

DOWN BEAT

CHICAGO, AUGUST 15, 1942

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INJUNCTION PERMITS CUTTING

Shribman Holds Casa; Denies It

Paul Wimbish Set As Manager of West Coast Spot

New York—Cy Shribman, New England band booker, has returned from the west coast with the deed to the Casa Manana, large dancery there, in his pocket. Despite Shribman's vociferous denials of this deal, much voiced around town, it is certain that it was consummated and that Paul Wimbish, Jack Teagarden's personal manager, will be the spot's new manager. Wimbish is noted in the trade for his aggressiveness and grasp of not only booking but public relations problems.

Shribman's plans with regards to his other bands are less certain. In partnership with Glenn Miller, Shribman has interests in the Charlie Spivak, Woody Herman, Gene Krupa, Sam Donahue, Claude Thornhill, Hal McIntyre, Mal Hallett, and Tony Pastor bands, and at the present time is dickering for the contracts of several other leaders.

Flirt With Offices

Lately Shribman has been thinking of a booking outlet for the McIntyre unit, handled up till now by personal manager Don Haynes. Tradesters watched where this band and the Sam Donahue band would land, predicting that the other Shribman units would follow as their contracts expired. William Morris and MCA were both mentioned frequently, especially the latter, since Shribman just came (Modulate to Page 2)

Five Bands for Free?—Nope!

New York—The N.Y. Paramount's gala job for Irving Berlin's newest, *Holiday Inn*, nearly got the bounce when local 802 beefed about supplying five (BG, Phil Harris, Xavier Cugat, Skinnay Ennis, and Phil Spitalny) bands for free. Dispute was finally settled with an 802 band (paid) bawling away in the lobby.

BLUE NOTES

By ROD REED

Britain's current No. 1 hit is *Deep in the Heart of Texas*. RAF boys sing it, "Bombs at night are big and bright, deep in the heart of Axis."

Ogden Nash's verses are being waxed by Decca so now a lad can put a nickel in a juke box and have poetry recited at his lusa if he wants to necca.

Those spurs sure do jingle, Jangle Jingle—on the nerves.

Elmer Davis wants Pappy Petrillo to save the "No" radio stations. These exist on no live musicians, no co-signers, no down payment and no BO.

HOOT PARADE: All Buglers. (*Item submitted by 37 drafties.)

Les Meets Ginger



Los Angeles—Long a Ginger Rogers fan, orchestra leader Les Brown lost no time in meeting her when the two were appearing before the cameras on adjoining stages at the RKO studio. Ginger was starring with Cary Grant in *Once Upon a Honeymoon*, while Brown and his red-hot band were making their screen debut in *Seven Days Leave*. Les goes into the Hotel Astor (N.Y.) on Sept. 14.

Ray Scott Unit Filling Slowly

Cootie and Rabbit Nix Out, Powell And Taylor Set

New York—At press-time, the only members set for CBS's new all-star mixed house band under Raymond Scott were Mel Powell (piano), Billy Taylor (bass), and Cozy Cole (drums), with the latter in doubt, according to statements by him on the coast.

Cootie Williams, approached for the trumpet chair, turned it down, preferring his situation with his present band. Emmett Barry (Teddy Wilson), Joe Thomas, and Roy Eldridge (Gene Krupa) are other horn men under consideration, with *Little Jazz* getting the nod, if he wants it, while Thomas is viewed as a solid jazz man, but perhaps not flashy enough for CBS's purposes.

Benny Carter was offered the alto post, but decided to continue with his band under his new manager, Carlos Gastel, who also handles Kenton and Dunham. Johnny (Rabbit) Hodges also decided against the job.

Scott is awaiting a telegram from Barney Bigard, former Ellingtonian clarinet player now on the coast, and it seems likely that he will join.

Present plans call for the band to "lie low" for several months, and then to open up with a show called the *CBS Academy of Hot Jazz*.

Judy Starr In, Out Of Bob Allen Band

New York—Conflicting reports had the Bob Allen band adding Judy Starr, former Hal Kemp vocal star, and then not adding her. Allen's flack first affirmed the story, and then denied it. Robert is working at the Pelham Heath Inn here till September.

Glaser Signs Teddy Powell

Adds Band to Stable Of Red Norvo and Les Brown

New York—Teddy Powell, now at the Steel Pier in Atlantic City with a CBS wire, signed Joe Glaser as his personal manager last week, thus giving Glaser three crack bands in his ofay stable: Powell, Red Norvo, and Les Brown.

Band Has Makings

Perhaps the best move Powell has made, trade sources feel that it may give this, his third band, a shot at the gravy train. Glaser is known as a canny operator, who figures to take bands that "nothing has happened with" and make successes out of them.

Powell's band has been one of the puzzles of the business. Admitting that his personal actions with his first bands weren't too hot, he's now a sadly chastened young man and is eager to do anything to make his unit a success. The band itself, filled with crack solo men, good scripts, and one of the best singers in the business in Peggy Mann, is merely waiting for someone to showcase it and offer it to the public.

Has Had Good Breaks

Powell has been at the Log Cabin (NY) for some time with three NBC shots a week. Leonard Joy, Victor record supervisor, has given the band good tunes. But with a top band, singer, airtime, and records, nothing "has happened with the band."

The deal with Glaser should prove, once and for all, whether a smart manager can take a good unit, and make something out of it, even under the tremendous handicaps a big band works under today. At press time, Powell is rumored set for a Universal picture.

Ray Eberle Goes With Krupa

New York—Ray Eberle, former Glenn Miller vocalist, who left the band last month after a disagreement with Miller, has joined the Gene Krupa band replacing Johnny Desmond in the vocalist slot.

Doris Ryan Is First WAAC Bandwoman

New York—First young lady to be inducted in the WAAC's band, first all-fem service outfit in the country's history, was saxist Doris Ryan of this town and Seattle. Twist to the situation is that, in her position as a member of the War Advisory Service, Miss Ryan helped two of the *Beat's* staff enlist in the army some time ago.

Sinatra Leaves TD In Sept; Haymes in

New York—Frank Sinatra will leave Tommy Dorsey in September with Dick Haymes, just out of the Goodman crew, in as replacement. GAC has Sinatra set for theaters and a radio commercial.

Long Fight In Courts Foreseen

CIO Looming As Major AFM Threat In Course of Battle

New York—As the *Beat* goes to press, the United States government is pressing an injunction suit against the AFM, its officers and executive board. Filed in court at Chicago, the suit accuses the union of conspiracy under the Sherman Anti-Trust Act and asks that the court enjoin the ban promulgated at the AFM convention in June by Prexy Petrillo against recording by AFM members.

The government has requested a temporary injunction and if it is granted, this will enable the record companies to continue recording as in the past. If denied, the ban would continue until final decision one way or another in the Supreme Court.

Unlike previous cases of this sort, where an issue of "Made Work" in an effort to save employment has clashed with public interest, the action here is purely civil and not criminal.

Claim Job Losses

The government cites that the ban would eliminate the sale of records, thus destroying the jobs of all connected with such sale, prevent radio and juke box usage, and also home use. The government pointed out that Petrillo's order did not forbid home use, but amounted to that since the companies are powerless to select buyers and must either cease recording or sell to whomever wants to buy. Also included in the government's complaint was the banning (Modulate to Page 2)

Valleydale No-Name

Columbus, Ohio—Little Meadowbrook, the Valleydale ballroom, destined to be big-name with Frank Dailey in on ownership, goes no-name band policy under Lou Peppe with Frank Dailey out. Leonard Keller is next band in.

Breathless Bill On the Cover

The breathless character on the cover this issue is Bill Blair, bass player and one of the featured vocalists and comedians with Ted Weems. One of Bill's most popular numbers is his parody on *Breathless*, written for him by the band's arranger, Joe Haymes. Bill's song tells about he originally played the tuba down in Cuba, then switched to the string bass with the result so graphically illustrated on the cover.

Mutual Web Dispute Over

New York—The Mutual Network-AFM disagreement, which pulled remotes off the web due to a dispute with two member stations, KFRC of Frisco and WARM of Scranton, was settled early this month with remotes returning to the network, and bands back on the job.

Roxy Starts Booking War

New York—With A. J. Balaban taking over the Roxy, large film house here, a name band policy is in view, to compete with the Strand and the Paramount across the way. As a result, a quiet little booking war has been going on with the latter two houses trying to sew up everything in sight before the Roxy can start its new policy.

Nazi Saboteur Was Glen Island Waiter

New York—Dance fans and band managers are trying to remember what they've said in the course of a year at the Glen Island Casino. George Dasch, one of the eight Nazi saboteurs convicted recently, worked there as a waiter for some time before his Nazi sympathies were discovered and he was fired.

McKinley to Trianon

New York—Ray McKinley moves into the Trianon on the west coast for a six weeks stay September 30.

On the Flame

Woody Herman has a new one when asked why he calls his theme *Blue Flame*. A fan wrote in to say that it was because "the band is always cooking with gas".

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Record Firms May Resort To Scabs

(Jumped from Page 1)

by the AFM of all musical performance on the radio save by AFM members and the hiring of "unnecessary" standby musicians. These last obviously had reference to the banning of broadcasts from the Michigan students' camp which the AFM termed "commercial," and the recent disputes with members of the Mutual and NBC networks as to the hiring of standby orchestras.

The government also replied to Petrillo's oft-quoted remark that fifty per cent of the union are out of work by saying that only 50 per cent of the union depends solely on music for their support.

Long Litigation Seen

The government's suit was drawn up by Dan Britt and J. Woll, special assistants to Attorney General Biddle.

Who will win is a moot point. Final outcome of the suit in the Supreme Court will depend on complicated questions of labor legislation rather than any particular points concerning music. In view of the expressed opinions of justices such as Hugo Black, the government will win. Felix Frankfurter will probably support the union. In any event, the suit will be a long and complicated one.

In the meantime, the record companies here are sitting tight, waiting for action by their radio confederates. With sufficient wax of all types to last them for some months, they aren't particularly worried.

CIO Gets Active

However, the Beat definitely knows from confidential sources that the CIO has approached not only several top bands here, but also several of the transcription companies, and seems to be making headway. Among their ideas is that of a graduated scale for varying abilities of musicianship, thus eliminating the cry that "that plumber gets as much as I do." Some of the radio musicians are also cited as CIO timber if the AFM-radio battle gets smoky, even though large numbers of the men are staunch AFMers, since they owe their jobs solely to the contractors rather than any innate ability.

It is also known that while nothing will be done for several months, if the fight for the injunction continues, use will be made of not only non-union orchestras but also of Latin-American musicians, and CIO groups. One recording head said that naturally his firm would avoid a down-right showdown with the AFM as long as possible—but on the other hand it didn't intend to bow itself out of existence without a fight.

A juicy plum if this should happen will be the Boston Symphony. Under contract to RCA Victor, they have been unable to record

No Stuffed Shirts Here



Baltimore—Never let it be said again that the boys in the brass section of the Stan Kenton band take themselves too seriously. Mugging lightly into the camera of Buddy Howard are, left to right: Frank Beach, Chico Alveriz, Bob Barber, Harry Forlis and Joe Howard. One trumpet player, Earl Collier, is missing.

Songwriters' Group Meets New Manager

New York—The Songwriters' Protective Association dinner last fortnight spotlighted the introduction of E. C. Mills, the group's new general manager. Sigmund Romberg, president, giving Mills the buildup, described him as a man "well-versed in all the angles of the music publishing business."

Mills at one time worked from the publishing end and only lately had his connections with ASCAP broken. The story is that the publishers in ASCAP were afraid of Mills and bought off his contract at a fat price with the understanding that his future work should in no way be inimical to ASCAP interests.

Since SPA is made up in great part of ASCAP members, Mills, in working for them, can hardly be shown guilty of this charge, although it might be tough convincing the publishers.

Claims Common Interest

In an interview with *Down Beat*, Mills said that his relations with both ASCAP and BMI are excellent, pointing that they all have the same end in view: better understanding between the tune writers and the publishers.

Among future plans, Mills mentioned improvements in the copyright law, closer contact with other groups of writers, better contractual arrangements with publishers, and the organization of songwriters into an international group. Specifically, Mills and the SPA board are going after fixed royalty fees, with compulsory payment of the two cent record royalty as the number one item on their list. In the past, publishers often cut down on this royalty figure in an attempt to beat out competition and it usually ended up pronging the songwriter, getting only half a cent when he should have been getting a cent.

He May Start Stuff

The Beat's confidential sources indicated that with Mills at the helm, all might not be smooth sailing between the publishers and SPA. While they are ostensibly working together, Mills is a tough character who bears ASCAP no over-burden of love after his recent booting from the board. It's quite possible that he might transform SPA from a "company union" to a real fighting force.

Far more serious than these possibilities are the events brewing in radio. The radio companies forked out over \$2,000,000 for standby bands so as to avail themselves of transcriptions. Without the right to the latter, they are not only going to balk in the cases of individual stations, but may go to the length of yanking off all remotes. Whether Petrillo would retaliate by pulling off all the musicians on commercial programs remains to be seen. It's that contingency that the network public relations staffs and the CIO are waiting for.

—mix

Shribman Coy Band Blitz Through Chi About Sale Of Nightery

(Jumped from Page 1)

back from the Coast where he saw Jules Stein, MCA head.

GAC is out of the question, due to the friction between Tom Rockwell and Shribman over the Artie Shaw contract, the latter feeling that GAC hadn't given him the greatest cooperation.

MCA is probably equally out of the running since some years ago Shribman had a personal contract with Tommy Dorsey that he feels MCA swaggled him on. There is a suit still pending in Massachusetts on the matter, one of the reasons TD doesn't like to play the state.

Morris Is Likely

William Morris is viewed as the most likely bet, since Shribman and Willard Alexander, head of the Morris band department, have always been viewed as close friends. Here however, it is felt that Shribman isn't too sure of the general situation to take a chance of signing away properties. Hence McIntyre will probably remain unsigned for at least some months and Don Haynes will continue to handle his bookings.

Sam Donahue, currently at the Glen Island Casino, was originally handled by Morris, but turned over to Shribman when things didn't click, with an oral understanding that he would be returned if the band shaped up better. Consequently, the band is now being booked by Morris, and handled by Don Haynes. Its present location will have no bearing on eventual landing place of the Shribman properties.

Deep in 'heart of Hengland

London, England—Deep in the Heart of Texas is now the rage here with factory bosses griping about employees singing it while at work because it slows up production. With the bosses, it's a case of: all this, the war, and hand-clapping, too. Further complaint is that the workers are ruining valuable machinery with the clap-clap-clap of their hammers.

Bobby Goelet Adds to Woe Starts Band

New York—Robert Goelet, rich play-boy who wants to be a professional drummer like his buddy, Gene Krupa, has added another headache to his long list of woes. Goelet, who has made as many headlines lately as Tommy Manville ever did, not only is being sued by both his landlady and his wife, but is being brought into court on an alleged charge of illegally possessing a gun and, to top it off, is organizing a band!

Goelet, who is a jazz hound from a long way back, has a collection of some 2,500 records and a fine set of drums, plus workouts with the Krupa band, and a lot of the stuff that ain't tin to act as a base for his musical ideas.

He plans to pick up the men for his band in New York, rehearse them here and then take them out to the west coast where he has an opening tentatively lined up. Reportedly set for drafting, he's been exempted, and now only has the blind-folded lady to worry about.



Brooklyn—Displaying rare form here in a moment of relaxation, Terri Andre displays good vocal form at Oetjens restaurant, one of the oldest and most picturesque spots in Brooklyn. Terri has sung with Clyde McCoy, and has filled single engagements at clubs in Philadelphia, Boston and Toronto.

Band Blitz Through Chi

Chicago—A liquor law and army gale blew through the windy city early this month in such a manner as to blow a flock of musicians out of jobs, all in the period of one week. The first move found the army taking over the Congress and the Stevens hotels. The second whistled unhappily through the Loop when the Rhumba Casino was padlocked for selling liquor to minors and, since three other clubs were under the same management, they were shut down too. Actual shutting was composed of relieving the spots of their licenses but a reopening of three clubs followed later in the week.

The hotel stoppage put Vincent Bragale and Jimmy MacKenzie out of the Congress hotel. The former opened the same week at the new Latin Quarter while Jimmy moved into Treasure Island in Washington shortly after the blitz. The Stevens was inactive for the summer dance season but had engaged Del Courtney for a long engagement this winter. Thus, Del will have to spot elsewhere.

The Rhumba Casino closing put Daryl Harpa's rhumba band out along with the small Arne Barnett crew. Arne, however, is busy grooming a large crew for the new Rainbow Gardens job which he will open September 3. Jack LeMaire shut out of the Brass Rail with Ford Leary in the crew and Bill Davidson went out of the Capitol with Pee Wee Russell on clarinet in that outfit. The Hollywood also closed the Seymour Zepen unit. Blitz looked complete until later in the week when the court ruled that the other three clubs could not be closed for violation and the Hollywood, Brass Rail and Capitol reopened. Mayor Kelly, out of town, said he would investigate the reopening when he returns.

Hit Parade All Time Top Tunes

New York—Ciggy statisticians have released a file of figures on the Hit Parade, revealing that the top composer in number of tunes used is Irving Berlin, while *All The Things You Are*, by Jerome Kern received the most playings—11 during 1939-40. A *Tisket A Tasket* walked off with the novelty deal, while most played classic adaptation was *My Reverie*, with *Over The Rainbow* copping the film tune title.

Ginny Simms to Have Air Show

New York—Ginny Simms, who was featured with Kay Kyser's band a year or so ago, starts her own air-show over the Red Network Sept. 8, as predicted in *Down Beat* two issues ago. David Rose will supply the musical backgrounds and the show will stem from Hollywood.

When Champ Meets Champ



New York—Between shows during his last engagement at the Paramount theater, Swing Champ Goodman brushed up on his squared board technique with Checker Champ William Ryan.

Valdez Quits Xavier Cugat

New York—Miguelito Valdez, Cuban singer, has left the Xavier Cugat band and is going out on his own. Valdez has been dissatisfied for some time with his Cugat set-up, feeling that he's been getting the well-known razzle-dazzle on the money end.

When he came to this country two years ago, Valdez was grabbed by Cugat and signed to a contract which, Valdez now claims, is far from fair. Besides recordings and radio dates, the band recently made a picture *You Were Never Lovelier* and the Cuban crooner feels that he should have been given a much bigger slice of this extra moola.

Valdez may front a band, which would break any contracts he has with Cugat since no band leader can own or share in the profits of another's band. If not, he plans to do theater dates, make recordings, and possibly star in a Broadway show.

Rare Form

Ado



Boston look ver Law, for and Vaug became v when his gement ballroom. Photo.

Disc Firms Wait For WPB Order

May Face Switch Of Talent Back To 35 Cent Labels

New York—All is quiet on the record front this week, respecting shellac and metal shortages. The trade expects any day now a WPB order telling them what percentage of their stores of both they may use in the next month of record pressing, but so far nothing has happened.

A principal worry of the record boys right now is that, along with an order either further curtailing or continuing the present curtailment of wax, the government will demand that the record companies produce a large quota of their total wax output in thirty-five cent labels.

In the past few months, to get around rising costs and the shellac shortage, all the companies have shifted talent to their fifty cent labels, and cut their pressing schedule way down on the cheaper issues. If the government orders a shift back, feeling that the change is actually a price raise, and therefore in violation of the anti-inflation program, the companies are going to have an extremely difficult time changing back, and trying to make both ends meet under the circumstances. Decca has already moved to combat this and to gain dealer good will by moving Bing Crosby and other large volume artists back to the thirty-five cent blue label.

Rumors of substitutes for the waxes and metals needed in record production continue to pour in. Where there is that much smoke, something must be smoldering. Whether or not the trade gets an effective substitute right away in the event of complete curtailment seems unimportant. The main point is that it looks as though they will get it eventually. Electrolytic iron plus one of the cheaper and grittier plastics seem to be the answer at this writing.

Gov't Advises Shellac Cut

New York—Record companies announced that they have received advisement from the government that shellac for all uses must be minimized. Impure shellac, used by some record companies, however, has been released for full use of stored stock.

LaTouche Will Take Congo Writing Job

New York—John LaTouche, songwriter who was slated to go in the army last week, has been deferred to go to the Congo on a government writing assignment. His recent collaborator, Vernon Duke, will probably be in by the end of next month.

Adorning Gems



Houston—Making that necklace look very beautiful is Mildred Low, former Broadway dancer and Vaughn Monroe singer, who became vocalist with Don Bestor when his band opened an engagement at the Totem Pole ballroom. James J. Kriegsmann Photo.

Tommy and Eddie Sack 'em



Chicago—Tommy Dorsey helps Eddie Chase sack 'em up in the WAAF studios in the Palmer House here. On his daily *Mythical Ballroom* radio broadcasts, Eddie has been conducting a terrific campaign, urging all of his listeners to turn over their old phonograph records to the American Legion, official collection agency for the *Records for Our Fighting Men* organization.

This group turns them in for cash, then purchases new discs and machines for men in the service.

Record Drive Over the Top

New York—Coming as an admitted surprise to the outfit running the campaign, it looks as though *RFOFM (Records For Our Fighting Men)* will make, if not exceed the desired total of 37.5 million records in their nationwide scrap drive.

While at press-time complete figures were not available, the drive having only closed a few days ago, many cities and outlying states had well-exceeded their totals. Chicago, before the drive was half over, had turned in over a million records, while Arkansas reported a similar amount. Evidently there is still a lot of wax lying around along with the "gold-headed" phonographs.

It was reported that many fine jazz and classical collectors items had been found, including some rare Ellingtons, but that nothing much could be done about it, since sorting the piles would obviously be impossible.

As plans now stand, the records will be sold for about \$900,000 to Victor and Columbia and the proceeds used to buy new records at factory cost for camps, both here and abroad. Joint committees of soldiers, critics, and musicians will be appointed to pick the records purchased.

Art Hodes Sponsors Jazz Night Series

New York—Art Hodes, WNYC record jockey and pianist, threw the first of a series of *Jazz Evenings* recently which featured lots of jam and cold beer. Spotlights were the pianos of James P. Johnson, Dan Burly and A. J. Allan, a blind discovery of Hodes'. Backing them up were Sidney DeParis, trumpet, Franz Jackson, clarinet and sax, and Kaiser Marshall, drums.

With such a big turnout for the initial show, Hodes plans to make this a regular Friday night affair. The time is 10 p.m. and the place, the Repertory theater, 64 E. 13th St., New York.

McIntyre Alters Vocalist Lineup

New York—Hal McIntyre made revisions in his vocalist lineup last week, replacing Jerry Stuart with Terry Allan as male vocalist, while the Lyttle Sisters, four girls who formerly sang with Bob Allen's band, replaced Frances Gaynor on the skirted side of things. Allan moved over to Mac's outfit from Thornhill, whom he had joined only a short time ago.

Change was made since Claude felt that Terry was more a soloist than a section singer, and he wanted a boy that could blend well with his quartet, the Snowflakes. Replacement for CT was Arty Malvin.

Mac goes into Glen Island Casino in ten days, while Thornhill starts work on his Paramount technicolor of *Calgary Stampede* at the same time.

Metropolitan Opera Planning Pop Appeal

New York—With publication of the annual report of the Metropolitan Opera company for the second time in its 59 year history, two facts came to light: that without taxes it could break even—and that with lowered tariffs for next year, plus some flossy public relations aid, it's going to make a real bid for popular support. With one exception, all its contracted stars have taken cuts in salary up to 15 per cent to keep things going at the old stand.

Army Unhappy About Songs

Need Spirited Tunes To Keep Up Morale, Officials State

New York—Washington officials let off a lot of steam lately about the kind of war music that the nation's song-writers have been turning out. Giving out with what the army wanted and what it didn't want, they said that the soldiers need less of the over-confident stuff that makes the Japs look like saps and more tunes like *Over There* and *Keep the Home Fires Burning*.

Songs with life to them and that can be sung by marching men are what the soldiers want, not sentimental mush, nor sad-eyed drivel that will make them homesick.

One official said, "You can't win the war by singing about it, but a good, spirited tune goes a long way in keeping up morale."

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NEW YORK, N. Y.

Strings Are the Bunk, Says Beat's New Critic

By DIXON GAYER

Chicago—I don't say that you have to include three jugs and a washboard to make a swing band swing, but I do say that a string section is bunk.

And after that sentence I can see people screaming murder from the rocky coast of Maine to my own sunkissed shores of California. "Look at James," they're shouting. "Look at Shaw . . . look at Tommy Dorsey." Well, that's just exactly

the trio that I am looking at. Look at James, Shaw and Tommy and what do you see? There are three bands who could write their own ticket before they added strings. They had life, spark, drive. Never at any time did the power of those bands drop, even on the sweets. Those were fine swing bands. Then they added fiddles and now, in the middle of *One O'Clock Jump* or *King Porter*, just when the gang is really getting under way and feeling the kicks, the maestro nods, a few assorted fiddles and cellos stand up, shake the hair out of their eyes, and saw out a snappy cadenza which can't be heard beyond the first row of the audience.

Band in Funk

The rest of the band stares at them disconsolately, the fiddles sit down, and the band, in a letdown state of the deepest doldrums, struggles painfully through the remaining measures in what could have been a really terrific arrangement. I'm not speaking from my own letdown experience, completely, either. One of the finest violinists in San Francisco, with whom I had the good fortune to attend classes at the University of California, and who played in so-called swing bands with fiddles (before the late Shaw band advented the section), said it couldn't be done . . . as much as he wanted to work with swing bands and as fine a job as he did on solos. It was pretty, yes, but it wasn't swing. Dick Williams, a fine Negro arranger of my acquaintance, wrote excellent scores for that type band but confided that it just wouldn't work. And it won't.

I saw the Artie Shaw band many times at the Palace Hotel in San Francisco when the Shaw strings were the talk of the coun-

try. Shortly before I had caught the original band sans strings and, pops, what a letdown that string band was. Half the time you couldn't hear the music and always did you have the feeling that someone . . . or a flock of someones . . . were dragging their feet. The band wanted freedom and seemed constantly struggling for just that, but, always, dragging daintily behind, were the strings, like a bucket on the bow of a racing shell.

James Follows Shaw

James is doing the same thing. People who have been James-crazy for years out on the Coast dropped into the Palladium to settle their feet in front of the bandstand for a good solid evening. Musicians and critics alike turned a reluctant about-face after a few dance sets to go down to the Hangover and see Bob Zurke play solo piano and cry in their beer over the loss of a great love, the music of Harry James. There just wasn't any music there. If that's a swing band, I'm going to open a little spot on the parking lot next door to the Palladium, move in the New York Philharmonic plus three more violins and a flute and I'll run the Palladium out of business for swing.

And now Tommy Dorsey has done it. Yes, the band sounded fairly good on a theater date here in Chicago . . . except that the fiddles dragged. But wait until that band plays a few ballrooms if you want to really lose a flock of good music and spontaneity. On records the fiddles are fair . . . *Concerto for Clarinet* by Shaw was even almost good . . . in theaters they'll pass . . . but in ballrooms, they ain't nowhere.

Why, Oh Why

Why do they do it? Given three bands with terrific selling appeal and playing fine, solid music. Add strings, boost the payroll, and stink up the band in general. If they want concert swing, let them get some ideas from our Mr. Thornhill (Claude). But if they want a good solid swing band, why don't they drop the frills and play swing the way it was designed.

Audition by Telephone?



Chicago—You don't have to believe it, but Charlie Fisk's intrepid public relations counsellor, Nick Porozoff, swears that a Waukegan promoter, Gus Gorgan, actually was on the other end of that phone. Assisting her husband here is Ginny Coon, daughter of Carleton Coon, who soon will abandon her chores as vocalist with the Fisk band for a date with the stork.

CHICAGO BAND BRIEFS

Chicago—Stuff Smith pulls out of the Garrick Stagebar after a long run to head Pacific Coastwise and take a potshot at the Trouville, Lee and Lester Young's spot, in Los Angeles. Replacing the Stuff will be "Red" Allen and J. C. Higgenbotham PLUS Billie Holiday. . . . The swank Pump Room of

the Ambassador East respotted John Kirby and his outfit with his old drummer, O'Neill Spencer, in back of the big bass drum. Billy Kyle sounding wonderful as always . . . Chicago Defender making nasty remarks about Kirby be-

Jazz has complained for years about how swing done it wrong. Well, I'm going all out for a purist swing school and we're going to complain just as heartily about what strings do to swing. And we'll take the old Goodman band as our model. With the alterations that come with time, that band is swing . . . and one of time's alterations for the betterment of swing is definitely not strings. And jazz had better join our club too, because if these strings continue to take over, they'll pull what little good jazz there is in swing out and jazz is having enough trouble as it is without that. A good jazz man can play fairly good jazz in a swing band and earn plenty moola for eating on, but, when it comes to strings, he'll cut out and start selling insurance for a living.

cause of some allegedly nasty remarks he is said to have made about the Negro press . . . Jimmy Noone opened at Barrone's 100 Club . . . Cleo Brown actually sounded good at the Three Deuces although the Club is drawing more people by continued announcement that the man jazz, Art Tatum, will open any day . . . Papers hereabouts can't seem to understand that Herb Jeffries is no longer with the Duke. Some of them even write reviews about him.

The new Latin Quarter opened with a two band deal featuring Vincent Brazale and Joe Norman and their orchestras. Vincent plays the Latin American jive in a manner well liked by the patrons, and Joe, with eight other men, does a nice job of mild swing. Not terrific, but adequate and slightly better. At times they even show shades of Raymond Scott's Quintet. Brazale opened at the spot just nights after he was forced out of the Congress hotel when the army took over.

Milton Larkin at the Rhumbogie followed Horace Henderson into the spot and should do fair business. T-Bone Walker is also in the show. The Larkin Band beams out from Texas and is being hailed as the find of the year. (See *Down Beat*, July 15.)

Gladys Palmer, so long with the Garrick Stagebar intermission time that people say "is she still there?", is doing a more than wonderful piano job, to our way of thinking. Her voice, even with a bad cold, is interesting. Gladys has a very able left hand and does not neglect the right

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Phil Levant Leads Good Tenor Band

Chicago—Phil Levant took his band into the Villa Moderne here late last month. It's practically the same band Levant has always had, a good tenor band, solid but not very swingy. It generally plays in a sweet groove.

Maestro Levant has picked up his viola again, the first time in a year, and is playing solos on ballads every once in a while.

Pianist Joe Kovats is knocking out some fine arrangements and the crew sounds a lot different than the average tenor band. Vocals are being sung by Fred Reed and George Schumacher, who also pool their efforts with Carl Harris for a trio.

Still missed is a girl vocalist. Levant's former girl chirp, Gale Robbins, is now singing with maestro Ben Bernie over at WBBM.

The personnel: Joe Kovats, piano; Dick Dickson, drums; Herb Arney, bass; Frank Dissi, Carl Harris, Fred Reed, tenors; George Schumacher, Floyd Travers, trumpets.

Joe Norman for Rainbow Gardens

Chicago—Joe Norman's band has been selected as the second outfit for the new Rainbow Gardens, giant night club set to open here September 3. Norman's band recently played at the Villa Moderne here and boasts some of Chicago's best jazz stars.

Arne Barnett's band will be the top band at the spot. It's a brand new 14-piece. Barnett formerly led a band at the Rhumba Casino.

Ellington, Tucker Cut Sides

Chicago—Duke Ellington pressed four sides while at the Sherman and before the Petrillo ban. Numbers cut were Mercer Ellington and Luther (Leonard Ware trio) Henderson's *A Slip of the Lip May Sink a Ship*; *Hayfoot, Strawfoot*; *Home*; and *Fussy Puss*. Ray Nance did the vocal on *Slip and Ivie sang Hayfoot*. *Fussy Puss* received terrific play at the Sherman.

Tommy Tucker, currently at the Palmer House, also cut sides in two sessions, the last of which closed mere hours before the stoppage edict went into effect. The sides cut were *Hummingbird*, *South Wind*, *Conchita*, and *That Old Sweetheart of Mine* on the first session. *There'll Never Be Another You*, *Love is a Song* (Bambi), *I Wanta Go Back to West Virginia*, *Kille, Kille, Was it Worth It?* and *Just as Though You Were Here* were cut on the last session.

hand to prove it. Laura Tucker is at Tin Pan Alley, although I fail to see why you need to know. Baby Dodds has apparently pulled stakes and, head in the air, snare under his arm, is no doubt strolling happily about somewhere. When we asked Laura about his whereabouts, we were dust under her feet so, now, Laura may be dust under our feet.

The Three Deuces has a whole line of girls singing who sound exactly the same. Each one copies Billie Holiday . . . and each one does a fair job in the style that they all have attained . . . Lionel Hampton played one of the hottest jobs we have ever seen (that is, thermometer heat). Actually, with the exception of *Flying Home*, the band was mediocre. *Flying Home* was wonderful.

Arne Barnett will go into the new Rainbow Gardens come September 3. Just in time, too, because the spot he was in, Rhumba Casino, was closed for being baad boys and selling stronger-than-soda-water to the younger set. (too younger) . . . Russ Morgan into the Edgewater Beach Hotel Beach Walk August 21 following Shep Fields . . . Charlie Spivak filling Ellington's shoes at the Sherman Panther Room.

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Stuff Smith Is Jazz Apostle, Wins Converts

Despite the Purists, Commercial Combos Have Their Mission

Chicago—Commerciality is saving hot jazz from an early grave and outfits like Stuff Smith's are proving it!

Long, long have we heard the cry of the jazz purists that anything which has the slightest touch of commerciality deserves only contempt. We've heard it and we've seen noses turned up by those "in the know" constantly because some struggling little jazz unit was trying to educate and entertain the squares while they also earned their three meals. Do you mind if we sneer back?

The other night we saw good, earthy, gutty jazz slapped coyly at a bunch of people who ordinarily would have gotten up and walked out under such conditions. The catch in this instance was, however, that Stuff Smith and his quintet were doing the snapping from the stage of the Garrick Stagebar's Down Beat Room here.

Lots of Jazz

Stuff Smith has captured the art of commercial showmanship and has discovered that by throwing in commercial tunes and wearing funny hats the Smith sextet can play a heck of a lot of jazz and the



Stuff Smith

people will scream with delight. Seeing something like that convinces us that without that commercialism, jazz would die a horrible death and only the few purists would remain to lock themselves in a room, secretly play Bix records and drool.

No, Stuff Smith isn't the essence of jazz but he is playing a lot of it and, beyond that, he is showing a lot of people that it is well worthy of attention. Tasty tidbits fed by an outfit like this build up an appetite for more extreme jazz. Since there is no real education for jazz, it is left to these groups to teach the subject. It takes education to lead to an appreciation of jazz when the average environment is intermingled Jan Garber and Horace Heidt. A nine month baby can't be expected to beat the slats out of its crib over a hot chorus by Teaschmacher.

Everybody's Happy

Herman Autry, with Stuff on trumpet, was knocking the crowd out and he was playing some pretty fine trumpet. Sometimes not terribly sincere; always in good taste and nice patterns. Joe Beatus did good feeling work on tenor. Stuff got completely in the mood once the first chorus was out of the way and he could get down to business. Al Hall did nice solo work on bass, as did Sam Benskin on piano. And that pair with drummer Slick Jones formed a solid rhythm beat.

The whole outfit played good jazz sprinkled tastefully in with a flock of salesmanship. Result: the people went crazy, the boys had a really fine time, the management credited their account with a neat profit, and a lot of people went home wondering why they liked that music so well and knowing darn well that they were going to return in the very near future. I'm sure that they took in a lot more jazz than they realized, just as I'm

Gets Tag-Line

Chicago—It's Eddie Stanton, the "Smiling Serenader of Swing" now. The former Northwestern University ork leader cooked up the title for himself last week in a luncheon conference with Sam Gershuny, manager, and Bob Locke, Chicago Sun columnist.

Locke previously suggested the title "Eddie Stanton's Shaggy-La orchestra, or Music Out of this World!"

Eleventh Long Man Goes Into Service

New York—Rob Houston, who has been singing with Johnny Long's crew, has left to go into the army, making the score eleven men in the armed service out of the Long band. Tentative replacement is Dick Dyer, a state of Washington boy.

sure that Stuff plays a lot more jazz than the purists realize, or rather, will admit.

Stuff's music is the threshold of jazz. When they get as far as Stuff, they're on their way in.

—dix

Tucker Crew For Chicago Theater

Chicago—Originally slated to open at the Essex House in New York the day after his September 17th closing at the Palmer House in Chicago, Tommy Tucker's Essex House date has now been pushed back to the 26th to allow the band to play a week in the Chicago theater.

Amy Arnell, the lovely Tucker thrush, will leave the Palmer House one week before the rest of the band to make a screen test in Hollywood, and then return in time for the theater date. Tucker's Palmer House contract provides for such an event—and it definitely does not mean that the Swane Sweetheart is now leaving the band.

Jason Bernie Joins

Nashville, Tenn.—Ben Bernie's boy, Jason, signed up as a cadet with the army air force.

Music for Victory Council Set Up

Chicago—A new organization, Music Industries War Council, has been set up in Chicago and is urging local organizations throughout the country to answer the President's plea for "more bands . . . more parades . . . more flag waving" as a means towards bringing about more national spirit and 100 per cent cooperation in the war effort.

Among the methods suggested are: 1. Provide musical send-offs for armed force recruits leaving for service. 2. Plan musical programs for the sale of war bonds and stamps. 3. Provide musical entertainment for army camps, USO centers, etc. 4. Get local factories to speed production's tempo through the use of music. 5. Have musical groups accompany salvage collection groups. 6. Promote concerts and songfests to build spirit and morale. 7. Provide for patriotic music at public rallies. 8. Emphasize school music program and its worth towards the American way of life.

New York—Bob Bagar, former music critic for the World Telegram, afternoon paper here, is the new radio editor.

Jimmy Joy to Augment Band

Chicago—When Jimmy Joy and his orchestra leave the Walnut Room of the Bismarck here October 1, to go into the Oriental theater on October 2, the band will boast six saxophones and five brass, manager Howie Christensen revealed.

The move to augment is not to create a jump band but just to improve tone color effects, Christensen said. The Joy band now numbers four brass, five saxes including the leader's, and three rhythm. Vocals are by Betty Burns, girl; Earl Randall, baritone, and Gene O'Brien, bass player.

And by the way, do you remember this band when it was Christensen's own U. of Nebraska dance band?

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Former Pals Mourn Loss Of Blanton

Chicago—A moving piano picked up a melody and fourteen men followed into the harmonies of a music that only those men can play. The notes they played were old . . . so old that they had transferred from the written page to the mind. Strangely timed, unorthodoxly arranged notes transferred from minds steeped in music to the wind through a horn or the touch on a string.

But superimposed upon those notes on this night were four words which changed every note, every tone, every solo for every man, making old notes temporarily new. A tenor saxophone wailed disconsolately, maybe almost discordantly at times; a trumpet spoke softly, personally, and then raised its voice in protest; a piano wandered reminiscently . . . almost broke . . . and then recovered; a trombone cried.

In front of the band a bass player bowed his head and played humbly, inspired, with a lump in his throat. And over the band . . . over everything, rang the clear, vibrant, powerful, feeling tones of a sixteenth man, a man who wasn't there.

The four words that, superimposed, changed an entire night's music were "Jimmy Blanton died today". The word came just before the job.

No, Jimmy wasn't there, but his bass rang out louder than any other instrument of Ellingtonia. He heard it all. Throwing off the yoke of an ill, troublesome body, he had returned to the band he loved. Jimmy is dead.

—dx

New York—Johnny Long, with singer Bea Wain, made the first of a new series of Pathe band shorts here last month.

Joins Marines



Buddy Rich enlisted in the Marine Corps but is expected to remain with the Tommy Dorsey crew until they complete their next movie before reporting for duty, after November 1.

Esther Todd is New Tea Chirp

Wichita, Kansas—During the Jack Teagarden engagement here, Esther Todd joined the band, replacing Betty Van, who went to the west coast to marry a non-professional. Esther has sung with the orchestras of Eddie Varzos, Phil Levant, Bill Bardo and Johnny McGee.

Paul Whiteman came to the Orpheum theater for one day, and his new chirp, Dolly Mitchell, was a showstopper.

Sunday night, formerly considered by operators of night spots as the poorest night of the week with the exception of Monday, now ranks with the best of them. So many defense plant workers work six days a week but have Sundays off.

Abe Lyman closed an engagement at Blue Moon and was followed by Bob Chester.

—Irma Wassall

Krupa Drum Winner to Fio-Rito

Davenport, Iowa—Louis Belson, winner of the recent Gene Krupa drum contest, has packed up his tubs and left for sunny California, where he is joining Ted Fio-Rito. It was Louie who recommended chirp June Haver to Fio-Rito about a year ago. As a reward, Ted let Louie "sit in" for a couple of numbers and was so impressed with his playing that he promised to hire him as soon as Louis finished high school. Louie graduated from the Moline high school in June and Ted kept his promise.

Alberta is Back

Alberta Moorehead, the fine nineteen-year-old Rock Island vocalist who recently displayed her vocal wares at Chicago's Edgewater Beach hotel with Jan Garber and his crew, proved to be somewhat of a problem child for genial Jan, so she is back home a sadder and no doubt wiser girl. This little gal has plenty of talent and a fine throaty voice.

Station WOC is now employing a local string combo; sort of a "swinging strings" deal which certainly is a welcome relief after nothing but transcriptions for the past four or five years.

Ted Weems' rejuvenated band recently played the local Orpheum theater, but without their star first trumpet man, George Hosfelt. Doc Essick, until recently with Orrin Tucker, filled the first trumpet chair while George took a few days off to journey home to greet a new arrival in his family.

Former local pianist Earl Rohlf, now staff pianist, organist and arranger at WTAM, has had two of his arrangements played by the Cleveland Summer Symphony ork this season and Larry Adler, the internationally famous harmonica artist, is featuring Rohlf's arrangement of *Intermezzo* in his concert programs.

—Joe Pit

Pamela Chirps



Baltimore—Lovely Pamela Britton is doing a swell job of chirping with the Joe McGrane band, now appearing at the Chanticleer supper club.

Louisville Studio Band Longhair for Summer

Louisville, Ky.—Louisville hotspot these days is the Seelbach hotel where the Weir Brothers and Zonia form a fine quartet of clary, guitar, bass and accordion. Zonia plays the accordion, nice style with full chords and good melody, and also sings. Her version of *Aggravatin' Pappa* brings down the house.

Herb Miller drew a nice house at the Gypsy Village on his first local trip. Ina Ray Hutton also pulled good crowd for a one nighter at Snyder's Gardens. Helen Ament is in her seventeenth week at the Crystal and Bob Hutsell's outfit, out of WHAS for the summer, have turned longhair for the Summer Opera. Layton Bailey is at the Brown hotel.

—Harry Davis

Atlantic City Piers Present More Names

Atlantic City, N. J.—With gas rationing tighter than ever here in South Jersey, the two local piers are still billing big-name bands for dance entertainment.

However, many of the bands scheduled for the world-famous Steel Pier will not appear, though the rival Hamid's Million Dollar Pier has not changed its line-up a bit. Hamid has presented such orks as Muggsy Spanier, Charlie Spivak, Tony Pastor, Vaughn Monroe and Glenn Miller, with Claude Thornhill and others yet to come.

Plan Winter Operation

Meanwhile, with hundreds of air force cadets bunking in the city's best hotels, the Steel Pier has announced that it will remain open all winter. To cut overhead, owner Frank Gravatt discontinued the regular "house band" directed by Alex Bartha and extended Charlie Barnet's scheduled one week stay, meaning that such bands as Gene Krupa, Jimmy Dorsey, Sammy Kaye and Frankie Masters probably will not appear this year. The only big-name band still advertised as a coming attraction is Harry James, who is slated for the Labor Day program.

Buddy Williams Busy

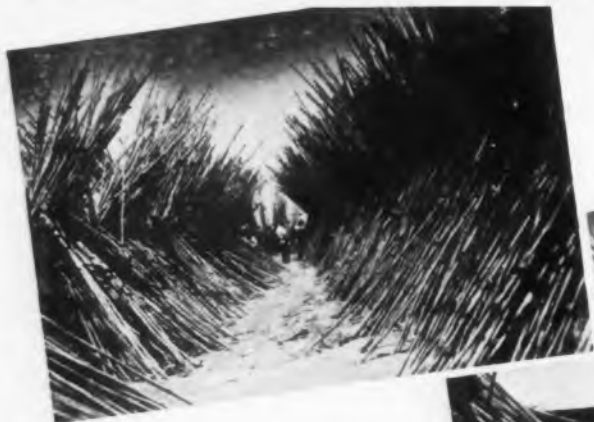
Down the coast in Wildwood, Buddy Williams and his ork continue at Hunt's Ocean Pier. Though not a sensation on hot work, Buddy plays some nice sweet sax. Greatest handicap is his library, overburdened with too many stock arrangements—not enough of his own jump tunes.

Personnel: Bobby Howell, Walt Wyker and Joe Beck, trumpets; Bill Grandy, Harold Singer, Eddie Kufer, trombones; Ernie Cortez, Charlie McConnell, Bernie Bernstein and John LaPorta, saxes; Bob Spangler, drums; Wes Case, piano; and Artie Singer, bass.

—Rube Cummings



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control song plugs. Music men don't like it and are beginning to say so out loud.

Tommy Tucker's square monicker is Gerald Duppler . . . Charlie Barnet, at the Strand in New York, knocked out hepsters with his first number. It was recalled as a dead copy of the way Duke used to open his vaudeville shows . . . Louis Armstrong filed divorce proceedings recently in Chicago . . . Newest thing up is a jazz version of *Pirates of Pensance*, with Martha Raye wanted for the lead.

Shorty Cherock, trumpet player, who joined the Alvino Rey band at the conclusion of the Astor engagement, spent his last lay-off just loafing in the apartment on Cedar street in Chicago. Every day when his pretty blonde wife, the former Jean Enzinger, would don her smartest house dress and start for the market, Shorty would lean out the window and whistle at her.

"Cedar street is always very quiet," explains Shorty. "There never are any sailors or musicians in our block, and I don't want her to feel that her appeal is dipping." The Cherocks celebrated a wedding anniversary last week, with the customary exchange of gifts. It was their year and one-half one.

Lou Novikoff, killer-diller of the Chicago Cubs, is knocking himself out to keep his average above 300. If he succeeds, Bing Crosby will sing one of two tunes Lou has written . . . Helen Forrest, singer and girl-friend of Harry James, is having a reconstruction job done on her nose . . . Latest state tune is *Massachusetts*, with initial waxing by Johnny Long and the Four Teens.

Joe Saunders is out of the Ella Fitzgerald band and may take over the road managership for the Lucky Millinder band . . . Those rumors that Buddy Rich enlisted in the marines to "get away from it all" after friend Lana eloped are strictly the bunk. She gave him the mitten, but good, months ago . . . Plenty of resentment around about that New York columnist who uses his column to

The networks in the United States spend a fortune on short wave programs to all parts of the world. Recently NBC received one of their first letters after a series aimed at Turkey. It requested a Benny Goodman personnel, a Gene Krupa photo and a Tony Pastor biog—the writer had been diggin' their *Fashions in Jazz* program for the troops abroad, instead of the propaganda he was supposed to have listened to.

According to his closest friend in the business, Charlie Barnet and Harriet Clark, who were suing each other all over the courts, have now patched up and stuff . . . Rumors persist that the army and the navy are going to induct whole bands, with the latest development the story that the navy plans to use colored bands for morale purposes.

Phil Harris, who uses a comedian as a filler between musical shots on his regular Sunday night radio shows in winter, was given a 1-B rating after taking his army physical . . . Here's a real twist: Edwin McArthur, Kersten Flagstad's favorite conductor, was slated to conduct a Gershwin memorial concert in Philly this month. He once was rehearsal pianist for the composer's *Girl Crazy!*

Kenneth Spencer, currently working at New York's Uptown Cafe Society, is slated for the lead in the renovated *Show Boat* operetta, which MGM is bankrolling . . . Didja see the news item that

Sending the Cats in Ireland



To the music of this combination, American soldiers are converting Irish colleens into hep chicks, according to Seaman Fred Johnson of the USNR, who sent the photo to the *Beat*. The band is Albert White's "Dance-Timers" and Fred writes that the 88er, James McKnight is in a Zurke groove, and that the drummer and trumpeter are exceptionally good, too. Johnson is from Ionia, Mich., and used to thump tuba for Frank Winegar.

Noble Sissle Tours After 3 Year Stand

New York—Noble Sissle, famed colored leader, who at one time had such swing greats as Sidney Bechet, Buster Bailey, and Tommy Ladnier in his band, goes out on the road for the first time in three years.

Sissle had been working the Billy Rose Diamond Horseshoe here, with Raymond Scott scheduled to take his place until CBS stepped in with their conductorship offer. Billy Rose's current squabble with his draft board has delayed any further band plans.

in Omaha a band leader who holds the state championship for baton twirling, was rejected by the army because his wrists were not flexible enough? . . . Or that caption in a New York daily: "Bouncy Betty Hutton, who, her studio admits, cannot cook or sew, but can fling a mean chunk of meat"? Wow!

Disc Discusser Duo Dicker Double Deal

New York—A Coastal exchange of record spinners was cooking here last week, and is awaiting final approval to take effect. Alan Courtney, WOV disc jockey, was slated to transfer his record show to KMPC on the Coast, while Peter Potter's *Platter Parade* replaces the *1280 Club* here. Idea was cooked up by Glenn Wallich, Coast head of *Capitol Records*.

James Takes Poll in Make Believe Ball'r'm

New York—Harry James won the *Make Believe Ballroom* poll here cutting out Glenn Miller by 1000 votes. James polled 69,000. Tommy Dorsey beat Jimmy the same margin. Monroe, Goodman, Herman, Kyser, Spivak and Kaye filled out the first ten.

Mixed Naval Band Jumping in Cuba

Guantanamo Bay, Cuba—Bandmaster Alton Adams, USN, one of the few colored band leaders in the navy, till recently was fronting an all-white band here. Two weeks ago, some new colored recruits arrived, and not only have things been going swimmingly (wow, no pun meant), but the mixed band has been cited for its fine work.

Philly Symphony in Fast Double Scramble

New York—Talking about swing outfits with their doublings and what have you, the Robin Hood Dell section of the Philadelphia Orchestra went through the *Brahms First Symphony* the other night with a trumpet man on trombone, an English hornist playing oboe, a violinist in the percussion section, and a cellist playing English horn. Twelve men were late to work, necessitating the fast section changes by Conductor Pierre Monteux, himself on a fast shift from the San Francisco Symphony.

Door's New Policy Lets Cats Dig Norvo

New York—Twist of something or other finds Red Norvo working at the Famous Door with his new septet, the master of ceremonies there his former vocalist Fran Snyder, and working across the street, playing lullas at the Onyx Club is his former pianist, Lionel Prouting, who joined Charlie Spivak last week.

Since Monday night is traditional "digging time" for musicians in this town, the Door decided to give New York bandmen a chance to hear Norvo's new outfit, and has switched their off-night from Monday to Tuesday.

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Holiday Inn Album Reviewed

Critic Digs Some Bright Spots, Finds Others Dull

by MIKE LEVIN

Discussing the new Decca album of the tunes from *Holiday Inn*, press chief Ed Manning says, "Never before have Berlin's coffee and a Sandrich been responsible for so much solid enjoyment." Omitting the powie punning, he was referring to the hashery discussion from which Irving Berlin and Mark Sandrich developed the idea for the new pic with Bing Crosby, Fred Astaire, Ginny Dale, and lush lovely Marjorie Reynolds.

Decca, who has a principal stockholder by the name of H. Lillis Crosby, really went the hog on this one. Crosby, his brother Bob, Astaire, John Scott Trotter, the Music Maida, and the Ken Darby singers stretch the tonsils for twelve sides of the thirteen tune score, designed to cover all the holidays of the year except Labor and Decoration days.

Not Enough Contrast

This is the first time I've ever really tired of hearing Crosby bing. He's given *Easter Parade*, *Be Careful It's My Heart*, and *White Christmas*, all at the same straw-chewing tempo, while Trotter's backings of *Happy Holiday*, *Abraham*, and *Song of Freedom* are at the same "brisk" pace. Bing's sides with Bob aren't much more distinguished, *Let's Start the New Year Right*, *Lazy*, and *I've Got Plenty to Be Thankful For* being pretty plain stuff.

Cleverest side in the whole album is *I'll Capture Your Heart*, a cutting contest between Crosby and Astaire on larynx and tootsies respectively. Astaire's two sides

Top Drawer Discs

Hot Jazz: Snub Mosely's *Snub's Blues* (Decca Blue)

Vocal: Peggy Lee on Benny Goodman's Sextet of *On the Sunny Side of the Street* (Columbia)

Dance: Gene Krupa's *That's What You Think* (Columbia)

You're Easy to Dance With (built up from a very common riff) and *I Can't Tell a Lie* are done with his usual ease and charm.

Composer to Blame

But taken as whole, this album is dead as doornails—and it's no fault of the men on wax. Bing sings just as well as always, Trotter is exceptionally good on backing *Song of Freedom*, and Astaire and Crosby the Younger are quite competent.

The fault lies with Berlin. Reversed as he is by the song business, it has seemed to me for a long while that his tunes are "derivative." That is, that he has for the past few years been re-writing his classic hits—of which there are plenty. This doesn't mean that he's written out; it just means that all these new tunes seem to have reminiscent tinges of past Berlin scriptings. The resultant lack of life in the material makes it awfully tough for much to happen. Best tunes in the score

Saunders King Sextet Beats Petrillo to Wax



San Francisco—Saunders King's sextet is shown above cutting eight sides here under a Rhythm Recordings label. The sides waxed are *Summertime*, *Ambling with Herb* (Herb Caen, terrific S.F. columnist for the *Chronicle*), *S.K. Blues* (two sides), *Jive at Eleven Five* (for a local record show), *Big Fat Butterfly*, *What's Your Story*, *Morning Glory*, and

Swinging Door Groove. Shown above are, left to right, Joe Holder, bass; Saunders King, guitar and vocals; Bernard Peters, drums; Eddie Taylor, tenor; Sammy Deane, trumpet (ex with Horace Henderson); and Johnnie Cooper, piano. Band is now at the Backstage in San Francisco.

are *Song of Freedom*, *Be Careful It's My Heart*, and *White Christmas*. First and last, out soon, ought to go well.

Hot Jazz

Saunders King and His Rhythm

S. K. Blues (1 and 2); *Summertime* and *Swinging Door Groove* (Rhythmrol); *Big Fat Butterfly* and *Ambling with Herb*; *Jive at Eleven Five* and *What's Your Story* (Morning Glory)—Rhythm Records.

First sides for a private commercial company in San Francisco, you can get these at hot records stores or by mail. Recorded by Saunders King along with a quintet, some interesting bars flip along here. King drops his guitar for the *Blues*, singing some Louis Jordan-like choruses, backed by typical small band rock riffs. Side 2 walks in with a lazily phrased tenor bit by Eddie Taylor, and a spot of trumpet valved by Sammy Deane. Then the King comes in on guitar and goes out with another vocal.

Summertime drags a trifle. It's been done better before. *Rigamarole*, the riff tune introduced seven years ago by Ozzie Nelson, jumps nicely. Rhythm sounds a little like the Jones-Smith (Basie) sides on Vocalion some years ago. Johnny Cooper's Kyle-like piano, Joe Holder's bass, and Bunny Peters' drumming come out well. Latter has a tendency to push a little too much once in a while, while King's guitarings aren't executed as cleanly as they might be.

Butterfly is the jive version of the same sad insect that Bob Astor and Lionel Hampton have been using for some time. More Cooper piano and a touch of Taylor's tenor. All these sides certainly show that Ben Webster has been here and gone. Balance is muddled on *Ambling*, though the beat picks up later in the disc. Holder's bass top-notch all the way through. Deane seems to like Charlie Shaver's (Kirby), while the ending has a Floyd Ray touch.

Jive is strict fast Kirby, with Deane sailing, aided and abetted

by the rhythm. Ensemble figures are clever, but muffed once in a while. Last side opens with tenor a la band, and then King vocals, followed by shout chorus with Taylor doing a fast switch to Lester Young, and a bad ending. Best side is *Jive*.

Snub Mosely

Snub's Blues and *Swampland* (Decca Blue).

Using *Nightmare* for an intro, the *Blues* gives Snub a chance to demonstrate the horn work that makes his band one of those units musicians send other musicians to hear. It's even more interesting because his style tends towards the white Teagardenesque blues school. *Swampland* is a light bouncy affair with Snub coming in for a brief but potent bit. Both these sides are an ideal compromise between commercial and musicians' jazz.

Bob Crosby Bobcats with Mary Lee

You're My Darling and *I Hung My Head and Cried* (Decca Blue).

Is the Crosby band from now on only going to play backgrounds for cowboy tunes? *Darling* has a spot of Lawson trumpet, but not much else. Much the same goes for *Cried*. I'm not the world's greatest Crosby fan, but there's no reason why the Bobcats should be condemned to this junk.

Swing

Harry James

Shook of Araby and *Exotically Like You* (Bluebird).

More of those repressings of the James band two years ago. *Araby* opens "veddy, oriental, old man" and tacks on a piano slot and a Dave Matthews solo. James is James. I still think the guy's a brilliant technician and has lousy taste.

Fats Waller

Swing Out in Victory and *By the Light of the Silvery Moon* (Bluebird).

Built on a composite of "on the land, on the sea, in the air" plus

a dab of *Over There*, Fats comes out with a nursery rhyme plea for double victory—here as well as there. Good trio tricks. Reverse has barbershop bellowings by the Deep River Boys. Good, solid, saleable corn. Dig the trumpet pickup which sounds like a double-time entrance, but ain't.

Earl Hines

Second Balcony Jump and *Stormy Monday Blues* (Bluebird).

One of those jump tunes, a ear-worthy bit of Franz Jackson tenor, with Earl doing just a bit too much diddling for my tastes. The man can play so well when he wants to, that another short of it is chiseling the customers. Reverse starts out with an Impressionist intro if you please, and some excellent guitar behind Billy Eckstein's vocal. Segue into trumpet doubling for high clarinet, and an Eldridge-like fade-out.

Glenn Miller

Long Tall Mama and *Conchita Lopez* (Victory).

More life than any of Miller's wax for some time. Excellent alto and clarinet, while Tex Benecke tries hard. Reverse a racetrack special, with well-blended trams and good bassing. Glenn's endings are much too stylized for any constant listener.

Jerry Wald

Strictly Instrumental and *He Wears a Pair of Silver Wings* (Decca Blue).

Too bad these sides couldn't have been made with Wald's new line-up. That band really has some excellent men now. Not that these don't sound well, but they would have been better. Good trombone, and a touch of Artie Ryerson guitar. The first chorus on the reverse sounds uncannily like Artie Shaw's old band—saxes, brass nanny, and the beat. Anita Boyer, as per usual, reeks experience. Girl sings easily and unaffectedly, a big relief from most of the jive janes.

Vocal

Bing Crosby

The Old Oaken Bucket and *Conchita Lopez* (Decca Blue).

Crosby has sung his share of tough pops. Why not give him interesting material for a change? He's proved he can sell records—now how about a few concessions (Modulate to Page 9)

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Record Reviews

(Jumped from Page 8)

to what he is capable of doing when he wants to—given good tunes? Backing by the Music Makers is well-done.

Johnny Long

I Heard It On the Hit Parade and Conchita Lopez (Decca Blue).

Who said there was a shortage of shellac? This is the fourth *Conchita* this issue. First side is a tongue-in-the-cheek description of what can be heard on the Hit Parade, tossed off by the Four Teens.

Gene Autry

Jingle Jangle and I'm a Cowpoke (Okeh).

Out of respect to Tom Mix, why didn't Autry join the air corps before last week?

Delta Rhythm Boys

Mad About Her, Sad Without Her, How Can I Get Along Without Her Blues and Keep Smilin' (Decca Blue).

Rad surfaces make it hard to tell what goes on here. These guys fill much the same groove as the Ink Spots without getting saccharine about it.

The Marshalls

My Devotion and Conchita Lopez (Hit).

This group sings consistently well. Only failing is a slight tendency on the part of one girl for too much lead.

King Sisters

Over the Rainbow and Kalamasoo (Bluebird).

I like *Rainbow*, but why now? A revival or what? Backing on both is good, with the improvement in the rhythm noticeable.

Paul Whiteman with Martha Tilton

Serenade in Blue and Kalamasoo (Capitol).

Sloppy strings start this one, but Martha Tilton gives it a terrific save. Get the *Rhapsody* touches after her chorus. An extremely pleasant record. Both sides reflect the added life that Pop's new combo has.

Dance

Alvino Rey

I Never Knew I Could Love Anybody Like You and When It's Moonlight on the Blue Pacific (Victor).

Yvonne handles this one with the band riffing behind her. She sells well but has the habit of getting a shade too "cute" for my dough. Band's brass is much improved.

Bob Allen

I Was a Fool to Let You Go and The Air Warden's Song: Sweetheart Serenade and Keepin' Out of Trouble (Decca).

New sides by Joe Davis' firm, with former Kemp vocalist Allen's band getting its first wax. All three sections shape up as phrasing stiffly, and not too much occurs

Kreisler Plays



New York—Fritz Kreisler plays his Stradivarius and records a group of his own compositions for Victor. Kept from the concert stage for nearly two years by injuries received when he was struck by an automobile on Park Avenue, Kreisler spent his period of convalescence in re-arranging the numbers for this session.

On Their Way to Record



Yes, this band is traveling from St. Louis to Chicago for a recording session. But, ah, this was in 1926, and there were no priorities on wax—and no ban on recording. This was the Gene Rodemick crew, the date was February 3rd, and the Brunswick platters which they cut upon arrival in Chicago were *Hot Notes* and *Tamiami*. The band is standing, and the seated characters in the railway coach have nothing to do with the case. Left to right: A. Spielier, tube; Ted Hunt, alto sax; Paul Sporleder, drums; Gene Rodemick, leader and piano; Claude Conrad, first trumpet; Bill Bailey, alto sax; Tom Satterfield, piano and arranger; Bob Smith, trombone; Alex Holman, tenor sax; Porter Brouri, banjo; Nick Belcastro, second trumpet; Freddie Wilde, violin. Photo by courtesy of Ted Hunt, who is now director of music at the New Mexico Military Institute in Roswell, N. M. Where are the others today?

Basie Under Wire, Records 8 Blue Sides

Los Angeles—The batch of recordings put on ice here by numerous bands just before the July 31 "deadline" was so large that no one knows yet what was included in it.

Recording execs, who had literally been working night and day during the last two weeks of July, were still too busy or tired to stop and give out accurate information.

Basie's 15 Sides

Here, as everywhere, the recording was aimed chiefly at catching the songs which will break with

in the arrangements. But since the purpose here is to sell the tunes, not much of a kick can be made on that score. Brass is loud.

Claude Thornhill

Lullaby of the Rain and Be Careful It's My Heart (Columbia).

More of CT's tinkling piano backed by section clarinets. Danny Polo takes a single. If you like it pastoral, you'll like this.

Benny Goodman Sextet

Sunny Side of the Street and All I Need Is You.

Benny plays badly on *Sunny*, but Peggy Lee sings her head off. I've given her heck along with everybody else for too affected phrasing, and a bad habit of singing with a hot potato in her mouth. None of that here, and she deserves credit for a big improvement. McGarrity's tram okeh as usual, but Powell joins Benny in playing ineptly. Backing is the new Parish-De Rose tune with some fine sax section work, in fact some of the best Benny has had on wax in many moons.

Harry James

You're in Love With Somebody Else and He's My Guy (Columbia).

A familiar format: Harry, strings, and Helen Forrest's superb vocalings. Rightfully should be reviewed under vocals, since she certainly walks off with both sides.

Gene Krupa

That's What You Think and All These Wonderful Years (Columbia).

Slow jump with Anita O'Day singing skat. A better side than Gene has done recently. I still don't dig the purpose of the lyrics. Reverse is an easy going ballad with two restrained Eldridge trumpet parts.

Short Ones: Get the Spivak trumpet on *My Devotion* (Columbia) . . . Listen to Ted Fio Rito's *I Never Knew*. You'll never recognize the tune straight. Ace lead work on the disc is by Jimmy Zito, who now holds down most of Tommy Dorsey's lead work. . . TD's newest, *A Boy in Khaki*, *A Girl in Lace*, very pretty-pretty in back of Jo-Stafford's vocal.

the release of pictures scheduled during the next six months. However, Count Basie, who got into town latter part of July, managed to salt away a blues series of eight sides, which will be released as an album entitled *Blues by Basie*. The Count used his rhythm section, which includes himself on piano, topped off with Buck Clayton's trumpet and Don Byas' tenor sax.

In addition to the octet of blues sides, the entire Basie band knocked out an additional seven sides.

Volume of tunes waxed by other bands here was in keeping with the Basie batch except that most of the bands put their efforts into pop songs which have been guaranteed exploitation by the publishers.

Sabby Lewis Horn Drops for Defense

New York—Jean Caines has left the Sabby Lewis orchestra in Boston to take a defense job. Possible replacement is Joe Thomas, trumpet, although Joe is also rumored to be in line for a spot in the coming Raymond Scott show at CBS.

WHERE IS?

- JOHN BROWN, bassist, formerly with Stuff Smith.
- LUKE STEWART, guitarist, formerly with Stuff Smith.
- WACK WALKER, bassist, formerly with Stuff Smith.
- SKIP MOORE, vocalist, formerly with Lou Breese.
- CLAUDE HUMPHRIES, drummer, formerly with Boyd Raeburn.
- ANNETTE HANSHAW, vocalist, formerly on the Camel Caravan program.
- MARTY BERMAN.
- FORREST CRAWFORD, tenor saxist.
- THELMA CARPENTER, vocalist, formerly with Teddy Wilson.
- LOUIS RUGGERIO, trumpet, formerly with Ted Powell.
- TEDDY WALTERS, guitarist, formerly with Raymond Scott.
- DON I. KING, drummer.
- JACK LEONARD, vocalist, formerly with Tommy Dorsey.
- DUKE WILLIAMS, arranger, recently lived in Oakland, Cal.
- AL LORELLO, formerly with Bobby Peters.
- ALAN FOSTER, vocalist, formerly with Sammy Kaye.
- CARLOTTA BALE, vocalist.
- HENRY RUSSELL, saxophone, formerly with Horace Heidt.
- WAYNE GREGG, vocalist, formerly with Clyde McCoy.

WE FOUND

- KENNY UNWIN, now with Carl Hoff, e/o General Amusement Corporation, RKO Bldg., Rockefeller Center, NYC.
- THREE DEBS, now with Traveling Camel Caravan Unit No. 3, e/o William Morris Agency, 1250 Sixth Ave., NYC.
- FORD LEARY, now with Jack LaMota, Brass Band, Chicago.
- JACK PLEIN, now playing in the Army band, Camp Croft, S.C.
- ROY HAMERSLAC, now with Teddy Powell, Log Cabin Farms, Armonk, N.Y.
- ARTIE BERNSTEIN, now in the Army band, Santa Ana, Cal.
- GRIFF HOWE, 928 Greenfield Ave., Pittsburgh, Pa.

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Dorothy

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

Song	Artist	Label
1—Jingle, Jangle, Jingle . . .	Kay Kyser	Columbia
2—Who Wouldn't Love You	Kay Kyser	Columbia
3—Sleepy Lagoon	Harry James	Columbia
4—Jersey Bounce	Benny Goodman	Okeh
5—One Dozen Roses	Harry James	Columbia
6—Sweet Eloise	Glenn Miller	Bluebird
7—Idaho	Benny Goodman	Okeh
8—He Wears a Pair of Silver Wings	Kay Kyser	Columbia
9—Tangerine	Jimmy Dorsey	Decca
10—Amen	Woody Herman	Decca

COMING UP

Other favorites include:

Well, Get It Tommy Dorsey . . . Victor

Strictly Instrumental Harry James . . . Columbia

Always in My Heart Glenn Miller . . . Bluebird

By the Light of the Silvery Moon Ray Noble Columbia

Three Little Sisters Woody Herman . . . Decca

Andy Kirk Cuts Four for Decca

New York—With Johnny Burris taking over Harold Baker's trumpet slot, Andy Kirk cut four sides last week at Decca's NY studios. Included were three tunes he spotlighted while working the State theater here last month. Pianist Ken Kersey's *Boogie Woogie Cocktail* (called *KK Boogie* when he recorded with Red Allen), horn man Howie McGhee's *McGhee Special, Ride On*, and *Hey Lawdy Mama*, the latter two with June Richmond vocals.

Bailey on Capitol

New York—Mildred Bailey recorded for the new Capitol label last week, using the Red Norvo septet, with added guitar and baritone sax. There was a xylophone present at the time.

Lytell Backs Discs by Savannah Churchill

New York—The Beacon Record Company have released some recordings featuring the singing of Savannah Churchill. Titles include *Fat Meat is Good, Tell Me Your Blues and I'll Tell You Mine*, and *Two-Faced Momma*. Jimmy Lytell backed up the sides with his *All-Star Seven*, made up of Lytell (clary), Chauncey Morehouse (drums), Carmen Maatren (guitar), Frank Signorelli (piano), Haig Stephens (bass), Russ Case (trumpet), and Will Bradley (trombone).

Album Art in Gallery

New York—Something new in art exhibits opened here last week when the *A and D Galleries* presented a show made up of the art on album covers and record ads. The West 46th street showcasing runs through next month.

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CHARLIE EMGE, 648 N. Rampart Blvd., Los Angeles, Calif.

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Musicians in Army Want Kicks Too

Yes, the dance orchestras of America are all out for defense. The bands are working in their way to make the boys at the army camps happy and again, to keep up the morale of the people on the outside. Beyond that many of the nation's best bands are playing for defense bond drives and at army camp shows. Other bands are donating records, radio phonographs, etc., to the USO and to various camps.

The bands are all out for defense and yet we at *The Beat* know that the one man that the nation's bands are best in a position to help . . . the one they should be the most anxious to help . . . is the forgotten man. He is the musician in the service. *Down Beat* is deluged with letters from musicians from Ireland to Australia asking for arrangements so that the small bands which they have organized for their kicks will have a chance to work with the type music they're used to playing on the outside. Some of the camps have been able to supply their bands well with stocks, but even those bands want fill-in libraries of really good specials.

Camp Dance Units Often Lacking All Arrangements

In a lot of the camps, unless there is an arranger in service stationed there, there are no pop arrangements.

What do you, yourself, as a musician, do when you want to relax? Possibly if you ask yourself that question it will bring this problem closer to home for you. The answer to the question is simple because there isn't one musician out of ten reading this article now who has his horn or instrument over an arm's length away. It's the same way with the boys in camp except that they aren't as fortunately situated as the boys on the outside. When they relax they want more than anything to play their horns, but, a band is only as good as its

Boys Want Kicks For Relaxation From Chores

arrangements and any musician knows that you can't get your kicks from a sad band.

We have letter after letter in our office asking what can be done about the situation, and, we don't know how you feel, but *Down Beat* has been the side kick of these musicians for so many years that we can't find it in our hearts to let them down just because they're taking time off to fight for our country. *Down Beat* wants to help these boys out and we'll make you a sporting proposition.

We want every leader in the business to send us his old scores or arrangements. We'll do our part in sending the arrangements to the camps in the way that proves most satisfactory. We already have a start with some fine original scores contributed . . . that is, loaned . . . for this purpose by Margie Gibson and Bill Grey. We have a lot of back letters and we'll start in on distribution if you'll send us old scores. It doesn't make any difference about the

Send Arrangements We'll All Get Our Kicks

vintage just so they're within a few years of age. We have word from "somewhere on an island in the Pacific owned by the French" that the natives still go for *Robins and Roses* and tunes of that era. And, anyhow, these boys can get their boot out of any tune just so the arrangement is good.

You send us the arrangements. The boys will get their kicks out of playing them. We'll get ours from helping out. And, believe *The Beat*, you'll get yours, leaders and arrangers, from the thanks these boys will express . . . from the bottoms of their hearts.

Yacht Club Boys With Two New Members

New York—Rodney McLennon and Bill Dwyer were the two

changes in the line-up of the Yacht Club Boys when they opened at the Park Central's Coconut Grove. They joined George Kelly and Charlie Adler of the original foursome.

Musicians Off the Record



See who that cats don't like the water. Dig Jimmy Horvath, left, and Mickey Folus, right, from Woody Herman's orch as the boys prepare for a Saturday night function by taking their Saturday afternoon bath out on Main Street in Podunk.

Dig the Beat



Chicago—These members of the S.S. Greater Buffalo orchestra of the Georgian Bay Line, are digging the Beat. Left to right they are: Bill Hewitt, Billy Moon (leader), Johnnie Percin and Herb Miller. Photo by Robert E. Glenn.

Mrs. Ebbins Not Ill

New York—Contrary to reports circulating, Mrs. Milt Ebbins, who chirped with the maiden monicker of Lynn Sherman, is not in the hospital suffering from deleted appendix or anything else. She's around home, waiting for a child and the husband, who is currently on the coast trying to grab an MGM picture for the Basie band.

RAGTIME MARCHES ON

NEW NUMBERS

BURRS—An eight and a half pound young lady, Roberta Lee, to Mr. and Mrs. Glenn Burrs, July 29, in Chicago. Glenn is publisher of *Down Beat*.

ARRAS—Son, born in New York to Mr. and Mrs. Don Arras. Father is a radio singer.

LEVITT—A daughter to Ethel Merman, well-known singer and musical comedy star, July 20, in New York. Mother in private life is the wife of Robert D. Levitt, an Army officer.

HAYMES—A son born July 24 to the Dick Haymes in New York. Dad is the singer recently with Benny Goodman.

FORD—A son to Mr. and Mrs. Chris Ford. Father is in 20th-Fox music department. Son born in Hollywood July 16.

FITCHETT—A son in Pittsburgh to Mr. and Mrs. Tommy Fitchett July 16. Pop is a piano player with Tommy Carlyn's Ork.

PENDLETON—A daughter to Mr. and Mrs. George Pendleton in Philadelphia July 18. Father is a tenor sax player with Johnny McGee's Ork.

HUNFIELD—A son to Mr. and Mrs. George Hosfeld in Denver July 19. The elder Mr. Hosfeld plays trumpet with Ted Woods.

BOHN—A son to Mr. and Mrs. George (Gigi) Bohn in Denver July 19. Father is also saxist with Teddy Powell's band.

HORVATH—A son to Mr. and Mrs. Jimmy Horvath last month. Dad is a reed pusher for the Herman Herd.

HANNA—To Mr. and Mrs. Ken Hanna in Baltimore last month, a son. Mother is former vocalist Peggy Voorhes. Father is leader of Mike Greene Ork.

PRITCHARD—A son in New York to Mr. and Mrs. Billy Pritchard. Father is trombonist with Jimmy Dorsey's band.

MILEY—A daughter to Mr. and Mrs. Bub Miles on July 27. Father is manager of Johnny Long's band.

SOLOMON—A girl, born to Mr. and Mrs. Al Solomon on July 4. Father is a west coast song-plugger.



"Sure, he's a good musician—but he's one of those kinda fellows, if he ever went to heaven, he'd play a hot harp!"

CHORDS AND DISCORDS

In Need of a Sax

Jamaica, N. Y.

To the Editors: I have always heard and read that *Down Beat* helps out musicians down on their luck. I am not writing this letter for myself but for my fiance who has been honorably discharged from the army due to a physical disability. Before he entered the armed service he had a tenor sax which was his pride and joy. After he left the army, some low down so and so relieved him of the tenor.

Since he came home from the hospital he has been trying to get a sax but to no avail. You see, he can't buy one because he can't work. At the present he is in the country trying to recover.

Well, now to get down to the point, I figured that if you had any kind of a horn that even resembles a tenor sax lying around collecting dust, you might send it to him. I am willing to pay for the postage if such a thing could be arranged. This soldier has served four years in the service . . . three in Honolulu and one year in the states in the air corps. He and I have both always been ardent readers of *Down Beat*.

Please don't think me forward or impudent in my request but he is so down and out. It isn't enough to be ill, he has to lose his sax, and on top of that, he looks well and people have the nerve to call him yellow and a slacker. Please don't print this letter in your magazine or he would be furious with me.

EILEEN BURNS

Editor's Note: Not having a tenor sax available ourselves, we wrote Miss Burns and received her permission to print this (Modulate to Page 11)

TIED NOTES

CRANE-TURNER—Stephen Crane, Hollywood broker, and Lana Turner, semi-pro, with musical affiliations, in Las Vegas, Nev., July 17.

DELERRA-JEPSON—Walter Delerra, engineer, and Helen Jepson, operatic singer, in Juarez, Mexico, last month.

KITSLIN-FOX—Bob Kitslin, ex-Norvo, Shaw piano man, to Edna Fox in New York early this month. Mrs. Kitslin is a non-pro.

ADKINS-BROWN—Fats Adkins, pianist, and Vera Brown, singer, in Philadelphia, July 15.

BRADY-GILL—Bill Brady, singer, and Dorothy Gill, show chick, in Las Vegas, Nev., July 14.

BERKE-RHODES—Pat Burke, orchestra singer, and Sylvia Rhodes, radio performer, in Pittsburgh, July 18.

LOCHER-MILLER—Kline Locher, trumpet player with Gray Gordon's band, and Charlotte Miller, who sings under the name of Barbara Moffett, recently.

ROOKS-MAYNOR—Rev. Shelby Rooks, professor of religion, and Dorothy Maynor, soprano, in Lincoln, Pa., June 28.

FINAL BAR

THOMPSON—Frederick Thompson, 18, member of Ros Melk's Orchestra. Died June 8 in Kankakee, Ill.

BLANTON—Jimmy Blanton died July 30 in Duarte, California. Jimmy was well known as bassist with Duke Ellington.

BELL—Spike Bell, former road show horn man, died last month at Grand Island, Neb.

INLICH—William Dolch, 16 year old drummer, died in Summit, N. J., last month.

OWENS—Hayden Owens, 66, head of music department of Ohio Northern University, July 18, in Westport, Conn.

CONSTANTINO—Luigi Constantino, 77, composer and pianist, died July 19 in East View, N. Y.

GAULKE—Jack Gaulke, 49, former vio-

linist with Wayne King, Johnny Hamp and Buddy Fisher, July 13, in Milwaukee.

CONZALEZ—Floquinto Gonzales, 51, Mexican composer of popular music, July 1, in El Paso, Tex.

MELTON—J. W. Melton, father of James Melton, singer, July 22, in Jacksonville, Fla.

MOSS—Frank P. Moss, 57, concert and radio pianist, in San Francisco July 28.

PRINGLE—Aubrey C. Pringle, vaudeville singer, 62, died July 21 at New York.

DOHERTY—John Mellon (Mel) Doherty, 46, orchestra leader, July 17, in Cincinnati.

JASPER—William H. Jasper, 69, operator of Starved Rock Dance Pavilion, July 5, La Salle, Ill.

KIRKPATRICK—Elmer L. Kirkpatrick, 67, dancer and dance composer, in Detroit, July 10.

BAFUNNO—Frank Bafunno, 64, well known kettle-drummer, died of a heart ailment at Firms Desloge Hospital, St. Louis, July 18.

MOSS—Frank P. Moss, pianist, died at Dante Hospital, San Francisco, July 20.

SAINT-CYR—Mario Saint-Cyr, 48, died while swimming near his home at Monroe, Michigan, July 16.

ELLIS—Robert Earl Ellis, orchestra leader, killed in an Army plane crash near Clinton, Wisconsin, July 12.

NEFF—Jacob H. Neff, 24, night club singer, killed in a plane crash at Rayn, Ia., July 6. He sang under the name of Jack Barkley.

GABLER—Irving Gabler died of a brain tumor at Tilton General Hospital, Fort Dix, N. J., July 29. Before joining the army he worked in his brother, Milton's Commodore record shop in New York.

TD In C The

Cleveland was one of the 27-piece draw for weather.

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TD Stabs 'Em In Cleveland Theater Date

Cleveland—Tommy Dorsey's recent week at the Palace theater was one of the top weeks of all times for that theater as his new 27-piece band proved as torrid a draw for the local jitterbug as the weather was hot.

For more good music all of the local cats turn to Cedar Point, 60 miles west, where Charlie Spivak started an impressive succession of name bands. Skinnay Ennis, Shep Fields, Frankie Masters, and Tony Pastor carried through July and future bookings will bring Vaughn Monroe, Alvino Rey and Les Brown.

The Spivak outfit was the only really fine group to play Cedar Point's gigantic ballroom since Woody Herman, earlier in June, and in many ways Spivak proved the greatest. Davey Tough and Charlie's trumpet, sparked some fine musical kicks.

Two Fine Trios

Playing the Cedar Point excursion boat again this summer is the Al Berardi crew with Freddie Sharp, guitar; Marv Smitman, bass; Tony Cabot, tenor; and Berardi, accordion. Cabot is the ex-bandleader who sold his fine young band to Johnny "Scat" Davis and returned home to await the draft.

Two fine colored trios are giving much needed life to the uptown University Circle section. The Billy Moore trio at Chin's and next door the Three Bits of Rhythm in Lindsay's Sky-Bar. Ellis Larkin, Moore's 18-year-old piano find, gives good promise.

Relief Band Clicks

For good kicks the Sunday night relief band at the Wonder Bar, led by clarinetist Red Davidson, is about as fine as any quartet around town, with Marvin Arnold, vocals and piano; Ham Bell, bass, and Joe Rizzo, guitar.

Bill Bailey, arranger and alto man formerly with the Vince and Bob Pattie crews, is now in New York arranging for Jerry Wald and Red Norvo. . . . Jerry Mendolsohn, one of the few fine hot piano men still around town, is now with the Paul Sims crew at the Cabin Club. . . . George Duffy opened last month at the Hotel Cleveland with Marion Brent as vocalist.

—Dun Haynes

Miller's Navy Trek Just Rumor

New York—Rumors that Glenn Miller would join the navy soon seem to have grown out of the fact that a short time ago Miller, merely for his own information, inquired as to the navy's requirements. A leak at the Naval Office resulted in the stories which had one columnist here going so far as to say that Miller had invited his band to join him in a joint enlistment.

Other rumors here that Miller would leave the business as soon as he had paid off tax obligations to the government were laughed off, one of Miller's mentors pointing out that perhaps in a few years Miller would dig in at his coast ranch *Tuxedo Junction*, but that until then he was in the business for keeps. He is supposedly getting \$9,000 for the Labor Day weekend at the Steel Pier in Atlantic City.

Straeter Gets Spot

New York—Ted Straeter, well-known show pianist here, gets the five minute evening spot before ten vacated by Pepsi Cola. He's less well-known for the orchestra he and Les Lieber, Benny Goodman space-grabber, once ran in St. Louis.

Jamming With Doc Cenardo in Detroit



Detroit—Many top-flight local musicians gathered to play or listen during Doc Cenardo's farewell party at the Ash-Trumbull club here, where Doc beat the tubs nightly after leaving Glenn Miller. Left to right: Bill Stegmeyer, clarinet; Doc Cenardo, drums; Johnny

McDonald, tenor; Whitey Myrick, cornet; Red McGarvey, guitar; Joe Williams, bass; Johnny Vidor, violin; Cappy Krause, trombone; and Frank Gillis, piano. Photo by W. Gordon Sullivan.

Chords and Discords

(Jumped from Page 10)

letter in the hope that some one of you might have a tenor that you would send for this soldier's use. Musicians know what it is to be without their horn. The soldier has just discovered, through our communication with Miss Burns, that this letter is to be run. It was not his idea and he doesn't want the sax to come out of pity. Miss Burns said that "the look on his face was something to see" when he found out about it. Well, we want to see the look on his face when we can present him with a sax from one of our readers. If you have a sax, send it to *Down Beat*, 608 South Dearborn, Chicago, Ill., and we'll see that it reaches its destination.

No Mush for BBC

Brantford, Ontario

To the Editor: The British Broadcasting Company has in the past been generally recognized as a backward network but recently it took a bold step forward that not even the vari-colored American broadcasting companies had dared consider. In a sentence, the BBC banned songs of slushy sentiment and all suggestive ones and those based on melodies from the classics. This is a wise move, of course, but I foresee difficulties for the air censors when they take their imaginary scissors and decide what is to be termed slushy and what merely sentimental and proper.

Insincere or over-sentimental style by femme vocalists is on the hit list, too. Besides the threat that this half of the edict offers for the little women who have built up a rep for the sugary style, consider the plight of the female vocalist who leaves home after a violent quarrel with her sole mate, the cad, taxis to the radio station to make with a honied version of *I've Got It Bad and That Ain't Good*. The lady is not only insincere in singing it, she is simply a beakirited liar. The censor could therefore delete her rendition. But we know, don't we, that she is more to be pitied than censured.

If the networks here don't mind stepping on the toes of a few Bing Crosbys, Dinah Shores and Ginny Simms, and if they don't mind sending a few million songwriters back to selling brushes, we might adopt the scheme here. Don't get me wrong, though. I love Helen O'Connell.

EVON ROSS MCLEAN

Your Mag Is Tops BUT

St. Louis, Mo.

To the Editor: . . . I am writing this letter on behalf of a Glenn Miller fan club and, believe me, we are pleading for more pictures and publicity about Glenn Miller and his great orchestra. . . .

BETTY SCHLOTTMANN

. . . Look, Bud, how come no

Luncheon in that *Down Beat* of yours? . . .

MAX HARTWELL, USN

Manhattan, N. Y.

. . . I think it's about time someone said something about Cab Calloway. . . .

WILLIAM BUCHETTA

New London, Conn.

. . . Why don't you give some breaks to the many fine unknown bands of tomorrow? . . .

JEAN BENNETT

Omaha, Nebraska

. . . but I do wish you could dig up more material about Dick Jurgens and a few other bands like his and not so much hep cat gut-bucket junk. . . .

MAXINE DENTON

Long Beach, California

. . . only lay off the commercial drivel like Jurgens, Kaye, etc. and start writing about the jive bands more. . . .

MARVIN ELSING

Ziggy's No Angel!

Indianapolis, Ind.

To the Editor: Sir! What's wrong with Ziggy Elman? He has everything. Every other trumpeter in the business is using his style so he can't be so corny. Even you said that James sounded like him (July 1). All I can say is that you have your nerve blasting him like you do. Ziggy is no angel but the work he does with TD is unequalled by any trumpet player. Why are you so against the poor man?

VIRGINIA VORNEHM

Bouquet of Sidewalls

New York City

To the Editor: A set of six ply white sidewall tires to *Down Beat* for the series on stock arrangers! A New York critic mentioned recently that people are only now realizing that someone sweats over a tune between the piano score and the ensemble arrangements that we take as a matter of course. In the near future I believe the arranger will be recognized as being the number

one man of the profession. He stands heads above the performing musician and, on my list at least, he comes before the composer himself. Revolutionary? I think not.

WINSTEAD B. KIRSCHNER

Shame, Pops, Shame!

Winfield, Kans.

To the Editor: Pops, shame! We owe the man a lot, jazzically-past history—but we would appreciate very much if Paul Whiteman would feature music on his theater dates, not rumba wiggles, uncomplimentary to his faggah and unfunny gestures in general. Pops could also dig up some new tunes.

We admit that the stage was hot, the spotlights were annoyingly unspotted correctly, that the audience would scream enthusiastically over the appearance of his femme chirp, who was good (looking), more than at the few band passages which deserved it more.

Outside of a good pianist, a fair fiddler, a good combination trumpeter and singer, why did I sit through a dull show and 49 selected features to hear music? But then I found other things to amuse me . . . deciding whether the band's uniforms were becoming to each individual player; counting the times that a trumpeter glared at his trumpet like a plumber waiting to track down a leak; counting the number of strokes that a fiddler used to polish his glasses. Must be the sweet heat of Kansas. The orch certainly doesn't have it.

MARJORIE THOMPSON

Louie, Charlie Riot May Close Stadium

New York—That battle of music between Louis Armstrong and Charlie Barnet in Griffith Stadium in Washington, which had much the same consequences as the free dance band session in Chicago some time ago, will probably result in the barring of all such affairs from the stadium in the future. Too many people and too few seats plus a bad loud speaker system led to the trouble.

Niosi Goes to RCAF Band

Drummer Joins Air Force After Years With Brother's Ork

Toronto, Canada—After eleven years of top drawer drumming for brother Bert's ace orchestra, Johnny Niosi is now with the Royal Canadian Air Force band at Rockcliffe, outside of Ottawa. Russ Farr, one time Modernaires hide thumper, is his replacement at the Palais Royale ballroom where Niosi attracts an average of 800 nightly and never less than 1,400 on Saturday. The band airs four times a week over CFRB.

Cats who haunt the Hanlon's Point Roof Garden go wild over Paul Firman's version of *Tea for Two*. And tab the Reynolds Brothers alto and trombone duet on this one. Jimmy does all reet on trumpet, too. Ross Culley's tone and technique on trom with this outfit chalks him up as a potential big timer also. And we'd a lot rather hear Ross sing in preference to the, to our ears, off key waverings of Jerry Traversa.

Sets Sail for Shhh

Sammy Levine, ex Jimmy Namarro-Trump Davidson bassist, set sail for shhh, Newfoundland, where he will act as radio locator for the RCAF. Speaking of Jimmy Namarro, he has received a new C2 army call and will probably go into army entertainment. His xylophone is now being heard with the vocal styles of Pat Bailey over CKCL of a Sunday evening.

It looks like the Club Top Hat may be the Club Bottom Drawer unless the crowds pick up. Brant Inn's Western Gentlemen, sweet outfit, deserves much praise . . . as does tenor Arnie Muller. Mickey Horner, ex-Bill Andrews trumpeter is now with the RCAF band at Rockcliffe. Fran Hines, local boy who made good singing with Harry James, is now heard five mornings a week over WGR Mutual web. He's also spotted five nights weekly on the network plus a few mid-day spots. In his spare time he's knitting little things for an expected little one to the Mrs.

When leader Bob Armstrong has been reclassified 1A and it won't be long now.

—Duke Delory

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Jimmy Blanton Takes Last Ride

Goes Home on Chattanooga Choo-Choo

Friends Mourn Death of Talented Ellington Bass Player

by Charlie Emge

Los Angeles—A "Chattanooga Choo-Choo" rolled out of here last week, carrying home the mortal remains of a bundle of rhythm that came out of the Tennessee city a few short years ago.

On the train was the body of Jimmy Blanton. On the same train was Jimmy's mother, who arrived here a week before he died, and was with him when the end came at an institution in Duarte, Calif., in the early morning hours of July 30 as the hot desert wind began to chase away the cool shade of the night.

Another 'Easy Victim'

Jimmy, just 24 years old at the time of his death, was stricken here about a year ago. Like many another musician, he was rendered an easy victim for tuberculosis by the unhealthy conditions which constitute an occupational hazard of the dance business. Jimmy led a good life. He didn't dissipate to



Jimmy

excess. It's just that the kind of work he did takes something out of a fellow, is much harder on the human machine than most people realize.

The doctor said Jimmy had what is frequently called "galloping consumption," a type of tuberculosis particularly dangerous to members of the Negro race, who seem to have less re-

Cozy Cole Nixes Scott Radio Bid, Barney Mulling

Los Angeles—Both Barney Bigard, recently of Duke Ellington's band, and Cozy Cole, of the Cab Calloway crew, have received offers of staff jobs in the New York studios of major networks, but neither had accepted as this was written.

It seemed fairly certain that Cozy had decided not to accept. He has given Cab Calloway assurance that he will stick with his dance band job rather than go off the deep end into what he evidently regards as an experimental venture.

Barney Mulling Offer

Barney Bigard, who is now heading a four-piece unit at the Trouville Club and meantime rehearsing an eight-piece combo to take over the full-time job here when Lee & Lester Young and their band leave this month for New York, has requested more details on the New York radio job before making up his mind.

istance to its ravages than whites.

Duke Ellington, who discovered Jimmy, and in whose band Jimmy rose to fame among musicians and music fans, was in Chicago when news of Jimmy's death was flashed through the "musicians' underground." Duke immediately wired his sympathy to Mrs. Blanton here and notified his local representatives to do everything possible to assist Mrs. Blanton.

They Didn't Let Him Down

The Duke, the members of his band and their wives and friends were constant visitors to Jimmy. Edward Bailey, president of Local 767, and other officials of the Negro musicians' union here, visited him frequently and made every effort to make his last days as happy as possible.

Members of Ellington's band supplied Jimmy with a combination radio and phonograph and stacks of records.

Ivie Anderson sent him chicken dinners from her "Chicken Shack" cafe regularly.

Had Little Chance

The optimistic reports that "Jimmy was coming along fine" and would be back with the band soon were nothing but wishes, and everyone close to Jimmy had known it for a long time.

And Jimmy knew it, too. When the gang went out to see Jimmy they would say, "Jimmy, you're lookin' well. You'll be playin' our next job with us for sure!" Jimmy would smile at them and say, "Yeah? I'd sure like to get within slappin' distance of that ole fiddle of mine again. But what's the use of kiddin' myself?"

About the middle of July the doctors told a few close friends of Jimmy that they were giving him "a couple of months."

They didn't tell Jimmy. They didn't have to. He sensed the situation thoroughly, as he had from the start. He just "let go" and it was all over in a hurry, just as though he had suddenly decided there was no point to hanging around anymore.

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Noble Seems Pleased



San Francisco—Here is an audition that clicked and is clicking. Bandleader Ray Noble is pictured when he auditioned Jack (Hut Sut) Owens and Lorraine Elliott, for his current Palace hotel engagement. Owens co-authored the Hut Sut song, Hi Neighbor, and By-U-By-O Lullaby. Miss Elliott has had an NBC sustaining for the last year, as well as appearing with Jack Silver, Rags Ragland, and others in network shows.

MGM Goes Band Crazy, Ellington Set for 'Cabin'

Los Angeles—MGM picture plant has gone band-crazy. Latest check-up with Culver City lot showed that at least seven bands and one bandleader who will work without his band, are on the dotted line for movie work here.

The bandleader who was signed for an individual role without his band (which he certainly doesn't need) is Louis Armstrong, who will play the role of Gabriel in Cabin in the Sky.

Duke in There

Duke Ellington and his band have been signed for the same picture, which will also have such other important Negro performers in it as Paul Robeson and Ethel Waters. Ellington evidently nosed out Cab Calloway for the band spot in Cabin as the Calloway band was reported signed for this spot several times.

Bob Crosby goes into Presenting Lily Mars. Also on the MGM roster are Harry James, Tommy Dorsey, Jimmy Dorsey, Ozzie Nelson, and Vaughn Monroe. On the fire was a deal for Count Basie.

Thornhill to Paramount

Claude Thornhill drew his first movie assignment as his band was signed by Paramount for an opus called Calgary Stampede.

Two Writers(?) Nabbed for Extortion

Los Angeles—Two characters who call themselves songwriters have been arrested here by FBI investigators for assertedly trying to extort \$250,000 from Louis B. Mayer, top man at MGM studios, by threatening him and his family with death.

They are Channing Drexel Lipton, a service station attendant who claims to be a frustrated composer; and Meyer Grace, former middleweight pug and recently known as the "Bard of Main Street."

Lipton is the son of Lew Lipton, at one time a fairly successful screen writer.

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Billie Rogers Joins Herman Brass Section

Los Angeles—Looks like distinction of being the first girl musician to hold a regular section spot in a nationally known band goes to Billie Rogers, the girl trumpet player discovered here last year by Woody Herman and used up to the present as a specialty feature with the band.

Joins Valve Section

Beginning with the Palladium engagement Billie moved right into the valve section as fourth-chair trumpet, working full time as a regular member of the band as well as doing her trumpet and vocal specialties.

Woody said that he put Billie in as a regular because she found it almost impossible to keep up a good lip otherwise. This is no doubt true but there is also reason to believe the astute Woody was anxious to find out how the public would accept gal musicians in name bands.

Other Leaders Interested

If the acceptance of Billie is a good weather-vane the experiment is a 100 per cent success. Other top bracket leaders here have been in to take a look-see on the reaction, which was unquestionably okay. That many girl musicians will shortly get calls from draft-harried leaders is almost a certainty.

Milt Herth's Organ Back on the Blue

New York—Milt Herth has returned to the air on the program which made his dance organings famous. As Omar the Swingmaker, he is on the Blue Network four times a week (Tuesday thru Friday) at 6:30 p.m. On the show with him is George Ansbros, the announcer who helped him make it famous. Ansbros helps out with snappy verse to Herth's accompaniment.

Santa Ana Band Is Hand-picked Group of Stars

Top-Notch Crew on Radio to Stimulate Recruiting

Los Angeles—The West Coast Air Force Training Center Orchestra, a 36-piece combo under the direction of Captain Eddie Dunstetter, made its debut on two major network airshows last week, and if radio listeners think it sounds more like a top notch commercial radio ork than an "army band," there's a good reason, for it is indeed a top notch commercial radio ork and nothing else.

The orchestra, which broadcasts from a bona fide, especially constructed studio at the camp, was recruited from the ranks of the Hollywood "big-shot" musicians, who earn as high as \$150 per week and up in the Hollywood film studios and radio stations.

Get Special Ratings

Among them are Artie Bernstein, bass (formerly with Goodman); Harry Bluestone, violin; Mickey Bloom, trumpet; Georgie Smith, guitar; Felix Slatkin, violin (from Philadelphia symphony); Hal Borne, piano; Martin Weisser, piano; and many others.

Musicians who enlisted in the Santa Ana Training Center ork were given ratings carrying pay of \$96 a month. Those who have families draw extra income for their dependents. Some of them believed that they would be able to run into Hollywood for a studio recording or radio date now and then, though, as one put it, the idea "was frowned upon by the army."

Some Criticism of 'Deal'

The "Santa Ana Deal," as it was called here, aroused some criticism that it was a bit of favoritism extended to a certain group of performers. The actual fact is simply that the government wanted good musicians for an orchestra that will help to build a really valuable radio program aimed at recruiting the nation's man power for the air force. By giving the musicians a "special deal," that cuts the basic training to a minimum and gives them reasonable assurance that they will not have to do any combat duty, the government is getting the services of the best musicians obtainable for the recruiting program at a cost far below the regular union scale.

The "Santa Ana Deal" was snapped up by musicians who saw it as far preferable to being drafted and put in a branch of military life that would mean the end of their musical careers.

Chances are that the service they are rendering to their country as musicians is more valuable than any they might render in any other capacity.

Studio Music Exec Dies on Vacation

Los Angeles—James O'Keefe, business manager of the music department at 20th Century-Fox studios, died suddenly at Colorado Springs, Colo., of a heart attack on July 26. O'Keefe was visiting Colorado Springs on a vacation, accompanied by his wife and 12-year-old daughter, Locketta.

O'Keefe, who was 53 at the time of his death, functioned as a business executive rather than a musician at 20th Century, but he started in the music business as a composer. He joined 20th shortly after the advent of sound pictures, having established his ability to handle the business end of musical matters as executive with a phonograph record company.

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Hollywood Casino Cuts Matinees, Heat Blamed

Los Angeles—Afternoon dance sessions at the Hollywood Casino, new de luxe danceateria here, have been abandoned until cooler weather breaks.

The luncheon periods at the new spot, which is operated by the Zucca Brothers, were a flop from the start, largely due to stretch of torrid temperatures that started about the time the Casino was opened. Air conditioning equipment, curtailed by priorities, was not obtainable. Customers wilted and walked out, having nothing to hold them since they had paid nothing to enter. Hollywood Casino operates on a policy of no-admission, no-cover, no-minimum.

Small Band Bounced
Small dance combo which started the afternoon sessions at 12:30 p.m. was chopped off the payroll but the Jan Savitt ork, which handles a Mutual net broadcast from the Casino between 3:00 and 4:00 p.m., was still doing the matinee airings.

It was understood the Savitt band would wash up around August 5 with Johnny Richards, who has been jam-packing the Zuccas' Hermosa Beach spot, the Terrace, likely to follow. Zucca associates say the night business at the Casino has been even better than they hoped for and that the spot is already showing a good profit.

Los Angeles County Band Back on Air

Los Angeles—Inaugurating a new series of radio broadcasts, the 42 piece Los Angeles County Band is heard coast to coast over the Blue network alternating from week to week with the air force band of March Field. Broadcasts started July 27th and will be heard



Majorette Joyce Mason is featured as Miss Rhythm with the Los Angeles County Band in its Blue Network broadcasts every other week.

each Monday from 2-2:30 p.m., Pacific War Time.

This is the first band to be sponsored by a county of 3,000,000 people. Two cities in Los Angeles county also maintain municipal bands: Santa Monica band under the baton of Lancaster O'Grady and the Long Beach band directed by Dr. Herbert L. Clarke.

The Los Angeles County Band has been heard over all of the major networks for the last three years. The new series, however, promises to be a revelation in modern and special band arrangements by maestro Louis Castellucci, the band's conductor.

The band has taken an active part in many phases of the war effort such as civilian defense graduations, ship launchings, patriotic rallies, special days, war stamp and bond campaigns, military events, as well as civic celebrations.

Army Raises Its Limit on Bowl Crowd

Los Angeles—Army authorities have relaxed their restrictions on permitted size of Hollywood Bowl audiences to allow a maximum of 10,000 instead of 5,000.

New regulations went into effect August 1.

Capacity of the Bowl, scene of Hollywood's famous "Symphonies under the Stars" summer symphony concerts, is in excess of 20,000, an attendance mark that is hit frequently during a normal season.

The Bowl entrance is located on a strategic highway just outside of Hollywood business section. Army chiefs didn't like the idea of traffic congestion at that point.

Musicians Planning Hollywood Canteen

Los Angeles—With full support of Local 47 heads, a committee of musicians, headed by Carroll Hollister, is leading the way in the establishment of a recreation canteen for service men in Hollywood similar to New York's "Stage Door Canteen," set up and operated by members of the theatrical profession.

Problem, as usual, has been to coordinate the efforts of more than one well-meaning group who have more or less started out on their own with similar projects. Hollister, who is well known as accompanist for John Charles Thomas, has been aiding formation of a unified group which will work together to give the soldiers and sailors a top-notch recreation spot at no cost to the boys.

All of the many union organizations which function in the entertainment field here have promised their support. Construction will be handled by movie set designers and carpenters. Movie set decorators will dope out and supply the furnishings. Musicians' and other entertainers' unions have promised an unlimited supply of volunteer talent.

Steering committee hoped to have the recreation canteen in operation by September 1 or sooner.

Hollywood Holds Star Jamboree For Navy Relief

Los Angeles—An all-star "jam session," proceeds of which go to the Navy Relief fund, was planned for the Hollywood Casino here Sunday afternoon, August 2.

Sponsoring committee, which was headed by Al Jarvis, KFVB commentator, who was also slated to emcee the affair, had lined up several important name bands plus many ace individual musicians for the event.

At writing, talent roster included bands of Cab Calloway, Woody Herman, Freddie Slack, Spike Jones ("City Slickers"), Muzzy Marcellino and others. Among the smaller combos billed to appeal were the Merry Macs and the King Cole Trio.

Advance ticket sale at \$2 per person indicated a complete sell-out.

New York—Helen Humes, former Count Basie singer, is touring the midwest with Ernie Fields' band.

Six Chicks, But No Birdie



Los Angeles—Paul Martin, whose west coast band is beginning to attract national attention via the air waves, poses obligingly in the Camera Gardens of the Ambassador hotel for a bevy of beautiful box-camera babes. If any of them get anything resembling a picture, we'll all be surprised.

Larry Bennett Band In Paramount Film

New York—Larry Bennett's Hickory House unit is another of the bands in *Follies Girl*, the Paramount musical being produced here. Included will be Joe (Flip) Phillips, whose clarinet work with Frankie Newton, and tenor saxings with BG attracted much attention last year.

Crosby Clan Running Miniature War Plant

Los Angeles—The enterprising Crosby Clan, not satisfied to spend all their talents on entertainment in these times, valuable as such efforts are, have gone directly into the business of assisting Uncle Sam to whip his Axis enemies.

This was discovered as it was learned that the president of the Crosby Research Foundation Laboratory in Pasadena, Calif., is none other than Larry Crosby, Bing's business-manager brother, and that the chief stock holders in the same enterprise are Bing and Bob Crosby. The business is run on a non-profit basis.

Develop War Inventions
The Crosby Research Laboratory, which serves as a work-shop for many Cal-Tech scientists, is engaged in developing certain gadgets, big and little, which are used for such things as producing bigger and better airplanes to toss bigger and better bombs. An unrevealed number of special precision parts are made for all types of war machines from submarines to tanks.

Make Crawling Mine
The nature, but not the details, of one new war weapon developed at the Crosby laboratory has been revealed to be a self-propelled, radio controlled land mine, which will crawl over the ground under its own power right up to the mouth of a pill-box and blow up at the command of its remote-control operator. How'd you like to have a thing like that chasing you around a pasture?

Army Calls Upset Buddy Clarke Band

New York—Buddy Clarke's band, playing at the Park Central hotel, lost two men to the army recently with another, drummer Sully Childs, slated to go in two weeks. Red Berken replaced Hal Graham on trumpet and Hank Cole, trombone, took over guitarist Ernie Ardi's seat.

The band just made their first records, four sides, with the Beacon Record Co. Joan Brooks did the vocals and the platters should be released sometime this week.

Reno from Hunger, Only One Good Spot

Reno, Nev.—The jive situation in Reno is reminiscent of the 1920 era when you had to go across the tracks, down an alley, and into a back room in order to dig that music. Only spot in town worth a holler down a barrel is the Dixie Club, a Negro place, which features Gee Green, a piano style with shades of Tatum, Wilson and Basie; Eddie Williams, drums; Jimmy Wells playing a Bigard like clarinet; and Henry Brown on sax. Williams gets more out of his beat up skins than all the rest of the drummers in town get out of their \$200 sets. Real kicks came when Krupa hit town and Roy Eldridge sat in at the Dixie on trumpet.

—Dick Mills

Max Really Mixes

New York—When Max Gordon, who plans to produce Bizet's *Carmen* with an all-colored cast, brings the show out next fall, locale will be moved from Spain to South Carolina. Also, the title will be changed to *Carmen Jones* while the lyrics for some strange reason, will be sung in Negro dialect. The music will not be put into "swingtime," however.

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Colored Local Will Seek Jobs In L.A. Stations

Head of Local 767 Encouraged by News From Eastern Studios

Los Angeles—Edward Bailey, president of Local 767, the Negro musicians' union here, will make a strong effort to obtain employment for members of his union on radio staff orchestras at the Hollywood studios of the major networks.

Bailey said he had been watching developments in New York, where some Negro musicians are understood to have been engaged for the NBC and CBS staff orchestras, and that he would do his best to see to it that similar opportunities were made available here.

Praises '47 Cooperation

However, Bailey said that he planned to discuss the situation with Local 47 (the Los Angeles "white" union) officials, before making any moves.

"The present Local 47 administration," said Bailey, "has extended unusual cooperation to our organization. They have gone to bat for our members on numerous occasions. For instance, just recently one of those Sunset Boulevard spots let one of our bands go owing the boys money and tried to put in a Local 47 band. Local 47 refused to let their boys go to work until ours had been paid in full."

Spike Wallace, president of Local 47, could not be reached for comment at this writing.

Radio Tops Mumm

Radio officials here said they had no information on the subject of engaging Negro musicians for staff ork jobs and therefore could "make no comment." Said one prominent radio exec privately:

"The way we feel about this staff orchestra situation right now is that we'll have no musicians of any color around here pretty soon!"

Film Keyboard History

New York—That second Universal short that Milt Herth is slated for, will be a history of the keyboard. Starting on the 10th century organum, it will run through the monochord, the clavichord, the harpsichord, the piano, and the electric organ.

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... and this is the army, gates!



Here are photos of individuals and groups from all sections of the country, illustrating the life and activity of musicians in various camps and training centers. For identification of these numbered photographs, see the opposite page.



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Balto Alto Back from Overseas

Baltimore, Md.—“After seeing how wonderful our navy gun crews are on the merchant ships, it's the navy for me on the double quick,” exclaimed Read Litsau, local alto man and record collector, who just returned from a three month venture as a seaman.

Read left home about three months ago and, though the ship was out for that time, they landed at only three ports. He was not at liberty to name his ship, but described the trip as a killer. “We were in one convoy that was under fire twice but, luckily, no torpedoes or shells hit our ship. We also picked up the crew of a torpedoed tanker.”

Read said he was amazed to find hot jazz so plentiful in other countries. “Capetown, South Africa, was the most interesting,” he said, “I found lots of fine musicians in the cafes there and was able to pick up some rare discs, too. Then I had some fine sessions with a guitar man who was in the crew of our ship.” Read is sporting an African zoot suit and hat around Balto prior to joining the navy.

—Buddy Howard

Draft Trouble; So All Girls Now

Charleston, S. C.—Kay Phillips and her all-girl orchestra, formerly Louise Phillips and her all male orchestra, kicks over the traces of the all male band, figuring that the WAAC will be less liable to cut into her band than the draft board. Her new five piece outfit presents few transportation problems and is selling like *Down Beat* sells at the Chelsea hotel news counter.

The band's ante has been raised once for a recontract at the Lookout Club, Columbia, S. C., option picked up at the Elite in Charleston, and calls beckon again from the Lookout.

Personnel: Ellen Butler, tru. (Ed. Note: see *Down Beat*, May 15 for story about Ellen); Kathleen Souser, tenor and clarinet; Helen Day, alto and clarinet; Rita Senard, drums; Mary Lou Phillips, vocals; and Kay Phillips, piano, solovox, leader.

Shipyards Get More Texans

Houston, Texas—Local spots continue to do their best summer biz in years and the local shipyards continue to garner the cats daily. Bob Holten, ex-Instrillo trumpeter; Ed Sullivan, who played also in brother John Sullivan's ork; Charlie Woods, another Instrillo trumpeter; and Joe Barbee, former Peck Kelley tenorman, are now playing in the dance band under the direction of Jimmie Matson at the shipyards.

Altoist Harold Adair is the newest addition to the increasingly popular Scott Cameron band at the Cotton Club. . . . Bill Awalt, long a mainstay at the Reno Club, has returned there after four months in New Orleans. His new band is on the sweet side. . . . Smokey Wood, piano and vib man has joined the Vergil Lyons combo at the Ranch Club. His blues singing is being featured and is really a fine lick. Lee Selby, tenor is the other addition to the Lyons band.

—C. Phil Henderson

Toots to Toot

Not only are women going to war, but they'll be tooting their own horns about it. Recruiting officers of the WAACs are looking for female musicians to form WAAC bands. D'ya know any good-looking, tuba-playing chicks who want a job for the duration?

Sweet or Hot in Mississippi



Greenville, Miss.—Sweet or hot—Sgt. Phil Kures and the Army Flying School dance band, give out with the brand of music members of the post like to hear. Kures, saxophonist-leader, and Corp. Irving Rothman, drummer, were members of New York's local 802. Other members, front row, left to right, Pvt. Charles Carozzi, Pvt. Alvin Levinson, and Pvt. Paul Smith. Rear row, Pvt. Herbert Radtke, Pvt. Joseph Iannone, Pvt. Cushman Bean, Corp. John Hamilton, Pvt. Carmine Ross, Sgt. John Hunter, and Rothman. The guest vocalist is Anna Louise Ingram of Greenville.

Ain't Got It

Quote Private John McNabb of Wayne, Pa. recently arrived in London, “British girls have a quaint idea of jitter-bugging. It's more like Sitting Bull's War Dance. They certainly can't shake it like American girls.”

—and this is the army, gates!

1—Tampa Fla.—He is a sergeant in the army now, but Drummer First Class would be Sgt. Robert Selleck's rank if he were back in civilian life. He comes from Syracuse, N. Y., has played with Iham Jones and Jan Savitt, is now with a signal unit at Drew Field. Official Photograph by U. S. Army Air Corps.

2—A date with Dinah Shore was the reward of Private Alfred Sloan, plane mechanic at Chico Army Flying School in northern California, for subscribing to war bonds. The soldier from Canton, Missouri, “won” Dinah in a camp drawing for all bond buyers. She spent the day with him, inspected all the activities of the field, dined with him in the enlisted men's mess and let him escort her to the camp show, where she sang for all of the boys.

3—Tampa, Fla.—Since his induction into the army, Bud Estes, former arranger for Jimmy Dorsey, Alvino Rey, Charlie Barnet and other bands, is known as Private Lewis Estes. He comes from Boston, now plays saxophone in the air force band at Drew Field. Official Photograph by U. S. Army Air Corps.

4—San Diego, Calif.—This is the Camp Callen swing band, just after receiving notification of its victory over the naval training station and marine base bands in a nation-wide radio swing contest. Back row, left to right: Cpl. Vince Schaffer, Sgt. Vito Mimolo, Pvt. Millard Loughrey; Sgt. Jack Clark, Sgt. Bob Fowler. Cpl. Fred Oathout. Sgt. Cleon Eitzborn; front row, left to right, Pvt. Herb Stifel, Pvt. Dick Strimple, Sgt. Dominic Mimolo, (leader); Pvt. Lew Gautreaux, Cpl. Buddy Hayes, Pvt. Dick Binna.

5—San Antonio, Texas—“Duncan is Jumping” with this 15-piece Duncan Field Post Orchestra, official band of the post, although all civilians with exception of the leader and organizer, Staff Sergeant Will Douglas Dougherty. Back row, left to right: Tote Dunavan, bass; Jim Dougherty, leader's brother; Sid Murray, drummer; Al Goodman, Otto Glaser and Walt Holzhaus, trumpets. Second row, left to right: Bobby Kershaw, guitar; Jimmy Rosenberry, Joe Hill and Paul Marquis, trombones. Front row, left to right: Henry Taliaferro, piano; Leader Dougherty, Bud Hintzman, Fred Wellhausen, Herb Hall and Milton Thomas, saxes. Official Air Corps Photo.

6—San Angelo, Texas—Sounding their “A” the army way, these five members of the Hardin-Dimmons University Cowboy Band of

Abilene, Texas, enlisted at Good-fellow Field to augment the post band. Back row, left to right: Eugene Neighbors of Hobbs, N.M., trumpet; Jack Burton of Cleburne, Texas, trumpet. Front row, left to right: Dick Reynolds of Childress, Texas, trombone; Harlan Ashtton of Kankakee, Ill., bass; Bud Scruggs of Wellington, Texas, French horn.

7—Fort Bragg, N. C.—“Eight Pretty Girls and a Jeep,” a feature of the regular radio show from this camp, proves that the feminine angle can be highlighted in an otherwise strictly “G.I.” show. These eight girls, nurses and civilian employes on the post, join the Jeep, Pvt. Johnny Stockton, who used to sing with Dean Hudson's band, for a vocal presentation each week.

8—Fort Bragg, N. C.—This rehearsal shot of Mary Ann Mercer and the boys of the FARC band was made when Mary Ann came down to tell the boys about the war bond jive. Left to right: Mary Ann; Pfc. John B. Alagna, piano; Cpl. Johnny Powers, guitar, and Sgt. John J. Falowski, bass.

9—Fort Brady, Mich.—While stationed at Camp Forrest, Tenn., the 131st Infantry dance band, in competition with nine other orchestras, was acclaimed the prize winner of the 33rd Division. This photo by Eddie Benjamin shows, standing, left to right: Roy Kanold, vocalist; Carmen Cortese, guitar; Al Greenberg, drums; Leon Ruby and Eddie Benjamin, trumpets; Bernie Campbell, piano; Leo Ellman and Harry Hindmarsh, trombones; Norman Van Hook, bass. Kneeling, left to right: Bernie Saber, tenor sax; Don Stanton, alto sax; Burt Tobias, trumpet; Torry Muro, alto sax; Joe Hanlett, tenor sax, and Johnny Kreher, guitar. The dog in the picture is really a “cat.”

10—Tampa, Fla.—Cpl. Ed Harris, former arranger and soloist with the Borah Minevitch harmonica band, is shown here teaching his tent mates George Parker and Joe Arnone to play the handy harmonica. The corporal plans to organize a harmonica band at Drew Field, claiming he can teach anyone to play the instrument in four weeks. Official Photograph by U. S. Army Air Corps.

11—Fort Jackson, S. C.—Pictured here is the Fort Jackson Station Hospital orchestra, directed by Pvt. Maurice Sheinfeld of Roxbury, Mass., drummer.

Messner in Virginia At Cavalier Club

Virginia Beach, Va.—Returning for their fifth engagement, Benny Strong and his Band of the Moment is back at the Ansley hotel following a successful two weeks at the Cavalier Beach Club. The band also played mess concerts for the boys at the Norfolk Naval Operating Base.

Joe Sudy and his orchestra followed Strong into the Cavalier Club. Johnny Messner follows the Sudy, August 17, with George Duffy pulling the final engagement of the summer from September 8 to 20.

—Agnes Grant

Fort Riley Jazz Band Continues to Win Honors

Ft. Riley, Kans.—The crack jazz band of the Cavalry Replacement Training Center here, under trumpeting Sgt. Everett L. McDonald, nabbed additional honors when it was spotlighted on the *Cheers from the Camps* program, broadcast from here over CBS and a short-wave hook-up and sponsored by General Motors, July 14.

The band had two major featured positions on the show and did an all-out job on *I Want to Be Happy* and *Club Car Special*, an original by sax-playing Cpl. Frank Thomas, highlighting take-offs by McDonald, Thomas on alto, Bill Fogelsong on piano and Bucky Harris on tenor.

Theme Song

During Jimmy Doolittle's history-making flight over Tokio, the men in the upper section of one of the bombers kept hearing a weird noise that they couldn't explain. Finally one of the men went to investigate and, pulling up a hatch, looked down on a fellow bombardier. This character was sprawled out in his seat, releasing bombs and lustily singing *Poor Butterfly*.

Four New Men

Four new men have been added to the band. Meredith “Red” Hare, formerly with Muggsy Spanier, replaces George Harrigan on 2nd trumpet, while Ernest Workman, of Ft. Wayne, Ind., takes over from Paul Paolisso in the third chair. Bill Malone, of Nashville, Tenn., is in for Bill Cesa on baritone sax and Ted Lega replaces Ray Schmidt on fourth sax.

Furthering the honors gathered by the cavalry jazzmen ever since they began attracting the notice of swing-lovers here on the plains was the major role given the band in “The Life of Riley,” original CRTS trooper musical revue which is continuing to tour the Midwest and has already played a two-day sellout engagement at the Music Hall of the Municipal Auditorium in Kansas City.

Band is Featured

In addition to playing in the pit for the regular show under the direction of Pfc. Seymour Magenheim, New York 802er and former musical director for a USO-Camp Shows unit, the band was featured in a second-half variety show which rounded out the revue. Highlight was a thirteen-minute arrangement of George Gershwin's *Rhapsody in Blue*, scored for fourteen men by Cpl. Eddie “Duke” Herzog, former Claude Thornhill and Jimmy Dorsey arranger, with Cpl. Scott Watson former concert artist at the piano.

Herzog also did the bulk of the orchestrating for the show and contributed several original compositions to the score including the hit ballad *My Corresponding Love*.

—Cpl. Mel Adams

South Bend Cats Into War Plants

South Bend, Ind.—With the old town and her sister city Mishawaka a hot-bed of war industries on a seven day week around the clock, the music biz is lousy. Ninety-seven per cent of the local musicians have thrown caution to the winds and gone to work in war plants. Even your correspondent is a Factory Joe!!

The Indiana Cafe continues to do the bulk of biz here in spite of the ritzy joints down town. With Mac Hall, trumpet, leader, are: Foster Malone, 88; Louie Beck, tubs; Benny Bendit, reeds; Chuck Eaton, former Harry James man, on bass and vocals.

The Club Lido continues the policy of changing bands every two weeks . . . across the street the Melody Bar offers Roy Graveel, blind organist who really kicks a Hammond. Roy stepped in for Carl Horvath, who set the army on fire the first week when he won a USO entertainment contest with a borrowed, ramshackle squeeze-box and a subsequent trip to the nite spots of New York. . . . Corp. Eddie Calloway, 18th F.A. Band, Fort, Sill, is the papa of a new baby reed man. . . . Glen Stone, leader at Baldoni's, is recouping in the hosp after an operation. . . . Ted Boles, former bass with Harlan Hogan quartet, drops a line from his post in Alaska. . . . Marty Ross doing fine with a small combo at Powell hotel, Niles, Mich. . . . Ralph Kester, local tubster, joined Herbie Kay.

—John M. Glade

McKinley Crew Really in 'Jam'

New York—Ray McKinley's crew hit one of the roughest transportation snags yet last month when they played Convention Hall in Atlantic City. They arrived at eight o'clock in the evening to discover that the baggage, supposedly checked through, was still in New York. Desperate phonings couldn't rout up any way of getting the music or instruments down in time. Instruments, except for Joe Parks' tuba, were obtained by getting the head of the local to okeh the band at a music store—and then the fifteen piece unit jammed from ten until two, playing pops, riff tunes, and even a waltz!

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Stork's Visit Breaks Up Strip Tease

New York—The center of New York's bright life and the hangout of the hep and the hot, 52nd Street, threw a party for Uncle Sam the other night. Main purpose of the affair was the selling of War Bonds but just incidentally, 20,000 or so visitors had a thumping good time. The Street was blocked off from Fifth to Sixth Avenues and celebrities from most of the big shows and clubs did the entertaining.

Some of the more enthusiastic even managed to find room to dance to the bands who played from platforms rigged up outside of the night clubs. Final word was that the party was a huge financial success, with almost a million dollars' worth of bonds sold.

Funny slant was given to the show when a policeman broke up Georgia Brown's strip act shortly after one o'clock.

“Sorry, lady,” he said. “The party's over. I don't mean that there's anything wrong with your act either. But a baby's just been born across the street.”

Blanchard at Cableskill

Cableskill, N. Y.—Kenny Blanchard and his orchestra are playing at the Cableskill Golf Club on an indefinite run. Blanchard has played in the vicinity for some time. The band is nine pieces plus Kenny on clarinet and Eloise Hill on vocals.



Robbins Music's *Humming Bird* is off to a recordedly fine start with pressings of the tune having been done by Kay Kyser, the Andrews Sisters, Guy Lombardo and Tommy Tucker and with transcriptions grooved by others. According to the assigned pressings, the tune will be among them. It is by Harold Adamson and E. Di Lazzaro, the writers of *Ferry-Boat Serenade*. *Hip, Hip, Hooray* follows the *Bird* on Robbins list for a new plug. A timely rhythm song, it should do well.

Since Kalamazoo, Michigan, and Idaho are getting their plugs, Miller Music, Inc., comes up with *Massachusetts*, a solid new ditty which has nice radio plugs set up. It's an Andy Razaf, Lucky Roberts penning. Clever lyrics with a nice bounce tempo tune. Leo Feist, Inc., has scooped up *At Last*, the smash tune from *Orchestra Wives* featuring the Miller band. Ditty was written by Mack Gordon and Harry Warren. They also have *I'm Dancing With the Mammas With the Moolah and The Last Call for Love* from Tommy Dorsey's *Ship Ahoy*.

Light a Candle in the Chapel is up for the big push by Mills Music who is currently gloating over the success of *Idaho*. Two new boys are assisting Charlie Warren, Mills professional manager, on these tunes. They are George Gilbert and Lou Comito. Both have had years experience in the business. Bernie Simon, publicity at Mills, goes into the army and is succeeded by A. Louis Goldfarb.

New Herbert Series

M. Witmark and Sons boasts a series of albums of Victor Herbert's music arranged for various instruments. Remick Music Corp. comes off the line with an American Patriotic Song Album revised into a "Victory Edition." The new songs of this war are added to the old. The *Marine's Hymn* has been included, among others. Harry Lee Hoffman and Charlotte Feast are the co-writers of *We've Got to Stick Together*, a new patriotic song. Jack Mason has a good stock out on the ditty.

Chart Music of Chicago announces three new tunes including *Lure of the Islands* and *Tahiti Sweetie* from Monogram's *Lure of the Islands and Setting of the Sun*, a new Western by Salty Holmes of the Prairie Ramblers. Better Song Publications announces *I Left a Dream in Vienna*. Frank Dailey, ex ork leader and now Meadowbrook proprietor, has written a song entitled *With a Sweetheart Like You* but so far plugging has been confined to the Meadowbrook current bands. Alan Courtney is looking for a replacement for Nate Marglo. Ted Groupy is writing the score for RKO's *Scattergood Swings II*. Ted was in on *Flamingo*.

J. P. Music announces *Meet Me Under the Maple Tree* in Radio City and *Magical Moments*. Johnny Green, *Body and Soul* author, played his serious composition *Music for Elizabeth* over CBS recently with Johnny conducting and Vera Brodsky taking the piano solo. Robbins has added sev-

Music Festival Offers Auto Ride With Ticket

New York—Tanglewood, where the Berkshire Music Festival, sponsored by Serge Koussevitsky of the Boston Symphony is held, has worked out a plan to beat gas rationing. Each ticket to the festival entitles the bearer to a seat in a privately owned car, Tanglewood-bound, which stops at central clearing points along the way.

Carl Bean in Iowa

Carl Bean, formerly associated with Frankie Masters orchestra and best known as composer of *Scatterbrain*, is in the band instrument business in Mason City, Iowa, in his own establishment, the Iowa Band Instrument Service.

Jobber Orders A Best-Seller By the Pound

Los Angeles—"Music by the foot," as it is sometimes bought and paid for in the movies, is not unheard of, but "music by the pound" is something new. It bobbed up for the first time as Pacific Music Sales, Inc., distributor for *Who Wouldn't Love You*, one of the top tunes of the day, received an order for "50 lbs." of the song from a mid-west jobber. Arthur Schwartz, head of PMS Inc., said the order was duly filled and that it came to 687 copies of the piano sheet music of the song. Said Schwartz: "If this gets to be a habit we'll have to lay off these light pops and go in for heavy classics."

en new books to the Mammoth series including accordion, Eb alto, clarinet, trumpet and trombone solos, plus a Gay Nineties and an Opera book. They have also published the *Big Three Band Book* and twenty new Paul Yoder band arrangements. Two new choral collections have been added to their list and their Latin American catalog now lists 150 recordings of their active Latin American tunes. All this and more to be announced by Al Brackman, publicity agent at Robbins.

Buttons Help Sales

Earl Haubrich, head man at Televis Music in Chicago and co-author of the tune *It's the Man Behind the Man Behind the Gun* is using a "100% American" button given free as an added stimulus to sales of the tune. The tune is a tribute to the defense workers "behind the man behind the gun." And Advanced Music finds that it can't keep a good song down. Josef Myrow's *Autumn Nocturne*, thought a dead tune, pops up to become Advanced's number one tune.

An all time low was hit lately when BMI sent William Saroyan one cent in total royalties for his tune *Of All The Things I Love*. Walter Huston sang the song in Saroyan's play *Love's Old Sweet Song*, two years ago. The publishers explained that the check would have been a few cents larger except that the one copy was sold at a discount. Who bought it? That's right, Big Bill Saroyan.

Elmore White has moved from Greene and Ravel to a spot in the professional department of Broadway Music, Inc. Dick Arnold, who used to be with Feist, has taken a new job as professional manager in the Hollywood office of Irving Berlin's music publishing house. Jeanette Goldberg is another addition to the same company, leaving Broadway Music.

Robbins Music is publishing the score from the *Star and Garter* show. Al Stillman and Harold Rome did the score of the glorified burlesque epic. Bill Snider and Newton Weinstein of the Richard Himber band have worked out an arrangement of a melodic theme from the *Shostakovich Seventh Symphony*. These days they don't even give them time to die before they start swiping! Sammy Fain and Charles Tobias are writing the tunes for the new road version of *Hellzapoppin'*, opening September in Chicago.

Rhythm Hill Razed

Bennington, N.H.—Rhythm Hill, famed summer gathering place of opera stars, and home of Doris Doe, mezzo-soprano, burned to the ground last week.

War Bond Song Winner Thanks Beethoven

Camp Bowie, Texas—"Sure, I got lots of help from Beethoven." The speaker was Sergeant Barnett Shaw of the 106th Engineers at Camp Bowie who, aside from knowing how to shoot a pontoon across a river, knows a lot about music.

He wrote the winner, *Buy a Bond for Victory*, in the recent war bond song contest, open to all personnel of the Eighth corps area. "I decided that there was no better way to demonstrate the ways of democracy than to have a Teuton like Ludwig van Beethoven collaborate on an American war bond song."

Guest of Honor

Shaw received a twenty-five dollar war bond from the Tarrant county war bond committee and was guest of honor at Fort Worth's *Bonds for Bombers* dinner.

Judges of the song contest were Ernie Hecksher, current orchestra leader at San Antonio's Hotel, St. Anthony; Colonel C. R. Tips, Corps war bond officer, and two



Sgt. Shaw

musicians from the military personnel of Fort Sam Houston.

Carl Ravazza, currently appearing in Dallas' Mural Room, is preparing to introduce Shaw's version of the French song *J'ai ta Main*, under the title *Au Revoir, My Cherie*.

Almost Had One

Shaw, a native of Dallas, was inducted in March, 1941. He had been working on an adaptation of Tchaikowsky's Piano Concerto which he called *True Love*, but promptly forgot upon entering the army. He was painfully reminded of the tune, however, when *Tonight We Love* shattered ear drums from coast to coast. His current number, *Buy a Bond for Victory*, contains lyrics and is based on the fourth movement of the famous Beethoven Fifth, sometimes called the "Victory Symphony" because of its opening, . . . bars.

Shaw is particularly interested in Spanish American music, and at the request of band leader Artie Shaw, wrote English lyrics for the tune *Adios Marquita Linda*. A few seasons ago he collaborated on a tune with the famous Xavier Cugat, writing the lyrics for *Night Must Fall*.

—Sgt. John Tipton

Golden Gaters' Pix

New York—Golden Gate Quartet, favorite spiritual singers of Mrs. FDR, get their first screen shot next month when they will be filmed for *Star Spangled Rhythm*, the Paramount, all-star hodge-podge musical which snoops into the back-stage life at a big studio.

Meadowbrook Quickie

New York—Harry James will jump into Frank Dailey's Meadowbrook for a fast ten day stay between jobs at the Astor and Lincoln Hotels. Meadowbrook opening will be September 22.

Inside Story About The Stock Arranger

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

CHARLEY HATHAWAY

The essence of good creative work in almost any line is background—and Charley Hathaway has certainly had a lot of that. He's done everything in music from directing a vaudeville pit band to arranging for such mighty maestros as Paul Whiteman, T. Dorsey, Glenn Miller and B.G. And he's another exception to the rule—that big band penmen don't jell as stock arrangers.

Hathaway was born in Sparta, Ill., and he'll be celebrating his 37th birthday just about the time this hits print. He came east at the age of 15 and by the time he finished high school was gigging around with local bands on the 88. His first steady job was in a stage band and the initial trip of this alleged orchestra left the component parts, including friend Charles, stranded in Chicago in October—sans overcoat, incidentally. He and the rest of the crew thumbed it back home and after more pit band work C.H. decided that vaude work was for lesser lights than he so he chucked music for the time being.



Charley Hathaway

Word came that guys were making plenty of the long green down Miami way so he hotfooted it down there—made a fortune—left it there. Came back to New York again, this time to concentrate on arranging. His first assignment was turning out a few manuscripts for Paul Whiteman while the King of Jazz was playing at the Biltmore and it was there that he met Rocco Vocco, then head of DeSylva, Brown and Henderson. Rocco made him head man in his arranging department and Charley has been arranging stocks ever since except for a period of 17 weeks last year when he conducted the Colgate Spotlight Hour on WSBC.

Hathaway is married and has a little girl 2 years old whom he idolizes to the point of giving up a game of golf or baseball when she beckons. . . . he plays a substantial game of baseball and his prowess with the ash almost led him to making the game his profession. . . . nuts about his work, his idea of a roaring good time is a late hour and a Wagnerian score. . . . 6 to 10 hours just about gives him enough time to write a stock though he can do it quicker when he gets the right vibrations. . . . doesn't mind whether the tune he's arranging jumps or wishes so long as it's a good number. . . . like many of the stock turn-outers he studies with Joseph Schillinger. . . . his favorite stock was *And the Angels Sing* until just recently when he did one on *Kalamazoo* from Glenn Miller's new pix which he likes better. . . . thinks that Mr. T.D.'s band really plays up a storm and would like to turn out a few more specials for that band again sometime. . . . refers somewhat nebulously to the essentials of a good stock as being "good taste plus experience"—but the clouds disappear after you've tried one of his solid efforts.

Speculating on stocks both present and future, Charley has this to say: "Some of the present day stocks are actually better arrangements than many so-called 'specials' used in good bands. Of course, any advance in the quality of stocks has to be inspired by a better quality of dance band specials but I'll go so far as to say that the present standard of stock arrangements is even proportionately higher than that of name band specials because of the fact that most bands have finally become arranger-conscious. "Today there is scarcely a young band that doesn't want to sound like Miller, Dorsey, Goodman or

Ben Franklin Dug Musical Jive Too, It Says Here

If you think that Benjamin Franklin did nothing with his time but go around inventing electricity and flying kites, Jack, you're crazy. In the field of music, Franklin found time to invent an instrument known as the "armonica" (sometimes known as the "harmonica"). The instrument was composed of thirty-seven glasses of assorted sizes mounted on an iron spindle which ran through a hole in the center of the glasses. The spindle was laid horizontally in a long case on four legs, something like a harpsichord. The player seated himself before the instrument, revolved the spindle with a treadle and touched the edges of the moving glasses with his fingers, thus making the tone. Music for the instrument was composed by Mozart and Beethoven. It became widely popular in Europe but, according to the National Committee to Signalize Benjamin Franklin's Continuing Contribution to American Civilization (nope, we ain't kidding, Jack), the instrument was abandoned because "the vibration of the glasses tormented the nerves of the player." We predict the same decline for the jewaharp. Man, the vibration is terrible.

Dottie With Musso

New York—Dottie Reid, former Bob Allen and Muggys Spanier chirper, joined the Vido Musso band last month in the middle west. Spot isn't permanent as she'd rather do club work in New York.

some big name. Hence, those who play stocks expect arrangements that will make them sound as such. Take the case of *Commando's Serenade*—there's a stock that is practically note for note the way Hal McIntyre recorded it. Even Dave Mathews' tenor chorus is written out. Isn't that the tip off? The future of stock arranging depends a great deal upon the amount of confidence vested in the arranger by the publisher. As that confidence increases, so will the standard of stocks increase."

SHEET MUSIC BEST SELLERS

- JINGLE JANGLE JINGLE (Paramount)
- SLEEPY LAGOON (Chappell)
- JOHNNY BOUGHROU FOUND A ROSE IN IRELAND (Crawford)
- ONE DOZEN ROSES (Famous)
- HE WEARS A PAIR OF SILVER WINGS (Shapiro-Bernstein)
- WHO WOULDN'T LOVE YOU? (Maestro)
- I LEFT MY HEART AT THE STAGE DOOR GARDEN (U.S. Army)
- THREE LITTLE SISTERS (Savely-Joy-Selick)
- JERSEY BOUNCE (Loew)
- ALWAYS IN MY HEART (Remick)

SONGS MOST PLAYED ON THE AIR

- JINGLE JANGLE JINGLE (Paramount)
- HE WEARS A PAIR OF SILVER WINGS (Shapiro-Bernstein)
- SOUTH WIND (Witmark)
- IDAHO (Mills)
- THIS IS WORTH FIGHTING FOR (Harms)
- SLEEPY LAGOON (Chappell)
- ONE DOZEN ROSES (Famous)
- BE CAREFUL, IT'S MY HEART (Berlin)
- DO YOU MIND YOUR SWEETHEART? (Paramount)
- TAKE ME (Bregman-Vocco & Conn)

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6:30	Uma
6:45	Jan
6:45	Jan
7:00	Fred
7:15	Glen
7:30	Al
7:45	Bob
8:00	Beac
8:00	Beac
8:00	Beac
8:30	Nora
9:15	Jim
9:15	Jim

Dialings for Dancetime

(All times Eastern War Time. Programs listed subject to local station change. CBS—Columbia Broadcasting... NBC—National Broadcasting... Blue—The Blue Network... MBS—Mutual Broadcasting)

SUNDAY	
A.M.	9:30 Meredith Willson Orchestra—NBC
10:00	Clyde Lucas, Kenneywood Park—MBS
10:30	Cab Calloway Quin—Blue
11:00	Tommy Dorsey—NBC
11:05	Ray Kinney—MBS
12:00 (noon)	George Duffy, Hotel Cleveland, Cleveland—MBS
12:00 (noon)	Diak Kuhn, Hotel Statler, Buffalo, N.Y.—MBS
12:00	Shap Fields, Edgewater Beach Hotel—Blue
11:15	Bobby Byrne, Hotel Edison, N.Y.—CBS
11:15	Glenn Miller, Theatre, Youngstown, O.—CBS
11:30	Diak Jurgens, Cedar Grove, N.J.—CBS
11:30	Richard Humber, Essex House, N.Y.—MBS
11:30	Ray Heatherton—Blue
12:00	Tiny Hill, Trianon, Chicago—MBS
A.M.	12:05 Buddy Franklin—Blue
12:05	Harry James—CBS
12:15	Eddy Howard, Aragon, Chicago—MBS
12:30	Freddy Martin—Blue
12:30	Ray Noble from San Francisco—CBS
12:30	Barney Spear from Chicago, To Northwest—CBS
12:35	Bob Allen, Pelham Heath Inn, N.Y.—MBS
1:00	Henry King from San Francisco—MBS
1:30	Everett Hoagland—MBS
2:00	Jan Savitt, New Hollywood Casino, Hollywood—MBS
2:15	Henry Busse from Chicago, To West Coast—MBS
WEDNESDAY	
A.M.	8:45 Delta Rhythm Boys, To South and Midwest—CBS
P.M.	12:45 Willard Telo with Mary Arnold, pianist—MBS
1:45	Vincent Lopez, Taft Hotel, N.Y.—Blue
4:00	David Cheskin's Orchestra from Buffalo—CBS
5:15	Jack McLean, Man With a Band—MBS
5:30	Joe Frassetto's Orchestra—MBS
5:45	David Cheskin—MBS
6:30	Milt Heath Trio, Dempsey's, N.Y.—Blue
6:40	Jan Savitt, New Hollywood Casino, Hollywood—MBS
7:00	Fred Waring—NBC
7:15	Glenn Miller, Theatre, Youngstown, O.—CBS
9:00	Basin Street Chamber Music—Blue
9:15	Clyde Lucas, Kenneywood Park, Pittsburgh—MBS
10:00	Kay Kover—NBC
10:15	Ray Kinney—CBS
11:00	Ted Lewis, Beverly Hills—MBS
11:15	Glenn Miller, To West, Theatre, Youngstown, O.—CBS
11:15	Shap Fields, Edgewater Beach Hotel—Blue
11:15	Del Casino—MBS
11:15	Harry James, Hotel Astor, N.Y.—CBS
11:30	Low Diamond from Chicago—Blue
11:30	Paul Martin from Hollywood—NBC
11:30	Richard Humber, Essex House, N.Y.—MBS
12:00 (midnight)	Tommy Tucker, Palmer House, Chicago—MBS
A.M.	12:05 Glen Gray, Hotel Pennsylvania, N.Y.—Blue
12:05	Sam Donahue, Glen Island Casino—CBS
12:05	Ed Sinker's Orchestra from Salt Lake City—NBC
12:15	Tommy Tucker, Palmer House, Chicago, To Northwest—MBS
12:30	Freddy Martin from Los Angeles—Blue
12:30	Charlie Murray's Orchestra from Chicago, To Midwest—CBS
12:30	Woody Herman, Palladium, L.A.—CBS
12:35	Bobby Byrne, Hotel Edison, N.Y.—MBS
1:00	Cab Calloway, Casa Manana, L.A.—MBS
1:30	Matty Malneck, Chase Club, St. Louis—MBS
2:00	Henry Busse from Chicago—To West Coast—MBS
THURSDAY	
A.M.	1:45 Vincent Lopez, Hotel Taft, N.Y.—Blue
1:45	Joe Frassetto's Orchestra—MBS
2:45	Khalil Serrano from Lowry Field—MBS
5:00	Demello Orchestra—Blue
5:15	Man With a Band, Jack McLean—MBS
5:30	Quaker City Frivolites—MBS
6:15	Ralph Marini's Orchestra from Chicago—Blue
6:30	Milt Heath Trio, Dempsey's, N.Y.—Blue
6:45	Jan Savitt from Hollywood—MBS
7:00	Fred Waring—NBC
7:15	Glenn Miller, Theatre, Youngstown, O.—CBS
7:45	Johnny Richard's Orchestra—MBS
8:00	C.B.S. Musical Melting—CBS
9:00	Bob Crosby, Music Hall—NBC
9:15	Art Jarrett, Blackhawk, Chicago—MBS
9:30	Sam Donahue, Glen Island Casino—MBS
10:15	Tommy Dorsey's Treasury Show—Blue
10:15	Clyde Lucas, Kenneywood Park—MBS
10:45	Louis Prima—MBS
11:00	Ted Lewis, Beverly Hills, Ohio—MBS
11:15	Glenn Miller, Theatre, Youngstown, O.—To West—CBS
11:15	Charlie Spivak, Hotel Sherman, Chicago—Blue
11:15	Diak Jurgens, Cedar Grove, N. J.—CBS
11:30	Richard Humber, Essex House, N.Y.—MBS
11:30	Xavier Cugat, Waldorf Astoria, N.Y.—Blue
11:30	Johnny Long, Hotel New Yorker, N.Y.—CBS
FRIDAY	
A.M.	11:45 Matty Malneck, Chase Club, St. Louis—MBS
P.M.	12:00 Midnight—Jimmy Joy, Hotel Bismarck, Chicago—MBS
12:05	Harry James, Hotel Astor, N.Y.—MBS
12:05	Alvina Ray, Hotel Astor, N.Y.—CBS
12:30	Bob Grant, Savoy Plaza, N.Y.—Blue
12:35	Jerry Wald, Hotel Lincoln, N.Y.—MBS
1:00	Henry Busse from Chicago—MBS
1:30	Everett Hoagland from Pittsburgh—MBS
2:00	Cab Calloway, Casa Manana, L.A.—MBS
SATURDAY	
A.M.	10:30 Billy Moore Trio—Blue
11:00	Service Men's Hop—from Chicago—Blue
11:05	Delta Rhythm Boys—CBS
P.M.	12:00 (noon)—Mills Brothers—from Hollywood—Blue
12:45	Johnny "Seat" Davis, Sea Girt Inn, N.J.—MBS
1:00	Vincent Lopez—Hotel Taft, N. Y.—Blue
1:30	Rudy Bundy, Westchester Casino, N.Y.—MBS
2:00	Fantasy in Melody—Paul Lavalle's Orchestra—Blue
2:00	Jerry Wald, Hotel Lincoln, N.Y.—MBS
2:45	George Duffy, Hotel Cleveland, Cleveland—MBS

Quits School



Seattle, Wash.—You can't teach school all day and play piano at night, according to Helen Hart, featured at the Roll Inn Tavern here with Boots Monett, sax, and Rod McCreary, drums. So after five years as a school teacher, Helen gave up her classes to concentrate on a musical career. She plays sax, too, and has appeared at the Show Box and other local spots.

ORCHESTRATION REVIEWS

By TOM HERRICK

American Patrol

Published by Robbins, Arr. by Will Hudson

Here's another light jazz arrangement on Meacham's *Patrol*. Though the arrangement is fairly lengthy and devoid of any ad lib or instrumental solos, Hudson has kept it interesting right up to the last bar. After 8 bars of get-ready, unison saxes take up the first melodic strain. Straight muted

the last cut chorus is an easy jump.

Elegy

Published by Mutual, Arr. by Dave Mann

Charlie Spivak's flowing record arrangement of Massenet's *Elegy*. After the introduction which establishes the accompanying figure, low register clarinets back up the open trumpet solo which continues through A for 16 bars and an additional 8 of the second strain at B. Unison trombones pick up the lead at C, and at D there is a very tasty bit of sax ensemble. Brass take over in cup mutes at E and there's some more tasty reed work at F with 8th note triplets, 16ths and stuff. A la Spivak trumpet takes it out. A very simple, pretty arrangement.

Strictly Instrumental

Published by Chorio, Arr. by Johnny Fortis

That very pop riff tune whose title belies the fact that it sports a hep set of lyrics. Reeds in unison get the first 16 of the opening chorus at A while orchestrated brass play the familiar triplet figure. Brass take the bridge and saxes get the rest. Second trumpet kicks off at B to the accompaniment of excellent rhythmic sax figures and saxes take over a swingily phrased bridge followed by a tenor out. At C, ensemble has the lead with sax fill-ins and second trumpet gets the bridge and then modulates very trickily into the last cut chorus.

At Last

Published by Foist, Arr. by Jack Mason

Top tune so far from Glenn Miller's new movie, *At Last*, gets nice treatment in this arrangement of Mason's. After a full intro, the last two bars of which establish the accompanying figure for the opening chorus in the special, tenor takes over with after-beat bell tones in the background. Trombone takes the release with ensemble backing him up and tenor gets what's left. In the brace choruses saxes lead off and brass in cup mutes get the second chorus with the usual split at the bridge. The last is full and legato.

Isabella Kissed A Fella

Published by A.Y.S.B., Arr. by Paul Weirich

AYB's current No. 1 plug and a sprightly novelty tune. Fifty bars to this tune with the first two and last strains consisting of 14 bars instead of the usual 8. Ensemble and brief flashes of unison sax on the melody take up most of the first chorus while saxes get the second. Reeds with clarinet on top split the lead with muted brass in unison for the first half of the special. The final chorus is on the beat. Good novelty.

ALSO RECOMMENDED

- The Sleep Song*, Published by Mutual, Arr. by Will Hudson.
- Tumbando Cana*, Published by Marks, Arr. by Jose Morand.
- Be Careful, It's My Heart*, published by Berlin, Arr. by Jack Mason.
- Conchita*, Published by Famous, Arr. by Geo. N. Terry.
- I'll Be Marching To A Love Song*, Published by Robbins, Arr. by Jack Mason.
- Pirolito*, Published by Robbins, Arr. by Charles L. Cooke.

Los Angeles—Lionel Hampton's band is finishing a two weeks vacation prior to opening at the Casa Manana in Culver City. In the interim, tonsils were removed from the growing throat of Mr. Hampton.

Says Hot Jazz Is Commercial

Pal of Django, Panassie And Delaunay Plans to Organize Band Over Here

By Frank Stacy and Mike Levin

"I claim hot jazz, New Orleans variety, is commercial . . . and I intend to prove it." This blast hit the *Beat* from Roger Kay, 22-year-old French refugee, who has been in this country just a few months.

"I left Cairo, Egypt, where I was born, when I was only seventeen," Kay said, "and maybe bumming around the Continent has given me more confidence in myself than I should have. However, I think that the associations I had with musicians and music critics in Paris gave me a pretty good idea of what jazz is all about, and I'm counting on hard work and luck plus financial backing to put this thing over."

"You see," Kay went on, "I was lucky enough when I landed in Europe to become friends with the people who know jazz, men like Panassie and Delaunay and the Hot Club musicians. I'm sure that I learned what the good stuff is made from and just as sure that it's saleable commercially."

Background Good

Kay has the background for his colorful statements. Although he comes from a wealthy family, he left home and went on his own when he was seventeen. Finding a job in Cairo as music and art critic, he decided that he needed bigger fields to conquer, and shipped out to Paris. Landing with ten dollars in his pocket, he wondered if he hadn't made a mistake, especially when he started going hungry and sleeping under bridges. He finally found odd jobs and managed to keep going. While hanging around one of the jazz bistros one night, he ran into some luck.

"I wandered into a place called the Moulin Rouge one night," Kay said, "and after listening to the band for a while, I went up to the leader, who played a King Oliver style trumpet, and asked him if I could sing a couple of numbers. I had never done any professional singing before, but it just seemed like a good idea at the time. He said that it was all right and when I was finished, he said he liked what I'd done. That was the start of a long friendship between Arthur Briggs and myself. He appointed himself my guardian angel and got me some fine contacts.

"Briggs, you know, was one of the first colored American musicians to visit Paris. He brought over a bunch from Havana, and liked it so much that he stayed there. He developed some swell men, like Christobel, for example, who plays an alto sax that nobody can beat.

With Grapelly

"My first job with a band was at another place in the Montmartre called the Florence with Jean La-Porte's band. It was pretty commercial with a style something like Charlie Barnet's. Incidentally, Stephan Grapelly played piano in the outfit, although, as you know, he played hot fiddle in the quintet of the Hot Club of France. Stephan dropped the quintet in 1939, went commercial, and made big rent money in London.

"This was where I met Hugues Panassie. He came in one night and told me that my singing was lousy. Later, when I'd developed a new, softer style of scat singing, he liked it and used to have me sing at jam sessions where he played bad clarinet, and Delaunay played good drums. He had just returned from America when we met and was changing his ideas about what real jazz was.

Before he visited the States, Panassie was a very dogmatic guy and anyone who didn't agree with or live up to his ideas was just

out, that's all. Even if a musician, who played better than good normally, made two or three bad records, that was enough for the critic to put him on a permanent blacklist.

Panassie's Jazz

Panassie's definition of jazz in those days was that it must be rough and spontaneous and if a few flat notes got in occasionally, the hell with them. Jazz was vulgar creation. Being out of key was all right, just so long as the music was crude, dirty, and real. He liked men like Armstrong, Teeschmaker, Ladnier and Mesrow, and a good recorded example of his tastes then is *Coming On with the Come On*.

"After visiting the States, though, he changed his mind about a lot of things and could find something good in the technique of Artie Shaw and the skill of Teddy Wilson. He hates Goodman—likes Teeschmaker. So the definition of what made jazz was altered to let polished style in. Briefly, jazz now could be clean, finished, but still had to be spontaneous. Something like Rex Stewart's *Sell It, Old Man*.

"Panassie had to be dogmatic at first, though, because that was the only way he could get people interested in what he had to say. He started radio shows, discussing recordings and musicians, and pointing out like a school teacher what was good or bad about them.

Jazz Intellectuals

"He can instantly identify musicians on records, picking them out of sections, and is hardly ever wrong. One of the big things that he did was to build up the Hot Club. He's the president and Charles Delaunay is secretary. Delaunay (incidentally, a wonderful painter) has been reported killed while working in an anti-aircraft unit.

"The club has a thousand members, most of them are intellectuals, students, painters, you know. They're a lot different from the jitter-bug swing fans I've met here. I mean that they take their jazz very seriously in France. It's much more than a fad. Jazz is a serious art form that demands study and offers the same scope as any other art. And it's not only the intellectuals who are interested. The French kids who listen to the radio jazz shows are crazy about it and idolize Panassie. He even got the long-haired critics to accept his evaluation of it and now all the serious music papers and magazines have columns and articles on real jazz. They don't confuse it with commercial drivel either."

Kay was disturbed to hear the reports of Django Reinhardt's death when he reached New York.

"I still have a feeling that it may not be true," he said. "Django was such a wonderful guy that you can't imagine him dead. It was funny the way that I met him. Arthur Briggs and I were in a cafe early one morning having a few drinks after work. This was around the time that Count Basie was the new sensation and the band everyone was talking about. We were discussing the different men in the band when this badly dressed fellow with a full moustache like that of Anthony Eden, walked up to us and said, in

'The Last Time He Saw Paris --!'



(Directly above is a shot of Chaput's guitarings, coupled with an amazing slant on Django's technique, using a cross-fingered position.)

New York—Sketch at the top shows Roger Kay and a group when the heart of Paris was young and gay. Right to left: Kay; his wife, who still is somewhere in France; Jack Sol, an agent, and Jack De Leon, the Herman Rosenberg of the Paris swing circle. Below at the left is a rare picture of the Hot Club of France Quintet. Left to right: Roger Chaput, Django Reinhardt, Louis Vola, Stephan Grapelly and Joseph Reinhardt. Django's brother, who also plays guitar. A sketch of Jimmy Munroe by Kay appears below on the right. Munroe operated the club frequented by all the musicians in Paris.

broken English, 'Listen buddy, don't say anything about Dickie Wells because I heard him once and he's better than J. C. Higginbotham.'

Reinhardt Strange
"Briggs recognized him, of course, and didn't say anything but I turned around and said, 'Why don't you go back to your farm and let musicians talk about music?'"

"Django was such a nice fellow, though, that he wasn't offended and we eventually became close friends. He used to help me with my singing, making me improvise on themes from Franck and Bach and it was good training, too.

"There was something strange about Reinhardt that no one was ever able to figure out. For one thing, he never talked about himself or his life before we knew him. The general impression was that he was a Gypsy, born in Roumania before 1910, which would make him about thirty-five or so. There are all kinds of stories about his hand being paralyzed, the most common one that he was burned rescuing a girl from a fire.

"However, I can tell you about his hand. He could only use the thumb and first two fingers of his left hand easily, while the last two fingers could be used for simple manipulations. He never spoke about it himself and none of us

ever brought it up.

Django Irresponsible
"His life in Paris was unusual, too. He had a small apartment but a lot of the time he'd sleep out on park benches or just roam around all night with his guitar. Most of the time he was broke, although he did make some money on record dates and irregular jobs. He had such an odd attitude toward life in general and was so irresponsible that no leader dared hire him for a steady job with a band.

"It was like this with Reinhardt: he might be working in an orchestra, suddenly decide that he wanted to be some other place and just get down from the stand and walk out. Probably he wouldn't be seen again for two or three weeks or even longer. He wasn't stupid, either. Really a very intelligent guy. He was interested in Schopenhauer and Nietzsche and loved to talk about philosophy. I think the point is that he was just a simple person who liked his music better than anything else and played only the way that he wanted to play. He wouldn't let anything interfere with that.

"He never learned how to read music, but could play involved technical classical pieces from memory that made other musicians shake their heads in wonder. He and Segovia regarded each other as the best in the business. Something

else different about him was that he never listened to records nor had any desire to hear other guitarists play. About his own playing he was over-modest and while he must have known that he was great, he used to feel sometimes, that he wasn't quite good enough for the best musicians.

"The instrument that Django used was an old Spanish guitar with a beautiful tone. It must have had a secret though, that only he knew about, because, although a lot of other guitarists tried to play it, they could never produce music with it. He never used an amplifier or electrical attachment of any kind and his tone was something like Bix's. Someone once said, 'Reinhardt filters his tone through his soul.'

Sincere in Playing
"He was the kind of character who would take his guitar out into the moonlight and play softly to himself and sometimes tears would come to his eyes even when he was playing in a crowded night club. One of his habits was to keep his eyes closed all the time that he played and he had a lot of nervous facial mannerisms to express different moods.

"Django was a member of the Quintet that Arthur Briggs organized around 1932 which was made up of Django and his brother Joseph Reinhardt on rhythm gui-

(Modulate to Page 19)

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Alec Wilder Replies To Charges of H.E.P.

by Mike Levin

Alec Wilder read the *Lounging With the Longhairs* column about him in the *Beat* last month. He didn't like it. He claims H.E.P. is wrong for many reasons. Number one, that Hindemith is by now a Big Man and can walk into a recording studio with a sheaf of dissonances and say, "Knock it off, boys, this is my latest"—and everybody will fall all over themselves getting the stuff on wax.

Alec says that he can write dissonance with the best of them. He also says that in his younger days, he wrote some stuff which would blitz a buffalo—and furthermore claims that right now he has octet scores filed away which nobody will play because they're too radical—he also adds what the heck.

Non-Pressure Boy

Which is the key to Wilder. Practically a cult with record collectors when he first turned out his octet ideas for Brunswick. Alec has never really cared much about being a Big Music Man, not because he wouldn't like to. Don't let his tweed cloths, carefully tended longer hair, and abstract manner fool you—he'd love to be considered one of the top men—which he is—by the general public.

But also he hates fussing. He can't get with bickering and the politics that make up the business, and he figures as long as it goes on, he isn't going to bestir himself about it. He is strictly a non-pressure boy—which also explains a lot of things about his music.

Don't get the idea that Mrs. Wilder's boy is completely fog-ridden, never remembers to change the sheets, and can't remember his girl's telephone number and that sort of drivel. I will always remember one delightful breakfast at the Algonquin when he persisted in telling one band-leader that he couldn't possibly do any work for him, that he was too sick and tired, that his work lately had stunk and that was all there was to it.

This kept up for an hour, at the end of which time Alec let word fall casually that he would be much less tired if the ante per score were raised \$25. No, he's no fall guy, but he's also like nothing else in the music business either.

Why He Loves Trains

The tale commences in up-state New York with one of these families that can be found only in up-state New York. To make things worse, Alec's pop was a prosperous banker, and from what he says about the household, a leopard would have changed his spots promptly on the halfhour there. This lasted till Alec was in his teens, not having learned much of anything about anything, except a healthy dislike for upstate New York. He's always claimed that his love of trains came originally because they were something which would take him out of the town which was slowly driving him batty.

At this point, Alec's father died, and he fell into a pot of dough—about ninety thousand bucks to be exact. He came down to New York and proceeded to spend the next three years of his life alternating between trying to write, and finding new ways to batter his liver. When it finally got so that he did a stately minuet every morning with the purple alligator and the green smurph that lived down the hall, the doc told him he could have another six months to live—that was assuming the Feds didn't cart him off before then as being an illegal and portable still.

Locked Up to Write

He also settled down to writing. He was living with a guy on Gay Street, and a friend of the family, who Alec admired very much, had told him that the only way to learn to write was to turn out a pile of manuscripts at least three feet thick. When you'd gotten that far, you could throw them away, and start to think of writing something half way decent.

Alec took him seriously on this, and fixed himself up a special chair that had a lock on

it. When Alec's roommate went off to work, he locked Alec in the chair—not to be unlocked till he returned that night. I am suspicious of this for a number of reasons, but Alec swears it is so, so we will give it a passing grade.

Up until this time, he had had almost no contact with music whatsoever. His family abhorred music, wouldn't let him hear it in any way, and as a result, AW spent most of his young life thinking that music was something swishes or bores played around with.

This lasted until this friend of his took him to Carnegie Hall. Alec remembers only that they played some sort of Italian music. But he also remembered he liked it very much. That was more or less the end of the writing. I forgot to tell you that before this, he had been sent to St. Paul's School, hated the joint, as does anybody in his right mind, and had scrambled to Italy for one brief summer. He figures this is maybe why the music at that concert appealed to him so much.

Off to Rochester

At any rate, not only did he find he liked music, he found after writing the three feet of mss, he had nothing to write about. Also he was broke. At this point, he was walking along Gay Street (a no-account alley which goes nowhere quickly) minding his own business, when he tripped over a twenty dollar bill.

This was too much. He immediately decided to visit a friend in Rochester. Arriving there, he discovered the guy was fooling around with music courses at Rochester. Having nothing else to do, Alec sneaked into a couple of them, discovered he liked them, borrowed some dough, and started studying. He never was graduated, probably never really formally entered. And I'll bet he didn't do too much studying—which is something he deserves to be flayed for. The man has one of the real talents in present-day music; he drools with ideas—and spends his time worrying about how not to get into unfortunate jams with other people.

I remember one awful stretch when he wouldn't see a leader because he was afraid that he'd get sore at him, and the leader felt just the same way, and I had to act as go-between. They never did get together, but they ruined my sleep for two weeks.

Begins Reed Octets

At any rate, Alec started writing octets scored for oboe, flute, bass clarinet, bassoon, bass, drums, clarinet, and piano. Not finding anybody to play them, he started writing pop tunes, ending up some stuff that was used in *Three's A Crowd* and also a ditty called *All The King's Horses*, which some of you may remember.

By this time, he'd bumped into Mitch Miller, one of the country's leading oboists who was doing house work at Brunswick Records. Mitch became enthused about some of the reed scores Alec showed him, dragged him up to Morty Palitz at Brunswick who put him on wax. Alec did octet scores for some time, writing occasional pop tunes, with *No Peaceful in the Country* his biggest seller yet.

He also has tossed off some mighty good paper for Mildred Bailey and Benny Goodman, sandwiching some ballet music for Lincoln Kirstein in between which was eventually labeled *Juke Box*.

He's still flighty, still loves trains, the country. Hates noise, people like himself, bad musicians—and could still write better music than he has if he'd get down to it.

Kay's Small Band to Be Strictly Hot

(Jumped from Page 18)

tar, Roger Chaput, guitar, Louis Viola, bass; and Stephan Grapelly, violin. The most financial success that Django had was with the Quintet on its trips to London, where it played the Dominion Cinema.

"Charles Delaunay painted him in oils but I'm not sure if there are any reproductions of the painting. If he's dead, as they say, then music has lost one of its greatest figures and don't let anyone tell you differently.

Paris Has Changed

"Anyway," Kay said, "maybe he's lucky, because Paris certainly has changed. In the old days we had a wonderful time. When we were through work, we'd meet at



Trying for a Jean Gabin lustre, it's Roger Kay, Egyptian-French cat, who sang with the Hot Club of France Quintet. Kay claims in an exclusive story for the *Beat* that his jazz band will be the first to be "puristic hot and also commercial."

a place run by Jimmy Munroe, who had a terrific record collection. It was really our own place, because we all chipped in on the rent and the liquor was at cost. Nobody was allowed in but musicians and their girls. I'm surprised that there isn't a place like it in New York. At least, I haven't seen one yet. We used to have big jam sessions, too, every Saturday night at the Lido Pool and visiting American musicians used to sit in. Freddy Johnson, Herman Chittison, Louis Bacon, Bill Coleman, Hawkins and lots of others.

"Then we used to have lectures at the Hot Club. I gave some on *Singing at Jam Sessions* and on *Beiderbecke*. Of course we read *Down Beat* and that's not just a plug, either. It was hard to get over there, but we read every copy that we could get our hands on and thought it was way ahead of the other music magazines from the U. S.

"But the war spoiled all that. Most of the musicians have left Paris. A lot of them have gone to South America and some like myself have come here. And that's what I want to talk about now. What my idea for a jazz band is and how I'm going to organize it and make it a success.

Give Jazz a Chance

"First of all, I don't think that the American public has been given enough credit for its intelligence. It seems to me that if the people get a chance to hear enough good jazz, they will like it naturally and will be willing to support it. They've been fed almost

Grapelly in England

In a recent issue of the *Beat* it was stated that Stephan Grapelly was last heard of in Southern France. According to a report which we have received from Douglas O'Neill, a member of the Royal Air Force, Grapelly has just recovered from an internal operation in London, England, and is now playing with an orchestra there, probably Jack Payne's band.

LOS ANGELES BAND BRIEFS

By HAL HOLLY

Los Angeles—Opening and closing the Trocadero has become a hobby with Felix Young, Hollywood nitery impresario. The once-famous "Troce" was shuttered again even before our item in the August 1 issue announcing the arrival there of Matty Malneck was off the press. . . . One of the Palladium's "music advisors" is

Band Line-up

Local band line-up for this period finds Woody Herman at the Palladium (where he topped the Miller and T. Dorsey box-office records and crowded King James) with Abe Lyman on deck; Cab Calloway at the Casa Manana, with Lionel Hampton due to take over August 20; Count Basie at the Trianon with (surprise!) Ray McKinley next in line—if current negotiations go through.

Jan Savitt was scheduled to quit the Hollywood Casino August 5 or 12, apparently ready and willing to go just as soon as a replacement was secured. Jan, himself, spent the last week of July in bed with flu while Singer Joe Martin subbed at the baton. Joe Zucra was making a try for Dave Rose, whose staff work was dropped by KHJ as a result of the radio-union squabble.

Eddie LeBaron followed Billy MacDonald at the "Louisiana." . . . "Stay-putters" include Freddy Martin at the Biltmore, Ted Fio Rito at the Florentine Gardens, where Ted's unrepressed bass-player, Johnny Candido, stops the floor show dead with his antics.

Jive Jottings

Barney Bigard, who has been more or less "sitting in" with the Spirits of Rhythm at the Trouville, debuted his own quartet here as the Spirits moved over to the Club

nothing except schmaltz and over-stylized arrangements, with a few notable exceptions, and it's about time that they learned what real jazz is and how much better it is than corn and smart corn.

"I want a band of about six pieces which I will front and sing for. And I know just the kind of men I want in it. Guys like Bill Coleman, for example, whom I've already contacted and who is very interested. The stuff that we'll play will fit Panasia's or anybody else's definition of good jazz. It won't be braasy, it won't be crude, but it will be free and natural with a solid 4-4 beat establishing the rhythm and acting as a background to improvisation. I'm convinced that the rhythm should never follow the other instruments but instead set the pace and allow the rest of the band to play freely. I said that the music will not be braasy; it will be soft and relaxed but without surrendering its jazz qualities to its softness.

"I have a backer—an American—who is ready to put a lot of money into radio and newspaper advertising for me. And since the band won't be large, I'm not worried about the transportation problems I hear so much about. What will I do? Organize the band and keep it playing in what I think is the only proper mode for American jazz. Occasionally, I'll do a vocal, either scat, or straight; something like Woody Herman's blues work. I'm positive that, given time, money, and work, the real jazz, that which makes Europeans respect American music, can be made a popular success. And at the same time, maybe we can force some of the bands that play this awful commercial tripe to respect the public's taste and good sense.

"I respect the opinions of the *Down Beat's* readers very highly. I would be grateful if they would write me their suggestions concerning my band."

(Ed. note: We are sure Honorary will have much to say to Mr. Kay. We will pass the words on to him as they arrive.)

Capri. With Barney is Red Mack on trumpet, a top man in anyone's band. . . . Report that Stuff Smith may appear at the Trouville shortly. . . . Herb Jeffries, who left the Duke before latter went to Chicago, is telling friends he may go to work in one of the plants here as an aircraft designer.

Mr. and Mrs. Wingy Mannone expect an heir in February. . . . Wingy carries on at the Streets of Paris, aided and abetted by Meade Lewis and Art Tatum, each of whom introduces the other as the "World's Greatest Pianist." . . . King Cole Trio getting a better play at Herb Rose's 331 Club.

Norman Kranz, impresario for the Sunday Sessions at the Trouville, donned the army uniform August 4. Billy Berg, operator of the Trouville, will continue the sessions. . . . One of Norman's last civilian acts was the private recording of four sides by a trio consisting of Lester Young (tenor), King Cole (piano), Red Callender (bass). He hopes a commercial firm will take them over for marketing. Those who have heard them say they are strictly terrific. . . .

Bits About Bandmen

Chico Marx, heading the band organized for him and managed by Ben Pollack, was slated for a week at the Orpheum Theatre here August 19. . . . The Mills Brothers joined the show at the Florentine Gardens and are doubling into the Zanzibar Room, a cocktail annex to the F.G., a very nice set-up.

Opie Cates, the ace stick man of the NBC staff ork here, is handling the baton as well as soloing on a new *Blue Not series* featuring Connie Haines. . . . August band line-up at Pasadena Civic had Leighton Noble (Aug. 1), Billy MacDonald (7-8), Billy Mills (14-15), Bob Saunders (21-22), Paul Martin (28-29).

Sid Beller, assistant to Frank Monte, manager of Harry James, entered the air corps at Gardner Field, Taft, Calif., as a public relations expert. Dave Hyltone, one-time *Down Beat* rep here, took Sid's spot in the H.J. organization. . . . Jack L. Davis, proprietor of the Jack L. Davis Music Co., in Beverly Hills, and friend of many local musicians, will close his store shortly and join the Big Parade.

Hutton Gets New Trumpet

Washington, D. C.—Harry Klee, former lead alto with Charlie Spivak, is a cinch to connect with some name band now that he was turned down by the army for a broken eardrum. . . . Johnny Cops gave up the skin job at the Earle theater to return to Matt Mannix. . . . Georgie Auld showed some marvelous tenor work during his stay at the Roosevelt.

Ina Ray Hutton grabbed off Robin Gould for her new lead trumpet. Youngster formerly played with Rodd Raffell's disbanded ork. . . . Jack Schaefer has added Lou Franco on tenor. . . . Bill Strickland is looking for a trumpet man to join his Lotus ork. A drummer is also needed.

The Spotlight club has been placed on the "no jamming" list by Local 161. Club is supposed to be an after hour spot for musicians and professional people, but caters to luses and people who actually ask men in the sessions to play something sweet so they can dance. The union rule does not prohibit sessions so long as no one but the musicians benefit by it.

—Whitney Baker

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Harrison Smith of Brooklyn gives out with jazz lore galore. Mr. Smith, composer of jazz tunes, representative of bands (Duke Ellington's first manager), and former advisor to Gennett Records, has been active in American jazz since 1915.

Gleanings from Harrison Smith: His tune *Lil Farina* (re-recorded by Duke on Gennett, Champion and Buddy 8063) was written in honor of a boy entertainer who is today in the U.S. Army. Tune has been modernized and is now called *Varsity Stomp*. After Duke's recording of the tune, Smith became manager of the band and was fluffed off by all the record companies with the exception of Perfect. This of course was in pre-Cotton Club days.

Smith advises Gennett products were released under following labels: Starr, Champion, Gold Seal (St. Paul), Buddy (Milwaukee), Black Patti (Chicago), Superior (Wisconsin), Silvertone and Challenge and Conqueror (Sears Roebuck), Claxtonola, Rainbow and Marsh. Any dealer or chain could have own label for one cent per label. Woolworth paid eleven cents each to Grey Gull for Madison records which sold for ten cents in order to prevent their customers from going to Kresge, McCrory and Grant stores to purchase products of the American Record Corp. which sold twenty-five cents each (Banner, Romeo, Perfect, Jewel, Oriole, Pathe, Regal, etc.).

Gennett popular records sold for fifty cents until electrical recording came in 1927. Process upped the price to seventy-five cents which was too much for Gennett's hill billy trade. The latter being the backbone of the business caused Gennett to join Edison, QRS, Crown and Paramount to all fold in the depression of '29. Watch for some gleanings from Harrison Smith in future issues of this column.

Three More Lu Watters

Jazz Man 5 *Riverside Blues* (127)—Slow blues creditably performed on this Richard ASCAP Jones number. Best piano yet by Rose. Short solo breaks by clarinet, cornet and trombone. *Cake Walking Blues* (128)—This rag rendition from the prolific Clarence Williams catalogue lacks drive and color. Mostly close ensemble with a well done New Orleans clarinet solo by Horne.

Jazz Man 6 *Tiger Rag* (130)—Spirited yet restrained version of La Rocca's monstrous concoction. Receiving a request for *Tiger*, Paul Mares once turned to his band at Harry's New Yorker and said, "We'll now play *Take Your Finger Out of Grandma's Eye*. Watters refrains from the time worn policy of using this non-musician tune for burlesque. *Come Back Sweet Papa* (120)—Turk Murphy's trombone highlights on this New Orleans fox trot. The bass horn background shows to good advantage on this side. Tune credited to Luis Russell and Paul Barbarin.

Jazz Man 7 *Fidgety Feet* (122)—Another O.D.J.B. favorite. Lu himself finally comes on with a fine cornet solo at the end of the record. *Temptation Rag* (118)—Piano rag by Harry Lodge played by Walter Rose (piano), Russ Bennett and Clarence Hayes (banjos) and Bill Dart (drums). Strictly reminiscent of an era (pre-jazz).

Personnel: Lu Watters and Bob Scobey, cornets; Ellis Horne, clarinet; Turk Murphy, trombone; Walter Rose, piano; Clarence Hayes and Russ Bennett, banjos; Squire Girsback, bass; Bill Dart, drums. Recorded March, 1942.

It is unfortunate that this band may be forced to split-up with Watters and Murphy going into the service. Lu was certainly not guilty of hogging the spotlight as are so many playing maestros. In fact, there should have been more of his solo horn on the records. The second batch shows Ellis Horne's improvement.

The next edition of Dave Stuart's Jazz Man Label will feature Bunk Johnson and a New Orleans Jazz Band. Masters have been made of the following four tunes: *Wearry Blues*, *Panama*, *Moose March*, and *Storyville Blues*.

Item of the Month: New Ellington Discovery. Add Page 83 Hot Discography under SIX JOLLY JESTERS

Six or Seven Times (E31301) (Ellington) Voc. 15843

Gain' Nuts (E31371) (Unknown)

This is a peculiar record. The Duke connoisseurs including Charlie Mitchell positively identify *Six*

BANDS DUG BY THE Beat

DUKE ELLINGTON

(Reviewed at the Hotel Sherman, Chicago)

Asking a music reviewer to review Duke Ellington's orchestra is very much like asking a book critic to dash off a few lines on the Old Testament of the Bible. In the first place, everything sayable, it seems, has been said. And then, even worse, as the Bible has been the writing which all literature has followed, much the same can be said of music's Bible, Duke Ellington. You can't review Ellington as a part of jazz or swing, for the Duke is beyond all that. He is dance music, jazz, and swing.



Duke Ellington

The Duke says that his music is not jazz, and that it is merely coincidental that his music falls into the beat of dance music and has thus found him classified as a dance band. We prefer to think that it was far from coincidence, but that he was the origination of

or *Seven* as Duke's boys, while the reverse although the master number is adjacent to *Oklahoma Stomp* (E 31372) is not Ellington. The record was made in New York in 1930. There is a vocal and solos by trombone (Tricky Sam), piano (Duke) and alto (Hodges). *Drive On*: The Broadway recording of *Walking Blues* mentioned in the drive August 1 is actually a reprint of Ray Barrow's piano solo Para. 12803 and is not by Axel Christensen as shown on the label.

Paul E. Miller is working on a new Yearbook to follow up the previous one published in 1939. Due around October. Boyce Brown is playing alto this summer at the Wisconsin Dells in Kilbourn. Sharon Pease in his fine piano column featured Benny Payne of Cab Calloway's band in the last issue. Benny's only solo recording was on two piano duets with Fats Waller for Victor No. 22371. Hugues Panassie picked the two sides *St. Louis Blues* and *After You're*

the dance music beat as it is known today.

From the first days of Ellington, his band has been copied... copied poorly, yes, and never quite captured, but nevertheless, copied. Dance music, dance styles, dance bands have all risen through some form of exploitation of the Duke's ideas. And when someone would start to approach (never to equal) true Ellington, the Duke would take a vast stride forward to give the boys new ideas to think about. Always a leader, the Duke is dance music, jazz, and swing. And that, my friend, I am to review.

As a dance unit, the Duke is, as ever, superb. Duke can accomplish more in leaving out notes than the rest of the nation's bands can do in putting notes in. The Duke's intimations are often as strong as his statements. His is a music of cultured restraint where dance music, per se, is concerned. *Skyark*, *I Got It Bad*, *Somebody Else Is Taking My Place*, *Who Wouldn't Love You*, and even *Three Little Sisters* fall under the combined spell of Ellington and superior instrumentalists like Rex Stewart, Johnny Hodges, Joe Nanton and, of course, Ellington himself, to become almost classical in perpetration. They sound wonderful because of their style and, oftentimes, despite the music of the tune originally involved.

Of course, when superior instrumentalists are mentioned, the question here must arise, "But, what does the band sound like without Barney Bigard?" Well, the band sounds very much like Ellington. We're sorry to say, as far as Barney is concerned, that we didn't miss him. Harry Carney is wonderful on clary, despite the fact

Gone to be included in his 144 classics of jazz.

Bud Arnold, Boston collector and dealer is going into Naval Air Corps G.C. and will be stationed at either Newport or Jacksonville.

Art Cutlip, former Cleveland collector and pianist is now located at HQ Co.—1st Bn.—113th Infantry—Riverhead, Long Island, N.Y. where he is a Corporal. He has a rare piano solo collection to sell as a unit.

Collector's Catalogue—Pvt. Stanley Day, Barracks 204, 1st Technical School Squad., Chanute Field, Rantoul, Ill. Main interests, Small Band Dixie, Muggs, Bix and Bechet. Graduate of Heidelberg College, Tiffin, Ohio.

Cedric H. White, 97 Norfolk Ave., Sanderstead, Surrey, England. Bix and Tram, Red and Mill, Livingstone, Rollini, Teagarden and Goodman. Interested in hearing from American collectors with same interests. Will furnish copies of the new Parlophones for trade. The *Bix Margie* and *Condon Indiana*.

that he says he 'feels clumsy' after playing so much baritone. Chauncey Haughton will fit in exceptionally well when he finds the tone and style he wants for the band. He is still searching somewhat, but he will find it. He's too good not to. Strangely enough, after Cootie and Barney's loss, we now feel sure that no-one's leaving will ever badly injure the Duke.

When it comes to sheer Ellingtonia (and a lot of Ellingtonia is Juan Tizol), well, why speak of Ellington superiority there. It goes too much without saying. *Flaming Sword*, *Boy Meets Horn* (wonderful Rex Stewart), *Mood Indigo*, even *Honeysuckle Rose* becomes sheer Ellington by the Duke... there is a music which cries out for expression, for feeling, for listening. It is a restrained cry, longing to be heard. It is a lament or a story, usually pathetic, crying to be told... and it must be told through the tight harmony and the strange voicings of that band alone.

I am to review Ellington, but I can't review him. He is beyond review. All I can feel is futility in such a task. I would like to be able to review Ellington in words, but the right letters have never been combined to make those words. He wants to write an opera. He has, but he has taken the movements apart and labeled them *Mood Indigo*, *Flaming Sword*, etc. I've said that Duke is jazz, dance music and swing. I'll go one further and say, "The Duke is an opera."

LIONEL HAMPTON

(Reviewed at the Savoy Ballroom, Chicago)

Hamp displayed a jitterbug's dream band on this July one-nighter. In spite of the almost unbearable boiler room temperature, the Hamp-tonites doffed their circus-red jackets and blasted furnace-ly. To their credit it can be said that not since Basie's first Savoy dates has a band received the ovation and enthusiasm accorded Brother Hampton on this night. This may have been due to the fact that Lionel made his music debut on the South Side while a school boy; or because his band has played a long Grand Terrace engagement; because he's an ace vibraharpist; or maybe it was Illinois Jacquet's tenoring (after his stint on *Flying Home* there was a frantic rush for pencils for autographing purposes). At any rate, whatever it was, it rang bells.



Hampton

Highlight rendition was the serial version of the band's theme, *Flying Home*, consisting of a chain of feature solos. A veritable ten-minute barrage of free improvisation, interspersed with too much horn twirling and far too much mugging. When the two trombone soloists stand up facing each other and try to knock off each other's head with their slides the music emanating from the horn bells is considerably impeded.

The band's style is that of a 1940 jump band and as such sounds very much today as it did back in that year when it was organized. The fiddles were used sparingly and the fiddlers all double on other instruments, unlike the solid violin sections carried by Shaw's last band and Dorsey's crew. The potentialities of stylizing the band's arrangements around the vibraharp do not seem to have been taken to full advantage. Lionel continues to feature his vibraharp specialties as a solo act complete with growls. It wouldn't hurt this virtuoso to try to recall the relaxed feeling evidenced on some of the 1937-38 Benny Goodman Quartet records to which he contributed a vital part.

Personnel: Hampton, vibraharp, drum and leader; Marshall Royal, alto, violin and clarinet; Raymond Perry, alto, violin and clarinet; Jack McVea, baritone and alto; Dexter Gordon, tenor; Illinois Jacquet, tenor; Ernest Royal, trumpet; Joe Wilder, trumpet; Joe Newman, trumpet; Elmer George, trumpet; Fred Beckett, trombone; Luther Craven, trombone; Henry Sloan, trumpet; Milton Bakner, piano; Irvin Ashby, guitar; George Jenkins, drum; Wendell Marshall, bass, replacing Vernon Alley who has returned to the west coast; Rubie, Blakey, vocals.

Followed the Dixieland from New Orleans



This was the second band to leave New Orleans at the beginning of the jazz era. The first, of course, was the original Dixieland band. This unit opened at Healy's Balconades, 66th street and Amsterdam avenue in New York, in April, 1914.

Alice Morley was the singer, here perched coyly and precariously atop the piano. Left to right, the others are: Burke, drummer, first name a mystery; Curley Lizano, clarinet; Charles Deikman, violin; Roy Maxon, trombone; Warren La Costa, piano.

Plugs on Bus

Trade members, at the Dick Jurgens' opening at Meadowbrook two weeks ago, were amazed to see the songpluggers arrive en masse, in a very chic bus, private of course, and powered by pooled gas coupons. It's the first trade effort to beat the gas situation in making the rounds.

RAVINGS at REVELLE

By "SARJ"

Since the Sarj's mail bag has been so full of requests for arrangements, and since we have found it impractical to send the few scores out which we have on hand for copying, *Down Beat* has taken up the matter with the Services of Supply Special Services Division and the Sub-committee on Music of the Joint Army and Navy Committee.

The committee who are attempting to institute a procedure whereby special arrangements may be duplicated for the use of service dance orchestras. At the present time old Sarj can't give much information because there isn't any available. Just rest assured that the matter is being taken up in those committees and as soon as we hear any results, you'll know about it too.

We also have a communique from the United States Army and Navy Bandsman's Association, Inc., P.O. Box 1826, 207 South Orange Street, New Haven, Conn., advising us that they receive, from time to time, requests from orchestra leaders in service for musicians playing certain instruments. So, for any of you khaki-faced cats or gobgates who are interested in finding a spare orchestra, we'd advise that you contact that organization.

Ralph Cronin writes the *Beat* to say that his br'er, Lt. David I. Cronin is located in a nameless foreign country where the cats ain't. However, the Lt. and a bunch of assorted British and American officers have gotten together a snappy little crew which dishes out stuff which has the local squares really guessing. Yet you can imagine that it might be a difficult task to get arrangements. It is. The boys scoured the town and finally came up with, guess what, a snappy arrangement (vintage) of *Dardanella*. Following that discovery, they sat down and beat out their collective brains trying to think of newer tunes. The net result was a few arrangements but, pops, what a few arrangements would do for them. Well, some arrangements have already been sent and any others can be sent to Lt. David I. Cronin, 1st Lt. Ordnance Dept. U.S.A., APO 814, Postmaster, New York.

What Ho Hawaii

Just clipped into the Sarj's

roomly little tent was a couple letters from Hawaii and the first, from Cpl. S. T. Vitola, sends a bouquet of Hawaiian hibiscuses to a lad in the Islands who is really keeping the jive alive . . . making the groove move . . . it is the modest, nameless lad who runs KGMB's *Make Believe Ballroom*. S.T. says that the lad is really hep to what's dug and has got his boots laced up to his neck. He reads the *Beat* (which proves that he's in there) and often quotes from it. And so, Cpl. S.T. takes his hat off to the man and his program and Sarj, too, removes his red earmuffs in friendly salute to KGMB and the *Make Believe Ballroom*.

Another letter from the land of coconuts and Japanese stilettoes in the back is from the very chummy Mr. Pvt. A. Figueira, who suggests that he'd like us to drop a line if we have the time. Well, you know, Sarj is the Sarj, of course, but he is also a newspaper man and a newspaper man always hates to write a letter because the circulation is only one, but when he gets through polishing his many medals for bravery out of action, he'll see if time is left for personal contact. Pvt. A. is extremely fond of Harry James, Charlie Spivak and Vaughn Monroe. Ses he met a lad from Mark Warnow's band by the name of Herts, or Werts, or Neris, or something like that, and also Jack Hanley, ex Abe Lyman ivory tickler.

Pvt. Aaron Hirsch, concert master and associate conductor of *Helzapoppin'*, *Suns of Fun*, *Streets of Paris*, and Ed Wynn's *Boys and Girls Together*, is doing special arrangements for the radio division of the Fort Jackson Post Public Relations Office. And Bob Kitsis, former Artie Shaw and Red Norvo pianist, is in charge of the music division of the Morale Department at Keesler Field, Mississippi. 'Twill be found in *Ragtime Marches On* that Bob took excep-

Oh, for a Disc-Jockey's Life!



New York—Dick Gilbert, platter-spinner for station WHN, frequently sings along with the records he plays. But not when he has two gorgeous exponents of the vocal art like Joan Edwards (left) and Carol Bruce around.

tional advantage of his last furlough to New York and took to himself a bride.

Get Suites Ready

Prepare suites for Elliot Danial, Rudy Vallee pianist, Emery Kenyon of the Art Jarrett band and Don Haymes, *Beat* correspondent. They'll be with you before apple blossom time. And Ray Benson, who has the band at Chicago's Drake Hotel's Camilla Room will go into the air force come the close of this engagement. And the *Beat's* Toronto correspondent trucks into the Royal Canadian Air Force as a bandsman. Give them the old oil, boys.

Freddie Welch gives up his Amarillo, Tex., band to enter the service as an Aviation Cadet as will Dean Adkinson, reed man with Freddie. Gene Bourghan, Burce Gilley, Jack Buell, and George Nickidemus recently left the band for the armed forces. Don Caplinger will take over the band when Fred leaves . . . that is, if there are any men left.

PFC Theodore Chandler, Jr., sends an interesting furlough diary which Sarj can't print because of its length. He is an egotist at heart and hopes that we like the words which have drooled from his typewriter.

Brag from Bragg

Pvt. M. Dean Parkhurst writes to brag from Fort Bragg, Carolina, that he has just placed ten songs with Clarence Williams Music Publishing Company. Man, this boy really writes songs when he settles down to it. Good luck, chum. An ex Vic Fraysee boy, Bob Phillips, and ex-Kentonite, Joe Rizzo, are on the outskirts of the U.S. at the Station Hospital, Army Air Base, Houlton, Maine, where Joe (arranger) Rizzo is leading the band. Bob suggests that a few fellows go up there and enlist. They need men . . . but there's a catch, they also want you to bring some music.

Pvt. R. J. Ahnbaugh, ex-civilian trumpeter is asking for letters from old pals and buddies. He can be reached at Co. B, 11th Bn. AFRC, Fort Knox, Kentucky. Sgt. Charles Arlington, ex first sax with Dick Stabile, and Cpl. Albert Goepfer, trom with Stabile, Staff Sgt. Don Hammond, tenor with Jimmy Dorsey. Sgt. Gordon Pullis, trom with Philadelphia Philharmonic and Joe Stabile, Dick's brother and third alto, are all at Washington, D.C. in the army and took part in Warner Bros. filming of *The Air Forces Band*, a short.

Pat Alvarado writes from Ft. Lewis to say that he's laid down his trumpet and taken to the rhythm of a machine gun. And Joel Block, former orch leader and dance promoter in Chicago, is now a private in the Marine Air Corps. Hal Hayes, West Coast orch leader is with him at Jacksonville, Florida. He's wondering what happened to his dance promoting buddy who has recently been managing Griff Williams. And Sarj is wondering what happened to his old dance promoting buddy, Cpl.

Ed Heffner, when last heard of, in Florida.

They're In, Too

Nelson Smith, trom with Henry Durst, and Vinnie Doulch, trom with Sammy Watkins, are now in the army. And Hy Green, band booker, is in the army in Co. H 110th Inf. at Camp Livingston, La. Drummer, orchestra leader, Albert J. Ortega, is now a PFC in the 326th Infantry Regimental band playing snare drum at Camp Claiborne, La. He was formerly located at Sault Ste. Marie, Michigan. And Hal Wallis, bandleader, is in the service and anxious to hear from friends. Address Pvt. H. Woolwich, U.S. Army, Co. D, 1610th CASU, Camp Grant, Ill.

When you hear them jamming reveille, you might be listening to the solid jam outfit at Fort Harrison, Indianapolis. Included in the unit are Don Ewall, terrific piano man; Trigger Alpert, ex Glenn Miller bass; un"tic-toc"y lead alto with Gray Gordon, Cliff Grass. When you hear that thumpin' it's the Fort Harrison Jam Band jumpin'. Sgt. Joseph R. Zito, Youngstown lad, has been in the army for some fourteen years now and writes to say that they are the first band to land in the Yukon. Garfield Casey, ex with Bob Crosby is there on first trumpet. Charles Farnsworth, whose daughter is the new Al Donahue thrush, is playing cornet, Pete Sopho, comedian and bass drummer, and leader, CWO Nicholas Frank. They call Zito the Gene Krupa of the army. He plays a mess of drums and he's been with every good military band in the service.

And from Camp Devens comes a letter that missed last month's column. Ray Mahan tells of a session in their rec. hall where a spectator picked up a tenor sax and

Australia Band Wants Scores

Down Beat Moves to Help It and Other Service Units

New York—An appeal reached here last month from the jam band of an infantry division in Australia for scores of the top dance units. Jack Fisher (Corp. John Fish) who worked with the Busse and Chester crews, fronts and sings for band. He said that while they had some good head tunes and scores of their own, material was badly needed from the States in order to keep giving the men different concerts every night.

Glenn and Benny Give

Other members of the band are: Sgt. Bill Walker, River Forrest, Ill.; Pvt. Al Rose, Detroit; Pvt. Bill Perry, Flint; Corp. Chetney Sader, Pontiac; Pvt. Louis Cafni, Detroit; Pvt. Norman Schneider, New London, Wisc.; Corp. Jack Durand, Grand Rapids; Sgt. Jack Frey, Beaver Dam, Wis.; Sgt. Joe Jenny, Grand Rapids; Pvt. Harvey Judson, Ann Arbor; Corp. Vic Bohacek, Manitowoc, Wis.; Pvt. Frank Darwon, Detroit.

Any scores offered should be sent to Captain Herbert Krueger, APO 32, care of Postmaster, San Francisco. Don't let that last fool you either. It's just a forwarding address.

Glenn Miller and Benny Goodman, informed of the band's request, already have offered to have copied any score from their libraries that the band wants. Other name bands are expected to follow suit.

Beat Moves to Help

Down Beat has also taken a hand in the matter and is attempting to work out a plan with the Sub Committee on Music of the Joint Army and Navy Committee and the Services of Supply, Special Service Department of the War Department, in an effort to have scores, some of which the *Beat* has and others of which it hopes to receive from name leaders' contributions, duplicated and sent to the music departments of all of the camps for their dance units. This would be, naturally, a much more beneficial move than just sending single arrangements to one band. The *Beat* has been informed that this problem is being given serious study in those departments and results may be forthcoming soon.

really let loose. The boys were so stunned they neglected to get his name and now they can't find him. One boy remembered seeing him at Camp Croft in South Carolina, however, and that his name is Buddy Mendez. Now they can't find him and they want to know of his whereabouts and his past. Any of you readers who can help him? Well, Sarj's gotta go and practice scowling at privates. See you later. Okay, chum, play reveille.

Don Meets His Idol



Minneapolis—Don Lery, Jr., 6-year-old, has been beating it out on the tubs for two years. But his greatest thrill, even greater than his appearance before several thousand Minneapolitans at a recent Red Cross benefit, was his visit with his idol, Gene Krupa, backstage at the Orpheum theater. Gene gave him a set of sticks and a cymbal.

Jan Savitt With Betty



Los Angeles—Recording music for Uncle Sam's fighting forces are Betty Rhodes, singing star of *Paramount's Priorities of 1942*, and Maestro Jan Savitt. The "Bundles for Bluejackets" girl has given at least fifty song tributes to Uncle Sam's boys.

Montreal Club, Chez Maurice, Folds Again

Montreal, Canada—Last month the Chez Maurice, one time Montreal's most popular cabaret, faded out of the picture, and now a for sale sign hangs on the door. Happy Milt Sherman, pianist leader at the Tic Toc, tried to get into the army, but the medical officer turned him down because of overweight. Rockhead's Paradise has changed its policy, booking floor shows and Andy Shorter, his sax and his combo. It promises to be stiff competition for the St. Michel across the street. Armand Meerte, an orchestra leader for nearly sixteen years, has had the same side men with him all through his career as a bandleader and is afraid that the army may take a couple of his boys shortly. Meerte and the band are currently at the Esquire club. Russ Dufort, drummer with the Johnny Holmes band at Victoria Hall, is enlisting in the air force. Harry Smith, saxist, also with the Holmes band, has received his draft notice. . . . —Bob Redmond

Changes in Personnel Of Bands

Tab Smith, who used to play sax for Count Basie, and Diz Gillespie, former Calloway trumpet ace, have joined Lucky Millinder.

Sonny Faigen, trumpet, is the new man in the Chuck Foster brass section, currently at the Totem Pole in Massachusetts.

Ralph Collier, ex-Goodmanite, handles the two-four beats for Sonny Dunham. His draft status is still uncertain.

Nick Caiazza and Roy Hamerslag move into the Teddy Powell tenor chairs. Larry Molinelli of the same band has enlisted in the navy and was replaced by Marty Bertram.

Herbie Haymer, ex-Jimmy Dorsey ace, joined his former team-mate guitarist Roc Hillman last month, when he moved into the Kay Kyser tenor chair.

Teddy Walters into the Gene Krupa band as guitarist.

Bill Doggett leaves the Lucky Millinder band to join the Ink Spots as pianist. He replaces GWTD Ace Harris.

Lionel Prouting, former Red Norvo pianist, joined Charlie Spivak's band last week, replacing Dave Mayan, who left for personal reasons.

Frank Gallodora, sax man with the WINS house band (NY) hits the army, with Artie Baker replacing him.

Moe Zudicoff, who left the Bob Crosby band a few weeks ago, is doing studio free lancing in New York, having played the Mildred Bailey show on CBS last week.

Claude Thornhill has a new French horn man to replace Frank Grasse. His name is Mike Glass and, if you want his longhair background, he's worked with the Ballet Russe, the Firestone Symphony, and the Ballet theater.

Marty Zwerling is playing trumpet and arranging for Bob Allen's band at the New Pelham Heath Inn. He took over the seat of Ralph Fay, who's got a date with Uncle Sam.

Hank D'Amico, whose comings and goings are pretty hard to follow, has been replaced by Paul "Happy" Waxman, clarinetist, in the Richard Himber band.

Flaming in Duluth Flame



Duluth, Minn.—Currently featured at the Flame here are Ralph Lee, his Men of Note, and their lovely vocalist, Rita. The group boasts a two piano team, all the men sing individually and team with Rita on trio and quartet arrangements. Left to right: Don Roseland, piano, accordion and vibes; Buddy Nulph, electric guitar; Rita, vocalist; Bob Burnett, trumpet, piano and bass, and Ralph Lee, bass, vibes and fiddle.

Ted Weems Band Denver's Favorite

Denver—Ted Weems has demonstrated again that his is Denver's most popular dance band. Ted did three weeks of tremendous business at Lakeside Park's El Patio Ballroom, closing there on August 5th. We missed Red Ingle, Country Washburn, and the other old-timers who had played here with Ted for many years, but the addition of four former Jan Savitt sidemen gave the band a noticeable improvement—more solid and more versatile.

Elitch's Gardens has added many new bands to Denver's list this summer so far. The current unit is Les Brown, who came here from Hollywood's Palladium. Bob

Chester, who preceded Brown, was another newcomer to these parts and both were well received. At the outlying locations the lineup is as follows: Broadmoor, Patsy Hart-sell; Troutdale, Freddy Ebener; Chez Paree, Art Gow; Airplane, Vic Schilling.

Paul Whiteman's one-nighter at Lakeside Park in July proved disappointing as a home-coming for Denver's native-son. The fee was upped to 68 cents per person, which proved an obstacle to the expected sell-out attendance. Less than 2,000 customers passed through the turnstiles.

—Charles M. Hillman

Buckner in Detroit

New York—Ted Buckner, former Lunceford sax star, is working in the *Three Trees*, a small Detroit nightery.



The Band Box is on the front burner and it's cooking with gas. The letter that really starts the box cooking this time is one from the Woody Herman Fan Club of 628 West Capitol, Jackson, Miss., where President Helen Foster holds forth. Helen writes an extremely interesting letter and brings up a

very sensible question which we can't very well answer but which maybe some of you would like to discuss in future columns.

Helen says this, "Some people have told us that we're wasting our time—that big name bandleaders don't give a hoot about the boys and girls who worship them from a distance. What do you say about that, Mr. Dugan? Do fan clubs annoy a band leader? I, for one, can't believe that Woody Herman could be that kind of a guy—or Tommy Dorsey or Miller or Goodman—but we want to really know."

No, Helen, I don't think that Woody would be that kind of a guy either . . . or any of the others you mention. After all, you clubs are doing a lot towards boosting their band and promoting them. If you work with that view in mind and don't become a nuisance to the leader, you can do him a lot of good. How can he dislike you for that? I think that you'll find that at least most of them appreciate the clubs and like their members. But let's hear from some of you clubs who have communicated directly with the leaders and see what you have to say.

A Good Idea

Helen also tells us that her club has a new idea which they would like to suggest to all clubs. Out of each membership fee they deduct about two thirds and when that money totals \$2.75, they buy five of Woody's newest or most popular records and send them to some army, navy, or marine base. The members vote on the records to send. Helen points out what records mean to the boys in camp and, believe me, Helen is right. Now, I ask you, Band Box readers, how could any band leader be annoyed by anyone so sincere and thought-

ful as Helen Foster? It's been a real pleasure to help her club along.

Many clubs have written us asking for the price of having mention in the Band Box so may we say now that it is absolutely free for the writing. We enjoy hearing from you and helping you. Now, let's get down to the mention of new clubs. A new Ziggy Talent Club has been formed by co-presidents Elaine Schwartz, 1014 East 21st St., and Rita Neaser, 860 East 27th St., Brooklyn, N. Y. Frank Sinatra, Glen Gray, Bobby Hynne, Almino Rey and Vaughn Minnno are all honorary members. If you want to join, send a stamped, self addressed envelope to one of the girls.

New Allen Club

Bill Cahill, 138 Everett Street, Southbridge, Mass., enthusiastically announces his new Bob Allen Fan Club and wants new members while a new Hal McIntyre Fan Club is announced by Arthur Lesser, Queen's Gardens Apts., 98-41 65th Avenue, Forest Hills, New

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GIUITARIST Electric, Spanish, Hawaiian, union, travel or location, age 23, draft exempt, college graduate. Box 82, Down Beat.

GIRL TRUMPET—21, Union, dance band experience. Dorothy Kerr, Woodland Ave., Western Springs, Ill.

TRUMPET OR TENOR—Read, fake, tone range, prefer trumpet in big band. Eight years experience. Leon "Rabbit" Edmonds, 1130 Simpson Street, Knoxville, Tennessee.

TENOR SAX AND CLARINET, (Union), available August 10th. Read anything, play good choruses on both instruments, also sing and arrange. Write: Dan W. Hale, Jr., Broadview Hotel, Wichita, Kansas.

DRUMMER—16, fine beat, showman, finest equipment, prefer larger band. Box 818, Down Beat.

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DRUMMER—19, Eight years experience. Will travel. Sunny Francis, 711 Garland, Los Angeles, Calif.

WANTED

YOUNG BRASSMEN, doubling sax. Write: O. H. Leader, Tulsa, Oklahoma.

WANTED MODERN Trumpet also Bass man for location. Contact: Orchestra Leader, General Delivery, Albany, Georgia.

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"Complete, Correct, CHORDS TO 100 STANDARD JAZZ TUNES" \$1.00 postpaid. Warren Black, 2216 E. 51st Ave., Portland, Oregon.

York, Jim Florida, 11 Lawrence, Rome, N. Y., has been "desperately trying" to locate a Vaughn Monroe Fan Club and Mary Butt, 3261 W 21st Avenue, Vancouver, B.C., is also interested in a Monroe Club.

Glenn Miller Fan Clubs come on like the B 19. The first comes from Norton J. Arst, president pro tem and corresponding secretary, p.o. box 1318, Pearl Harbor, T. H. Norton says that a majority of the members are graduates of Louisiana State and Duke and that they would be especially interested in members from either institution. Bill Ronald, 230 Princeton Rd., Rockville Center, N. Y., writes again of his club and Mary Safarian, 317 Western Ave., Cambridge, Mass., writes to ask how to start her own Glenn Miller Club and the Band Box suggestion is that you write to other clubs and get their information.

Incidentally, if anyone would like to take it upon himself to send what you consider an ideal outline for formation of a club, we could devote regular space to that feature itself. After all, our ideas may be quite different from those of our readers.

Keep Orrin Active Mary Joan Bridgeman, 4902 Kennon Avenue, Chicago, writes to tell us that she has formed an

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NEW CONN CLARINET, cheap. Palmer, 1461 Blake Ave., Brooklyn, N.Y.

PHONOGRAPH RECORDS

LATE RECORDINGS: 10c up. List free. Pop's Record Shop, 323 1/2 S. Michigan, South Bend, Ind. **MOVING TO DETROIT**, MICH. Watch for new address.

OVER 400 COLLECTORS ITEMS, sell or trade, free list. Frank Adams, 201 Broadmoor Blvd., South, Springfield, Ill.

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Orrin Tucker Club to keep Orrin's name active while he serves our country in the navy. "Doesn't he especially deserve a break for what he's doing now?" Mary aka, Juanita Foote, vice president of the Tommy Dorsey Fan Club of 1138 S. Quincy, Tulsa, Okla., writes asking for the address of Patricia Samsen who wrote the letter, Ziggy's Bouquet, in a recent *Chorus* and *Discards* column. We don't know her address but maybe she'll read this and contact Juanita. Pat's letter has certainly provoked a lot of comment.

John N. Delaney, secretary of another TD Fan Club, writes asking for members. The address is 2026 E. 24th St., Brooklyn, N. Y. And a new Tommy Dorsey Band Fan Club has been organized by Bob Fishman, 1700 Bryant Avenue, Bronx, N. Y. This club will not only work to promote Tommy himself, but for the benefit of the entire band . . . vocalists and sidemen included.

Betty Mae Coker of Roscoe, California, writes regarding a Bob Eberle Club which she is forming, and again we have a request for information as to how to form a club. We'll devote space to that in the next issue since so many people are interested.

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These People Figured in News of the Music World Last Week



FREDDA GIBSON, (left above) star of the Hit Parade for two years, was one of the bright features of Artie Shaw's last theater tour before he entered the service, will continue under management of Dick Dorso, who booked her with Artie. LAVAUGHN FRIEDLY, (center above) sings with Ernie Duffield. VERA DEANE, (right above) was a Powers-Conover model before she became the Dame with *Hi, Lo, Jack and the Dame* on the Blue Network.

JIMMY DORSEY, (below left) turns over 7,500 dimes collected from autograph hunters and gets a war bond from Lieutenant Desheim. CAB CALLOWAY, (below center) muses about whether he'll set an all-time high at the Casa Manana in Culver City. JOE VENUTI, (below right) with Kay Starr, vocalist; Barrett Deems, drums, and Hayden Causey, guitar. Latter is a Louisville product, and pic was shot by Harry Davis at the Iroquois Gardens there.



RALPH HAWKINS and his band, (below) are attracting attention down Maryland way. Left to right: Eddie Finckel, piano; Don Andrews and Carol James, vocalists; Sid

Cowen, guitar; Ralph Hawkins, drummer and leader; Charles Cliff, sax; Mert Oliver, bass; Irvin Markey, trumpet, and Meyer Ratner, tram. *Rube Lewis Photo.*



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MUSIC NEWS FROM COAST-TO-COAST



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