowing the true set-up of the band. Very few people knew that Mike Greene is in the army and that Ken Hanna, versatile trombonist-arranger is fronting the crew. Nor did they realize that vocalist Peggy Vorhees was Ken's wife.

The Greene crew is rated as one of the top bands in the state, over such bands as Johnny Moran and Lou Lortz. Ken's arrangements are of high quality, among the best recently being *Tangerines* and *Who Can I Turn To?*

New Canary Joins

Vocalist Peggy Vorhees was recently replaced by a newcomer to local swing circles, lovely Margie Linthicum. Ken uses thirteen pieces, four saxes, three valves, two trombones, piano, bass, and drums.

Johnson's Mecca Restaurant is currently presenting the piano and solovox stylings of Tommy Mohr, who in his off time occasionally acts as bouncer. Tommy plays a mean piano, not to mention a little of the accordion on the side. Tommy has been at the Mecca since its opening eleven months ago.

McKinley Coming

Bill Lafferty is Bob Craig's new alto sax man playing nightly on the Wilson Line Moonlights. Bill replaces Eddie Beckwith, who now is playing at the Green Spring Inn. Lafferty is expecting an addition to the family.

Joe Murphy leaves John City's ork to join Johnny Moran. Speed Morgan is out. . . McDonough School has booked Ray McKinley's ork for their prom, while Bobby Byrne and Claude Thornhill played here last month. —John Dainlein

Krupa Kat



Ivory-pounder with the Gene Krupa ork is Joe Springer, who replaced Milton Ruskin. Springer formerly played with Louis Prima's band at the Hickory House. In case you are interested, he was profiled in the April 1. *Down Beat*. The Krupa band is now playing at Cedar Point in Sandusky, O. *Rube Lewis Photo*.

Boston Booms Despite the Blackout

Boston, Mass.—Beantown's Great White Way vanished into the uncertain future as the semi-darkness spread three miles deep in the coastal dim-out war, all over New England for the duration. The lights-out situation includes a 12-mile Greater Boston area, which might contribute skyglow, fatal to the chances of merchant vessel escape from prow subs.

Night club and hotel spots featuring name bands and local orks continue to report terrific biz, although the neon display and ad signs blacking out names was expected to cause spotty biz for a time.

The track opened at Taunton for dog racing, but the boys in Ruby Newman's ork, who furnish the music nightly at Boston's Wonderland dog track, are still up in the air, though they hope that the track's lighting will get army okay. Revere Beach is ready to build a two mile long fence to shield it from the ocean so that dance spots and amusements can operate as usual along the boulevard, if army will okay such a plan.

Griff Williams with Dot Lewis Ice Show did zoom biz for Copley-Plaza Oval room and best the room has seen in years. Before opening at Roy Gill's Totem Pole, Griff, in his fifth week knocked out another 2,000 covers, with weekend Fri.-Sat. commanding use of adjacent Sheraton Room for accommodation. Hal Saunders moved in to take over ice show after Williams. Hal, a newcomer here, has a tough job cutting ice enough to draw fans at previous pace set by Griff's ork. —Michael Stranger

Bogue's Band Leaves Peoria for Summer

Peoria, Ill.—Verle Bogue's local crew has been signed to play several location jobs on the road this summer. One at the Riviera, Lake Geneva, Wisconsin, and the other in Lincoln, Nebraska.

Tommy Tone, formerly with Horace Heidt, plays a Negro style blues squeeze box, now at the Talk O' Th' Town. —Ray Shear

Phil Brito on Air

Cincinnati—Balladeer Phil Brito, former Al Donahue singer, is slated for his own program at WLW here, to be called *Ballads by Brito*.

On to Victory Dance Held in Montreal

Montreal, Canada—The Montreal Badminton and Squash club recently held an on to victory dance in aid of the armed forces of Canada and the Allied nations. The Stardusters supplied the dance music from ten till two, when Blake Sewell and band dashed down from the Ritz Carlton and played till four.

Wood Band Changes

Stan Wood and his orchestra have left the Auditorium for a summer location job at the pavilion in Belmont park just inside Cartierville. Several changes have been made in the band, and Russ Meredith, trumpeter, is being heavily featured. Ray Cook has replaced Donat Gariepy on drums, and fem vocalist Sonny Raye has left, and is with Harry Gelfand at the Chez Maurice.

The Mayfair has recently changed its name to the Gayety and is featuring nothing but vaudeville acts and choruses. Len Howard and his orchestra have been given the contract to dish out the rhythm for the high steppers.

Hartley at Verdun

Hal Hartley is bringing his crew to the Verdun pavilion for the summer months. Rolland David formerly of the Milt Sherman ork (now at the Tic Toc) has replaced Bert (Red) Soden on tenor. Bert will probably go to the Chateau St. Rose with Billy Eckstein.

Jimmy Jones, hot sepi trumpet formerly of Rockhead's Paradise, is down in Huntington, Que. taking his basic training. Jimmy leads a 15-piece swing band at the army camp in his spare time. . . Billy Monroe, vet pianist, has replaced Mack Whyte as leader at the Astor grill. . . Lloyd Johnson's crew is undergoing a shake-up. Lloyd is planning a strictly sweet band with special arrangements. —Bob Redmond

De Franco to Davis

Philadelphia—Buddy De Franco, winner of a Tommy Dorsey amateur contest some time ago, is waiting for the call from Johnny "Scat" Davis. De Franco, a clary man, expects to join the band in several weeks.

Brown Gets Tubman

New York—Shelley Manne left Will Bradley two weeks ago to join Les Brown on drums. Manne started out with Bob Astor's crew when Astor first came East, then joined Raymond Scott, and then Bradley. He's a fine drummer, on the Jo Jones model.

Babs Ryan Set

Philadelphia—Babs Ryan and her Brothers, vocal trio formerly with Fred Waring, have opened at the Hotel Benjamin Franklin here.

WITH THE MONEY YOU SAVE USING MACCAFERRI REEDS . . .

"Isobibrant"
"My Masterpiece"
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BUY UNITED STATES DEFENSE BONDS STAMPS

FRENCH AMERICAN REEDS MFG CO., INC.
1658 BROADWAY • NEW YORK CITY

Girl Musicians Get to Play With South Jersey Bands

Camden, N. J.—Maybe it's just a fad, but it's catching on here in South Jersey. Three prominent local bands have announced the addition of fem instrumentalists and several others are contemplating such a move.

Most talented by far is Jessie Carey, well-featured blonde trombonist with Ray Cathrall's ork. Jessie, who also doubles as vocalist, comprises the entire tram section and can really take hot solos on the jump numbers.

Girl Guitarist

Another much-sploughed fem performer is Doris St. Pierre, who

plays electric guitar with Rip Turner. One of Turner's many discoveries, Miss St. Pierre has been a permanent fixture with his combo for a good while.

Not as well featured as the others, but a fine soloist in her own rights is pretty Marie Pappin, youthful saxist. Playing alto with Hank Cummings' crew, Marie finds time away from her studies at N. J. State Teachers' College in Glassboro to play her engagements with this young outfit. Hank also expects to add a girl trumpeter shortly.

Jottings from Jersey: Cathrall and his Chevaliers have just opened their fourth season at the Dansorium in Clementon Lake Park and Ray has one of the finest aggregations of his lengthy career. The personable leader has discovered a saxist who can sit in with the best and is destined to reach greater heights.

Young Tenor Man Pleases

Respectable Sammy Landis, 18-year-old tenor and clary man, is playing some of the finest music in these parts. Personnel of the Chevaliers includes Mickey Clements, Landis, Bill Quemore and George Green, saxes; Buck Rauscher and Joe Dougherty, trumpets; Miss Carey, trombone; Ed Walker, drums; Bill Erwin, piano; and Big George Davis, bass.

Hank Cummings has announced several changes in his personnel. After a good house-cleaning, the batoner has announced the firing of his second trumpeter and pianist, with Bob Corderey and Robert Marshall replacing Max Jentsch and Tom Bower. —Rube Cummings

For the inside word on what happens to each band and why, catch "Words About Music," the new WPAT Saturdays at 3 p.m. feature that "Music Makers" Steve Ellis and the Beat are putting on together.

Comes Clean from Jersey



New York—Paul Brenner, record-twister from WAAT (Jersey City) checks his new tune *After It's Over* with Woody Herman. Brenner starts a new program for the Beat next week on the Friday evening section of *Requestfully Yours*. Photo by Ray Levitt.

THESE 2 NEW ROBBINS MODERN METHODS CONTAIN EXPERT STUDIES NEVER BEFORE AVAILABLE IN BOOK FORM!

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Jack Jenney, rated among the greatest trombonists of all time, explains his famous "harmonic gliss." for the first time in this book. Other studies cover the slide technique, flexibility, altered chords, improvisation, harmony, etc. Also contains Jack Jenney's improvised solos of 15 popular favorites, including *Rose Room*, *Coquette*, *Alice Blue Gown*, *Jeanette*, *Pagan Love Song*, *I'll See You In My Dreams*, etc.

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For Trumpet • Clarinet • Trombone

Here's the real lowdown on Dixieland music, fully explained by Henry Levine, foremost authority. Teachers, arrangers and musicians will find his expert analysis the most modern study on this subject. Also contains Henry Levine's Dixieland ensemble arrangements of *China Boy*, *The Darktown Strutters' Ball*, *Je-De, Runnin' Wild*, *Wang Wang Blues*, *Clarinet Marmelade* and four others.

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ROBBINS MUSIC CORPORATION

799 Seventh Avenue • New York

ALONG ★ MELODY ★ ROW

Cesar Petrillo, who scored such a hit with *Jim*, has a new song out called *Miss Americana*. Petrillo collaborated with Michael F. Mangus and Forster is publishing. Song contains Spanish lyrics also.

Chart Music of Chicago is publishing a new song entitled, *Every State Has Answered the Call*. Authors are Lawrence Welk, Frances Emmerich and Edward Haged.

W. C. Handy, of blues fame, Clarence Jones, recording pianist, and Sidney B. Holcomb are reported to have composed a new blues ditty, entitled *The Wool-loo-moo-loo Blues*.

Climbing fast in the list of hit parade tunes is Robbins' *The Last Call for Love*, which appears destined also for a juke box best seller. It's the top tune from M-G-M's *Ship Ahoy* and has been waxed by Tommy Dorsey, Bob Crosby and Judy Garland.

Colonel Manny Prager is plugging J. V. DeCimber's *Props and Wings* opus which DeCimber has just recently released. The tune is a peppy march tempoed number and is dedicated to the U. S. Air Corps.

Bill Bellman of Hollywood has written a song, entitled *My Melancholy Mood*, which was introduced recently by Nathan Scott's orchestra on NBC's *Moods for Moderns* program.

Robbins, Feist and Miller recently prepared an institutional circular which was mailed to about 3,500 music dealers. In the circular, the Big Three announced that they were launching a mammoth advertising campaign to stimulate music sales.

After a lapse of over 30 years, the Remick company once again is getting behind the Gus Edwards old favorite, *By the Light of the Silvery Moon*. Current interest in the song has been stimulated largely by the tremendous sale of the recent Ray Noble victor recording.

Alfred Music of New York has acquired the rights to a composition by Conradin Kreutzer (1780-1849), originally composed for woodwind and strings. It has now been published for the first time for: flute, oboe, clarinet and bassoon with score.

Tin Pan Alley says that what this country needs right now is some good marching war songs. Uh huh—why don't they write one? And don't say that people aren't in the mood because *Waltzing Matilda* has been converted into a march and is one of Australia's big pop tunes at the moment.

Dick Gilbert has written a tune called *Give a Minute to Your Minute Man*, which will be used in connection with the current treasury campaign.

Johnny Farrow has joined Lincoln Music as its manager. . . . Harry Nemo's new tune, *Please Be There*, is set for recording by Tommy Dorsey and will be published by Alan Courtney Music.

Everyone else has had himself a special song. Band leaders a theme; disc spinners a special identifying platter, and soft drinks a jingle. Now Sonny Burke comes through with a ditty for the song pluggers, called *Manie Thinks It's the Nuts*, or *The Song Pluggers' Lullaby*. Since "Manie" is M. Sacks of Columbia for whom Spivak records for whom Burke arranges, something will probably happen to the tune.

Joe Whalen, former professional manager for Jewel Music, now is in New York as Eastern representative of Merrywood Music of

Hollywood. . . Johnny Hamp is spending the summer managing the dance room in Atlantic City's Hotel President. . . . Tunes from the new Glenn Miller picture, *Orchestra Wife*, are *I've Got a Gal in Kalamazoo*, *Serenade in Blue*, *That's Sabotage*, and *People Like You and Me*.

This Is The Army, Irving Berlin musical which opens July 4 on Broadway, has a song pluggers staff composed of 24 ex-Lindy-ites who are being given full-loughs to publicize the show and its music. Cy Mannes, Gene Goodman, Harry Santly and others are set for the unusual job.

Tunes for Columbia's Fred Astaire-Rita Hayworth show, *Carnival in Rio*, include *Dancing on Air*, *Dearly Beloved*, *I'm Old Fashioned*, *You Were Never Lovelier*, *Wedding in Spring*, and *Shorty George* (not the Basie opus). Score is by Jerome Kern and Johnny Mercer.

Former James and Clinton Sax Player Weds Carolina Beauty

Fort Bragg, N. C.—Paul Gruber, known to the musical world as Paul Gray, was married on Saturday, June 6, to Ruth Harris of Raleigh, North Carolina, in a simple ceremony held at the home of the bride's parents.

Gruber is a trainee in the Field Artillery Replacement Center at Fort Bragg. He was formerly a tenor sax and clarinet player for Harry James, Bunny Berigan, Larry Clinton and other equally prominent "swing" manufacturers. The newlyweds are planning a short honeymoon, after which the bride will temporarily return to

stay with her parents and Pvt. Gruber will go back to his station at Fort Bragg.

Count Basie Is Now Doctor of Swingology

Boston—Count Basie, is now a "Doctor of Swingology," a title given him by the Harvard Crimson at a session at Winthrop House, one of the houses at Harvard. Represents quite a shift in the school's attitude. Three years ago, they flatly forbid the Freshman class of '42 to award Roy Eldridge

a degree of "Doctor of Jazz" on the grounds that it was "undesirable publicity for the school."

Highlanders in Philly

New York—Harlem Highlanders opened at Frank Palumbo's cafe in Philadelphia. Quartet started out five years ago, adapting their unusually-angled monicker at the height of Maxine Sullivan's "Scotch" popularity.

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1640 Walnut St., Chicago

MUSIC IN THE NATIONAL EFFORT!

MUSIC at the front inspires our fighting men.

MUSIC at home helps civilian morale.

MUSIC in the factory speeds the tempo of production.

MUSIC wherever Americans gather expresses the

SPIRIT OF AMERICA!

Participation of the people in music will not perish in America so long as America remains free and democratic. But for it to grow and flourish in wartime, for it to play a vital, living role in our war effort with maximum effectiveness, a definite program is required—a program of aims and purposes for music which are national in scope, yet dependent upon local leadership and direction in each of our country's thousands of cities, towns and villages.

To fill this need the Music Industries War Council is conducting a drive to mobilize all forms of music for the national effort, that our armed forces, civilian workers and children may have the advantage of the recreational and educational benefits and the patriotic inspiration that music affords.

It is your patriotic duty, as a musical leader in your community, to enlist the musical resources, facilities and interests in your locality for participation in this national program. The part you play will automatically advance your standing in your community, but even more important to you, to us, to all Americans, it will bring music to the fore as a force for victory.

The Music Industries War Council will, upon request, furnish you with ideas, suggestions and practical help in organizing your local musical contribution to help win the war. Write today.

SOME OF THE WAYS YOUR LOCAL MUSIC ORGANIZATIONS CAN HELP WIN THE WAR

BANDS—DRUM CORPS—ORCHESTRAS

- Escorting draftees to trains.
- Playing at defense bond and stamp sale rallies.
- Concerts at nearby cantonments.
- Concerts at war production factories.
- Collecting of vital materials, with small units serenading each block while materials are being collected.
- Community concerts.
- Patriotic rallies and parades.

CHOIRS—GLEE CLUBS

- Singing at home defense meetings, with director leading in community singing.
- Singing at defense plants.
- Appearing in conjunction with instrumental groups at mass meetings and concerts.

MUSIC INDUSTRIES WAR COUNCIL
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PROFILING THE PLAYERS

Chico Marx's Band

CHICO MARX . . . Leader . . . Has been in show business more than a score of years. This is his first stab as a band leader and when he told Pollack to organize an orchestra for him, declared "the sky's the limit. I want the best men you can get." He came close to getting them. Made several movies with his brothers. Plays piano. Also, looks just like Chico Marx.

BENNY POLLACK . . . Manager . . . Born in Chicago, June 22, 1903. Hailed for long time as leader of the two-beat drummers' school, Benny's actually a four-beat man. First big job was with the New Orleans Rhythm Kings in 1921 at Chicago's Friar's Inn. Began his own band in October, 1922. Has launched more jazzmen than any other leader in the business. And that includes Paul Whiteman.

MARTY MARSALA . . . Trumpet . . . Age 34. Home town is Chicago. An old time jazzman, Marty played with Jack Chapman and Don Pedro for a spell before doing a five-year hitch in brother Joe's band. Also with CBS a spell. Had his own band at Nick's in New York before joining Marx. Married. Likes golf, billiards and baseball.

GABE GELINAS . . . Alto Sax and Clary . . . Calls Springfield, Mass., home. Age 30. Has played with Raymond Scott, Tommy Dorsey, Glenn Miller, and Jan Savitt. With NBC for 5 1/2 years. Started playing professionally at 15. Single. Likes golf.

LARRY HALL . . . Trombone . . . Age 24. Hails from Yonkers, N. Y. A former Ish Jones sideman. Single. Likes photography. Started studying music in grade schools and says "Tommy's the boy for me on trombone."

EMIL RUSINKO . . . Trumpet . . . Single. Home is in Freeland, Pa. Age 24. Also played with Isham Jones. Likes James and Spivak on horn. Hobby is bragging about the West Chester Critterians.

HARRY SOPP . . . Baritone sax and conductor . . . Age 42. Played with Ballet Theater Orchestra under Alexander Smallens, the World's Fair Band under Eugene LaBarre and the Famous Door Club with Henry Nemo. Married and has daughter, 18, and two boys, 16 and 11. Hometown is Avon, N. J. Hobbies include arranging and once played solo alto sax in a 40 piece symphony ork. Can lick any three boys in the band.

ALLEN FIELDS . . . Alto . . . Age 22. Single. A New Yorker. Worked with Babe Rusin at the Hickory House.

CHUCK MAXON . . . Trombone . . . Won't tell his age, just remarks, "I've been around." Married. Born in Hurst, Ill., but prefers Miami, Fla. Played with George Hall, Van Alexander, Ina Ray Hutton. Likes sports. Owns a movie camera. "And give Les Jenkins' trombone a plug," he says.

MILTON FIELDS . . . Tenor Sax . . . Also a New Yorker. Age 24. Single, but waiting. Played with Carl Hoff and with Ray Conniff's little band at the Hickory House. Music's his one big hobby. Aside from digging Hawkins and Webster on tenor.

FRANCIS PALMER . . . Bass . . . Age 30. Comes from Dallas, Tex., but spent the last decade in New York. He was Pollack in 37, in that band with Muggsy and Faz. Also played with Ben Bernie and Leon Belasco, and with D'Artega on NBC. Out of the biz four years, on account of that famous Pollack crash. Single.

HANK KMEN . . . Sax . . . Age 26. A Saratoga Springs, N. Y., boy. Former sideman for Don Bestor and Bobby Hackett. Married. Likes to read. Creates own sax styles.

GEORGE WETTLING . . . Drums . . . Age 35. Another old time Chicago jazzman. Hometown is really Topeka however. Played in the old Wolverines' ork with both McPartlands, Tesch, Bud Freeman, Jim Lennigan and Floyd O'Brien. Dick Voynow was the leader. Also with Whiteman, Bunny Berigan, Artie Shaw, and Red Norvo at different

times. Is married to a beautiful New York blonde named Jean. Writes *Down Beat's* drum column. Is crazy about horses and cattle.

BOB CLARK . . . Trumpet . . . Age 25. Pollack's the only important band he's played with to date. Is married and papa of a baby girl.

BOBBY LORD . . . Trombone . . . Age 27. Has played with Little Jack Little, Ina Ray Hutton, and Paul Tremaine. Married and has two children, a boy and a girl. Not a jazzman, but likes Tommy Dorsey on trombone.

MARTY NAPOLEON . . . Piano . . . Hails from Brooklyn. Age 27. Picked up piano about six years ago. Had own band four years then joined Bob Astor. Married. Likes Art Tatum and Basie.

—loc

Hines Misses Kansas Date

Wichita, Kan.—The Boeing Club has returned to its former status as the Trocadero, now known as the New Trocadero. It was reopened by Tony Pastor and his orchestra. Blue Moon continues to bring in name bands. Ted Fio Rito in for ten days, followed by Boyd Raeburn for another ten days, interrupted by a Horace Heidt one-nighter.

Eddie Lewis back at the Canyons indefinitely. Ray Overton booked Earl (Father) Hines to play here at the Forum, but the Hines bus broke down this side of Omaha and no substitute transportation could be found. It was a big disappointment to local fans.

Pvt. Ernie Joy (formerly with Gage Brewer's ork at Shadowland here) has been assigned to special duty with the 35th division artillery band. He plays bass in the concert and dance bands and sings with the dance band.

—Irma Wassall

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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 Corsi.

" . . . 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.

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!

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.

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: 1341 Greenleaf Ave., Chicago. Available September 1st.

MUSIC BUYERS PRAISED 1941 "CATALOG."

" . . . Send another copy if possible."—Jack First, Palais Ballroom, S. Brad.
" . . . catalog is going to be very useful."—Joe Walker, Skylon Ballroom, Sioux City.
" . . . have written 8 different leaders."—GERRY GERARD, Battle House, Mobile.
" . . . The first of its kind in the trade."—COLL 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 DEUTSCH, Arena Gardens, 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 _____

Death of Trumpet Player Closes L. A. Murder Case

Los Angeles—The death of Fred ("Fergie") Ferguson, trumpet player charged with having killed his wife and mother-in-law during a quarrel at their North Hollywood home in which the musician also was shot and seriously wounded, brought the tragic case to an official close.

Following Ferguson's death, his attorney, Bernard Cohen, revealed for the first time Ferguson's own story of the tragedy.

The quarrel, according to the musician, was caused by his wife's refusal to stop working in a small nitery as a table attendant in spite of the fact that he was earning \$40 per week as a staff musician at KMPC (Beverly Hills) and \$20 per week as a student-helper at an animal hospital.

Cohen said that the fatal quarrel started when Mrs. Ferguson came home from her work at the nitery, which closed at 2:00 a.m. In the course of it, Ferguson claimed, she grabbed the revolver and shot him when he tried to seize it from her. He was shot through the mouth and the bullet entered his brain. He claimed that his mind was a blank thereafter and that he had no recollection of firing the shots that killed Mrs. Ferguson and her mother.

Ferguson came out of the prison hospital to attend the preliminary hearing but died shortly thereafter.

Enna Jettick to Operate With Local Bands

Auburn, N. Y.—Contrary to former reports, Enna Jettick park, Auburn, will reopen again this summer. But—traveling band units are probably out, with the nod going to local maestros, who are casting longing glances at the park's band stand with high hopes.

Two old timers, Adolph Huss and Freddie Laxton, who haven't had bands in quite a few years, have assembled combos and are jobbing around this part of the state. Hussie recently played the Policemen's ball, Auburn, while Laxton made a trip to Cornell University.

Two Other Aspirants

Although Freddie Page is going into the Auburn country club for the summer, he, too, would like to grab some work at the park. Joe Manzone has been talking business with the park management.

Charlie Scott, lead alto man with Pete Renzi for four years, passed away recently following an operation. Pete and Charlie had worked together for fifteen years. Renzi has gone into the Belhurst club, Geneva, for the summer. . . . Freddie Page at Hotel Syracuse and Hobart College recently. . . . Auburnians Ernie Fulmer and Bernie Oury among the recent draftees. The former is a drummer and the latter a saxist.

Prima in Syracuse

Louis Prima, at Hotel Syracuse, Syracuse, using four trumpets (Prima makes five), three trombones (four when piano doubles), five saxes, and four rhythm. Prima has assembled a group of youngsters that do right well.

Paul Firenze and his accordion may now be heard nightly at the Jefferson Clinton hotel, Syracuse. Paul is still a staff artist at WSYR. . . . Recent name bands playing in Syracuse include Joe Venuti, Jimmie Lunceford and Ciro Rimalc. . . . Eddie Williamson booked solidly for weekends through September.

—Ray Treat

No Comment

New York—From E. V. Durling's column in the Journal American, urging young women to marry musicians as the perfect husbands:

The man who has music in his soul will be most in love. With the loveliest—Plato.

That last word—singular or plural, huh?

Prexy and Vice-Prexy of Alumni



Los Angeles—Musicians have just about taken over the management of the Southern California Syracuse University Alumni Association, with G. Earl Williams, who led his own orchestra when attending college and is now a Los Angeles insurance executive, as president, and Billy Mills, leader of the Fibber McGee orchestra on NBC, as vice president. Although he no longer plays professionally, Williams still has a card for the Syracuse Musicians' Protective Association No. 78. Mills, seated at the piano with score of *The Girl Ione*, which he wrote while attending college, is affiliated with Flint (Mich.), Chicago and Los Angeles locals.

Outlook Bleak At Saratoga

Saratoga, N. Y.—Once the mecca of summer racing fans, Saratoga is a little jittery about prospects for this year's season. It looks like a lean year for the historic lake houses due to the gas rationing. These night spots are just far enough out of town to be unavailable to pedestrians.

Rileys, Piping Rock, Newmans and Arrowhead, whose dining rooms have echoed the music of many name bands in the past, look askance at the future. Newmans and Rileys are year around night-eries; the others open just for the season. At present Eddie Farley's six-piece crew is holding forth at Rileys. Bernie Collins, pianist, has five men at Newmans.

The Collins band plays mostly commercial "pop" tunes with an occasional ride tune to break the monotony. This group going on its second year at the popular lake house consists of Bobby Seville, vocalist and tenor sax; Milt Chiboucas, drums and vibes; Joe Gobbo, accordion, and Tom Shea, bass.

—George Snillock

Gutbucket Drippin's

CAUGHT BY BOB LOCKE

"It seems to me," pens Stan Maxted of Seattle, "that all this endless talk about the merits of the various clarinet men is getting to the proverbial no place fast."

"Everybody who writes in seems to have two or three favorite black-stick men, and regardless of the abilities of any others, he is blind to the fact that the country is blessed with lots of really good clary men."

"The only answer lies to set up standards for judgment much as *Down Beat* has done in its record reviews. In other words, there are different types of swing. From jazz up or from jazz down, depending on what you happen to like. In other words, Shaw, J. Dorsey and BG should definitely not be defined under the same category as: Noone, Bechet and Pee Wee Russell. This not only goes for clarinet players but for any type of jazz instrument."



Pee Wee Russell

There Is No Comparison

"Every swing musician in the land plays essentially in the same groove all the time and so to compare Pee Wee and Shaw in the same breath is downright criminal. Who would think of comparing the music of Beethoven with that of Strauss? Both, you'll agree, are tops in their own particular fields of music, and thusly, Pee Wee and Shaw are near the top in their particular division of modern swing."

"If you're the type who prefers gutbucket jazz from the soul, you don't listen to Dorsey, Herman or Shaw and the reverse is also true. I suggest that some of you gates who are in the hero-worshipping class look before you leap."

Says Irving Wangrow, of Detroit: "Dear Bob—Your article on Joe Hayes brings to the public eye one of the true pioneers of jazz. His style of arranging probably set the pattern for the full band of today, embodying ensemble scoring with jump. *Shine On Harvest Moon* is a classic of good taste and ideas in band arranging. It's on an old Victor record. And the men he assembled represented the best talent around in those days or

Jack Corry Hits High Mark in Capitol

Washington, D. C.—Jack Corry and his six piece ork wound up the most successful financial season in the Elk's Club dance history—total profit for the season almost reaching the \$15,000 mark.

Rodd Raffell, local band leader, has been signed by Frederick Bros. and at present is touring in the middle west. Here is a youngster who will make them sit up and take notice. Keep your eyes on his vocalist, Ruth McCullough, who can really sing, and also Ollie Wilson, a twenty-year-old trombonist who plays like his teacher, Trummy Young.

Boats are Busy

The gas ration will be a kick in the pants for a great many clubs in this town—over 100 musicians will be effected. The river boats and the present clubs in town are unable to accommodate the crowds.

Billy Green is the local drummer now doing a swell job for Leighton Bailey at the Wardman Park, replacing Eileen Schiedel, now a member of the Air Force Band at Bolling Field. Don Hammond, former tenor for Jimmy Dorsey, is also at Bolling Field, arranging and playing.

Bratcher Is Better

"Washie" Bratcher, sponsor and band leader at the Washington Hotel, is the most improved band in town, thanks to the efforts of his musical director and baritone, Bill Monure.

Jimmie Lunceford packed 2,700 persons into the Lincoln Colonnade on April 15—nearly 1,000 were turned away.

—Whitey Baker

boogie artist of MacDill Field.) Seven pieces to the band.

Terry Shand is also in Tampa, at the Tampa Terrace hotel. He has a new outfit only a few weeks old, and features vocalist Louanne. Practically all of the band hails from Chicago.

—Charlot Slotin

Goffin Continues

New York—The New School for Social Research plans to continue next fall a series of jazz lectures it started this year with Robert Goffin, Belgian authority on jazz, law, and anthropology on the roster. Course will include jam sessions with genuine, real, live musicians.

Jazz Film Review ★

SYNCOPTATION

(Produced by R-K-O Radio)

Not even yet has a good honest jazz film been produced, but this flicker comes closer to it than any previous attempt. As a matter of fact, the picture's good points far outweigh its bad points and only seldom does it drop its depiction of jazz history to drag in some old musical comedy twists. The only distasteful example of this being a courtroom scene where jazz is "on trial for its life." The foreman of the jury delivers a verdict by taping!

Jackie Cooper scores heaviest in his portrayal of a young trumpeter (patterned after Bix) and seems to be the only actor in the film who really understands his lines. The plot traces jazz from New Orleans to Chicago. Many scenes are superlatively good, including one where the budding jazz band is playing a floor show in a Chicago speakeasy when machine gun bullets start flying; the second when four musicians sneak into their buddy's hotel room and all sleep crosswise on the same bed! Don't think that didn't happen to a lot of jobless musicians.

The music in *Syncoptation* is okay. While even the jam sessions are rather synthetic, the music is so much better than most of the Hollywood sound track malarkey that it stands out even more than the action of the film itself.

Todd Duncan, Negro actor, scores well in a part patterned after Louis Armstrong. And Rex Stewart, Duke Ellington's cornetist, is no mean slouch as an actor himself in a few brief scenes. All in all, the colored people get a wonderful break in the picture but when in hell are the films going to lose the idea that the Hall-Johnson Choir can sing blues!

About that All-Star Jam Session at the end of the film. Alvino Rey was never so out of place in his life. However, the other musicians, Goodman, James, Jenny, Barnett, and Venuti play some very righteous licks—when they're not being drowned out by drummer boy Krupa!

—Joe

New York—What RKO itself thinks of William Dieterle's colossal epic, *Syncoptation*, could be seen at its opening here two weeks ago. The film was released for viewing simultaneously at the Palace and the Albee, generally reserved for second showings of good films, and first showings of bad ones. The only publicity given the openings was a jitterbug contest at the Albee, and a "Dixieland" band playing at the Palace.

The newspaper reviewers didn't like it either.

Rockford Holds Winslow Four

Rockford, Ill. — Ruas Winslow signed a new contract at the Hotel Lafayette last month which will carry his dixieland quartet into their third year at the spot. The personnel, which has been kicking out with the best jazz in this section for two years, remains the same with Bob Reed, cornet; Keith Meyers, piano; Jack Wallace, sax and clarinet; and Winslow, drums.

Harry Carlson, local drum ace, was set to join Charlie Agnew at writing time. Carlson, former Jay Hart man, is the second Rockford musician to join Agnew in recent months. First was trombonist Dick Yahrmart.

Cookie Stevens, fem boogie player who has been knocking out Rockford cats with her terrific piano, has left the Miami Bar for a fling at New York. . . . Deb Cox, secretary of the local, is rehearsing a 14-piece band—with fiddles. . . . Pat Gayle is in her sixth month at the Miami and is still going strong. . . . Ford Keeler, former Russ Winslow tenor man, has joined Corey Lynn's band, currently at Lake Delevan.

—Bob Fossum

Maxine Sullivan Will Be Bride Of Doctor

Worcester, Mass.—Plymouth theater policy has been name bands and flesh shows with one feature pic, first three days of week for last couple of years, and double features through balance of week. The recent sale of the Plymouth, second largest in city, will find no change in policy. Consolidated Theaters, Inc., of Boston, who bought building, is E. M. Low of Beantown, who has been operating theater on lease for several years.

Maxine Sullivan, currently touring with Count Basie, is expecting to double with New York's Doc Waiburg. Marrymony will take place about July 1. Maxine, recently divorced from bandleader John Kirby, will go into Boston's Club Mayfair in October.

Monroe Sets Record
Vaughn Monroe played Lowell's Commodore spot and turned out 2,200, biggest pull of year. . . . Buddy Trask's ork pleased 'em at Lyonhurst. . . . Johnny "Scat" Davis and his 18 pieces filled Whalom Park with customers. . . . Bobby Byrne following did well to ditto. . . . Les Brown did good 3,300 at the Providence Met, considering plenty of competish for 3 days. . . . Local trumpeter Ben Hurwitz, recently with Roy Hendrickson's Coronado hotel ork, went on to join Bob Allen outfit which played here recently.

Griff Williams, after 5 weeks of hitting the bull's eye for Boston's Copley-Plaza spot, came on to Totem Pole for 4 days and did a socko cleanup for this spot which has a natural draw—Manager Roy Gill saw the top 4 day total for this season with a smash 10,650 dine and dancers to the tune of nearly \$7,700. . . . Local outfit Ken Reeves, playing same spot just ahead of Williams, did surprise biz with terrific 9,600 for 4 days registering \$6,900. . . . All passes used at Totem must kick in 25c for War Saving Stamp, which they retain.

—Michael Stranger

He Likes It!



New York — Rocky Hoyt, the Beat's uptown New York reporter, looks on while the Hampton band gives his Rocky's Special the once-over lightly. Pianist Milt Buckner and guitarist Irving Ashby were boxed, too, by this Arsene shot at The Track.

Beat Me, Mammy, No Holds Barred



Hollywood—A small jam session gets under way with The Andrews Sisters beating the drum which is being held by Sam Kaplan, Harry James' violin player. The guy who holds his ears is Shemp Howard. Maxine, LaVerne and Patty are appearing in Universal's *Private Buckaroo*.

• THE BANDBOX •

• by BILL DUGAN •

Norman Finkelstein, 1064 Willmohr St., Brooklyn, reports that he is organizing a fan club for that solid band, Hal McIntyre. All fellow fans are invited to join. Norman says, "I think that Hal McIntyre is one of the best bands to hit the dance floor."

A new Dick Jurgens fan club is being launched by LaVerne Surging, 384 Tompkins St., Fond du Lac, Wis.

Florine Bloom of 1237-45 St., Brooklyn, is president of a Frank Sinatra fan club that would like some more members.

Hey, you Jack Teagarden fans. Tom Einbecker, 1909 Olive Rd., Homewood, Ill., asks any of you fans who want to join a JT fan club or start one to get in touch with him.

Another Jurgens Club

Dan Leahy, who has organized that Dick Jurgens fan club, reports that his address is 424 16th Ave., S., Clinton, Ia.

A fan who wants to join a Glenn Miller club near Philadelphia or Camden is Mildred Vogel, 4726 Poplar Ave., Merchantville, N. J. Give her a lift, some of you gates.

Tom Jones, Box 375, Lake Crystal, Minn., is forming a Gene Krupa club. The club has an orchestra too, made up of Vern Evenson, Dick Roberts, trumpets; Eldie Jones, Red Herpat, saxes; Glen Iverson, drums; Lil Oppen, trombone, and Tom himself on piano.

Jack Singli is prexy of a Gene Krupa Fan Club, located at 4526 Fulton St., San Francisco, Cal.

Correction, Please!

By the way, it's Mary Cicala, 20 Waterstreet Lane, Fitchburg, Mass., who has that Jack Teagarden fan club mentioned in the May 15th Beat.

A good-looking newspaper is *Tempo*, published quarterly by the Dick Jurgens, Harry Cool, Buddy Moreno fan club, Box 548, Northbrook, Ill. So how about some cheers for Editor Mary Catherine Corrado.

The Vincent Lopez fan club, Box 9, St. Jovite Sta., Que., Can., prints a bulletin twice a month, and runs contests from time to time. Each member receives an autographed photo of Lopez.

Looks Ahead

New York — Most confident leader in the business evidently is Meyer Davis, the society maestro. He's still sending out those trick engraved cards of his to parents of a newly-born blue-blooded, inviting them to reserve a date 18 years thereafter, 1960 to be precise, for the coming-out party—with Meyer Davis music of course!

Band Promotion • These Stunts Build Business For Other Orks

Band leader Russ Winslow has so many demands for his drum sticks that he make up a gross of them, all about the size of cocktail stirrers, and had them stamped with his signature. He had found that the cost of giving away a full-sized set of drum sticks to all his followers who requested them was too much for his budget.

Leader Eddy Howard has devised a new means of coping with the fan photo situation. Eddy will give an autographed photo to any of his fans who write in. However, the catch is that each person must purchase a 10 cent defense stamp in order to receive the photo. The collector gets the stamp and the picture.

Eddy noticed that stamps were being sold at all of the college dates and benefit dances he played, and he decided that they could and should be sold at every dance. Eddy expects to continue to operate the system during his coming Aragon engagement in Chicago.

Aragon Dance Topics will give a weekly report on the amount of money taken in for Uncle Sam.

Leaders, what are you doing to publicize your band? Shoot in details on stunts and ideas you've employed to promote your band and increase its money-making capacity to Bob Locke, c/o Down Beat, 608 So. Dearborn St., Chicago.

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TO BUY SPECIALS from Disbanding Orchestras 9 to 11 men. Box 617, Down Beat, Transportation Bldg., Chicago.

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ARRANGEMENTS, ORCHESTRATIONS, ETC.

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

Jimmy Dorsey got himself a new first trombonist two weeks ago, Al Jordan having decided to settle down in Cincinnati and raise a

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These People Figured in News of the Music World Last Week



LORRAINE BENSON, (above), pretty vocalist with Orrin Tucker's orchestra, scans *The Beat* to help make up her mind about which of several offers from other leaders to accept, now that Orrin is joining the navy in July. We don't know what EDDY HOWARD, currently at Aragon Ballroom, Chicago, is trying to mix in that mixing bowl, (left below) but we think that he would do better to stick to the mixing that he knows best.



IDA JAMES, (right), usually found with the Erskine Hawkins band as vocalist, was selected as *Miss Savoy Ballroom* by the employes at The Track.

Of course, we mean mixing words and music into such beautiful concoctions as his latest composition, *With Love, Sincerely*. KAY KYSER, Frank Dailey and WPAT'S Steve Ellis, (center below), check over the start of a Sundown at Meadowbrook show. BETTY RHODES and Johnny Johnston, (right below), are radio songbirds making good in movieland, will both appear in Paramount's *Priorities of 1942*.



LANA and Her Gentlemen of Swing, (left), currently at Sandy's in Paterson, N.J. This is one chick who doesn't kid about fronting a band, sounds like Charlie Barnet in his better days. *This and Meadowbrook pic by Fred White, Jr.*

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