

# DOWN BEAT

CHICAGO, JULY 15, 1942

Vol. 9—No. 14

## SCOTT LEAVES DANCE FIELD

### Joe Glaser Buys Norvo Septet

Clicking at Door, May Become Best Small Jazz Band

by MIKE LEVIN

New York—Joe Glaser, who is a very canny operator, just shelled out a four-figure hunk of cabbage to buy the new Red Norvo septet from the William Morris office. From now on, Glaser will act as manager-booker for the band, and has a couple of tasty deals cooking for them now on the coast.

So it looks at long last as though Kenneth-Red-Norvo-Norvo will get a chunk of the fame that's rightfully been his ever since those classic records he made up at Columbia with Teddy Wilson, Bunny Berigan, Chu Berry, Johnny Mince, BG, Shaw, Krupa, Jack Jenny, and others.

Revives the Door

He's certainly happier than he's been in a long while. No big-band headaches to worry about and no transportation problems. For the first time in several years he can

### McIntyre Expected To Sign With Morris

New York—Within the next few weeks, Hal McIntyre's new band, now at the Paramount here, will probably sign with the William Morris office. Deal is being set by Cy Shribman, New England booker, who along with Glenn Miller, controls the band. It is understood that after Shribman signs this deal, he probably will pick up the contract of another leading sax-star leader.

### Mary Marries

New York—Mary Small, well-known radio singer who started as a child prodigy, married Vic Mizzi, songwriter-author of *Three Little Sisters* here two weeks ago.

### BLUE NOTES

By ROD REED

Musical instruments frozen for duration. Accounts for decline of hot music.

Title for mystery story about musician and gal vocalist: "The Wolf and the Canary."

When a soldier wants to sit 'em all out, he says it's because he's been hiking all day. Civilians must find other excuses.

Despite war, Fitch Bandwagon carries on. We must continue to fight Nazis, Japs and Dandruff.

HOOT PARADE: Table-top Krupas who think a knife and a water glass make music.

### Calloway Aids Solution of Bus Problem

Outlines Plan to ODT For Salvation of Negro Bands in South

Chicago—If the colored bands get a break from the government on their transportation problems in the south, it will be due to the efforts of Cab Calloway, his hide-highness of ho-de-ho, who made a special trip to Washington, D.C., the day before he came here to open his recent engagement at the Chicago theater.

Cab, accompanied by Walter White, executive secretary of National Association for the Advancement of Colored People, conferred with officials of the Office of Defense Transportation, pointing out that not only was a question of general morale concerned, but that the very existence of a

### Patty's 40 Grand Appendectomy

New York—Patty Andrews, one of the famous three, landed in a Rock Island (Ill.) hospital last month to have her appendix chopped out. She will be back in harness in a little over a week. In the meantime, the trio figures that including its cancelled New York Paramount Theater booking, Patty's tricky hunk of tissue cost them a cool forty thousand bucks—which is still worth more than tin, even now.

### Cootie Gets Moo

New York—Cootie Williams' band, now working the New England territory, picked up what is probably a record sum for new

### Helps His Race



Cab Calloway, shown here with his script on his weekly Blue Network broadcast, the Quizzicale, took time out to visit Washington and to plead for a government concession on the bus ban for the sake and survival of colored orchestras, especially the lesser known units. Ray Levitt Photo.

### Hollywood Pays Quarter Million for Berlin Show

New York—Irving Berlin's show *This Is the Army* opened here last week with enthusiastic reports from the critics as was to be expected. Including many top sidemen in the pit band, the show has already been auctioned to Hollywood for \$250,000.

band last July 12, garnering \$450 for an hour and a half concert at Colgate University.

### Helbock Loses Suit for Name Of Onyx Club

Chauncey Olman Tosses Some Fast Legal Curves to Win

New York—Chauncey Olman, theatrical lawyer here, pulled off one of the sweetest legal jobs swing street has seen in a long time when he licked Joe Helbock's suit to keep the present owners of the Onyx Club from using the name. Helbock claimed that he owned the name and intended to open a club in the near future much like the famed joint he ran in 1935.

Doesn't Own Name

Olman proved to the court denying Helbock's petition, that not only was it silly for Helbock to sue for damages "in the future"

(Modulate to Page 12)

### It Wasn't a Bee That Hit Her Knee

New York—Carol Lee, singer here, had quite a first night at the Tic Toc Club. Long about closing, she was sitting at a table with some friends, when she felt a sting in her right knee. Police found she has been shot, when some character at the bar took a pot shot at another one, with the bullet diving for Miss Lee's knee.

### Harry James and Wife Reach Split Settlement

New York—Previous obstacles to the Harry James-Louise Tobin splitting departed when Harry and wife agreed to a financial settlement two weeks ago. They were married in Millertown, N. Y., in 1935.

### Returns to CBS Staff For Series

Will Experiment With Jazz and Swing, Big and Small Bands

New York—Raymond Scott returns to the CBS studios here as composer and conductor after an absence of two years, deserting the dance and entertainment field to devote himself exclusively to broadcasting.

He will have several programs a week with a large band, in addition will reorganize and use a streamlined seven-man "quintet." Lou Shooze, director of orchestra personnel at Columbia, has been instructed to spare no expense in obtaining the finest available musicians for Scott's use.

Jazz and Swing

Instead of concentrating on his own compositions and individual style of music, Scott will feature jazz and swing in all its forms. The series of programs will follow the general trend of the old Saturday Night Swing Session and the CBS Workshop, but will not be as restricted as the former nor as pedantic as the latter.

No color line will be drawn in (Modulate to Page 17)

### Willie Smith Leaves Jimmie

Los Angeles—Willie Smith, sax player and vocalist, will leave the Jimmie Lunceford band to join Charlie Spivak. A Chicago musician has been selected as replacement, but his name was not available at press time.

### Dotty Claire III

New York—Tossed into the hospital for a minor but painful operation, Dotty Claire, Bobby Byrne vocalist, will be out of the ranks for some weeks. Her place is being taken by Anita Norman, former Lou Breese crooness.

### Ginny Will Tour

New York—Ginny Simms is set for a late summer tour of army camps with an all-girl chorus, built around the six who sing with her in RKO's *Here We Go Again*.

### Another Anniversary

On the cover of this issue, digging a fine cake with five candles, we have Clyde McCoy and the Bennett Sisters, who join *Down Beat* in the celebration of an anniversary this month. Their's is the fifth year with Ole Sugar Blues.

Starting at the lower left corner and proceeding clockwise, we have Billie Jane, Charlie Bell, Maxine and Marguerite. Maurice Seymour Photo.

### Red Norvo's New Swing Septet at Famous Door



New York—Control of this fine little band just passed from WMA to Joe Glaser. Critic Mike Levin predicts that it will be the best small jazz band in the field within a few months. It is featured now at the Famous Door on 52nd Street. Ray Levitt Photo.

# Barney Bigard Is Leaving Duke

## Ace Clarinetist Ends 13-Year Association

**Tired of Road Work,  
Says He Wants to  
Settle Down**

Los Angeles — Barney Bigard, Duke Ellington's ace clarinet man, is ending his 13-year-old association with Ellington. He evidently came to the final decision after a



Barney

month or more of dickering during which rumors that he was leaving the band got out, but were not confirmed by Bigard or Ellington.

Barney, faced with the information that he had been negotiating with Billy Berg, operator of Hollywood's Trouville Club, to join the Spirits of Rhythm in forming a new combo at the Trou-

ville, admitted that he was, indeed, leaving Ellington.

### "Tired of Traveling"

"Why?" He was asked. "I'm just tired of traveling. I want to settle down somewhere. Here in California—if possible." Ellington had even less to say about the departure than Bigard. "He's just leaving. That's all," said Duke irritably, when asked for comment.

Bigard was still with the band on a recording date at the RCA-Victor plant here June 25 and played a swing shift dance at Ocean Park, Calif., for which Ellington was booked on the morning (1:00 a.m. to 6:00 a.m.) of June 27. Indication was that Bigard would stay until Duke secured a temporary replacement.

### Plans Small Band

Asked about his plans for a band of his own, Bigard said that he contemplated a relatively small combo of eight or nine men, that he would rather not reveal anything more about it at present.

## Chauncey Haughton Takes Bigard Chair

Denver — Chauncey Haughton, formerly with Cab Calloway, more recently with Ella Fitzgerald, joined the Ellington band on July 10th in Denver, as the replacement for Bigard.

## Gibson Girl



New York — Rosalie Gibson, Walter Thornton model, has been working here as "The Gibson Girl," but recently left the vocalist spot at Kelly's Stable and quit the music business to go into dramatic stock in Connecticut.

## Meadowbrook Hearing Held in Newark

Newark, N. J. — Hearing on charges against Frank Dailey's Meadowbrook, Inc., of Cedar Grove began recently before Samuel Helfand, attorney for the New Jersey State ABC Department. The establishment is accused of having sold liquor to minors on six occasions between October, 1941, and March 8 last.

Should the Meadowbrook be found guilty, its liquor license will be revoked, forcing the closure of one of America's outstanding night spots and the starting point of many a now famous name band. Bands favor the Meadowbrook more than any other location in the east, due to its location and broadcasting facilities. Visiting organizations broadcast three times daily at the club, once on a national hookup.

Should Dailey be vindicated, he will open another night spot in Newark. The new location will also feature name bands. At present Newark has no such establishment.

—Al Lino

## Tommy Tucker Sells Out at Palmer House

They had the S.R.O. sign hanging in the swank Empire Room of the Palmer House last week when Tommy Tucker and his ork made their Windy City debut—and it's been hanging ever since. Sell-out business, with reservations solid for weeks to come, has prompted Palmer management to lift the Tucker option and the band will stay there until late in September.

Altho this is Tucker's first midwestern hotel date, his strong pull at the record counters and plentiful air-time in recent months seem to have won him a substantial "in person" following in this area. Dulcet Tucker Time rhythms and novelties, and vocals of the luscious Swanee Sweetheart, Amy Arnell, Don Brown and Kerwin Somerville score as expected. Big surprise, however, is unusual emphasis (for Tucker) on livelier tempos. Selections heard on Mutual broadcasts, especially, indicate that Tucker can more than hold his own with most swing outfits, and once word gets around, band will begin to enjoy even more substantial popularity.

Sharing spotlight with Tommy Tucker crew at the Palmer are impressionist Billy DeWolfe, juggler Ray Royce, and line of Merriel Abbott dancers.

## Another Publisher Threatens Hit Parade

New York—Right after Robbins Music screamed about the ranking of *Don't Sit Under the Apple Tree*, the *Hit Parade* execs got it in the neck again from Chappell Music, who claimed that dropping *Sleepy Lagoon* from its first position on June 13 to seventh on June 20 was "definitely false and misleading and may cause us serious damage. . . . If you persist . . . we shall have grounds for court action against you."

On June 27, *Lagoon* was once more number one.

## Woody Herman in Booking Mix-up

Milwaukee, Wis.—Two rival ballrooms advertised the appearance of Woody Herman and his orchestra here for Sunday, July 5th. George Devine, operator of the Eagles Ballroom, held a contract, but Charles S. Rose of the Modernistic Ballroom got the attraction.

The Herman Herd was set for the Modernistic on June 29, 1941, but wanted to reach California a day earlier for their picture. By agreement with Phil Brown of the General Amusement office, Rose released the band, with the understanding that it would play for him on its next Milwaukee visit.

Since then, Brown left GAC, and the Chicago office did not know of the agreement, issued a contract to Devine. In a union appeal, carried clear to Petrillo, a ruling was made in favor of the Modernistic. Woody himself, on long distance phone from Waterloo, Iowa, said the agreement was made in good faith, and that he wanted to play for Rose.

Both spots continued to advertise the band up to the date of the dance, however.

## Lou's Idea Is a Gem



New York—Lou Straus, promotion man for Gem razors and blades, set up a recording machine in the lobby of Loew's State theater, where by courtesy of his company, anyone may record a message for any relative or friend in the armed forces, or men in uniform may send greetings to their families or friends. Dick Gilbert of radio station WHN, brought stars to the lobby daily to demonstrate the routine. Left to right here are Gilbert, Mitzi Green, stage, screen and radio star; Straus and Benny Fields, the minstrel man.



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DEPT. No. 5

NEW YORK, N. Y.



# Harry L. Crosby Is 'Solid' Citizen Now

Los Angeles—Publication of fact that Bing Crosby was Hollywood's highest paid worker during year 1942 brought memories to many musicians of the days when Bing, who, most of them thought, had done pretty well to catch himself a job with Paul Whiteman, quit PW to work with Gus Arnheim at the Cocoanut Grove here.

Practically everyone thought that easy-going Bing, who didn't seem to take life very seriously in those days, had pushed himself off the top step of his little ladder and that soon he would be slipping into oblivion.

Everybody here liked Bing; everybody thought he was pretty good in his own, not-too-important way. Musicians always liked Bing because of the spontaneity of his "style," though most of them hadn't tried to figure out why. But they didn't expect him to "get anywhere."

"Hope old Bing saves his money," they would say. But he didn't.

And it turned out he didn't need to.

**Makes the Moola**  
Last year Bing drew well over a quarter of a million from Paramount, \$100,000 and more from Decca. What Bing earns in radio is not a matter of public information but it is known that he is one of the highest paid and that he has one of the lowest "overheads" in radio. Estimates on his net are all over \$150,000 per year.

Bing Crosby is actually an institution now as well as a personality. He is really a corporation, business affairs of which are managed by his able, affable brothers, Larry and Everett. Subsidiary interests of the Bing Crosby business include such things as a music publishing house (whose songs he plugs no more than those of any other house) and a race track.

**Lives Quiet Life**  
And on top of it, the Crosbys, all of them, are Hollywood's most

## Bugs Knock Band Out

Detroit, Mich.—During the last few weeks, bugs, and not jitterbugs, have been bothering the Weldon Petz band. In a span of three weeks, trombonists George Hawkins and Vern Rock, drummer Jack Jordan, and arranger Berg got measles. "As if this wasn't enough," says Petz, "the influenza bug got me, as well as the three trumpets, Stan Stout, Dick So-remson, and Howard Shaw. Then saxists Bolton, Trueman, and Geves came down with the flu."

solid citizens, never identified in any way with the garish side of life in the film capitol. Bing's idea of a big time is to invite some of his old friends from the days when he was battling around among dance musicians out to his house for a jam session. He has rarely, if ever, been seen inside a nitery since he left the Cocoanut Grove.

## Anson Weeks Down Again

San Diego, Calif.—Anson Weeks is in the Mercy hospital here, undergoing another operation on his arm, an aftermath of his automobile crash more than a year ago. His band continues to work, under the direction of Allyn Casel.

Austin Little, speaking for the fourteen men and a girl now working for Anson, states that Don Ragon's story about Weeks "deserting" his former band was exaggerated. He says Anson loaned Ragon his library, which he copied and is still using.

## Marilyn Sells Them War Bonds!



Boston, Mass.—Vaughn Monroe and his band entered wholeheartedly into the war bond sales campaign here recently, but Marilyn Duke, the vocalist, got the real action by pledging a real smacker for every \$25 bond sold—if the buyer was interested, and there were no exceptions. Here's Marilyn paying off on one bond. Vaughn smiles at the extreme left of the scene. Photo by Alexander Marshard.

## BG to Make Another Film In August

Los Angeles—Benny Goodman returns to Hollywood in August for another fling at the flickers. Picture is tentatively titled *The Powers Girl* and will be produced by Charles R. Rogers for United Artists release.

Rogers' staff here, located at the old Pathe lot in Culver City (where Orson Welles also makes his pictures) were in the dark as to just what Benny and his bandmen would do in the picture, except that they were lined up for at least six musical numbers, which would include new songs by Julie Styne and Kim Gannon and one old number from the standard Goodman repertoire—possibly *Stompin' at the Savoy*.

## Heller in Movie

Pittsburgh—Little Jackie Heller, half-pint singer, with his brother Sol, co-owners of the Yacht Club, is set for a spot in *The Yanks Are Coming*, to be filmed by Producer's Releasing Corporation, the same group which made Ann Corio's epic, *Swamp Water*.

## Hot Harpist To Cut Album For Victor

Los Angeles — Gail Laughton, purveyor of a soothing and subtle brand of swing via the harp, is recording an album for RCA-Victor here this month.

Laughton, who was featured on the Al Pearce air series last season, will make eight sides of swing solos accompanied by a 15-piece orchestra batonned by Lou Bring, house music director for RCA here.

Titles were not all set at writing but album was expected to contain the harp swing concerto written especially for Laughton by Duke Ellington.

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## PW's Gershwin Concert Sells Out in Front

Auditorium Filled  
To Capacity of 6,500;  
Fund Nets \$12,000

Los Angeles—Paul Whiteman's Gershwin Memorial concert, staged here at the Shrine Auditorium in conjunction with the Los Angeles Philharmonic Orchestra and for the benefit of the Philharmonic's continuance fund, netted the Southern California Symphony Association well over \$12,000.

The big auditorium, which holds over 6,500, was sold out three days in advance.

### Bing and Dinah Score

Audience seemed to be taken chiefly by Bing Crosby and Dinah Shore, who in addition to solos on some of Gershwin's best pop songs (*Somebody Loves Me*, *The Man I Love*, respectively) joined in duets from *Porgy and Bess* score.

Harry James was, as usual, ter-

rific in *Embraceable You*.

Buddy Weed, PW's youthful pianist, did a great job as soloist in the *Rhapsody*, in spite of obvious nervousness. It was his first concert appearance and he had one of the largest, most critical audiences in the whole world. Among his listeners were top-notch studio and radio musicians, many of them of considerable renown.

### Pops Alumni There

In the augmented orchestra were Jack and Charlie Teagarden, Manny Klein and other widely known ex-members of the Whiteman band.

Edwin Arnold acted as commentator, working from a prepared script that he had not had time to study sufficiently. Part of his job was the reading of a eulogy to Gershwin to the accompaniment of music prepared by Felix Mills.

## Jimmy Dorsey, Burton in West

Los Angeles — Jimmy Dorsey and his business manager, bustling Billy Burton, hit Hollywood for a two weeks' visit latter part of June. Goodly portion of the "vacation" was spent in confabs at Paramount studios, where Brother Jimmy has a commitment for another fling at the flickers.

Understood contract gives Jimmy privilege of okaying the picture in which he appears before deal is set for keeps.

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## Jimmy Celebrates, Too



Hollywood—With his completion of the score for Paramount's *Happy Go Lucky*, Jimmy McHugh celebrated a decade of tune writing with a party at the Beverly Hills hotel. Almost every name vocalist in Hollywood turned out, including left to right, Betty Hutton, Ginny Simms, Judy Garland and Dinah Shore.

## Union Pulls House Ork From Station

Los Angeles—Rex Koury's six-piece staff combo was hauled out of Station KMPC, Beverly Hills ("Station of the Stars"), by Local 47 chiefs when the management of station refused to accede to demand that the music staff be boosted from six to ten men.

### Increased Wattage

Order for the boost came when KMPC affiliated with the new Golden West Network (a coast regional, formed from the old "California" network), and increased its wattage from 5,000 to 10,000.

Station officials said that the station's revenue did not justify the increase in the ork budget at this time.

Union contact Phil Fischer said that when KMPC installed its six-man staff two years ago the management had agreed to add one man per month until a quota of 12 had been reached, and that the station had not kept its part of the bargain.

### Other Station Pays

Fischer pointed to the fact that KMPC salary to musicians has been \$40 per week and that KFVB, still on 5,000 watts and not affiliated with a net, pays a basic \$55 per week to the members

of its 18-piece music staff.

Negotiations were still in progress at writing, and on a friendly plane. An early agreement was hoped for.

## Mutual Exec Strikes Back At Disc Rule

Los Angeles—First important reaction to the AFM rule barring musicians from making records and transcriptions came as Lewis Allen Weiss, general manager of the Mutual-Don Lee network, who makes his headquarters in Los Angeles, notified San Francisco's Local 6 that he would no longer consider union's attempts to negotiate a new contract for the staff orchestra at KFRC, San Francisco.

Whether this would mean complete dropping of staff ork at KFRC at expiration of present contract was not determined but it seemed a strong possibility.

Weiss, in announcing that he had broken off negotiations, attributed his move directly to Petrillo's recent edict barring use of recorded music except in homes and other non-commercial enterprises. He indicated use of the staff orchestra was contingent upon permission to record for rebroadcast, one of the privileges barred in the AFM order.

## New Casino In Bang-Up Opening

Hollywood's Latest Nitery Gets Off to Good Start

Los Angeles—Hollywood Casino, the film capitol's newest nitery, was off to what appeared to be a bang-up opening on July 3.

Actual attendance was difficult to estimate, and doesn't matter much anyway, as the spot is operated on a no-admission, no-cover, no minimum basis, but bars and tables were operating at capacity or near-capacity practically all evening.

### New Savitt Band

The new Jan Savitt band is essentially the old Jan Savitt band plus a string quartet. However, the actual string section runs as high as six on some numbers as both Savitt and his vocalist, Joe Martin, also play fiddle. A Fourth-of-July music feature was a concert-styled presentation of George M. Cohan melodies.

Hollywood Casino has afternoon dancing starting at 12:30 daily. The session is started by Red Stanley's alternate band, a six piece combo. Savitt comes on at 3:30, giving way to Stanley, who comes on again at 5:30.

### Afternoon Broadcasts

The Zucca Brothers, who also operate the Casa Manana and Zucca's Terrace at Hermosa Beach, are in a good position to talk business with bandleaders for the Casino because they can offer afternoon broadcasts via Mutual. Evening broadcasts from the coast mean little to band promotion because they reach the middle-west and east too late to catch audiences.

## Band Fan Loses Wife To Follow the Music

New York—Bobby Goelet, society jitterbug-drummer, who's been trailing the Krupa band for years, is going to divorce his wife, Jane. Reason is "too much music." While Goelet has been following Krupa around the country, wife Jane has been living with Lenore Lemmon, recently named in a separation suit by Charlie Barnett's wife Goelet, a blue-blood bucks boy expects his 802 card next week.

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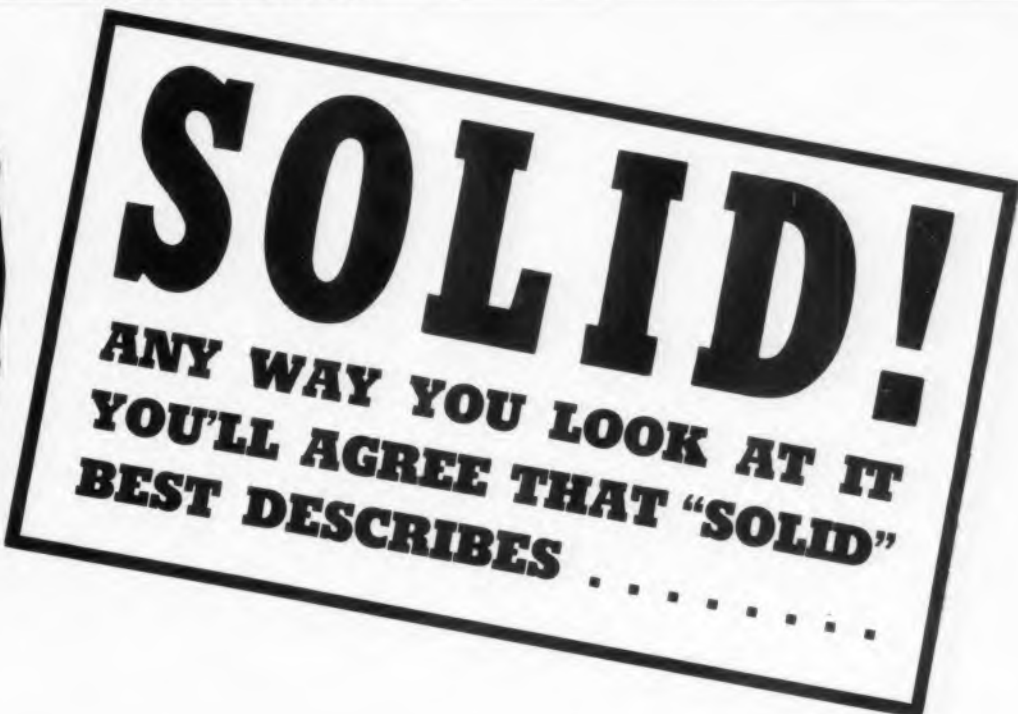
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## SOLID-BOOKINGS !

Currently at the Palladium in Los Angeles. (More than 5000 people attended the opening, more than 21,000 flocking in the first week). Following Palladium, booked SOLID for one nighters, location dates and theatres, before early fall return engagement at Blackhawk Cafe in Chicago. Other dates give the band a solid booking thru April, 1943.

## SOLID-ON THE AIR !

Heard several times weekly via CBS from the Palladium.

## SOLID-ON RECORDS !

Check the excellent reviews on "SWEET ELOISE" and "HERE YOU ARE." Walter Winchell handed both sides an orchid.

## SOLID-ON THE SCREEN !

Wait'll you see him in RKO's "SWEET AND HOT," making his long awaited screen debut.

## SOLID ....

Last but not least, SOLID with his fans who have rated him tops in all popularity polls and whose confidence has been reflected at the box office, making it all possible.

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## Milton Larkin Band Heads for Chicago

Austin, Texas—Coming out of Texas with all the mighty force of a rhythmic tornado, Milton Larkin and his band are on their way to give Kansas City its best jazz kicks since the golden era of Count Basie.

Strictly a jumping band, Larkin's septa crew has been playing in Texas for several years—all the time undiscovered except by musicians and a few devotees of hot music.

### "Yardbird" Arranges

Cedric "Yardbird" Haywood, recently written up in the *Beat's* "Men Behind the Bands" column, is one of the original members of

the Larkin band and to him goes the credit for the terrific arrangements which the band plays.

Last summer Lionel Hampton heard the Larkin crew and was so impressed with the arrangements that he persuaded Cedric to go north with him. Within the last month, however, Haywood rejoined Larkin and is now hard at work again at his superb scoring.

### Vincent May Rejoin

Eddie Vincent, who has been kicking the Cootie Williams band with his fine alto work, is also slated to rejoin the band with which he started out.

However, tenor man Arnett Cobb, Larkin's most exciting sideman and another charter member of the organization, has remained with Milton despite numerous offers to join better known colored aggregations. Playing with tremendous guts and ideas, Cobb simply washes away all competition with his solos and keeps the band on a terrific kick all the time.

### Plans Chicago Trek

Although the sax section is certainly the best in the band, the brass and rhythm leave nothing to be desired. They do a great job in cutting Haywood's arrangements. The brass works so much as a unit that it is hard to pick out individuals, but Larkin and Calvin Ladnier with his Eldridge-like trumpetings stand out in the solo spots. Vocals are ably handled by George Layne, who also fronts the band. This boy is really solid on numbers such as *I'm Gonna Move*.

Now playing the College Inn in Kansas City, Larkin plans to take

## Austin High Jazzmen Get A's



Chicago—After 20 long years of perseverance and hard work, these three members of the original Austin High jazz band finally won "prophet's honor" in their own country. Jim Lannigan, bass player; Dick McPartland, guitarist, and Bud Freeman, tenor saxist are shown receiving letter A's from the principal of Austin High School. Frank Teschemacher's mother was supposed to appear to receive a posthumous award to Teach but didn't. The letters were awarded at Austin High's prom at the Stevens Hotel here last week. It's probably the first time a high school has ever taken cognizance of its students' achievements along the jazz line. *Rube Lewis Photo.*



Chicago—Bud Freeman left for New York last week. The tenor saxist finally gave up trying to convert the Windy City and is going to job as a single around Gotham. Bud holds an 802 card. . . . Mel Henke, local jazz pianist, now knocking

himself out, relieving Chet Roble at Helsing's Vodvil Lounge. Henke's a former Freeman sideman himself. . . . Glenn Miller played the Sherman for ten days, closing July 17. Management bought no outside acts, the Miller crew staging the entire show. Duke Ellington followed him into

the hand into Chicago in a short while. With any sort of breaks this bunch should follow the trail of Basie, Kirk, et al to the top.

Lineup of the band: Calvin Ladnier, Milton Larkin, James Lee, Romie Lewis, trumpets; Nolan Boldin, Arnett Sparrow, trombones; Arnett Cobb, Eddie Vincent, Ernest Archie, Gus Evans, Frank Dominguez, Sam Flayer, saxes; Henry Mills, drums; Lawrence Gato, bass; Cedric Haywood, piano; George Layne and Mabel Franklin, vocalists.

—Bruce Baker, Jr.

## Vido Musso Raids Band of Don Pablo

Detroit—Vido Musso who took over the Berigan band after Bunny's death recently "raided" Don Pablo's band and made off with his trumpet man, Jerry Greco. Pablo then swiped Joe Lucas, who completed the theater season at the Michigan in Detroit with Artie Shaw on the stage. Don Pablo is playing currently at the Palm Beach here.

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## Norman Band Is Sensational

Villa Moderne Gang  
Attracts Musicians,  
Plays Good Jazz

Chicago—Current musicians' sensation in Chicago, and the first decent band to develop from local musicians since Rob Strong went on the road, is the new Joe Norman band, currently at the Villa Moderne.

The band has balance, tone and an army of arrangers. In fact there are almost as many arrangers as there are musicians, the band only numbering nine pieces and a leader.

### Jam the Medleys

The boys play good jazz. They also play good sweet. Low on funds, yet, the band makes its own specials on all current sweet and jump tunes but plays old ballads in a funny fashion. They're carved into medleys, and the gates will jam from the stocks. Some darned good music comes out of those improvisations too.

Norman is a young Mexican singer with a Bob Eberle-like voice. He sings and fronts the band and is a right valuable commercial asset, which is going to help the band sell.

Tenor saxist Eddie Pripps is really the boss of the band. That is, straw boss.

### Special Effects

Special effects on flutes, oboes, English horn and even bass clarinet, highlight arrangements.

Well-known Chicago jazzmen in the band include Harold Taylor, lifted out of the Bud Freeman band; Vic Engle, drums, former Jan Savitt tubman, and Mickey Traisci, trumpeter.

Others in the band include Milt Grossman and Jack Denson, altos; Johnny Cameron, tenor, and Irv Kostal, piano.

## Charlie Fisk Plans Section of Violins

Charlie Fisk, on leaving Chicago for locations in Texas, declared his intention to add a string section and be ready for hotel engagements by the time the band comes out of the Texas territory for the latter part of August.

The Fisk band is currently at the New Casino in Fort Worth and moves to the Gulf July 31st, when he opens at the new Pleasure Pier in Port Arthur, Texas. After that, plans are to head to the west coast.

### New Petrillo Aide

New York—Replacement for Bert Henderson's spot as assistant to Prexy Petrillo of the AFM is Harry Steeper, now resigned head of the Jersey City local. Henderson died some weeks ago.

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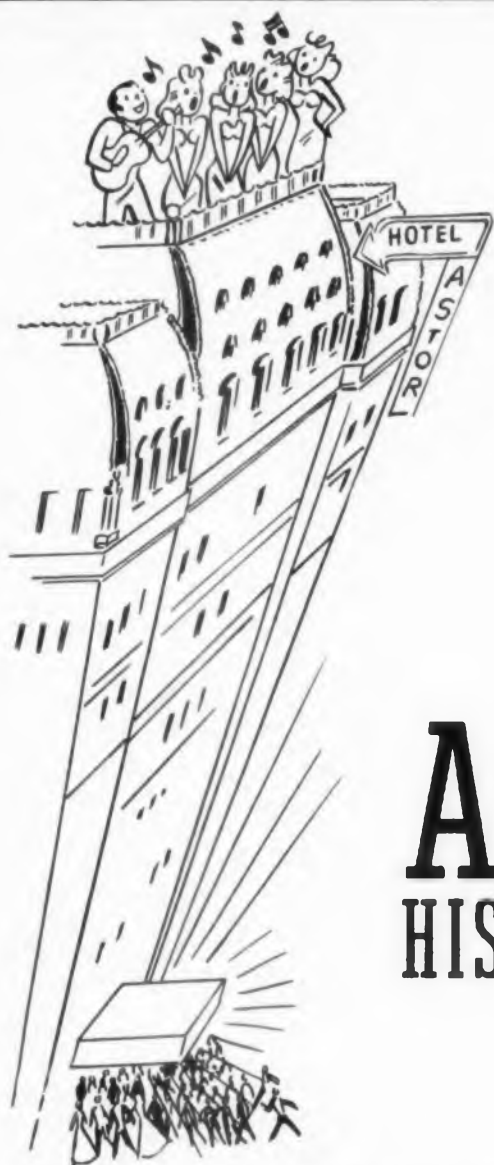
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## Cab Tackles Bus Problem

(Jumped from Page 1)

number of colored orchestras is threatened by cessation of bus transportation.

### Trains Not Available

Because of jim-crow rulings, train service is not available to most colored bands south of the Mason and Dixon line. And the most profitable section of the average traveling colored band's territory lies in that part of the country.

Calloway's solution of the problem, which seemed to be accepted favorably by the ODT officials, although no decision has been handed down at press time, involves the assignment of an "X" number of buses, probably ten, perhaps

twenty, for exclusive use of traveling colored bands in the territory south of the M & D line.

Appointment of a steering committee to line up offices, bookers, promoters and the leaders themselves, would be the next step. Effort would be made to send the bands into the territory in fair rotation, with small offices and bands getting as much chance as the larger ones.

### Promoters Must Aid

Promoters will be expected to help arrange consecutive booking for each band, to assure short jumps and efficient routing. The offices and bands will pledge surrender of the buses at the conclusion of the southern tour, agreeing not to utilize them above the line.

Since the average colored band spends at least eight months of the year on the road, locations not being as readily available to them as to white bands, and most of that eight month period in southern territory, the bus ban was a staggering blow, and Calloway's proposal, if accepted and worked out, will be a God-send.

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Clarence Love's Orchestra  
(Featuring Helen Humes)

Snookum Russell & His Orchestra

Brown Skin Models Revue  
(25 people starring Barney  
Johnson's Band)

Numerous other bands  
and attractions.



## Snub Moseley's Jump Band to Get Break

New York — William Morris agency has signed Snub Moseley, fine little jump band of these parts and plans to give them a push. Moseley, who specializes in jazz on an undersized sliphorn, is being handled by Billy Shaw, Morris one-nighter exec.

Congratulations!



PAUL  
WEIRICK

## Johnny Mercer Discovery



Los Angeles—Bonnie Lou, 16-year-old vocalist, was discovered by Johnny Mercer and is being groomed by him to take over the featured vocal spot in Bobby Sherwood's new band, which is being sponsored by the song-writer. (See news story in adjoining column).

## Benoric with Mooney

New York—Steve Benoric, classy clarinetist and hot alto man, formerly with Larry Clinton's band, turned up with Joe Mooney at the Sheraton Roof here last month.

## Four Blues Record

New York—Four Blues, instrumental-singing act that just finished a stint at the Apollo theater, have been signed for Decca, turning out *Easy Does It* and *Jitterbug Sadie* as their first sides.

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## Sherwood into Northwest

Promising New Band  
Has Advance Dates  
And New Singer

Los Angeles—Bobby Sherwood's new combo, unquestionably the outstanding band of any of the new outfits introduced here during the past six months and more, moves from Zuccas' Terrace, Hermosa Beach, to a tour of the Northwest which will fill the months of July, August and part of September.

Band was booked for Jantzen Beach July 6 to July 20, to be followed with three weeks at the Trianon, Seattle. From the Trianon Sherwood dovetails into Salt Lake City.

At Zuccas, the West Coast's noted band showcase, Bobby, who is backed by Johnny Mercer, had the advantage of afternoon broadcasts via the Mutual net.

### Will Have Vocal Find

A new singer, 16-year-old Bonnie Lou, a discovery of Johnny Mercer, is being groomed for the Sherwood band. Mercer is sending Bonnie Lou to a Hollywood conservatory of music for vocal instruction at his own expense.

He said: "I honestly think Bonnie Lou is going to be one of the big vocal stars of the band business. However, she is very young and needs experience. I figure that at her age she won't lose anything by spending six months or a year if necessary learning the fundamentals of musical expression."

## Basie Seeks Film

New York—Count Basie, now on the coast, is angling for an MGM picture. It will not be *Cabin in the Sky*, but an all-ofay revue, with Basie skedded in as a special act. Cabin was slated to have Cab Calloway, but the deal fell through for reasons of dough, while MGM is now talking to Duke Ellington about the pic, which will star Ethel Waters and Paul Robeson.

HELMY  
KRESA

## XAVIER CUGAT

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## Buttons for Soldiers Manufactured to Music

Rochester, New York—"Button, button, who's got the button?" The answer comes easy at the Rochester Button Company—they've got all their buttons because they're working day and night with musical accompaniment.

Just imagine opening a factory door and hearing a burst of Sousa, or a persuasive Viennese Waltz! It turns an un-plush, utilitarian plant into a Waldorf-Astoria. It's a cushion for weariness, a footstool for boredom.

Rochester Button's wide-awake plant superintendent, E. C. Broderon, some time ago had an ear out for what music could do to make the work lighter and happier, work now 35 per cent for the Army and Navy (the uniforms have to have buttons, you know), and saw to it last December that a loudspeaker system was installed in the plant. He makes up the programs himself, sticking mostly to marches, polkas, rumbas, congas, Viennese Waltzes, and now and then a "solid 4"—which starts plenty of whistling-while-they-work. Marches seem to be the most popular and most effective.

### Vocals Not So Good

Broderon steers away from vocals because they tend to distract workers' attention. For example, when a sudden noisy operation takes place and drowns out momentarily the music, if that music is vocal, the worker, in returning to the less noisy operation, hesitates in order to pick up the words and so loses the rhythm of his operations. On the other hand, when the music has a solid, definite beat, as a polka or march, that beat stays with the worker, even though the tune is blacked out now and then.

(Note: If it's beat that's the thing, why hasn't industry cocked an ear for Dixieland jazz?)

In the Inspection Department, where women employees have the highly monotonous job of inspecting buttons upon buttons upon buttons, the music is especially appreciated. Though no check has been made on the music's relation to speed-up in the work, Mr. Broderon says that the speed-up must be a fact, for the earnings of the workers in this department have all gone up since music came in.

### Plant Noise No Problem

The quick question of most music-in-industry skeptics is, "How can music be heard over the noise of machines?" To be sure this problem has not been completely solved as yet, but Rochester Button has the answer for its own situation at least: the loudspeakers are pitched differently according to the noise in the different departments.

And Broderon points out this obvious oversight—persons working in certain degrees of noise grow used to that noise and, consequently, can hear another noise over it, especially if it is the refreshing sound of music. The Moulding Department, the noisiest there, reports enjoying fully the moments musical, which come, incidentally, in 15-minute periods every hour or so, from the day's start at 7:45 A.M. to the day's end at 2:30 A.M.

### Workers Go Home Whistling

Credit the power of music to relax and refresh that Rochester Buttoners aren't dragging home from work tired and on edge. Instead, they go home whistling. And they come to work whistling, too. Who wouldn't, with a rousing march for a "Good Morning" and a bright send-off to duty?

Even the telephone operator, who controls the playing of the music from the switchboard, is getting her kicks. She can't hear most of the discs she slips on the turntable, but she "just loves it" anyway. That's the way they all feel and if anyone doubts that at Rochester Button Company music is not hitting it right on the button in helping to win this war, let him visit the plant and try to come away not whistling himself! And if that's not the winning spirit, what is it?

—Amy Lee

## RAGTIME MARCHES ON

### NEW NUMBERS

GROLIMUND—Twins, a boy and a girl, born to Mrs. Joe Grolimund in Elkhart, Indiana, June 26. Dad is executive vice president of Selmer.

BASS—A daughter, born to Mrs. Bob Bass in Minneapolis, June 9. Dad until

recently was drummer for Bob Chester. McLAUGHLIN—A son, born to Mrs. Bob McLaughlin in Los Angeles, June 16. Dad plays trumpet with Leon Mojica.

RASKIN—A daughter, born to Mrs. Milton Raskin in New York, June 18. Dad is Tommy Dorsey pianist.

BRAMBIE—A son, born to Mrs. Irving

## Musicians Off the Record



Palo Alto, Calif.—Don Freeman, bass player of the Chuck Travis ork, snapped this bedtime trio of Al George, Joe Daly and Chuck himself, left to right.

## No Long Hairs



Los Angeles—No long hairs in the Leon Mojica band as the bass player, Vic Vent, doubles with the shears. Left to right are Bob McLaughlin, trumpet; Vic himself and Mojica as the current customer. Vic learned the trade from his dad, occasionally works part time in senior's shop. Mojica band is in its twentieth week at the Casino Gardens ballroom, Ocean Park.

## Kirby Flight Off

New York—John Kirby's plan to fly to a Rio de Janeiro opening in June went by the board due to plane priorities. Kirby opens the Pump Room in Chicago in late July and probably faces a bust-up when three of the men, including leader Kirby, take their physical in September.

Brambler in Brooklyn, June 15. Dad is musical advertising man.

## TIED NOTES

ANTANACCI-DOWLING—Phil Antanacci, saxist with Bert Niosi's Palais Royale orchestra, and Marjorie Dowling, in Toronto, July.

MAC RAE-BURROWS—Ross MacRae, emcee and musician at CCKK in Regina, Sask., and Phyllis Burrows, in Regina, June 5.

FELTON-BRANTLEY—Happy Felton, comedian, and Vee Bradley, composer, in Baltimore, June 8.

NOWLAN-PRENDERGAST—Ken Nowlan, band leader, and Patty Prendergast, vocalist, in Hammond, Ind., June 20.

MAC K-JAEGER—Stan Mack, trumpet player with Ken Nowlan, and Vivian Jaeger, Chicago non-pro, in Hammond, Ind., June 17.

WASHINGTON-ALLEN—Ned Washington, song writer, and Zoe Allen, in Los Angeles, June 20.

TAYLOR-PEARBODY—Dale Taylor and Mrs. Eddie Peabody, former wife of the banjo star, in Yuma, Ariz., June 21.

PALMER-GREENWOOD—Don Palmer, band leader, and Betty Greenwood, vocalist, in Pittsburgh, June 27.

## FINAL BAR

STELTENKAMP—Mrs. Lucille, wife of Frank Steltenkamp, co-owner of Grand Terrace and Graystone ballroom, Detroit, died June 21 in Detroit.

COMUNI—Luigi, 69, violinist, once concert master of Chicago Civic Opera, more recently with San Carlo Opera company, died in New York, June 21.

PAULI—Mathias, 54, violinist with the Philadelphia Orchestra for a quarter century, died June 18 in Philadelphia.

BILLINGS—Warren H., 60, trumpet player in Akron theaters, died June 11 in Akron, Ohio.

ELLIS—Arthur H., 42, secretary of the musicians' local in Troy, N.Y., died in Mechanicsville of a heart attack while marching in a parade on June 26.

RITCHIE—Albert, 33, a saxman who worked with Paul Specht, died last month in Springfield, Mass.

DILLON—Harold, 55, former manager of T. B. Harma, died last month in Cleveland.

STEIN—Louis, 70, father of MCA executives, J. C. Bill and Herman, died.

HENRY—Sergeant, former leader of the Fort Thomas Post dance orchestra in Cincinnati, lost recently at sea.



"Your draft board classified me, and listed you as a dependent!"

## CHORDS AND DISCORDS

### He Comes to Rescue Of Harry James

Bridgeport, Conn.

To the Editors:

I have been a faithful and constant reader of your A-1 magazine for two years and hadn't read anything I disliked until I picked up the June 1 issue.

On the second page of said issue, some bum has written one of the dirtiest articles about one of America's top band men that I have ever read. The so-called critic didn't even dare sign his name to the rotten article, leaving a meek "miz" at the end of the column.

I don't mind a critic who writes a decent critical article about a band but when one plows a man like Harry James into the ground, I think it's time to do something about it.

Any jazz critic who can say that Harry's music "soon irritates the average listener with its schmalzy sameness" ought to have his pants tanned.

I have nothing against Charlie Spivak, but I believe (as do thousands of others) that Harry is the nation's best trumpeter and that Spivak's band could never play fast brass numbers like *Trumpet Blues*, *He's 1-A in the Army*, *Crazy Rhythm*, etc.

Don't misunderstand me—your mag's swell but that guy named "miz" ought to be shot. Who is he, anyway?

AL NICHOLS

### Ziggy's Bouquet

Cedar Falls, Iowa

To the Editors:

Now listen, boys. Quit picking on Ziggy Elman—I can't take it! He won last year's *Beat* poll didn't he? There's one subject I won't stand disagreement on, and that's Elman. I love the guy, sure he's wild, but TD wouldn't be TD without Ziggy. You were lovely to him on *Well Git It*—and then spoiled it by angaring Chuck Peterson. It's unfair, because any musician knows, or should know, that Ziggy cannot be surpassed. Nyaaaaa!

You haven't printed a recognizable picture of Frank Sinatra. My friends drop in every day to hear

my TD records, and when the concert is over, we're up to our knees in drool over Sinatra, our feet are hanging down into the cellar from stomping at Ziggy, and we're black and blue from rolling on the floor in ecstasy over the whole thing. This deserves printing, so please do, because I want Ziggy and Frank to know that I, more than anyone else alive—including TD—am their greatest admirer. And I might add that I would rather go without four cokes than miss buying a single copy of the *Beat*—and I have to reserve one to be sure I get it—it's a darned popular little thing.

PATRICIA SAMSON

### Plugs McKinley

Peabody, Mass.

To the Editors:

Why don't you put more pictures of Ray McKinley's band in *Down Beat*? I know loads of people who are waiting for a picture of the whole band. Maybe you don't know it, but he's "tops," with Imogene Lynn to do the singing for them, no wonder they're so good.

JUSTIN MIRER

### Touts New Band

Tulsa, Oklahoma

To the Editors:

Recently I heard a band here on a one nighter that really jumped. It was Jimmie Baker and his orchestra. I have also heard Charlie Fisk. Baker's band can show up Fisk in every department.

Besides having the finest young band I have ever heard, Baker's showmanship is something to marvel at. He could sell the band from the stand if they didn't play a note. Besides this, he has a tenor man that plays exactly like Auld. If you were blindfolded, you couldn't tell them apart.

BILL BOND

### Crowns Hamp

Freeman, W. Va.

To the Editors:

Heretofore, as an ardent reader of the *Beat*, I've been swallowing its manifestos as confidently and completely as an old-time conscientious Christian absorbs each (Modulate to Page 11)



# Arthur Pryor, Bandmaster, Dies in East

West Long Branch, N. J.—Arthur Pryor, dean of American bandmasters and march composer, died recently in his home at Driftwood. Pryor's death came less than three weeks after he came out of a two-year retirement to reorganize his band for a series of summer concerts on the Asbury Park boardwalk.

For thirty years before his retirement his band had been a feature for summer visitors at the shore resort. His band had given two concerts this year.

## Born in Missouri

Pryor was born September 22, 1870 in St. Joseph, Mo., son of Samuel Pryor, an outstanding band leader of another day. By the time he was 6 years old the son had mastered the drums. Three years later he learned to play the piano through his only formal music study. The same year he joined his father's band and learned to play a trombone, the instrument on which he achieved a good part of his early fame. His mastery of this instrument was self-taught with daily practice in his father's barn.

When he was still in his teens, Pryor's ability brought him to the attention of John Philip Sousa. When that conductor resigned as a leader of the United States Marine Band to form his own organization, he engaged Pryor as trombone soloist. Later, Pryor became assistant conductor of the Sousa band.

## Called Jazz Parasite

Among Pryor's 250 compositions were not only marches but novelities, tone poems and three light operas. His best known numbers included "The Whistler and His Dog," and "Queen Titania." Pryor once termed jazz the "parasite of music," but he added: "Jazz is a splendid thing for

# Chords and Discords

(Jumped from Page 10)

passage in the Book of Genesis.

I said that, merely setting the stage to ask this one question. Why didn't someone tell me that Count Basie was a butcher, as your June 1st headline, "Basie Carves Hampton Lightly," implies? I'll have to admit that I had my previous uncertainties of belief, and they were unanimously confirmed when Hampton jumped in here a couple of weeks later and personally laid down his own particular kind of solid beat.

No, incidentally, I've dug Basie thrice, each time he was supposed to be riding his crest, but when I sat in on Hamp I knew with positive certainty that he and not the K.C. Cyclone is the crown prince of the House of Goodman, which by the way is the initial family of Swingdom.

ETHELBERT W. HASKINS

# Fisk Goes West

Chicago, Ill.

To the Editors: One of your most interesting columns to readers and to those in the trade is the one captioned "Chords and Discords," in which everyone has a chance to say what he wants and to beef about whatever he wants. I was quite amused by Edmund Rice's letter in the last

those who want to dance. It gives them great pleasure and anything that gives pleasure to people is worthy. Yet I feel there is no originality in it except the rhythm, and it means nothing outside the pleasure of the dance floor."

Pryor leaves his widow Maude Russell Pryor to whom he was married February 19, 1895. He leaves also two sons, Roger, movie actor and orchestra leader, and Arthur Jr., New York advertising executive and former bandsman, and a brother, Stephen of Oceanport.

—Al Lino

# Powerhouse



New York—This is the powerhouse of the rhythm section of the Charlie Spivak orchestra. Dave Tough. He is rated as having one of the most terrific and solid drives of any skinbeater in the business. Barry Photo.

issue of the Beat.

Yes, we've heard of Bix (are you kiddin'?) and we've heard of Armstrong. But we've also seen young Charlie Fisk in action. By "we" I mean writer Bob Locke, reviewers of every trade paper in the business and dozens of ballroom operators who have heard Fisk and wanted him.

We have also heard Lu Watters and as far as Fisk being blown clear back to Missouri should he come to San Francisco, that remains to be seen. For you see, Fisk IS heading westward. D. R. BORN

# 'Twas Bobby

Milwaukee, Wis.

To the Editors: In answer to Bud Lester's plea to find out who played tenor on Red Nichols' *Robins and Roses*, I'd like to say it was Bobby Jones, who is now in the army. He was very underrated, as are many others such as Hack O'Brien and

Warren Smith, who plays next to Teagarden the best hot trombone in the business.

Bob Crosby has the best band out, and Muggsy Spanier, Jack Teagarden and Ray Noble follow in that order. The bands these days are really awful, if there would be more Dixieland and less 4-4 music, it sure would help.

BOB THOMPSON

Kenosha, Wis.

To the Editors: Bud Lester wanted to know who played the fine tenor on Red Nichols' *Robins and Roses*, *Melancholy Baby* and *Poor Butterfly*. Well, his name is Bobby Jones. He was about to join Orrin Tucker when he was called into the army. When last heard from he was in a California camp.

MIDGE GELSONNE

(Eds. Note: Thanks also to John S. Lucas, Winona, Minn.; J. Michael O'Brien, Detroit, Mich.; Conn Humphreys of Charlie Barnet's band, who played first sax with Red at that time; Bud Friskey, Minneapolis, Minn.; Don Townsend, Ithaca, N.Y., and others who rushed to Lester's aid.)

# Correction

Prescott, Iowa

To the Editors: In *Down Beat's* story on Charlie Fisk, the sax man on the right in the pix was listed wrong. He is really Louis Ott, as solid a tenor man as ever chewed a reed. We were on the same band for two years, and he sent the cats from

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LOS ANGELES

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AND HIS ORCHESTRA

Mgt. Peter J. Vinci, 50 Condit St., Hammond, Ind.



five states with his hot choruses. He is typical of the lads in the Fisk band, which really jumps.

HUGH FERGUSON

# Was it Lou?

Maplewood, Missouri

To the Editors: Remember Cootie Williams' *West End Blues*? One of my tram-playing buddies swears that the beautiful trombone riff in the center of *Blues* is Lou McGarrity's. Is that correct?

Before closing, another question enters my mind. Why is it that bands such as Count Basie's and Father Hines' sound so much better in person? Do they lose their enthusiasm when recording?

GENE DAPRON

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# BEST WISHES DOWN BEAT

FROM

# GENE KRUPA

CURRENTLY ON TOUR

THEATRES

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Hope you'll get your copy of our newest Columbia record, KNOCK ME A KISS and DELIVER ME TO TENNESSEE (Col-36591).



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# LOS ANGELES

## By HAL HOLLY BAND BRIEFS

Los Angeles—Midsummer band line-up here finds Cab Calloway at the Casa Manana, Henry Busse at the Trianon, Les Brown at the Palladium, with Woody Herman due July 21; Ted Fio Rito at Florentine Gardens and Freddy Martin and Joe Reichman still holding the two big hotel spots, the Ambassador's Grove and the Bilt-

more's Bowl, on "indefinite" tickets; Jan Savitt is in the new Hollywood Casino (see story this issue) on an "indefinite basis" and it is our guess that Jan hopes to make Hollywood his headquarters from now on, if possible. Once a bandleader is established here, with his men "cleared" by Local 47 for local work, he has a three-way chance of doing business—

radio, movies (including shorts and "soundies") and dance.

### Hollywood Notings

Ronnie Kemper's new band, which debuted at the Palace Hotel, San Francisco, is set for the summer at the State Line Country Club, Lake Tahoe. . . . Phil Ohman was due to return to the Mocambo July 9; he will have his former band (with Norm Burlingame sharing the piano duos with Phil) with a couple of new men. Doubles will provide five strings in the 10-piece combo.

Art Whiting, who replaced Don Roland's "Tunemiths" as alternate band at the Palladium, lost two members of his unit via illness as his girl singer, Gai Moran, and his featured bass-player, Country Washburn, went on the sick list the day before his opening. He replaced them with Maxine Conrad and Freddy Whiteside, who came through in such fine style that Art's option was picked up before the end of his first week.



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One of the curious features of the Palladium is that a big percentage of the patrons stand around (or sit at tables) and listen to the "name" attraction there, and do their dancing to the alternate band.

Dave Marshall, who followed Sterling Young at The Louisiana (formerly the Wilshire Bowl) went with Uncle Sam, turning his band and library over to Torger Halten, trumpet man, who finished out the balance of Dave's contract, giving way July 1 to Billy MacDonald, whose band was bombed out of its job at the Lau Yee Chai restaurant in Honolulu on that fateful morn of Dec. 7. . . .

Garwood Van ork summering at El Rancho Vegas. . . . Bill Warren, making a come-back in the band business, turned in a clean click at the Ocean Park Swing Shift dance a couple of weeks ago.

Joe Lille (music to Jingle Jangle) added to local musicians who have crashed the hit parade as songwriters. The others were Don Swander (Deep in the Heart of Texas) and Carl Fischer (Who Wouldn't Love You). . . . Tubby Garron, the indefatigable pounder-away at Paramount and Famous songs, looks like a diplomatic official in those new cheaters. . . . Freddy Martin is featuring a quiz show as a Sunday night sustainer from the Ambassador. Members of the audience request their favorite tunes. If the Martin band can't produce, the requester gets a \$25 bond. 1,000 songs had to be cleared by the radio net (Blue Network) for the new series, which started July 5.

### Jitter Jottings

Marie Bryant replaced Billie Holiday at the Trouville, though there may be some doubters as to the use of the term "replaced." Lee & Lester Young leave the Trouville next month to open at N.Y.'s Cafe Society. Looks like they will be replaced by Barney Bigard and a new combo. Barney now jamming with the Spirits of Rhythm at the Trouville.

Felix Young finally reopened the Trocadero with that up-and-coming Dootsie Williams combo (Local 767) on the stand, mark-

## Bing to Play Role of Writer of 'Dixie'

New York—The Bing gets himself a fine role next fall, when he will play Dan Emmett, the famous minstrel who wrote *Dixie* in 1860, for the Paramount screening of *Dixie*. Bing will be co-starred with Fred Astaire for some tap-singing blackface duos.

He's just finished work on his sequence in *Star Spangled Rhythm*, Paramount opus using every star on the lot. It's called *Old Glory*, and has BC singing with the Mount Rushmore memorial and some hundreds of singers scattered around in the background.

ing first time upian swingers have been accorded an exclusive Sunset Blvd. spot. . . . At his Sunday jam session of this week (June 28) Norman Krans had what he claimed were the three greatest tenor men of the day on the same stand, and literally carving each other into strips—Ben Webster, Les Young and Joe Thomas.

Wingy Mannone, after seeing the picture *Syncope* (which, he says, was swiped from his own experiences) has started to work on his own story of the evolution of jazz. Wingy says Bing Crosby will do a picture based on his book. (Don't laugh too loud. Stranger things have happened in Hollywood). . . . Mrs. Dave (Jazz Man Record Shop) Stuart made a "discovery" in Walter Ferring-ton, Negro piano man at the Pacific Dining Car on Sixth Street here. Walter plays all the old Jelly Roll gems. . . . Billy White, manager of Bobby Sherwood, formerly played trombone with Red Nichols and other top-notchers of that period. He left Red to bring his own band to California but dropped it and turned to band management. One of his clients was Xavier Cugat. . . . Johnny Richards was due to return to Zuccas' Terrace July 13. . . . Jack Law took over Hal Grayson band as Hal joined the Army. Continues at Del Mar beach club, Santa Monica.

## Joe Helbock Loses Suit

(Jumped from Page 1)

since he hadn't opened the place yet, but also that Helbock didn't even own the name. It seems that when Helbock opened the spot, he was a partner in a corporation with Carl Kress, famed radio guitarist.

When joining the corporation, Helbock gave it the rights to the name, and when due to a fight with Kress, he left, the name remained with the corporation and not with him.

Olman also snooped back into the law books, and found an old police regulation which requires the owner of a night-club to inform the police whenever he changes his own address or the address of his club. The Onyx moved several times, and Helbock hadn't complied with ruling at any time, thus voiding his claim to the club's license.

### Ruling Unexpected

Most of the hangers-on at 52nd Street, had expected Arthur Jawitz and Irv Alexander, who also run the Famous Door, to have to change the name of their new club. Olman's smart briefery not only saved them a pile of dough, but also opened the way for bandsmen and night club owners in the future to protect themselves against suits by others who've had a past interest in a club or band idea.

## Daughter Fights Composer's Will

Los Angeles—Corinne Churchill, daughter of the late Frank Churchill, longtime music director for Disney cartoon pictures and composer of some of the biggest hit songs to stem from the Disney musicals, has filed a suit here in an attempt to break her father's will. Churchill left her exactly \$1, saying in his will that she had refused help from him and had preferred to live with her mother, from whom he was divorced.

Churchill, who had been in bad health for several months died by his own hand. His score for *Snow White* had the greatest number of hit songs ever in one picture.

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# Glaser Takes Over Norvo's New Septet

(Jumped from Page 1)

really settle down to playing and eating ribs—and he's doing both at a most considerable rate.

Norvo's new septet which opened at the Famous Door two weeks ago, is so good that owner Irving Alexander has kicked out the snake-dancer, installed ace pianist Herman Chittison to play the lulls, and is looking for a really good singer to put in the show. Not only are the musicians starting to come back to the Door, but the customers are applauding dance sets, something that hasn't happened since Count Basie closed there almost five years ago.

This is a wonderful band. Shortly I think it will be the best small band the country has ever heard. It ought to be—it has the best white musician in jazz for its leader.

Relax—sit back in your chair—and don't lead with your right. I didn't say greatest soloist, although I think Red's xylophone work ranks with Teddy Wilson's pianoing for continuous neatness of phrase, beauty of conception, and delicacy of attack. Whereas Lionel Hampton (who is a good musician) boffs his instrument, getting a heavy, almost-flat tone, Red pulls away as he hits the keys, and therefore gets that lovely, full, mellow tone which sets him off from all the rest of the hand-hammer men. Any good drummer does the same thing. It's what gives his attack tone instead of making it a dull thud.

## A Great Musician

Most leaders howl at their men for their mistakes, mainly because while they hear something bad, they aren't really sure what it is. Red never screams. He tells the guy what he's doing, and shows him how to improve it. He can listen to a section and instantly analyze its faults and what is necessary to correct them. He can take a raw, untutored band and within the space of a few weeks work it into a smooth-running organization that'll sound as though it had been working together for years.

I know. I've seen him do it.

Most leaders tear their hair looking for good replacements in a band. That's because they have to hear a man fully developed, they have to hire guys who can sound terrific on order, at any time. Norvo doesn't. His ear and his sense of musicianship are so good that he can take a young musician who hasn't had too much experience and in a few months make a top solo man out of him.

## Nabs an Arranger

As far as music goes, he certainly was three hills ahead of the mob. Way back in '37, he had Eddie Sauter doing arrangements like *Smoke Dreams*, using dissonant fourths back of the Mildred Bailey vocal. Sauter's arranging for Johnny Kirby's band when they were playing behind Mrs. Norvo's songs gave that band its start on the pattern which has made it so successful.

Benny Goodman hooked Sauter—to his great advantage. So Red hires himself down to Texas and gets a kid named Johnny Thompson who for my dough will out-

score any arranger in the field of jazz today. That includes Sauter, Wilder, Carter, and all the rest—and they are certainly fine musicians in every way.

## Wood Wind Specialist

But this Thompson boy has Wilder's gift for melody, Sauter's ability to voice, and what's more, a technical competence that none of them have. Graduating from Juilliard several years ago with their top prize in composition, he has a facility in wood-wind scoring that leaves the average arranger stuttering with admiration. He did one lulu for Red's big band, a four chorus version of *Stardust* with oboes, flutes, clarys, and horns cross-voiced.

He's carried the same talent over into the small band, doing two new ones last week, one of *Dinah* with a Delius-like first chorus and some fine jump phrases the rest of the way, and a *Song of the Volga Boatman* with Red playing four way matched dissonants with the rest of the band—leaving Flash Gordon far back in the show position.

## Men Show Promise

But it's not only Red's superlative soloing and musicianship combined with Johnny Thompson's arranging that makes this band so terrific. The drums are booted by Specs Powell, who not only is the best small band drummer I've heard, but has all the little items that so many guys overlook in trying for a big, growling beat.

Specs swings—like mad—but he never gets loud, never gets stiff, and always comes through with these tasty little backings on riffs

or solo phrases that give the band an added bounce that just nothing else around has, with the exception of Teddy Wilson's superlative little band at Cafe Society.

Eddie Bert has that rare style in a white trombonist, a real smashing Harrison style horn that, while it misses occasionally, is always exciting and always showful. The kid is 18 now, and improving steadily. In a few years, he is going to sit down for nobody.

## Others Fit Band

Milt Rogers, the trumpet man, and Aaron Saxe, on clarinet, are both new with Red, and consequently haven't really gotten with it yet. Rogers plays a muted style that has ideas instead of growls, a fine technique, and lip slurring up to E flats with ease and pleasure. Every once in awhile Saxe gets off some amazingly good BG choruses, with the soft tone that Goodman uses on his small band work.

Pianoman Hank Kahoot, from Cleveland, along with Eddie Bert, is a member from the recent Norvo big band. His playing is light, fast, and perfectly suited to the soft, frothy phrases that Norvo likes. Bass man Morris Raymen plays with a big tone, and good execution.

## Future Looks Good

What makes the band swing is not the superb work of its rhythm as much as it is the easy, relaxed phrasing of every member. Norvo has always claimed that good jazz can't be played unless it's done softly and with a beat that moves lightly, instead of slamming ahead

in the well-known Gashouse Gang Style of Buddy Rich.

Man for man, this band can't stack up to a unit like Teddy Wilson's. And it's still rough in few places—but give it six months and it will be one of the finest around. The combination of Red's leadership and playing, plus Thompson's arranging, and the fine work of each of the men will put it there. Then it will be of the best—now it's merely colossal. You heard me. If you don't believe it, go in and listen, and see if you still want to pick a fight.

## Baseball and War Ax Beat Program

New York—The dim out, enforced on the east coast by the army's regulations to cut shipping losses, has put the ax on the *Beat's* Friday programs with Paul Brenner on WAAT. With night baseball out the window, the New-ark Bears are playing most of their games in late afternoon, with Brenner's program *Requestfully Yours* taking a brutal tossing around the dial. Just as soon as the Nazis get licked or the Bears stop playing ball, we'll be back with that fine Friday froth.

## James Booking Tangle Cleared

New York—The argument that's been sizzling between various of the booking offices and the James band is settled when Harry James opens at the Hotel Astor August 15, then goes into the Paramount, and moves into the Lincoln Hotel October 1 for three months.

Difficulty with the latter date arose because it doesn't pay much—but when James, now the hottest thing in band business, played there last he made a deal with Maria Kramer, operator of the hotel, not to play any other hotel until he filled his option at the Lincoln first. Booking the Astor first was a concession to the strides James has made in the band business since he signed the contract.

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AND HIS ORCHESTRA  
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*Benny*

★ Music that pleases,  
Rhythm that teases

**Jack Roberts**

And His Orchestra

★ Featuring Russ Allen

★ Currently—The Jungle  
Casino, Budd Lake, N. J.

High View, N. Y.—Ben Paisner, former Kostelanetz and Gould arranger, is fronting a band here.

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### FEAST

New York—Largest group of recording men ever gathered at one time attended the special luncheon tendered by music publisher Jack Robbins to Joe Higgins, celebrating Joe's thirtieth anniversary in the field. Those present

## Mabel Scott In Rockford

Rockford, Ill.—Mabel Scott, blues chanteuse, has returned to Times Tap here for an indefinite stay. It is Mabel's second sojourn at the spot and her blues and Ella-styled vocals are a welcome relief to jazz-starved patrons.

## EARL HOFFMAN AND HIS ORCHESTRA

Now Playing 2nd Summer Engagement  
KIN WA LOW'S, Toledo, Ohio

Florence Rogers helps the Scott lass with the vocals, and Jerry Cummings, Rockford's prima donna, is the piano player.

The Ellis Stukenberg band underwent several changes last month. Del Lafferty, featured guitarist with the band for over a year, left to join Stan Stanley, currently at Delavan Gardens. Tenor man Jack Weldon replaced Del, with Joe Kurtz coming in permanently on tenor and clarinet. The trumpet chair is filled by Morris Ludolph.

Bob Reid, Winslow cornetist, tied the knot with a Beloit chick last month. . . . Jeanne Kakuske, Stukenberg chirp, has changed her name for professional purposes. She will be billed as Jeanne Lanning hereafter.

—Bob Fossum

Dayton—Duke Ellington will play the RKO Colonial here for the first time September 7, during the fourth week of the house's new dance band policy.

## Cincy Tenor Waits to Be Discovered

Cincinnati — He may not have the best voice in the world, but, Earl (Pat) Burke the Irish warbler of WCKY (Columbia) is possessor of one of the rarest types of showmanship. You sometimes wonder how a booking office can overlook a sure fire bet such as this chap. Burke is a six footer with an Irish mug, and a million dollar personality. His delivery is superb.

Strictly from tenor, Burke takes from seven to ten encores on floor show work, and the weary warts clamor for more. His salesmanship consists of everything in the book from a Mammy type pose on up the ladder to arm slinging and all the movements of the conga. Burke is young, around 23. What a man like Bill Burton could do with an attraction like this!

The Bob Baker band out at WCKY, but not out of work. They move down five flights into the Gibson Sidewalk Cafe, for an indefinite stay. This move automatically moves Billy Catizone

## All-Girl Combo Grows Into Seven-Piece Ork

Peoria, Ill.—Inspiration starting with a four piece combo lead part Carolyn Thundall up the ladder to a dance band totaling seven chicks. Billed as the Co-eds, Paul Lohnman fronts with trumpet.

The oldest member is seventeen and the ork, three years in the making, gives vocal chores to Carolyn, who also does an outstanding job on sax and clary. Rounding out the crew are Margie Allen, guitar; Luella Cassens, piano; Peggy Cassens, drums; Mildred Flessner, sax; Alyce Crawford, trumpet; and Margie Adams, accordion.

—Ray Shear

and his group on their way after a long stay. . . . Jimmy James of WLW who has been playing the pre-season boat rides on the Island Queen, now in Ault Park for what may be a long engagement. . . . the Jimmy Ault small combo replaced James on the boat, with bassist Earl Harrison doing the vocals. . . . Harrison had been with the Cliff Burns band at Mariemont Inn, he was replaced by Ray Zeigler.

Al Weiman now second assistant to Prez Oscar Hild. . . . Virginia Hays of WLW, who has been completely knocked out, on the mend. . . . Cincinnati Opera season to open June 28th, with Oscar Hild as managing director, plus about 50 or 60 of the symphony members on the beat—Wally Johnson band playing Dayton, to return to Lookout House in the near future.

—Bud Ebel

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## Lounging with the Longhairs

★ By H.E.P.

This is a slightly new kick for the Beat. But we still claim that along with the fine jazz this country produces, there's a lot of classical that makes plenty interesting stuff, as soon as you peel away the layers of tripe that all these big-time classical critics surround their drippings with. This department will be run from the jazz man's angle. Carnegie Hall has some ideas stowed away that should prove darn useful, once they're translated into English from the usual mumbo-jumbo.

For example, you've probably heard a lot of people rave about Alec Wilder's *Octet* as being something completely new under the sun, a "great contribution to American classical music."

Nuts.

Writes Swell Melody

Alec's scribbles (he tears off scores practically as fast as he can write them) often have some really swell melody. His *Seldom the Sun* not only uses a full woodwind section brilliantly, but makes a harpichord much more than just junk that museums stick in an eighteenth century drawing room.

But too often his writing gets too pretty, just dripping with "goofy" ideas. The tip-off on his music is the *So Peaceful In the Country* that you can find in every one of his jazz tunes, and even his non-lyric tunes. Alec admits that he hates everything about big towns but their railroads, that he likes everything about the country, the cows mooing, and the strolls in the meadow.

That's the trouble with his music—it reeks peace and pasture at every bar. It's all very fine for a while, but you wish along about the fifth tune that someone would come-in with a real off-tune, tailgate New Orleans trombone, and break things up. The music gets



Alec Wilder

too precious, lusher than any sweet band ever thought of being.

Friends Defend Him

A lot of Alec's friends defend him, saying that he's a fine composer (which is true), and that what's wrong with his records is that they use nothing but woodwinds and rhythm—which gives them the wishy-washy quality that they have (which is not true).

The one thing missing in Alec's music is guts, the same sense of solid phrasing that differentiates a good swing man

from one of these technical boys who will play two full scales before you can blink at him.

It's no question of just using woodwinds. Paul Hindemith has written a suite called *Little Chambermusic* using much the same instrumentation that Alec does, and it'll run Wilder right off the map for ideas, instrumentation, and sheer power. You don't have the impression of having eaten too much gingerbread, the way you do with Alec. And it has a mass of passages that will lift the ax for you guys worrying about new ways to score five saxes.

Alec has written some very fine music. But before it can be called great jazz, classical or anything else, he needs to give it a thorough boot in the pants—ought to help take the lead out.

Tucked away in the Columbia catalogue you'll find a lot of records that are real freaks. Take for example No. 7357-M, the *Preludio A Cristobal Colon*. This little ditty is recorded by the 13th Sound Ensemble of Havana, directed by Angel Reyes.

It'd scare heck out of the Shadow.

Believe it or not, it's recorded in quarter, eighth, and sixteenth tones! When you figure that the average reed man can't even stay tuned to a half tune, imagine what ears the guys on this date must have had! Not only that, but hearing ordinary diminished chords played with the third one-eighth off, will give you some idea of what the Chinese water torture must be like.

Then just to finish things off but good, they have a bunch of sliding passages on strings which sound like drunken sirens, while a dame sings against this, and you can hear her voice shading through the quarter and eighth tones!

Bob Subs for Bing

Los Angeles—Mary Martin remains to handle all the vocals on the *Kraft Music Hall*, while Bing is on vacation. She and brother Bob Crosby are filling in till September 3.

## Crew of Teen Age Clicks in Montreal

Montreal, Canada—The Verdun pavillion had its opening, and business is progressing along an even scale, with Wednesdays, Fridays and Saturdays the big nites. Hal Hartley is doing a nice job and is using a two tenor, one alto sax section with Hal on one of the tenors. Donat Gariepy, drummer boy at the pavillion, is getting a good buildup with pics by some of the local rags.

Young Crew Clicking

The Auditorium ball room brought in the Serenaders, a young band of fifteen to seventeen pieces, at times using as many as nine brass. Percy Ferguson does the leading from the sax section, doubling on tenor clary and baritone. All are attending school and play the spot three nites per week. The oldest member of the outfit is nineteen.

The Pavilion at Belmont Park seems to be enjoying one of its best years. Stan Wood is drawing an exceptionally large crowd. One has only to pass within a few miles of the park to dig an ear full of powerhouse Meredith's trumpet solos. Stan is using eleven men.

Herb Johnson Leaves

Last month Herb Johnson pulled out of the St. Andre, destination unknown. Offers were coming in fast, but Herb hasn't decided, has played several engagements at the Lion D'or and other niteries such as the Palm cafe while waiting for

## 'Subway Jam' or Swing Shift Sessions Spread

New York—War production schedules are making the boys play what one bandman called "subway jam." In large cities all over the country, specifically the aircraft center on the west coast, tool and die works around Cleveland, and assembling spots in New York and Jersey, workers in the 12 a.m. or "swing shift" are demanding and getting music and liquor at their favorite bars.

Most states permit liquor sales after 8 a.m., so the innkeepers figure the boys have as much right to amusement as the more usual night-lifers. Hence bands in these territories are getting work from 8 to 11 a.m. Name of "subway jam" originated in New York City where musickers found themselves going to work in the midst of the morning rush hour.

a permanent spot. The band at the St. Andre will probably go under the leadership of pianist Gene Larose. Ray Marks was scheduled to take the trumpet chair, which in the past month was filled by various musicians who just dropped in. . . . Montreal at present seems to be suffering from a brass shortage, especially trumpeters. . . . Eddie Perkins has replaced Armand Bluteau at the St. Michel, a local colored niterie.

—Bob Redmond

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## Panama Lacks Jazz Talent

Colon, Panama—With the Monte Carlo Club going on a wage slashing spree and the rest of the clubs sans the usual traveling talent from Havana and Rio, the local situation is getting serious. Most of the spots have cut their house bands down to four or five pieces, and the dancing public is becoming

more attentive to the juke boxes. To curtail the output of good jazz even more, a national edict of the Republic states that fifty percent of every band's repertoire must be originally Spanish.

The house unit of the Atlantic Club is improving steadily under the guidance of a lanky, colored tenor man, George Barlow, whose arrangements are guilty of one major flaw—they don't spot enough of the Barlow sax, which is deep, gutty, and very good, indeed.

Panama's foremost native trumpeter, Santa Maria, was involved in an automobile accident a while ago and injured, of all things, his lips. If local chatter is correct, Panama's Young Man With A Horn is permanently minus a meal ticket.

Les Brown's big brother, Sid, was down here, flashing his Houston local card and reminiscing of his Good Old Days with Peck Kelly and Jack Teagarden. At this writing, he's probably back up in the Southern Delta Club listening to Peck's pecking.

—Gerry Potter



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## Lunch Hour at the Victor Plant



Camden, N. J.—Employees of the RCA Victor plant here relax during their lunch hour in this fashion. Hal Rosinsky, hepster from the RCA publicity department, runs these record sessions for the benefit of the girl and boy workers, finds that unbooted music is definitely out. They all want to cut rugs.

## Mart Kenney Band Draws In Toronto

Toronto, Canada—Big crowds throng the Sky Club of Murray Anderson's Brant Inn nitery in Burlington to dance out under the stars to music by Mart Kenney and his Western Gentlemen who returned to this spot recently, following a trans-Canada tour, stopping off in Montreal long enough to wax several sides for Bluebird.

Plays Fine Horn

Both Judy Richards and Art

Hallman lilt a nice lyric for Kenney. And Frankie Bernard, trumpeter, is playing fine horn now. Kenney has four CKOC (Hamilton) wires weekly from the Inn, while Sunday nites they air their weekly sustainer from the Canadian Broadcasting Corporation studios here in town, program being heard in the States via the Blue network.

Keith "Snap" Heffer, Bert Niosi's ex-hot tenorist, left that Montreal aeronautical firm and is now a government inspector of airplane parts. That is a neat arrangement of *China Boy* he penned for Niosi.

Bert's 19-year-old heated tenor tooter, Phil Antanacci, middle-aged it with the lovely Marjorie Dowling.

Hooey at Slipper

Silver Slipper nitery operating Saturday nites only during the summer, using George Hooey's new 12-piece crew. . . . They're even using the town's sports palace, Maple Leaf Gardens, as a dansant now, with a different local band featured every Saturday nite. . . . Pianist Frank Bogart's ork

## James Draws 1/4 Million in Eight Weeks

Palladium Score Is Believed Highest of Any Band Anywhere

Los Angeles—Total attendance at the Palladium during Harry James' record breaking run there was approximately 232,000 admissions. Weekly average for the eight-week engagement (James went in on a four-week ticket with two options of two weeks each) was around 29,000. He did not draw a percentage, but did get a \$500 bonus with each option pick-up.

James' total for his engagement topped the total of Tommy Dorsey, set during a similar period, by 15,000. The James' figure is believed to have been the largest, both numerically and financially, ever set by any band anywhere in an eight-week period.

Busy at 20th Century

"The James Boys," as they are called here, went to work at 20th Century-Fox immediately after closing at the Palladium on the big technicolor musical, *Springtime in the Rockies*, in which the band will be featured. With the exception of a single date opening the summer season at Balboa Beach (Rendezvous Ballroom) July 3, the band was not expected to double into any dance dates during their studio stint.

James is scheduled to open at the Astor Hotel, New York, August 15, for a three-week stand. He follows that with three weeks at the Paramount Theatre there and follows that with thirteen weeks at the Lincoln Hotel.

Lorraine Resigns

New York—Sid Lorraine, general professional manager of Southern Music Company, has left the company, resigning effective August 1st. He will be replaced by Bobby Mellin. Lorraine, a veteran of the music-contacting business, is mulling several offers and also is thinking of starting his own publishing firm.

now wirelessly a trio of air slots via CKCL from club Top Hat. . . . While that ace arranger Norm Harris and his boys make with the dansapation nitely at the Casino across the harbour on Centre Island.

—Duke Delory

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## Scott Leaves Dance Field For Studios

(Jumped from Page 1)

the selection of men, in fact, the engagement of Johnny Hodges and other colored stars is under discussion. Best available instrumentalists in each section will be the rule, whether white or colored.

### Reason for Change

In a statement announcing the programs, CBS officials said that Scott's twenty-four months in the dance field, plus his genius for composing and arranging, qualifies him eminently for this new activity, part of which will be experimental in character.

Scott himself said that transportation and other difficulties which beset dance bands had nothing to do with his decision to return to studio work exclusively.

"It is too great an opportunity to pass up," he said.

He will make the shift at the conclusion of his Strand theater engagement in New York, July 16.

## Heller Vice Holst

New York — Seymour Heller, newly-arrived assistant to Dick Gabbe, in GAC's one-nighter department, takes over the small band and cocktail division from Ernie Holst, former society band leader. The latter has joined William Rowland's film production unit here, and is in charge of music production for Rowland's first film, *Follies Girl*. GAC, while sorry to lose Holst, ain't kicking, since three of their bands are in the film.

New York—Warner Brothers is going to produce the life of Helen Morgan, famed torch singer, with Mark Hellinger handling the details.

## Davenport Chirp Gets Contract for Movies

Davenport, Iowa — Latest musicker to leave the Hal Wiese band is third alto man and featured vocalist, Don West, who has joined Wiese's femme chirp, Alberta Moorehead, as a member of the Jan Garber ork. Orville Barron and Tommy Falhauber have joined the Wiese sax section, replacing Gail Johnson and Norm Goetsch and several aspiring youngsters are being auditioned to fill West's chair.

### Chico Kills 'Em

The super-fine Chico Marx band recently played a three day stint at the Fort Theater in Rock Island and Chico had the cats eating right out of his hand. Wotta band . . . beautiful backgrounds and torrid kick tunes.

Word comes from Hollywood that June Haver, former Wayne Rohnke thrush, has signed a long term contract to appear in pictures for 20th Century-Fox. She has recently appeared with Ted Fio Rito, Jan Garber and Bob Crosby and their orks and has made two movie shorts.

### New Transmitter

It is rumored that WOC will bring in a nationally known radio program to dedicate its new high powered transmitter. With most of the Tri-Cities best musicians working in defense industries it looks like WOC will have a little trouble recruiting an ork capable of playing for such a program.

Bill Holmes and his Rhythmaires still clicking at The Lark . . . Ruth Fields and her boys doing the honors on the Buvette bandstand . . . Orey Preston in his fourth week at The Plantation and still going strong . . . George Freeland's fine band doing most of

## Typical Father at Home



New York—Selected by the Father's Day committee as "the typical father, devoted to his family in a business where domestic life has its difficulties," Woody Herman is shown here with his better-half and their 9-months-old daughter, Ingrid. Ray Levitt Photo.

the social set's summer dances.

. . . Jack Manthey and his crew getting most of the play from the younger crowd. . . . Jack Willett's tuneesters doing quite a bit of club work. Jack also has a stroller outfit working at the American Legion's Snug Harbor.

### Kisses for Sawbucks

What famous (and I do mean famous) ork leader makes a habit of making a personal appearance at a local ballroom and giving away ten dollar bills to gals, from the audience, who will come up on the bandstand and kiss him . . . he drops about fifty bucks per appearance.

—Joe Pitt

## Krupa Genders Gyve Back to Shakespeare

New York—New York City is now in there. It latches to what goes, for that booted character, that maestro of the mouses (sic), that killer of the katas, Gene Krupa, told all four days ago at the Metropolitan Museum of Art.

The Krupa claims he has gendered the gyve back to Shakespeare, and that *To Be Or Not To Be* is obviously the antecedent of "Whither do we go from here, gate," or more colloquially, "What's buzzin', cousin?"

## Frankie Carle Makes Hit in Minneapolis

Minneapolis—The most gracious guy in the music business, according to members of the Dick Clausen ork at Jennings tavern here, is Frankie Carle, who knocked the band and the patrons out during the Horace Heidt show here last month by sitting in on this two by four bandstand in suburban Minneapolis and playing some thrilling stuff after rehearsing and playing his own shows since 8 a.m. that same morning.

### About Peck Kelly

Carle still gets his greatest kicks from Peck Kelly's piano work and insists that no one in the world can touch this great 43-year-old 88 man. On his last tour through Houston, Carle was told by Kelly that if the latter is called by the army, his playing days are through. Peck still hates to play before any musicians who come to his place, and he's still turning down fabulous and commercial offers to sell his talents to the biggest music buyers.

The Heidt show at the Orpheum theater here broke house records again . . . as did Glenn Miller, who played to 6,500 persons recently at the Prom ballroom, which is close to the capacity of Hollywood's much larger Palladium. . . . Heat prostrations were common as mud during this Miller one-nighter.

### Two Leave Jarrett

Completion of Art Jarrett's date in Denver found the two Minny horn men on the band, George Paulsen, sax, and Buzz Goff, trumpet, changing to other units.

Paulsen is back with Claude Thornhill, while Gough has auditioned with Charlie Barnet. Both men visited here on the Jarrett layoff before the latter's band jumped in Chicago's Blackhawk for the summer.

—Don Lang



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## PROFILING the PLAYERS

### GLEN GRAY CASA LOMA BAND

Glen Gray . . . Leader and president of the Casa Loma Corporation. Now 38, Glen has been associated with Casa Loma since 1925, and when the band was organized as a cooperative unit in 1929 he was made president and front man. He played alto sax in the band till 1936, when he gave it up to devote full time to lead-



Glen Gray

lar arsenal. As leader of the oldest

white swing band in the country, "Spike" can look back on a long list of Brunswick and Decca recordings, and radio commercials on the Camel Caravan, the Burns and Allen show, and transcriptions for Oldsmobile.

Grady Watts . . . Trumpet . . . Grady handles the publicity for the band, and he feels they're on the upgrade again. "We've made some changes we've wanted to make," says Grady, "and I believe the spirit of the band has taken on a new high. We maintain that the band never reached its peak, and we think we're due for a new up-swing." He was born in Texarkana, Texas, he's 31, married, and has two boys. He started his career in Shreveport and New Orleans with small Dixieland combinations, and was a member of

## Casa Loma Tram Section



Here are Billy Rauch, Don Boyd and Pee Wee Hunt, constituting the trombone section of the Casa Loma band. You can learn more about these boys in the adjoining *Profiling the Players* column. Photo by Rube Lewis.

Austin Wylie's Cleveland band in 1930. A year later he joined Casa Loma. Songwriting is his hobby—he's a member of ASCAP, and one of his better known tunes is *Blue Champagne*.

Jimmy Campbell . . . Trumpet . . . Born in Dayton, Ohio, he's now 26, and before joining Casa Loma a few months ago he had played with Barney Rapp, Larry Funk, Jan Savitt, and Jimmy Dorsey. Capably holds down the first chair. He's married, has one girl. His hobbies are golf and baseball, and his favorite instrumentalists are Nate Kazebier, Billy Rauch, Lon Doty, and Don Boyd. Did radio work on J. Dorsey's cigarette commercial. Likes his new associates immensely.

Corky Cornelius . . . Trumpet . . . A native of the Hoosier state, he's now 26. His clean-cut high-note trumpeting has graced the bands of Frank Dailey, Les Brown, Buddy Rogers, Benny Goodman, Gene Krupa, and recently Casa Loma. He's married and is looking forward to fatherhood next September. Hobbies include cards, swimming, and riding. His favorite bands include Lunceford, Krupa, Spivak, Thornhill, and Brown.

Billy Rauch . . . Trombone . . . Another C. L. brass man who was born in Dayton 34 years ago. One of the masters of the sweet-mellow trombone style, Billy began his musical studies in 1924, and joined Casa Loma in 1928. As a member of the cooperative, he takes care of transportation facilities and problems. He's married and has one child. His contribution to the

trombone section cannot be overestimated, and though he takes few solos he's one of the best. It's his lead trombone you hear on *Smoke Rings*, the band's theme song.

Don Boyd . . . Trombone . . . One of the newer members of C.L., Don was born and raised in Berkeley, W. Va. He's only 20. But already he's played with Manny Prager, Joe Venuti, and now with G.G. He's single, likes bowling, and Jimmie Lunceford is his favorite band.

Pee Wee Hunt . . . Trombone and Vocal . . . Believe it or not, this big, broad-shouldered fellow began his musical career in 1924 with the banjo. A native of Mt. Healthy, Ohio, he's now 33. He entered music professionally (this time as a trombonist) in 1927 with Jean Goldkette and the Hollywood Theater Band in Detroit. Soon after he joined C.L., and has been one of the mainstays, what with his undoubted talent for vocalizing. Married, he has a family, but he still likes his fishing expeditions.

Kenny Sargent . . . Vocalist . . . At one time he played baritone and tenor in the band, but since his specialty was singing, the boys thought he deserved the solo spot in that division, and he now devotes full time to singing, and spare time to the duties of Vice President of the cooperative. Born in Centralia, Illinois, he's 36, likes to tinker with the mechanical end of radios. Married and has one child. Before joining C.L. in 1931 he had played with Charlie Fuldner, Blue Steele, and Francis Craig. Wrote one song about 12

years ago, but has never attempted anything since, even though his effort was published and recorded.

Dick Fisher . . . Guitar . . . Another more recent addition to C.L., he previously played with Glenn Miller and Teddy Powell. Buffalo born, he's now 26, married, and has one child. He likes sports, and his favorite guitarist is George Van Eps. Dick doubles on trumpet when required.

Denny Dennis . . . Bass . . . Detroit-born (36 years ago), Denny did jobbing work out of Jean Goldkette's office prior to joining C.L. in August 1929. During school days Denny played the fiddle, alto, clarinet, and oboe, but in 1924 he switched to bass, and has been holding down that spot with Glen Gray. For a short time he was in the contracting business with his father, but music caught up to him and he forgot about business. He's married and has two children. Hobbies include golf and horseback riding. His favorite bassist is Bob Haggart.

Joe Hall . . . Piano . . . "I got tired of playing in speakeasies, so when I started looking around, I hooked up with Glen and the Casa Loma bunch, and that's where I've been since 1928." Born in Canada 36 years ago, Joe once worked in a drug store before he entered music seriously. Golf and cameras are his hobbies. He's married, has no children.

Tony Briglia . . . Drums . . . Takes care of Union matters for the coop. Has been with the band for many years, although in 1926 he did a stint with Ray Miller. Also Canadian-born, he's 36 and married. He lists shooting as his hobby, and Cozy Cole as his favorite drummer.

Pat Davis . . . Tenor and alto . . . Pat is Secretary-Treasurer of the corporation; he handles all contracts and acts as the manager. Born in Little Rock, Arkansas, 34 years ago, he began playing in 1926 with Berlyn Baylor's Troubadours. Already by 1929 he was a Casa Loma member, and like most of the other boys has remained. He's married, has two children. Aviation is his hobby, and his favorite band is Glenn Miller.

Hutch Hutchenrider . . . Clarinet and alto . . . Clarinet is his specialty, and he handles most of the solos on that instrument with the band of which he has been a member since 1931. Born in Waco, Texas, he's 34, and before joining Glen Gray he played with Tommy Tucker and Austin Wylie (the same bunch in which Grady Watts played). Married, has one child. Photography is his hobby. Thinks highly of Goodman, Shaw, and Fazola as clarinetists, and of Ellington as a band.

Dale Brown . . . Alto and baritone . . . Doubles on trombone, and frequently plays with the latter section, making a quartet of trombones. Born 26 years ago in Centerville, Iowa, he began playing sax about 1927. He spent two years with Claude Thornhill before joining up with Glen Gray. Dale is married, has a two-year-old son. Arranging is his hobby—he's done work for Teagarden and Thornhill. Favorite instrumentalists are Bobby Hackett and Irv Fazola.

Lon Doty . . . Tenor . . . One of the newest members, he's made quite a hit with the boys and is (Modulate to Page 19)



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- "Ray's one of my ten favorite vocalists!"  
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- "Music and Rhythm" chooses McKinley as Band of the Month.



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# San Quentin Band on Air Again

## Many Veteran Musicians Play In Prison Band

Broadcasts Each  
Friday via Mutual  
At 8:30 p.m. PWT

Los Angeles—"San Quentin on the Air," radio series originating in the California State Prison, which was forced to go off the air not long ago because so many of the star performers, especially musicians, were paroled, was scheduled to return to the Mutual network July 8. Show is released Fridays, 8:30 p.m., PWT.

### Band Big Feature

Main feature of the San Quentin air series is the San Quentin Orchestra, a modern radio-dance ensemble under Inmate Conductor John A. Hendricks, once a boy church organist and later director of the 4th Regimental Band, Missouri National Guard. Hendricks is justly proud of the high musical standing of some of his bandmen, many of whom have held jobs in big name bands.

Hendricks' assistant conductor and right-hand man is saxman Don Short, a few years ago rated as one of the top notch dance men around Los Angeles. Short moved from the dance business into radio before he signed up on his present "contract," working many of the big net shows from Hollywood, with orks of Rudy Vallee, Lennie

Hayton and other name leaders. Other members of the sax section are Al Tinnen, Ed Dalen and Arthur Perez.

In the brass section are Trumpeters Harry Steinhauser, John Ingram, John Neece, Trombonists Don Clauser, Dick Schumm and Wayne Lauspaugh.

### Reavis on Harp

A comparatively recent and valuable addition to the band is John Francis ("Jack") Reavis, who was known chiefly as a trombone player before he joined the San Quentin band but who is now playing harp, his ability on which was little known when he was working here and in San Francisco with various dance bands.

Reavis, during a period of unemployment, became depressed, knocked himself out on booze and stabbed a "skidrow" B-girl to death here last year during an orgy in his car in a local parking lot. He is a "lifer."

Head of the fiddle section is Lou Rosen, one-time member of Danny Russo's orchestra in Chicago. Others in the string section are John Ryan, Fred Kuhn and Jim Rose.

### Using Two Pianos

Rhythm section is topped by two pianos, played by John Sullivan and George Brown. The others in the beat department are Don Le Croix, guitar; Rex Preese, drums; Gus Cerney, bass.

Vocalists are Bill Cowley, Johnny Trudung and Milton White. Vocals are also handled by Oscar Green, who plays piano and heads a small swing combo selected from the big band.

Last season Cowley attracted so much attention during the series that he received several offers

## Profiling the Players

(Jumped from Page 18)

highly rated for his solo work. Now 30, he was born in Joplin, Mo., and played with Will Osborne before joining G.C. Is married and the father of two girls. He likes hunting and Jimmie Lunceford's band.

Al Senner . . . Alto . . . Newark-born 35 years ago, Al began his musical activities at the age of five (piano). Began his professional career in 1927 with Frank Dailey, and later played with Joe Venuti, Ed Farley, B. A. Rolfe, and Smith Ballew, and then Glen Gray's Casa Lomians. Is married and the father of two boys. Benny Carter and Jimmy Dorsey are his favorite altomen; badminton his favorite pastime.

—pem

## Disc Spinners Fly to Boom Record Drive

New York—Local record spinners have been planeing to other cities to enlist the aid of disc pushers there in the campaign for Records for Our Fighting Men. This is the program pushed by Kay Kyser and other names to collect scrap and sell it for new wax for army camps. Dick Gilbert, Paul Brenner, and Maxine Keith have been the most active discers, covering Boston, Chicago, Detroit, and other towns.

from agents and name leaders, but had to decline pending expiration of his "present commitments." The band's signature number is Time on My Hands—(no gag).

## Bell Ringer



New York—Marcella Hendricks is the official bell ringer for the War Bond & Stamps drive, appearing everywhere in the campaign with the Freedom Bell, twin replica of the famous Liberty Bell. She rings the bell everytime a \$100 bond is sold. Marcella sings on the Blue network for Compton Agency accounts, is slated for a Broadway musical show this fall. She is a William Morris Agency attraction.

## Lion Is Sheriff

New York—Look out, the lion comes on with a roar. Willie the Lion Smith, famous pianist and arranger, has snagged himself a Westchester Sheriff's badge. Friends of the Lion intend to avoid Westchester.

## Howard Beckman Band Loses Its Second Leader

Oakland, California—The Howard Beckman band, recently at the Claremont Hotel in Berkeley shows definite signs of the final gasp as its second leader in very few months, Mac Harris, followed Br'er Beckman into the army early in the month. The band, a Frederick Brothers unit, started a tour from Johnstown, Pa., about six months ago and tussled along quite well hitting some fairly nice hotel spots on the trek.

### Then Draft Blew

Beckman joined the army in the middlewest and saxman Mac Harris took over from his sax chair, making a mighty amiable front for the Kemp style band. Band did good business in the Claremont but had to fall after the draft blew directly through the outfit and pulled men faster than a credit dentist can pull teeth.

Eddie Young followed the Beckman-Harris band into the Claremont. The band is recently from Chicago but started from Pittsburgh's The Pines about four years back. While in Pittsburgh the band was featured over KDKA.

Audrey Brownell, terrific young vocalist discovered by and ex of the Don Kaye band pulled into town long enough to play the last three weeks of Beckman's swan song at the Claremont where she first sang with piano playing Kaye. She's now at the Kona in S.F., so they say. Gal's good. She shouldn't be wasting time here.

—Dixon Cayer

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# New Capitol Records Splendid

## Cowboy Tex Ritter Cuts Eight for Capitol

Los Angeles—Cowboy star Tex Ritter cut eight sides at his first session for Capitol records, new company headed by Buddy DeSylva, Johnny Mercer and Glenn Wallichs.

Four sides were *Jingle Jangle Jingle, I've Done the Best I Could* (Ritter's own tune) and *Someone and My Little Cherokee* by Johnny Marvin.



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## Quality, Choice Of Material Both Excellent

Enterprise of New Coast Firm Pays Off in Dividends

By MIKE LEVIN

The record situation is upped considerably this week, but not with any thanks to the Big Three. They are so busy with occupational jitters from the new WPB curtailment order, which at press-time hadn't come through, and worrying about which way Prexy Petrillo was going to jump with his stop order, that they've paid very little attention to the business of making and selling records.

The same is not true on the coast. There Johnny Mercer, Glenn Wallichs of the famed Music City store at Sunset and Vine, and Buddy DeSylva, production chief for Paramount, have organized a new record company, with labels printed as *Capitol Records*.

Their first records, reviewed below, are excellent. Surface noise and record materials are far better than the general output. The choice is good, with the obvious necessary concessions to commercialism.

What gets me though is that with everybody else in the business pulling in the shutters, these guys are setting sail full of drive and confidence that they can make a go of it.

In the first week of selling, their sales went into five figures in California alone, while Wallichs, with two press plants lined up, is in the east now making a deal with a third. DeSylva is acting as adviser, while Wallichs handles busi-

ness, and Mercer the music end. Releases will be every two weeks, and other Boswells to the contrary, none of the people recording for the firm have any cash in it. Fifty cents wraps 'em up.

## Hot Jazz

**Louis Armstrong**

*Coquette and Among My Souvenirs* (Decca Blue)

This is more like it. Far better than Louis' recent ones, it has some fine trumpet and good vocals, with the band sounding more in tune than it has in years, and Syd Catlett as per usual hitting a big, steady beat. *Coquette's* the better of the sides.

**The New Orleans Seven**

*Easy Rider and How Long How Long Blues* (Elite)

These were made at the same U. S. Record session two years ago as was the classic *Pom Pom*. On the date were Benny Carter, Coleman Hawkins, Danny Polo, George Whetling and others. The *How Long* was originally issued with *Pom Pom*, and is very fine wax with a good Joe Turner blues shout, and some excellent Coleman Hawkins.

**Sidney Bechet**

*Georgia Cabin and I'm Coming Virginia* (Victor)

Victor claims they can't issue Ellingtons because of lack of wax (though by the way they're going to have an Ellington album shortly, with repressed faces that he made ten years ago for them). Even with enough wax to spare, this is wasted surface. Charlie Shavers ought to be ashamed of his usually excellent trumpet, while Willie the Lion's piano arpeggios back of Virginia fit anywhere but here. Shavers is better on Virginia, but Bechet sounds spiritless.

## Swing

**Jimmy Dorsey**

*Sorghum Switch and My Devotion* (Decca)

When this Jesse Stone tune started out with Doc Wheeler's band on Bluebird, it was spelled with an a, but the transition in spelling hasn't bothered the way it sounds in the slightest. This is the best record Jimmy Dorsey has made in many, many moons. Did you ever stop to think that his is the only top band in the country

## Top Drawer Discs

**Hot Jazz: New Orleans Seven's How Long How Long Blues** (Elite)

**Swing: Lionel Hampton's In the Bag** (Decca)

**Vocal: Martha Tilton's The Angels Cried** (Capitol)

**Dance: Teddy Powell's Be Careful, It's My Heart** (Bluebird)

**Novelty: Johnny Mercer's Strip Polka** (Capitol)

which has never had a really bigger seller for an instrumental? *John Silver, Bumble Bee, Milk Bottle Caps*, and all the rest were well done, but for some reason never caught on. This should. It rocks, the saxes are well phrased, and Allan Reuss has some very pretty guitar work at the opening and closing, while the sock has some full, guttily voiced trombones. T'other side is a pretty tune by ex-Dorseyites Roc Hillman and Johnny Nampton, with Bob Eberly delivering well.

**Raymond Scott**

*Carrier Pigeon and Careful Conversation at a Diplomatic Function* (Decca)

First is one of these wild Scott program tunes, with off-beat slurred saxes. Good snatch of Gabe D'Amico tenor. *Careful* is the tune Scott used for his recent series of CBS airshots, precise clary figures with muted brass figures. If you like Scott, grab these, as they will be his last sides for some time.

**Hal McIntyre**

*Friday Afternoon and You're in Love with Samsona Elia* (Victor)

Another of these Dukish-casted things that HM does well. Medium tempo with typical slough-phrased brass, and a tasty Webster-like solo by Johnny Hayes. Billy Robbins' muted horn has fine sax backing. Catch the last eight with Mac doodling a single note passage a la Bigard. A fine job. Frances Gaynor does her first vocal on wax with the band, and she sounds much, much better than with Jerry Wald.

**Freddy Slack**

*CowCow Boogie and Here You Are* (Capitol)

Vocal is by Ella Mae Morris, Texas gal who worked with Jimmy Dorsey briefly just before the Golden Oak joined. She has the same husky infection that Krupa canary Anita O'Day has. Side has some wonderful trombone by Bruce Squires, and a biting trumpet bit

by Bob Goodrich that sounds like Wingy at his best. Tune is an okeh job too. This isn't Slack's octet which recorded briefly for Decca, but a full 13 man band. Reverse is pleasant dance music.

**Ozzie Nelson**

*Sir Walter's Serenade and Central Avenue Shuffle* (Bluebird)

This is not a great swing band, but it always manages to play palatable riff music—and whoever the cornetist with band is, he's been playing fine horn all the years he's been with band. He's the second man on the cornet duel in *Sir Walter's*, and has a much clearer tone than the guy he cuts. Second side has a spot of McGarrity-like trombone that's not bad. The riff that the record is built on is pretty common place though.

**Paul Whiteman**

*The General Jumped at Dawn and I Found a New Baby* (Capitol)

These are the best sides Paul Whiteman has turned out for several years. He's been coasting on his commercial rating for a long time, and it's a relief to hear some good wax for a change. These are not sensational, but are well done. *General*, a Jimmy Mundy score, has parts that sound something Mary Lou Williams' *Camel Hop*, and goes well backed by Lou Pannessa's crack drumming. *Baby* is race-track material with Buddy Weed whipping off fast keywork, backed by good bass, and some strings that sound a little like *The Bee*.

**Lionel Hampton**

*Flying Home and In the Bag* (Decca)

Here it is—the super-killer to keep babies and what have you pacified. No questioning the guts in this band, and the fine solo work of Illinois Jacquet and Dexter Gordon on tenors. This is one of these tunes that has to build though, and they don't get enough space here. Personally, I like *Bag* better, particularly the shout finale. Marshall Royal's clary is also in there. Finale sounds like one of these Redman screamers—gave me a big boot.

**Johnny Kirby**

*St. Louis Blues and No Blues At All*

The venerable old classic is taken up tempo here with Buster Bailey holding one note for the final three 12 bar passages. Last time I heard this done was on the Guy Lombardo 12 inch version. Seems unnecessary for a gang with as much ability as this to use old-hat gags to sell their stuff. Reverse is better, being a furious-paced tune, with Kirby knocking his brains out on full-time bass.

**Harlan Leonard**

*Too Much and Mistreated* (Bluebird)

This is one of these delightful Kansas City sides that Fletcher Henderson used to specialize in—nice bounce, with a pleasant sax riff. What a relief after all these powerhouse climaxes the boys are pouring on these days.

(Modulate to Page 21)

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## Record Reviews

(Jumped from Page 20)

### Vocal

#### Martha Tilton

*The Angels Cried and I'll Remember April* (Capitol)

The first side is done with a special band, while *April* was supported by Gordon Jenkins band. A few years ago, an unbooted stud remarked that Miss Tilton's singing had a strong odor. All I can say is that this side stinks fine to me. She sounds much better than when she was with Benny, and is backed by a swell pick-up band, with top honors going to Rumps Myer's tenor (Louis Armstrong), Syd Catlett's drumming, Jimmy Van Heusen's piano, Paul Wetstein's horn, and Slam's bassing. Note that *Capitol* isn't kidding when it says it intends to capitalize on the fine sidemen that work on the Coast without getting much of an in on recording—and that they pick 'em with eyes only for musical ability. Reverse is nice, with GJ's strings an object lesson to Messrs. Dorsey, James, et al. I'm not saying this girl is the country's best singer—but she certainly cuts the majority of dames warbling today.

#### Jimmy Harris

*his piano and orchestra*

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### Dance

#### Teddy Powell

*Be Careful It's My Heart and Midsummer Matinee* (Bluebird)

You tell me why this Powell band isn't up on top—I don't know. Certainly from the standpoint of playing good dance music, they get the brass ring every time. First side here has some impressive lead work by 17-year-old trumpet man Dickie Maina, and a swell Peggy Mann vocal. Reverse has Fazz on clarinet and Miss Mann again. What's here certainly sounds good.

#### Wayne King

*Because You Love Me and The Day Is Done* (Victor)

With recitations by Franklin McCormick

Of all the pompous pap, this is the great granddaddy. I don't care how many senile old wrecks think this is music, I claim that any resemblance is purely coincidental.

#### Alvino Rey

*He Wears a Pair of Silver Wings and The Ferris Wheel* (Victor)

Opens up with Rey playing single string guitar, at which he is not outstanding. Then to a chorus by Alyce King, who has the vocal chords of the four sisters. Beat yet on this tune. Ferris Wheel turns while Alvino scuffles with the guitar.

#### Tommy Dorsey

*Take Me and Be Careful. It's My Heart Just As Though You Were Here and Along the Street of Dreams* (Victor)

Take Me, even with bad balance, sounds as rich-toned as any TD has cut. Strings achieve Kosty proportions at times. Beat is a little waterlogged. *Careful* doesn't even sound like the Dorsey band

—more like Percy Faith—until the brass section starts its familiar blating. There are sections of TD's *Though* strings that are right in there. Last two were the first string sides the band cut and aren't nearly as good as the first. Once again a bad beat. Seems as if Tommy can't get a quiet beat that swings. Either it's gotta barrelhouse along, or fall through heavily. Frank Sinatra sings all four sides.

#### Freddy Martin

*Everything I've Got and Careless Rhapsody* (Victor)

A clever reed figure carries the first side. Rhythm is tubby. Second side isn't badly arranged, but why must the fiddles phrase as sloppily as possible?

#### Vaughn Monroe

*The Corporal Told the Private and This Is Worth Fighting For* (Victor)

First is a novelty tune, but by far the cleanest played and best scored pop Monroe has done in a long while. Scoring in the latter part sounds a little like the Basic version of *Cherokee*, with good piano and bass work. For some reason the *Fighting For* tune reminds me of *That's Why Darkies Were Born*. Listen and see if you don't notice the resemblance. *Grow Up* is a Harold Rome novelty, having to do with G men and similar characters. Capable reeds on *Devotion*.

### Novelty

#### Johnny Mercer with Freddy Slack's Band

*Sirip Polka and Air-Minded Executive* (Capitol)

Want to dig yourself a real mess of laughs? By all means get this platter. It's Mercer's vicious take-off on the sissy bands that play polkas, and has some wonderful lyrics anent a lass who strips to a polka. This one ought to be a terrific hit. *Executive* was cut by Glenn Miller last year, and concerns the gentleman who takes his

## Your Automatic Hostess

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# MOST PLAYED RECORDS!



Virginia

(One of the score of charming operators employed by the Chicago Automatic Hostess Co. acts as guest conductress of this column each issue. She selects the ten most played discs in the coin machines of the nation, having available not only the tabulation of requests in the many Chicago hostess studios, but up-to-the-minute lists of the largest coin machine operators from coast to coast.)

Song	Artist	Label
1—Who Wouldn't Love You	Kay Kyser . . . .	Columbia
2—Sleepy Lagoon	Harry James . . . .	Columbia
3—Tangerine	Jimmy Dorsey . . . .	Decca
4—Don't Sit Under the Apple Tree	Glenn Miller . . . .	Bluebird
5—Jingle Jangle Jingle	Kay Kyser . . . .	Columbia
6—One Dozen Roses	Dick Jurgens . . . .	Okeh
7—Three Little Sisters	Vaughn Monroe . . . .	Bluebird
8—Jersey Bounce	Benny Goodman . . . .	Okeh
9—Johnny Doughboy Found a Rose in Ireland	Tommy Tucker . . . .	Okeh
10—Amen	Woody Herman . . . .	Decca

### COMING UP

Other favorites include:

Skylark	Glenn Miller . . . .	Bluebird
Story of Starry Night	Charlie Spivak . . . .	Okeh
Sweet Eloise	Glenn Miller . . . .	Bluebird
Strictly Instrumental	Harry James . . . .	Columbia
Pound Your Table Polka	Horace Heidt . . . .	Columbia

wench along, "just to take a letter."

#### Fred Waring

*The Fountain and Sleepy Lagoon* (Decca)

This is a semi-symphonic work of Eric Siday, Waring's crack violin-

ist. Shame the guy is buried in the band, because, as any of you that heard the small Waring unit know, he can play great hot. Lot of fast string work, some of it very pretty. *Lagoon* gets typical Waring glee club treatment.

Congrats on your anniversary!

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## ALONG MELODY ROW

Priorities on musical instruments and difficulty in obtaining records for coin machines may result in a revival of popularity for the ukulele, according to Clarke Fortner of Montgomery Ward, who has arranged with Jack Robbins to publish a *Victory Song Book for Ukulele*.

The mail order house is listing a low-priced, priority-free ukulele in its catalogue, and will wage a nation-wide campaign to revive interest in the instrument, which is made entirely of wood. Special maple frets are used instead of metal, gut strings exclusively, and wooden tuning pegs.

Vanguard Songs of Hollywood is plugging *Fighting Sons of the Navy Blue*, said to have been written by a bluejacket. . . . Three of the boys in the state prison at Menard, Ill., anxiously are watching the progress of two songs published by the Syndicate Music Publishers of Los Angeles, *Sunday Punch* and *I Had a Dream*. They wrote the numbers.

Amateur song writers are getting a break this season, with numbers of contests being held to find a No. 1 song for this war. Mutual Broadcasting is holding one for the entire month of July, to select a modern *Over There*. Sigmund Spaeth, Irving Caesar, Morton Gould and Roy Bennett will act as judges of manuscripts submitted, and Remick will publish the winner.

Mills Music will publish the winning song in the contest being held by the Chicago Times, a daily newspaper, which offers \$1,000 in cash for a war song for America.

Corporal Norman Goldblatt of Maxwell Field, Alabama, collaborated by mail with Sergeant Robert S. Lee of Jefferson Barracks, Missouri, on a war song called *Now Is the Time*. It is said to be more rhythmic than martial.

Raffaele Martino of Boston is attracting attention with his "Easy to Sing" version of *The Star Spangled Banner*, published by the Eastern Music Co. It transposes with a quick modulation the

second part to a lower key, from B flat to G major, one sings B, which is entirely comfortable, and the melody is unchanged.

Abe Olman, managing director of "The Big 3"—Robbins Music Corporation, Leo Feist, Inc., and Miller Music, Inc.—trekked to Hollywood for the first time in twenty years. He will contact executives at Metro-Goldwyn-Mayer, 20th Century-Fox, Universal Pictures, etc., to discuss publishing plans in connection with forthcoming musical productions.

Olman will remain in Hollywood for three weeks and on his return will meet Jack Robbins in Chicago to look over the music situation there.

Murray Albert, former Larry Clinton-Claude Thornhill manager, takes over a contactman's job with Crawford Music. . . . Southern Music has forked out 4,000 bucks advance on the RKO score for *Sweet And Hot*, checks going to Jimmy McHugh and Frank Loesser.

Another new music house hit the boards last month with the formation of Warlock Music, headed by Johnny O'Conner, head of the songpluggers' union as well as check-signer for Fred Waring. First tune is a Ted Koehler-Jimmy Monaco ditty called *Every Night About This Time*.

At Last, which Feist is giving a terrific plugging, actually started out as part of Glenn Miller's scene in *Sun Valley Serenade*. Dropped on the cutting room floor, it definitely is in *Orchestra Wives*. . . . Phil Kornheiser goes with Lincoln Music as professional manager. He's been around a long while, having worked with Feist as general manager for 20 years.

The regular six month survey of the business found three firms tied for first place on the best-seller lists: Robbins, Famous, and Berlin with four apiece. . . . Jimmy Dale, songwriter and top stock arranger, has been admitted to ASCAP. Dave Bernatein has joined Cheerio Music, while Nat Debin and Jack Lee have been added to ABC's professional staff.

New York—Don Frye, pianist who was working with the Zutty Singleton Quartet at Jimmy Ryan's, is at Village Vanguard.

## Blues Singer Composes in Factory Din

Cleveland — Frankie Laine, Cleveland's inimitable blues singer, has found that defense work is more profitable to his music career than singing! A brilliant jazz vocalist, Frankie has never been too much of a commercial success because he prefers the blues to *One Dozen Roses* and *Who Wouldn't Love You*.

When defense work beckoned he took a lucrative night-shift job and now spends his working hours in an airplane parts factory. Working on an automatic machine and in a constant din, he spends most of his eight hours each night singing and working out musical ideas in his mind.

Result: a weekly pay check almost twice the night club vocalist's scale and five original tunes, most of them composed and worked out during a single night-shift. His latest tunes, *It Only Happens Once*, *I Haven't The Heart*, and *This Is The End* are fine ballads and stand excellent chances of catching on if he can succeed in making the right contacts.

The last tune was written by Don Bestor — who couldn't find anyone to fit lyrics to his unusual melody — and Frankie completed the lyrics in a couple of nights. *It Only Happens Once* is beginning to get a big play from local bands and Louis Prima is making an arrangement of it.

## Inside Story About The Stock Arranger

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

### SPUD MURPHY

Name band arrangers don't often make the grade as stock orchestration penmen. Generally speaking, they either can't or won't divorce themselves from their big band concepts and recognize the limitations of stock arranging, and that pleases neither Jack Doe and his Seven Syncopators or Joe Publisher.

There are a couple of exceptions to that rule and Spud Murphy is one of them. He was literally brought up on a diet of jazz manuscripts, having arranged for Benny Goodman, Casa Loma and a lot of other groove bands.

Spud has been arranging since the middle twenties when he started messing around with the pen and ink during the long intermissions when he was playing a 4-piece joint job in San Luis, Mexico. In 1928 he gave up sax, clarinet, flute, oboe, trumpet and a few other instruments upon which he performed very satisfactorily and decided to stick strictly to arranging. In 1929 he wrote for the Tracy-Brown band in Pittsburgh which was considered by many to be the finest white band of its time. Playing in the band were Ray McKinley and clarinetist-arranger Matty Matlock of the Crosby crew.



Spud Murphy

Spud made his first stock in 1932 but it was pretty awful (he says). In 1933 he went with the famous Mal Hallett orchestra which included Toots Mondello, Jack Jenney, Jack Tegenarden, Gene Krupa, Dale McMickle and Frankie Carle, who, constituents tell us, are anything but left-handed. Then it was Joe Haymes in 1934, Casa Loma in 1935 and Benny in 1936. After that he signed with Robbins in 1936 for a 3 year stint during which time he knocked out over 800 stocks.

Spud is 33 years old, married and the pater of 12 and 10 year old daughters. . . . he's a product of Salt Lake City and played melophone in the high school band there. . . . Harry James and the Duke stab him and he'd enjoy making a few specials for either or both. . . . he's an ardent student of astronomy and collects clocks, pipes and photos of ships and choo-choos. . . . the highly competitive sports like boxing, baseball and football are for him and he follows them avidly. . . . if he hadn't got into music he'd probably be in the navy or merchant marine.

The Murphy man is careful with his work and spends a good 8 to 10 hours on a stock. . . . can enjoy doing either a ballad or swingeroo and he likes his effort on *Transcontinental* about as much as any he's turned out. . . . played clary on a boat job one year and made six trips between the U. S. and Japan. . . . he's one arranger who "never took a lesson" and he firmly believes that arrangers are born and not made—you either are or you ain't. . . . Spud feels bad every time he thinks about the time he accepted a job with Hal Kemp and reported for work the day Hal was killed in an accident. . . . his favorite horn man is Nate Kazebier and he admires Fletcher Henderson's work tremendously.

Murphy restricts himself to no set formula in arranging, treating each tune to the proper interpretation as he sees it. "A good stock," he says, "must be melodic enough to please the publisher, rhythmic enough to please the average band and simple enough so that small bands will be able to read it at sight."

"It's true, of course, that stocks have improved because of the increasing broadmindedness of publishers, but I believe that this came largely as a result of demands made upon them by the bands themselves. One of the main reasons kids play better is that a good many stocks are adaptations of recorded arrangements and they are therefore familiar with them."

—her

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JOHNNY DOUGHBOY FOUND A ROSE IN IRELAND (Crawford)  
SLEEPY LAGOON (Chappell)  
ONE DOZEN ROSES (Famous)  
DON'T SIT UNDER THE APPLE TREE (Robbins)  
THREE LITTLE SISTERS (Santly)  
JERSEY BOUNCE (Lewis)  
JINGLE JANGLE JINGLE (Paramount)  
WHO WOULDN'T LOVE YOU (Maestro)  
SKYLARK (Morris)  
ALWAYS IN MY HEART (Ranick)

### SONGS MOST PLAYED ON THE AIR

I'LL KEEP THE LOVELIEST BURNING (Ranick)  
HERE YOU ARE (Robbins)  
ONE DOZEN ROSES (Famous)  
JINGLE JANGLE JINGLE (Paramount)  
DON'T SIT UNDER THE APPLE TREE (Robbins)  
HE WEARS A PAIR OF SILVER WINGS (Shapiro-Bernstein)  
SLEEPY LAGOON (Chappell)  
TAKE ME (Brogman, Veece, Gann)  
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THREE LITTLE SISTERS (Santly)

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# ORCHESTRATION REVIEWS ..

By TOM HERRICK

## Five O'Clock Drag

Published by Robbins, Arr. by Will Hudson

Here's a new Ellington original—an adaptation of his Victor Record arrangement. There's a 4-bar lead trumpet solo for the intro and the first half of the opening chorus is

for unison saxes. Brass get the bridge with sax figures backing them up and reeds take it out. 8 bars of ensemble open it up at B and then second trumpet gets the second 8 and last 8. Tenor gets a brief take-off at C and then saxes take over and fade out until a crash ending the last 4 measures.

## Somewhere Sometime

Published by Beverly, Arr. by George Duning

A melodic new ballad, recently recorded by Kay Kyser. The brass choruses are split between saxes and brass with the saxes leading off in the first. Duning writes independent figures for the reeds in backing up ensemble brass. Tenor gets the first 16 of the special chorus and then relinquishes the lead to brass in mega-mutes. The last is a phrased ensemble.

## Partners in Love

Published by Skylark, Arr. by Mayo Potter

Arranger Potter is actually Earle Moss, well-known Radio City Hall pen man. A full ensemble opens the brass choruses and saxes take over for the second 8 with ensemble continuing the lead at the half way mark. Trombone has a brief solo, too, in the first chorus. The second repeat is also split. The special chorus is nicely arranged with trombone leading off, backed up by syncopated clarinet figures and light brass. Later on muted brass pick up the lead and are joined by clarinets. The last rocks gently.

## Dear Old Southland

Published by Mills, Arr. by Jimmy Dale

Another of Dale's Orchette Series for seven men or less. Saxes make with an 8-bar intro and then supply a rhythmic background for the legato trumpet solo. First alto picks it up at D while trumpet joins the other two saxes in a background figure. This continues through C and at D tenor takes off for 16. At E it's ensemble and this continues through almost to the end. Nice jump manuscript for the seven pieces.

## She Don't Wanna

Published by A. Y. & B., Arr. by Vic Schoen

A new arrangement on an old novelty tune. Second trumpet gets a chance to shine in the 8-bar intro with a solo on top of ensemble sustained chords. After the braces, trombone lead on top of saxes takes over for 8 measures after which clarinet and second trumpet team up for a little Dixie. The last chorus is typical Schoen rock ensemble.

## Shhh!!! It's a Military Secret

Published by Courtney, Arr. by Larry Wagner

A medium bounce novelty opus which Glenn Miller has been airing recently. Wagner gives a bugle-like figure to unison reeds

## Co-ed Canary



Chicago—This is Ruth Brooks, fair Northwestern co-ed, who is vocalist with the Johnny Lewis orchestra at the university. Maurice Seymour Pic.

## ALSO RECOMMENDED

**Acarrucadita**, Published by Robbins, Arr. by George Cole.

**A Little Five Is Good For You**, Published by Excelsior, Arr. by Ralph P. Yaw.

**Bugler From Brooklyn**, Published by Harvest, Arr. by Gil Loring.

**Soldier Let Me Read Your Letter**, Published by Mutual, Arr. by Charlie Hathaway.

**You're Easy to Dance With**, Published by Berlin, Arr. by Charlie Hathaway.

## Three Breese Changes

New York—Before leaving the Roseland Ballroom here, Lou Breese took on Jimmy Palmer replacing Barry Warren on vocals. Jimmy Curry moved over from Tommy Tucker's band to handle trombone chores and jive vocals—Skip Moore taking a powder. Ted Tillman is out on drums, with newcomer Bob Rogers sitting in.

## 'On Chapel Hill' Is Sol Parker's Latest

Fort Bragg, N.C.—Pvt. Sol Peskin, soldier composer of the 47th Infantry, and one of the creators of the current popular *This Love of Mine*, has just completed his second potential song hit of the season. The song, *On Chapel Hill*, has just been accepted by Universal for the next Andrew Sisters' picture.

Taking its title from the town of Chapel Hill, N.C., the ballad has a background of romantic inspiration. One of Peskin's soldier friends was constantly dating in Chapel Hill and he wanted Peskin to write something sentimental about the town and his girl. The result was Peskin's newest contribution.

Pvt. Peskin, who composes under the name of Sol Parker, is a clerk in the 47th Infantry supply branch, and was inducted at Camp Upton, N.Y., last July.

## Tanglewood Music Center Continues

Stockbridge, Mass.—While the Berkshire Music Festival has been cancelled because of the war, the music center at Tanglewood will continue operation, sponsored by Serge Koussevitski, Howard Hansen, Aaron Copeland, and other music notables. Its classes open in four days.

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# RAVINGS at REVEILLE

By "SARJ"

Spread Your Wings, the show being put on by soldiers at the air base in Savannah, Georgia, shows promise of being something special. The regular band will play in the pit, and a smaller jam outfit will perform on the stage. Under the supervision of Captain Robert S. Latimer, Jr., the show is directed and produced by Pvt. Mitchell Lindemann, with Ray Kavanaugh as advisory director.

The First Battalion Band of Fort Dix has as leader Sgt. Charley Feltman, who used to play with Westchester society bands, and some of the sidemen are Pvt. Joe Silita, trumpet, formerly with Al Donahue and Johnny McGee; Pvt. Butch Brudzinski, clarinet, from Mal Hallett; Pvt. Anthony Criscitiello, drums, from Al Donahue; and Pvt. Ray Abrams, drums, from Little Jack Little.

Patricia Byrd, rare of General Delivery, Flint, Mich., wants to locate Barton Byrd, who played tenor sax and clarinet around Flint for about ten years. He is in the army, but she doesn't know which camp. . . . The Beat's

Pittsburgh correspondent, Ted Humes, is a sailor now, at the Naval Training Station in Newport, Rhode Island. And Bill Coggins, Beat scribe from Atlanta, Georgia, has enlisted in the naval reserve.

Floyd Ray is in the army now, and has organized a small band at Camp Wolters, near Mineral Springs, Texas, playing for camp shows and broadcasting over a local radio station. . . . Two ex-Teagarden boys, Pvt. Joe Mason, who was assistant road manager, and Frank Vicari, now drumming with an infantry orchestra, are both at Camp Bowie, Texas.

Manny LaPorte, pianist, composer and band leader from Green Bay, Wis., an alumnus of the Ted Lewis, B. A. Rolfe and Eddy Duchin band, is a private at Fort Sheridan, Illinois.

When Cheers From the Camps, CBS program, originated from Fort Jackson, there was no shortage of soldiers with professional experience to entertain.

Some of the service men who were heard were Staff Sgt. Paul

## Two Solid Cats from Yukon



Somewhere-in-Yukon, Canada—Here are two characters, both cats and both solid. The fur-coated chap on the left with the Bixian cornet is Garfield D. Casey, staff sergeant in the band. He played with Bob Crosby at the Hollywood Kennel club in Florida in '36 and '37, also has played with Irving Aaronson and Paul Pendarvis.

The other cat on the right, also with a fur coat, is called Toby, and enjoys Down Beat nine times as much as the boys, because he has nine lives to do it in. Corp. L. Jack Jordan of the 18th Engineers band sent these snapshots.

Kuhlthau, "Professor Coleslaw," the top piano wizard of Johnny Messner's band; Private Buddy Feyne, who wrote lyrics for Tuzedo Junction, Sergeant Alex Novelli, ex-Borrah Minneville harmonist; Sergeant Eddie Zandy, ex-hot trumpeter with Ina Ray Hutton and Private Ernie McLean, ex-Tommy Tucker vocalist.

Below the Mason and Diction Line, a melody which is destined for more than just average play, was written especially for the broadcast by Sgt. Richard Uhl, of Kingston, Pa., (composer of A Romantic Guy I), and Corp. Tom Adair, of Let's Get Away From It All and Everything Happens to Me, fame.

Staff Sgt. Leon Leake, former NBC announcer, was MC of the program, being assisted on the announcing end by Corp. William Strauss, of New York City (WQXR), and Pvt. Gene Whit-

taker, of Durham, N.C. (WBIG). Bill Brown, assistant to Ed Fishman in the Hollywood office of the William Morris Agency, received his commission as first lieutenant in the army air corps and reported to Santa Ana for duty. . . . Jimmy Stern, former lead alto for the Weldon Petz orchestra, enlisted in the air corp. Stern is a Detroit boy.

Fort Riley's revue, The Life of Riley, has a fine score worked over by Corp. Eddie Herzog (formerly scribbler with Thornhill) and Pvt. Bob Ward, whose First Symphony has been awarded the Juillard Music School's publication prize. Pfc. Jack Powers, who worked for a short time last year with Louis Prima, had the lead ballad Corresponding Love. Show hits Kansas City soon.

Toscha Seidel, one of the world's greatest violinists, is playing cymbals in the Navy band at San Diego. Kind of a waste of talent, ain't it? . . . Joe Lombardo, Guy's brother, went into the army July 1. . . . Band leader at Fort Bragg is Lieut. Stan Brown, former Gold Coast band leader at Harvard University. Several Beat staff men have worked with him at various times.

## Sally with Lowe

New York—Sally Sears, Boston debby-singer, is not opening with Sam Donahue's band, as predicted by several sheets. She is working for the summer at the Hawthorne Inn in East Gloucester, Mass., with Bert Lowe's ork. Gal is the daughter of a money-bucks Boston family who evidently is trying to be more than just another blue-blood canary by learning chirping the hard way: spots and nightery work. She just closed at the Coconut Grove in Boston.

## Trumpet Man Has Enviably War Record

Oakland, Calif.—Anyone who's still of the opinion that musicians don't make good soldiers should take a look at the record of Boyd "Buzz" Wagner, who played trumpet with Don Kaye's band at the Hotel Claremont in Berkeley not so long ago. After Buzz cashed in on his college training in engineering to join the air corps, he was sent to Hawaii just before Pearl Harbor.

After the Yank-Jap scrap broke out, Buzz really went to work. To date, he has shot down over fifty Jap planes, and at 25, has become the youngest lieutenant-colonel in the army. He was also the first pursuit plane pilot to win the Distinguished Service Medal.

Speaking of the Don Kaye band, they're at the Utah Hotel in Salt Lake City now, on their swing back from the midwest. Betty Parker has replaced Audrey Brownell as chirp. Audrey's doing a single at the Club Kona here now. . . . Budd McDonald and his boys carry on at the Lake Merritt hotel, while Eddie Young waves the baton at the Claremont. . . . Del Courtney, local boy who made good, is at the Palace across the bay.

Yehudi Menuhin, the longhair fiddler has become a member of the Frisco union. . . . Dawn Club habitués are again able to dig the Lu Watters jazz, now that Lu is combining a navy career with music. Particularly happy is Parker Stack, who writes the material for many of the top recorded shows on the local air. Parker almost lives at the Dawn, and claims he's been on hand every Friday night for almost a year. . . . The very fine though young Irv Corren band of Stockton is set for a shot on the Fitch Handwagon this summer.

—Dave Houser

## Ex-Tooter Gets On Art Kick

Fort Bragg, N.C.—Corporal Mel Robbin, former Boston musician, is brushing them off literally these days. He's given up horn work to handle the army's extra-curricular art program, meeting trainees with talent in a special building.

Robbin is an amateur artist, who specialized in landscape work, and spends much after-duty time with men who want to spend spare time in learning fundamentals.

Robbins has painted murals for the Service Club, battery mess hall, the Replacement Center theaters and other recreation centers here. His Life mag soldier art entry showing a very unhappy recruit on KP, was picked as top stuff.

## Anson's Son Joins

Biloxi, Miss.—Anson Weeks' son, Jack, has just left Don Ragon's band to join the army. Mack Newton, ex-Art Kassel tram man has replaced him with the Ragon band, which is playing here at the Hotel Buena Vista.

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# SAXOPHONE STUFF

By NORMAN BATES

Hello, fellows! At last I am up for air. It's been a long time since my last article in the good, old *Down Beat*. However, there's been plenty of water under the bridge for yours truly since then. Uncle Sam's large forefinger pointed my way a few months ago. Now I am building and supervising the construction of boats for the navy department, so you see even an old moss-back saxophone teacher can be of some help to our war effort.

At present my hobby of building and sailing boats has become a vocation, and music the avocation. So it's six days a week building boats and Sundays teaching. It's a busy life, but it's a grand feeling to be of some small help in our

total war effort.

## War Work Limits Time

To all my many friends in the service, both army and navy, many thanks for your kind letters. As you can see, my time is very limited for answering your letters personally, as I did before, so please bear with me and I'll try to get around to each of your questions via this column.

So here goes:

**J. D., Pine Camp, N. Y.**—Your question of how to overcome stage, or should I say mike fright, when you have a solo passage, is a very interesting one. Young drafted musicians today in large military bands are undergoing, for the first time, public presentation of their musical talent.

The first need is, above all, to believe in yourself. I can assure you, all great stars are bothered on the first night of each new play, just as much as the newcomers. However, through habit and concentration, they can steel themselves to this fear. Thus their belief in their ultimate ability to carry on in spite of fears, has been developed through years of practical routines of mind and body. By the same process, the musician can overcome stage or mike fright.

## Routine Three Senses

First, routine each sense, such as hearing, sight, and touch. In these elements alone, you can gain plenty of confidence. My experience has been that reading at sight is nothing but recognizing elements of music that you have played before. Therefore, if you cannot memorize things that you have

## Rests Dogs



Providence, R. I.—Peggy Dugas, pretty vocalist with the Ralph Stuart orchestra, was so tired after the recent premiere of the band at the Hollywood Casino in Hills Grove, that she kicked off her slippers. You know how it is, after you've been standing at a hot microphone all evening?

played, it is always going to be difficult to read new music.

If you are to play solo work, you must know the melodic line, rhythmic line and the harmonic line. The first two are indispensable, the third can be done without.

## Use Daily Checkup

There is a very deep satisfaction that overcomes all fears when your body and mind respond to musical habit. I would suggest the use of a daily habit forming checkup of this kind:

1—Memorize a 4 to 8 bar melody every day, as to melodic line, rhythm, dynamics, accents, diction and all expression.

2—Check your finger action alone—on melody. See that your touch is even and light, and that the continuity of each passage is in your mind before you play.

3—Never try to force or rush any passage you are not sure of. This is fatal to confidence. As an example of this—most young musicians try to play solos way over their heads, with the result they make all kinds of mistakes and keep practicing them. In later years, even though they become good musicians, those same solos and mistakes are still there.

Remember, first impressions usually last, so make them good ones. Never approach a cadenza or solo from one angle, for instance, that of reading it. Study each passage with sight, touch and hearing.

# TIPS for TRUMPETERS

by CY BAKER

(featured trumpeter with Bob Cheater)

Briefly, I would say that the essential qualities which a good trumpet player must possess are good top and low range; an individual style of playing; endurance; ability to interpret; and breadth and big-ness of tone, tone with body.

Speaking of tone, I'd like to point out that too many trumpeters fool around with small mouthpieces, apparently not realizing that nine-tenths of the finest trumpeters in the country use big mouthpieces. Although there are some men who get a big tone naturally with a small mouthpiece, a big mouthpiece will in most cases improve the tone. Small mouthpieces, I think, have a tendency to develop bad habits in a trumpeter—habits that it sometimes takes years to overcome.

## Lists Some Faults

I would list as some of the faults occasioned by the small mouthpiece: punching for upper register instead of playing free and open; squeezing for notes in direct attack; and inconsistent vibrato.

With all due modesty, I'd like to cite myself as an example. I started with a large, legitimate mouthpiece. After a few years, in order to obtain more jazz flexibility, I tried a smaller mouthpiece, which proved to be a costly mistake. Three years ago I got back on a large mouthpiece and was extremely happy about the switch because it immediately corrected the faults I had picked up while using the small mouthpiece.

The first obvious difference on making the change was that the top notes turned out to be really notes instead of squeaks. Of course, I don't claim that every trumpeter should use a large mouthpiece specifically, but I do insist that most should use at least a medium size with a fairly deep cup—which is most important in getting body in the tone. Nobody can tell a trumpet player exactly what kind of a mouthpiece to use. He's got to find out what is most comfortable for him through his own experimenting. The more he plays, I am sure, the more he'll realize and recognize his own faults—and only his common sense and good judgment can guide him.

## Mental Conflicts Bad

Too many trumpet players, I think, get tangled up in mental conflicts. I have been asked many times whether or not I concentrate on my stomach while playing. The sooner a man learns how to play free and open and relaxed without worrying about anything except the music in front of him, the sooner he will be a better trumpet player. You can't blame a man for trying to correct improper breathing, but while learning to correct that fault he must—simultaneously—avoid becoming so conscious of it that it inter-

feres with his playing. He must play so naturally that he isn't even aware of his breathing. A man cannot possibly do his job right when he's worrying about whether his stomach is expanding or contracting. He can only concentrate on one thing at a time—and if he's really mastered his instrument, that one thing will be the music.

Another thing—when first learning to play, a man must make up his mind whether he's going to be a first man or a jazz soloist, and after that guide himself accordingly. It is extremely difficult to be a first man and play but too. A few men can do it, but they're the exceptions.

Too many first men, I have observed, are not "set" in their style of playing, and upon playing the same sheet of music three times in succession they will have played certain spots differently each time. Yet, conception and style are extremely important. The entire band follows the first trumpeter, and if he is to use a vibrato in some spots a little more than usual the band follows him. Consequently, if the first man has had conception the entire orchestra will be thrown off.

## Beat Is Important

Beat is important too. A most common fault may be found in trumpeters who use too much attack or too small a tone or not enough volume. Attack must always conform to the amount of volume used or the music sounds stiff and out of proportion.

The matter of endurance is one about which all trumpet players think. It's one of those natural things, but nevertheless the man with outstanding endurance finds that it enables him to concentrate on his faults without blaming it entirely on his lip.

The best exercise I can suggest is the one taught me by the late famous Mr. Schlossberg. The exercise consists of lip trills—played very slowly, evenly, and without quickening the tempo. This should be done in the middle range, from G to E. At no time should a trumpet trill exercise be played fast, since the motive for all this is to strengthen the jaw muscles on either side of the lip. The control of lip trills at all different speeds helps immensely—but control at minimum speeds is the most difficult to accomplish and is therefore the best possible exercise.

## Hawk in Cleveland

Cleveland—Coleman Hawkins, breaking the dance doldrums here, working with an eight piece unit at Benny Mason's Farm here. Mason is the town's former (sic) policy king.

## Block Gets Another

New York—Martin Block, record spinner, has been made MC of the *Lucky Strike Hit Parade*, as well as handling the ciggy spiels on Kay Kyser's mid-week air-shot.

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Organ and Guitar

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MESSAGE: Happy Anniversary!

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# BANDS DUG BY THE Beat

## COUNT BASIE

(Reviewed at the Savoy Ballroom, Chicago)

Hot night—hot music. The Basie machine, stripped down to their suspenders, started rather listlessly in keeping with the humidity, but slowly built up momentum to the midnight intermission. After the short rest, they returned to induce that "electric shock" to course through the tightly packed crowd out front. Shouts of "Count Basie-i-e and Joe J-o-n-e-s" began to emanate from the dance floor and you knew the band "was in." From then on the usual driving rhythm from that great section inspired sax ensembles and horn choruses on the Basie catalogue of jazz arrangements. The Savoy and Regal are the only places in the city where the bands can devote an entire evening to all jazz numbers. Basie went down the line through *One O'Clock Jump*, *Jumpin' at the Woodside*, *Out the Window*, *Good Morning Blues*, etc.

Conducive to the jazz performance was the lack of polished sheen evidenced during their last Chicago appearance at a downtown movie castle. There they showcased Glen Millerish military formations with Lunceford horn waving in unison and were impeccably garbed. At the Savoy they sat comfortably in relaxed posture and played music.

Missing were several faces familiar to Basie adherents. Buck Clayton was in New York sick and Tab Smith is out. Most lamented gap was the year old one left by "the leaning tower of the tenor" Lester Young.

Personnel on this date: Count, piano;

J. Jones, drums; Walt Pelzo, bass; Fred Greene, guitar; trumpets—Gusky Youngs (late of the Lunceford band) 3rd, Ed Lewis 1st, Al Killian 2nd, Harry Edison 4th. Reeds—Earl Warren 1st alto, Jack Washington baritone, Johnny Brown 3rd alto, Don Byas 1st tenor, Buddy Tate 2nd tenor. Trombone—Dicky Wells 1st, Buster Scott 2nd and Eli Robinson 3rd.

—hoe

## MART KENNEY

(Reviewed at the Orpheum Theater, Vancouver, B. C.)

Vancouver, B.C.—Mart Kenney, who leads the only orchestra to firmly establish itself as a "name attraction" in Canada, failed to make much of an impression during his recent appearance at the Orpheum theater here.

This is home town to Kenney and several of the men in his crew and each year the *Western Gentlemen* take time out from eastern location jobs to tour the west, terminating at this point.

### Stars Held Down

Most of the band's output is academic schmalz, as lushly arranged as 12 pieces (and several doublings) will permit. As a result several of the musicians who long to blow their tops are permanently under wraps.

Outstanding are Bob Gimby, who plays a James-style trumpet and never fails to bring the house down on solos; Arnie Muller, who handles one of the finest tenor saxes in Canada; Art Hallman, who jumps from vocals to sax to piano and is a mainstay; Jack Fowler, who hops from piano to trombone, and has vastly improved on the latter.

During his appearance here Kenney displayed his aged hotel routine, played straight dance arrangements that had the audience drooping, and showed as little animation as possible himself.

The Mart Kenney orchestra made a name for itself as a radio band producing *Sweet and Low* music. Radio remains its best medium.

—Don McKim

## Combination Is Clicking



New York—Anita Boyer, shown here with that leader-man and clarinetist, Jerry Wald, apparently was one of the things that the Wald band needed, because the combination has been clicking definitely. This shot at the Hotel Lincoln by Arsene.

## GLEN GRAY

(Reviewed at Hotel Sherman, Chicago)

There's women now with the Casa Loma band, yet.

The chicks are the Le Brun Sisters, Carmen, Annette and Rosalie. We asked Spike (Glen Gray) how come? He said, "Well, the band needed some feminine appeal somewhere. For instance, every time we played a theater, we had to hire a girl vocalist to offset our rough and shining faces. So we figured it was best to get a regular trio and work them into the band permanently. We'll use them by themselves and also work them into novelties with Kenny Sargent, Pee Wee Hunt and the glee club."

The girls vocalize in harmony, are long on good looks, and their songs aren't bad either, particularly on such romp tunes as *Three Little Sisters*. Yeah, you heard me. Kenny Sargent has given up his saxophone playing to concentrate on lyricizing himself. Backed up by the Casa Loma glee club, he is tops on *I Remember You*. The Casa Loma crew itself shows new life. While it still maintains its old sweet style, highlighted by a seven saxophone choir, the orchestra has brought its swing up-to-date. They play any number of heated instrumentals during an evening's dancing. Clarence (Hutch) Hutchenrider still plays fine clary. And Grady Watts gets younger every day. Maybe it's the bounciness of his press agent life on the side.

—Joe

## HORACE HENDERSON

(Reviewed at the Rhumbogie Cafe, Chicago)

Horace Henderson is happiest developing a band and this time has gotten together a promising bunch of youngsters from Chicago's South Side. It can be said that Horace is too fine a musician to lead a bad band and after critically picking his personnel he usually welds them into a well integrated unit. This current group is but a month old and already is feeling the ideas of their tutor, who is undoubtedly one of the finest arrangers in jazz.

Horace has had many good bands, but has suffered from not being fortunate enough to light on to a sensation of some kind to catch the fancy of the public. Bands skyrocket through their having either an unique style or some outstanding instrumentalist to draw attention. Duke, Basie and Horace's brother Fletcher have had one or both of these factors. As a musician Horace is of the same stature as the big three mentioned above and the time may not be far off when a band led by him will be riding top waves.

Playing trombone in the band is a young musician who may prove to be that sensation Horace needs. He plays fine hot trombone although still in high school. In fact, he brings his *Du Sable High* textbooks to rehearsals to study during rest periods. Remember the name—Benny Green.

This particular job calls for copious "show-playing" as the spot features a long night club blight three times nightly but the band gets in a long dance set between times.

Personnel: Horace Henderson, piano; Oliver Coleman, drums; Henry Forte, bass; Ralph Griffin, John Loman and Melvin Moore, trumpets; Benny Green and Samuel Dunn, trombones; Chasney Graham and Henry Fluspatrick, alto saxes; Joshua Jackson and Moses Gent, tenor saxes; Johnny Beard, baritone. Duke Grava takes care of the vocals.

—hoe



★ ★ ★ ★

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## AND HIS ORCHESTRA

FEATURING THE BENNETT SISTERS

AND JACK EMERSON

Evansville, Ind., June 8, 1942

Clyde McCoy broke all existing house records at Grand theater.

—JESSE FINE

Lima, Ohio, June 22, 1942

Happy to advise Clyde McCoy broke all existing house records for one day at Ohio theater. Audience reaction beyond comprehension.

—DOC ELLIOTT

## BOOKINGS

Cedar Point Ballroom, Cedar Point, Ohio

Spring Lake Park, Oklahoma City, Okla.

Plantation Club, Dallas, Texas.

Blue Moon, Wichita, Kansas

Plantation Club, Houston, Texas

Peabody Hotel, Memphis, Tenn.

Beverly Hills Country Club, Newport, Ky.

(Booked Solidly Until Sept. 17)

Personal Management GUS C. EDWARDS Wrigley Building, Chicago

## Song Lyric Blamed for Hills Murder

Morristown, Tenn.—The words of a song sent a 14-year-old girl here up for twenty years for the murder of her 35-year-old husband. She claimed he was sitting in a chair whittling with a large knife, singing *Tomorrow's Gonna Be a Burying Day*—and she thought he meant her!

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A COLUMN FOR RECORD COLLECTORS.....

## THE HOT BOX

By GEORGE HOEFER, Jr.

Joe Jones, "the rhythm dynamo," of the Count Basie band was born on Chicago's South Side of a very religious family. While in Chi Joe didn't get a chance to "beat a lick" and the majority of his years have been spent knocking around the country playing drums here and there. In 1931 he was with Lloyd Hunter and His Orchestra out of Omaha, Neb. With

this band he first sat in on a recording date. They made four sides under the direction of Victoria Spivey. Two of which he remembers, *Sensational Mood* and *When I'm Dreaming 'Bout My Man*. This is the collector's item that there has been so much conjecture about on Vocalion 1621 by Hunter's Sere-naders. Joe was the only musician on the record whose name has since become well known in jazz circles.

Jones joined Basie in February, 1934, when the Count "was nowhere in Little Rock, Ark." in the pre-Reno Clubdays. When the Basie band was discovered and brought to Chicago's Grand Terrace in 1937, Joe Jones was one of the sensational factors that caused attention towards the group. While at the Terrace the famous Jones-Smith Vocalion sides were waxed prior to Basie's first Decca date.

Item of the Month: Omitted from Delaunay's Hot Discography. features Jack Teagarden on both his trombone and vocally. The band title was a pseudonym used by Ellington, Henderson, Blue Rhythm Band, and Casa Loma for various sides on Perfect, etc. In this case, it is a large studio group playing accompaniment for Mr. T who is featured on his slow blues style throughout the record.

Short solos by Benny Goodman on clarinet and an unknown piano player also appear. Teagarden half-talks and half-sings the vocal admonishing "Sam" to play that piano. When interviewed on the subject Jackson could not identify "Sam." There may be several masters on the side although most copies seem to be made from No. 5 matrix. Reverse (also under Duke Wilson) is an uninteresting version of *Put on Your Old Grey Bonnet* (11740) probably by the Mills Blue Rhythm Band. The *Beale Street* side, however, is one of the best of Teagarden's four versions of the tune.

*Drivellings from Banks Dugout*: The first issue (June) of Bob Thiele's new magazine *Jazz* has come out with feature articles, pictures, news, and record reviews. Interesting article on *Ragtime* by C. P. Rogers highlights.

Marty Napoleon, pianist with the Chico Marx band, is a nephew of the Original Memphis Five's famed cornetist, Phil Napoleon. Bud Crane of Battle Creek forwards a yellowed copy of the *Milwaukee Sentinel*, Nov. 14, 1901, wherein an article appears on the entertainment page decrying ragtime and advising the craze is nearly over. Many newspapers in 1938 decry swing, and advised the craze was nearly over.

A rare version of *West End Blues* is in the hands of Dick Mills of Stockton, Calif. It is by Clarence Williams and Eva Taylor on

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## CHUCK TRAVIS AND HIS ORCHESTRA 15 MEN AND A GIRL

★ Now on Tour MUSIC CORP. OF AMERICA

## Success Story



Boston—Two years ago songstress Jean Collins was just another lark, looking for a break. Engagements with small outfits resulted in a staff job on radio station WEEI, Columbia outlet. Today Jean has three network shots a week and is featured on two major programs, *Coffee Club* and *Musical Camera*. She hails from Lewiston, Maine.

Edison 14046 R.

Bill Apking of Cincinnati has *Junior-Senior Prom* by Mills Merry Makers on Cameo #206 (3900) and claims unmistakable Teagarden solo.

Seger Ellis' Okeh 41077 features Venuti-Lang, according to Bob Peck of Hinsdale, also a fine trombone that may be Miff Mole. Tunes are *Don't Keep Me In the Dark*, *Bright Eyes* (400770) and *I Can't Give You Anything But Love* (400769).

Complete details on the Ashcraft recording session last Winter (See Box April 15) as follows: Under the title of *The Monday Knights* they made four sides which were pressed up on the World Broadcasting label. Personnel: "Squirrel" Ashcraft—piano, Joe Rushton—clarinet, Howard Kennedy—guitar, Jack Howe—clarinet, Bill Priestley—cornet, and Bud Wilson—trombone. Tunes: *Sunday* (29908), *Muskrat Ramble* (29909), *I Only Want a Buddy Not a Sweetheart* (29910) and *Riverboat Shuffle* (29911).

Collector's Catalogue: Bud Arnold's new address is 105 Peterborough St., Boston, Mass. (Listed in May 15 issue).

Hoyte Kline of Cleveland is now a second lieutenant and can be reached at Officer's Training—Miami Beach, Florida.

Jack Langan, 4611 Dover St., Chicago, Ill. Bix, Teagarden and Goodman. Works for the Burlington Railroad. Collects the tune *Breeze* by anyone. Dick Mills, 733 W. Poplar St.,

## Boston Garden Jammed for Benefit

Goodman Makes Bow At Metropolitan—  
Other Beantown News

Boston — Thousands jammed Boston Garden for the United Nations Benefit Show. Stage personalities, bandsmen, opera and movie stars combined their talents to entertain. President Roosevelt sent greetings to the gathering.

The servicemen's party and show at Hotel Statler, the best staged so far, drew more than 5,000 to stand up and shout their approval of the shows and orchestras from the Rio-Casino, Coconut Grove, Beachcombers and Mayfair Club. Added pleasant surprises to star-studded lineup were three gorgeous lovelies who stole the show—Ann Miller, Evelyn Keyes and Jinx Falkenberg.

Stage Shows Return

Jack Benny's "bad boy" and band leader, Phil Harris, will inaugurate the return of stage shows to RKO-Boston, come August 7. Also announced for coming season are Glenn Miller, Andrews Sisters, Kay Kyser, Skinnay Ennis, Horace Heidt and others.

Benny Goodman's first Boston stage appearance since he organized his new aggregation will be at the Metropolitan theater. Goodman comes in this week (16) to electrify both audience and musicians.

Sally Joins Band

Leighton Noble moved out of Statler hotel, after 22 successful weeks in the Terrace Room to make way for Jackie Edwards, one time vocalist with Johnny Long, now running his own band. . . . Nat Brandwynne came in to take over the roof at Ritz-Carlton hotel for four weeks. Nat has a job on his hands to keep up with solid pace set by Leo Reisman, who did a smash biz before moving out. . . . Songstress Sally Sears moves out of Mickey Alpert's Coconut Grove band to hookup with Sam Donahue outfit.

After several dimout years Moseley's-on-the-Charles reopened with local Roly Rogers breezing in with nearly 800 dancemasters. . . . Guy Ormandy and Andy Jacobson combo's knocked off nice 1,800 fans for close to \$1,200 at Raymor-Plymouth ballroom. . . . Since baseball and other amusements operate on Sundays, Boston may follow New York with their Sunday show performances.

—Michael Stranger

Stockton, Calif. Ellington, Armstrong, the guitar of Reinhardt, Barnes, and Oscar Moore.

Pat Conger of 5 Drift St., Newark, N.J. will purchase Lang-Johnson-Kress guitar records.

Wayne H. Rohlf, 809 Harrison St., Davenport, Iowa. Musician collector of Bix, Louis Armstrong, Red Nichols, and Red Norvo. He writes up the Davenport jive for *Down Beat*.

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AND HIS ORCHESTRA

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IDEAL SPOT  
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"The Man with the Band"

SUCCESS TO...  
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In appreciation for  
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song—

"He Wears a Pair  
of Silver Wings"

**CONNIE  
HAINE**

Watch for these—



*I Found a New Baby, The General Jumped at Dawn:* Paul Whiteman Orch.  
*Sirip Polka, The Air-Minded Executive:* Johnny Mercer  
*The Angels Cried, I'll Remember April:* Vocal by Martha Tilton with Gordon Jenkins & Orch.  
*Cow-Cow Boogie, Here You Are:* Freddie Slack & Orch. Vocals by Ella Mae Morse & David Street.  
*Johnny Doughboy Found a Rose in Ireland, Phil, The Fluter's Ball:* Dennis Day with Orch.  
*He Wears a Pair of Silver Wings, I'm Always Chasing Rainbows:* Vocal by Connie Haines, Gordon Jenkins and Orch.

*I Don't Know Why, The Elk's Parade:* Bobby Sherwood and Orch.  
*Serenade in Blue, I've Got a Gal in Kalamazoo:* Paul Whiteman and Orch.  
*Conchita Lopez, Windmill Under the Stars:* Johnnie Johnston.  
*Jingle Jangle Jingle, Goodbye My Little Cherokee:* Tex Ritter and his Texans.

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Watch for 'The Elks' Parade'

**THANKS!**

**Buddy DeSylva  
Johnny Mercer  
Glenn Wallichs**

for selecting  
my recording of—

"I Found a New Baby"

(101-A)

&

"The General Jumped  
at Dawn"

(101-B)

as the

**FIRST  
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Thanks to...  
**CAPITOL**

for the opportunity to re-  
cord two of the loveliest  
songs of the day—

"I'll Remember April"  
"The Angels Cried"

**MARTHA  
TILTON**

● All Good Wishes to **CAPITOL**  
● Thanks for including my recordings of  
"COW-COW BOOGIE" & "HERE YOU ARE"  
Featuring Ella Mae Morse & David Street  
● Among the **FIRST** Capitol releases  
**FREDDIE SLACK**  
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**ROBERT EMMETT DOLAN**  
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Good enough to  
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**BON BON**  
AND HIS BUDDIES



NOW, Lou's Moravian Bar  
IN PHILLY  
Broadcasting WCAU

# The BANDBOX

By BILL DUGAN

Mary Riegert of Laurel Springs, New Jersey, who is president of a Glenn Miller fan club, and who recently organized a Hal McIntyre fan club, now breaks down and confesses that she also is president of a Gene Krupa fan club, and would like to hear from anyone interested in the career of that drummer man. Her address is: R.F.D. No. 1, Box 190.

There was a slight error in our spelling of the name of the Gene Krupa fan in San Francisco recently. His name is Jack Singer and his address is 4526 Fulton street. Rob Corrado of Northbrook, Ill., secretary of the Dick Jurgens, Harry Cool, Buddy Moreno fan club, writes in to thank me for mentioning the club. "I've been kept busy every day answering inquiries as to requirements for membership," writes Harry.

## Fan Paper Out

The quarterly edition of *Tommy's Tribune*, newspaper published by the Tommy Dorsey fan club of Buffalo, N. Y., has been distributed. Harriet A. Plumley, 93 Urban street, is president. The paper gives the following code of standards for all true Dorsey fans:

- 1—Preferably is a jitterbug, although often is a simple music-loving person.
- 2—Never knocks, but always boosts.

the other hands and feels sorry that they can't have a leader such as TD.

3—Is faithful to the end.

4—Listens to every Dorsey recording, programs and does everything possible to get his records played on the air.

5—Listens to the arguments presented by fans of the other hands and sympathizes with them that they should be so nutty as to believe Glenn Miller is better than TD.

6—Lives with the hope that someday he may be able to shake TD's hand and say in a reasonably calm voice, "How do you do, Mr. Dorsey? I've heard so many of your programs."

"I'd appreciate it heaps if you could give me the address of the president of a Harry James fan club near me," writes Maryann Krumbach, P.O. Box 389, McPherson, Kansas. "Also, I'd like to know if there is a club dedicated to Helen Forrest, James' vocalist."

## Woody Herman Club

Helen Foster, 628 West Capitol street, Jackson, Miss., has just been elected president of the Woody Herman Fan Club No. 2,

## Sacramento Mixed Group Gives Kicks

Sacramento, Calif.—Local cats are raving about Hal Wiley's mixed group and a number of them sit in at various times to get their solid kicks. Hal handles all the arranging and also plays the hottest tenor sax in these parts. His set-up consists of four saxes, three trumpets, three trombones and four rhythm, but because of the constant changing of personnel, a line-up of names is not available. Take-offs are handled by Ray Jenkins and Robinson Greer, trumpets; Jack Wicks, trombone; Jack

which covers the state of Mississippi, and would accept members from other states, too, if they care to join. Helen would like to correspond with other fan club presidents to exchange ideas.

Joan Ritterskamp, 2864 Henderson street, Chicago, would like to form a Freddy Nagel fan club, she says, since her cousin is a member of the band. Several friends have joined her in the move, and she would like to hear from all Freddy Nagel fans.

## Wants Miller Fans

Virginia Vornehm, R.F.D. No. 7, Box 411, Indianapolis, Indiana, writes that additional Indiana members are wanted in the Glenn Miller fan club, of which she is president. And Helen Nemecek, 3512 East 106th street, Cleveland, Ohio, would like to start a Glenn Miller club.

Mary Kupka, 2010 Laveer street, Philadelphia, would like the address of the 20 Grand Swing Club, because she admires Eddie Phillips and would like to join. And Jimmie Eastwood, 214 Coleman avenue, West Monroe, Louisiana, wants to become a member of a Ziggy Elman fan club.

Woods, guitar; and Hal on tenor. In addition to his arranging, Hal has written some original tunes that really come on.

The band has had a tough time going over because of the mixed personnel but when they catch on—watch out! Knowing Hal and having heard him play many times I can truthfully say that he could make Webster, Young and Thomas all look to their laurels. The man is terrific—but solid! His choruses on *I've Got Rhythm* and *Lester Leaps In* are from another world.

## Duke's Boys Dig Jimmie

One of the greatest sessions the town has ever heard came off at Sweet's ballroom recently. Jimmie Lunceford's band was playing a one-nighter and Duke Ellington's band was on the stage of the Hippodrome theater. About 12:00 P.M. some of the Duke's men—Hodges, Greer, Nance, etc., showed up at the ballroom and the fireworks started. Willie Smith, Joe Thomas, James Crawford and Paul Webster played away over their heads and the roof was almost blown off. Dancing was forgotten and the crowd stood as if they were frozen to the ground. Webster's trumpet is the highest ever heard by the local cats' ears. I think that Joe Thomas' tenor should be given more credit—at a fast tempo he carves Ben Webster.

## Two Gates Depart

Farewells are in order for Jack Woods, he of the Christian-like guitar—he's taking up residence in Riverside, Cal. Watch out Los Angeles, the kid is dynamite... the best boogie-woogie piano man in the valley, Dave Frolich, has also left, he's got a government job in Alaska—it will be warm up there from now on... Russ Kline, Art Crown, Bob Francis and Roy Butler are doing a small resort job in Oregon. It's an all summer affair... there's a rumor spreading that Jack Wicks, local trombone cat, will be with Sonny Dunham shortly—not confirmed... Buster Peart, having sax trouble, he's going on the road the 20th of June.

—Tom Kenny

## Jam Combo Gets Results In Missouri

Springfield, Mo.—Paul Mitchell heads the new group at *Gene's Drive In*, Springfield's latest club to add live music. It is a five piece jam combo that really produces results. Mitchell at piano is a rare treat in itself besides Dale Lohman, the two-fingered guitarist, who plays with fine taste. Wayne Saunders is on hides. Dwight Lyle on tenor and Bernie Lewis on bass.

## Hollywood Opening

One of Springfield's largest drug stores has been completely remodeled for self-service. A part of their super-super publicity included music by a union ork, playing from the high canopy above the side walk.

The only way to get to said canopy was to go to the back of the building by alleyway, climb a three story iron ladder, hoist the instruments, p.a., etc. up by a small rope then cross over to another building and down another ladder to the top of the canopy, lowering instruments again, etc. The whole deal being repeated after the job. Virg Phillips, local 150 secretary, after three nights of strenuous ladder work suggested that a climbing scale be introduced at the next union meeting.

## With Charlie Fisk

Bert Brassington, who had been located here for over a year, is now with Charlie Fisk. Brassington's work on both tenor and alto was worth the price anywhere... Howard McGilvery, another sax man from here, is now with Bernie Cummins... Skinny Thomas has taken over the Jerry Pettit crew at Half-A-Hill... KWTQ-KGBX have a talented new staff pianist in Mary Jacobus.

—Do-Do Pike

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the greatest  
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glenn  
miller  
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- duke ellington
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# Ivie Joined the Duke For Four Weeks, Stays With Band for 12 Years

by PAUL EDUARD MILLER

When Duke Ellington hired Ivie Anderson the engagement was for four weeks. She stayed on the job 12 years—and hasn't finished the run yet. Ivie now holds the record as the name-band vocalist with the longest service record in the business.

On February 13, 1931, Ivie had just finished a 20-week stand at the Grand Terrace in Chicago when she was asked by the Balaban and Katz organization to join Duke during a four-week tour of B & K theaters. January 23, 1942, Ivie was back at the Oriental again—for the twenty-third one-week stand at that theater since her initial opening there!

It was anniversary week for Ivie. She never left Ellington, and during those years she had built up for herself an estimable reputation, but what is more, she had become one of the best showwomen in the dance-band business. It was no accident. Ivie's personality—spirited, vivacious, earnest—is a natural asset.

## Born in California

Born in Gilroy, California, she studied voice at St. Mary's Convent from the ages of nine to 13. Then she went to Washington, D. C., to study two more years under the tutelage of Sara Ritt. At school she sang in the glee club and the choral society. By 1923 she was ready for her first job—at Tait's in Los Angeles. There she also worked at The Tent, owned and operated by Mike Lyman, bandleader Abe's brother.

She became a line girl in a Fanchon & Marco revue featuring Mamie Smith. When the soubrette of the show fell ill, Ivie got her chance; and she stepped in to fill the spot on an hour's notice. This led to her work as a soubrette with the *Shuffle Along* musicale, to work at Sebastian's Cotton Club, to a five months' tour of Australia with a Fanchon & Marco unit, and finally to heading her own revue on the West Coast for a 20-week stretch. She even sang with Anson Week's band at the Mark Hopkins Hotel in San Francisco.

## Seasoned Performer

And so, by 1930, when she began her engagement at the Grand Terrace, she already was a seasoned performer. But it was the unique combination of Ellington and Anderson which was to bring Ivie recognition and acclaim, not only of the profession, but of the public as well. She was the first

very day. Duke knows how to write arranged accompaniments that fit my voice perfectly, and I think that's why I'm more contented now than I've ever been."

We all know the 'character' in which Ivie sings. When she walks out on a stage her appearance is serene dignity. Poised, with an almost serious expression on her diminutive face, she confronts her audience with a deceptive demeanor. A seasoned and judicious showman, she knows just how to make the most of the marked contrast between her appearance and the abandoned, low-down quality of her vocalisms.

## Her Favorite Discs

Singing for the Duke of Windsor and appearances in movies have been milestones in Ivie's career. She's made innumerable records. Those she liked best include *Cotton, Love Is Like a Cigar, I've Got It Bad, All God's Chillun Got Rhythm, My Old Flame, Troubled Waters, and I Want to Be a Rug Cutter.*

Ivie may well be proud of her record and reputation. During her 12 years with the band she has maintained the same spirited quality in her singing. A trouper who takes her job seriously, never can it be said of her that she did not put her utmost into every song that she sang. And she'll continue to as long as she's with Duke and the boys. Of that I'm sure.

## IVIE'S CHOICE

- Ella Fitzgerald
- Mildred Bailey
- Connie Boswell
- The Smoothies

singer ever to join a colored band as part of the regular organization, missing by only a year the record established by Fritzi White, who will be remembered as the vocalist who joined George Hall late in 1929. Veteran singer Mildred Bailey joined Paul Whiteman in 1930.

Ivie frankly admits her indebtedness to Ellington.

"For example, when I first started with Duke," she recalls, "I used to wear colored dresses. When he suggested I wear only white, I tried it out and found it so effective that I've been doing it ever since. And for another thing, Duke helped me tremendously in molding my style of singing. When I joined his band I was just an ordinary singer of popular songs. Duke suggested I find a 'character' and maintain it. What's more, he's a leader who believes in taking a lot of time and trouble to find the right background for his singer. He's always supplied me with ideal accompaniment, one which suited the 'character' which I adopted. The combination of these two things resulted in the type of songs I'm still doing today."

## "It Don't Mean a Thing"

"The first one I sang that way was *Minnie the Moocher*, when the boys in the band worked out the idea of talking back to me while I was singing. *I Want a Man* is another of this type. And I'll never forget the first record I made—*It Don't Mean a Thing If It Ain't Got That Swing*—one of Duke's own hit tunes and one which helped greatly to identify me in the character of my songs to this

# IVIE ANDERSON'S TIPS TO VOCALISTS

Advising a young singer is the worst thing in the world—but here goes.

Acquire proper and distinct articulation. Be neat of dress and of personal appearance. Pick songs and arrangements suited to your voice and personality. Take singing lessons and keep on as long as you can—provided you have natural ability.

From then on you're on your own.

Go out on the stage and do what's most natural for you. The only thing a young singer can do is to do her best.

An amateur may sing beautifully, but her negative stage personality may more than offset her good voice.

Knowing or "typing" an audience immediately you walk out on a stage comes only with experience. So does timing.

Knowing your audience is practically a course in mass psychology. I used to "blow up" easily. Now the roof can fall down and it won't even bother me.

If you're hoarse or have a cold, just sing the best you can.

Don't take it to heart if you don't get the applause you think you should.

Singers with bands don't usually take the rap if they flop. They just go out and join another band. If they're pretty, they join a bigger band.

Try to sing songs as if they were stories. Don't try to sell your voice—sell entertainment.

## Haymes to Martin

Los Angeles—Freddie Martin's work gets Bob Haymes as its new vocalist, replacing Stu Wade.

## Has Two BG Men

Philadelphia—When Herby Woods climbs on the Ben Franklin stand here next week, he'll have former Goodman stars Clint Neagley (sax) and Alec Fila (trumpet) with him.

## Dean of Canaries, and Her Boss



Ivie Anderson, shown here with her boss, Duke Ellington, as they entertained air cadets at a California camp recently, is the dean of all girl singers with bands. Ivie not only was the first girl chirper ever to be featured regularly with a band, but she has remained with the same band longer than any of her sister singers, dark or fair skinned. Read Paul Eduard Miller's story about her in the adjoining column.

★ "Philadelphia's Own" ★  
**AL VIOLA**  
AND HIS BLUE HAWAIIANS  
Available August 1st  
2217 Tasker St., Philadelphia ★

## Mills Brothers Back

New York—Mills Brothers, first quartet to make a radio name, return to the air with a Sunday 6:45 spot on the Blue Network. They open at the Florentine Gardens on the Coast in two weeks.

- ★ "Comedy in swing— that's the thing!"
- ★ "The original scat man"

## SHERMAN CROTHERS

and the Scatman's Swing Band

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## Van Alexander Cut by Muggsy in Hartford

Hartford, Conn.—The biggest band battle this city has ever seen was held recently at the new Hartford Auditorium. In a fight for top honors were the orchestras of Muggsy Spanier and Van Alexander.

Muggsy and his golden horn, backed up by Vernon Brown, tram artist and Karl Kates, clarinetist, carved Van's unpolished crew of twelve right off the stand. The Alexander boys were assembled just for this occasion and were no fit match for the organized Spanier outfit.

### Haywood Sits In

Highlight of the encounter was when local colored 88-ist Marshall Haywood sat in with the Alexander orchestra for a 15 minute session on the theme of *One O'Clock Jump*. There are many

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"The Band That Plays Sweet Swing"

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AND HIS ORCHESTRA

Currently on Tour

STANFORD ZUCKER AGENCY

The Best to the "Beat"

## WILL ALEXANDER

and his orchestra

CLUB LIDO, S. BEND, IND.

## They Didn't Win, But They're Still Good



New York—Johnny Long acted as guest conductor for Duke University's famous glee club, during that organization's trip to New York to compete in Fred Waring's national glee club competition. The University of Rochester won the first prize, but maestro Long still thinks his alma mater deserved the nod.

more name band contests scheduled to appear here during the summer months.

Bill Norton and his band are currently passing their first year at Buck's Corners Inn, a Glastonbury nitery. Billy is the boy who used to sing on the Bond Bread commercial some time ago. His crew consists of: Louis Romano, trumpet; Sal Ierna, tenor and clarinet; Ben Drago, piano; Mike Angelo, guitar and Johnny Raymond, drums.

### Berardi Worthwhile

Another small combo around this territory that is worth hearing is the Lou Berardi band. The outfit features Dick Cornwell, a clarinetist in the Tschernacher vein and Al Dimuzio, an accordionist of amazing ability. They're backed up by a solid rhythm section including drummer Happy Lettman, 88-er Frank Dinatelli and leader Lou Berardi on guitar. The boys are at present apeling the righteous stuff at *The Nook* in Southington.

—Don Center

Boston—With Leighton Noble breaking his band up, and bound for Hollywood picture work, a Jack Marshard unit took over Noble's spot at the Statler Hotel.

## Bradley on Staff At Columbia Again

New York—Will Bradley settled all questions as to his band future by joining the CBS music staff two weeks ago. Bradley, who has been finishing up previous commitments by fronting Lee Castle's band at Loew's State here, and also doing a movie short, made his initial air bow on the Lou Holtz-Mildred Bailey Sunday evening show, playing trombone in Jeff Alexander's band along with CBStars Johnny Williams (drums of Scott Quintet fame), Russ Case (trumpet), Carl Kress (guitar), and Paul Ricci (clarinet).

## Bus Abrams Joins Worthy Hill Ork

New Haven, Conn.—Bus Abrams has joined Worthy Hill's band at Baybrook, a good band if you go for the Wayne King type, which draws good crowds to the shore spot annually. . . . Joe Miller's Rainbow Inn is doing quite well out Milford Way. Joe has a solid ork. . . . The Garde, local dance-teria, is now featuring a melodrama with music, entitled "Adrift in New York." . . . Bud Finch and his group have been adding a great deal to the band situation here. Outfit has been featured on the stages of the Whitney and Whalley theaters.

WELL, the local station, has switched from Mutual part-time to full Blue network.

—Reyna Cooper

## Ken Club Only Jam Spot Left

Boston—With the Buckminster retreating from the fray, the Ken Club is the only spot running Sunday afternoon jam sessions. Current band is the Pete Brown Quartet. Two weeks ago, a terrific alto battle between Brown and Don Stovall found latter out a little in front, though both were badly slashed in the cutting. Joe Guy, C. Williams trumpet man, knocked the assembled beer-sippers out. Ofay Johnny Johnson, who works Ort's Grill up here, came through with some topnotch 88 handlings. Ram Ramirez has left Lips Page, and the L. needs a new piano man. Benny Ford, local booker, has signed the band for a return, but Lips is plenty worried about the transportation outlook.

Flathew Hastings has taken Kenny Kersey's box spot with Cootie Williams, and the boys claim KK isn't happy with Kirk, and wants to come back. Only colored band in the Fitch Band Wagon contest here is Sabby Lewis, with the size of his small band against him as the hair boys want at least 10 piece bands.

## Jurgens Gets There

New York—Dick Jurgens, the mid-west's top band, moves higher in its current invasion of the east, when it goes into the Strand theater here in September for \$7,500 a week. Jurgens, now at New England's Totem Pole Ballroom, holds the long-stay record there.

## Block Writes Play

New York—Martin Block, six-figure salaried disc spinner, didn't waste his recent Maine woods vacation. Block sketched out a play called *Maka Believe Ballroom*, which both George Abbott and Lee Shubert are checking on.

## Cleveland Hot Club to Record Local Jazzmen

"Get 'em on Wax Before Army Nabs Them," Is Cry

Cleveland—Hal McIntyre's band, definitely Ellington styled, was nothing short of sensational at one of the most successful prom dances here in recent years. The night previous, in Erie on a Thursday night, Hal's outfit made an \$1,800 profit for a high school prom.

Other local attractions were Louis Prima, Gene Krupa, Frankie Masters and Blue Barron at the Palace theatre. Krupa opened Cedar Point in mid-June, followed by Clyde McCoy and Woody Herman.

### Pattie Crew Waxes

The Bob Pattie crew cut six sides recently at the Curtiss White studio and everyone has been knocked out with the terrific results. Three Bill Bailey originals were cut as well as two standards and one pop.

Tony Parisi has left the band for the army with either Johnny Joyce (formerly with Will Bradley) or Johnny Jelinek to assume the hot trumpet duties and Mike Bino is in on lead alto. Pattie stands to lose at least three men to the draft this summer.

According to current plans of the Hot Club of Cleveland, practically all the top jazz musicians left in town will form several jam groups to cut a batch of jazz records for the Hot Club library. Idea is to get everyone down on wax in the best possible fashion before the draft and name bands nab any more of the rapidly fading list of fine local musicians.

### Lining Up Groups

Irv Greenwald, Caesar Dameron, Lannie Scott, Johnny Joyce and Frankie Laine will probably line up the groups. About twelve sides will be recorded, mostly standard jazz classics, and they will be available to all Hot Club members for dubbing purposes and for future sessions.

Ray Anthony's new band has hit the road for a lengthy summer tour of midwestern dance spots. Ray now uses a ten-piece band—five saxes, three rhythm, a French horn and his own trumpet.

—Don Haynes

## Gets Film Role

New York—Kenneth Spencer, colored concert baritone who's been working at Cafe Society for some time, goes into MGM's *Cabin in the Sky*.

*Songs...dedicated to you -*  
**Bob Allen**  
AND HIS ORCHESTRA

featuring  
**RANDY BROOKS** and his trumpet

currently  
**NEW PELHAM HEATH INN** NEW YORK  
INDEFINITE ENGAGEMENT

**MUTUAL NETWORK** COAST-TO-COAST

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NEW YORK • CHICAGO • HOLLYWOOD



by THE SQUARE  
**STRICTLY  
AD LIB**

Amy Arnell, Tommy Tucker's Swanee Sweetheart, has been named *Sweetheart of the Campus* or given similar titles by three colleges since her photo appeared on the *Beat* cover. And Jean Dean, last issue's cover girl, has gone to Hollywood on a visit, will stay there if talent scouts can recognize it that close to home.

By the time you read this, Nick Porozoff, Windy City publicist (we ain't kiddin'), and Betty Black, danseuse and chanteuse, will have tied the nuptial knot in Kaycee. . . The Phil Harris-Alice Faye girl baby has been named Alice Faye Harris, Jr. . . The *Beat* extends its sympathy to the Ted Tolla (he's a former staffman), who lost their second-born last month.

Personal manager of that up-and-coming powerhouse sepi band is dissatisfied with its handling by a certain agency specializing in sepi orks. . . They say the stork will reach the Artie Shaw menage next fall or winter. . . The Four King Sisters with Alvino Rey are Mormons. . . Rumors that Calvin Jackson, arranger and pianist for Paul Draper, would form his own band are false. He may land an NBC staff job, however.

Lynn Sherman, former songstress, now Mrs. Milt Ebbins, passed out cold at Donnell Tellers and gave herself a beautiful sock on the head. Scared Milt plenty, since they are expecting. . . Frankie Masters and his wife, Jane, have separated and papers have been filed. . . Martha Stephenson Kemp Mature looks to get a screen contract when hubby Victor goes into service. Questions of cash kept Tommy

Dorsey from hiring Adele Girard to pick harp strings and hubby Joe Marsala to take over the clarinet chair. TD is still seeking sensational talent. . . Meyer Davis, society dance-band leader, who has lost much of his high-priced work due to the war, is snooping around Broadway checking play possibilities. He has a piece of the new Rodgers and Hart musical, is rumored offering various Hollywood damsels a chance on Broadway.

Harriet Clark, who asked \$150 a week in her separation suit against Charlie Barnet, was awarded \$40 instead. . . Every-one connected with the Irving Berlin show in NYC has donated service and materials, except the stagehands, who insist that key men be paid full salaries. . . Prior to his coming to the Panther Room at the Sherman, Duke Ellington had been working with a vocal group in the band, Harry Carney, Rex Stewart and Ray Nance, with Herb Jeffries making a quartet.

Corky Cornelius, trumpet, was going to quit Casa Loma when it left the Sherman to head east, but has changed his mind and will stick with the band. . . Harry Carney, with Duke, got his deferment okay, but now Ben Webster has been tabbed by the draft board and may feel the breeze.

### Teddy Wilson Goes into Ratoff Picture

New York—The first small Negro jazz band to make a full length picture, Teddy Wilson's Cafe Society crew is set for Gregory Ratoff's feature pic for Columbia, *Something to Shout About*. Also in the picture are Don Ameche, of the telephone Ameches, and Janet Blair, former Kempite that the *Beat* helped to fame and—well, at least Hollywood.

### Kennys Score

New York—Film score for the *Follies Girl*, movie being made here, will be done by Nick and Charles Kenny, song-writing brothers. Former is radio editor for the New York Mirror, and all the Hearst columnists are giving the picture extensive mention.

## GUTBUCKET DRIPPIN'S CAUGHT BY BOB LOCKE

"All this talk about the merits of various clarinet players is really becoming interesting. Everyone has his own favorite performer and will probably stick by him through thick and thin, no matter how styles may change. For the past six or seven years, Goodman has been taken for granted as the peer of clarinetists and for my money he really is."

That's Art Barry, of Montreal, Can., talking. Barry's a clarinet player himself.

"However," continues Barry, "no one can overlook the flashy performances of Artie Shaw, who has no peer for flashy technique and showmanship on his instrument. Shaw's amazing technique (*Concerto for Clarinet*, etc.) is definitely something to marvel at and his improvisations, especially on more recent recordings, are topnotch. With all this in Shaw's favor, I still prefer Goodman's far superior tone, his refusal to be flashy, his far more righteous improvising, and above all the absolutely amazing kick and rhythmic drive he gets into his hot solos. The entire band seems to jump right through the loudspeaker when Benny gets off on a chorus. (*Caprice*, *I'm Here*, etc.)

"Now, we come to a clarinetist who at times can cut both Shaw and Goodman so cleanly that we can have no doubt about his definite greatness. I am speaking of Irving Fazola and his big-toned clarinet. Here is a man who cannot be approached by any other

clarinetist for pure soulful blowing.

"Faz puts so much expression into his work that he really seems to be conveying definite ideas by means of his instrument. What grand stuff he plays! Here, ladies and gentlemen, is one of the most underrated musicians in the game."

"So there they are: the three greatest stick-wielders in the business. What a clarinetist we would have if we could combine the best qualities of each man."

Sincerely!  
**JOSE MORAND**

### Paramount Pix Plugs the Beat

New York—*Priorities On Parade*, a Paramount pix, has had its name changed from *Priorities* of 1942, in order not to conflict with the New York vaude show of a similar title. It is a sterling, we might almost say, a magnificent move. It also gives the *Beat* a terrific plug. Paramount is very fine people with us any day. A story of show life, the cast includes Betty Rhodes, Jerry Colonna, and Ann Miller—and *Down Beat*!

### Singer Plans Revue

New York—Hildegard, Milwaukee chirper, now at the Chase Hotel in St. Louis, is due back here next month to do a one woman music revue.



Warney Ruhl  
AND HIS  
Orchestra

"Happy Disleland Rhythms"

Currently  
CASA NOVA CLUB  
Detroit, Mich.

Per. Mgt.  
MIKE FALK  
Detroit, Mich.

## HIMBER BAND Wants Him to Quit

We, the boys in Richard Himber's orchestra are taking this ad, because we want him to quit—quit concentrating on sweet music.

We, the boys in Richard Himber's orchestra feel that we have the greatest jump band in the business, but you'd never know it from the types of tunes Himber makes us play.

Just because he is doing an excellent business at the Essex House, and because he has been held over and booked back at the Edgewater Beach, Chicago; Chase Hotel, St. Louis; the Peabody, Memphis; the Palladium, Los Angeles, and other class spots, does not make Himber infallible.

We think the kids still want to jump. How about it, cats?

**THE HIMBER BAND**  
Essex House • New York



**HAL MCINTYRE**  
AND HIS ORCHESTRA  
**AMERICA'S NEWEST  
and GRANDEST BAND!**

FULFILLING ALL PREDICTIONS—

★ GLEN ISLAND CASINO—"He's tremendously popular"

★ BALLROOM PROMOTERS—"We want him back"

★ THEATRE MANAGERS—"A big box office attraction"

CURRENTLY  
PARAMOUNT THEATRE, N.Y.C.  
RETURN ENGAGEMENT  
GLEN ISLAND CASINO, AUG. 15  
VICTOR RECORDS

Personal Management  
**DON W. HAYNES**  
240 B. Bldg. Radio City New York

## Balto Board Plans to Hold Musicians

Baltimore—Robert P. Iula, newly appointed executive secretary of the Board of Municipal Music, intends to develop a program of musical activity that will interest the local musicians enough to keep them in town. The board also announced the appointments of Osmar P. Steinwald as director of the park bands, and Robert V. Lamsinger as director of the municipal band.

Baltimore's series of "On To Victory" rallies began last month with Woody Herman and his band and Shirley Dulo, Bob Craig vocalist offering the entertainment; the rally being held in Sun Square for the purpose of selling War Bonds. Over eighty thousand dollars worth were sold on that day.

### Kenton Picks Men

Stan Kenton, the sensation of the nation, spent three weeks at the Summit last month, and left town with a following of Balto gates awaiting his return. While here he auditioned for trombone and bass chairs, and found Bob Barber, former Bob Craig trombonist, to be one of his answers. Pepper Asner, local drummer, is also expecting notice to join Kenton.

Sessions at the Frolic Club have what it takes to interest the hot fan. The two to eight sessions on Sunday morns feature some of the town's hottest go men. The "Spider," spasmodic hot negro tenor man, is one of the many to be found here. Freddy Ehrlich, trumpeter at the Piccadilly Club, is also a fixture there.

### Mary Small Weds

Mike Green, after a build-up in the *Beat* last month, hooked a summer week-end job at the Forest Gardens ballroom in Carlin's Park. . . . Mary Small's marriage to Vic Mizzy, songwriter, two weeks ago, was quite a surprise to her mother, Mrs. Jack Small, and to many of her friends here in town. Mary is originally from Baltimore. . . . That go-trumpet man on the Wilson Line Moonlights who surprises so many of the men in the armed forces with the style of playing he has developed, is Bill Leicht, with the Bob Craig crew. His style is something which simply cannot be explained in one column.

—John Deinlein

## Bob Barnes Band At Lake James

Lake James, Ind.—Bob Barnes and his orchestra are featured here for the summer, and not the Dick Peirce band, as was erroneously stated in the *Beat*. The Barnes ork comes from Indiana University, and includes four

## Portraying the Cats and Personality Joes



Doghouse



Plumbing



Stickman



Tram



88-er



Clary



Skins



Plunker

saxes, four brass, three rhythm, leader and girl vocalist.

Bill Nichol, lead sax, was formerly with Sam Donahue and Benny Goodman. Pete Cogdi, lead trumpet, was with Goodman, Sonny Dunham and Will Bradley. Annabelle Alexander is vocalist, and other sidemen are Merle Rose, Dick Ross and Jimmy Benner, saxes; Morry Cornelius and Earl Mason, trumpets; Bill Larson, trombone; Ted Farrand, piano; Jack Cromwell, bass, and Tommy Bullock, drums.

the joints to the rafters when a good solid band is swinging out.

Latest units at the Carolina include Hal Leonard, Muggsy Spanier, and Skinnay Ennis. "Skin" also gave the boys in khaki a treat when he appeared as guest star on their Saturday night broadcast from the beautiful new \$150,000 USO clubhouse in downtown Columbia.

Rubino and his Stradivarius were the highlight of the USO show, *Hullabaloo*, that played at Fort Jackson recently. The fiddler is donating his services to entertain the fighting men during his vacation, instead of taking a rest his doctor advised him he needed. . . . that's what Johnny Doughboy calls a real friend!

—Owen Cotton

## Carolina Town Gets Name Bands

Columbia, S. C.—This usually dull town continues to enjoy weekly visits of name bands for the first time in its history. This is due to the large number of soldiers at nearby Fort Jackson, who fill

### Ruth Sato Weds

New York—Ruth Sato, hep strip dancer here, was married last month to Mike Reinhart, who worked in several Village spots here as a clary man. Couple is now at Norfolk, Virginia, where Reinhart is working with Saxie Dowell's Navy band.

### WHERE IS?

FRANCIS STANLEY, vocalist, formerly with Jimmy Luss.  
WOODY HYDE, vocalist, formerly with the Wintermen.  
DAVE WHITELY, vocalist, formerly with Buddy King.  
ARTIE BERNSTEIN, bassist, formerly with Benny Goodman.  
RALPH BLANK, pianist, formerly with Ted Weems.  
GRIFF HOWE, guitarist.  
RUSS ISAACS, drummer, formerly with Muggsy Spanier.  
WINONA "Boots" PIERER.  
FORD LEARY, trombonist, formerly with Muggsy Spanier.  
MIKE REGAN, guitarist.  
BETTE LEE AMBLER, vocalist, "Three Debs."  
ROY HAMERSLAC.  
BUNNY SHAWKER, drummer, formerly with Charlie Spivak.

### WE FOUND

HAROLD TENNYSON, now with Bob by Byrne, Hotel Edison, New York City.  
H. K. TUTTLE, now Tech. Sgt., Diry. R. 351st C.A., Orlando Air Base, Orlando, Fla.

## Benny Strong Gets Chirp in Evansville

Evansville, Ind.—Benny Strong and his orchestra tacked up a new long run record for Club Trocadero, playing six weeks. During run broke the ballroom's b.o. record with one week presentation of Mills Brothers as added attraction.

Benny moved on, taking with him Arlene Bowman, vocalist with Tony Mattingly's Blue Bar orchestra. Miss Bowman got a hurry-up diploma from high school to go on the road.

### Betty's First Job

Betty Troutman, Henderson, Ky., recent winner of the vocalist division of the Kentucky Music Festival, has moved into Blue Bar to fill vocal spot. It's her first pro stint.

Tiny Hill succeeds Strong at Trocadero with two week booking. Clyde McCoy, local favorite, packed the Grand Theater for three day engagement.

Al Snurpus, formerly saxist with Ted Weems and Art Jarrett bands, takes over Jerry Bump's orchestra. Bump, former musical director with Carlos Molina, has turned cop at defense plant here.

### Kroener of Burdette

Charlie Kroener's local ork gets choice booking of season at American Legion's Burdette Park. Dime per person outdoor ballroom is biggest dance attraction in area.

Dance operators still shy of Colonial Club Gardens, most attractive spot hereabouts. Indiana law prevents sale of alcoholic beverages.

The Music Makers, four boys who broke into the business at Cleveland's College Inn, bowling them over at Club Zanzibar. Original two week booking extended indefinitely.

—Ed Klingler

## Trams Bloom In the Navy

Tommy Dorsey, a few months ago, wrote a letter to a friend in the navy, giving him some "tips" on how to play the slide-trombone. The letter was copied, and has been circulating aboard ships from Iceland to Australia.

"I know," says TD, "because I get copies myself, sent by sailors who ask me to autograph them. Although I only wrote one letter, I've seen and autographed dozens of copies already, each from a sailor who says he is sharpening-up on the sliphorn in order to win a place in the ship's band."

—Al Lino

## Popular 52nd Street Trio



New York—The Leonard Ware Trio, before moving into Kelly's Stable where it is a 52nd Street favorite, killed Greenwich Villagers for a year at Georges. Ware, guitarist, has written *I Dream I Dwell in Harlem*, *Hold Tight* and many other tunes. Luther Henderson, piano, splits his time between the trio and Juillard Institute, where he's studying music teaching. Bass man is Stanford Heywood. Ray Levitt Pic.

## Count Meets Lieutenant



Fort Bragg, N. C.—Two officers of the field artillery replacement center went backstage for a chat with Count Basie, when the latter's band played in the armory at Charlotte. On the left is former *Down Beat*, Lieut. Edward J. Flynn, and on the right is Lieut. Chuck Beach. Photo by Bill Belch.

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# New Ballroom For Names in Mound City

Former Tune Town Pair To Operate Showboat On West Side

St. Louis, Mo.—Swing fans here received a shot in the arm recently, when the Showboat, one of the oldest and best established ballrooms in this area changed management, and assured the populace of a new deal. Nick Bauer and Dave Tonnes, formerly in charge of concessions at Tune Town, bought the dance palace, and promised to bring it back to the position it once held.

The Showboat, which is the only ballroom on St. Louis' west side, has been using local bands for the past few years, and the promise it once held in swing circles has more or less disappeared. The new managers are changing this policy, however, and will bring in name bands, starting later in the summer. Thus St. Louis is certain of another first class ballroom.

## Pastor Losing Two

Tony Pastor will lose two of his most capable men to Uncle Sam's great band within the next few days. The leaving of Hix Henderson, solid trombonist and Miles Rankin, popular manager, brings to a total of eight, the men given to the service by the Pastor unit. Tony, who recently completed a very successful engagement at Tune Town, said:

"It's tough losing some of my best men, especially when the outfit is beginning to hit on all fours, but they're doing just as much by giving their links to Uncle Sam as they are by giving them to me."

## Good Barracks Band

The cats at Jefferson Barracks are plenty hepped up about their post dance band. The outfit is made up mainly of former big time musicians, and sounds as good or better than most of the name bands that hit town. Sergeant James Howard LaMonte, former Dick Rogers and Pinky Tomlin trumpeter, is the leader, and featured are such men as Paul Tanis, former trumpet with Lawrence Welk; Dick Dunne, trumpet with Dick Jurgens; Dan Pettigrew, tenor man with Paul Barron; Ross Cochrell, Charlie Spivack's ace trombonist, and Ralph Larson of the Anson Weeks brass section. The band hits the USO center several times weekly.

**MOUND CITY DRIPPINGS:** The opening of the new Downs amusement park is a break for the larger local bands, Buddy Kay getting the nod for the first few weeks. . . . John Kirby drew as many whites as blacks in his recent one-nighter at the negroid Castle ballroom. . . . A blow to the local cats was the no-name-band policy adopted by Meadowbrook this summer. The town's largest country club had always featured the best bands in dancemod. . . . Nick Stuart finally left the Jefferson hotel, after it was beginning to look as if he were a permanent fixture. He was followed by Marvin Fredricks. . . . Irv Satanovsky, one of St. Louis' best alto men who is now wearing olive drab, has not been heard from for some time, and is believed to be overseas. . . . George Hudson's 15-piecer and Dewey Jackson's septa crew are dividing the chores at Sauter's garden.

—Art Leibert

# Chicks Is Wunnerful, but — !



New York—Yeah, chicks is wunnerful, but they ain't nowhere on that playing kick. Dig the anguish of the Henry Jerome band when the babes take over. Fast switch occurred at the Times Square Childs restaurant, where the sweet-styled Jerome ork is in its third year. *Arsene Pic.*

# 'Hey, Jimmy,' or Why the Leaders Prefer Solitude

by WILL OSBORNE

"Hey Jimmy, give us that one you did in the picture, you know, the one where all the sailors is dancin' wit' the chorus girls. An' do it the way you did it then. Don't try to kid us Jimmy, we know you think this is a small town. But we're wise to style; give us the real thing."

"Have a drink Jimmy? You can have some of mine any time. I want you to meet my girl friend, she listens to all yer records all the time Jimmy. Here, sign her auty-graft, right here Jimmy."

"Hey Jim, is that a new man on trombone? What's the idea, tryin' to kid us? Don't give us that high hat stuff out here, pep it up boy, we paid to see you do your stuff. You know, like you do on records. Come on Jimmy. Put it over kid. Yer on top now, we remember when you was not so big."

"Listen Jimmy, my friend here can sing good, why don't you give him a chance? Everyone here knows him; come on Jimmy be a sport. He's got a good voice, no kiddin', all he needs is a chanct wit someone like you. Just let him sing one chorus and see what you think Jimmy."

"W hatsamatter wit that sax tryin' to kid us play on the air? Tryin' to give us the brush? We know."

"How about a sweet one Jimmy? Do you think because this is a small town you have to play all fast stuff? We know Jimmy."

"I got some good rye Jimmy, how about having a drink? I wantcha to meet my girl at intermission. She says she knows you from Crosstown. Didjever play Crosstown Jimmy?"

"Hey Jimmy, what's the next one gonna be, a killer? Come on Jimmy, give us the old stuff that made yuh famous. Have a drink Jim? Right here for you when you want it."

"Hey Jim! Kin I dance wit de gal singer? Just one dance? Come on, be a sport, she ain't doin' nuttin' anyway. It won't hurt, I'll bring her right back."

"Hey Jimmy. Sign this here; right here kid; thanks."

"How about the Flight of the

Bumblebee, Jimmy, on the ol' sax kid? I heard yah play it before. We know Jimmy, coatin' when yah hit the small towns. Ain't yah? We're the ones that made yah Jimmy, don't fergit that!"

"Come on Jim, do your stuff kid. Have a drink? I got some spiked Seven Up right here, good stuff too. Step over on the side man."

"Mister . . . er . . . Jimmy, sign my union card please. Alongside Glen and The Cab. They was here, but you're tops kid. Wanna drink? Come out to the car, my sister wants to meet you. Sweet kid, she seen your picture, you was tops."

"W hatsamatter yah don't play yer sax Jimmy? Givin' us the big shot stuff? Come on man, we know. Have a drink and loosen up, huh."

"Mister, would you mind signing your autograph for my daughter, she couldn't come tonight but she said to be sure to get your name. She has all the bands in her book and she thinks you're tops. Right here. Say something nice to Marie. . . . Would you like a drink? Thanks, she'll love this, thanks Jimmy."

"Hey Jimmy, I'll bet these crowds get you down hey? They don't give you any rest. I happen to be well connected here, I know how you feel. I have a jug in the car, good stuff, you can have a quiet drink with me. I have a friend that wrote a song and he's willing to cut you in. Bring the girl singer and we'll have a drink together after, okay Jimmy?"

## Latin Flavored Pic

New York — The new Fred Astaire-Rita Hayworth pic for Columbia, *You Were Never Lovlier*, in addition to a Jerome Kern score will have a hunk of South American dancers and Xavier Cugat's band.

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