

DOWN BEAT

CHICAGO, JULY 1, 1942

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SHOWDOWN LOOMS ON DISCS

Petrillo Record Edict Puzzles

"How Can You Spot Cheating?" Asks Local 47 Official

Los Angeles — Jimmy Petrillo's edict that musicians would stop making records Aug. 1 "except for home use" drew mixed reactions here.

Particularly interested were the leaders and members of the Local 47 group, formed around the local's "sub-committee on records and transcriptions," which has been carrying on a vigorous drive here for some action to block the present unrestricted use of records for commercial purposes by radio stations and juke box operators.

Caused Much Rejoicing

At first, Petrillo's statements, as published in newspapers and trade magazines, caused much rejoicing by some members of the record-restriction bloc. However, after leaders of the group had studied the published reports more carefully they decided it was too early—much too early—for any rejoicing.

Union officials here, who had received copies of the ruling, were frankly puzzled.

Need Guarantee

"As we understand it," said one, "musicians can not make records unless they are for home, or non-commercial use. What guarantee can we get that a record, once made and on the general market, will not be used commercially?"

Some musicians felt that the Petrillo edict was a "great step forward." Others took an opposite viewpoint, saying cynically: "Just the same old runaround we got several years ago. Petrillo knows he can't enforce this ruling. Strictly a grand-stand play."

Glaser Signs Helen Humes

New York—Helen Humes, former Count Basie singer, has signed with Joe Glaser and will do a theater tour with Clarence Love in the southwest. She recently closed at the Village Vanguard here.

BLUE NOTES

by ROD REED

Favorite song of the draftee: Johnny Doughboy Found a Raise in Congress.

Priorities put a ban on all cuffs except Dorsey Brothers Gaticuffs.

Don't Sit Under the Apple Tree. Remember Sir Isaac Newton—he got a hit on the head!

Pete Van Steeden, the "Mr. D. A." maestro, has a file of crime music—killer-dillers for murder and swing for hangings.

HOOT PARADE: The Info Please brain trust sneering at pop songs—and then sitting complacently during Speed Riggs' double-talk chants.

Presenting a Triple Switch



Los Angeles—This is really a knocked out unit, with Harry James on clarinet, Glenn Miller with trumpet and Sammy Kaye at the business end of a siphon. Laoka funny, but must have sounded gosh awful. Harry has been watching Ted Lewis, no doubt.

Convention Sidelights

Judge Joseph Padway taking the declamation honors for the convention, beating the Boss himself.

A resolution introduced at the convention instructs the exec board to see if permission can't be wangled for Canadian musicians to enter this country, as USAers are not banned from Canada.

The convention approved establishment of the president's office "in New York City and Chicago, Illinois."

A resolution stating that since the per diem pay of delegates was the highest in the AFM's history, each delegate should have the price of a fifty dollar bond deducted from his pay, was withdrawn after some discussion.

A local 224 report to keep nominations for president, secretary, and treasurer from being closed with only one name on the lists was voted down by the committee on resolutions.

Fred Birnbach III

Jack Rosenberg and the local 802 boys, by far the most active resolution-offerers in the hall, got one on the books to try to get an AFM seal on all pictures turned out by Hollywood, thus giving the union a check on "piracy" of sound-tracks.

Fred Birnbach, executive secretary, seriously ill with heart trouble in a Dallas hospital throughout most of the convention.

Who noticed delegate Frank Dailey, sometime proprietor of ye Meadowbrook Dine and Dancery, introducing a resolution calling for higher theater taxes on traveling dance bands? He evidently has viewed activities at the Central Theater in Passaic and the Adams in Newark with distinct disfavor.

Miller Turned Down

Glenn Miller's petition for reconsideration of his request to go into court against GAC on the question of paying 5 per cent commissions by New York State Unemployment law as opposed to the 15 per cent and 20 per cent he pays now, was not only turned down again by the executive board, but he was told that he had no re-

Spivak Breaks Penny Record

New York—Charlie Spivak broke the all-time Pennsylvania Hotel record here two weeks ago with 946 people on a Friday night. Close observers of New York hotel grosses point out that Spivak's recent turn away 2,600 attendance at the hotel puts him on par with Tommy Dorsey at the Astor. Dorsey has been garnering a hefty 5,200 a week, but has a room double the size of the Pennsylvania, and a lower cover charge.

course to the convention.

Miller had asked for convention action, insiders say, because he intends to defy the union anyway and carry his case to court. He didn't want the AFM to say at a later date that he hadn't exhausted all his prerogatives as a member before breaking the rule that members can't go into civil court without exec board approval.

Legal sources still look to see Miller win this one, but lose his case against GAC, holding that a booker has never been classed as an employment agency, and that their function is much closer to management than plain agency handling.

Nine thousand AFMers now in the Services.

An effort by Local 612 to amend the constitution to have officers elected by national referendum of AFM members instead of by delegates to the convention, was frowned on by the by-law committee.

Petrillo Resolved To Halt Recordings

August 1st Is Deadline; Small Radio Stations And Lesser Bands Suffer

by MIKE LEVIN

New York—The 47th convention of the American Federation of Musicians, held two weeks ago in Dallas, Texas, dumped four land-mines in the lap of the music business.

Prxy Petrillo knocked the delegates out of their chairs on the opening day with the announcement that as of August 1st, no further recordings or transcriptions by members of the Federation would be allowed in juke-boxes or on radio stations. Recording would continue to be allowed for home use, the armed services, and at the request of FDR.

Dorso Leaves WMA; Opens Own Agency

New York—Dick Dorso, one of the most popular men in the William Morris Agency's band department, is leaving July 11th to open his own personal management offices at the Savoy Plaza hotel.

Dorso says that with present conditions, no one wants to make a pot of dough, and he intends to book only acts that give him "a boot to handle." He hopes to have a west coast band, several top cafe names, and one or two singers.

Dorso left the Morris agency on the best of terms, with an open invitation to return whenever he wanted to from Willard Alexander, nominal head of the band department. Dorso, noted for his sharp Princeton dressing, was the second man in the comparatively new Morris agency band department, joining right after Ed Fishman, veteran Morris exec.

Paul Short is Coordinator

Washington—As predicted in the last issue of the Beat, a coordinator of the Amusement Service Division of the War Production Board was appointed to gear night club, ball-room, motion picture, and theater operation into the national war picture. Paul Short, Southwestern film executive, was named to the post.

Stammer Heads Tucker Band

New York — New head of the Orrin Tucker band is Newt Stammer, who filled the alto seat and business chair with the old Tucker band. Outfit will be billed as Tucker's Band with Stammer listed as fronting it.

The convention barely had time to think this one over when resolutions calling for a 300 mile limit on one night jump, and making booking agencies 100% liable for all monies on all engagements were passed, to be followed by passage of the 802 resolution which has come up for the last three years: from now on, the commissions of the bookers are to be deducted from net, not the gross that a band receives—the net being the figure reached after transportation, stand-by, and all union taxes have been paid.

Petrillo has been preparing action on the recording and transcription question for some time. He was given the authority at the last convention to take the matter up with the executive board, and they voted him the power in October to take action as he saw fit.

All Licenses Expire

In January, therefore, Petrillo issued only six month licenses to the recording and transcription (Modulate to Page 2)

Patriotic Cover Miss

Gracing our Fourth-of-Julyish cover this issue is titian-tressed and curvaceous Jean Dean, who parades with the beauty models nightly in the Panther Room of the Hotel Sherman, where Glen Gray and the Casa Loma orchestra are holding forth currently. When not parading, the enticing 18-year-old Jean poses for Varga of Esquire fame and other artists, is modelling now for a Red Cross poster. In addition to all this activity, she goes to school, is taking a college preparatory course. Photo made exclusively for Down Beat by Maurice Seymour.

Norvo Forms Septet Again

Opens at Famous Door, Scene of Original Triumphs

New York—Jazz history repeated when Red Norvo returned to the septet-styled swing which made him famous, opening here four days ago at the Famous Door with six men including Dave Barbour on guitar, Jimmy Salko on trumpet, and Eddie Bert on trombone. Latter two are from Norvo's big band which he was forced to break up two weeks ago, due to transportation difficulties.

"Brought Me Down"

"It brought me way down to break up that band of mine," Norvo told the *Beat* in an exclusive interview. "It was a wonderful outfit, jumped fine, and played some arrangement styles that really even scared us sometimes. The guys were so swell and so cooperative that I hated to do it—but you can't beat the war, and the lack of one-nighters. So I figured I'd better cut down to my original septet and work things out from there."

Norvo plans to form the best possible band he can, saying that no one is going to make a million from now on, and he intends to play fine music and the devil take the percentages. He hasn't settled finally on exact style, checking on the possibilities of a mixed crew which will play the soft jump beat that put him in Swing's hall of fame, figuring to invade some of the more plush clubs and spots.

Started at Door

His first date in New York with his original septet was played at the Famous Door in 1936, while the initial records he made under his own name for Columbia listed Artie Shaw, Charlie Barnet, Teddy Wilson, Hank Wayland, Jack Benny, and Bunny Berigan as sidemen.

Billy Butterfield With Les Brown

New York—Rumors that Billy Butterfield was joining Benny Goodman were dispelled here last week when Billy joined Les Brown's band. Butterfield played Goodman's recent Paramount theater date because Jimmy Maxwell, regular BG trumpeter, is not a local 802 member.

Johnny Phillips is temporarily filling the Vido Musso tenor chair, Musso having left to front the late Bunny Berigan's band. Benny may bring on a Pittsburgh sax man for the post.

Used to Sing



Los Angeles — New in the ranks of Hollywood starlets, shapely Marie McDonald will strive for stellar screen honors. Now under contract to Universal, Miss McDonald is a former band vocalist.

Andy Kirk Gets Kenneth Kersey

New York—An eight-year old partnership busted here last week when Andy Kirk replaced Mary Lou Williams with pianist Kenneth Kersey. Mary Lou, arranger of *Roll 'Em*, *Camel Hop*, and other classics, and a crack pianist, has been having her difficulties with the band for some time, especially since vocalist June Richmond joined. She is now in Pittsburgh getting a needed rest and has no immediate plans.

Kersey has worked in the past with Roy Eldridge, Lucky Millinder, Frankie Newton, and Red Allen, and for the past three months has been with Cootie Williams' new big band. A fast and flashy key-man, he is noted for his powerful boogie-woogie. *K. K. Boogie* being Red Allen's most successful recording.

(Eds. Note: See the June 1st issue of *Down Beat* for a feature story on Kenneth Kersey by Sharon Pease.)

Bobby Gets New Theme



New York—A highlight of Bobby Byrne's opening night at the Edison Hotel was the formal presentation of a new theme song to Bobby from music publisher Jack Robbins. It is called *New York Nocturns* and was written by composer Vernon Duke (*April in Paris*, *I Can't Get Started*, etc.) and lyricist Mitchell Parish (*Deep Purple*, etc.). Bobby was caught in action during his first broadcast. Vocalist Dorothy Claire and music publisher Jack Robbins are in the foreground. Ray Lovitt Pic.

Showdown on Disc Making Edict Looms

(Jumped from Page One) firms, instead of the usual year, and when one big New York firm asked for an extension last week, it was given until only August 1st, instead of the first of the year.

Petrillo claims that phonograph records and transcriptions as they are used today are gradually running the men that make them, the musicians, out of business. He feels that unless some system of taxing them and controlling them is found, that their output must be stopped altogether.

Opinion in informed circles here was divided as to what would happen. Some officials felt that the edict was only a threat, to be used to force the transcription and juke-box operators into some form of royalty agreement. Others feel that a sixty day period of complete stoppage of recording may follow, during which time the Federation and the juke-box transcription interests can make some kind of deal.

Tough Fight Looms

This much is definitely known. Petrillo can't force the record companies to sell to homes and not to juke-box operators. To do so, would be clear and illegal restraint of trade. He must either stop recording altogether, or attempt to bargain with that threat in mind.

If he does stop recording, he will be faced by the toughest fight in the history of the Federation. All the networks along with the record companies and transcription firms plus the large juke-box operators have made plans to institute suit for conspiracy in restraint of trade, some of them going so far as already to have instructed their lawyers to prepare briefs.

There is no question in the minds of most lawyers consulted by the *Beat* that should Petrillo elect to go to court on the issue, he would be beaten decisively and quickly.

Petrillo reiterated in Texas that he meant business in his June 8 speech. If so, there are going to be fireworks such as the music business hasn't seen.

Bookers Are Howling

There isn't too much disagreement in the business about the 300 mile rule, musicians and bookers alike agreeing that it is a necessity in these days of tough travel.

The last two laws not only drew howls of anguish from the bookers, it brought forth the comment from two of the biggest and smartest that the end effect would be to hurt the musicians themselves, rather than helping them.

They pointed out that in a question of assuming responsibility on every date for the entire amount, that henceforth bookers simply would book only those attractions that they felt sure would do good enough business to enable the promoter to pay off with ease—they wouldn't be able to take a chance on the smaller band. Hope of a \$100 commission wouldn't look too good when backed up to the necessity of guaranteeing \$750 to the band if anything should go wrong.

And they added that 60 per cent of the promoters in business couldn't put up a 100 per cent guarantee, and neither they nor the booker could guarantee what sort of business was to be done.

To Drop Small Bands

One agency head said quite frankly that if Petrillo didn't modify the law, which he felt sure he would when presented with the facts, that he would simply concentrate on the top 20 per cent of his attractions, let the rest go to the devil, and make almost as much money as he does now with a lot less work. He added that of course this legislation would mean the end of an office trying to build and help a new band, since it wouldn't be able to afford the risk.

He cited figures in discussing the fourth law, pointing out that his agency figured 2 per cent of the gross as profit. If he had to figure

THIS is Bob!



New York—See this guy? It's Bob Houston, singer with the Johnny Long orchestra. Some character has been running around the west coast claiming to be Houston, and giving the boots to the Long outfit. Both Long and Houston are in New York. Anyone meeting up with the phoney should holler for a cop. Kriegsmann Photo.

Light Company Throws Dances For Public

New York—One of the foxiest breaks in some time for John Q. Jitterbug broke here last month when Consolidated Edison started a series of dances in New York City public parks.

The utility company, charging the costs off to good-will, hired GAC to book bands at a series of spots designated by the Department of Parks and free to all comers. The bands picked offered their services at price substantially below their usual tab.

The series of 54 concerts started on the June 16th of the Central Park Mall with Raymond Scott, while dates this month include Clyde Lucas, July 6th at Chelsea Park, 7th at St. Mary's Park, 8th at Victory Field, 9th at Central Park Mall, 10th at Prospect Park; Charlie Spivak, the 13th at Colonial Park, and Jimmy Dorsey at Central Park Mall on the 14th.

his commissions on net instead of gross, by the figures of 802 who introduced the new law, his commission would be cut 20 per cent. But he pointed out, that wouldn't mean his profit would be cut by one-fifth to 1.6 per cent. That would be all right. But since regardless of what commission he collects, his expenses of booking remain fairly constant, that drop of 20 per cent in the commission would just about put him in the red on most dates.

Leaders Favor Moves

Similar tales of woe could be heard from every agency in New York City. Leaders generally seemed to feel that while the laws might be too stiff, that they were a good thing, being especially elated about the bookers' being forced to assume full responsibility for collecting the dough due on dates. They seemed to feel that it was about time that they were taken out of the middle of being forced to pay the agencies commissions, and having the Federation on their neck for salaries to the men—all on dates which they would have no chance to check the financial responsibility of the promoter concerned.

Obviously the Federation's executive board, even if it doesn't modify the laws, will have a tremendous job of clarification to do. Transportation costs will shape up as a typical bugaboo. How much is to be deducted? Should the band be allowed to deduct train or car costs? How much to be allotted in each case—and suppose several men use one car, how is the deduction to be figured then? Other problems of the same sort will present many headaches.

by THE SQUARE STRICTLY AD LIB

The mark which Bob Chester hung up at the Panther room of the Sherman in Chicago didn't last long. Glen Gray and the Casa Loma orchestra set a new all-time record, both for receipts and attendance for summer season on a Saturday night two weeks ago. . . . Business of Ted Weems at the Blackhawk has been growing steadily and consistently, the ninth week of engagement was considerably larger than any of the previous eight.

Reports still floating around that Glenn Miller may hit the Navy. . . . Ina Ray Hutton can now go down in the books as the first gal that nixed a movie offer. Studio wanted her to front an all-girl band in a pic based on her own career, and Ina Ray felt this unfair to her present all-pants band. . . . A theatrical daily recently pulled this fine boner; story headline read: *AFM Upholds GAC on Donahue Plaintiff*. First line in the story read: *AFM has ruled in favor of Al Donahue in his dispute with GAC*. Maybe the sheet needs a social tea for the reporters and headline writers to get together.

Rumors that Willie Smith has left Jimmie Lunceford, and Ben Webster is leaving Duke Ellington are denied by both organizations. . . . It's possible Lee and Lester Young and their combo may open at Cafe Society. . . . Bill Stein, MCA exec, back in the hospital again for another major operation. . . . Bandleader Art Kahn filled a volunteer date last month at the Stage Door Canteen in New York.

Don't kid yourself that the kids who go to theaters aren't hep. Up until the time he broke up his band Artie Shaw had been running up huge marks at every four-a-day he played. During his recent tour with the *Los Castle Band*, the word went out that Artie wasn't using his regular outfit and grosses showed a marked drop. Evidently it takes more than just a crack frontman with a good band these days. . . . Looks like the *Dixie Hotel*, formerly known best as a bus depot in New York, is going in for name bands; or so its manager, J. P. Morgan (no relation) claims. . . . Don't let anybody kid you with this "feather-headed vocalist" jibe. Amy Arnall, Tommy Tucker's eyesful chirper, has sunk some of her money into a *flapper ship on the Coast*, and it's a question whether she makes more singing or selling.

When Bobby Byrne played Norfolk, Virginia, last month, bassist Abe Siegal was suddenly ordered to report for Army service and the band was left to scour the town for a replacement. Told about a fireman who had once played bass with Paul Whiteman and on several major radio shows, they investigated every fire house in town and finally located the fellow—only to be told that he liked his fires too well to leave them.

Sammy Kaye has dropped his plans to add extra sax men, claiming that it would destroy that "three-way sax tone which has made my band famous." He is now thinking of taking on another trombonist doubling violin to give him three strings, but so far hasn't found the right man. . . . Mildred Bailey looks set for that fall Vinton Freedley musical, her first stint on Broadway. . . . Those who have heard him, claim Charlie Fisk is a dead ringer for Harry James on the trumpet, except for the fact that he can play two horns simultaneously. . . . Anybody noticed Howard Hughes moping outside while Lana Turner listens to the sessions at the Club Capri? Poor fella, he not only ain't hep, he doesn't even have an 802 card!

Chicago, July 1, 1942
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BG's Victory Caravan Hits Some Snags

New York—Benny Goodman's plan for a Victory Caravan similar to the very successful Hollywood Caravan of Stars, struck some snags here when some leaders expressed a desire to play a joint tour with him, if Goodman could plan it so that it wouldn't interfere with their regular dates. Others honestly couldn't get previously signed contracts changed or broken to open up time for a tour.

BG is going to bide his time, and with a little government help, try to get things started. This is in line with what he told the Beat last month about playing only a few one-nighters this summer, after his current theater tour, and concentrating the rest of his time on entertaining the Service camps and supporting bond sales.

Don Walton, Pittsburgh tenorman, may land the Musso sax berth with Benny. Goodman cut some sides at Columbia a few days ago, amongst them *Kalamazoo*, *Take Me*, and *Six Flats Unfurnished*, a Bob Strong jump tune.

Will Bradley Drops Band

New York—Will Bradley is resting here, trying to decide whether to continue with his band. It seems probable that he will give up any traveling work and stick strictly to studio and local jobs—a bad case of dropsy causing him considerable pain while working. Terry Allen, vocalist with the band, was offered the job of fronting it, but decided instead to join Claude Thornhill. Thornhillite Dick Harding is leaving to return to college and hopes to get a commission in the armed forces.

Berlin Show Has 40-Piece Band

New York—The Irving Berlin show *This Is the Army* shapes up as quite something musically with Johnny Mince playing clarinet, Don Madison on trombone, Alie Siegel, bass, and Joe Lippmann playing piano and scoring, amongst others. The 40-odd piece band plays symphonic, dance, or theater styles as called for in the show. Lige McKelvy, former Tommy Tucker manager, is stage-managing the show under Sergeant Ezra Stone. It ain't all pie for the former Broadwayites—they all still get a solid two-hour full-pack drill every morning.

Gitman Deferred

New York—Dave Barbour, guitarist backing Mildred Bailey at the Ruban Bleu, got his army deferment last week.

Merry Macs Chalk Up New High



Seattle—The Merry Macs chalked up a new high for a personal appearance at the Palomar theater here with Al Donahue and his orchestra. Week's figure topped \$10,000. They moved to the Orpheum in Vancouver for additional good business which has brought them booking on an eastern tour. They open in Chicago on July 10, have five weeks set at the New York Paramount starting July 29, with Boston, Cleveland, Pittsburgh, Milwaukee, Baltimore, Washington and Philadelphia to follow.

Tab Smith Out Of Basie Band

St. Louis—Alto saxist Tab Smith is out of the Count Basie reed section with Johnny Brown, a Kansas City tooter, in as a temporary replacement. The Basie band opened here this week for a two-week engagement.

On July 29, Basie will play a week at the Orpheum Theater in Los Angeles, skipping to the Golden Gate theater in San Francisco the week of August 5, and opening at the Trianon ballroom in Los Angeles on August 19 for a six week run.

One Week Extension In Bus Situation

Washington, D.C.—As the Beat went to press, the word here was that no bus service would be available to traveling bands after June 22nd. The deadline originally was June 15th, but a one week extension was granted for further examination of the situation.

Bobby Byrne Bankrupt

New York—Bobby Byrne, band leader, filed a voluntary petition in bankruptcy here, listing liabilities of \$58,000, plus an additional \$45,000 in personal debts. Creditors listed included A. Edward Masters, Thomas G. Rockwell, Charlie Horvath, Irving Mills, General Amusement Corp., Hansen-Williams, Inc., Nathaniel Miller, Decca Records and 46 musicians.

First Gun!

New York—Heads of Muzak were informed here by an AFM official that there will be no more transcriptions after August 1st. Since their license expires on June 30th, they do not know whether they will be permitted to record during July. Spokesmen for the company said they definitely intend to fight the edict.

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SPOT No. 1
 IN MINNEAPOLIS IT'S
CHET GROTH
 47 1/2 SOUTH 8TH STREET
 says JIMMY WOLFE
 and BILL WILM
 of the San Tony Di Pardo Band
 SELMER • MARTIN • BACH

'Put Full McShann Ork on Wax!'

Decca Is Fooling the Public, Is Wail of Jazz Critic

by BOB LOCKE

Chicago—Somebody, and I think it's Dave Kapp of Decca Records, has been fooling the public!

I'm sore, and so are a gob of other critics. And for good cause, since there's no reason on earth why the Jay McShann band, yeah, all sixteen pieces of it, shouldn't be on wax instead of hiding it behind the skirts of a blues singer, Walter Brown by name, and a rhythm quartet. (By the way, Walter, that "skirts" is only a figure of speech.)

Why Fool the Public?

The McShann band played a one-nighter at the Savoy ballroom here last month. Did the patrons expect a full-sized powerhouse swing band, playing a wild, earthy gutbucket style of jazz much in the fashion of the rough Basie hand of a few years ago? No! They had heard McShann on records, playing a piano background on *Confessin' the Blues*, which has turned out to be a massive hit on Decca's sepia series, and assumed he was a solo act, backed up by a pickup band. The reason was that sepia communities, and indeed many ofay communities, have been bilked too often in this fashion before. That they did get their money's worth this time is a point to be taken up later on. The point here is that it isn't good business to keep the entire band off of wax, and that it's not doing either Decca or McShann any good.

I don't know what Decca's idea is, but I imagine they figure that four musicians play for a cheaper price than sixteen and the profits are the same. But they're wrong, for the profits aren't the same in the long run. But enough of that.

Here is a band which is the greatest unrecognized band in the country. In the Middle West, it is a sock box office attraction. It went East last winter and took the Savoy by storm. And that isn't easy to do. Harlan Leonard's Kansas City Rockets lasted two weeks in New York. And don't let anybody kid you that Count Basie's band didn't flop all over the joint



when it opened at Chicago's old Terrace several years ago, even if it did pull out of the spin and make good later on.

A Kansas City Outfit

The band is mainly a Kansas City-grooved outfit, although McShann is an Oklahoma boy himself. McShann came to Kansas City about five years ago (Eds. Note—See Sharon Pease's column in June, 1939, *Down Beat*) and attracted attention with his gutty rhythmic piano playing, working for awhile with the orchestra of Prince Stewart. Then, he organized his own band, a seven piece combination, and moved into Martin's-on-the-Plaza where he stayed eighteen months.

The original band with an oversized rhythm section proved to be the jumpiest outfit Kansas City had ever seen. South Siders flocked to Martin's, which soon became a hub of jive. The boys in the band were young, enthusiastic, full of musical ideas.

Managed by John Tumino

Then, in December, 1939, John Tumino, general manager of Consolidated Orchestras, became manager of the band, I understand, and helped Jay build his outfit up to its present size. The going was tough; bookings were hard to get for a big band. But the band made it. They preemed at Kansas City's Century Room, went into Fairyland Park, moved to King's Ballroom, Lincoln, and soon were making the whole middle west circuit.

Today, the band is a nation's sensation. And for once, I quite agree with the taste of the nation. Though, I still think you "ain't seen nothing" yet until the full band gets on wax.

It's a Basie-like band, concentrating on heavy rhythm and heated riffs. There's a five-way sax section which tends at times to be Luncefordian and five brass in number, all of whom share the

Jazz Critic Moves Up

Bob Locke, *Down Beat's* well known jazz critic, has joined the staff of the *Chicago Sun* as night club and cafe editor. Locke, who formerly was *Chicago* editor of *Down Beat* and prior to that news editor, resigned in order to devote his energies to the same field in which he was engaged for several years before coming to *Down Beat*. He was amusement editor of the *Kansas City Journal* for several years and at one time was associated with *The Billboard*.

The management of *Down Beat* wishes to take advantage of this opportunity to wish Locke the best of luck in his new position.

Locke will continue to make use of his extensive background in the dance band and hot music field to pen monthly feature-length jazz articles and dance band criticisms for *Down Beat*. Watch for them!

solo books.

McShann Is Outstanding

McShann, of course, is the outstanding instrumentalist. He plays with a solid, well-developed left hand, using mostly 10ths, and any variety of licks and Teddy Wilson-like runs in the treble. His style is difficult to dissect. Sometimes, he sounds like Hines, more often like Mary Lou.

The remainder of the rhythm section is made up of bassist Gene Ramey, drummer Gus Johnson, and guitarist Leonard Enois.

Charlie Parker offers inspired solo solos, using a minimum of notes in a fluid style with a somewhat thin tone but a wealth of pleasing ideas. Bob Mabane and Freddy Culliver (a former Harlan Leonard man) split tenor sax specialties.

Praise for Trumpeter

As for trumpets, Bob Merrill and Buddy Anderson seem to get most of the hot work but my tastes prefer the more delicate and well-controlled solo performances of Orville Minor, who also does well on much growl trumpet work. This lad needs only a couple of years to be one of the country's topnotchers, I think. His talent has been underestimated.

James Coe and Skippy Hall (he also arranges for Glenn Miller, remember?) pen most of the arrangements. Coe taking most of the pop tunes. There are also a number of arrangements in the book by Shay Torrent, former Wichitan, who is now in the army at Fort Leavenworth. Torrent is white.

Vocals are by Walter Brown, who sings a nasal sort of blues, and by Albert Hibler, who is blind. Hibler's voice has a wide, sensitive range and a deep feeling for blues and ballads.

The McShann band is currently touring the Middle West and will open at King's Ballroom, Lincoln, Neb., on July 14.

The complete personnel:

Bob Merrill, Bernard Anderson, Orville Minor, trumpets; Bob Mabane, Charlie Parker, John Jackson, James Coe, Freddy Culliver, saxes; Joe Baird, Lawrence (Frog) Anderson, trombones; Leonard Enois, guitar; Gus Johnson, drums; Gene Ramey, bass; Albert Hibler and Walter Brown, vocals, and Jay McShann, leader and director.

'Old King Oliver Band Worked Heck Out of Us!'—Baby Dodds

Chicago—Why doesn't somebody do something about these great jazzmen, sepia and white both, who are lost from the public? To my mind particularly comes thought of such topnotchers as George E. Lee, who is now singing at a colored night club on Detroit's St. Antoine avenue; Monk Hazel, who still plays drums in New Orleans' Vieux Carré; Buster Moten and Julia Lee, topnotch pianists who are still struggling in minor Kansas City night spots; Sterling Bose, trumpeter, and Bill Dohler, clarinet, those fine Chicago style jazz artists, and most particularly Baby Dodds, that solid drummer left over from the old King Oliver days.



Johnny Dodds,

my brother, was one of the best, says old-time sepia drummer Baby Dodds in the accompanying story. Here is the late Dodds playing clarinet.

With Two Piece Band

Baby, who is the younger brother of the late Johnny Dodds, New Orleans clarinetist, is still playing in a two piece band in Tin Pan Alley, a small night club on North Rush Street here in Chicago.

It's not much of a combo for Warren (Baby) Dodds, just he and a girl piano player by the name of Byllye Williams playing as the mood hits them.

Frankly, Baby's heart isn't in his playing and his drumnastics aren't good jazz. He plays temple blocks and too much cymbals. But occasionally he does show flashes of good, tasty tubwork, the type that has made him famous on many records.

'Worked Heck Out of You'

"I think a lot about the old King Oliver band these days," says Baby. "Man, there was a band that worked heck out of you whether you felt like it or not. Back in those days there were so many good musicians you just couldn't pick the best. There was my brother and Louis and Oliver and Dutray, especially."

Incidentally, there's the story of how Dodds came to be called "Baby." It was a name his mother called him to differentiate between him and his father, Warren Dodds, Sr. When Dodds grew older, the title "Baby" as applied by his friends would make him fighting mad, but now it's been used so long that he feels like a stranger when someone calls him Warren.

Chi Local Finances Park Concerts

Chicago — Local No. 10 of the American Federation of Musicians again made up the difference in the city's budget here for summer concerts, commencing July 1.

The local gave the Park Commissioners the difference between the \$32,400 it had on hand and the \$80,000 necessary to promote the complete series of two months concerts. There will be 101 concerts, played by orchestras and bands consisting of 50 or 75 pieces each including conductor, Carl Baumann, vice president of the union, announced.



Chicago—The Coast Guard is after band leader Ted Weems to accept a commission and organize a band and entertainment unit, similar to that conducted by Lt. Comdr. Eddie Peabody for the Navy at the Great Lakes Naval Training Station. . . . Jan Garber showed up at the Edgewater Beach last month with a new girl vocalist, Alberta Moorhead. He discovered her in Rock Island. Incidentally, the Garber crew now

those stocks, cut down for six pieces) is the Vincent Bragale ork over at Paul Kalling's Glass Hat Room of the Congress. Nice trumpeting from Frank Melendez and piano-ings from Francisco Isla. . . . Patricia Ford's doing a swell job at the same spot. . . . Which reminds that vocalist Judy Starr, ex-Hal Kemp chirp, certainly sounds a lot better at Helsing's than she did at Rumba Casino. She's in rare form, now.

Eddie Oliver's band is currently at the Blackstone Hotel. . . . Phil Levant's band taking relief jobs at the Chez Paree and Rumba Casino these days. . . . You'll find Joe Norman's band at the Villa Moderne. . . . Jose Manzanares, leader of a rumba band at the LaSalle's Pan American Cafe, has turned down three offers to go to South America as a good will envoy.

Bill Spanier reports that Art Eisendrath is out as road manager of Muggsy Spanier's band. No replacement, at presstime. . . . Gay Claridge took his ork out of the Merry Garden ballroom to play the Paradise. . . . Okay on a rumba kick (but they should lay off of

Gray Rains will take over the leadership of Hal Leonard's band when Leonard goes into the Army, August 1. . . . Publicist Nick Porozoff grabbed the Woody Herman and Shep Fields accounts last week. Fields goes into the Edgewater Beach this month, while Herman plays the Sherman's Panther Room in October. . . . The Wilshire opened for the Summer with Carl Schreiber's band on the stand. . . . Dave Fritchard and his band went into the Old Heidelberg last week, erasing the gypsies. . . . Charlie Murray is inked for an engagement at the Blackstone, commencing July 15. . . . Jimmy Blade bowed at the Drake last week.

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'So I Mimic Kay Kyser, It's No Secret!—Nagel

Chicago—"So I copy Kay Kyser. At least, I admit it and that's more than a lot of mimicking bandleaders are doing!"

That's Freddy Nagel talking. Nagel just brought his crew back in the Windy City's palace of schmalts, the Trianon, for a six week stay. "Take Kyser's band as it sounded before Kay became a personality boy. Remember, you thought it good. So did I. It was a darned pleasant sounding musical outfit, corny perhaps but still pleasing to the ears of the public."

"Felt Silly"

"I think there's a market for another band like that old band of Kyser's, and I intend to crack it. But I don't intend to become another personality boy like Kyser, himself. I tried it once and believe me, I felt pretty darned silly. Nowadays, I just concentrate on leading the band and I feel like myself again."

Nagel's band isn't bad. The outfit's striving for a style and hasn't really hit a combination, yet. But it knows what it's after. It's a big band for its type, but it has to be to compete with the blitzkrieg organizations of today. Nagel's payroll is still topheavy but he feels it worth the dough if he can give the public what they come to hear. The orchestra carries four saxes, four brass, three rhythm, and two vocalists.

Try to Avoid Corn

"My arrangers and I are trying to stay away from corn when we can. None of that Lombardo wailing saxes or the Henry Busse-type muted horn malarky. While we use Kyser-type musical licks and go heavy on the style, we're still trying to cook up something of musical value.

"The draft has played havoc with the band. Since I played the Trianon here last February, I've lost half of my band by way of the army."

Nagel picked up two Chicago men while here. They are Allan Overland and Ken Jackson, tenor saxists. Both are also singing in a quartet, together with Barbara Carroll and Bob Locken, vocalists.

Paul Wimbish, who also manages Jack Teagarden, is now Nagel's personal manager.

The band's personnel: Russ Moss, Dale Jolley, Allan Overland, Ken Jackson, sax; Dick Sellhorn, Ron Buckland, trumpets; Clark Smith, Warren Alm, trombones; Art Boyer, piano; Frankie Miller, drums; Jimmy Sexton, bass and tuba; Barbara Carroll, Bob Locken, vocalists.

Tune-Dex Adds SESAC Song Files to Library

New York—With the addition of SESAC's vast song files to the available song material from which Tune-Dex, miniature music library, can draw to reprint for subscribers, the service now boasts one of the greatest music reservoirs in the world. Virtually all other services are available to Tune-Dex, among which are ASCAP, BMI, Independent, etc.

The second edition of the service, consisting of 121 song cards containing vital and historical data, now in the hands of subscribers, included all song hits of the current year up to July.

Martin Block Nabs Popularity Crown

New York—Martin Block, disc spinning maestro of the *Make Believe Ballroom*, wound up as top man in the Benny Goodman poll for the most popular record program in Greater New York. Block was awarded a trophy during Goodman's Paramount date here. Allan Courtney and Dick Gilbert finished second and third.

Two Weems Changes

Chicago—Joe Weidman, jazz trumpet player from the Will Bradley band, replaced Dee Palmer on trumpet with the Ted Weems band at the Blackhawk here. Johnny Reynolds left the Savitt crew to take over Lea Jenkins' tram chair.

Barbara Helps



Chicago—Barbara Fuller, captivating radio artist, *Down Beat* reader and record fan, has launched a one girl campaign to gather new and old records for the entertainment of servicemen in the midwest area. Barbara is featured on the WBBM-CBS *Stepmother* and WGN's *Painted Dreams*.

Austin High Honors Gang

Chicago—The old Austin High Gang, that famous bunch of budding instrumentalists who became among the nation's greatest jazz stars, were finally honored in their own home town here last week at the Austin High Prom, which was held at the Stevens Hotel.

Bud Freeman's band played for the prom and honorary letters were awarded to all the members of that same Austin High Gang.

Teschemacher's mother was on hand to receive the letter for the deceased clarinetist and Dick McPartland accepted a letter for brother Jimmy, who is now playing cornet in Jack Teagarden's band. Letter A's were also awarded to Bud Freeman, Dick Voynow, Jim Lannigan and the others.

'Small Band Gives Moola And Jazz Both'—Fuller

Chicago—"This is solid, working for kicks and money, too," says Walter Fuller.

Fuller's band is now playing at the Capitol Lounge here, having just been signed to an extra four weeks. The outfit goes into Kelly's Stable in New York on August 1.

"When I had my big band, good jobs were hard to find. Now with a small outfit, we never get a minute's rest. We jam a lot and can play as we feel."

When Fuller jumped out of the

Hines band a couple years ago (that was about the umpteenth time the Earl told everybody he was going to give up the band business and open a cocktail lounge), he took several of Hines' boys with him and formed a big band. The band didn't do so good, and about eight months ago, Walter cut it down to six pieces and a vocalist. But he kept two of the best former Hinesmen with him—Omer Simeon on clarinet and Quinn Wilson on bass.

Formed from Hines Band

Also with the band now is Roselle Claxton, who will be remembered as former Ernie Fields' pianist. Claxton also worked in the old Harlan Leonard Kansas City Rockets three or four years ago, when that band was at its sharpest (from hunger yet).

With a four piece rhythm section, the six piece Fuller outfit can't do anything but jump.

Simeon Outstars Fuller

Simeon outstars over Fuller himself—playing inspired bits of clarinet and the darndest alto sax you ever heard. The guy gives the sax like a tenor!

Walter is playing a lot of high note rapid-tonguing stuff, screeching stuff not much like the old lacy solos he used to give out. It's good showmanship all right but not good musicianship and Fuller can play so much better than that.

Attracting attention with Fuller's outfit is Nelda Dupree, vocalist. She's a light-skinned sepia girl and plays a wonderful piano and solovox.

The other boys in the Fuller band include Elmer Ewing, guitar, and Buddy Smith, drums. —loc

Fred Williamson Gets Special Assignment

Chicago—I. A. Frederick, president of Frederick Brothers Music Corporation, advises that Fred C. Williamson will no longer act as manager of the New York office, but will work on special assignments between all offices, as special representative under his personal direction.

Williamson will work in connection with the artists corporation as well as FBM-C and will probably headquarter out of Chicago. B. W. Frederick will remain in New York in charge of the New York office. Plans have been completed for larger offices in New York on the third floor of the RKO Building, Rockefeller Center, a move necessary because of increasing personnel and the recent expansion program which included taking over the Charles V. Yates Agency.

Keller in Kentucky

New York—Leonard Keller, who took his reorganized band into the Hotel Edison before Bobby Byrnes' arrival there, started four days ago at the Beverly Hills in Covington, Kentucky. NBC and Mutual will ether-spray him.

Cooper Pup Sucker for a Rhumba

Chicago—Leo Cooper, windy city music dealer and repair man, has a black Scottie dog which is known to musicians in town as "Stuff Smith." Unlike his master and mistress, "Stuff" abhors swing but is passionately fond of rhumbas and congas. Whenever the solid strains of a Goodman or Dorsey emanate from the family radio he leaves the room—or tries to.

Last Saturday night when Leo and Loma were entertaining some hep cats the jazz got unbearably raucous for the particular ears of "Stuff," and when Leo opened the door to admit a bellboy carrying a jug "Stuff" got lost—but fast. The Coopers advertised for him, offering a \$25.00 defense bond as reward, and finally the following day a cab driver called up.

"I think I've got your dog," he said. "He's been sitting outside of the Rhumba Casino for the last 24 hours."

Fredericks to Build Jesse Price Band

Chicago—Jesse Price, the "mad drummer" from Kansas City, was signed by Irv Brabec of Frederick Brothers here last week.

But Fredericks wanted and got Jesse without his band and the office intends to build a new septet ork around him.

Price, who originally hailed from Memphis but has won attention for himself in Kansas City the last few years, had been leading a band at Kansas City's College Inn for the past year. Price formerly was a member of the Jay McShann, Prince Stewart, Jap Allen and Harlan Leonard bands.

Canvas Wall Shields Lights at Asbury

Asbury Park, New Jersey—In efforts to beat nightfall and still observe the Army's dimout regulations, the dance halls and concessionaires here have built a mile-long twenty-foot high canvas curtain to shield lights facing the sea.

New Muggsy Clary

Boston—Al Drooten, clarinet-playing brother of Drummer Buzzy, who fronts the band at the Buckminster Club here, has joined Muggsy Spanier.

Baron Gets Air Job

New York—Paul Baron, former Essex House plush style band, replaces Vaughn Monroe on the *Bob Hawk Quiz Show* July 9th, when the show shifts to Thursdays on NBC.

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Jan Savitt Gets On That Fiddle Kick, Himself

Leader Debuts His Ork in Hollywood With Gut-Scrapers

Los Angeles — Jan Savitt, with his band reorganized and augmented by a string section, was set to open Hollywood's newest nitery, a big dine and dancer being readied by the Zucca Brothers for an unveiling early this month.

Zucca Brothers also operate the Casa Manana, in Culver City, and "Zuccas" at Hermosa Beach, the latter established as a band showcase and used recently to promote the name value of Johnny Richards' band, in which the Zuccas have a financial interest.

Draft Hitting Savitt

The Zuccas' new Hollywood spot, which will probably be called the Hollywood Casino, will be operated on the bold policy of name bands on a no-cover-no-minimum basis. Nitery trade will watch the experiment with much interest, particularly because the new nitery will be on Sunset Blvd., less than two blocks from the phenomenally successful Palladium.

At writing the Savitt band was playing dates in the northern part of California and details of his plans for the new band were not available here. It was understood that he was losing several men who were going into the service of Uncle Sam.

Kaye Fishing for Film

Los Angeles — Sammy Kaye is angling for a flicker with Twentieth-Century Fox and is trying to get his audience stunt of *So You Want to Lead a Band* as the title.

Rich to Paramount

Los Angeles — Freddie Rich goes to Paramount to compose and conduct a score for *Wrecking Crew*. This is Rich's first major music job since his recent band bust-up.



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Hollywood—With a pair of the most educated feet in show business and a set of the classiest gams in or out of the amusement world, Ann Miller is being serenaded here by fellow featured members in Paramount's *Star Spangled Rhythm*, Jerry Colonna, Johnny Johnson and Betty Rhodes.

'Who's Leaving Duke? Not Me,' Is Barney Bigard's Answer

Los Angeles—If Barney Bigard is leaving Duke Ellington to start a band of his own, Barney is keeping the idea to himself, according to reports received here.

Neither Barney nor the Duke could be contacted here at writing as the band was in the Northwest on a tour of theater and dance dates. However, Ellington's press contact, who arrived here last week, said that he had queried Barney and the Duke and that both had said they knew nothing about the reports that Bigard was leaving the band.

"It's all news to me," was Bigard's answer.

Ellington was expected to be in Los Angeles by June 21 for a date at the Shrine auditorium. Although he planned to return to the east this summer, there is a possibility that a pending film deal may keep the band in Hollywood indefinitely.

Rochester, Katie Dunham in Musical

Los Angeles — Rochester and Katherine Dunham will do a number called *Belt in the Back* for Paramount's new *Star-Spangled Rhythm*. Number is written by crack song men Johnny Mercer and Harold Arlen.

Because of conflict with the New York stage show, Paramount has dropped *Priorities of 1942* as its newest music-show title. The *Beat* still gets a fine plug in the picture, however.

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Cab Calloway Draws Role In MGM Film

Los Angeles—Cab Calloway band has been signed for featured band role in the MGM film version of *Cabin in the Sky*, according to word received here from New York, although the local studio news agency did not know anything about the deal. Other important Negro musical names set for same picture are Paul Robeson and Ethel Waters.

Tommy Dorsey's second film assignment at MGM will be *Du Barry Was a Lady*. It will go into production in late summer or early fall. Tommy will also play a return date at the Palladium when he comes out to make the picture.

Les Brown and his lads, who will hold down the hot side of the bandstand, opposite Freddy Martin, in RKO's *Sweet and Hot*, arrived in Hollywood last month and went right to work at the studio. They opened the Palladium last week.

Sonny Dunham band, which has made several shorts, draws its first featured band spot in a major picture, going into Universal's *Off the Beaten Track*. Dunham started on the film late last month.

Steve Brown Bows With Detroit Ork

Detroit — Steve "Daddy" Brown and his five-piece ork opened the new Victory Ballroom here. Spot is operating four nights a week, and caters to older people which puts Steve right in his element, as he is the same Steve Brown who originated the slap string bass and who played with Jean Goldkette's Victor Recording orchestra.

LOS ANGELES By HAL HOLLY BAND BRIEFS

Los Angeles—The month's parade of names finds Joe Reichman at the Biltmore Hotel on an "indefinite" ticket (and he looks like a long hold-over) with the same report for Freddy Martin at the Ambassador's Coccoanut Grove, which Freddy has pulled out of those black-out jitters.

. . . Ted Lewis at the Casa Manana with Cab Calloway on deck to take over July 9. . . . Jimmie Lunceford at the Trionan with Henry ("Hot Lips") Busse due June 15. . . . The Palladium had Les Brown follow Harry James, with Wood-chopper Herman coming in July 21 and Abe ("Killer") Lyman returning Sept. 1.

Art Whiting, using the six-piece combo with which he has been going strong on his numerous single dates, took over the alternate band spot at the Palladium June 23, replacing Don Roland's Tunemiths. Roland moved to Arrowhead Springs for the summer. . . . Georgie Stoll of MGM, Lynn Murray of New York and Lud Gluskin, KNX house director, auditioned radio orks for a new Lucky Strike program which will originate in Hollywood. . . . Bill Warren, who once headed a non-union band at the old Palomar (later squaring himself with Local 47) is back in the band business again, heading band from San Diego, formerly headed by Arranger Frank Comstock, who recently joined Sonny Dunham. With Warren when he appeared at the Palomar was a girl singer named Ginny Simms and an arranger named Leroy Holmes (now with Harry James). . . . Jack MacLean band of San Diego, now managed by Charlie Adams (who used to handle Jan Garber) has been set for a radio build-up via Mutual, with a daily broadcast at 2:15 p.m. from the Paris Inn, San Diego. MacLean's band, by the way, is now fronted by Wayne Gregg.

Mike McKendrick Plays at Peoria

Peoria, Ill. — Mike McKendrick and his International Trio are now playing in the Tropics Room of the Hotel Jefferson here. McKendrick, famous old sepiu jazzman, recently returned from Europe.

New Capitol Record Firm Issues Discs

Los Angeles—First releases of the new Capitol record company of Hollywood, formed by Glenn Wallichs, Johnny Mercer and Buddy De Sylva, went on sale this week.

New firm's initial offering consists of a series of six discs starting with No. 101 (A & B sides). The records:

I Found a New Baby, Paul Whiteman and orchestra, featuring Buddy Wood on piano (101-A); *The General Jumped at Dawn*, a Jimmy Mundy original, Paul Whiteman and orchestra (101-B).

Cow Cow Boogie, Freddy Slack orchestra featuring Ella Mae Morse on vocal (102-A); *Here You Are*, Freddy Slack orchestra, featuring Dave Street on vocal (102-B).

Strip Polka, Johnny Mercer and orchestra, featuring Mercer on vocal (103-A); *Air Minded Executive*, Freddy Slack and orchestra featuring Johnny Mercer on vocal (103-B).

Johnny Doughboy, Dennis Day, with orchestra under Bobby Dolan (104-A); *PMH, the Fluter's Ball*, same combination (104-B).

I'll Remember April, Martha Tilton, with orchestra under Gordon Jenkins (105-A); *Angels Cried*, same combination plus a vocal group, the "Mellowaires" (105-B).

He Wears a Pair of Silver Wings, Connie Haines, with orchestra under Gordon Jenkins (106-A); *I'm Always Chasing Rainbows*, Gordon Jenkins orchestra—no vocal (106-B).

Trade Impressed

What kind of ratings Capitol's first releases would draw from professional critics was yet to be seen, but members of the Hollywood music fraternity to whom music is a business were frankly impressed by what appeared to be a high average hit by the first group — especially as to general marketability based on good selection of tunes and artists, some new and some not-so-new to record fans.

Martha Tilton and Connie Haines unquestionably have big followings with record buyers. Dennis Day, though new to the recording field, is almost a household word through the Jack Benny program, though his song in this case may hit the market just a little late. Mercer's novelty, *Strip Polka*, looks like a natural for the coin machine trade; in fact all the discs can be figured to do well in the machines, which is particularly important inasmuch as Capitol's distribution tie-up is with a big national operator of coin machines.

Johnny Mercer Backs Bobby Sherwood Ork

Los Angeles—Bobby Sherwood, the former studio guitarist and (for a period) musical director on the Eddie Cantor program, launched his new band here with a fill-in date of a week at the Casa Manana, prior to the opening of Ted Lewis.

Combo then went to Zuccas' at Hermosa Beach for three weeks and follows with a tour of Northwest spots. MCA is handling.

Sherwood has plenty of backing and lots of good connections. His chief backer is songwriter Johnny Mercer, who has more than a personal interest in the band, and Bobby won't lose anything by being the brother-in-law of Judy Garland.

However, Sherwood, is, in fact a talented musician who has made his way strictly on his own ability. He's using a big outfit that has five saxes, six brass, four rhythm (not including his own guitar). Bobby fronts, playing his own guitar (sometimes in duets with Basil Hutchinson) and also cornet, which he plays strictly hot. He also does much of the arranging.

Plan Showboat Film

New York — It's probable that MGM is going to revive *Showboat* with Oscar Hammerstein II, who wrote the lyrics to the Jerome Kern music, directing. Jeannette Macdonald would do the lead. If next month's St. Louis municipal opera production of the show pans out, it may be transferred here.

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'Swing Dance' Takes a New Meaning

Los Angeles—The term *swing dance* has taken on a new meaning in tune with the defense effort in sunny Southern California. No longer is the *swing dance* necessarily a product of a solid rhythm section, a blasting brass department or a torrid sax section. No longer does it lead the way for the flying feet of jitterbugs. The *swing dance*, like all the surrounding area, is now strictly defense.

Three Working Shifts

Since twenty-four hour production in defense industry demands three shifts in the average working day, there is the day shift, the night shift and, in addition, the p.m. to 12 midnight 'swing' shift.

In tune with the times, Southern California ballrooms and other sundry halls of terpsichore have started a series of *swing shift* dances from 2 a.m. till 5 or 6 and again, another series of night shift dances from 8 a.m. to 12:30 p.m.

Casino Gardens, the Ocean Park race nightery, seems to be the *swing shift* trailblazer with its Freddy Mack presentation in the wee small hours of a Friday and Saturday morning. Their effort is again repeated in their night shift dances featuring Leon Mojica who is at present writing still holding down the p.m. dances at the spot.

Long Beach Tries It

Other places have followed in the attempt with varying measures of success. The Long Beach Municipal Auditorium put on their first try late last month. And so, defense is working 24 hours a day, so are the local bands. So the band behind the man behind the man at the front must swing for the *swing shift*. Sort of "swinging as the sun rises to set the

Pride of the Angel City



Los Angeles—Nan Merriman, singer from Warner's *The Constant Nymph*, won the national aria auditions of the Cincinnati Summer Opera company, held in Cincy. She is pictured here with Leo Forstein (left), head of Warner's music department, as she rehearses with Alexis Smith (extreme right), star of the picture.

This shot was made soon after Nan won the western division auditions, which were carried on under the auspices of the Los Angeles Musicians' association, represented by Keliia Shugart (extreme left). Longworth Photo.

Rising Sun"

Asked to comment on the dances, one musician playing *swing shift* dances said dramatically, "I'm sleepy."

—Dixon Gayer

Herman Into Palomar For Six Week Stretch

Los Angeles — Woody Herman has been signed for the Palomar for six weeks, starting July 21st, and may make another picture for Universal while he's here on the coast.

Odets Pens Long Script For Film on Gershwin

Los Angeles—Warner Brothers is going ahead with its proposed life story of George Gershwin's *Rhapsody in Blue*, and Cliff Odets, famed playwright, has turned in 550 pages of script—over four times as long as the average musical.

Boston — Transportation headaches caused Leighton Noble to break up his band for the duration. He has headed for Hollywood, to land picture and studio work.

Jam Sessions Begin in Hollywood

Los Angeles—Series of jam sessions, scheduled to take place every Sunday afternoon from 4 to 7 p.m., if successful, were launched at Hollywood's Trouville Club last month.

Affairs differ from the many regular and impromptu sessions that take place here in various spots in that the musicians who perform are paid regular union scale (\$9 for three hours) and patrons are charged admission.

Sponsor, and financial backer of the affairs, is Norman Granz, who works for a Beverly Hills brokerage company and hobbies at hot music.

Line-up for the opening session included Les Young, tenor sax; Nat Cole, piano; Oscar Moore, guitar; Wesley Prince, bass; Lee Young, drums; Red Mack, trumpet; Eddie Barefield, clarinet; Taft Jordan, trumpet; Joe Ewing, trombone.

Universal Wants Milt Herth Again

Los Angeles—Milt Herth's swing trio, now bandstanding at Dempsey's in New York, is slated for a second Universal picture in October. Phil Harris takes his orchestra into Columbia's *What's Buzzin' Cousin?*

Leith's Rhapsody

Los Angeles—Leith Stevens, RKO musical director, will get a performance of his *American Rhapsody* by the New York Philharmonic next season. It was originally scheduled in an RKO musical, but always missed the boat somewhere.

Coast's Vaude Revival Starts

Huge Pit Bands For New Theater Ventures

Los Angeles—"The Great Vaude Revival," which got under way locally with opening of a two-day at the Biltmore theater here, got further impetus as management of the El Capitan theater in Hollywood announced that a vaudeville-styled revue would also open there.

Headliners—and also backers—of the El Capitan production are Ken Murray and Billy Gilbert. Others signed included Marie Wilson, the Nicholas Brothers, Gene Austin, Roy Davis, Betty Atkinson.

Maybe Shore or Horne

Producers were still dickering for another name and hoped to have either Dinah Shore or Lena Horne.

Carlton Kelsey, well known in radio and theater circles, drew the baton assignment. He will use a 14-piece combo that will be a far cry from the pit orks of vaudeville days. He'll use a modern ensemble of four saxes, four brass, three violins and three rhythm.

Arnaud at Biltmore

Leo Arnaud, top-notch studio musical director and arranger, is taking a "vacation" from picture work to baton the ork for the Biltmore's two-a-day venture, which is headlined by George Jessel and Jack Haley.

Also on the bill here are Buck and Bubbles, a team of entertainers closely identified with jazz personalities of the Chicago days.

New York—Vaughn Monroe returns to the Hotel Commodore, Oct. 1, for the fall and winter season.

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Rough Discs Make Critic Moan

Needles Can't Burrow Under Surface Grit

by MIKE LEVIN

I'm happy to announce that Victor will have a new needle out next week which need be changed only four times a record. Also that they have discovered why no records are available in the shops—the defense plants have been buying them up to sharpen tools with. Having noted that most of their bands are weak on the off-beat, company officials have instructed the shipping department to crack the records so that the speaker crunches only on the second and fourth beat of each measure. Breaks anywhere else are viewed as out of taste and old-hat. In an effort to make the discs look more attractive, each one is given a permanent wave before packing. This also enhances the tone, giving you a delightful sea-shell effect.

Flattened Ash Heaps

In short, we're paying fifty cents for most of our wax these days, and not only isn't the playing worth much talkin', but the surfaces are ash heaps, flattened out. All the companies are guilty, with Columbia perhaps the least so.

All fibre needles are out—they won't last even one playing. The super-light pickups which a lot of sets have gotten in the last few years, don't have enough weight to burrow under the surface grit. The only set-up that will give you any tone at all is a heavy-pickup with one of these permanent point metal needles—which will ruin your old records!

Swing

Erskine Hawkins

Bicycle Bounce and Jumpin' in a Julep (Bluebird)

Bounce is in that Tuxedo Junction groove with undistinguished solos by Paul Bascomb (tenor) and Hawkins's trumpet. Reverse has Ida James singing—she's a nice lookin' gal, but Erskine shouldn't let her sing. Bascomb is better on this one.

Harry James

The Mole and Bat Not For Me (Columbia)

H.E.P. took some cracks at bands using strings last issue, claiming that they didn't use them effectively. *Mole* has not only some pretty string work, but very effective use of baritone sax. Good brass figures in the last chorus, though Corky Corcoran's tenor bit isn't what it might be. *Me*, an old Gershwin tune, has a typically good Helen Forrest vocal, backed by rich organ tone strings. The sawtooth in Harry's tone still bothers me, while the coding is a trifle on the dinner music side.

Come and Get It and It's the Last Time I'll Fall in Love (Elite)

These were all sides made over a year ago when James was recording for US Records, long before he had added strings. *Get It* has a really bad James solo, some stiff rhythm, and a good Matthews tenor shot. *Last Time* sounds ex-

Top Drawer Discs

Hot Jazz: Charlie Barnet's *Shady Lady* (Decca)
Swing: Doc Wheeler's *Sorghum Switch* (Bluebird)
Vocal: Louis Jordan's *Small Town Boy* (Decca Blue)
Dance: Ray McKinley's *Keep The Lovelight Burning* (Hit)
Novelty: Charlie Spivak's *Elegie* (Columbia)

actly like Ziggy Elman with the cap on. *Podge* isn't the Johnny Hodges tune, but a Harold Mooney arrangement—and listen how much he makes the James' reeds sound like J. Dorsey's in the era of *Parade of the Milk Bottle Caps*. *Times* starts out like Hudson-DeLange, has the trams playing *One Dozen Roses* (!), and walks out a la J. Lunceford.

Count Basie

I'm Going to Move Way Out On the Outskirts of Town and Basie Blues (Columbia)

Jimmy Rushing wails about various intruders muscling in on his chick and what he proposes to do about it. Should be a big seller, if Columbia can catch up to the hundreds of thousands of copies Louis Jordan's Decca version sold. *Blues*, outside of a pleasant trumpet trio opening, consists of Count sparingly stroking the ivories. Very nice, but twenty-five cents worth of wax should give you more.

Jimmy Dorsey

Blue Skies and Someday Sonheart (Decca)

A long way better than most of Jimmy's recent ballad discs—but there is still something wrong with the band's up arrangements. Outside of some unusual sax section touches, nothing much happens. Bells to Nate Kazebier's trumpet bit and Jack Ryan's bassings. Helen O'Connell sounds all right, but she has the same trouble with her style that a solo man who insists on putting an eighth rest before every quarter note does: you get into a *Diga Do* groove that jumps like a grasshopper.

Bob Chester

Strictly Instrumental and Keep the Home Fires Burning (Bluebird)

This is strictly Harry James' number, and his single trumpet is much more effective on the after-phrase than Chester's full brass. Reverse has a couple of vocal solos

Duke on Director Kick



Los Angeles—With exception of Ben Webster, this may be what the Ellington sax section will look like, if Harry Carney doesn't receive a demerol on that call from his draft board which reached him in Portland, Ore.

This shot was made at a recording session, and shows (left to right) Barney Bigard, Johnny Hodges, Otto Hardwick and arranger Sweet Pea Strayhorn looking over Edward Kennedy's latest opus, *The Unbooted Character*.

and Bob's new quartet—which is no longer, Billy Gibbons, the only remaining member, staying on to play guitar.

Vaughn Monroe

Coming Out Party and All I Need Is You (Victor)

Another instance of Monroe recording a tune which Basie has done previously, this time credited to Basie manager Milt Ebbins and inspired by that hep debbie's party in Boston last year. Basie's builds up to a climax—this doesn't. Some pretty Ray Conniff aliphorn on *Need*.

Doc Wheeler

Sorghum Switch and Me and My Melinda (Bluebird)

This bunch, the former Royal Sunset Orchestra, sounds like Erskine Hawkins. *Sorghum* is one of the catchiest riff tunes out in a long while. One NYC record spinner has worn out two copies so far. It's a Jesse Stone score, he having turned out the *WPA* ditty about which so much fuss was raised two years ago. *Melinda* is a bit rough, but at least moves along.

Ray Scott

Secret Agent and Pan American Hot Spot (Decca)

Very little that can be said about these—you either like Scott's tonal pictures or you don't. *Hot Spot* has some good take-offs on Latin music.

Hot Jazz

Bob Crosby

Brass Hoogie (Parts 1 and 2) (Decca)

This disc is marred by some heavy brass riffs and rhythm that don't add up to much. It's saved on both sides by some of the best piano playing Jesse Stacy has done recently. Fine octave stuff, with biting ideas make side 2 a standout. Floyd O'Brien's tram bit goes well, while Bob Haggert's 8 measures—whistled—must be intended for commercial purposes only.

Charlie Barnet

Shady Lady and I Like to Riff (Decca)

Barnet's records lately haven't been too much to brag about. *Shady Lady* is. It's one of the best Ellington carbons he's done in a

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Monroe Gets Plenty Discs and Some Big

Boston—Vaughn Monroe was responsible for the salvaging of more than 300,000 scrap records during his week at the R.K.O. Keith theater. In a huge promotion that was staged by the New England Record Victor Distributors, the Eastern Company of Boston, in a tie-up with the Boston *Daily Globe*, R.K.O. theater and Monroe, 30,000 tickets to the theater were distributed to Victor record dealers in the Boston area to be made available to the public in exchange for the out-dated, scratched and broken records of any make.

The theater sold 30,000 tickets for an admission during Monroe's one week engagement. Any person bringing ten scrap records in any condition to a Victor dealer received a ticket in exchange.

The promotion helped pack the 3,500 seat theater at every one of Monroe's shows and the maestro was forced to play five and six shows daily, because of the added business. Monroe rolled up a \$30,000 gross for the week and totaling \$11,200 as his end on a percentage deal.

In the midst of a brass spot on *Vigilant* and it shakes things up a little, but the tune moves right along. Good solo trumpet and Ziggy Lane vocal.

Bunny Berigan

Me and My Melinda and Somebody Else Taking My Place; I Got It Bad and the Whole City of Dover; Two in Love and Autumn; My Little Cousin and Skyline (Elite)

These are the records which were made up the memorial album of Bunny's horn work. Not too much here, though *Bad* and *Place* has some good chunks, but there's a lot of Bunny's lead horn which I like at any time.

Ray McKinley

Who Wouldn't Love You and I'll Give The Lovelight Burning; Got The Moon My Pocket and This Is Worth Fighting For (Elite)

Swell records for a new band and there are times when Mac Miller saxes get the same fine intonation as Benny's '35 gang had. Good Melon Clark clary, and Mac backing on all the phrases to give them depth and sound good. Note little items like the piano-electric guitar passing plenty on *Lovelight* replacing a cello, without the usually annoying hiccup thumps—and the weird effect of *Fighting*, gotten by tripling tuba bass, and tom-tom on a three note afterbeat.

Glenn Miller

Lullaby of the Rain and Knit One Pair One; Sleep Song and Sweet Eloise (Victor)

Still another variation on *Sweet Serenade! And Knit One Pair One* may strike Mr. Hearst as a fine tune, but the music is no gift and the lyrics have to be heard to be believed. This is just a call to the wilderness, since with the amount of promotion the tune has received, it'll sell in the hundreds of thousands. I love the way the put Flossy Frill's name on the tune so that the Hearst syndicate will get its cut of the return *Sweet Eloise* is a pretty tune, with an unusual stunt for Miller: trumpet leading five way saxes.

Short Tones: Benny Goodman's *I Threw a Kiss in The Ocean* taken more up than most discs, had a Peggy Lee vocal that sounds like

(Modulate to Page 9)

Novelty

Spike Jones and His City Slickers

Little Bo-Poep Has Lost Her Jeep and Pass The Biscuits Mirandy (Bluebird)

Boy, if this is corn, lead me to more of it. Jones and his crew of crack studio men really tear off a chunk of the old-time rhythms and make 'em stay put by their gummy attacks and clean bitten notes. Pery Botkin gives some reason for a banjo too. Bruce Hudson's lead horn work sounds as though it ought to be something with a full band.

Charlie Spivak

Elegie and Brother Bill (Columbia)

Beautiful open Spivak horn, and a fine job of leading the muted brass make this a must-lesson for aspiring trumpet lead men. Only trouble is that the background isn't rich enough to set off Charlie's horn properly. Backing is the old Louis Armstrong comedy tune which has sold plenty of copies already.

Ruth Berman

String Time (Liberty Music Shops)

This gal is one of finest harpists in the business—and unlike most of her friends, who play fast scales and call it swing, she really tries to pick out some phrased ideas. Difficulty is not with the fingering so much as with the peddles that determine the string's pitch. Most interesting side in the album is *Man I Love*. Some of the others are messed up by the rock-crushing rhythms of the Hammond organ which was put on the date.

Chico Marx

Sweet Eloise and Here You Are (Victor)

Pleasant dance tunes for the Marx debut on wax. A spot of Teagardenesque trombone on the first side. Someone opened a mike in

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Two Record Campaigns Gets Conflict

New York—A nasty inter-family dispute rages in the record business as to who is to collect how much of whose old records. Columbia Records advanced 10,000 bucks to the *Records for Our Fighting Men*, the non-profit organization started with the help of Kay Kyser and others to get records to service men by selling scrap records.

Martin Block, local record spinner, started a campaign with *Vicor Globe*, to bring in records at 2.5 cents each, with proceeds to USO. Now each company is claiming the other is locking it out of its particular rings, with Decca howling at the top of its lungs. Some three-way split will probably have to be worked out.

Record Reviews

(Jumped from Page 8)

Half-alive for a change. . . *Nightgale*, the last disc of Orrin Tucker's band. . . Good trumpet by Les Brown's *Sweet Eloise*. . . Helen O'Connell's *Take Me* gets talked up for the sexy shelf and left there.

Vocal

Porgy and Bess

Vol. II (Decca) with Anne Brown and Todd Duncan

This one does a much better job in the Gershwin tunes than the first, mainly because the songs aren't as well known, and aren't bogged up to sound different. Best of the batch is the side of *Street Scene*, with the strawberry wench and the crab man's song. Latter was already been grabbed by a national department store to use on its transcriptions.

Connee Boswell

Snake Guts In Your Eyes and Look For The Silver Lining (Decca)

Maybe it's the Victor Young backings, but these sound too faintly for friend Connee, who can't sustain a fine song any time she wants to.

Louis Jordan

Small Town Boy and Mama Mama Blues (Decca Blue)

One of the best vocals in recent months, Jordan takes a good tune with fair lyrics and makes a terrific performance out of them. Helping plenty is the bassman on the session, cut when Jordan was in Chicago.

Lucky Millinder

I Want a Tall Skinny Pappa and Shout Sister Shout (Decca)

Rosetta Tharpe and Lucky's band knock off two humorous sides, with the rhythm kicking all the way. Sister Rosetta shows up as a fine showman on these sides—gets a punch into all her lines.

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Jean

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(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 machines operators from coast to coast.)

- | Song | Artist | Label |
|---|-------------------------|----------|
| 1—Don't Sit Under the Apple Tree | Glenn Miller | Bluebird |
| 2—Who Wouldn't Love You | Kay Kyser | Columbia |
| 3—Jersey Bounce | Benny Goodman | Okeh |
| 4—Sleepy Lagoon | Harry James | Columbia |
| 5—Johnny Doughboy Found a Rose in Ireland | Kay Kyser | Columbia |
| 6—Tangerine | Jimmy Dorsey | Decca |
| 7—Somebody Else Is Taking My Place | Russ Morgan | Decca |
| 8—Three Little Sisters | Vaughn Monroe | Bluebird |
| 9—One Dozen Roses | Dick Jurgens | Okeh |
| 10—By the Light of the Silvery Moon | Ray Noble | Columbia |

COMING UP

Other favorites include:
 Pound Your Table Polka . . . Horace Heidt . . . Columbia
 Just Plain Lonesome Bing Crosby Decca
 I Threw a Kiss in the Ocean Kate Smith Columbia
 Jingle Jangle Jingle Merry Macs Decca
 Skylark Glenn Miller Bluebird

Bob Allen Signed By Beacon Records

New York—Bob Allen, who has been spending some time looking for a replacement for canary Dottie Reed, signed Merry Eilers last week. A Baltimore lass, this is her first pro singing job. Dottie may land a job with the Shep Fields' band. Allen landed a recording date with Beacon records, and will do an Andy (Chris Columbus) Raza! tune, *Keepin' Out of Mischief*, amongst others.

Allen also has added the Stuart Sisters, a quartet formerly with Orrin Tucker. A trio with Tucker, they added their youngest sister to make up the new foursome.

D'Artega Pans Self

New York—D'Artega took on a new idea in recorded shows a week ago Tuesday on WMCA, local Radio Station. He plays his own transcriptions from 9 to 9:30 p.m. and criticizes them in person, thus getting the jump on the disc-critics.

RKO Making Its Own Bambi Transcriptions

New York — RKO is trying to beat the shellac shortage for the new Disney music cartoon *Bambi* by making its own transcriptions for radio consumption. Several sides were made last week at AMP and will be offered to all radio stations desiring them.

Leaders Wax Special Records for AEF

New York — Johnny Long, Guy Lombardo, and John Kirby are the first three American band leaders to wax a series of special transcriptions for the British Broadcasting Corporation in their studios here. Consisting of chatter and records by the band, these platters will be used for the A.E.F. in the British Isles.

McKinley to Capitol

New York—Ray McKinley, who made a big hit with his first *Hit* records, will go with the new coast recording firm headed by Glenn Wallich, *Capitol Records*.

Cute Trick



Detroit—We mean that "cute trick" two ways. Eileen Faye herself certainly is one, and so is the stunt that Don Pablo, band leader, pulled with her assistance at the Palm Beach here.

Eileen is the hat check girl at the club, and as a gag Don Pablo placed a mike in the check room, had her sing a chorus with the band by remote control. The patrons were delighted, as well as mystified, so she's introduced nightly as *The Mystery Singer*.

Diane on Wax

New York—Diane Courtney, former *Basin Street Society* chirper, cut a *Bambi* album for Muzak last Friday.

Disc Situation Still Wobbly

Record Biz Can Pull Through by Salvage Drive

New York—Situation on disc supplies is still uncertain. Usually reliable sources report the arrival in this country last week of a large shipment of shellac from India, which should aid the record companies to some extent.

Counter-balancing this was the Government's copper freezing order on all masters and stampers with an added 60 day extension. This means that not only will new records be curtailed through the lack of shellac, but reissuing of old ones may be hampered by destruction of the masters for salvage purposes.

While some companies claim there is no substitute for copper, *Down Beat* has learned that at least one major factory is substituting electrolytic iron with satisfactory results.

Another hurdle in the war time production of discs was solved this week when a New York wax company announced the substitute for Montan, a wax used in preparing the master cuttings.

All in all, it looks as though the record business will come through if present plans for record salvage and substitutions of new materials works out.

BUDDY RICH

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Jim Jimmies The Jive

President Petrillo has come out with the long-awaited move to collect royalties on phonograph records and transcriptions. No musician feels that the idea is bad. But every bandsman should feel that the method is wrong. However desirable the end of cutting musicians in on the waxed profits of their own making, you don't get it by "announcing" that it is going to happen or else. Prexy Petrillo is in no legal position to force what he wants. Not only will he run into court action if he tries, but very definitely the government is going to have something to say about shutting off a principal source of amusement for the 130,000,000 people that are on the way to losing their cars.

Amusement will have to start in the home. And while not everyone owns a phonograph, they do have radios, and can listen to the all-recorded shows that have become so popular in the past five years. Or they can snag a coke and listen to Glenn Miller for an additional nickel down at the corner drug-store. Does Mr. Petrillo honestly think he is going to put musicians in here? Of course he doesn't. He is too realistic a union man for that—also too realistic a union man to go ahead with this record ban.

As a matter of fact, we suspect Mr. Petrillo of playing a very smooth game of politics. It's been well-known for years that Federation conventions generally have a disproportionate representation of theater and brass band men over the dance men, mainly because the latter never have time for union activities and never get a look-see when the delegates are elected. As a result, the unspoken sentiment for years at the convention has been, *soak the traveling band*.

This record legislation, and other bills that passed with it, were eagerly accepted because they put a big crimp in the traveling bands and the young dance outfits that hope to follow in their footsteps. Many local heads don't even bother to conceal their hope that music can go back to the days of club dates and territory bands, when the older men in each local were the czars of rhythm in that district, and didn't get the best work lifted out of their hands by traveling upstarts. There is probably much to be said for this point of view. But the whole attitude is bad, and bad for the music business. Whether the old-line delegates realize it or not, it is the traveling bands with their phonograph records that revived the music business after the disastrous theater strike of the middle thirties.

Without them, the Federation wouldn't wield one tenth the power it does today—or collect that 10% tax which comes in so handy. Mr. Petrillo is no fool. He is aware of these ideas, even if some of the old-line delegates weren't. But he is also too smart a politician to buck a strong trend. Instead he not only rode with the wave, he led it with his opening day address on the recording situation—and jimmied the deal for fair.

The public isn't aware of the Federation's internal politics. All it knows is that "man Petrillo is dictating to us again"—the quote from a South-Western newspaper after the June 8th address. If we aren't very careful, Mr. Petrillo and the Federation are going to find themselves aligned not only against the record companies and the networks, but also against John Q. Public.

It would seem to us that henceforth the Federation should

Musicians Off the Record



Los Angeles — Tex Beneke. Glenn Miller sax star, heads for his dressing room in a hurry, when the band unloaded recently in Hollywood.

Not Artie



Langley Field, Va. — This is Pfc. Ralph Gazzillo of Cloversville, N.Y., who plays in the Air Force Band here, also is a member of the dance orchestra. His comrades think Ralph looks and plays like Artie Shaw.

RAGTIME MARCHES ON

NEW NUMBERS

BERKMAN — A son, born to Mrs. Al Berkman in Philadelphia, May 6. Dad is an arranger.

CURTIS — A son, born to Mrs. Jack Curtis in Philadelphia, May 11. She's the former Beth Calvert. Dad is also a singer.

REID — A son, Allan James, born to Mrs. Don Reid in New York, May 5. Dad is radio singer and composer of *Remember Pearl Harbor*.

McKENZIE — A son, born to Mrs. H. A. McKenzie, May 9 in Albemarle, N.C. Dad is former circus and carnival musician.

EVANS — A son, born to Mrs. Redd Evans in New York May 20. Dad is song writer.

FRANKLIN — A son, Donald Arthur, born to Mrs. Cass Franklin May 24 in New York. Dad is night club singer.

CARTER — A son, born to Mrs. Bob Carter in Pittsburgh, June 6. Dad is singer with Al Marisco's band.

MILLER — A daughter, born to Mrs. William Miller in Pittsburgh, May 27. Dad is violinist with Stanley Theater orchestra.

YOUNGLING — A son, born to Mrs. George Youngling in Pittsburgh, June 1. She is known as Faye Parker, singer with Maurice Bjatalny orchestra. Dad is an arranger with Bernie Armstrong's KDKA band.

ALTMER — A daughter, Susanne Ellma-

CHORDS AND DISCORDS

Quasi-Music Is Almost Music, Yet

New York
To the Editors:
According to my dictionary, which I think is "hep" on such things, Will Osborne's "quasi-style" music would seem to mean that Mr. Osborne plays an "Almost-style" or "Somewhat-style" of music. Definitions for "quasi" are: as good as, as if, like, almost, about, in the style of. What he means is "quasi-horn" or the "in the style of a (French) horn."
Anyway, we think his new (?) idea as confided to Bob Locke is good and we will look forward to hearing it.

BERT CLAYTON

But Caustic

Palo Alto, Cal.

To the Editors:
Your magazine reeks of commercialism. From the May 15 issue: "Freddie Martin's saxophone and bandmen furnishing the hot musical background..." Come, now, *Down Beat*. Hot?
And another story says "the days of the jazz greats aren't over yet... Charlie Fisk and his orch... likes the work of James and Spivak... two greats." Well, well. Ever heard of a guy called Louis Armstrong? Or Bix Beiderbecke? I won't go back to Joe Oliver or Freddie Keppard, since I don't want to strain Bob Locke's memory. By the way, Louis Armstrong is still alive. To get back to Charlie Fisk, who seems to have a smart, lively commercial aggregation—if he came to San Francisco, Lu Waters would blow him back to Missouri. And then there is the letter from the guy who is sent by the sludge pump player of the Casa Loma group on *Corinne Corinna and Wild Goose Chase*. Ted Lewis also plays this instrument, and in the same sending manner of being sent. So this guy

should listen to Lewis too. And finally there is "righteous blues... guitarist uses kazoo and talking guitar antics... drummer is world's funniest." This is the setting for the blues, is it? I think that if this combo added a couple of vacuum cleaners, it would give more "jive" to the solid "cats" and it would "send" them with a slush stick, aliphorn, sludge pump amean. But don't send them my way.

EDMUND RICE
Eds. Note—What's to keep a musician from being a comedian and a good jazz man or bluesman, too? Mike Riley, the comedian, is one of the country's best players of Dixieland trombone.

Hails Columbia As Home of Jazzmen

Columbia, S.C.
To the Editors:
I've been reading the *Beat* for about three years and finally my home town breaks into print, even if it was in 6 point century, the smallest newspaper type available. Incidentally, Columbia is not entirely void of musicians, in addition to vocalist Elisse Cooper Take Gregory Pearce, former Johnny Long pianist, now in the army. Good old Columbia boy. C. T. Strickland, now playing tenor sax with Muggay Spanier, another good old Columbia boy. There's Red Richardson, former Everett Hoagland tram man, also in the army. Of course we could add Snookum Russell, septa unit now playing out Kaycee way. Remember Dallas Wilson, former J. Garber thrush? Yep, she's a Columbia gal. Shall I go on?
Nuff said!

BOB ELLISON

She Turns the Heat On H.E.P.

New York
To the Editors:
I have just finished reading the June 1 issue of *Down Beat*. Right here I want to tell you how shocked I was to read what H.E.P. said in "Notes Between the Notes" about my favorite band leader, Sammy Kaye.
He says that he (Kaye) "made me sick at my stomach" because he recorded the song, *Do It Now*. He further says that he (Kaye) should have and deserves a first roasting from the business, etc.
Now, for the special benefit of the writer of this article. I'm quoting the motto of the Order (Modulate to Page 11)

TIED NOTES

GILLIS-BROOME—John Gillis, and Mary Broome, with the Chicago office of General Amusement Corporation, in Chicago May 16.

GRAULICH-KEELER—Bern Graulich and Edith Keeler, singer, in Chicago, May 27.

STERN-GRANT—Harry Stern, musician and band leader, and Lorraine Grant, vocalist, in Buffalo, April 17.

WESTERFIELD-THOMPSON — Elbridge Westerfield, saxophone player with the Louis Prima band, and Jessa Thompson, soprano, in Syracuse, N.Y., May 14.

FOX-TALLES—Harry Fox, bassist with Bob Craig's band, and Sylvia Talles in Baltimore recently.

PIRRMAN-CARLSON — Kenny Pirrman, Moline, Ill., orch leader, and Maurice Carlson were married secretly in Sycamore, Ill., Jan. 17.

FINAL BAR

WINSLOW—Max, 69, vice president of Irving Berlin, Inc., died June 8 at the

Cedars of Lebanon Hospital in Hollywood.

JONES—Edward, 29, former member of Horace Heidt's quartet, Donna and Don Juana, died June 6 after a year's illness at Mattapan Sanitarium, Mass.

KELLEY—Aivah J., 63, former member of the Boston Symphony Orchestra, died in Peabody, Mass., June 4.

BENSLIN—George, 46, pianist and composer, died June 7 at Welfare Island, N.Y. He was one of the original Four Dipsomats and for many years was Helen Morgan's accompanist.

AVETTE—Irene, radio pianist, died May 6 in New Haven, Conn.

CRAFT — James W., 62, former dance band leader, died recently in St. Stephen, N.B.

DEWEY—Gordon (Duke), 39, musician, died May 16 in Peabody, Mass., hospital.

PASCALÉ—Peter, 69, musician, died suddenly May 8 in Atlantic City, N.J.

WILDRUBE—Robert, 77, oldest member of the Manitowoc, Wis., Marine Band, died May 15 at Valders, Wis.

WHERE IS?

RALPH BLANK, pianist, formerly with Ted Weems.

JACK MEADE, bassist, formerly with Will Osborne.

JACK PLEIS, pianist, formerly with Jan Savitt.

KENNY UNWIN, drummer, formerly with Isham Jones.

DALE WHITE, bass, formerly with Louis Chassy.

BUNNY SNYDER, trumpet player.

SALLY JO NIX, vocalist.

WE FOUND

JOHN (CHIEF) FOOTE, now Sergeant Foote, somewhere in Australia.

LARRY J. OWEN, now with J. Garber.

LARRY NEILL, now with Paul White man. Can be reached at 157 S. Main St., Los Angeles.

Chicago, July 1, 1942
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'Man, Tatum IS Jazz'—Big Tea

Teagarden Plans To Use Art With Band, He Says

by TED HALLOCK

Portland, Ore.—"Man, Tatum is jazz!" That's what Big T had to say about the half-blind piano wizard, who is deemed a show-off by technicians ignoring purists. Caught at an after job bash in the McPartland-Teagarden hotel suite, Jackson had much to say on all aspects of jazz, from Bix through Freeman, such remarks ending at 7:30 a.m.

"When we get back to Los Angeles, I intend to put Art in the band. Several times he has asked to tour with us, and not for money, just kicks. Now I feel we can use him, purely on specialty stuff because of his inability to read. I would like to put my sister on one piano, and use the regular male pianist on another. Three pianos would be something."

The reason for the 88 shakeup lay with Ernie Hughes, who has been offered more money by Will Osborne. Currently, Jack was auditioning Rose City talent for the ivory slot, with Tom Todd, 19-year-old local sensation, the favorite.

Misses Kitty Kullen

Of recently acquired chirp Betty Van, Weldon said: "She's fine, man, but that Kitty Kullen! I knew I couldn't keep her. She used to sing those Hebrew hymns, and tears would roll down her cheeks, and we would all feel sad as anything."

Other recent addition was Dale Jones, bassist, who replaced Myron Shepler immediately on arrival in Portland, Shepler's home town. Of the Shepler-Danny Polo loss Tea said:

"Both of them had too much traveling. Polo got a chance for more location work with Thornhill, and besides, he and Claude were kids together. That's another reason Hughes is leaving. Too much road."

Teagarden defied the Lu Waters craze when he heard the "Smookey Mokes" side of Dave Stuart's album.

"Man, if I couldn't copy no better than that, I'd throw my horn away. Too much precision, musicianship and pretense," said Jack, "Unoriginal, and Oliver wasn't that good."

Moved by Reardon Disc

When local announcer Sammy Taylor played the Dana Seusse composition, *Young Man With a Harp*, after Teagarden had requested to hear Caspar Reardon play blues, Tea was moved almost to tears.

"I used Caspar on his first record date. It was *Stars Fell on Alabama*, and all the musicians said 'you can't use a harp in a jazz band,' but I did, man. Then one day Caspar started talking about a bad liver, and he was dead, thirty-six hours later. We were all broken up."

"We used to call Bud Freeman 'Shakespeare.' He read Shakespeare's stuff all the time. One night when we had been traveling all night by train to a one-nighter, Bud had stayed up the whole night, reading *King Lear*. When we finally got off at the station, Bud still kept his face in that book, and his horns kept right on going to gosh knows where. He was that intellectual."

Tea got a big kick out of the Gabler-Pious-Bushkin-Freeman parody on Noel Coward, *Private Jives*. "We would always kid Bud about talking with a British accent and he would get all red, but when he did it on the stand it was really fine."

Story About Dorsey

On the J. Dorsey-Charlie T. break, Jack had a story that differed from other accounts of same which have floated through various trade papers.

"Jimmy was always telling

Charlie what a great jazz man Tommy was on trombone. Finally Charlie got plain sick of it, and, one night on a theater date he said to Jimmy, 'My brother plays good tram, too,' and walked off. That's all there was.

"Charlie is back for good now, and McPartland is permanent too, as far as I'm concerned."

To have asked Tea what he thought of Jimmy's playing with the band would have been absurd. Watching his face when Jimmy played a soft-Bixlike on *Daisy* was enough. When told by various jazzites that cats thought McPartland played like Bix, Tea simply said, "Man he is Bix. All over again. Just like him in every way."

Wrote Song With Bix

Of the two, Charlie and Jimmy, Jack has no preference.

"Charlie has a better range, and he can play any first parts, but Jimmy has that fine tone and delicate style. Both are plenty fine."

About Whiteman and Bix:

"I helped Bix write *In the Dark*. He wrote the first and last part, and I sorta filled in the middle. It was in 1929, and he was with Whiteman, while I was still with Ben Pollack. We just had three brass in Ben's band then, Charlie T. myself and some guy named Johnson or something. I still think we were better than Whiteman."

Apparently satisfied with his present crew, Teagarden emphasized that no changes were in sight.

"I wouldn't have a small band, 'cause then you couldn't ever play anything. You have to have a band that can please all those people, and then you'll get the money to play jazz on the side."

Chords and Discords

(Jumped from Page 10)

The Garter—*honi soit qui mal y pense*. Personally, I have never questioned Mr. Sammy Kaye's ethical standards any more than I do his business principles.

The writer, H.E.P., evidently questions both, judging from the sarcastic remarks he made about Mr. Kaye's lack of good judgment and greed for record sales. In conclusion, I want to state that he who goeth about looking for scandal, like he that goeth about looking for trouble, eventually will find both—in his own narrow circumscribed mentality.

EDNA SHRIEVES

"Press Agents Make Bums Out of Musicians"

Newport News, Va.

To the Editors: In *Down Beat*, June 1, you ask, "Why Should Comedians Razz Band Leaders?"

How can you justify this argument when every trade sheet, including *Down Beat*, prints gag

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Big Tea is Satisfied



Portland, Ore.—No changes in this brass section, if leader Jack Teagarden has his way. Left to right, Jimmy McPartland, Roy Peters and Charlie Teagarden. Pic by Ted Hallock.

pictures of musicians which certainly don't stress culture or education?

Most of the musicians seem to like to show off their high-waisted trousers and garters in silly poses. All right, let them enjoy themselves.

But why should musicians object to being kidded by comedians? If the public thinks of musicians as "uneducated bums and lugs," a large part of the responsibility is due to the press agents and "hep guys" who created this illusion.

JOE D'AMELIO

Praises Boston Jazz Record Program

Roxbury, Mass.

To the Editors: Not enough credit has been given to Bill Ingalls, who has really revitalized jazz in Beantown by inaugurating Sunday afternoon jam sessions at the Ken and a thrice-weekly jazz record program, *Swing Nocturne*, on WCOP. Great jazzmen like Pee Wee Russell, Max Kaminsky, J. C. Higginbotham, and Red Allen have made the Sunday sessions really rock. Also the fact that from 200 to 400 attend these sessions weekly testifies to the Hub's jazz consciousness.

NAT HENTHOFF

Duffy's Tavern Slugged Again

New York—Duffy's Tavern, one of the few pet commercials left on the air waves got the slugger from priorities again. This is the second time the program has run into bad luck. First checkwriter, a razor corporation, bit the dust with the steel shortage. And now coffee rationing knocks it off a second time. Walter Gross and his sextet were currently featured. The program has used Johnny Kirby, Fats Waller, and Teddy Wilson in the past.

GAC Gets Morand

New York—Jose Morand, rumba specialist and his band over to GAC from Music Corporation of America.

Bum Lip?

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Gray Rains to Lead Leonard Ork Now

Fort Wayne, Ind. — Your reporter ran into the Hal Leonard band bus last week, as Hal was returning to Minneapolis. The band has lost its young leader to the army! He will report for duty within two weeks, possibly.

Meanwhile, some of the band members have joined Lou Breese and Bob Allen. Here comes the good news! Gray Rains, well-known arranger of *You Made Me Love You*, etc. for Harry James, has taken over the majority of the bandmen, and the vocalist, Helen Hartley, and was to debut at the Hotel Henry Grady in Atlanta, Ga., on June 25th.

Orrin Tucker played his last engagement before going into the navy at the Palace theater last week-end. He will report within the next ten days, probably, but does not know where he will be inducted.

The band has been entirely split; Jimmie Rudge, fine tenor man, going to Seat Davis; tram player, Rod Ogle, to Glen Gray, etc. Lorraine Benson, vocalist who succeeded Bonnie Baker with the band, has no plans in view. Pianist, Al Sutton, will play at one of the Helsing's restaurants in Chicago. Several others are going there to look for jobs.

Everyone is shocked at the unexpected death of Bunny Berigan.

—Ann Bley

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TOMMY TUCKER

ENDS all

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Boston Sees Good Summer Biz Locally

Only Outlying Spots Expected to Suffer From Gas Rationing

Boston—With auto travel to outside beaches, parks and resorts hindered, tire and gas rationing may be a boon for Boston show and dance biz in the long run. Crowds coming to baseball parks here definitely establish that Jane and John public will travel by subway, trolley and bus to points of diversion. Most dance spots, nite clubs and theaters fortunately located should benefit from localized biz. While a few outlying spots may close, there is reasonable basis for the conviction that the entire summer will be as good, if not better than last year.

Plan Summer Stock

For the first time in a number of years, downtown Boston will enjoy a summer stock company... The Mayfair, currently featuring Ranny Weeks' band and Hal Roberts and his ork, will stay open... Tommy Maren's new room at the Beachcomber, with current Harry Morrissey and Chico Simone orks will stick... Coconut Grove sees no reason to change its policy and this summer will still find popular Mickey Alpert and his band on the stand as well as current Don Ricco ork... Rio Casino, with George Harris ork and Harry de Angelis rumba band continue... Lou Walters said that his Latin Quarter here would not close June 13, as previously announced. The Apache room, already air-conditioned, will do the work for summer months and popular Tony Bruno ork and Rhumboilers band continue.

Another outlying spot, to open, despite gas rationing, was Seiler's Ten Acres. This spot was Vaughn Monroe's spring-board to success... Charlie Wolk's ork and Milt George's crew still dishing out delightful stuff on the water side of Beacon Street in Eddie Davis' Fox & Hounds Club... Don Dudley and his ork opened the Hotel Sheraton's Sky Garden... Bobby Appleton's popular Circus room at the Bradford hotel continues to pack 'em in.

Crawford House in Scully Square, which features Freddy Rubin ork, goes on... Located close to the South Station, the Essex hotel's popular with the customers drawn in by current Ken Travers' ork and Jack Manning outfit... Steuben's Vienna Room stays with Lew Conrad, aided by Ada Gonzales' trio... Next door at The Cave, Don DiBona ork pleases... Jack Brown opened his new Casa Mariana opposite Symphony hall and the one minute walk to Massachusetts Ave. station from his club is proving something these days.

Tic Toc Plays Names

Peter Herman and his ork still ringing the bell at the Hi-Hat... The policy of a name ork every

Reporter-at-Large Empties Note Book

by JACK EGAN

Remember the vocal trio featured with the old Dorsey Brothers' band? Well, the second string trio is on its way, all three members—Skeets Herfurt, Don Matteson and Roc Hillman—being expectant fathers. Skeets now with Alvino Rey; Matty with the U. S. Army in the pit band of *This Is the Army*, and Roc with Kay Kyser... Jimmy Palmer, the vocalist, and Bobby Byrne, the maestro, have phffft... Garwood Van in New York building a society band.

Pianist Van Smith, last heard with Alvino Rey, also forming his own band and goes into La Conga, July 9th... Lennie Hayton vacations from his M-G-M chores in New York this month... Sam (Harms Music) Weiss and Bill (Witmark) Sexton back in Movieville after tearing New York apart for a week... Sam's brother, Irving, former plugger for Berlin, goes into officers' training school at Fort Monmouth.

Ben Bernie's son, Jason, and Leona Olsen, the blonde bombshell of terpsichore ain't goin' steady anymore... The original Babs (of the Smoothies with Waring some eight years ago) and her Brothers are back for a building but with new brothers. The original brothers, Charles and Little Ryan, remain *The Smoothies*... Bud Estes, the arranger, has been arranging for the band at Mitchell Field since his induction... The Tommy Ryans are awaiting the stark... Disc spinner Allan Courtney's latest publication is tabbed *I Never Kissed the Blarney Stone, But I Know a Girl Who Did*... Frank Strasek out of Sammy Kaye's trumpet section and into the army.

Bunny Shawker, one of the most in demand drummers when he was a civvie is now in the army, but toting a gun instead of drumsticks... Buddy Rich has bought himself a home on Long Island... Paul Weinstein, arranger for both Crosby's, east to see his folks and catch some shows... The Glenn (*Down Beat* publisher) Burrs may have their second offspring by the

week is cash-bulging the register for Ben Ford's Tic Toc Club on Tremont Street, opposite Metropolitan theater... Lucille LaMarr, lovely skater with Dot Lewis ice show at the Copley-Plaza, was operated on at Peter Bent Brigham Hospital for an old spinal injury... Hal Saunders, in for six weeks at the Copley, did good 1,400 covers, mostly weekend biz, paired with ice show's last four weeks. The covers took a nose dive in this combination's fourth week, due to opening of Ritz-Carlton hotel roof, with Leo Reisman ork, and the Sheraton hotel roof opening.

Reisman continues scoring around 2,000 covers plus splendid dinner biz... No effect on Leighton Noble in the Statler hotel, who continues with good average 1,000 covers and a zoomy dinner gathering.

—Michael Stranger

time you read this... Charlie (Mills Music) Warren has sold his new Westchester home already. Frank Vannerson, Gene Krupa and Dick Todd still keep the traditions of Tin Pan Alley alive in that Park Hill neighborhood however.

Johnny Fallstich, late of the Alvino Rey band, has joined Vincent Lopez... Muggsy Spanier shopping for some new talent... Bob Crosby and his band may come east late this summer and go into one of the hotels... Jerry Lester, Palladium mixologist and spiritualist for all the musicians who played or went there, has been drafted—*which is ironic since he never sold anything but bottled beer out there*... Bill Teber, former Horace Heidt saxophonist, is another army recruit... Ray Hoffman, currently with Frank Froeba's outfit at the Famous Door, has applied for entrance into the Coast Guard... Tommy Dorsey's baseball team lost to the Sons O' Fun crew, 5-3, but "they was robbed" by the umpires.

Harriet Clark (Mrs. Charlie Barnet) back in New York after a session as vocalist with the Sonny Dunham band, has an offer for a role in the new George Abbott musical... The Jerry (Alvino Rey arranger) Feldman—Mary (*Guest in the House*) Anderson romance is being air cooled, though they still date occasionally... Joe Helbock, suing the owners of the new Onyx (he has the name registered) may reopen on the East Side... Dorothy Claire's heart belongs to the Army... Cy Devore switched from the tailoring to the soldiering business.

The Korn Kobblers were really put behind the eight ball by that Flagship fire. It's hard enough to get ordinary instruments, but they have themselves a real headache matching those tricky gadgets they used to use... Jimmy Blake of the T. D. brass section, and Juanita Rios, featured in Mike Todd's

Texas Chirp



Washington, D.C. — Hazel Bruce, a San Antonio sweetheart heard with Joe Reichman. Charlie Barnet and other bands, joined the Layton Bailey ork just before it closed its record engagement of eight months at the Wardman Hotel here.

Beat Has Ball On Broadway

New York—The *Beat* had itself a real ball last week on Duffy Square, helping the U. S. Treasury Department determine whether a tap dancer, a drummer, a machine gun, or a riveter got off more beats per minute. It was done as promotion stunt for the nation-wide Minute Man Bond campaign, and while we counted 'em on an oscillograph, each party gave out for one moment—all to the merry chugalug of the news cameras.

Cow Cow Is Back

New York — Cow Cow Davenport, famous old-time blues piano player, has moved here from Cleveland and is working as an attendant at the Onyx Club.

Star and Garter Revue are blazing hotter than the weather... Harry Nichols has his Rustic Cabin almost finished, but is at a dead end. Can't get the stuff with which to complete the job—at least for the time being.

Greets His Former Boss



New York—Joe Sullivan (right), pianist, gives the glad hand to a former boss, Joe Helbock, founder of the Onyx club. The first Joe now plays at Cafe Society Uptown, the second Joe has sued Arthur Jawitz and Irving Alexander to join them from using the name *Onyx*, which he says he copyrighted in 1935. Plans to open a new 52nd Street spot himself. *Ivan Black Pic.*

Notes

BETWEEN THE Notes

BY H. E. P.

Somewhere in all these fast statements about the "shellac shortage" and "dearth of materials necessitating curtailment of hot jazz and special albums," I got lost.

Perhaps I figure all wrong, but it seems to me that now with a shortage of shellac is the time when, more than ever, the disc companies should be knocking off a batch of really good wax, instead of wasting it on some of the abortions we get now.

Here's why. Regardless of how commercial a record may be, only a certain number of copies can be stamped out. No matter how much Victor would like another *Chattanooga Choo Choo*, it's doubtful if the company could spare the wax to press up enough discs for the demand.

There are stores that are still waiting for copies of *Always in My Heart*, the new Jimmy Dorsey hit, which is no jazz classic, even if it goes well with the dancing millions. Decca simply hasn't the wax to supply them with full orders.

So instead of concentrating production on records like this which only last a few months at best, why doesn't Victor turn out Duke Ellington albums every month? Sure they wouldn't sell over twenty thousand copies, and Victor would make a very slim profit. So what? Under present conditions, all the company is interested in, is keeping the label alive and ready for post-war marketing. They stand a darn sight better chance of doing this by issuing hot jazz records which will sell in small quantities but steadily over long periods of time, than they do by issuing reams of Glenn Miller, which is played out at the end of several months.

They can't satisfy the Miller market fully anyway, so why not use what productive facilities they have left to turn out high-grade jazz that will build a durable catalogue? And perhaps some of the Kyser-King dance fans would survive the forced feeding and discover things they never knew before in the realm of jazz.

The Cannoneer's Post, the weekly dirt sheet at Camp Roberts, a field artillery post, is frothing about the way swing bands have been performing *The Caissons Go Rolling Along*, famous artillery men's anthem.

"For over forty years, artillery men have sung the song with guts. Now big time dance bands have picked it up and transformed the artillery hymn into a weak-tea frilly dance tune."

And that, brethren, is a crack we've deserved. Here the so-called hep elements in dandem go screaming around, tearing their hair, and boffing their best blondes, all because some band with four tenor saxes has made *Sweet Lorraine* sound like a PTA dedication. Now the army rears up and hands us the same rap.

In short, a march isn't a dance tune. It's designed to snap a bunch of sweating, dog-tired, mud-caked men into a route march and keep them there. *Caissons* sung by the average band vocalist sound more like the call of the daffodils.

If we're going to howl whenever somebody claims that pretty music is jazz, we'd better watch our own pants on that march angle.

That recent unpleasantness in Cleveland with some of the town's best musicians and entertainers locked up on some very smelly vice charges came out pretty well, all things considered. Bandsmen concerned came out with fines, while various of the ladies ended behind bars for up to six months.

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Lew Sherwood May Lead Duchin Band

New York — At press time it looks as if Lieutenant Eddie Duchin's band will be managed by his trumpeter and vocalist, Lew Sherwood.

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Toronto Player Dies as Hero in Europe

Jack Ryan Loses Life As Pilot on Raid Across Channel

Toronto, Can.—Pilot-officer Jack Ryan of the Royal Canadian Air Force was recently shot down and killed over the English Channel by Nazis while on an air raid on German-occupied France.

Ryan, a quiet, well liked fella, led his own band here previous to joining up, and at one time worked as a sideman with a number of local orks, among them Earl Hawkins, and Mel Hamill. He also promoted a number of American name band one niters here.

A band which has really come on, but fast, is this Paul Firman crew which was organized last fall, broke all records at the northend Masonic aud, and which is now attracting big at the Hanlon's Point Roof Garden. The ork is beginning to hit its stride now, but still requires a little more polish.

Bassist is Solid

Key man is bassist Big Joe Niosi who sparks and pushes that outfit as only he knows how. Firman couldn't have a more solid bassist if Artie Bernstein himself was up there. . . . In Bill Isbister, Paul has one of Canada's top ranking pianists. Bill, however, tends to play too flowery, lacking the necessary drive and enthusiasm. . . . Jimmy Reynolds plays knocked out trumpet, while Doug Kemp rates aces on hot tenor. . . . Al Friedman on drums, though inexperienced, is a hard worker and a comer. His solo work deserves mention.

Personnel is rounded out with Stan Luce, tenor; Vern Kahanen, alto; Ross Culley, Frankie Reynolds, trombones; George Beck, Lefty Haddock, trumpets. Unfortunately, Helen White and Jerry Travers in the vocal department are no credit whatsoever to the Firman fraternity. Paul fronts on alto and clary, also arranges along with Isbister, F. Reynolds, Kemp, and Horace Lapp's trumpeter Jimmy Trump Davidson.

When nite baseball broadcasts don't interfere Firman can be caught thrice weekly via CKCL, but to really appreciate this fine musicrew you have to dig 'em on the job.

Emulates Art Tatum

Six months ago there came to town a young 20-year-old pianist they're hailing as the white Tatum. He's Kingston's Al McLeod, whose brother, Reid, has the ork at the Chez Maurice in Montreal.

For the last seven years Al, who has marvelous technique and a sharp ear, has made a study of all

the different styles of the big time Yankee 88-ists, and can do a carbon job on anyone from Duchin to Wilson. These last three years Al has concentrated mostly on his fave stomp-box artist, Art Tatum, whose style he claims is the toughest, and whose ivory work there is more to than any other pianist, for his dough. What's more he lays claim to the largest collection of Tatum waxings on the continent.

Babe Plays Horn

Never run into Jimmy Reynolds but what he is bragging about son, Jimmy Jr., who at only two years, four months plays *Rose O'Day* on his old man's cornet. . . . George Beck penned a ballad he calls *Last Night I Met An Angel*. Melody is nice, but lyrics poor. . . . Bill Isbister dreamed up an original he's labelled *Fugue and Excursion* in B-Flat. While Doug Kemp is responsible for composing that lovely Paul Firman theme, which is as yet un-titled.

When showman guitarist-singer Nick Lucas did a club appearance here recently he waxed some transcriptions for the Canadian Broadcasting Corporation, aided and abetted by bassist Big Joe Niosi. . . . Tony Furanna recently celebrated eleven years as trumpeter for Bert Niosi, and two years of marital bliss with Mrs. T.F.

—Duke Delory

Some Know the Answer!



Washington, D.C.—Les Brown checks over the stuff and things with youthful fans during a WRUL broadcast. Dig the terrific interest exhibited by the chick just back of his tie. After their stint at the Hotel Roosevelt here, the Brown crew headed for Hollywood to make a picture. Ray Levitt Pic.

Denver Likes Bob Strong

Denver—Elitch's Garden Trocadero opened its season of name band attractions by presenting Bob Strong and his orchestra. The band thrilled dancers with a new style that seemed to contain all the big name styles rolled into one.

Strong, while in Denver, sold \$78,000 worth of bonds on Denver's first War Bond Wagon. Every Wednesday he flew back to Chicago to do his Raleigh's Uncle Walters Dog House.

The cold weather played havoc with two Strong's valvemen. Johnny Simms and Shorty Cheroch both developed cold sores. Herman Kapps, tub thumper, complained about his skins drying up.

The band made many friends on its stay, because Strong always played to the crowd, a thing that does not happen often in Denver.

Art Gow has cooked up a little combo that has swung into Denver's Chez Paree for the summer session, five of the hottest cats in these parts, Mike Perito, Lou Prazak, Bill Dare, and Bob Pops Bodeman.

—Walter Cass

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Caceres Swings in Detroit



Detroit—The swing cats who used to scratch their way to the Club San Diego to dig Emilio Caceres and his jump band, now make their headquarters at the Grand Terrace, where the swing violinist and his ork have been featured for the last month.

A Tribute to Bunny Berigan

Summarizing the Genius Of a Great Musician

by PAUL EDUARD MILLER

Some day—and I have a profound feeling about it—we'll rate Bunny Berigan above Bix Beiderbecke. If quality of tone means anything (and it means a great deal to musicians), then it can truthfully be said that Bunny's tone was the biggest, the meatiest, and the strongest of any white trumpet player, living or dead.

The day Bunny died I talked to Cy Baker, himself an experienced first-chair and solo trumpeter of great merit, now with Bob Chester. Cy paid a tribute to Bunny which not only is a musically shrewd judgment, but one with which I am sure every musician in the country will agree.



Bunny Berigan

"Bunny Berigan," Cy told me, "was the only trumpeter I ever knew who could play good spectacular jazz with a big, open tone. When he was at his best no one else could touch him. His recordings of *Marie* and *I Can't Get Started* will stand out as monuments to the beautiful quality of his expressiveness, his meaty tone—and his genius."

Dramatic Tone Force

There is the core of Bunny's greatness. He combined expressiveness with a vigorous and dramatic tone. Above everything else he had "heart"—that elusive quality which musicians call "feeling" or "soul." Other trumpeters have or have had this special quality, but usually together with some deficiency in tonal beauty. Not so with Bunny. That he was a great interpreter of Beiderbecke the composer (refer to the first five titles in the *Discography* under *Berigan & His Men*) cannot be doubted even for a moment. More than that, he played his instrument with a fullness of tone that Bix never achieved. Bunny knew how to punch out notes and phrases—just as did Bix—but in addition Bunny created a sound which struck the ear with more telling dramatic force than did Bix.

But this is a tribute to Bunny. Let's talk about him as a man and as a musician. Bunny played erratically. I doubt if there exists a musician or hot fan who would challenge that criticism. As John Bishop of Ft. Benning, Ga. (a *Down Beat* reader) put it, "Yet, though Bunny played a

clinker now and then, as do the best, he has always offered the public a very exciting grade of righteous trumpeting."

We know now that Bunny's health had a great deal to do with the way he played from night to night and from record to record. Yet, we cannot condemn the man for the way he lived. He felt music deeply. He lived the way he wanted to live, the only way he could live and still be true to his real self. Had he lived differently he would have played differently too. Bunny gave us the kind of music he did because that's the kind of musician he really was: expressing himself completely with his trumpeting, with no punches pulled and with every ounce of feeling and energy that was in him.

No Discs in Maturity

His recordings prove it. Unfortunately, since no one saw fit to record him during the past two years, we'll have no recorded examples of his most mature work. Here is one case where the facts do not speak well for the record companies. I have always contended that they are far too commercial-minded when it comes to popular music. As an instrumental virtuoso, Bunny Berigan was to that kind of music what virtuosi of the calibre and approximate age, such as Vladimir Horowitz or Yehudi Menuhin, are to classical music. The latter gentlemen are not ignored because some of their records don't happen to sell well. Too long that attitude toward so-called popular music has been one that requires a large immediate sale. Classical records are not merchandised on that basis. The long-range selling power of jazz instrumentalists and organizations has hardly been tapped. Duke Ellington is a lone exception. Yet, I am confident that many instrumentalists and composers would prove themselves long-range sellers if they were given half a chance. Bunny Berigan, surely, was one such instrumentalist.

In spite of this recent neglect,

A Selected Discography Bunny Berigan Recordings

(Note: No attempt is here made to list all the records on which Berigan played. Many of the momentarily popular tunes which he waxed with his own and other bands may show off good solo work or lead trumpeting, but the best tunes and solos—those that we all will remember as the finest examples of Bunny's virtuosity—are herewith listed. *Indicates exceptionally fine solos. P.E.M.)

BUNNY BERIGAN & HIS MEN (Victor)
Davenport Blues*—Flashes* (26121). **In the Dark*—**Candlelight* (26122). **In a Mist*—**Walkin' the Dog* (26123).

BUNNY BERIGAN & HIS ORCHESTRA (Labels as indicated)
It's Been So Long*—Swing Mister Charlie* (Vocalion 3179). *Rhythm Saved the World—I Can't Get Started* (Vocalion 3225; re-issued Brunswick 7949). **Dixieland Shuffle—Let's Do It* (Brunswick 7858). *Blue Lou* (Brunswick 7832). **Swanee River* (Victor 25588). *Frankie and Johnny* (Victor 25616). *Mahogany Hall Stomp* (Victor 25622). **Caravan—Study in Brown* (Victor 25653). **I Can't Get Started*—**The Prisoner's Song* (Victor 36208 & 25728). *Jazz Me Blues—There'll Be Some Changes Made* (Victor 26244). **Sobbin' Blues—I Cried for You* (Victor 26116). *Peg O' My Heart—Night Song* (Victor 27258).

BUNNY BERIGAN & HIS BLUE BOYS (Decca)
Blues*—I'm Coming Virginia* (18116). *Chicken and Waffles—You Took Advantage of Me* (18117).

BENNY GOODMAN & HIS ORCHESTRA (Victor)
King Porter Stomp*—Sometimes I'm Happy* (25090). *Dear Old Southland—Blue Skies* (25136). *Between the Devil and the Deep Blue Sea* (25268).

TOMMY DORSEY & HIS ORCHESTRA (Victor)
Marie*—Song of India* (25523). *Mister Ghost Goes to Town* (25509). *Mendelssohn's Spring Song—Liebestraum* (25539).

DICK McDONOUGH & HIS ORCHESTRA (Melotone)
**Dear Old Southland—Way Down Yonder in New Orleans* (60908).

BUD FREEMAN & HIS WINDY CITY FIVE (Decca)
**The Buzzard—Tillie's Downtown Now* (18112). *Keep Smiling at Trouble—What Is There to Say* (18113).

MILDRED BAILEY & HER ALLEY CATS (Decca)
**Honeysuckle Rose—Willow Tree* (18108). *Down Hearted Blues—Squeeze Me* (18109).

DORSEY BROTHERS' ORCHESTRA (Brunswick)
Is That Religion—Harlem Lullaby (6558). *Shouting in That Amen Corner—Snowball* (6655). *Lazybones—There's a Cabin in the Pines* (6587). **Shim Sham Shimmy—Mood Hollywood* (6537).

GENE GIFFORD & HIS ORCHESTRA (Victor)
New Orleans Twist—**Nothin' But the Blues* (25041; re-issued Bluebird 10704). *Dizzy Glide—Squareface* (25065).

BILLIE HOLIDAY & HER ORCHESTRA (Vocalion)
**Summertime—Billie's Blues* (3288). **No Regrets—Did I Remember* (3276). *A Fine Romance—I Can't Pretend* (3333).

A JAM SESSION AT VICTOR (Victor)
Blues—Honeysuckle Rose (25569).

ADRIAN ROLLINI & HIS ORCHESTRA (Oriole)
**I Raised My Hat—Sittin' on a Log* (2803). *Sweet Madness—Savage Serenade* (2784).

RED NORVO & HIS SWING OCTET (Columbia)
**Blues in E Flat—Bughouse* (3079; re-issued Columbia 36158). **Honeysuckle Rose—With All My Heart and Soul* (3059, 3026).

the number of Berigan recordings is fairly large. But here we hit another snag. Many of his discs are cutouts. The greatest of all the Berigan recordings (the six sides by *Berigan & Men*) were withdrawn from the market hardly a year after they were released. All the Brunwicks and Vocalions are unavailable; in these groups *Dixieland Shuffle* stands out as another of his greatest. *Swanee River* is unobtainable, and yet it's Bunny at his best. For years the Columbia disc of *Blues—Bughouse* was a cutout; *Honeysuckle—With All My Heart* still is. On the brighter side, I can point to the Goodman and T. Dorsey platters, and to at least three of his own band's waxings (*Prisoner, Started, Caravan*), all of which may be purchased through regular channels. The recent Decca re-issues of the English Parlophone series (*Blue Boys, Freeman, Bailey*) will be of particular interest to those who missed the earlier Berigans. Now that Bunny is dead I sus-

pect the record companies will make up for lost time, as indeed they should. I only hope that when the time for re-issues comes an intelligent effort will be made to collect his finest recordings, and not just what happens to strike the fancy of some un-hep executive. Musicians and hot fans deserve—and should demand—the best.

Played to the End

Of great significance is the fact that Bunny was playing wonderfully well even as little as three days before his death. From Norfolk, Virginia comes a report from Jack Pyle, a friend of Bunny's and a spectator at the Palomar Ballroom in Norfolk where Berigan played a three-night stand just prior to his death. Jack writes:

"I had gone out front to watch the band when, after about an hour or so, Bunny walked over to the microphone and beckoned for attention.

"Ladies and gentlemen," he began. "I've had a lot of requests this evening to play our theme song, *I Can't Get Started*. Well, you'll have to pardon me, but I just got out of the hospital a few weeks ago, and I'm not feeling up to par. Now, I'll tell you what I'll do—I'll try to play it for you. But remember, if I miss it's

Men of Music Lament Death Of Bunny

New York—Sentiments here about Bunny Berigan's death vary from extreme sorrow to a strange kind of irritation. Latter emotion was expressed by an office man who has been very close to Bunny for some years, pointing out that "it was a crime to have talent like that wasted for no reason at all. Bunny didn't have to die—I wish to God I'd been able to keep him from killing himself."

Benefit Plans Mull'd

The fund, now up to the \$1,500 mark, which has been started for his wife and two children, brought universally favorable comment, as did the action of Tommy Dorsey in placing him posthumously on the band's permanent pay-roll. Plans for a vast benefit here are still being mull'd, by Andy Weinberger, Artie Shaw's manager, amongst others.

One Memorial Album

So far, the only plans for a Berigan memorial album are with Classical Records. Eli Oberstein, the general manager, announced that his company would put out a collection of Bunny's recent records for their special Firestone label.

The *Beat* checked with Victor on the possibility of having them issue three records he made four years ago of six Bix Beiderbecke tunes (numbers 26121, 2, and 3). A company official stated that if, in the future, the shellac shortage straightened around, this album of these sides would definitely be on the schedule. Columbia and Decca have a few sides of Bunny's, the former cut with Red Norvo and Glenn Miller, and the latter with Adrian Rollini's all-star band and a special date done for English Parlophone.

—mix

your fault." "The band broke into that old, familiar introductory strain. There, out in front, with his trumpet poised resolutely, stood Bunny Berigan, a man who, although his doctor had told him only a week ago not to play trumpet for some months, had the courage to attempt the toughest number in the books.

A Flawless Performance

"Bunny didn't miss. He played as if I never heard it played before. You could see he was working. He went through the entire arrangement with flawless precision. When he pointed his horn toward the sky and hit a perfect F sharp above high C, the crowd rose to its feet in a tremendous round of applause which lasted five minutes.

"And Bunny Berigan smiled." "Was he philosophical enough to know that the end was near? I think he was. He had lived his life as he wanted to, expressing his whole life through his music. No man can do more.

Now that Bunny has gone to join *Chu Berry, Django Reinhardt, Joe Smith, Jimmy Harrison, Bix Beiderbecke, and all the other greats of a music inspired and cultivated by Americans, we all may well pause to consider how many other top-notch instrumentalists are too little appreciated. Too often we are led astray by soloists who attain popularity merely because they are playing with a band having unusually strong box-office appeal. Let's not be fooled by a musician's economic struggles. The greatest jazz virtuoso in the world may be rendered temporarily 'uncommercial,' and drop out of sight completely except for scattered personal appearances.*

It happened to Bunny Berigan. Even that does not alter the fact that Bunny was one of the greatest. He lived and died with the soul of a sincerely genuine musician.

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Five New Men With Jimmie Sound Swell

Seattle, Wash.—The solo match- es the sublime expression on Freddie Webster's face in the photo below in this column. Picture snapped by Chet Hovey at Seattle's Civic Auditorium during the Jimmie Lunceford date recently.

The shot is pictorial proof that there have been some changes made in the Lunceford outfit. Webster is fresh from Earl Father Hines and taking Snookie Young's



chair. Another new man is Fernando Arbella, thoughtful, bespectacled trombonist seated to Freddie's left. Arbella, from Cugat's conga kickers, takes seat vacated by Elmer Crumbley in the recent Lunceford house-cleaning. Interesting was the reaction of Lunceford and his road manager, Charles T. Williams, to the earlier *Down Beat* story on the "purge" of the "prima donnas."

Lunceford said there was "no foundation for the story," that the *Beat* "should make some effort to substantiate its stories"—and then went ahead and substantiated it himself in great part. The only error made was in mentioning Dan Grissom in the earlier story, for he is still very much with them. Dan was a great hit here.

Williams, who seemed a bit bitter toward this paper, nevertheless also substantiated the fact that five men have been replaced. The other three newcomers are: Benny Waters, alto, for Ted Buckner; Pee-wee Jackson, trumpet, for Jerry Wilson; and Edward Sneed (fresh from Fisk University, Lunceford's alma mater), bass, for Moses Allen.

We don't know what they're mad about, all we know is they sounded swell when they hit Seattle.

—Pst. Lou Cramton

BG and TD Give Instruments

New York — Responding to a wire from Major Morey of the British 64th Hospital forces in the Middle East, Benny Goodman and Tommy Dorsey sent on an old clarinet and trombone respectively. Morey, head of the hospital, reported that the band needed an alto sax, one C melody sax, four clarinets, and a supply of reeds, explaining that the instruments are unobtainable either in Egypt or England.

Barnet Pays Tribute

From Elich's Gardens in Denver. Moe Polaya, a *Down Beat* reader, reports: "With the sudden death of Bunny Berigan, a real jazzman, Charlie Barnet paid tribute as only Charlie can. With Peanut Holland on trumpet, Charlie did a wonderful job on Bunny's theme song, *I Can't Get Started*."

Changes in Personnel Of Bands

New York — Clarinetist Jimmy Hamilton, formerly with Teddy Wilson, has joined Eddie Hayward's group at the Village Vanguard.

Floyd Sullivan, Johnny Long drummer, leaves the band to study at the Merchant Marine School joining the Coast Guard in September. Charlie Blake moves over from the Thornhill band to replace.

Bobby Gibson replaces Kenny Gardner as singer with the Guy Lombardo band. Gardner was inducted into the Army.

Bob Allen's new trumpet player is Randy Brooks, a former Kempite, recently with the Thornhill band.

Ray Morris entered the Tommy Tucker band as bookkeeper and bass man. Al Iossi has joined the army.

Johnny Long's band gets its eighth replacement in a year as Sid Black replaces Hank Willis and tenor sax. Willis left last week in that well-known khaki.

Leo Connors, crack young Red Norvo trombonist, joined Bob Allen along with Bob Walters, Thornhill sax man. These were the last replacements for the quartet of men Allen lost to the army.

Pete Mondello, former Red Norvoite, moves from Teddy Powell to Woody Herman, replacing another former Norvoite, Herby Haymer, on tenor sax.

Romeo Pengue, star clarinet player with Shep Fields, is out with a muscle injury which may keep him inactive for some time. Ardie Wilbur probably will be the replacement.

Glaser and Gale Discuss Merger

New York—Joe Glaser and Moe Gale, who between them control most of the colored bands and acts in show business, have been making merger palaver. Gale is here, but Glaser is in Hollywood, where he would like to live permanently.

Byrne Popular With Patrons in Bridgeport

Bridgeport, Conn.—Bobby Byrne and his crew did fine business at the Lyric theater, and proved to be one of the best attractions to play the house this year. Band sounded swell and Dorothy Claire registered with the patrons.

Ronny Rommel and his fine crew have returned to the new Lenny's Rainbow Room for an indefinite stay. Rommel's horn work is the feature while the sax work of Sal Volturino and piano stylings of Jerry Aiello are other features. Rommel, Roland Young, and newly added drummer Pete Henry handle the vocals. Band really sounds full although using but seven men, and an unorthodox instrumentation—three trumpets, one tenor, and three rhythm.

Mary Marshall and her Esquires drawing raves for their work at Milford's Seven Gables. Here is one tenor band that can really jump in a fine manner. Al Yost, local saxist, is playing lead tenor with the band and is featured on the hot work. Band due to go to Cleveland soon.

Outlook for the summer season rather dark with most of the summer resorts due not to open because of the dim-out restrictions.

—Roland Young

—and It Was Contagious!



Great Lakes, Ill.—Soon after this shot of Lieutenant Commander Eddie Peabody, Eddy Duchin and Lawrence Welk was taken, Duchin's naval commission was announced. The spirit around the training station evi-

dently was contagious. On his final night at the Palmer House in Chicago, Duchin auctioned off the puppets in his likeness which the Merriell Abbott dancers had used in a routine, turned over the proceeds to the USO.

Harry James Plays Memorial Dance for Bunny Berigan

Los Angeles—A short time ago they were rivals for the mythical position of No. 1 Trumpet Player of the day. Now one, Bunny Berigan, is gone, and the other, Harry James, is the first to rush to do something in honor of his late rival.

James, his own band, and several other name bands in this territory, presented a special memorial dance at the Hollywood Palladium last week.

The Palladium's president and general manager, Maurice Cohen, turned over the entire box office receipts from the affair to Bunny's widow and two children.

James Stunned by News

When they heard the news of Berigan's sudden death, James, and the members of his band, like all musicians here who knew Bunny personally or by reputation, were almost too stunned to comment. They merely shook their heads sadly in shocked amazement and murmured words that totalled up to:

"There was a great—a really great—musician!"

Duo of Fem Chirps Go Into Stable

New York—Kelly's Stable takes on two new singing acts with chirpers Linda Keene and Rosalie Gibson going in. Former is the *Strictly From Dixie* songstress, while Rosalie gets herself billed as a *Gibson Girl* with her fancy swung-up hair do.

Berigan Fan Club Reports

In Cincinnati, a Bunny Berigan Fan Club with 328 members and headed by president "Appy" Baker and secretary Rosemary Frisby, wrote the editors of *Down Beat* as follows:

"Don Palmer, Bunny's manager, told us that we ought to change our name to the Vido Musso Fan Club, now that Vido is leading Bunny's band. Don said: 'I believe as a tribute to Bunny that all Bunny Berigan Fan Clubs should now call themselves Vido Musso Fan Clubs, because I'm quite sure that Bunny would want it that way. I want you to know that Bunny was the most wonderful person in the world, and it is for him that Vido and I are going to plug and plug till we reach the very top.'"

Lester and Lee Young Set for Cafe Society

New York — Lester and Lee Young and their small jazz combo have been booked into Cafe Society Downtown starting in early September. Teddy Wilson's band will move to the Uptown Cafe, replacing Eddie South.

The Uptown spot got a new trio last week when Joe Sullivan, famous Chicago piano man, moved in with Elmer Snowden, former Ellington banjoist, and Billy Taylor (bass) who also played with Duke at one time.

Sonny Skyler Back With Vincent Lopez

New York — Rumors and plans about a band led by Sonny Skyler were settled here last week when Skyler returned to the Vincent Lopez band in his old post as vocalist.

With established bands unable to keep full rosters, Skyler saw no sense in starting his own headaches, and when singer Kelly Rand enlisted, took over his former job.

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Tri-Cities Rear Canaries for Name Bands

Alberta Moorehead, 18, Is Latest—Joins Jan Garber Orchestra

Davenport, Iowa—The Tri-Cities are fast becoming an incubator for ork canaries. About a year ago Ted Fio-Rito came through here and signed sixteen-year-old June Haver to a long term contract. Just recently Jan Garber signed up eighteen-year-old Alberta Moorehead, who has been vocalizing with the Hal Wiese ork ever since its reorganization over a year ago.

To top this off, Bill Box, handsome baritone who used to sing with Dick Vinall and other local bands, has inked a contract and is singing with the San Francisco Municipal Opera Company.

Four Into Uniform

Uncle Sam has again raided Local 67's roll call and this time pianists Buck Allshouse and Pat Maynard, saxist Harold Kaisen, and drummer Jack Niebling, Jr., have traded their tuxes for a more patriotic uniform.

Orey Preston, well-known arranger, and his band have taken over the bandstand at the Plantation and besides dishing up very pleasing dance rhythms the boys do an excellent job of playing the floor show. Valve man Ray Winegar has joined the band for the duration of its engagement at the Plantation. Ray recently left the Herbie Kay crew.

Stage Drum Duet

A highlight of the recent Cotton Ball, sponsored by the Junior Auxiliary of the Tri-City Symphony Orchestra, was a terrific drum duet by Louie Belleon (national drum champ in Krupa's recent contest) and George Everback, a fine young tub man who recently moved here from South Bend.

—Jun Pitt

Shep Field's Singer To Head Army Band

New York — Ken Curtis, Shep Fields' singer, has walked into one of the army's finest music berths. He leaves the band, joining the morale division as a non-com, and leaves for Camp Haan on the coast to front a 28-piece band recruited from drafted studio men. Ralph Young, recently with Russ Brown, will take his place.

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ALONG MELODY ROW

Allan Courtney Music Company with Nate Marglo was admitted to ASCAP last week.

Robbins Music is dipping into royalty these days for its material. The firm's newest ditty, *We Shall Meet Again*, is written by Constance, Lady Auckland, and Charles Bromfield, who is the brother of Louis Bromfield, the famous author.

Leonard Whitecup has placed *Song of the Victory Fleet*, the official Maritime Commission song, with Circle Music.

Jimmy Ruel is a new contact man for Jewel Music.

Southern Music is getting to work on *The Sailor with the Navy Blue Eyes*, current English best seller, which was written in this country.

First reaction against the "syrupy" war songs has set in. We haven't seen the number yet, but Henry Myers, Eddie Eliacu and Jay Gorney, the boys that wrote *Meet the People*, have a new number called *General MacArthur's Message*. They have set to martial music the cable sent to the Russian Army by General MacArthur.

Pamaca Music Company has just been organized in Chicago. Carroll K. Cooper is the new New York professional manager and the firm's first ditty is *On a Summer Holiday*.

Alexander Jadassohn of Harmonia Edition of New York announces that they are now publishing the big South American hit, *Ayer*.

Maj. Ed Chenette, bandmaster at Mississippi State College, has composed a new military number, *A Rookie Joined the Army*. Rubank of Chicago is publishing.

Cab Calloway is using *Pushin' Sand* as his closing feature, on current theater engagements. Tune is published by Regent Music.

Harry Lenk and Ervin Drake, the writers of *Pound Your Table Polka* and much of Mary Martin's material, have written a song, *Eagles of America*, which is dedicated to Gen. Jimmy Doolittle.

Russ Hull has organized his

SHEET MUSIC BEST SELLERS

- JOHNNY DOUGHBOY FOUND A ROSE IN IRELAND (Crawford)
- ONE DOZEN ROSES (Famous)
- SLEEPY LAGOON (Chappell)
- JERNEY BOUNCE (Lewla)
- DON'T SIT UNDER THE APPLE TREE (Robbins)

- SKYLARK (Morris)
- THREE LITTLE SISTERS (Santyl-Joy-Select)
- TANGERINE (Famous)
- WISD WOULDNT LOVE YOU (Maestro)
- SOMEBODY ELSE IS TAKING MY PLACE (Shapiro-Bernstein)

SONGS MOST PLAYED ON THE AIR

- DON'T SIT UNDER THE APPLE TREE (Robbins)
- ONE DOZEN ROSES (Famous)
- SKYLARK (Morris)
- JOHNNY DOUGHBOY FOUND A ROSE IN IRELAND (Crawford)
- SLEEPY LAGOON (Chappell)
- JERNEY BOUNCE (Lewla)
- THREE LITTLE SISTERS (Folst)
- ALL I NEED IS YOU (Miller)
- HERE YOU ARE (Robbins)
- IDAH0 (Mills)

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own publishing firm, Country Music Company, 830 S. Michigan Ave., Chicago, a BMI affiliate. Among the firm's new tunes are *When My Sweet Patience Plays the Sweet Potato*, by Matt Pelkonen and Russ Hull; *When My Nango Does the Yango*, by Hull, Pelkonen and Grace F. Snyder; *Goin' Back to Those Horse and Buggy Days*, by Hull and Joe School; *The Story of Love* by Bunyan McLeod; *Texas Gal* by August Schael and Lew Mel; *I'm All Alone Tonight* by Schael and Frankie Sabas; *I'm Lonely Sweetheart*, by Hull and George Wier; *If You Don't Care for Me*, by Hull; *Doorman of Heaven*, by Pelkonen, George J. Keller and Roscoe F. Barnhart; *Pepper Pot Polka*, by Hull and John Yaklevich, and *Dutch Garden Schottische*, by Pelkonen, Hull and Einar Kivela. The latter two are to be recorded soon on Decca.

W. C. Handy Music Company for the first time is publishing a trumpet solo of the *St. Louis Blues*. Arrangement is that played by trumpeter Leonard Sues in the Broadway production, *Johnny 2X4*. *Love Will Never Die* is a new ballad, published by Simon Balicer. Russ Hull and Ernest Ford, who have never seen each other, collaborated on *Daddy Brings Home the Bacon* (But Mama's Gotta Fry It), now being plugged by the WLS Prairie Ramblers.

Courtney Takes Poll on Bands

New York — Glenn Miller won first place in a poll of high schools and colleges conducted over a six-month period here by radio station WOV and disc-spinner Allan Courtney. With 74 schools participating, Glenn Miller took first place, and Harry James and Tommy Dorsey finished in a neck-and-neck race for second and third. Jimmy Dorsey, Vaughn Monroe, Benny Goodman, Kay Kyser, Charlie Spivak, Sammy Kaye, and Claude Thornhill followed in that order.

With the poll supervised by faculty councils and sprung unannounced, the returns were especially interesting with new bands such as Spivak and Thornhill finishing over such established outfits as Artie Shaw, Woody Herman, Gene Krupa, Alvino Rey, and Freddy Martin.

McIntyre Tries to Lure 'Swee' Pea' Strayhorn

New York—Hal McIntyre is said to have offered Billy "Swee'Pea" Strayhorn, protege of and arranger for Duke Ellington, \$5,000 a year and a \$200 advance on each original. Swee'Pea turned it down, stating that he still has too much to learn from the Duke.

New Donahue Chirp

New York—Mildred Law, former Vaughn Monroe singer, is leaving the Don Bestor band to sing with Sam Donahue when he opens at the Ritz-Carlton in Boston later this month.

TOM TIMOTHY

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Russ Morgan Forms Music Concern

New York—Russ Morgan, writer of the pop ballad, *Somebody Else Is Taking My Place*, has gone into the publishing field. Morgan stated that for years he has been receiving manuscripts from writers from every part of the country, a good many of which had possibilities of becoming hits. When Morgan sent them to the large publishers, the songs would get lost on the shelf.

Will Aid Amateurs

In the December 1st issue of *Down Beat*, Russ Morgan declared to Walt Reller, St. Louis writer,



Morgan and Porozoff

"Hit tunes can be written anywhere, not just in Tin Pan Alley alone, and I'm going to prove it. . . . Give me an amateur whose style and manner hasn't had a chance to become fixed in one channel and I'll bet he turns out a winner if he has the opportunity."

Well, now Russ says he is going to provide that opportunity for the thousands of amateur song writers of America.

Morgan's new firm is Glenmore Music, Inc., and is located in Chicago, fronted by Nick Porozoff. Plug tune of the firm is *Don't Cry Sweetheart*, penned by Russ Morgan, Remus Harris and Irving Melsher. Tune is on Decca and is receiving favorable reaction in the coin machines.

Other Songs Listed

Other songs in the new Glenmore catalogue include *Moon at Sea*, introduced by Kay Kyser from Meadowbrook during his recent record breaking engagement there; *The Lights Were Low*, by Charlie Hathaway and Remus Harris; *I'm Gonna Take You Dancin' (On Saturday Night)*, by Morgan, Abel Baer and Remus Harris, and *What Happens to Love When It Dies*.

Offices of firm are at 540 N. Michigan Avenue, Chicago. Nick Porozoff has been associated with Russ Morgan for the past two years handling publicity and also manages the Charlie Fisk band. Glenmore Music is represented by Betty Parker in Cincinnati and John Lancaster in Los Angeles.

Carl Kress Called

New York—Carl Kress, crack NBC guitarist, was called for his army physical last week.

Who Said Them Bums Could Play?

The noble Bums are in court and this time it isn't their baseball but their music. Seems that the combination calliope and organ that the Brooklyn Bombers use to announce triumphs and moan defeats has been annoying the afternoon siesta of a 72-year old piano teacher across the way. He's in court now claiming that their baseball may be fine but their music is from hunger.

ORCHESTRATION REVIEWS

By TOM HERRICK

Pussy Cat Agony Five

Published by Colonial, Arr. by Larry Wagner

A bright new novelty tune with a hep set of lyrics. Wagner gives most of his intro, four-way, to lead trumpet and 3 saxes with only a sock cymbal in the background. Then ensemble picks it up into the first chorus which is for brass with a sax organ. In the repeat chorus second trumpet gets eight bars of hot at the bridge. After the second ending comes the verse and then into the special chorus which splits the lead in eight bar phrases between trombone on top of saxes and another section made up of clarinet and trumpet. The last is a phased swing chorus—but nice.

Rockin' in Rhythm

Published by Mills, Arr. by Jimmy Dale

A recent release from Mills' excellent Orchette Series, written expressly for small bands consisting of three rhythm, one trumpet, and three saxes, or less. *Rockin' In Rhythm* which was authored some time ago by the Duke and Harry Carney, goes right along by itself, you'll recall. Eight bars of get-with-it lead off into the first chorus, which is four-way, trumpet on top. The ensemble continues with the second phrase at B and then it's back to an eight-bar interlude like the intro. Tenor gets off for 16 after that and then trumpet has eight bars. Unison reeds with clarinets on top take the third strain at E. From then on through it's mostly ensemble. A good effort by Dale.

Coming Out Party

Published by BVC, Arr. by James Mundy

Sharp stuff in this recent edition to the Basic Series, another which was inspired by Basie's Milton Ebbins. This is a medium slow jumper and starts out with an eight-bar intro, the last two of which are a bass solo. Trombones take the bass lead figure at A with occasional ensemble breaking through. They continue at B and are joined by the saxes in a sort of fugue. The jazz really gets under way at C with brass playing a simple figure against a sax riff. Then comes that nice change of pace so typical of most Basic stocks with eight bars of piano at the bridge. Saxa get eight bars at D and then continue with the established figure into the last chorus where first trumpet is

continually around high C. It's right in there, Jack.

Estoy Enamorado

Published by Robbins, Arr. by George Cole

More Cuban jazz from Robbins' new series. *Estoy* is a Cancion Bolero, actually just a slow rumba and the only extra rhythm instruments which are needed are the maracas and claves. Saxes and brass play against each other in the intro and then brass get an introductory eight-bar verse (or something) which leads into the repeat chorus—first saxes behind muffled brass and then brass in the repeat. Clarinet tops the saxes in the special with brass organ in the background.

You're Too Good for Good-for-Nothing Me

Published by Mutual, Arr. by Charlie Hathaway

A new ballad tune in a slow groove. After the braces which are split betwixt brass and saxes the reeds play a beautifully phrased ensemble in the special with muted brass backing them up. Second trumpet makes with the jazz in the middle eight and reeds continue in the last eight with clarinets topping them for a few measures before the last chorus.

Whisper That You Love Me

Published by Shapiro-Bernstein, Arr. by Jack Mason

A new waltz that's getting a lot of air time of late. There's nothing very startling in the first two choruses, but after the second ending Mason does a nice job of orchestrating the special with tenor on the lead, muted brass in support, and a clarinet duo breaking in occasionally. In the last chorus brass gets the lead with independent sax figures.

Discuss Formation of All-Electric Band

New York—Bert Lynn is talking to NBC about forming an eighteen piece all-electric band. Doesn't look as though he'll get that many men, but something will probably shape up. It's an NBC effort to lighten up its summer shows, and give its pop music program some life.

Selling to the Upper Clawsses



New York—This is how New York's chi-chi gets its war bonds. Bonwit-Tellers, rifty shop on Fifth Avenue, has a booth in its lobby open all evening. D'Artega grabs the cash, Ben Wain licks the stamps, while Emory Deutsch gets 'em in the right book.

Deutsch, by the way, is up to his ears in a campaign to collect all the aluminum fiddle strings in the country. Claims gut is just as good, and that the metal is in pure form, unlike pots and pans. Hans Geiger Photo.

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'Too Little Dance Music'—Shep Bounce of Lunceford Recommended for Style

"The trouble with dance music in this country is that there's too little of it," says Shep Fields, who expects to herd his ten saxes and four rhythm into Chicago shortly after a one-nighter tour from New York. Shep, who is always in a tizzy about something, got this one off a short time ago, and added that he thought the biggest influence Benny Goodman had had on this country was not so much in swing, where he had Fletcher Henderson and the Kansas City bands to copy, but in dance music, specifically the beat.

"I claim," says SF, "that for really good dancing, you need an easy, accented beat which bounces—that has a lift which even gramp can tell time by.

"Before Benny's smashing powerhouse style with its flat four-four, there were bands like Hal Kemp, which were swell for dancing, because they played almost in two-four time, with the second and fourth on an upbeat—it was much easier to dance to because it indicated to the average guy when to go and when to stop.

Swing for Sharpies
 "Technically speaking, the sort of beat a good swing band plays is better dance music, but only for a good dancer. He takes the unvarying accent, and dances against it, instead of just following along the way an ordinary dud does. He uses steps with triplets, and five against four, and lag-beats, and all the other tricks that go into sharp ballroom technique.

"If you've ever really watched the dancing at the Savoy up in Harlem, that's the essential difference between the dancing done there and by the average goon. Uptown they know what's happening, and can use counter, and cross beats. Downtown they just got to follow along—and when you play straight four-four, they don't know what to do with themselves—someone took the sign-poles down.

"That's where Benny came in. Almost every sweet band in this country today without realizing it, has tended towards the flat four-four beat, that's worthless for dancing or anything else unless it has the power of a really good swing band in back of it. And the ones that haven't copied him, usually have an umpcha style that sounds like a German street band at its worst. You can count on five fingers the sweet bands today that really play good dance tempos.

Lunceford Leads
 "The real twist of the whole deal is that it's the swing bands, and not the sweet bands, that are trying to do something about the situation. Everyone has noted the swing to Lunceford stylings; Tommy Dorsey, Les Brown, Sonny Dunham, Jimmy Dorsey, and many others have tried to emulate that, fine stuff that Lunceford's boys shell out. Although it's swell jazz, there's another reason for the copying. Lunceford is one of the few bands that all through the smoke and fury of the powerhouse era, kept on using a two-four bounce rhythm.

"His *Dream of You* is not only top music, it's good for dancing. Of course, a lot of bands haven't succeeded in copying Lunceford well, but have gotten a heavy, overphrased style that lags instead of jumping lightly, politely but not slightly. The reason's simple: they thought that by having the rhythm play two beats unaccented and by overphrasing the sax licks, you'd get that terrific subtle kick that Jimmie's men do.

"That isn't the case. That light beat comes only with hours of rehearsal, lead men with Willie Smith's talent for phrasing, and constant work to keep the band from bogging down in its own phrases. If and when my band, or any other band gets a style like this, you'll not only have great dance music, but also basis for

Cootie Williams to Reduce to Octet

New York—Cootie Williams' fine new band, already missing a piano player, with Ken Kersey taking Mary Lou William's place with Andy Kirk, gets cut down to octet size around the middle of this month after he finishes his New England dates. That old debbil transportation is the reason.

Meticulous Shep at Work



New York—This view of Shep Fields and a portion of his all-reed band was made at the Hotel Edison during his recent engagement there. Read the story about Shep and his theories on dance music in the adjoining columns. Photo by Harris.

good jazz as well."

Tight Rehearsals
 That is the former keeper of the liquid sipper speaking, the guy who gambled a pot of dough on the sax appeal of ten men and won hands down. I'm not sure that Shep has reached the peak of dancetime that he speaks of, though he comes awful close in one ditty called *Take It Slow*; but I've seldom heard a band that for sheer enthusiasm, showmanship, and good material could match this band.

Shep has the reputation of being a rehearsal man from the word go. The band certainly shows it. When they hit a phrase, it stays hit. During two long evenings, I heard only one fluff—after which the others practically did a snake dance in jeering around the character that had slipped.

Tone Precision
 The most amazing thing about the band is its precision of tone. The average leader tears his hair out blending five saxes. Fields not only matches the ten saxes, but keeps them so much in tune that a full unison doubles in volume because of the matching instead of interfering overtones.

They get this by using a tuning fork instead of the piano. Every set or so, Romeo Pengue, the lead clarinet man, wanders around the band with a tuning fork, tuning each instrument to his ear. As Shep says, even if his ear were bad, it would be bad the same amount in each case, and as a result the whole band would still sound in tune, even if slightly higher or lower than it should be. Romeo Pengue, besides playing a mess of hot, has perfect pitch, which is why the band sounds as mellow as it does.

What happens if the piano is in semi-International pitch, or so low that it clashes with the fork? Shep just doesn't use a piano that night.

Shep's Little Touches
 Little touches that Fields watches for explain the band's performance. When they sing a unison chorus, it's not only rehearsed green, but Fields directs the phrasing and volume so that it comes out as words instead of that half-hearted gibberish most outfits use to stuff off their commercial lyrics.

He also has planted small boxes in front of the flutes and clarinets so that when they play for a broadcast, or just into the room mike, the balance between

the lighter wood-winds and heavier saxes is right on the head.

Arranging sounds much better than it did when the band started. Shep has given up trying to get his band to play more powerhouse than a band with six brass, "just to prove to the boys it can be done." Freddy Noble, his chief staff man, is playing around with all the possibilities offered by saxes, clarinets, flutes, bass sax—while his paper on *Nightingale* is excellent, he still hasn't come up with a lot that could be done.

A band like this doesn't have to copy anybody, and doesn't have to worry about sounding like anybody else—therefore why stick to ordinary arranging grooves? There's still a tendency to divide the band off into sections as though it had brass, which fortunately on the new arrangements isn't so true. Some good ideas around, such as use of the bass sax to set the beat in *Nurse, Nurse*.

Good Solo Talent
 Mess of solo talent in the band. Most of it is played by Romeo Pengue on clarinet, Birj Vaughn on tenor, and Tommy Kaye on guitar. Last named rips off some fast phrases, and hands out a big boot. All the tenor men play take-off, styles ranging from Laymer through Miller and Ben Webster.

Kenny Curtis' singing goes well, his only trouble being that Shep not having been able to find a girl, he's singing too much for good effect. He also has a tendency to pitch songs too low, striving for a baritone range when he's actually a tenor.

Do you miss the brass? I didn't—too much well-played dance music was floating around. This is definitely not a swing band, but is one of the most satisfactory compromises I've ever heard. It's always interesting, well-played, commercial as they come, and is fine for dancing. Records, radio, theaters, hotels ought to find this bunch of Shep's an even bigger click than they have been in the past.

Best thing about the band though, is Shep's own enthusiasm about it. It's a real kick to find a leader that not only wants to make dough, but is so proud and confident of his unit that he'll practically buttonhole strangers to tell them about it.

Inside Story About The Stock Arranger

(Editor's note: This is the third in the series of biographical sketches about well known stock orchestration arrangers. Others will appear in early issues of The Beat.)

HELMY KRESA

Almost a score of years ago Milwaukee musicians began to hear about a local gent who plied his trade as a milkman during the day but, come eventide, wrote one hell of an arrangement on the side as a sort of hobby. One of the local leaders, Bob Tamms, who started out by purchasing the bovine fluid from our hero soon wound up by buying most of his manuscripts. In fact he was so impressed with the fellow's work he urged him to go to New York to try his luck and lose that milk-peddling deal.

Has Many Hobbies
 The name of the milk-route manuscripter was Helmy Kresa and his introductory letter to Irving Berlin's pub house must have been a good one because he started right in as a copyist and has been there ever since. Helmy, now one of the country's well known stock orchestration arrangers, has more hobbies than the Japanese had warships. He's an experienced airplane pilot and has had over 500 hours solo in the air; he whips a 16 mm. camera around with the best of them and is a well known amateur photographer; and he's an amateur magician and can pull rabbits out of a hat with the best of them.



Helmy Kresa

Helmy was born in Czechoslovakia... he's 37 years old but doesn't look it... he lives in marital bliss in Bayside, Long Island, N' Yawk and has two children, a boy and a girl... his instrument is piano but, according to no less an authority than himself, the best you can say about his ability is that he plays in tune... takes him from 6 to 12 hours to put the finishing touches on a stock depending on how late he was out the night before... like most of the stock-orch boys he'd get his stabs arranging for either Jimmy, Tommy or Glenn... his reading habits lean towards non-fiction but he's a sucker for the latest magic trick... if he hadn't got into music he'd like to be an aviation instructor... Tibor Serly was his teacher and he considers ABC's *It's a Blue World* his best effort to date... calls stock arranging an "eternal struggle" but his easy, stylized arrangements belie that cryptic statement.

Two Arranging Eras
 Kresa, in addition to his stock arranging which is exclusively for Berlin, turns out a mass of sheet music for all the publishers. He prefers arranging ballad tunes, unlike most penmen, but he can come up with an on-the-beat last chorus that will satisfy the most hot-happy horn man when the occasion demands. According to Helmy, there have been two eras in stock arranging—before Archie Bleyer and after Archie Bleyer.

"Before Bleyer," he says, "stocks were always dictated by the taste of the individual publishers. Bleyer was the lad who started to pattern them after the top bands and it has been going on ever since. And as long as so-called name bands are the big thing in music, stock arrangers will continue to imitate their style."

"I don't use any special formula in arranging," says Helmy, "except that my stocks can be played with one trumpet and three saxes from the top down and the sock chorus always has four part harmony between 1 trumpet and 3 saxes. In my opinion a good stock should

present the tune in its best possible light, it should be flexible so that chorus bands get all they need out of the repeats, and the special should be in a key so that the top note is no higher than A or Bb so that girl singers can use it as a background."

Hit Composer Leaves Small Estate

Los Angeles—That success in music doesn't always mean riches was noted again as the will of the late Frank Churchill, longtime musical director and songwriter for Walt Disney pictures, revealed that he left a modest estate of less than \$3,000 and an unpretentious home in Hollywood.

Churchill, who died by his own hand as a result of despondency over ill health, turned out hit songs virtually by accident in the course of his job of scoring cartoon comedies. He wrote the melody to *Big Bad Wolf* (for *Three Little Pigs*) and didn't spend much more time on songs like *Some Day My Prince Will Come*, *One Song* and the others for *Snow White*.

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RAVINGS at REVELLE

By "SARJ"

Drummer Charlie Cooper, co-organizer of the Vic Fraysse orchestra in Ridgefield Park, N. J., about eight years, has been drafted into the army and is now stationed at Cochran Field, Macon, Ga., in the Medical Corps. Replacing Cooper is Joey Dee, brother of Johnny Dee, ex-Hal McIntyre reed man now in the army. Cooper incidentally married Marie Jerlinski on Jan. 10.

Trombonist Everett Grandy, also formerly with the Vic Fraysse orchestra, is now fourth class technician in the army at Pine Camp, N. Y. He is in Co. F, Armored Infantry. Grandy just became engaged to Marjorie Hill of Watertown and plays in the band and orchestra at camp, hence the rating. Also in the same army band is Wesley Himes, former Dorsey tram and house man at CBS.

While holding auditions for the *This Is Fort Dix* program from Tilton General Hospital, Fort Dix, N. J., Captain S. M. Katz, morale officer, was approached by a soldier in the Medical Detachment at Tilton with a decided "Greenpern" accent. Asked what he could do, the soldier replied, "I play a hot mose." When pressed for an explanation, he said, "I imitate a guitar wit me schnozzola and git in some hot licks with me fingers. Jist like a guitar player does on dat long part of d' guitar, whatever you call it." P.S.—He made the program.

Incidentally, the Sarj ran into Bobby Burns, Dorsey's ex-manager, at the reception in Fort Dix recently where he had been for the last ten days.

Pvt. Henry A. Shull, now taking his basic training in the Field Artillery Replacement Training Center at Fort Sill, Okla., has written a romantic ballad, entitled *I'm Counting on You*.

The boys in the Headquarters company of the 118th Quartermaster Bn., down at Camp Shelby, Miss., hold a swing session every week called "On the Ball," paced by Pfc. Harry Boell, drummer, who works in the Third Echelon garage.

F. J. Oberhauer, *Down Beat's* former Toledo correspondent, is

Round Robin



San Antonio—Digging a mass communication from 18 friends—who had to pay plenty postage, is Staff Sergeant Will Dougherty, assistant public relations officer at Duncan Field here. He was known as Will Douglas to WKBN listeners in Youngstown, Ohio, an ork leader and announcer.

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now in the army and is located at Hdq. Co., 140th Inf., San Diego, Cal. He's a private.

William E. Proctor, tech sergeant with the 17th Field Artillery band at Camp Blanding, Fla., reports that the boys have worked themselves up a pretty fair dance band. The boys will appreciate any complimentary dance orchestrations you civvies can send along. Also handicapped by lack of arrangements is the orchestra, formed by the 713th Eng. Bn. Outfit, Clovis, N. M., reports Pvt. H. Nociar, trumpet player.

Good news for all army bands is the news that Major Howard Bronson in charge of music for the Army Special Services has arranged with the Music Publishers' Protective Association to provide a basic musical library for all army camps. In addition, the camps will be provided with funds to add music at their own discretion. However, the army bands still need arrangements now.

Bill Darnell, former Bob Chester vocalist, is right at home with the Fort Slocum band nowadays. Chester has turned over a lot of his old arrangements to the band and Bill says the outfit really sounds like home.

The Fort Devens army boys are raving about Corporal Piper, who not only regularly handles drums in the band, but also, they claim, knocks off terrific hot piano on the side. . . . Edgar Battle, the arranger, has his application in for the Marines. . . . John Hicks, trombonist for Meredith Willson, joined the army last week.

Skippy Williams, traveling with the USO unit No. 48, *Hot From Harlem*, writes in from Seattle, claiming that some of the Chinese natives have fancier peg tops than Lenox Avenue ever saw! . . . Henry Levine, former radio leader on *Strictly From Dixie* and *Chamber Music Society*, is now a corporal, is recording the bugle calls for the signal corps at Fort Monmouth, and is leading the dance unit there.

Fort Hamilton has snagged Sarg Crummet for its band leader, while Tim Bryn handles the glee club. . . . Jimmie Faden, formerly of Reeves Sound Studios at 48th St. and Broadway, New York, is now stationed with the 117th Infantry Regiment, Fort Jackson, S. C. He'd like a note from his band pals. . . . The Vincent Lopez brass section arrived en masse at Fort Slocum. They enlisted two weeks ago.

Rocky Gets Cash—and Uniform

New York—Rocky Hoyt, the *Beat's* uptown correspondent, inherited a fortune and went into the army the same day last week. Hoyt, cousin of the Duponts, garnered a mess of cash on his twenty-first birthday, and also got fitted out in that fine khaki.

Wald Gets Short

New York—Pathe has signed Jerry Wald to do a band short. Work starts next week.

Sorry!

Statement in the June lot issue, that orange blossoms had bloomed for Dorothy Dorban, dance producer, and a scion of the Edgewater Beach management was in error. Miss Dorban states that she has not even considered matrimony.

Joe Bushkin Has a Ball!



March Field, Cal.—Joe Bushkin (in front row, 2nd from right) is getting his kicks out of a trumpet, or was when this picture was snapped. The former Dorsey piano ace is now a member of the Air Force Band, which is noted for the large number of musicians it contains who were formerly with big name outfits. Some of them are seen in the photo above.

Front row (left to right): Corp. Glenn Lindberg, Pvt. Oscar Kuessow, Pvt. Vincent Rossi, Sgt. John E. Dumont, Pvt. Bushkin, Pvt. Don Baird; second row (left to right): Sgt. Darrell Brewer, Pvt. Ernest Guy, Sgt. Joseph Murphy, Sgt. Joseph Dasso, Pvt. Edward Erickson; top row (left to right): Sgt. Emerson Haraden, Corp. Herbert Hodgkins, Sgt. Robert Fisher, Corp. Fred K. Said, Pvt. John Soderblom, Corp. James Thomasson.

The air corps bandmen seen above came from such orks as those of Meredith Willson, Ray Noble, Skinnay Ennis, Wingy Mannone, Paul Martin, Lud Gluskin, and the Hollywood film studios. The entire band comes to Hollywood once a week to do a regular broadcast over the Blue Network.

GUTBUCKET DRIPPIN'S

CAUGHT BY BOB LOCKE

"I voiced my opinion in *Gutbucket Drippin's* some time ago, as regards clarinet players, boosting Larry Shields as one of the finest. It seems to me that all this criticism on Jazz that is sent in is nothing more or less than the opinions of such groups as high school kids and young jitterbugs who were not even thought of when Nick La Rocca and the Dixieland Band were making history and Phil Napoleon and his 'Memphis Five' were setting the dance floors afire with *Sister Kate*."

That is the opinion of Billy Dickson, of Greystone Park, N.J., who was associated with the old Original Dixieland Jazz Band many, many years ago. "I wonder if any of your young 'jazz critics,'" he asks, "have ever heard such numbers as *Mournful Blues*, *Ostrich Walk*, *Lazy Daddy*, *Fidgety Feet* and dozens of others that their parents were dancing to? Oh, no! They still think that *Piano Concerto* was written by Freddie Martin."

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

monica."

"Hey!" cries Marjorie Thompson, Winfield, Kas. "We wouldn't say BG had lost his clary playing art—but catch a load of some bright and sparkling competition in the form of one Jerry Wald and his very capable band."

"Not only is Wald's tone rich and varied, but also his band gives him a well-blended background. His chirp is not a raucous raver by any means, which is a pleasure since the run-of-the-mill femme chirps are petrifying our poor ears. Also Jerry's sense of humor is best when giving out with those sassy and pert little morsel phrases, imitated by an impudent trumpet!"

Lee Castle Follows Shaw Into the Navy

New York—Lee Castle, known as Castaldo when he played trumpet with Tommy Dorsey, Will Bradley and Artie Shaw, joined the navy here as a seaman. Castle and his band have been backing Shaw on his theater tour, and Lee evidently decided to follow Shaw into the navy.

Cats Swing in Arizona



Fort Huachuca, Ariz.—Corporal Robert Taylor and his Eight Shots of Rhythm furnish soldiers of the new 93rd (all-colored) division here with plenty of solid stuff at the Service club. Corporal Taylor plays trumpet and is seated in the front row. U. S. Army Signal Corps Photo.

BANDS DUG BY THE Beat

BOBBY BYRNE

(Reviewed in Green Room, Hotel Edison, New York)

This is the best band Bobby has ever had. Not only that, but it's an excellent band for anybody's dough. Up until now, Byrne has used Don Redman's scores. While Redman is of course a marvelous arranger, he never worked out right with this band. The band scuffed up the entrances and got so hog-tied in the phrasings that it would lose all semblance of a beat.

Now, with most of the paper done by Syd Brantley, himself a trombonist, the band sounds more relaxed and the blend of the sections is much fuller.

Byrne is playing with far fewer clinkers than ever before, and his obligations behind the vocalists are something to hear. Bet Tommy wishes he could ad lib 'em like that. His fronting is far more pleasant, though he's still a little self-conscious about his youth.

It's hard to judge Bobby's hot playing. Sometimes he plays really top-notch ideas, and at other times his phrases are jerky and disjointed, as though someone had lifted the middle hunk out. Also, the microphone used to pick him up is not the world's best.

The brass section is the nuts. Despite slight roughness, it rides like mad—even in the whisper mutes that a stand the size of the Green Room demands. Especially noteworthy is the tasty hot work of Jack Koven, who played trumpet with Bunny and shows it.

Reeds are good, except for a slight tendency by the second tenor, Bunny Bardach, to lip down too much when he first hits notes. Clarinet of Hal Tennyson fits, and Bobby's brother, Don, tears off some sensational flute on *Begin the Beguine*.

Rhythm is fine on all counts. Dick Farrell, who was moaning about what the room's fans were doing to his drums opening night, gets a light but firm beat that boots, with plenty to spare. All the other rhythm men get upstairs ratings too.

Vocalist Jerry Stone, formerly with Muggsy Spanier, was working under severe handicap, since he joined the band only a day before opening, replacing Jimmy Palmer. After he gets unrelaxed a little, he ought to pan out well for air-work.

Dotty Claire, as usual, was the best salesman in the band, with that ear-to-ear grin, and an ability to make Bobby work well with her on novelty tunes.

Band lacks only one thing at present: a distinctive style. It sounds good and is easy to dance to, but other than the Byrne trombone, which has too many before it to serve as a really distinctive trademark, there is nothing which the customers can label as *strictly* BB and nothing else. Byrne is working on this, and hopes in the next few weeks to work out some arrangements using harp, which he and his brother Don both play, to give the scores a needed "special" slant.

The band sounds good—it's definitely saleable music—so maybe that long murderous road tour Bobby had in the south, and the tough break he had in losing the New Yorker last year may pay off all to the good anyway.

Personnel: Trombones: Bobby Byrne—Don Matthew—Nobby Dill. Trumpets: Johnny Mariel—Jack Koven—Pete Chido. Saxes: Norman Rosner—Bunny Bardach—Don Byrne—Hal Tennyson—Ray Ropkey. Piano: Nobby Waldon. Drums: Dick Farrell. Guitar: Danny Gragus. Bass—Frenchie Calette.

—mix

Kyser Tours Camps

New York—Kay Kyser has been out on a four-week tour of army, navy and marine camps, which started at Fort Jay two weeks ago. Kyser is paying all expenses of the tour, the first time any band has devoted a full month of its time to shows for the service.

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Band Calls Casa Loman Pianist—'Joe the Horse'

by SHARON A. PEASE

JOE HALL has been playing piano with Glen Gray's Casa Loma Orchestra for the past 14 years. However, he is more than just the piano player—he is one of the ten fellows who jointly own Casa Loma, Inc., and has been with the group since it was first founded. In fact Joe's association with Gray goes back fifteen years, when both along with Pee Wee Hunt, were sidemen in one of Gene Goldkette's units called the Orange Blossoms. Hank Biagini was front man.

ure, partially to his tremendous appetite. Joe's chief interest is of course music but running a close second is golf. He is quite brought down when he can't get in 36 holes each day.

Uses Interesting Harmony

As a style example Joe has done a four-bar introduction and sixteen-bar theme of an original which he calls *Theme Impromptu*. Featuring the clever use of chords it should be taken lazily and relaxed. Especially note the prominent use of ninths, minor ninths and thirteenths. In measure two of the introduction he has used the minor ninth, D sharp, (E flat), as the top note in the treble on beat three, D harmony. He uses the same tone in the chord on beat

Studied Classics

That was in Detroit a couple years after Joe had journeyed there from his home town in Stratford, Ontario. In Stratford, Joe attended school and later worked in a drug store. He studied classical piano with Prof. Dalt Davidson and Madame Strathdee, and conscientiously dug the records of Art Schutt, Paul Mertz, and Irving Brodsky.

After playing a little dance work and finding that he liked it better



Joe Hall, ivory manipulator for Glen Gray and the Casa Loma crew, whose career and style are discussed by Sharon Pease in the adjoining columns. Rube Lewis Photo.

Lazily

than dishing out pink pills for pale people, Hall decided to try his musical wings in Detroit. A couple of years with small bands preceded his joining the previously mentioned Orange Blossoms. Their first big job was at the Casa Loma in Toronto and at the completion of the engagement the name of the band was changed to Gene Goldkette's Casa Loma orchestra. The band returned to Detroit for a run at the Graystone ballroom during which there were many changes in personnel. After the shake-up only Gray, Hunt, and Hall were retained. New faces included many who have remained with the band throughout the years.

four, but with the thirteenth, B, on top. Between these two chords he has used the natural ninth, E. Another way of using the combination of ninth, minor ninth and thirteenth is shown in the two chords that make up beat four in measure three of the introduction, G harmony. Equally interesting combinations will be found throughout the entire example. Notice that the C sharp between the extremes of the bass tenth on beat three, in the first measure of the introduction, has been placed in parenthesis. Joe plays it with ease but as previously mentioned he is known as *The Horse*. Those of you who can't reach it just skip it.

Sent to New York

After a strenuous schedule of rehearsals the group was sent to New York as the Casa Loma orchestra. Things didn't go too well, finally resulting in the boys pulling away from the Goldkette management and forming Casa Loma, Inc. Eventually they hooked up with Corky O'Keefe and the rest is history.

The Casa Loma boys are rated as one of the friendliest groups of regular fellows in the business, and in this respect Joe Hall is definitely one of the ringleaders. Husky and genial, the boys have hung on him the handle of *Joe the Horse*—partially due to his stat-

(EDITOR'S NOTE: Mail for Sharon A. Pease should be sent direct to his teaching studio, Suite 815, Lyon & Healy Bldg., Chicago, Ill.)

Sweethearts In There!

When you're cussing at transportation on the road, dig this cozy set-up that the Sweethearts of Rhythm All-Girl Band have: A \$15,000 bus, paid up in full, with hot and cold running water, air-conditioning and sleeping accommodations for twenty-two people!

At Casa Loma Keyboard

A COLUMN FOR RECORD COLLECTORS.....

By GEORGE HOEFER, Jr.

Omer Simeon is a member in good standing of the famous New Orleans clarinet coterie of Dodds, Noone, Bigard, Bechet, Nicholas and Hall. However, Omer's musical activity has centered around Chicago since 1914 whence he came as a boy. He has only played jazz in New Orleans as a member of the Earl Hines orchestra. Most of the collectors are familiar with



Omer Simeon

the fine biographical sketch of Simeon in the July 26, 1940 issue of the late lamented *Jazz Information*. There is not much to add to Omer's still very active career. He finally completely severed his connection with the "Earl" in late 1940. Since that time he has played with Walter Fuller's big band, Coleman Hawkins' Chicago band at Dave's Cafe, and is now again with Walter Fuller in a five-piece where he gets a chance to solo an abundance of that fine New Orleans clarinet.

Jelly Roll Was Stymied!

The only time Omer ever saw the indomitable Jelly Roll stymied was early one morning at the Victor studios in Chicago when they were recording *The Chant*, *Smoke House Blues* and *Black Bottom Stomp*. It seems Walter Melrose, the music publisher, had contracted the date and it was his policy to always bring the boys a quart of Scotch. It was evidently Jelly's first repast of the day and in the middle of the session they had to stop and let Jelly go out for some air.

Along with the new feature policy discussed below it might be well here to again put on record an important *Hot Discography* correction. On page 352 in the Omer Simeon section the personnel of the Helen Savage-Dixie Syncopators record should read as follows: Omer Simeon, clarinet, and William Barbee, piano. Earl Hines did not play on this date. The two sides were made in Chicago in 1930 and Helen Savage was a white blues singer. The correct title of the second tune should be *For Just a Little Love from You*, not *For You*. Master numbers do not show on the wax.

BOX will contain a thumbnail sketch of a famous collector's item. It is planned that this sketch will include corrections to the *Hot Discography* listing as well as additional pertinent facts that have come to light regarding the particular record. Also from time to time sketches will appear of good jazz records that were not included in Delaunay's H. D. or the new *Jazz Record Book*. It is hoped collectors will find the information useful and will accordingly enter the data in their copy of *Discography*. Those of you who have such information are requested to write it in and due credit will be given.

Drivel of July—From the victrolas of Chicago's Harlem come more fine jazz rarities than in any one other section of the world. It is to be remembered that Oliver, Louis, Hines and many other jazz greats centered their early day jazz playing around 35th street. The Groove Record Shop at 4712 S. Parkway has been requiring the trade-in policy for the purchase of new records. Phil Featheringill has been employed to handle the old records that are constantly coming in. He plans to issue auction and sale lists. The *Hot Box* would advise collectors to immediately forward their want lists.

Boyce Brown is again on furlough from Chicago's Liberty Inn and is reported to be at the Club Miami around 55th and California Ave.

An interesting Okeh label turned up at the Groove. Label reads OK 8287 *No Good Blues*, sung and fiddled by James Johnson, piano by De Louise Searcy, banjo by Lonnie Johnson. Reverse *Neuport*

Make Your Own Orchestra Arrangements with the Spivak Arranger and Transposer. Four part harmony for all instruments at a dash—50c. Write your own music with the new music writing device! Celluloid stencil for tracing musical symbols perfectly, 50c. Send \$1 for both items.

S. SPIVAK, 4511—15th Ave. Brooklyn, N. Y.

Tony DiPardo Weds on the Bandstand

Minneapolis — Confined to the hospital this month here is Minny's iron-lipped trumpet player, Don Ross, who collapsed in the local 73 Union clubrooms from an aggravated stomach disorder. Ross' place with the Bev Robey band at Sloppy Joe's is being taken by Duke Duval.

Nicollet Band Wedding

The most hectic session of his band-leading career ended this month at the Nicollet Hotel for Tony DiPardo, young trumpet-playing leader under the MCA banner. Even though his draft board was set to induct him from his St. Louis home, DiPardo took the marriage vows on the Nicollet bandstand with all Minny members of local 73 free and invited guests.

Before these vows were spoken, another draft board had taken his drummer, and so DiPardo's honeymoon consisted of looking through the union directory seeking a replacement here. His last week at the hotel found Don Hallberg and Don Hixon sitting in the percussion seat. The day before he left, with possibilities of the band breaking up here, DiPardo was granted another stay by his board.

DiPardo was former trumpet man in the band of Eddie Duesteder, former Twin City organist and band leader, who now works out of St. Louis.

Bass Quits Chester

The biggest surprise to local musikers was the news that Bob Bass, fine drummer of the Bob Chester band, had turned in his notice to return to his home town. Mrs. Bass is expecting another, so Bob will work locally until his family is settled. . . . Earl Murtaugh, fine Minny tram of the Jimmy Joy band now at the Bismarck in Chicago, is considering juicy offers from several fine bands, notably that of Ray McKinley. . . . Ollie Halten, former local valve man, now in training at the Great Lakes Station.

—Don Lang

Blues, singing and banjo playing by James Johnson, piano by Searcy and kazoo by Lonnie Johnson.

Concerning Armstrong Records

Walter Melrose is now in the saddle horse business at Santa Mariana Ranch in Tucson, Arizona. He writes that he has no idea where the Armstrong cylinder records made in his office are now. The music on them was taken down by Elmer Schoebel and published by Melrose in a book titled "Fifty Hot Choruses" by Louis Armstrong." This book is still in the Melrose catalogue. The music was put on old Edison cylinders and Melrose recalls they were absolute cornet classics. Louis made them with both eyes shut and his horn pointing to the ceiling one moment and the floor the next.

Les Zacheis advises that the two tunes, *Black and White Rag* and *Smokey Mokes*, which gained such wide favor via the Lu Watters records were once before recorded by Prince's Band on the old Columbia label.

Collector's Catalogue: Jim Weaver, 326 Main St., Winchester, Mass., an M.I.T. student collector Jack Teagarden.

Frank Holland, 2282 Grandview Ave., Cleveland Heights, Ohio, and K. G. Storm, 175 W. 93rd St., N. Y. C., will pay \$1.50 each for certain Casa Loma records.



The "VICTORY DRUM PRACTICE PAD"

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TIPS FOR TUBMEN

By GEORGE WETTLING

While in Madison, Wis., recently, I called upon my good friend, Erwin Koch, who is the inventor of the double pedal (Dubl-Pedl is the trade name), the Zephyr Pedal and the folding drummer's seat. Talking to Mr. Koch, I picked up quite a few tips on pedals which fit right in with the question and answer department.

Getting the Most Speed

Frank Harrington, of Rye, N.Y., and Colin Campbell of Hollywood, Cal., write me to ask how to get the most speed out of a pedal.



Wettling

Mr. Koch tells me that the most speed can be derived from a pedal with a small beater ball and a long foot board, about an inch longer than your shoe. Of course, if your shoe measures over a size 12, you will probably be out of luck. Also, don't have the beater rod too long. It is better if it's on the short side a little. Make sure your pedal has a good strong spring, and set the pedal close in on the rim, near the head of the bass drum. For a good full tone, make sure your pedal ball has a good wool covering with no worn flat spots.

Action Should Be Sensitive

The action on your pedal should and must be sensitive enough always to keep the foot board in contact with your foot on fast work. Posture is another important fact in modern drumming. Make sure you are sitting high enough to keep the proper toe touch, and to bring the body close and over your traps.

Roger A. Link of Chicago would like to know if most drummers hit the cymbals only when indicated in the arrangement or if they use their own judgment and hit them whenever they feel it necessary.

No Real Cure for Dampness

I'm inclined to think the latter is more like it—although on some of the more legitimate orchestras, the arranger most likely would want the cymbals hit only when indicated. Roger also asks what to do about his drums in damp weather. There is really no cure for the dampness that gets into drum heads in rainy weather, but some drummers put heaters in their drums which helps considerably and others put lights in

theirs. Light bulbs are a good help, especially when playing on certain jobs which are near lakes, salt air, etc.

Koster Mathew, of East Watertown, Mass., writes me that he has 32 real percussion solo records and that he copies the rhythm from them and is doing a fine job of it. Mathew says that it has not interfered with his learning the rudiments one whit—and what he wants to know is, should he keep trying to learn swing?

"You Can't Learn Swing!"

Might I say you do not learn to swing. You either have it or you don't. The word swing is certainly misused—and it seems to have confused many.

I would like to say a few words of praise on Bill Ludwig's new book, *Swing Drumming*, which has been on the market only a short time. It is really a fine book and very complete in every way. Bill is now in Uncle Sam's navy and doing a fine job there, too.

Four Replacements in Ken Renick Ork

Rochester, N. Y.—Ken Renick has added Mac McCarthy, former leader of his own combo; Pete Moyer and Irv Wiener as replacements in his saxophone section, and Norm Webb to the trumpet section. Al Reichert, one of the departing saxmen, had been with the unit for six years.

Billy Poinan's band has been booked for six weeks at the Sea Breeze Pier ballroom. . . . Frank Skultety and his orchestra have replaced Jack Mayo in the Odenbach Peacock room. . . . Marty Chesler and his ork had a double celebration at Joe Brill's night club in Newark, their first anniversary, marking the longest run of any band at the place, and an all-time high in attendance.

New York—Mildred Bailey went back on the air for the first time since the Bob Crosby Camel Hour, when she joined Lou Holtz and the *Time Out For Laughs* Sunday show over CBS at 7:15 two weeks ago.

Think They Look Alike?



St. Louis—During the recent appearance of the Hollywood Victory Caravan here, Coast Guardsman Jon Paul Jones served as guard for Bob Hope, when Hope and Bing Crosby, who also appeared in the show, played an exhibition golf match at a local golf course. Crosby called attention to the resemblance of Jones and Hope and the pair willingly "mugged" for the camera. Before enlisting Jones sang with Nick Stuart's orchestra at the Jefferson hotel. (Photo by Ralph Rugh, St. Louis Globe-Democrat.)

DOUBLING IN BRASS

By JOHN O'DONNELL

A brass section is like a baseball team. Take many of the so-called big time brassmen. Sometimes I would swear that they are sucking on their horns instead of blowing them. The big time bands should have more like the James' and the Dorseys. When the leader says, "Get in there and pitch," what have you got? Just a lot of good intentions. That is not enough—it's what comes out of the bell that counts.

Good baseball players, golfers, vocalists, brassmen are just that, because of two words — *perfect form*. That's what I am trying to impress upon you—to get it, or else. The minute I see a brassman play or have a letter from him describing his difficulties, I know just what he has that is good and just what he has that is bad. What I am trying to get over to you is to keep your natural feel and way of playing, and the good things you have. Then use my ideas to take out the bad. Any one should know that you just pull the weeds and

leave the flowers.

Only One Right Way

When I say *my* ideas, I don't mean that I am the guy who invented right. Right was right from the very beginning. But, as the old saying goes, "There are many wrong ways, but only one right," and that's the reason why we have so few big time performers. That is no reason, however, why you can't be if you are barking up the right alley. Find that "right," and really start pitching.

Through my column I am trying to put over to you the ideas and the correct form exercises that will put you on the right track. When I ask you if you have an automatic blowing of the cheeks, or cheek, or upper lip, like Harry James, Ziggy Elman, you should check to see. If you haven't, you should do the exercise I gave in one of my recent columns for two minutes; then play natural for 5, 7, or 10 minutes, letting it come into your natural automatically. When I say you must have the correct base (which to all good men means playing correctly from and with their chops), you must have it, or find it, as I described to you in one of my columns. If you are trying to play with non-pressure you might as well forget the whole thing, because "there ain't no such animal." Perfect form, have you got it? If you haven't got it, get it!

Melody Masters Set

Sault Ste. Marie, Mich.—The Melody Masters, six-piece band which played at The Wilds here for three months last summer, is set in the spot indefinitely this year. Line-up is Vern Gram and Bob Ross, trumpets; Bob Calcut, trombone; Don Glinkie, tenor doubling alto; Les Parrow, piano, and Dick Baldrige, hides and scat vocals.

Jersey Club Burns

Union, N.J.—A three-alarm fire two weeks ago destroyed the Flagship on Route 29 with damage estimated at a hundred thousand dollars. The fifteen-year old club, built in the shape of a ship, closed at 2 a.m. and the fire broke out later in the morning. The Korn-Kobblers, six-piece novelty band, lost some of their music and instruments.

Replaces Penny

New York—New chirper with Hal McIntyre taking Penny Parker's place is Frances Gaynor, youngster who has sung with several other New York bands.

McKinley Plays Date Without Piano

Turkish Hepcat Emcees Capitol Press Club Jam Session

Washington, D. C.—Ray McKinley's new ork played a recent one nighter at Riverside Stadium. Piano hired for the affair was out of tune and a few hammers were missing. In plain words, it was a darn shame because Ray has a wonderful young pianist and it didn't do the band any justice to be forced to play without a piano. Despite this handicap, Ray and his boys showed that with a little time they will be up near the top. Mahlon Clark's clarinet and Brad Gowan's trombone were wonderful. Crowd of about 800 attended. Jack Maggio and his fine young 14 piece ork were thrown out of work when the Nightingale closed. A victim of gas rationing. . . . Bob Pace, handsome WJSV and CBS vocalist, enlisted in the marine corps and is undergoing training at Paris Island. . . . Lonnie Wilfong, arranger for Benny Carter and Jimmie Lunceford, is now doing work for the best little band in these parts—Ralph Hawkins and his Crossroads ork.

Ray King Seeks Spot

Ray King is dickering for the old Pirates Den. This would be an ideal spot for Ray and his very good young ork, especially with the gas rationing. . . . Skinny Ennis drew about 400 persons, including dead heads and the help, to Uline's Arena. . . . Woody Herman drew nearly 1,300 to this same spot. This poor showing is no reflection on Woody who is very popular in this town but on the very poor manner in which the promoter handles the advertising. The world's worst acoustics and a pathetic excuse for a floor all help no little in keeping people away.

Turkish Harry Lim

A jam session given at the Press Club and emceed by Neshui Ertegun, son of the Turkish ambassador to the U. S., was attended by 975 persons.

Teddy Wilson, Zutty Singleton and Maxie Kaminsky were the most impressive — Benny Morton played some sweet trombone; Tommy Potter, local colored cat, played good bass; Joe Marsala and Adele Girard played too.

Lead Belly, his 15 string guitar and his homey folk songs, should have stayed at home; otherwise, it was a good session. But could have been much better.

—Whitey Baker

Best Circus Band in World Out of Job

New York—The best circus band in the world is out of a job. Merle Evans and the Ringling Brothers Barnum and Bailey band lost out when they were ordered out on strike for a two dollar raise by the AFM and the circus found it could keep going with records and a callopie.

Glenn Miller's Kid Brother Gets Ork

Boston—Glenn Miller's brother Herb is set for some dates up here fronting an eleven piece band plus his own trumpet. Another trumpet leader, Cootie Williams is in at the Tic-Toc Club.

Super-Luck

The Korn Kobblers were burned out of the Flagship in New Jersey the other day but Chief MacElroy, the drummer, ain't kicking too much. His car was stolen the other night, turned up four days later with only a half gallon less gas, all the tires intact, and a brand new tire sitting quietly in the back seat. Claimants can jump in the river.

Oriental Gardens in Regina Opened Again

Regina, Sask.—Howe Louis' Oriental Gardens, closed for some time after city-wide campaign against bootlegging, has suddenly and mysteriously re-opened. . . . Sam Hillier has gone into the Trianon ballroom here to open the summer season.

Mervyn Johnstone, Regina lad who played with Stan Paton, at the Gatineau, near Hull, Que., returned to the city this spring and is here for an indefinite stay. . . . Mart Kenney drew a record crowd at his one-nighter here and has been billed for another date. Regina is the old home town of the Kenney crew.

—Isabell Goundry

A Les Jenkins Trombone Solo

Here is how Les Jenkins, first trombonist with the Ted Weems crew and formerly with Artie Shaw and Tommy Dorsey, improvises on *Made Me Love You*. Printed by permission of the copyright owners, Broadway Music Company, 1619 Broadway, New York, N.Y.

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PROFILING the PLAYERS

LIONEL HAMPTON BAND

LIONEL LEO HAMPTON . . . vibraphone, drums, leader . . . born Louisville, Ky., April 1911; family moved to Birmingham until Lionel was seven, when they went to live in Chicago. Lionel got his first break in a band sponsored by the publisher of the *Chicago Defender*, in which he played bass drum. . . . Wallace Bishop, former Illinois drummer, and Omer Simeon were also members. . . . Lionel wanted to play tympani, learned harmony, and got into St. Elizabeth High School band on snare drum. Reb Spikes, sax-playing co-leader of the Spikes Brothers' orchestra, organized a band on the Coast and sent for Lionel in September, 1927. He toured with the Spikes at \$75 a week for seven months; next played in a Los Angeles club with Vernon Elkins' sextet. Went to Cotton Club with Elkins, later becoming house drummer there and working under Les Hite and Louis Armstrong, making his first records with Satchmo. . . . Found a set of vibes in the studio and fooled around with them at Louis' suggestion; result was the *Memories of You* record which marked Lionel's vibed debut that same day. . . . Lionel stayed at the Cotton Club till 1935 later had his own nine-piece at the Paradise, where Goodman, Wilson and Krupa sat in and jammed with him. Result: B.G. brought him to New York to inaugurate the quartet, November 17, 1936. Lionel stayed with him almost four years, organizing his own band on the Coast, September, 1940.



Hampton

WARSHALL WALTON ROYAL . . . alto, violin, solo clarinet, assistant leader . . . born Sapulpa, Oklahoma, December 5, 1912, one of the Royal Family orchestra—joined the family band at twelve, playing violin, with his mother, father, brother and uncle as fellow-members. . . . joined Mosely's Blue Blowers, leading Pacific Coast group around 1929-30. Left them in '31 to join Les Hite at Sebastian's Cotton Club (Hampton and Lawrence Brown were there too). Made first records 1938 with Art Tatum pick-up bunch for Decca. Left Hite early '39, joined Cee Pee Johnson ('Best mean jump band I ever heard') until October, 1940, when he went with Hampton. . . . Unmarried; likes Shaw, Goodman, Bigard and all outdoor sports. Own favorite sax solo on wax, he says, is Sounding at the Beacon, with Lionel's Sextet on Victor.

RAYMOND PERRY . . . also, alto, violin, clarinet . . . born Boston, February 25, 1915, son of organist. Gigged with own ten-piece Arabian Knights at sixteen; didn't take up alto till 1935, taking first sax job with Dean Earl's group at Little Harlem; later with Chick Carter, in band which included Sonosky Young, Gerald Wilson; then a year with Blanche Calloway to summer, 1940. Met Lionel in Atlantic City, joined him in Los Angeles, September, 1940. Married eight years; daughter, Julie, 7, studying piano. Ray goes for Smiths—likes Stuff on Eddie, Willie on alto.

JACK McVEA . . . baritone, alto . . . born Los Angeles, November 5, 1914; father, Isaac S. McVea, led his own band on banjo, which he taught Jack at 11; son switched to alto next year. Spent nine months in a group led by Eddie Barefield, then went with Claude Kennedy at Long Beach; this group later became Cee Pee Johnson's orchestra. Jack stayed four years, leaving when Lionel formed his group. Playing mostly baritone now, likes to listen to other bands, especially Duke—because of Harry Carney—and says his two-year-old Jacqueline won't be a baritone player.

DEXTER KEITH GORDON . . . tenor . . . born Los Angeles, February 7, 1923, son of doctor. Got clarinet at 13, gigged around, bought an alto; went to Jefferson High; only took up tenor shortly before taking his first band job with Lionel, leaving town at 3 days' notice by permission of his pa, who's a friend of

FRID LEE BECKETT . . . trombone . . . born Tupelo, Miss., January 23, 1917; took up trombone 1932. First name band job with Andy Kirk, then to St. Louis with Crackerjacks; to Kansas City, joined Prince Stewart, 1937. With Nat Towles in Omaha and next got his big break with Marlan Leonard in Kansas City, getting much acclaim for solo work on records such as *My Gal Sal*, a la Bridges. Joined Lionel September, 1940. Married four years; no children. Tommy Dorsey and Lawrence Brown fan.

LUTHER "SONNY" GRAVEN . . . trombone . . . born Oakland, Cal., April 11, 1905. . . . Violin at school, trombone at fifteen; with Sonny Clay in Los Angeles 1929, followed by six years with Hite; was on the records Les and Lionel made with Satchmo. Musical models are Lawrence Brown and Fred Beckett.

HENRY SYLVESTER SLOAN . . . trombone . . . born Houston, July 30, 1917 . . . drummed at high school, started to slide at 14. Had own 15-piece band around Texas and Louisiana, 1939-40. Has a 8-year-old Junior. Gets his kicks from Trummy Young and Fred Beckett.

MILTON RUCKNER . . . piano . . . born St. Louis, July 10, 1915 . . . younger brother of Lunsford's alto man, Ted. Studied in Detroit, played with Harold Syncope at 14, joined McKinney's Cotton Pickers 1934 as arranger; then had it tough for a while. Lionel took him on in November, 1941, to replace Ray Walters. Two daughters, 5 and 2. Likes Wilson, Tatum, but has odd style of his own.

IRVING ASHBY . . . guitar . . . born

Hutton Loses Five Men to Uncle Sam

Savannah, Ga.—When Count Basie appeared here recently, a local girl who went up and sang a couple of numbers with the band brought the house down. She is Eloise Alma Little, a blind, crippled girl who sings at the Dunbar Theatre, and in the opinion of two Decca and Columbia representatives she just about equals Fitzgerald. At Basie's Atlanta one-nighter, the show took in 6,000 paid admissions, and estimated another 3,000 were turned away. In Macon they had more than 1,000 white spectators.

Many Hutton Changes
Ina Ray Hutton has made a number of patriotic contributions, in the forms of Paul Russell, pianist; Eddie Zande, trumpet; Bert Schaperow, alto; Jack Andrews, trombone; Billy Watt, drums. Frank Berardi, trumpet, and Phil Sobel, alto, have left the band also. At the University of S. C. dance where the band played a short time ago, Zande, one of the original members of the outfit, came up and sat in with them—much to their surprise and pleasure. Zande is now at Fort Jackson.

These changes leave the present line-up as: Gene Zannoni, Irving Braeberg (baritone), George Wimpy Furman, Danny Cappi, Irving Greenberg, George Paxton (arranger), saxes; Al Squeaky Stearn (from TDORSEY), Harvey Streiner, Chuck Forsythe, trumpets; Bob Negron, Jay Kelliher (from Gene Krupa), Marshall Hawk, trombones; Jack Purcell, guitar; Rocky Coluccio (from Jan Savitt), piano; Phil Sillman, drums; Stuart Foster, vocals, and Ina Ray on vocals and lead-stick.

When Money Counts
At the Savannah Army Air Base, tenor saxist George Albrecht was just about at the bottom of low the other day. Not down to his last dime, but ten cents past it. Stretched out on the cot and bemoaning his situation, he suffered in the agony of his faded spirit, when someone brought him a letter—it was from Gray Gordon, and contained \$8 cash refund of taxes paid in some time ago. George never had a bigger thrill from any amount of money.

Savannah Beach is still giving forth entertainment in spite of the automobile situation, with Danny Danford at the DeSoto Beach Club, and The Four Swingsters with Joe Medley at the Brass Rail. The beach is in a dim-out for the duration.

—Charlot Slotin

Sumerville, Mass. December 29, 1920, of British and American Indian descent. Wanted to be English teacher and still regards music as a hobby; got scholarship to New England Conservatory. Spent six years learning music theory with a Hindu friend, Shesh Khall. Drawing and cartooning are his hobbies; to go to college and visit England his ambitions. . . . He took a civil service exam and became a qualified meteorologist. Biggest event of his life: his marriage and twenty-first birthday, both on December 29, 1941. Spends every spare moment raving about his bride who's a language teacher, B.A. and M.A., Boston University.

GEORGE JENKINS . . . drums . . . born Norfolk, Va., 1917. . . . Sister to Rex Foster, who's been heard on several Decca wax records as solo singer. He was outstanding football kid at high school, also played in school band. Got professional start with Clint Turner; then worked four years for Hardy Brothers, with whom Lionel heard him in Atlantic City in 1940. In latest addition to Hampton band, having replaced "Shadow" Wilson in February, 1942. Faves are Jo Jones and "Ham."

VERNON CREEDLE ALLEY . . . bass . . . born Winnemucca, Nevada, May 26, 1916 . . . grandfather was fine violinist. Started on clarinet in Junior High, San Francisco. Played piano, then to bass at 19, going to work with Wesley Peoples' band, then had own small combo awhile; Lionel jammed with him on visits to town with Goodman, sent for him when he organized his own bunch in Los Angeles. Best bass men, he says, are Paige, Blanton, Bernstein. Unmarried; hobbies, movie cameras and all sports.

RUDLE MAXWELL BLAKEY . . . also known as "Skid" and "Muckabeck" . . . born Bowling Green, Ky., April 4, 1911, son of two professional singers. Moved to Chicago at 3. Was chorus boy in 1928; educated at John Faren and Englewood High School, one year at Willberforce Univ. Sang and danced with Three Pods of Pepper, two years, then became solo emcee and singer from 1935 until joining Lionel a year ago. Wife, former Kathleen Dade, is former Harlem chorus-girl. Favorite singers Frank Sinatra, B. Holiday. Daughter, Mertys Lamarr, was born the day he joined the Hampton band, January 27, 1941.

Patriotism!



New York — For years Dolly Dawn refused to pose for cheesecake. Her discoverer and mentor, George Hall, always pointed out that Dawn can sing, and that sexy shots should be left for canaries who can't. Came the war, however, and Dolly decided to do her bit by demonstrating the virtues of cotton stockings. *Ray Levitt Pic.*

Not So Square

New York—it may be square dancing, but it still cuts rugs. Recently, at a folk-dancing festival here on Sheep Meadow in Central Park, two hundred square dancers got rocking so lustily to the tunes of the hill-billy dance band that it's going to cost the Park Department 650 bucks to fix the turf.

Maestro Doubles

Dancers at the Roosevelt Grill may notice a distinct sneer on the paws of Walter Perner, the new maestro in charge of the Relief Band. This is probably because he's general manager of Arthur Murray's famed dancing school, and works at night with his seven-piece band just as a hobby. He claims most dancers ain't nowhere. Plug Arthur Murray unplugged.

Digging the BEAT

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New Shribman Spot to Brave Gas Ration

Vaughn Monroe Opens Sun Valley; Other New England News

Worcester, Mass.—Still a little early to gauge the extent to which gas rationing will hurt spots here employing name bands.

Shribman's newly remodeled spot, which was a popular name band spot for several years, is without benefit of subways or elevated.

Griff is Top Draw Griff Williams' band recently knocked out the top draw of the season for Roy Gill's Totem Pole with 10,650 dine and dancers for about \$7,700 in his first four day stop.

M. Marguerite Morrison, committee chairman for \$1,000 scholarship offer by the New England Conservatory of Music Club of Worcester County, announces Wayne Barrington as winner.

Dol Brissette, currently at Hotel Bancroft, returns to airlines with new 14 piece WTAG studio ork, replacing Bob Pooley, who goes out for string of summer dates through New England.

Vaughn Monroe was recalled for swell Sunday show at Worcester's beautiful Auditorium, featuring lovely Marilyn Duke and impressive Ziggy Talent.

Around New England Mayor Toepfert has sworn to knock off Sunday permits over in Holyoke where name bands and other touring units are coming in for Sunday performances.

Johnny Wall and Angus Parker, name band bookers for Whitins dance spot, confide that their recent Mal Hallett and Sam Donahue bookings into their Town Hall spot will be their last for the summer months.

Lim Gathers Stars for a Session



New York—Harry Lim, the boy from Java, gathered these jazz stars together for a Village session one night last month and also lined them up for a picture.

Vancouverite Makes Crack Of the Year

Vancouver, B.C.—If it isn't the armed forces, it's the shipyards. To one or the other stream many of the best known Vancouver musicians.

George Calangis and "Ace" Howard, string specialist and drummer - guitarist respectively, have joined the Royal Canadian Air Force.

shipbuilding. Vancouver's first battle between name American bands took place in June, when Duke Ellington hit the stage of the Beacon theater in competition with Sonny Dunham at the Orpheum.

Ellington pleased all except the longhairs and schmalztz fans. One of the latter clan uttered this execrating remark within hearing distance of your reporter during the Duke's show: "Eddie Duchin should give him some lessons!"

Dunham played his stand here with a couple of cracked ribs—a darned uncomfortable condition for a horn blower of the dynamite school.



America's one and only Bix Club has been temporarily disbanded by Uncle Sam. But a fellow Bix-lover of Canada has revived the club for the faithful.

James Winch, Jr., of 40 Sullivan St., Cazenovia, N. Y., is anxious to form a new Glenn Miller Fan Club in his part of the state.

Alice Margulies, of 541 Ave. C, Bayonne, N. J., wants to join a Vaughn Monroe fan club, and Phyllis Grant, of 1315 Eastern Parkway, Brooklyn, N. Y., is anxious to join a Glenn Miller fan club.

The Bob Houston Fan Club No. 1 now boasts 78 members and is looking for more. The club hands out membership cards with

Where the Bands Are Playing

- (Jumped from Page 22) Williams, Gottle (The Toe) Boston, Mass. Until 7/11. ne Williams, Griff (On Tour, Chicago territory) MCA Williams, Ozzie (Summer Gardens) Peterboro, Ont. b Willis, B-b (Humphrey) Marlborough, Mass. b Wilson, Teddy (Cafe Society Dwn.) NYC Windsor, Russ (Lafayette) Rockford, Ill. Winton, Barry (Roosevelt) New Orleans. La. h Wisdom, Fred (Southern Grill) Muncie, Ind. Wood, Stan (Belmont Pl.) Cartierville, Quec. Can. Wubbald, Joe, Trio (Crescent Cafe) Washington, D. C. Wyllie, Austin (Pier) Celeron, N. Y. b Wyllie, Wolf (Santley Park Supper Club) Vancouver, B. C. Xavier, Ruddy (St. Bernadette Auditorium) Brooklyn, N. Y. Yarlett, Bert (Hollywood) Toronto, b Yates, Dannie (Royal Palm) Miami, ne Yeaman, George (W.B.A.) Baltimore, Md. Yellman, Duke (Brown Derby) Chgo. ee Young, Eddie (Claremont) Berkeley, Cal. Zoeller, Lou (Night Kitchen) LA, Cal. ne Zollo, Leo (Benjamin Franklin) Philadelphia, Pa. Zuckert, Leon (Cab. Broad. Corp.) Toronto, Can. Zurke, Bob (Hangover) L.A., Calif.

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Elite Club Rocks With Peoria Jazz

Peoria, Ill.—While Peoria's musical aggregations seemingly sleep, the Elite club pours forth some of the hottest sessions to ever hold away here. Into the wee hours local swingsters come so thick, sitting in sees a line formed to the right; sometimes outside the premises.

About fifteen young local chicks are making plans with their voice schools to tour USO camps this summer. A variety of vocalizing with solos, duos, trios, etc. will comprise the group.

Ohio Chirp Starts

Cleveland — Elaine Beatty, 17-year-old singer, who won a Sammy Kaye contest several months ago, joined Clint Noble here at Euclid Beach last week. Liquor Board regulations prevented her from joining the band at the Hotel Statler.

Nate in Norfolk

Norfolk, Va.—New manager for the Polaner Ballroom here is Nate Faggen, former manager of the Rosemont Ballroom in Brooklyn. Rosemont suffered a bad fire several months ago.

Houston Club Biz Best for Many Years

Houston, Texas—Local bistros are enjoying the best spring season in years and as a result, musicians hereabouts are plenty happy. The Aragon Club has renewed Vic Insirillo's contract for another six months, since all previous attendance records have been broken during this ork's engagement.

Scott Cameron's crew continues to please the cash customers at the Cotton Club, due largely to the maestro's arrangements and bassist Larry Nolan's warbling. Johnny Fredrick, trumpet, and Andy Oritz, hides, are the latest additions to this outfit.

Marion Fox, billed as The Mountain of Blues and weighing 330 pounds, with the Eric Shanks ork at the Reno Club, recently was interviewed on the nationwide Horace Heidt radio show from the Metropolitan theater here.

Skipper Trevathan is handing Harry Keating the baton of his Chinese Duck ork this month. Skipper is leaving the music biz for the local shipyards.

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