

CANADA and FOREIGN 25c

I have to lug the bass and
The time I get to work
BATHS!

THE CHICAGO RECORD
BUFFALO
NEW YORK
1444

DOWN BEAT

CHICAGO, SEPTEMBER 4, 1942

Vol. 9—No. 17

Manager Nails Berigan Lies

Plan Outlined For Juke Taxes

Discs Would Cost Dollar—Musicians Get One Percent

New York—Previously unpublished proposals of the AFM re the recording situation came to light last week here. The proposed method of taxing jukebox records calls for the preparation of special labels, which are to be pasted on each record. The locals would sell these labels for 65 cents on the 15 cent labels and 50 cents on the 40 cent label—thus making the price of all records to the jukeboxes, one dollar. Then the records would be rented to the locations at \$3 a week for evening use and \$1 a week for daytime use. Remote control locations would keep track of each playing, and pay 1.5 cents per time.

The AFM suggested that the "take" be split in the following way:

- 1% to the musicians making the record
- 1% to the manufacturers for the label
- 5% to owners and operators to cover bookkeeping
- 15% to the Federation for legislation and distribution costs
- 63% to the locals for inspectors' salary and costs of enforcement
- 15% to the locals' relief funds

Interesting item is that the musicians who make the record get only 1 percent of the total, while musicians generally are given only 15 percent through the relief funds—not even totally applicable since not all the AFM's musicians are on relief by a long shot.

Spotting 802 Men

New York—Harry Suber, Local 802's treasurer, has published a report showing 6,000 members employed in town, 3,000 on the road, 7,000 gigging, 2,000 on relief rolls, 900 on WPA, 2,500 inactive due to age and illness, and 1,700 in the services.

BLUE NOTES

By ROD REED

British Broadcasting Co. has put a ban on crooners for the duration. Britnin can take it, but there's a limit.

Kay Kyser's boodle for a recent week was \$25,000. Shows it pays to study hard, learn your lessons and grow up to be an Ole Professor.

ENCYCLOPEDIA MUSICANNA CLEVER ADAPTATION: When you swing Tschuikowsky. GRAVE-ROBBERY: When your competitor swings Tschuikowsky.

The phrase "sink the army" is being dropped from *Anchors Aweigh* for the duration. Why not make it "sink the Axis"?

HOOT PARADE: People who keep perfect time to the music—with their chewing gum.

No Wonder Ginny Can Relax



Hollywood—As predicted in the *Beat*, pretty, hazel-eyed, dark-haired Ginny Simms will be starred in her own radio show beginning September 8 (NBC, 8:30 to 9 p.m. PWT). A new formula is promised for the show, which will present Ginny as mistress of ceremonies and as vocal soloist with David Rose and his orchestra.

Cozy Cuts Out To Join Scott

Ace Tub Thumper Changes Mind About Sticking

Los Angeles—Cozy Cole changed his mind (or did he?) and after giving Cab Calloway and his manager assurance that he intended to stay with the band rather than accept the offer to join Ray Scott's new CBS staff combo, turned in his notice.

Cozy was scheduled to cut out of the Calloway combo August 19. He planned to join Scott in New York by September 1.

Looked like J. C. Heard, a veteran rhythm man, would get Cozy's spot with Calloway band.

PW Re-Signed For Air Show

Chicago—Paul Whiteman has been re-signed as musical director of the Burns and Allen radio show and will be with the comedy team when programs originate on CBS from Hollywood in October. P.W. will spend a few weeks vacation on his farm at Stockton, N. J., before returning to the west coast.

N. Y. Musicians Have Own Spot

New York—Musicians will come into their own here next month, when Goldy, well-known headwaiter at the Hotel Edison, opens the Performers and Musicians Guild at 201 West 52nd street, the building between Broadway and Seventh Avenue.

Spot will open at 2 a.m. and continue till. Liquor lockers will be provided so that members needn't drink water after 3. A private entrance, and six private rooms are features to the spot's service—Goldy figures this will be a new payola to contact men.

Coast Guard Takes Vallee

Los Angeles—With columnists reporting Rudy Vallee daily joining the navy, Rudy pulled a quick sneak and enlisted in the coast guard with the rating of Chief Petty Officer on bandmaster duty. At the present time he is stationed at Los Angeles harbor and will continue his weekly Blue Network radio shows, donating his earnings there to the coast guard welfare fund.

Spivak Seeks Trumpet

Chicago—Charlie Spivak is looking for a lead trumpet man, and singer Gary Stevens is filling a trumpet chair temporarily till he finds one. Lee Knowles army date set. Spivak short handed. He asked Johnny Fallstitch to take over, but the latter turned it down, since the chair requires jazz as well as straight playing, and JF wants to stick to lead work.

Patti Is Purty!



New York—'At's Patti Farnsworth, new Al Donahue pigeon, pops! Pert Patti is 18, hails from Portland, Oregon, and this is her first name band job. Photo by Bloom.

"Bunny Paid Off \$15,000 In Year, No Irresponsible Drunkard Could Do That!"

New York—"Take it from me, those stories you hear about Bunny Berigan drinking himself to death are so much hot air. They couldn't be more wrong."

Don Palmer, who road-managed the Berigan crew during the year before the trumpet player's death, made this claim in an exclusive interview with *Down Beat*. Although Don was approached by a national slick magazine for a story just after Bunny died, he was too broken up at the time to give out with the straight account and felt, too, that music-dom's newspaper rightfully had first claim on it.

Green, Hawkins Sideman Killed

Four Other Hawkins Men Injured in Wreck Between One Nighters

Chattanooga, Tenn.—Marcellus Green, trumpet player with Erskine Hawkins, was killed and three other members of the Hawkins band were injured near here last month as the car in which they were riding between engagements went into the soft shoulder on a bad turn and turned over.

Green's legs were badly crushed and he died en route to the hospital. Avery Parrish, stellar pianist, was included among the injured, as were Lee Stanfield, bass, and saxist Heywood Henry. Also injured was Hawkins' secretary, Cyril Shand. The extent of injuries was not known at the time that the *Beat* went to press but it is known that several engagements were cancelled in order that funeral arrangements could be made for Green and in order that the men might attend.

Dolores Brown, vocalist who had formerly worked with Hawkins, is Mrs. Marcellus Green in private life. She had been accompanying the band but had left in Birmingham to return to New York. Mrs. Green and their one child survive.

Barnet Won't Break Up Band

New York—Charlie Barnet won't break up his band. He has been retained in 3-A and, therefore, the big wind has passed him by, at least for the present. Barnet is dicker with a personal manager about his contract, and it is expected to change hands shortly for about 10Gs.

In the meantime, he's hunting two trumpet replacements. Bernie Previn, who replaced Zimmerman, has contracted a leg infection and must step out for the time being. Peanuts Holland, Barnet's star solo and vocal hot man, will also leave because of a bad lip.

Will Stacy Join BG?

New York—Bill Clifton has moved over from the Shep Fields band to fill the piano chair left by Mel Powell when he departed the Goodman band to join CBS's new house band. Well-placed characters swear that Benny is after Jess Stacy to rejoin his band. Seems a little dubious as Stacy was sore but plenty at Goodman when he left the band two years ago.

War News May Free Shellac

New York—From one of the highest placed men in the business, the *Beat* learned last week that an order can be expected in the near future relaxing the shellac order, rather than stiffening it. The reasons cited for this are grim:

We can expect heavy losses from now on in the Pacific and the government is expected to follow British policy in alleviating the shock of casualty lists wherever possible by means of amusement—in which records play a big part.

Right now, the problem worrying record men most is not shellac, but the copper with which to make the masters. At press-time, it seems fairly certain that the order allowing record-makers to keep on using their own stocks will be extended to October 1st.

Titian Pigeon On the Cover

We shoulda had a natural color photo, so you could dig the auburn hair and blue eyes of the titian pigeon, Elizabeth Rogers, who is singing with Russ Morgan currently at the Edgewater Beach Hotel in Chicago. Elizabeth was born July 8, 1918, in Newark, N.J., was chosen as a Ziegfeld show girl in 1933, migrated to Chicago in 1934 and joined the Morgan band in May of this year. Her ambition is to become a dramatic actress, she is five feet six, weighs 122, definitely of Irish descent. Now take another look! Bloom Photo.

Coast Local Jumps Radio Music Scale

Los Angeles Federation Raises Rates for Local And Network Airings

Los Angeles—Local 47 has tossed a new scale of prices with substantial boosts attached at the radio stations here. New price list, which goes into effect September 16, jumps the rate for both network and local airings.

New rate for a commercial network broadcast is \$30 per half hour with three hours of rehearsal and \$50 per hour with 5 hours of rehearsal.

No One Excited

New rate for a coast chain broadcast is \$21 per half hour with two hours of rehearsal and \$33 per hour with three hours of rehearsal.

Radio and advertising agency men were not perturbed by the new scale. They pointed out that since many of the budgets for fall shows had already been set it would only mean that in many cases the number of men slated for radio ork jobs would be lowered.

Not Much Margin

Only point that seemed to strike the radio men as out of line was the small difference between the rate for coast chain and network broadcasts. With the same amount of rehearsal time a musician, under the new scale, will get \$24 for a coast broadcast and \$30 for a network. One radio exec stated that the average number of stations on a coast commercial is about six, whereas a network show is often piped to around a hundred, meaning that musicians were paid \$4 per station for coast shows and 30 cents a station on network.

Marines Form Six New Bands

New York—The U. S. Marine Corps has asked the *Beat* to inform musicians that the Marine Corps is recruiting men for six new Marine bands. They have been rumors that men in these bands will not be sent out of the country. This ain't the case—the only Marine band exempt from overseas duty is the head outfit in Washington.

Nearly 200 men are needed, and a music audition plus regular Marine enlistment exams are necessary to get in.

Old Manager Back

New York—Jerry Lester is out of Sonny Dunham's band as road manager, with Dick Webster back in his old slot.

Just a Competition for Height!



Hollywood—Sonny Dunham's note may reach a higher altitude, but it will never be as pretty as dancer Grace MacDonald's high kick. Both thrills, notes and gams, will be found in Universal's new musical comedy, *Off the Beaten Track*.

Art Hodes Plans Jazz Concert

New York—Art Hodes, jazz commentator here, expects to run a jazz concert soon, with George Brunies (trombone), Rod Cless (clarinet), Earl Murphy, Max Kaminsky (trumpet), Zutty Singleton (drums), and Hodes himself at the piano. He cut several sides before the ban on a new label, *Black and White*. Hodes worked a fine cakes job, snagging the mid-summer dance at Amherst College.

Mounties Restrict Eskimo Bash Sessions

Canada—The Eskimos are driving the Red Coats nuts. Seems that they came down from a solid hunting season with muchoo cash, and proceeded to play the jukeboxes all night. The Mounties, sore at having to work during the day and chaperone at night too, got the government to limit the sessions to twice a month, 4:30 a.m. curfew.

Dodgers Back Into Battle Over Organ

New York—The Brooklyn Dodgers, having chewed up the St. Louis Cards, are going back to their season-long fight about their



organ. Seems that J. Reid Spencer, ex-music critic and organist, who lives across the way, is bringing suit again, backed by various women's associations, to get the mighty music maker banned from the park as a "disturber of the peace and a general durn nuisance."

Trouble arose originally when Gladys Gooding, the Dodger's organist, who won Flatbush's undying gratitude by playing *Three Blind Mice* as daily entrance music for the umpires, gave out with extra groans and grunts during a tough series. This burned J. Spencer. He went to court. The next day she played one of his tunes. He didn't appreciate it, and went to court again. After he lost, she played his composition again, and in the middle interpolated several musical horselaughs.

Spencer is back in court this week, backed by beskirted neighbors who claim their afternoon bridge ain't nowhere to an organ. We'll keep you posted. —mix

AFM Scoffs CIO Threat On Coast

Los Angeles—Possibility that CIOrganized musicians will enter the Hollywood platter picture as a result of the AFM's strike is not given any serious consideration. For one thing, Local 47, the AFMusicians' association, is on the friendliest terms with CIO groups here. Percentage of CIO sympathizers in Local 47 was so high at one time that the AFM union even became a member of Labor's Non-Partisan League, the CIO's political front.

Although this affiliation was later dissolved, Local 47 just recently also dissolved its tie with the Los Angeles Central Labor Council, composed of AFL unions, because, it was indicated, the CIO's boss, J. W. Buzzell, refused to fall in line with the "Unity for Victory" movement. The "Unity for Victory" idea means the end of labor strife so that the full force of organized labor may be thrown into the war effort.

The radio program on which Spike Wallace, president of Local 47, gave a talk stating Petrillo's side of the disc battle (see story this issue) is sponsored by the CIO council here.

New Hamp Bass Is First Cousin Of Blanton

Los Angeles—Wendell Marshall, Lionel Hampton's new bass man, who joined the band shortly before the Casa Manana opening (Aug. 20), is a first cousin of the late Jimmy Blanton, the Ellington star who died here last month.

Hampton says that in his opinion Marshall, who is just 20 years old, is "as good as Blanton." Blanton and Marshall studied together in St. Louis, where Ellington picked up Blanton while he was playing with Fate Marable on a Mississippi river boat.

Basin Street to Renew Format

New York—Jazz fans were glad to hear here last week that the *Society of Lower Basin St.*, the Blue Network's crack music show, is returning to its original format of guest music stars every week. Comedian Zero Mostel takes over the program's Wednesday niche for his own show, the *Zero Hour*, while *Basin St.* will land somewhere on Saturday night.

Fatool Will Continue

Alvino Rey and Nick Fatool have made up their differences and he will continue to play drums for the band.

Kid Ory Comes Back to Bizz

Will Open With Barney At Trouville in New Seven-Man Combo

Los Angeles—Barney Bigard, whose new seven-piece combo was scheduled to open August 20 at the Trouville, sharing the spot with Stuff Smith, will have on trombone none other than Kid Ory, the famous old-time jazz figure, who is coming out of musical retirement to take a last fling at jazz before putting his old horn in the case for good.

Ory is now 52 years old. He had played little during the last ten years and had been working in a railroad office. Not long ago he got the old slip horn out and decided to get back into practice—"just for fun." Barney heard about it and induced the old timer to join his band. He's a bit rusty but the old drive and imagination that made Ory probably the greatest trombonist of the early jazz period is there and Ory is still putting it out.

In addition to Ory, Barney has Red Mack, trumpet; Jack Calao, alto and clarinet; Henry Tucker, drums; Charlie Engels, bass; and Garland Finney, piano.

Why Columbia Has Mad On

New York—Capitol Records, which has been warned by Columbia Records not to release its *Travelin' Light* by Paul Whiteman with Lady Day (Billie Holiday, a Columbia artist) singing the vocal, might not have gotten into trouble if they hadn't distributed advance copies of the record to various disc jockeys, who snickered about the undercover date on the air. Columbia has said in the past that it won't be too strict about affairs of this sort as long as they are Q.T.'d—but will step down heavily if they receive any undue publicity.

Girl Trio Takes Anderson Spot

Chicago—A trio of girl singers replace Ivie Anderson with the Duke Ellington orchestra, Betty Roche, Phyllis Smiley and Joya Sherrill. Other acts with Ellington on his current theater tour include Dusty Fletcher, comedian; Jigsaw Jackson, dancer; Baby Lawrence, singer and the comedy team of Pons and Louie.

Duke went into the Riverside, Milwaukee, at the conclusion of his Sherman Hotel engagement, followed that with a week at the Oriental, Chicago, and is currently at the Palace in Cleveland, with the Colonial in Dayton coming up.

Donna, Alyce, Louise, Yvonne



New York—We could call them the Four Rev Sisters, because "Rev" is Spanish for "King." In fact we will call them the Four Rev Sisters, just for a change. And don't let those bathing suits and that pool fool ya. It's right on the Astor Roof in New York, where the lovelies were featured with Alvino Rey, and it's less than knee deep.

Billie Joins the Section



Hollywood—Here is the first shot of Billie Rogers actually seated in the brass section of the Woody Herman band at the Palladium. She joined the section last month, after having been previously featured as trumpet soloist and vocalist. Hal Watkins Photo.

Dave Rose Ork Loses 2 Weeks

Payless Vacation Result of Mutual Scrap on Remotes

Los Angeles—The KHJ staff orchestra under Conductor Dave Rose was scheduled to return to the Don Lee-Mutual outlet here on August 19 after a payless vacation that was stretched from two weeks to four weeks by the scrap that ensued over Petrillo's banning of remote broadcasts from Mutual due to controversies with Mutual outlets in San Francisco and an eastern city.

The Rose orchestra was on a legitimate vacation when the trouble started. (The station's contract with Local 47 has expired and a new one is in process of negotiation). When Petrillo issued the order barring remote broadcasts from the entire mutual network, Lewis Allen Weiss, general manager of KHJ and an important Mutual official, issued an order that the staff orchestra would not be re-engaged until "two weeks after Petrillo rescinds his order banning remote broadcasts." And it wasn't.

Boats Fair Again

New York—The Potomac River Line, favorite week-end stand of bands playing Washington, has been removed from the AFM's national unfair list.

Delightful Dish Digs Deems



New York—The seated lovely is Lina Romay, digging Deems Taylor as he introduces Xavier Cugat. The occasion was the launching of the Jerome Kern score for Columbia's new musical with Fred Astaire and Rita Hayworth.

Toscanini Symphony Leaves Blue for NBC

New York—Don't look now, but all the kidding about the Blue network's having the NBC Symphony every Tuesday has taken effect. The orchestra will shortly go back to NBC's air waves, and Blue will wash its hands of the cost of Toscanini's salary and the required extra men. It will still pay, of

course, for the joint staff men who are used by both networks for other shows.

Dottie Joins Astor

New York—Dottie Reid has joined the Bob Astor band, replacing Dell Parker, former Billy Rose showgirl. Astor is playing spots in the east now, and goes in the William Penn in Pittsburgh shortly with national wires.

Lester and Lee Young Open at Cafe Society

New York—Lester and Lee Young and their band open tonight at Cafe Society Downtown, relieving Teddy Wilson's crew who take their first vacation in two and a half years, starting next week at the Uptown branch. Uptown's Eddie South goes in the Hickory House shortly. Young's band includes Bumps Myers, sensational coast tenor man who starred on Martha Tilton's *The Angels Cried* (Capitol).

Canada Lee Set for New Saroyan Musical

New York—Canada Lee, who has been breaking things up in the new Saroyan plays here, is rumored set for a Saroyan musical called *Elmer and Lily*. The Lily incidentally is a dame who menaces from off-stage and never sticks her puss directly in the plot.

Roger Rehearsing

New York—Roger Kay, Cairo cat who recently gave the *Beat* the lowdown on French jazz, has formed his band which will "make purism commercial." Not certain but rehearsing are: Bill Coleman, recently returned from Europe (he formerly played trumpet for Teddy Wilson); Joe Flip Phillips, Hickory House tenor man who recently subbed with Goodman; Sonny (Frankie Newton) White, piano; Carmen (Tommy Dorsey) Mastren, guitar; Sid Weiss (bass) and Ralph Chapin (drums).

Wimbish Says Shribman Did Not Get Casa

Says Deal is 'Off'; Frank Dailey Due on Coast

Los Angeles—Paul Wimbish, dance band operator whose name has figured one way or another in most of the stories surrounding the asserted sale of the Casa Manana to Cy Shribman, says "the deal is off." Wimbish also says that he went into the Casa Manana as manager merely to assist Joe Zucca while he was in the east.

Joe Zucca, who has been operating the Casa Manana in partnership with Harold Lewin, merely laughs off, as he always has, all inquiries about sale of the spot. Harold Lewin was getting ready to join up with Uncle Sam's navy and had no time to talk.

But there was still a general belief among the "insiders" that some change in the Casa Manana ownership was about to occur—and soon.

More Rumors Started

Report that Frank Dailey, operator of the Meadowbrook and owner of dance band interests, would arrive in Hollywood shortly, gave rise to reports that Dailey was also interested in the big Culver City nitery.

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New Bar Law Hits Chicago Tavern Trade

Chicago—Mayor Kelly, his sundry councilmen, and his assorted vice squads tolled the death knell on at least two more occasions during the Windy City's last two week period. August 15th saw the closing of all bars to would-be female patronage with the council's ruling against serving women at bars went into effect. Although the ruling so far has not shown its effect upon entertainment, there is a definite patron shortage in many of the non-booth, non-table bars which casts a threatening shadow over impending contract renewals.

Along with that bill's passage came the reclosing of the Brass Rail, Capitol and Hollywood nighteries which have been playing a now-I'm-open, now-I'm-not game with Mayor Kelly and the vice squads. The three night clubs were originally closed along with the Rhumba Casino because of a charge that the latter club was selling liquor to minors and because all four spots were under the same management with liquor licenses under the same names. With the closing, Jack LeMaire with Ford Leary on tram, Bill

Mad Drummer Into Fuller's Small Combo

Chicago—In preparation for his pending Kelly's Stables opening in New York, Walter Fuller added Jesse Price, Kaycee's King of Mad Drummers, to his swing combo in place of Buddy Smith. Jesse sparked the old Harlan Leonard band and was, at that time, ranked as a possible successor to the late Chick Webb.

Eddie Johnson, recently with Coleman Hawkins, is also in the unit replacing Omer Simeon, New Orleans clarinet and sax man who has moved over to take Willie Smith's place in the Lunceford lineup. With Price and Johnson in, the band lines up as fine box-office with Walter's trumpet building the powerhouse and Nelda DuPree furnishing the soft lights and sweet vocals. Nelda also plays second piano and solovox.

Davidson with Pee Wee Russell on clary, and Seymour Zapan went out of the Brass Rail, Capitol and Hollywood, respectively.

Shut, Open, Shut

A couple of days later saw the opening of the three uncharged clubs by order of the court and, in conjunction with the reopening, the three bands returning to the fold. Mayor Kelly, out of town, announced that he intended to investigate the reopening when he returned. His investigation brought a reclosing order on the three and the bands again adjourned. Davidson, for one, is tired of playing games and has opened at the Ken Club in Boston while LeMaire is thinking things over for three weeks at the Roseland Inn in Jackson, Michigan.

The vice squad, meanwhile, moved in on Al Cooper's Savoy Sultans by padlocking White's Emporium where they were currently featured. Cooper is presumably heading back for the Savoy where there is always a welcome mat for the Sultans. Incidentally, when is election day?

Show-Me Gal Is Showing 'Em



Chicago—Betty Black, petite singer, is from the Show-Me state. Her home is in Butler, Missouri. That's where young Charlie Fisk comes from, and that's how Betty met up with irrepressible Nick Porozoff, Charlie's manager, who likes to have his name linked romantically with that of the pretty chanteuse, whose career he also is sponsoring. Betty, now working on the Pacific coast, hasn't committed herself officially. *Maurice Seymour Pic.*

CHICAGO BAND BRIEFS

Chicago—If Joe Sherman can have the nerve to worry about the success of three people named Allen (Henry "Red," Jr.), Higginbotham (J. C.) and Holiday (Billie) following their knock down, drag out opening on the 15th, he is indeed an unsharp and unshrewd character. Two nights

before their opening he was worried about whether those names were big enough to fill his Down Beat room. On opening night they not only filled it, but, once it was filled, they blew the roof off.

Louis Jordan filled an off night Sunday dance coupled with Floyd Campbell at the Savoy and, with the usual sum total of five men, knocked out a crowd of several thousand zoot suited characters there. . . . The girl who accompanies Duke Ellington in vocalist place is Joya Sherrill, regardless of the amazing spellings of her name that have gone the rounds. She, along with two other girls, will work solo and as a trio with the band. . . . Three Deuces is featuring Arthur Lee Simpkins with Barrington Perry on piano. . . . Also there is Alice Brooks, a young singer-pianist with nice piano styling intermingling a treble and bass melody. Her low treble work is excellent but her ideas weaken as her hands become separated. . . . Jordan's sequel to *Outskirts of Town* (see Ad Lib column) is sure fire.

Palmer vs Sherman

Some sort of a beef went on between Gladys Palmer and Joe Sherman at the Garrick Stagebar but things are now settled and Gladys is set for "as long as I am manager" says Joe. Sherman has been beckoning but with fervor towards Elmer's to try to lure Dorothy Donegan, the very terrific pianist, over to the Down Beat Room but Dotzy wants mo' moolah

than br'er Sherman is of a want to pay.

Benny Goodman hit town with a definitely mediocre band, as far as the King is concerned. Behind the Ozzie Nelson baton it would have stacked up as a fair unit, but it just didn't sound like Goodman.

The beat was terrifically subdued with the worried drummer forgetting that he had other traps than his high hat, upon which he concentrated so thoroughly that he almost fell in. The guy out in front can still play the best clarinet for our money, however. Jimmy Dorsey followed and cut rugs all over the place. And such is the life of the Chicago theater.

Spivak Solid

Charlie Spivak is doing a very terrific job at the Sherman hotel Panther Room. With Dave Tough on drums and Willie Smith in alto spot the band jumps like crazy and the sweetest trumpet in the world leaves out its mute and sounds good instead of sickening.

The Tatum Game

The Art Tatum game is getting even more fascinating. The Three Deuces claims that he will appear there as long as announced when he completes picture work or previous commitments, or something, in Hollywood. And now another local spot . . . shhh . . . is claiming that they will get him instead of the Deuces.

Louis Jordan will play the

Larkin Leads Are Drafted

Chicago—Milton Larkin and his widely acclaimed crew opened at south side Chicago's Rhumborgie with Milton in third trumpet chair and three local boys on first sax, first trumpet and drums and with drummer, Henry Mills, switching to bass. Scant hours before the band left Houston, Texas, Uncle Sam extended the beckoning finger and pulled boys out of those chairs and made local replacements impossible on the spur of the moment. Bassist, Lawrence Cato, however, was rejected and is rejoining the band on the job.

Revised personnel is: Moses Gant, Frank Dominguez, alto; Arnett Cobb, Earnest Archia, tenors; Samuel Player, baritone; Calvin Ladhier, Lewis Ogletree, Milton Larkin, trumpets; Arnett Sparrow, Charles Dirden, Nolden Bolding, trombs; Cedric Haywood, piano and arranger; Henry Mills, drums; and Lawrence Cato, bass. George Layne is fronting until replacements are complete and does vocals. Mabel Franklin is also listed on vocals but wasn't about. Also arranging is tenor, Arnett Cobb.

Former Weems Singer Dies

Chicago—Jean Browne, 22, former singer with the Ted Weems band, died on August 7 at the Ravenswood hospital here, following the birth on August 5 of a baby daughter who died a few hours later. Jean quit the Weems crew to marry Warren Plath, who is now in the army. Her husband obtained a furlough, and was with her when she died.

Sepia Quartet Delights Cats

Pittsburgh—Casaloma, at the Bethel and MacMurray crossroads on the outskirts of the Steel City, is frequented by many a Pittsburgh hep-cat to dig that groovy jive of "Honey Boy" Minor and his sepia quartet. This combo is one of the few left to represent the Smoky City in jazz circles.

"Honey Boy's" terrific tub thumping, along with his showmanship, sets the pace for the quartet. Neni Waters, 88er, aids tremendously, with Calvin King, bassman, and John Anderson, trumpeter, rounding out the four some.

Jacque La Belle, saxist, will front Bill LeRoy's band when the latter leaves for the army. . . . Baron Elliott and an all local band is slated for the WCAE stage this fall, replacing the Earl Truxell outfit. . . . J. H. (Howy) McHugh has been appointed new manager of the Kenneywood Parlor temple. . . . Ted Humes, former *Down Beat* scribe for Pittsburgh is in the navy.

—Emory Mulnar

Regal (South Side) theater in mid September and will move into the Garrick Stagebar towards the end of December. Brought into the Capitol originally to fill up the stage while the Mills Brothers were off between acts, they grew into such an attraction that GAC beams all over whenever the name Jordan is mentioned.

Mel Toime, 16 year old Chicago drummer, arranger, vocalist, has joined Chico Marx on the Pacific Coast in the latter two duties. He is arranging some of his own original ballads for possible use with the band. He was formerly musical director for *Meet the Models*, US musical comedy.

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Pollack Makes New Discovery

Talent Finder Unearths Great Young Arranger

Chicago 16-Year-Old Turning 'Em Out For Marx Band

Los Angeles—Ben Pollack, who has a pretty fair claim to having unearthed more star musicians than any other leader in the business, is claiming fine things for his latest "discovery," a 16-year-old arranger who is turning out reams of rhythm for the Chico Marx band, of which Ben is the organizer and manager.

Caught Him Young

Kid's name is Mel Torme. He hails from Chicago, where Pollack first knew him when he was seven years old and seems to have had an eye on him ever since. Ben says the kid used to come down and sing with his band when he was at Stevens hotel seven years ago.

Torme plays drums and piano but will work with the band, if at all, as a singer. However, he has been signed primarily as an arranger. He has a year to go to finish high school and will go back to Hyde Park High, Chicago, this fall.

Coming to Black Hawk

The Chico Marx band, which has been playing theaters exclusively, will play its first steady dance job starting at the Black Hawk, Chicago, October 7. Also doing arrangements for the dance library are Buddy Baker and Paul Wetstein.

Band's appearance at Orpheum theater here drew a big turn-out from Chico's old friends in the picture business, many of them big execs who had to stand in line at theater to wait for seats.

Bing Keeps Rain Off Parlor Rug

There are other things to do with old records besides scrap drives. John Rytke had the roof blown off his London house by a bomb. Forthwith patched the shingle holes with old records.

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ELKHORN, WISCONSIN

Six Hits and a Miss!



Hollywood—That's the title of this vocal group. "Six Hits and a Miss." They have been featured on the Bob Hope show, recently cut four sides for Capitol Records, and are shown here at the Universal studios, where they made a short with Jan Savitt. Bottom row, left to right: Bill Seckler, Pauline Byrna, Tony Paris. Top row, left to right: Marvin Bailey, Lee Gutch, Vincent Degen, Mac McLean.

Wallace Echoes Petrillo In Radio Interview

Los Angeles—Unique incident occurred here as Radio Station KPAS, one of the local stations that would be hardest hit if not permitted use of phonograph records, extended an opportunity to Local 47's President Spike Wallace to air musicians' side of the controversy.

Wallace devoted most of his 15-minute period to quoting letters and statements of Petrillo, including the latter's defiant answers to Elmer Davis. He stated the well known fact that use of phonograph records for commercial purpose had been abused. He made no attempt to offer a solution, and apparently falls in line with the Petrillo attitude that "We'll stop making records until the record manufacturers find a way to solve our problems."

Wallace has also applied for and received permission to talk on

same subject over KFWB, 5,000-wattter owned by Warner Bros. (who also own a piece of Decca).

Bailey Goes West

New York—Mildred Bailey left last week for the coast to do the Lou Holtz Time Out for Laughs radio show from there. She'll work that and wait for hubby Red Norvo's Septet to coast out, as a spot for them both is contemplated. Norvo will probably leave for Detroit in two weeks, after three months at the Famous Door here.



Santa Ana Band Tops in Army

Air Force Training Center Programs Are Professional Productions

Santa Ana, Calif.—When the West Coast Army Air Forces Training Center (alias the WCAAFTC) goes on the air for one of their thrice weekly network radio shots, control men and producers can rest easily in their chairs for there is definitely no fool work in their production. In fact, sponsored network shots would give their eye teeth for a lineup like the one presented on the show. Every man, from arranger to vocalist to announcer, is an expert in his field.

The dance band men read like a Down Beat Who's Who. Artie Bernstein, for instance, out of the Benny Goodman band plays bass. Only he's Staff Sergeant Bernstein now. Captain Eddie Dunstetter, one of radio's first organists, is directing the thirty-six piece group. Technical Sgt. Harry Bluestone, former concert master of the Paramount studios recording orchestra, is co-conductor. Private Mike Bryan, ex guitarist with Artie Shaw and Benny Goodman; Staff Sgt. Mickey Bloom, trumpeter with Tommy Dorsey; Staff Sgt. Manny Stein, bass player with Warner Brothers studio orchestra; Private Abe Most, clarinet with Les Brown . . . those are but a few of the dance musicians.

Classical Men, Too

Classical musicians include Pvt.

Miss Oliver Is Manager Of LA Harms

Los Angeles — Sandy Oliver—Miss Sandy Oliver, we'll have you know—has been tagged as West Coast manager of the Harms Publishing company, one of the Warner firms, to replace Sam Weisa, who is now wearing a uniform as one of Uncle Sam's fighting men.

Appointment of Sandy Oliver, known in the trade as "The Harms Gal," marks first time in history of the melody markets that spot of this kind has gone to a girl.

Sandy has been with the office for several years as secretary. She's widely known to musicians.

Channing Robbins, Cleveland symphony cellist; Staff Sgt. Felix Slatkin, concert master of 20th Century Fox studio orchestra and violinist with Philadelphia Symphony; Pvt. Marvin Limonic, violinist with Stokowski Youth orchestra; and others . . . pianists, clarinetists, guitars with men like Kostelanetz and Stokowski.

Vocals are handled by Ben Gage, now a corporal, formerly announcer on the Bob Hope program and known as the "Singing Orchestra Leader," and the "Hollywood Troubadour" on other programs. Arrangements are done by Pvt. Hal Borne, who formerly did that work for RKO studios and who wrote some of the Jump For Joy tunes, among others. Announcers include such names as Cpl. Ben Gage, Pvt. Harold Gibney, and Captain Melville Ruick, ex of the Lux Radio Theatre.

And all that for about \$95 a

Wings Over the West Coast



Santa Ana, Calif.—To the left is the 36-piece WCAAFTC band, and above the arranging staff, left to right: Sgt. Eugene Felber, Pvt. John Chickanzoff, Pvt. Harold Steinborn, Pvt. Emil Cadkin, Pvt. James F. Gable and Sgt. Milton B. Young, Chief arranger is Pvt. Hal Borne, not shown.

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month average. In civilian life it would run closer to \$120 a week per man. Not a bad deal for the army.

On the outside, these men wouldn't consider work for that wage, but here they are glad to take the offer so that they can serve their country the way they know best and also are stationed a few miles from Hollywood so that they can keep in touch with that activity and not get too far out of circulation. While no promises are made, they expect to stay in Santa Ana for the duration.

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LOS ANGELES BAND BRIEFS

By HAL HOLLY

Los Angeles—Johnny Richards, brought in from Zuccas' Terrace at Hermosa Beach to replace Jan Savitt at the new Hollywood Casino (against his own wishes, it is rumored) has put the spark of life into the new danceery. Savitt, handicapped by draft losses and his reorganization (he had 11 new men, including his string section), never did get his boys into a solid groove here. Richards' band is made up of boys who stayed with him at Hermosa because they liked his music, even when they could have made more dough elsewhere. This Hollywood spot should be the springboard for Johnny and the reward for the boys who stuck with him.

Basie vs. Hampton
Lionel Hampton, making his homecoming appearance at the Casa Manana, had what we fear will be a bit of bad luck in having Count Basie at the Trianon during the same period. (Hampton opened at the C.M. August 20, one night after Basie boomed into the Trianon). Basie, as a draw, is hot as fire right now. What may make it tough for Lionel is the fact that both bands appeal more or less to same type of rhythm fans. Hampton is a great performer and has a good band, but isn't the name yet that Basie is. Casa Manana operators shared misgivings over the situation and at last minute were thinking of putting in a "cava name" to bolster Lionel—if they could find one.

Band Parade
Jimmie Grier took over the Hermosa Beach spot vacated by Johnny Richards. . . . Joe Reichman and Freddy Martin go on and on at the Biltmore and Ambassador hotels. . . . Matty Malneck, as hinted in this column a month ago, was spotted to take over the alternate band job at the Palladium, August 18, marking first time Palladium has used a "name" in this capacity. . . . Advance sale at the Palladium for Abe Lyman's opening indicated the Socker would draw his usual good turn-out here in his home town. He has a big following in the movie and music business.

Woody Herman during the last two weeks of his Palladium stint was still hitting a terrific box-office pure, well above Miller and T. Dorsey, and very close to the marks set by the James boys.

Murray McEachern, the "Man of many Instruments," who parted with Paul Whiteman here last summer, was billed to take over the bandstand at the Streets of Paris August 25 with a new six-piece combo. Murray edges out Wingy Mannone, who will take a vacation, he says. . . . Nick Cochran, whose combo is moving into its third year at the Pirates' Den, drew good parts in the pix *Orchestra Wife*, with Glenn Miller, and in *Paramount's Priorities* of 1942; also has a song coming out that looks promising—*I'm the Guy that Wakes 'Em Up in the Morning* (Norman Edwards Music Publishers). . . . Paul Wimbish interested in new band organized here by Maury Cross, former Sammy Kaye saxman.

Notings Today
Dave Rose fans, of which there are plenty, will be interested to know that just before Petrillo lowered the curtain on recording activities Dave waxed an *Academy Award Album* for Victor of eight sides presenting the picture songs that have taken Academy Awards for the past eight years.
Billy White, manager of Bobby Sherwood band, back in L.A. for brief visit, reports that Bobby will crash right into New York this fall and that he has

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Pic Titles Change Nixes Contest

New York—Les Brown is plenty unhappy about RKO's shift of his picture title from *Sweet and Hot* to *Seven Days' Leave*. Seems that Les had forked out a lot of dough in a contest idea to plug his band all over the country, and now it's strictly for the wastebaskets. He's so burned up, he's informing one and all that when he hits the Astor here in two weeks, all requests get paid for in "war" stamps, or they don't get played!

Buckingham Replaces Grill at Cal-Neva

Lake Tahoe, California—Taking over for the "Code Music" of Joaquin Grill when Joaquin entered the armed services last month, was Jack Buckingham and his orchestra. The band is set for the summer at Cal-Neva Lodge on the California-Nevada line at Tahoe.
Buckingham previously arranged for the late Orville Knapp, George Olson and Del Courtney and played guitar and sang for the latter. His present band is Knapp styled. Booking is through William Morris Agency.

Mary Lou's Sextet

New York—Mary Lou Williams due for Benny Mason's farm in Cleveland with a sextet including Harold Baker, ex-Andy Kirk trumpeter.

Some ideas for a "hand of the future" that will stirle the music business.

Benny Goodman and Claude Thornhill arrived in Hollywood almost simultaneously for the picture jobs. Neither, on this trip, was scheduled to play any dance dates on the Coast except some one-nighters. . . . Duke Ellington expected to return here at an early date for this pic spot in *MGM's Cabin in the Skies*.

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Wolverine Clary Now Plays Bass

Savannah, Ga.—The show put on at City Auditorium by the boys from the Savannah air base (Hunter Field) ran off with such success that it was put on again at Camp Stewart, and parts of it repeated at the air base. The tune everyone left singing was *In Memoriam*, a mournful, lingering number which director Mitch Lindemann brought from New York, written by Fred Katz.

Jimmy Hartwell, former Wolverine clarinetist, is playing bass in a spot in Sarasota, Fla. (the Tropical). His lip went bad on him, and he plays clarinet only occasionally, never on the job. The leader of this outfit, Carl Springer, will be in the army very shortly. Hartwell may take over, augment it a bit, and start that old time style again.

Attraction near the Bradenton air base is a spot with only a piano and bass. Piano is manipulated by Carl Cunningham, who amazes the listeners with *Stardust* all major, and the like. Terrific on the counterpoint and arpeggios, he is a combination of Basie and Baum.

—Charlot Slotin

Harry Abbott to Debut Real Old Time Burlesque

Los Angeles—Harry Abbott, brother of Bud (Abbott & Costello) Abbott, opens the Music Box theater here September 5 with a revival of old-time burlesque as it was before the strip tease. Abbott says his burlesque will be more like the burlesque of Weber & Fields rather than Gypsy Rose Lee, the emphasis being on knock-about and slap-stick comedy with a batch of girls tossed in.

Twelve-Piece Ork
Music director will be Thomas Peluso, active here in the radio, transcription and light opera field. He will use a twelve-piece ork. Songs will not be specially written but will be picked from the best pops of the day.

Swing Shift 'Matinee'
In addition to the regular nightly shows at 8:30 there will be a swing shift show of every performance starting at 1:30 a.m. All-night movies have received only moderate attention from the war industry workers here who punch

out at 12:30 a.m., but Abbott figures that a "live" show is just what the boys and girls need to get the clatter of rivet guns out of their ears. Show is titled *Swing Shift Revels*.

Abbott has taken a long lease on the theater, which is now known as Abbott's Music Box; if the venture is successful he plans to change shows every two weeks.

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What Goes With Goodman?

Is Benny's Clary on Decline?

Levin Finds Several Possible Answers to Question of BG's Slip

by MIKE LEVIN

What goes on with Benny Goodman? Everyone knows that he's been shuffling his band around for the past few months, but they didn't think he'd put in his scrub team clarinet as well.

For the past ten years, various characters have come up with cracks to the effect that Benny Goodman was either slipping or never did play good jazz. I have always thought these armchair hacks either musically illiterate, or merely jealous jeeps who weren't brung up no better. Goodman's contributions, both to big and small band jazz, as well as his own brand of virtuoso clarinet, don't need any bell-ringing here. Nor does his constant shifting of men need any panning. Benny once was king-pin. He isn't now. Indecision and hurt pride can make a man do funny things.

But what's worrying me is that for the first time in all the years he's recorded, Benny's personal musicianship is suffering badly. Whether it's because his band's slovenly playing bothers him, is hard to tell. Certainly his bit on *Sunny Side of the Street* was nothing to rave about, while his latest, *Serenade in Blue* and *Kalamazoo* are even worse. Almost all his solos are straight melody, with those that aren't pretty senseless tooting of high notes. It's a shame to hear a guy who can play so much play so little, even missing notes on the end of *Kalamazoo*.

The band is no better, playing listlessly with the delicate precision of stevedores. *Kalamazoo* has,

Should Auld Acquaintance, etc.?



New York—The Andrews Sisters never forget an old friend. On a recent visit to Manhattan they made sure that they saw Dick Robertson, a fellow recording artist at Decca and one of their closest friends and advisors.

Top Drawer Discs

Hot Jazz: Woody Herman's *Chips in Yardbird Shuffle* (Decca Blue)

Swing: Harry James' *Let Me Up* (Columbia)

Dance: Hal McIntyre's *This Is The Army, Mr. Jones* (Victor)
Vocal: Helen Forrest on *Harry James' I Cried for You* (Columbia)

note for note, the introduction Benny used on his old record of *Remember*, while the vocal key is too low for Dick Haymes to sing effectively. Only bright spot on the record is Hymie Schertzer's superlative lead alto work, this being the first session after he re-joined Benny. Hope this is just one of those things that happens—otherwise the Feds are liable to pick up Benny for wasting shellac.

Hot Jazz

Woody Herman's Four Chips

Yard Bird Shuffle and Eliza (Decca Blue)
These are a complete change of pace for the Chips—tasty little bits such as the Waller groups turn out rather than the hell-for-leather wax which this foursome has cut in the past. Both have duos scored for Tommy (piano) Linehan's right hand, and the Herman clarinet. *Shuffle* has one of the best solos Tommy's



ever done, showing a delightful Mary Lou Williams rock. Here is good Walter Yoder bassing, with Frank Carlson's drumming the proverbial stone wall. A very, very listenable chunk 'a disc. Reverse is up a little, and is Beethoven, Mozart, and a dill pickle well-mixed. Listen and you'll dig.

Freddy Slack

Doll Dance and He's My Guy (Capitol)

First side shows once again Slack's ability to take the comparatively limited boogie-woogie piano style, and give it a melodic and harmonic lift. It's good to hear, but not anything sensational. Note how much better his touch is than the average boogie pianoman. Pseudo-shuffle rhythm back of Bobby Goodrich's trumpet doesn't help him get off. Reverse has Ella Mae Morris dropping her strident jump style to try a torcher. Main thing wrong is a too-wide wavering vibrato.

Swing

Alvino Rey

The Major and the Minor and Strip Polka (Bluebird)

More original riff tune than usual, this time scored by Earl Bostic, fine sax-leader of a little Harlem band. Spotted with good piano and alto, here is the best-sounding wax Rey has ever made. First one he has that swings,

while the sections hit 'em all cleanly, with none of the usual scuffle. Reverse is the Johnny Mercer which has proved a bonanza for Capitol. Not quite as fast or funny as the Mercer version.

Harry James

Let Me Up and I Cried for You (Columbia)

This one is the berries. If Harry keeps on like this, I'll take back a lot of things I've said about him.

Very Luncefordish, in JL's old style when he was bouncing along easily with close-voiced clarinet-trumpet-trombone trios. Band swings potently behind a fine trombone with sharp background. Even Harry's solo has ideas and no trick tone. Corky Corcoran plays well as per usual, but he seems to have a little of his boss' trouble with vibrato. Reverse is *You Made Me Love You* with the titles changed. Helen Forrest doesn't know how to sing badly—and this is no exception.



Jimmie Lunceford

Strictly Instrumental and Knock Me a Kiss (Decca)

Jimmie ought to be ashamed of this one. Not only is it a bad arrangement, but is played so fast that the tune loses its natural swing. Band gets walking behind Joe Thomas' tenor solo, but just as quickly loses it. Reverse moves with a Willie Smith vocal, and goes much better in the band's more-accustomed slow groove.

Vocal

King Sisters

Gobs of Love and I Came Here to Talk for You (Bluebird)

A Redd Evans novelty tune, the Navy will really pour the nickels in on this one. Turn-over is a pretty tune, which the Sisters drag too much. A good horn spot livens up the middle.

Mills Brothers

My Gal Sal (A Decca Blue album)

This is still my favorite pop quartet. They sing good barber-shop, and are exceeded only by the Golden Gates in doing spirituals simply and with swing. Old Man Mills choice of passing tones for his ad lib bassing gets the tyros bug-eyed, while all four boys have a good grip on what to do and what to let lie. KK Hansen's notes offer nostalgia by the bucket.

Gracie Fields

Souvenir Album (Decca)

This is England's big singing star—or rather "comedienne." Unfortunately, if you haven't seen

her work, these records won't mean much. They depend mostly on her showmanship to put them across. However, the pride of England's music halls, the darling of the cockneys, is currently knocking them over at a swank Saratoga nightery—so there must be some-



thing there I'm missing.

Connie Haines with Gordon Jenkins' Orchestra

Be Careful, It's My Heart and At Last (Capitol)

Heart starts out with Jenkins' piano, modeled along Duchin line, then into Connie's singing, nicely lone on both sides. *Last* has good clary-flute section and some typically rich Jenkins' string work.

Judy Canova

It Is True and Some One (Okah)

While these have the typical cowboy twang, Judy's vocals sound much less cracker-style than her work on the air. It's a lot better than most hill-billy gals. The combination of a good bass, corny fiddles, and sliding Hawaiian guitar is something to hear.

Andrews Sisters

The Hummingbird and Kalamazoo (Decca)

The gals work over the successor to the Woodpecker Song, and then give K. the best waxing it's had. The tune is built to order for their peculiar trio stylings.

Joan Merrill

You Can't Say No to a Soldier and There Will Never Be Another You (Bluebird)

Wait till the PTAs dig the lyrics their daughters will be hearing on this one—wow! Merrill is still a nice-looking girl. Period.

Dance

Hal McIntyre

This Is The Army, Mr. Jones and I'm Getting Tired So I Can Sleep (Victor)

The first time the McIntyre mob has tried to copy Duke at anything other than a slow-mood tempo, and it comes off fine.

The intro, and various of the reed sections sound just like the Old Master himself. Billy Robbins' cup-mute helps, but the rhythm still sounds as if a stiff breeze would blow it over—here it seems that

Ralph Tilken's drumming is not set with the rest of the section. Vocal is by Jack Lathrop, Mac's guitarist who used to sing with the Tune Twisters. Reverse has an *Echoes of Harlem* bass planted against the brass playing the lead—unusual for a pop tune.

Johnny Scat Davis

At Last and Wonder When My Baby's Comin' Home; Hip, Hip Hoorey and White Christmas (Hit)

These are surprisingly good records—nothing sensational, but good dance music. An uncredited girl sings the first two quite well, save for a tendency to get a little "torchy" about it all.

Johnny Long

The White Star of Sigma Nu and Just Like That (Decca Blue)

Mentioned because the B side is Johnny's theme-song. On the copy I have, the A is incorrectly labeled as Johnny's theme. Both are typical Long, one with choral vocal, and the other with unison scat by the band.

Glen Gray

Southwind and Yesterday's Gardenias (Decca)

By far the best sweet score the band has recorded in some time, *Southwind* has good use of flutes against a bass, though the answering tenors aren't strictly tuneful. Backing falls pretty flat, save for some pretty Bill Rauch trombone.

Dick Stabile

At Last and He's My Guy (Decca Blue)

This band sounds better at every (Modulate to Page 9)

TOM TIMOTHY

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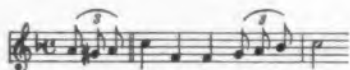
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Scott Band Set, Already on Air

Cozy and Barney
Still Due from
Coast, However

New York—CBS completed the roster of its new all-star house band by announcing last week that Raymond Scott had definitely been set for the conductor's chair. Personnel director Lou Schoobe also stated that Cozy Cole would handle the drum slot; Billy Taylor, bass; George Johnson, alto; Barney Bigard, clarinet; Emmett Berry, trumpet, and Mel Powell, piano. Until Bigard and Cole arrive from the coast, Jerry Jerome, tenor man from Ted Steele's Stork Club band, and Jackie Parks, former Lips Page sideman, are filling in.

Scott is very excited about Johnson, who he feels plays much like Johnny Hodges, an especial fav of his. Scott heard Johnson, who was set to join Jimmie Lunceford as replacement for Willie Smith, by pure accident at a session in the Village. Various of the town's swing experts had led him to hear all the top reed men around, but he landed with Johnson, whom none of the boys in the know had picked.

Thomas May Join

Berry, Cleveland trumpet ace, formerly with Horace Henderson and Teddy Wilson, will probably be replaced in the pianoman's band by Joe Thomas, also a candidate for the CBS spot.

Scott is already doing several shows a day, mostly morning sustainers which are used to fill out the network when a show isn't sold commercially to all the stations. This is in line with his policy of lying low until the band is whipped into shape. First few airshots were played with Billy Butterfield in the trumpet chair, as Berry couldn't get set soon enough.

Scott's band can be heard over CBS at the following times:

- Monday
 - 10:00 A.M. Good Morning Blues
 - 11:00 A.M. Jump Time
- Tuesday
 - 8:30 A.M. Good Morning Blues
 - 9:30 A.M. Jump Time
 - 10:30 A.M. Fun-American Hot Spot
- Wednesday
 - 8:15 A.M. Good Morning Blues
 - 10:00 A.M. Jump Time
 - 10:30 A.M. Secret Suzan
- Thursday
 - 10:15 A.M. Jump Time
 - 3:00 P.M. Fun-American Hot Spot
- Friday
 - 10:15 A.M. Jump Time
 - 11:15 A.M. Fun-American Hot Spot

The men are working a five-day week, Mondays through Friday, and are getting scale, \$125 a week. At present Scott is using mostly "head" arrangements, and hopes to have about 80 percent straight hot jazz on his shows, devoting the rest to his own particular style of composition.

—mix

Two New Night Clubs Open in Las Vegas

Las Vegas, Nev.—Pollyanna, vocalist, formerly with the George Lewis orch at Palm Springs, Calif., has been added to Jack Martin's crew, still playing at the El Cortez Hotel.

Buddy Rogers, former band-leader and stage and screen star, is taking special air corps training in Boulder City. . . . Two new night clubs have opened up here recently. One is the Colony Club which features Charlie Cox's music, and the other is the Nevada Biltmore which has Eddie Bush and his combo, featuring South American and Hawaiian music.

—Charles Arthur

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Your Automatic Hostess



Jean

Selects the . . . MOST PLAYED RECORDS!

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

Song	Artist	Label
1—He Wears a Pair of Silver Wings	Kay Kyser	Columbia
2—Who Wouldn't Love You	Kay Kyser	Columbia
3—Gal in Kalamazoo	Glenn Miller	Bluebird
4—Idaho	Benny Goodman	Okeh
5—Sleepy Lagoon	Harry James	Columbia
6—Johnny Doughboy Found a Rose in Ireland	Freddy Martin	Bluebird
7—Jingle Jangle Jingle	Kay Kyser	Columbia
8—Buy in Khaki, Girl in Lace	Tommy Dorsey	Victor
9—Sweet Eloise	Glenn Miller	Bluebird
10—Left My Heart at the Stage Door Canteen	Charlie Spivak	Columbia

COMING UP

Other favorites include:

By the Light of the Silvery Moon	Ray Noble	Columbia
Strip Polka	Johnny Mercer	Capitol
Brother Bill	Charlie Spivak	Columbia
Amen	Woody Herman	Decca
Take Me	Jimmy Dorsey	Decca

Record Reviews

(Jumped from Page 8)

session it makes. Gracie Barrie's vocal on *Last* isn't as good as some she has done, a little over-phrased, but the flip-over is. Dick should make a couple of rhythm tunes, though. His releases are a little heavy on the ballad side.

Jimmy Dorsey

Ev'ry Night About This Time and I'm Gettin' Tired So I Can Sleep (Decca)

JD's beat certainly has improved vastly. *Time* is pleasant, while *Sleep*, from the *This Is the Army* show, has some fairish tricks in sax placement. Neither side, both with Eberle vocals, will mean much to you unless the tunes are hits, which I doubt.

Gale Office Denies Barefield Breakup

New York—The Moe Gale office here denied reports that the Eddie Barefield band, which accompanies Ella Fitzgerald on theater dates, was disbanding. Currently on New England one-nighters, the band is slated to go right on, according to Gale. Ella starts her Blue Network series next month, with three evening MWF shots.

Mix a Platterbrain

New York—Mike Levin, the *Beat's* NY editor, starts on WMCA's *Platterbrain* show this Saturday, as one of the board of experts who usually get boffed by the questions.

Oberstein's "Hits" Guaranteed!

Eli Oberstein, operating head of HIT records, claims he is entitled to a new and larger hat. His firm specializes in putting out two tunes a week which he guarantees will be hits. Here's their record on the *Hit Parade* of two weeks ago:

Title	Released
1. <i>Jingle Jangle Jingle</i>	June 25
2. <i>Sleepy Lagoon</i>	April 8
3. <i>He Wears a Pair of Silver Wings</i>	July 2
4. <i>One Dozen Roses</i>	May 20
5. <i>Who Wouldn't Love You</i>	June 10
6. <i>I Left My Heart at the Stage Door Canteen</i>	July 2
7. <i>Johnny Doughboy Found a Rose in Ireland</i>	May 27
8. <i>Jersey Bounce</i>	May 20
9. <i>This Is Worth Fighting For</i>	June 17
10. <i>Be Careful, It's My Heart</i>	June 25

And to make his record even better, he points out that No. 1 and No. 10, and No. 3 and No. 6 were on the same record!

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IN AIRPLANE INSTRUMENTS Keep Them Flying

Wallichs Discounts Shellac-less Story

Los Angeles—Glenn Wallichs, general manager of the Capitol record company, whose "production secret" was purportedly revealed in a recent news (non-trade) magazine article to be a new process for the manufacture of records that does not call for shellac, said here that the article was "only partially correct."

Still Using Shellac

Wallichs said that it was true that the Clark Phonograph Co. of Newark had developed a successful method of making records without the use of shellac and that Capitol had acquired the rights to the process.

However, Wallichs stated that Capitol records pressed by the Hollywood and Scranton firms that also make Capitol discs, are made under the usual process and that Capitol has to turn in record scrap to these factories, the same as other companies.

Wallichs is Cautious

Wallichs was extremely cautious in dealing with the story. The reporter mentioned the fact that Capitol's acquisition of the new manufacturing process looked like a great stroke of business genius, inasmuch as it seemed to have been accomplished without the knowledge of the major companies. Wallichs's only answer was:

"George H. Clark (the inventor) has complete confidence in our new company."

Says Clark's Better

Wallichs said that none of the shellac-less records had as yet been distributed on the coast but that he expected to have them out here within a month. He declined to state what percentage of Capitol records were being turned out at present by the Clark method.

Asked how the discs made by the Clark company compared with ordinary records made with shellac Wallichs stated that they were definitely superior in wearing quality and lack of surface noise.

Art Hodes Piano on New Record Label

New York—A new record label made its bow here last week. Called *Jazz*, it's run in conjunction with a collector's mag that Dann Priest writes. First issues will be some Art Hodes piano solos originally daylighted on *Signature*. Incidentally, when you see any band reviews in the N.Y. *Herald-Tribune* under the by-line of Robert Dana, the paper's nightclub editor, look for Dann—'cause he writes 'em.

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The Day of One-Night Dance Operations Passing

Since one-night dance tours are practically discontinued because of rubber priorities, gasoline rationing and other transportation difficulties facing potential patrons as well as the orchestras themselves, it will mark the passing of one of the most fascinating, and at the same time one of the most unpredictable phases of the entertainment industry.

The ballroom business always has been a field definitely set apart from all other forms of entertainment. It has been a step-child of show business, so to speak. The legitimate theater, the movies, the radio, even carnivals and show boats, although separate entities in character, always have had something in common.

Box-office principles, advertising practices, exploitation and publicity rules developed in any one of the above branches often were applicable in other divisions of the field. But not the ballroom business! From the very start it has had its own rules of procedure, its own peculiar standard for the evaluation of box-office names, conditions which have caused many a booker to tear his hair, and many a rising band leader to seek solace in the cup that numbs, if it fails to cheer.

During all of those years, many bookers and not a few band leaders never did come to the realization that ballroom patrons buy dance music primarily, and that they go to dance halls, surprisingly enough, for the purpose of dancing. Each season, at least one inspired booker, or a couple of cocksure leaders would take advantage of the poor promoters, who had to play ball to assure future bookings, and try to outsmart the dance hall regulars.

They'd send out, usually with a band of mediocre caliber, what is known in the trade as a freak attraction, some curly-haired glamour boy who had become hot stuff in the boites and bistros of Broadway, or a character who had become the idol of the air waves because of the boudoir quality of his voice, or a scintillating star of the cinema, over whose profile the chicks were alleged to swoon. Not too many years ago they even took a whirl with a complete floor show, presided over by the late Texas Guinan, then the night club queen of Manhattan, and including a double-armed of bare-legged cuties—also a dance band, the identity of which probably no one recalls.

But potential ballroom customers wanted to dance, so they remained extremely potential as the tour progressed. It was a source of constant amazement, the way patrons of dance halls throughout the country stayed away in droves when certain name bands, terrific in theaters or on the radio, or both, appeared; then flocked by the thousands to dance to the really danceable music of a much lesser known combination.

Few ballroom operators ever went in for advertising campaigns on the elaborate basis characteristic of movie and theater exploitation. Most of 'em stuck out a few window cards, displayed some photos in advance in their own dance-hall, bought a small announcement card space in the daily newspapers. But if the band was identified with dance music—they came.

There was the classic example of the traveling band stranded for a day between trains in an isolated Wyoming settlement. The keeper of the general store propositioned the musicians to play that evening in an available local hall.

"That's silly," said the leader. "There isn't a handful of people in town, and how could we drag 'em in from the surrounding territory on such short notice?"

Musicians Off the Record



Making with the mustachios are the Ambassadors of Rhythm, playing at the Cedarwood Log Cabin in New Jersey. Violinist is Sam Tucker; accordion, Eddie D'Elia; guitarist, Vince Valenti, and bass, Paul Rypa.



"Didn't you used to play trumpet for Goodman?"

Better Be Good



Hattiesburg, Miss.—Trying out his bass clarinet under threat of bloodshed if he boots one is Corporal B. Moon, once with the Johnny Long band. Corporal Verdi, wielding the broom, plays bass drum and hails from Atlanta. The gent with the saw and hatchet is Corporal Mears, also an Atlantan. Production staged at Camp Shelby.

CHORDS AND DISCORDS

Bah, Bah Bagley!

Jamaica, N. Y.

To the Editors:

I really feel sorry for Master (not Mister) Howard Bagley who wrote a letter to Chords and Discords (Aug. 1) complaining that jazz fans seem to prefer old timers like Teschmacher and Beiderbecke to present day musicians like James and Goodman. Anyone with the horribly distorted ideas of Master Bagley certainly deserves a great deal of pity. I would even attempt to explain to the little Master B. just why we lovers of the righteous jazz respect and revere records of artists like Teach and Bix while we ignore James and Goodman—if I thought it would do any good.

Master Bagley, I am sorry to

say, is *too far gone* for me to even attempt to rescue him from the clutches of that terrible evil, commercial swing. However, I would like to make one prediction for Howard: we lovers of good jazz will still be enjoying our Beiderbecke records many years after you have thrown away your James "concerto" records in disgust. Bah, Bagley!

IRVING L. JACOBS

Howard Is Hep!

Minneapolis, Minn.

To the Editors:

I'm finally happy! I just read Howard Bagley's letter (Aug. 1) and I'm glad to hear about someone who feels the same as I do. Man, I get sick of half of *Down Beat* raving about the immortals of jazz, as they please to call those characters like Bix. I have yet to hear a trumpeter who can outshine Harry James' horn. In fact, all of the 'greats' I've heard are strictly from hunger. Where anybody gets it that Bix is the greatest horn man who ever lived is beyond me... way beyond.

Sure he was good, but how can his tone compare with James, Bergigan, and even Spivak? What about Bobby Hackett on cornet? An interpreter of Bix, you say. Hah, he could play rings around Bix. You can bury those guys all over again. I'll take an hour of good James in preference to a month of Bix. Hooray for Howard!

ED. J. BOSSING

Look, They Like Us...

Topeka, Kansas

To the Editors:

... I enjoy the *Beat* immensely and, although I am a recent subscriber, I have bought it from (Modulate to Page 11)

RAGTIME MARCHES ON

NEW NUMBERS

JEROME—A son, Albert Davis, to Jerry Jeromes. Pop is NYC tenor sax ace.

CANS—A baby girl two weeks ago to Mrs. Jerry Cans. He arranges and 88's for Sammy Kaye.

GORDON—A daughter July 17 to Mr. and Mrs. Herb Gordon in New York. Father is a Frederick Brothers exec.

BIRKE—A son, July 23, in Detroit, to the Sonny Burkes. Father is arranger for Charlie Spivak.

LEVANT—Oscar Levants enjoying the company of a daughter, born August 8 in New York. Father is Oscar Levant.

JOHNSON—A daughter to Mr. and Mrs. Freddy Johnson in Philly, July 29. Father plays bass with Joe Stearns' orch.

SCHAFFER—A son to the Max Schaffers. Brooklyn. Pop is an ex-Phil Spitalny and George Duffy fiddler.

TIED NOTES

JIMMERTON-THOMAS—Herb Jimmerton, Club Lido band leader, and Peggy Thomas, nonpro, in Ponca City, Okla.

ROHN-HULTS—Hal Rohn, alto sax, to Audrey Hults (Audry Lynn), vocalist, in Lynbrook, in New York, Aug. 2.

WINTERS-HASTIE—William Winters, CMSC, Canadian Army Active, pianist, formerly leader of Bill Winters orchestra which played several seasons in Hotel Saskatchewan, married Doris Hastie of Regina, Aug. 1.

MANNERS-SATTERFIELD—Bob Manners, leader of the Music Makers, instrumental

quartet, married Marie Satterfield of Grayville, Ill.

WEISS-SAPPERSTEIN—Bob Weiss, publicity manager and song scout, to Jo Pat Sapperstein, nonpro, in Chicago.

SARMIR-CORTIZZ—Joseph Sarmir, director of the Jo-Sar Night Owls, to Madeline Cortizz, Aug. 9, in Bethlehem, Pa.

CLARK-SANDERS—Buddy Clark, radio singer, to Nora Sanders in Las Vegas, Nev., Aug. 9.

SHAPIRO-MORRIS—Elliott Shapiro, Shapiro, Bernstein exec., to Dorothy Morris.

BAKER-ARMOND—Maynard Baker, arranger for Horace Heidt-Frankie Carle, to Mydelle Armond, Aug. 7, in Indianapolis.

McFALL-DARROW—Bryce McFall, with Everett Hoagland orchestra, to Betty Darrow in Newport, Ky., Aug. 9.

FINAL BAR

HINDER—Harry Hinder, 26, pianist formerly with Jerry Shelton and Veloz and Yolanda orchs., died Aug. 18 in Chicago.

NEIST—Martin "Marty" Neist, August 7 in St. Louis. Co-leader of Marty and Lynn's Maniacs and a well known saxist around St. Louis.

ROMANELLI—Luigi Romanelli, 57, well known Canadian orchestra leader and violinist, at Murray Bay, Quebec, July 29.

HORRIDGE—Joselyn Horrridge, 50, Cleveland music teacher and lecturer.

McPHERSON—Albert McPherson, widely known musician and city treasurer of Mt. Vernon, Ill., at Mt. Vernon.

WALKER—James Edwin Walker, vocal-

ist with Jimmie Gunn, 22 years of age, Aug. 2, Charlotte, N.C.

ELLER—Max Eller, 84, retired musician, July 27, Yonkers, N. Y.

COWELL—George Cowell, 28, Toledo, Ohio, guitarist, July 27.

RAMIREZ—Victor Fernandez Ramirez, 49, prominent violinist and member of the Symphonic Orchestra of the University of Mexico, July 27, Mexico City.

ALONSO—Felipe Alonso, Spanish musician and composer, died Mexico City, July 27.

MACKOLI—Harry Racoll, 71, former operatic baritone and later Milwaukee music teacher, died Aug. 6.

ALLENHAUFF—Henry Kleinkauf, musician and composer (Johnson Kay), Aug. 4, Wilkesbarre, Pa.

HINCHCLIFFE—Lucy Hinchcliffe, 90, concert contralto, Sullivan, Mo.

MUTH—Mrs. Billy Muth, wife of organist at Worth Theater, Fort Worth, Tex., Aug. 7 at age of 37.

CUTRO—Anthony "Tony" Cutro, retired musician and club manager, Mason, Ga., Aug. 3.

CELVONE—Mrs. Bessie Cervone, wife of Frank Cervone, manager of Cervone's Orchestra, Pittsburgh, Pa., Aug. 7.

BOISSKAU—Edna Boisskau, sc. musician and composer, Aug. 5, Jersey City, N. J.

SCOTT—Roy L. Scott, organist and vocalist, Aug. 8, Burlington, N. J.

Ray McKinley Okay in Boston

Boston—Sweetsongstress Hildgard, with five weeks' contract in her pocket, followed Jane Pickens into the Oval Room of the Copley before heading New Yorkward for opening in the Persian Room of the Hotel Plaza.

The Raymor-Playmor, Boston's popular twin ballroom, got a gander at Ray McKinley's new outfit who, coupled with localork Ted Herbert, drew a hopping 2,000 ticket buyers, with a return date a week later for okay 1,800.

Most of the oday in new \$3,000,000 loan for RKO will come out of Boston's First National Bank.

The first of the name attractions booked for the start of RKO-Boston new season found Charlie Barnett's new band sharing honors with Martha Raye. On the list of coming RKO-Boston attractions are Kay Kyser, Andrews Sisters, Glenn Miller, Johnny Long and others.

Fashionable Newport's summer social glitter is as dim as the New England coastline now. Usual elaborate musical entertainments are few and those are solely for charity. The "400" elaborate weddings and lavish debuts 'ain't what they used to be.

—Michael Stranger

Mother, Brother of Lige McKelvey Die

New York—Lige McKelvey, who formerly did production work for Tommy Tucker and who is now in the army, received word late last month that his mother had died and his brother was killed in action at about the same time.

Shelton Pianist, Dies

Chicago — Harry Hynda, 26, pianist, formerly with Jerry Shelton Orchestra and the Veloz and Yolanda unit, died August 13 from what is said to be an overdose of a sleeping drug.

Tucker Biz Irks Waiters

Chicago — Tommy Tucker is doing a sensationally successful job at the Palmer House in Chicago—and almost had all the waiters in the Empire Room walk out on him because of it. Sign went up in the kitchen last week announcing: "Because of the unusual increase in business during the month of August we are compelled to make the following changes of vacations for waiters" — and twenty-eight waiters had their eagerly-awaited rests postponed from one to two weeks!

Nope, no reports of hot soup down any guests' backs—yet.

Imagine How This Combo Must Have Sounded!



New York—On the night of Richard Himber's opening at the Essex House a month ago, Dick formed this combination, but decided against keeping it because of the salary nut. Left to right: Milton Berle, trumpet; Ken Murray, fiddle; Hugh Herbert, fiddle; Parkyakarkus, timbales; Billy Gilbert, bass, and Edgar Bergen, cello.

Chords and Discords

(Jumped from Page 10) newstands for years. I especially appreciate your new radio time schedule for bands. . . .

LILLABELLE STAHL

Attleboro, Mass. . . . and I would like to say that it is the best, most informative magazine I have ever read. Many are the different kinds of mags I have scanned, but yours tops them all. I shall buy it from now on. . . .

ALBERT GAGNON, JR.

Elizabeth, N. J. . . . I have just disbanded my outfit to go into the service, but before I go, I would like to thank all of the Down Beat staff for the way our business was transacted. I don't have to tell you what your mag means to the fellows in the music business. Keep up the good work and keep the presses rolling until we get this mess settled and come back. . . .

JIMMY HENNESSY (Orch)

Now Listen, Tommy!

Camden, N. J. To the Editors: Hey, what the heck's coming off here? What's happened to the good old TD of Marie and The One I Love fame? How come he tosses out the Clambake Seven and brings in those stinky fiddles? What's happened to the beat of Well, Get It and What is This Thing days? After we fans put Tommy where he is today with our ap-

proval of the old goodies like I'll Never Smile Again, Who, Gettin' Sentimental, why does he hand us this Candle in the Chapel and Take Me and so on with mushy strings? How about an explanation or maybe I don't know what jazz is any more. Poopy!

ROBERT MARSHALL

Dry Yo' Eyes, Mike

Charlotte, N. C.

To the Editors: What institution for the feeble-minded is Mike Levin booked for? He's as dumb as he writes when he says that what this country needs is more grim ballads. Fine mess we'd be in if everybody had to sit home and listen to tearful tunes all the time. When I tune in a band on the radio or take in a one nighter, I don't like to cry my eyes out because Hank Jones and his nine pall bearers play I Dug the Grave for One of the Nine Hundred Thousand Men Who Froze to Death Near Rostov in Deadly Winter Campaign of that Horrible Battle of Evil Minded Killers.

TEENIE REED

A Union Member Says:

To the Editors: Congratulations on Mike Levin's editorial on our present union squabble. I am a union member and, although I don't agree with all of Petrillo's policies, his methods really burn me up. Convention delegates are nothing but rubber stamps. When an issue as important as recording comes up, it should be submitted to local members for a vote. Mr. Petrillo cooks these deals up in the back of his head and the

first thing we union members know, an edict has been passed and is ready to go into action. It should be the policy of musical magazines to discuss union problems, even under the watchful eye of Petrillo, so keep up the good work. I admire your stand.

J.H.D.

One in a Million

To the Editors: I just finished reading about Petrillo's ban on juke box recording. More power to him. As a member of the AFM and CIO, I think this is a boon to the thousands of musicians who are just getting by working for little or nothing when joint after joint is filled with juke boxes blasting out (and some of it smells bad) music in competition to local musicians. As a former full time musician, now working in defense work, and a loyal Down Beat reader, I am sending you this opinion of the subject.

R. E. KNAPP

Crow Running Ballrooms

Sioux City, Iowa—George Crow, formerly road manager with Louis Armstrong is now manager of Shore Acres and Skylon ballrooms here for Tom Archer.

Young Coast Ork Fails to Emulate Lochinvar

Huntington Beach, California—And so, proving the theory that it takes a lot of downright guts and privation to build a young band, this writing marks the folding of what could have been another Stan Kenton to arise from the west. And, knowing the story, we can only give one rousing raspberry to those boys of the Martin Page Orchestra, who allowed the band to collapse in miserable defeat.

The band grew up in Oakland, California, where hands generally just don't grow. The thing was amazing from its origin because the boys were all so terrifically young and, while sloppy at first, they were still playing wonderfully inspired music. They could play a stock arrangement so that the man who wrote it wouldn't have known it came off a printing press. Then as the band grew, Martin started writing arrangements. They were Lunceford arrangements from the record. Stranger than that, for Mart had had no training, the band played them with precision, tone, feeling, drive. The arrangements clung to the Lunceford style but became original. The band was growing up.

This summer they tried their wings. They tried their wings a little too much and rested from the flight too little. They expected to live on their music alone as they launched forth an unknown unit. They expected to do no work on the band . . . they had done that. And so, though they were hailed as slightly short of a sensation when they opened at the Huntington Beach Pav-a-Lon a few short weeks ago, they folded nothing short of a flop. What could have been a sensation . . . and all of the boys only 16 to 21 years old. Ask Mr. Mitchell, the very fine manager of the Pav-a-Lon, what the band had. But the men didn't have guts.

—dis

EDDIE MILLER

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Donahue Tricks Them by Winning Warm Approval Of Glen Island Patrons

by MIKE LEVIN

New York—Well, the orphan has come on like a gang-buster. That of course refers to Sam Donahue's swell record during his recent stay at the Glen Island Casino here. The least-known of the Cy Shribman stable, this band was figured to lay a bad egg, and instead, came up with a whopper of a grade A. Trade experts had pointed out that after the succession of bands like Thornhill, Spivak, and now again McIntyre, the Glen Island kids would be conditioned to smooth, suave dance music, and wouldn't go for the hard-driving, guttiness of the Donahue band.

Well, this was one of those reverse twists that acted like a bolo knife. The night I went out to review the band, I percolated amongst sixty kids that the waiters pointed out as being steady customers who had heard all the bands.

Don't let anybody hand you any jive about whether the average dance fan who plunks down his buck knows what he wants. They not only do, they practically ram their opinions down your throat.

Patrons Analyze Band

These sixty Casino patrons not only told me exactly what they liked and didn't like in the Donahue band, but made what seemed to me like very shrewd and observant comparisons with all the other outfits that had played there.

One section said that they liked Sam's showmanship, his ability to take off his coat and sweat with a fast tenor chorus. Another pointed out that while this was very impressive, they thought he worked a little too hard at it, and could learn a lesson in calmer tactics from Spivak-Thornhill-McIntyre.

They all said that Donahue's dance tempos were as good or better than any of the other three that have played there recently, and went on to add that they thought he himself should do more singing, one girl saying that she found it "not terrific, but very genial. Much better than most singers because it's unaffected."

Singers Don't Impress

All of them agreed that Sam's singers, while singing nicely, made no impression whatsoever. The comment was made that "you never even notice that they're singing half the time."

Most of them seemed to like his tenor sax playing enormously, pointing out that it has "more life than most of the solo men that play here." A specific comparison with Hal McIntyre's tenor soloist, Johnny Hays, was made, most noting that they liked Hays' mellowness but also enjoyed Donahue's power and unusual ideas.

To shove an oar in, I liked his stuff too, but thought it was a shame that he didn't play more of the full-bodied, slow tenorings which got him his original fame with Krupa, and which he does well.

Only Two Dissenters

All approved of his ability to

Brooklyn Gets Name Bands

Brooklyn—Oh, joy, oh boy. Brooklyn gets bands first hand. Glenn Miller opens a first run band policy at the Fox theater here, an improvement over the caliber bands offered at the Strand last year. Reaction from the Flatbush J-bugs is expected to be ferocious.

Musician Killed In Fight Over Pay

Regina, Sask.—Metro Makichuk, accordionist in an orchestra which played a dance at Alpine, Manitoba, died from head injuries alleged to have been suffered in a fight after a one night dance. Altercations were said to have been over the amount of money the orchestra received for the job.

—Isabell Goundry

double on cornet, clarinet, tenor, and alto, and thought his enthusiasm contributed a lot to the band's appearance. I found only two that actively disliked the band, while most agreed that it was a welcome change of pace, and that they'd like to hear it again.

This last item struck me as being extremely unusual. Most customers make up their minds about a band ten minutes after they've first heard it. Not these kids—they all said unanimously that they liked none of the three bands that had been there before for at least a month, that it took them that long to really figure out what the band was up to—and that they thought that Donahue would fare very well, if given another chance.

Rhythm Stiffens Some

There ain't much left for me to talk about. The band needs a guitar badly, the rhythm stiffening up slightly on slow tunes as a result. Trombones phrase excellently, with trumpets following suit. Their only trouble is a slight thinness of tone on some of the higher closed voicings.

Reeds are the nuts, especially when Donahue plays lead himself. Special nods to Gar Richardson's baritone, Wayne Hurdell's excellent rhythm work at the piano, Dick Lafave's trombone solos, and Charley Shirley's arranging.

Losing Lunceford Style

Speaking of the arranging, Sam, first of the white bands to seriously emulate Lunceford, now says he's working away from the Lunceford pattern on a kick all his own. Using different reed spacings and vastly different rhythm, he thinks he has the band on a good kick and intends to stay there. The deal to transfer active booking of the band to William Morris probably will not hold, as Sam is anxious to remain directly with Shribman.

Donahue personnel:
Sam, tenor, alto, clarinet, and cornet, plus singing and arranging; Charlie Shirley, arranging; Donna Mason and Bob Matthews, vocals (latter already inducted); Peter Abramo, Fern Caran, Billy Marshall, trumpets; Kenny Meisel, Dick Lafave, and Tak Takovrian, trombones; Harry Peterson, Mike Kriesman, Freddy Guerra, Gar Richardson, and Sam, saxes; Wayne Hurdell, piano; Harold Hahn, drums; Leo Matzeco, bass.

Lorraine Made Up Her Mind



Memphis, Tenn.—On June 15th, the *Beat* ran a photo of Lorraine Benson studying its columns, trying to make up her mind which name band to join when her boss, Orrin Tucker, entered the navy. She decided to accept Will Osborne's bid, and was featured with the band at the Hotel Claridge, where she is shown introducing General Theodore A. Penland, 93, of Portland, Ore., and the Grand Army of the Republic, and General Robert E. Bullington, 95, of Memphis and the Confederate Army.

Not Fair for Lies to Blot Bunny's Name

(Jumped from Page 1)

completely inaccurate picture of his last days left to confuse jazz historians.

"He Was Not a Lush"

"I'm not going to tell you that Bunny didn't take a drink while I was with him because that wouldn't be true. But he was far from being the irresponsible drunkard that they've made him out. And you don't have to take my word for that, either. Just look up the records. During that last twelve months, there wasn't one complaint sent into Harry Moss of M.C.A. who handled the band's account. Just the opposite was true. Not only did Bunny break attendance records set up by bands like Gray Gordon, Will Osborne and Russ Morgan, but bookers all over the country sent in enthusiastic accounts to the New York office about the band and his behavior. Even then, they'd heard the stories about Bunny and were almost surprised to see him reach the band stand sober and on time.

"But to really prove what I'm telling you, here's a story that not many people know and that

shows just what a real guy Bunny was. When Harry Moss took the band over on July 28, 1941, Bunny was twenty thousand dollars in debt. At the time of his death, he was less than five thousand dollars in debt. Does that sound as though he hadn't been working hard and plugging to get places? He traveled all over the country and did two hundred one-nighters in a year's time. No screwball drunk could do that.

"Bunny had one big idea and that was to produce the best band in the business. Nothing else mattered. We knew that he was working too hard and told him so. Once, when he had just been released from the hospital, the doctors told him that he shouldn't work for at least three months. A few days later he was back with the band again, playing harder than ever.

Refused to Rest

"I tried to get him to take a lay-off and let the band use his name while he rested, and take enough of a cut to keep him going, but he wouldn't listen to me. We nearly had a fight one night when he was ill and I tried to keep him from working. Another time, Harry Moss flew to Norfolk to get him to quit, but without success.

"The trouble was that Bunny's health was undermined from years of fast living that went way back to the time when Hal Kemp brought him into the music business. Bunny was never the kind of person who took things easily. He worked hard and played just as hard. He didn't know how to relax.

"Besides that, his dad died not long before Bunny did and that didn't help matters any.

Cut Too Few Records

"One of my biggest regrets," Don said, "is that Bunny didn't make more records during his last days. Then everyone could see how well he was playing, in spite of feeling tough a lot of the time. The last sides that he cut were for *Elite* records, during the latter part of April, 1942. The titles were *My Little Cousin*; *Skylark*; *Me and My Melinda*; and *Somebody Else Is Takin' My Place*. They should be released shortly in a memorial album.

"I'm glad I can say that Bunny died happily. Vido Musso, who took over the band, Tommy Dorsey and I were at his bed-side. One of his last wishes was that the band should stay together and go places. I don't have to tell you that we're going to do just that. A lot of people have written in to me asking what happened to Bunny's trum-

Dorseys' Music House Opened

Brothers Control Equal Shares in Enterprise

New York—The Dorsey Brothers Inc., a music house, started operation last week. Officers are Jimmy Dorsey, president; Tommy, vice president; Leonard Vannerson, treasurer; Bill Burton, secretary. Last two are managers of Tommy and Jimmy respectively.

Stock is controlled evenly by the two brothers, who buried their famous feud to form this enterprise shortly after the death of their father. Small shares of stock are held by John Manning (JD) and Bill Farnsworth (TD), the lawyers who helped set up the deal.

Terms of the contract say that the brothers must agree unanimously on submitted scores, save that each can have published six tunes a year which the other does not necessarily approve. It is also provided that the new firm has first look-see on all scores, having priority over Tommy's firm, Embassy Music, a completely separate enterprise. Dorsey, Inc. however has leased space from Embassy in the Brill building (NYC) and plans to set up offices all over the country shortly under the direction of George Marlo, veteran music man.

Firm doesn't plan to specialize necessarily on scores which suit TD's and JD's band, but will operate as does any other publishing house.

—mix

Four Gals Enlist

New York—Four further fems left here last week for the new WAAC band at Fort Des Moines. Ruth Steiner (tram), Miriam Stieglitz (alto), Persus Peterson (tram), and Selma Pequignot (clary) are now set to be marching mouses.

pet. I have it and the mouthpiece that he used for his *I Can't Get Started* number. I intend to hold on to them for the time being, perhaps later they'll be placed in a jazz historical collection.

TD Was a Pal!

"I want to say that a lot of credit should be given to Harry Moss for the fine job he did after he took over the band and for the personal interest that he took in Bunny. Tommy Dorsey, too, did everything that he could for Bunny, and gave his family a wonderful lift after his death.

"Maybe this article will do something to clear up the confusion about Bunny's death. The whole musical world should know what a loss they've suffered and that the most wonderful musician who ever lived spent his last days in the heat of show tradition, working to do the stuff he loved in the best way that he possibly could."

—tac

Horse's Beat Stumps Zack

Beloit, Wis.—Horse-back riding bears little resemblance to drumming. Anyway, so found Zack Dante, Rockford tubman, who tried the athletic kick with little success. Howie Franklin of the Jimmy Overind band, currently at the Hotel Nelson, is quite a horseman and was determined to make one of Zack. Zack found, however, that beating that horse-flesh isn't the same as beating his skins, and after a short riding excursion, cut out, declaring, "I woulda done okay, but man, I just couldn't figure out whether that horse was a 4-beater or on a 2-beat dixie kick."

—Bob Fossum

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WHERE IS?

TOWARD (BEANY) MONTE, tenor, formerly with Finky King.
NORMA LAFFIN, trumpet, formerly with Boston girl-band.
BUDDY FISHER, orb leader.
SID HOFF, orb leader.
JESS HAWKINS, guitar.
BUDDY HARROD, orb leader.
SONNY JAMES, orb leader.
JIMMY LIVINGSTON, alto, own orchestra.
JERRY LIVINGSTON, orb leader.
EARL MCELLEN, orb leader.
EDDIE PAUL, orb leader.
ANDY SANELLA, saxophone.
KAL MURRY, orb leader.
JACK DENNY, orb leader.
GRAHAM YOUNG, trumpet, formerly with Gene Krupa.

WE FOUND

WAYNE GREGG, vocalist, now with Jack McLean, Paris Inn, San Diego, Cal.
JACK LEONARD, vocalist, now at Ft. Dix, N.J.
RUSS ISAACS, drummer, Pine Camp, N.Y.
WOODY HYDE, vocalist, now with Buddy King's orchestra.
DAVE WHEELER, vocalist, now in San Francisco, Cal.
THELMA CARPENTER, now at Kelly's Stable, NYC.

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Dialings for Dancetime

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SUNDAY

- 10:00 Fantasy in Melody—Paul Lavalle's Orchestra—Blue
10:30 Wines Over Jordan—CBS
11:00 Harve Heidt—Blue
12:00 (noon)—Sunday Down South—Dealey Smith Orchestra—NBC
12:00 (noon) Johnny "Seal" Davis from Sea Girt Inn, N.J.—MBS
P.M.
12:05 Salute to the States—Alvino Rey—MBS
1:15 Ted Steele and his Novachord—NBC
2:00 Sammy Kaye's Serenade from Hollywood—NBC
2:30 Herb Fields (Army Band), Fort Dix, N.J.—MBS
2:30 Leo Heald—Blue
3:00 Music for Neighbors, shortwave from Rio de Janeiro—NBC
3:00 Orchestra from Coast Guard Station, N.Y.—MBS
3:30 Bob Allen, Pelham Heath Inn, N.Y.—Blue
4:00 Kustanetz Orchestra—CBS
5:00 Sam Donahue, Glen Island Casino—CBS
6:00 John Kirby, Hotel Ambassador, Chicago—Blue
6:00 Matt Kenny Orchestra from Canada—Blue
7:00 Tommy Dorsey—Blue
7:15 Mildred Bailey—CBS
7:30 Fitch Hand-Wagon—NBC
7:30 Ray Pearl, To Northwest—CBS
8:45 Leo Heald—Blue
8:45 Lyle Henderson and His Orchestra—NBC
10:00 Spitznagel All-Girl Orchestra—NBC
10:15 Tommy Tucker, Palmer House, Chicago—MBS
11:15 Charlie Spivak, Hotel Sherman, Chicago—Blue
11:15 Hubby Byrne, Hotel Edison, N.Y.—Blue
11:30 Woody Herman, Palladium, Los Angeles—CBS
11:30 Mitchell Ayres from New York—Blue (midnight)—Dick Jurgens, Cedar Grove, N.J.—CBS
12:00 (midnight) Lawrence Walk from the Trianon—MBS

- 12:35 Dick Stable, Dempsey's, N.Y.—MBS
1:00 Count Basie, Trianon, Chicago—MBS
1:15 Fancha and His Orchestra—East—MBS
1:30 Matty Malneck, Chase Hotel, St. Louis—MBS
2:00 Ram Wilde, To West Coast, Drake Hotel, Calif.—MBS
P.M.
TUESDAY
8:15 Larry Page and the Page Boys from Detroit—Blue
8:30 Good Morning Blues to South and Midwest—CBS
9:30 Jump Time—CBS
10:30 Pan-American Hot Spot—CBS
11:45 Little Jack Little from Washington—Blue
P.M.
10:00 Irving Mills and his Orchestra, Diane Courtney—Blue
3:45 Barrio Sisters—Blue
4:15 Judy Kayna from Philadelphia—CBS
5:15 Man With a Band, Jack McLean—CBS
5:30 Three Suns Trio—NBC
5:45 David Cheekin's Orchestra—MBS
6:15 Ted Steele Show—NBC
6:15 Joe Bathenouet's Orchestra, from Chicago—Blue
6:30 Milt Herz Trio—Blue
6:30 Omar the Swingmaker—Blue
6:45 Jan Savitt, New Hollywood Casino, Hollywood—MBS
7:00 Fred Waring—NBC
7:15 Glenn Miller, Theatre, Youngstown, O.—CBS
7:30 Al Ruth Orchestra—NBC
7:45 Bob Crosby, Rendezvous, Balboa Beach, Cal.—MBS
8:00 Morton Gould Orchestra, Music for America—MBS
8:00 Dave Ross, Ginny Simms from Hollywood—NBC
8:30 Horace Heidt from West Coast—NBC
8:30 Dave Ross, Ginny Simms from Hollywood to West—NBC
9:15 Jimmy Joy, Hotel Bismarck, Chicago—MBS
9:30 (Chorus) from the Camp—CBS
9:30 Meredith Willson Orchestra—NBC
9:55 Ted Strator, pianist—Blue
10:15 Tommy Carlin's Orchestra, Kenneywood Park—MBS
10:15 Claude Lucas, Kenneywood Park—MBS
10:30 Tommy Dorsey—NBC
10:30 Tommy Tucker, Palmer House, Chicago to West Coast—MBS
10:45 Ray Kinney—MBS
11:00 George Duffy, Hotel Cleveland, Cleveland—MBS
11:15 Dick Kuhn, Hotel Statler, Buffalo, N.Y.—MBS
11:15 Shep Fields, Edgewater Beach Hotel—Blue
11:15 Hubby Byrne, Hotel Edison, N.Y.—CBS
11:15 Glenn Miller, Theatre, Youngstown, O.—CBS
11:30 Ray Heatherton—Blue
11:30 Gene Krupa, Meadowbrook—CBS
11:30 Chuck Foster, Totem Pole, Auburn-dale, Mass.—MBS
12:00 (midnight) Lawrence Walk, Trianon—MBS

- 9:55 Ted Strator, pianist—Blue
10:00 Kay Kyser—NBC
10:15 Ray Kinney—CBS
11:00 Leo Reisman, Beverly Hills—MBS
11:15 Carl Ravazza's Orchestra, Del Rio—MBS
11:15 Glenn Miller, To West, Theatre, Youngstown, O.—CBS
11:15 Shep Fields, Edgewater Beach Hotel—Blue
11:15 Harry James, Hotel Astor, N.Y.—CBS
11:15 Ella Fitzgerald and the Three Keys—Blue
11:30 Lew Diamond from Chicago—Blue
11:30 Paul Martin from Hollywood—NBC
11:30 Richard Himber—CBS
12:00 (midnight) Tommy Tucker, Palmer House, Chicago—MBS
A.M.
12:05 Glen Gray, Hotel Pennsylvania, N.Y.—Blue
12:05 Hal Melstrey, Glen Island Casino—CBS
12:05 Ray Mace and his Orchestra from Chicago—Blue
12:15 Tommy Tucker, Palmer House, Chicago, to Northeast—MBS
12:30 Freddy Martin from Los Angeles—Blue
12:30 Humbling in Rhythm—NBC
12:30 Charlie Murray's Orchestra from Chicago—Blue
12:30 Woody Herman, Palladium, L.A.—CBS
12:35 Harry James, Hotel Astor, N.Y.—MBS
1:00 Cab Calloway, Casa Manana, L.A.—MBS
1:15 Gene Krupa, Meadowbrook to East—MBS
1:30 Ernie Herberich's Orchestra, Chase Club—MBS
2:00 Count Basie to West Coast—MBS
THURSDAY
A.M.
8:15 Larry Page and the Page Boys from Detroit—Blue
9:30 Paul Lavalle's Orchestra—NBC
9:35 Ted Strator, pianist—Blue
10:15 Jump Time—CBS
11:45 Little Jack Little from Washington—Blue
P.M.
1:45 Vincent Lopez, Hotel Taft, N.Y.—Blue
2:45 Frank Spennade from Lowry Field—MBS
3:00 Pan-American Hot Spot—CBS
5:00 Demello Orchestra—Blue
5:15 Man With a Band, Jack McLean—MBS
6:15 Ralph Marston's Orchestra from Chicago—Blue
6:30 Milt Herz 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 CBS Musical Mirth—CBS
9:00 Bob Crosby, Music Hall—NBC
9:15 Jimmy Kay and His Orchestra, Hotel Bismarck—MBS
9:30 Hal Melstrey, Glen Island Casino—CBS
10:15 Tommy Carlin's Orchestra, Kenneywood Park—MBS
10:15 Tommy Dorsey's Treasury Show—Blue
10:30 Tommy Tucker, Palmer House, Chicago to West—MBS
10:45 Gene Krupa, Meadowbrook—MBS
11:00 Leo Reisman, Beverly Hills—MBS
11:15 Gene Krupa, Meadowbrook—CBS
11:15 Glenn Miller, Theatre, Youngstown, O., to West—CBS
11:15 Charlie Spivak, Hotel Sherman, Chicago—Blue
11:30 Chuck Foster, Totem Pole, Auburn-dale, Mass.—MBS
11:30 Xavler Cugat, Waldorf Astoria, N.Y.—Blue
11:30 Johnny Long, Hotel New Yorker, N.Y.—CBS
11:45 Ernie Herberich's Orchestra, Chase Club—MBS
12:00 (midnight) Art Jarrett, Blackhawk, Chicago—MBS
A.M.
12:05 Gene Krupa, Hotel Pennsylvania, N.Y.—Blue
12:05 Harry James, Hotel Astor, N.Y.—CBS
12:05 Alvin Ray, Hotel Astor, N.Y.—CBS
12:30 Richard Himber—CBS
12:30 Bob Grant, Savoy Plaza, N.Y.—Blue
12:35 Jerry Wald, Hotel Lincoln, N.Y.—MBS
1:00 Count Basie, Trianon Cafe—MBS
1:15 Kern Kubblers to East—MBS
1:30 Everett Hoagland from Pittsburgh—MBS
2:00 Cab Calloway, Casa Manana, L.A.—MBS
FRIDAY
A.M.
8:15 Larry Page and the Page Boys—Blue
10:15 Jump Time—CBS
11:15 Pan-American Hot Spot—CBS
11:45 Little Jack Little—Blue
P.M.
12:30 Ted Steele and His Orchestra—NBC
1:45 Vincent Lopez, Taft Hotel, N.Y.—Blue
4:00 David Cheekin's Orchestra from Buffalo—CBS
6:00 Billy Moore Trio from Cleveland—MBS
6:00 (midnight) Charles Dant's Orchestra—Blue
6:15 Jack McLean, Man With a Band, San Diego—MBS

- 9:55 Ted Strator, pianist—Blue
10:00 Vaughn Monroe, Camel Caravan, To West—CBS
11:00 Herb Wood, Ben Franklin Hotel, Philadelphia—MBS
11:15 Ray Kinney from Washington—CBS
11:15 Guy Carriage's Orchestra—Blue
11:15 Wally Johnson's Orchestra, Lookout House—MBS
11:15 Ella Fitzgerald and the Three Keys—Blue
11:30 Xavler Cugat, Waldorf Astoria, N.Y.—Blue
11:30 Johnny Long, Hotel New Yorker, N.Y.—CBS
12:00 (midnight) Art Jarrett, Blackhawk, Chicago—MBS
A.M.
12:05 Lucky Millinder, Savoy Ballroom—Blue
12:05 Jerry Wald, Hotel Lincoln, N.Y.—CBS
12:15 Art Jarrett to East, Blackhawk—MBS
12:30 Glen Gray, Hotel Pennsylvania, N.Y.—Blue
12:30 Woody Herman, Palladium, L.A.—CBS
12:30 Charlie Murray's Orchestra, from Chicago, To Northwest—CBS

- 12:05 Lucky Millinder, Savoy Ballroom—Blue
12:05 Jerry Wald, Hotel Lincoln, N.Y.—CBS
12:15 Art Jarrett to East, Blackhawk—MBS
12:30 Glen Gray, Hotel Pennsylvania, N.Y.—Blue
12:30 Woody Herman, Palladium, L.A.—CBS
12:30 Charlie Murray's Orchestra, from Chicago, To Northwest—CBS
P.M.
12:45 Willard Trio with Mary Arnold, pianist—MBS
1:45 Vincent Lopez, Taft Hotel, N.Y.—Blue
4:00 David Cheekin's Orchestra from Buffalo—CBS
5:15 Jack McLean, Man With a Band—MBS
5:30 Three Suns Trio—NBC
5:30 Joe Bathenouet's Orchestra from Chicago—Blue
5:45 David Cheekin—MBS
6:30 Milt Herz Trio, Dempsey's, N.Y.—Blue
6:40 Johnny Richard's Orchestra—MBS
7:00 Fred Waring—NBC
7:15 Glenn Miller, Theatre, Youngstown, O.—CBS
7:30 Rex Maupia's Orchestra from Chicago—NBC
8:30 Dough-De-Mi, Paul Lavalle—NBC
8:30 David Ross with Betty Rhodes—MBS
9:00 Basin Street Chamber Music—Blue
9:15 Tommy Carlin's Orchestra, Kenneywood Park—MBS
9:30 Mark Kenny's Orchestra from Toronto, Canada—Blue

- 5:30 Jean Bathenouet's Orchestra from Chicago—Blue
5:30 Three Suns Trio—NBC
5:45 David Cheekin's Orchestra—MBS
6:15 Blue Streak Rhythm—To South—CBS
6:30 Delta Rhythm Boys, to West—CBS
6:30 Milt Herz Trio, Dempsey's, N.Y.—Blue
6:45 Tive Hill, Lake Lawn—MBS
7:00 Fred Waring—NBC
7:30 Paul Lavalle's Orchestra—NBC
8:00 Variety Show, Camel Caravan—CBS
8:30 This is the Navy—MBS
9:00 Iod Glick's—Orchestra to west from L.A.—CBS
9:15 Buddy Clark from L.A.—CBS
9:15 Art Jarrett, Blackhawk, Chicago—MBS
9:30 Blush Shore—Gordon Jenkins' Orchestra—Hollywood—Blue
9:55 Ted Strator, pianist—Blue
10:00 Meet Your Navy—Blue
10:00 Xavler Cugat, Camel Caravan—CBS
10:45 Jimmy Kay's Orchestra—To North-east—MBS
11:00 Wally Johnson's Orchestra—MBS
11:15 Carl Ravazza's Orchestra—MBS
11:15 Charlie Spivak—Hotel Sherman, Chicago—Blue
11:15 Del Casin—MBS
11:15 Hubby Byrne, Hotel Edison, N.Y.—CBS
11:30 Gene Krupa, Meadowbrook—CBS
11:30 Lew Diamond—Chicago—Blue
11:30 Rex Maupia's Orchestra—from Chicago—NBC
12:00 (midnight) Tommy Tucker, Palmer House, Chicago—MBS

- A.M.
12:05 Ray Kinney's Orchestra from Washington—CBS
12:05 Mitchell Ayres from New York—Blue
12:05 Richard Himber, Essex House, NYC—NBC
12:15 Tommy Tucker—Palmer House, Chicago—MBS
12:30 Ray Kinney's Orchestra—from Chicago—To Midwest—CBS
12:30 Freddy Martin—Blue
12:30 Jimmy Long, Hotel New Yorker—NBC
12:35 Harry James, Hotel Astor, N.Y.—MBS
1:00 Hal Melstrey, Glen Island Casino—MBS
1:30 Jan Savitt, New Hollywood Casino, Hollywood—MBS
2:00 Cab Calloway, Casa Manana, L.A., to West Coast—MBS

- SATURDAY
9:15 Emory Deutch and His Orchestra—CBS
9:30 Paul Lavalle's Orchestra—NBC
10:30 Billy Moore's Trio—Blue
11:05 Sophie Wren's Hop—from Chicago—Blue
11:05 Delta Rhythm Boys—CBS
P.M.
12:00 (noon)—Mills Brothers—Hollywood—Blue
12:45 Kern Kubblers—MBS
1:00 Wally Moore, Jazz Show—NBC
1:00 Vincent Lopez—Hotel Taft, N.Y.—Blue
1:30 Jerry Wald, Hotel Lincoln, N.Y.
2:00 Fantasy in Melody—Paul Lavalle's Orchestra—Blue
2:45 George Duffy, Hotel Cleveland, Cleveland—MBS
3:00 Serenade from Buffalo—CBS
3:15 Paul Lavalle's Special—NBC
3:30 Hal Melstrey, Glen Island Casino—MBS
3:45 Paul Decker's Orchestra—from Columbus, Ohio—MBS
4:02 Tommy Carlin's Orchestra, Kenneywood Park—MBS
4:30 Ray Kinney—MBS

- 5:00 Matinee at Meadowbrook, Gene Krupa—CBS
5:00 Jimmy Dorsey—MBS
5:00 Mitchell Ayres—Blue Network
5:30 Three Suns Trio—NBC
5:30 Lucky Millinder, Savoy Ballroom, N.Y.—Blue
7:05 Dick Kuhn, Hotel Statler, Buffalo, N.Y.—MBS
7:30 Rex Maupia's Orchestra—from Chicago—NBC
7:45 Bob Crosby, Balboa Rendezvous—MBS
8:30 Paul Martin's Velvet Music from Hollywood—NBC
8:30 Bob Crosby—from California—MBS
9:00 Hilt Paraiso—CBS
10:00 Joe Rines' Orchestra—Kay Lorraine—Blue
10:30 Ted Steele's Studio Club—NBC
10:30 Hubby Byrne, Hotel Edison, N.Y.—CBS
10:45 Louis Prima, Summit Inn, Baltimore—MBS
11:00 George Duff's Orchestra—MBS
11:15 Hal Melstrey, Glen Island Casino—CBS
11:15 Charlie Spivak—Hotel Sherman, Chicago—Blue
11:15 Dick Kuhn, Hotel Statler, Buffalo—MBS
11:30 Leo Reisman, Beverly Hills—MBS
11:30 Ray Heatherton, Hotel Baltimore, N.Y.—Blue
12:00 Jimmy Joy, Hotel Bismarck, Chicago—MBS

- A.M.
12:05 Ray Kinney from Washington—NBC
12:05 Freddy Martin, Los Angeles—Blue
12:05 Richard Himber, Essex House, NYC—NBC
12:30 Charlie Murray's Orchestra—from Chicago—To Midwest—CBS
12:30 Gene Krupa—Hotel Pennsylvania, N.Y.—Blue
12:30 Jerry Wald, Hotel Lincoln, NYC—CBS
12:35 Gene Krupa, Meadowbrook—MBS
1:00 Hubby Byrne, Glen Island Casino—MBS
1:15 Henry King, Hotel Mark Hopkins, San Francisco—MBS
1:30 Dick Stable, Jack Dempsey's, NYO—MBS
2:00 Freddie Martin—To West Coast—Blue
2:00 Cab Calloway, Casa Manana, Calif., West only—MBS

*Ent. Note: Due to a dispute with the A.P.M., at present time, all NBC remote dance programs were off the air. If returned, however, they will follow this schedule.

New Beloit Unit Drawing Raves

Beloit, Wis.—The new Ella Stukenberg combination at the Blue Diamond in Beloit is drawing raves, with arrangements by pianist Lucier Rimmele, Rimmele, ex-Russ Winslow 88er, is doing a top-notch job.

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John Kirby Unit Seen As Ideal Example of Hot Jazz Evolution

by FRED E. GLOTZER

Chicago—The band is only six pieces and their music has been labeled as smart and sophisticated. When you hear those words it is generally a very intelligent idea to turn around and run. However, in the case of the John Kirby band, currently at the Pump Room of Chicago's Ambassador East hotel, the smartness and sophistication does not result from funny hats and accordions as per most of the "smart" cocktail units.

In fact, I would say that the John Kirby band is real jazz. Certainly it has a real jazz background with the members emanating from Fletcher Henderson, Mills Blue Rhythm Band, Chick Webb, etc. Also, take for what it's worth, the fact that the men are in constant demand for record dates on jazz releases with singers and singles such as Pete Brown, etc. If the band isn't jazz (and I won't admit that) it is certainly an evolution of jazz.

The secret of the band's success can be attributed to a combination of excellent arrangers and talented performers. Most small groups seem to improvise everything while others partially arrange their work. The Kirby band has gone a step farther. They carry a complete library and full time arrangers, responsible for creating the proper material to fit the Kirby style. Every arrangement is a miniature full band production with original harmonic ideas, interesting chord changes, ensemble precision. And they execute it well.

Their success has been remarkable and as gratifying to lovers of good and progressive jazz music as it must be to them. Something in their performance has caught on with a small but steady segment of music enthusiasts and the response to the music is not as great as the pointed mass appeal of several large bands has kept them working steadily since they first got together more than five years ago.

Amazing Versatility

Also possessed of many genuine qualities, the outstanding feature of the band is its versatility. They play everything—blues, ballads, hot numbers, new pops, or old evergreens and classical adaptations. In regard to the latter, no band in America handles such material with more taste and intelligence. Their arrangements of Anitra's Dances (Grieg), Schubert's Serenade or the clever minor key treatment of In an 18th Century Drawing Room (from the Sonata in C Major—Mozart) should make most other bands hang their heads.

Their music is geared to suit many audiences. The band has performed in such widely dispersed locations as the Beachcomber and Cafe Society in New York; the Ambassador East and the Savoy ballroom in Chicago. The temper of the band is modern.

Their interpretations are all of today. At the same time it is not superficial music nor does it lean on novelty for effect.

The band lines up as follows: one trumpet, alto sax, clarinet and a rhythm section made up of piano, bass and drums. The solos feature everybody in equal part, with just enough bass and show drums to demonstrate how really good they are. As a result they sound well and are well integrated into whatever piece is being done.

Precision Tops

Topping everything is the remarkable precision and taste of the ensembles. Written parts are clean, sharp and economical, and fit like gloves to the intervening solos. Some of this machine like ensemble is due to the length of time that the boys have been together; but generally speaking, it is due to the men themselves. Four and five years ago they had a substantial measure of what they have today.

Ordinarily a group with such an original angle has a host of imitators, but there have been few to attempt the Kirby stylings. They have the small band field pretty much by themselves as far as musical originality is concerned.

The reputation of the band has been growing slowly but steadily. Last year they had a six month commercial radio program (Duffy's Tavern) in which they were heavily featured. This year they were all set to open up in Rio de Janeiro, Brazil, but the hazards involved in traveling have caused them to postpone the trip for the duration. Altho jazz fundamentalists and record collectors will cry for the good old days, musicians and laymen who have been growing up with jazz will go a long way with the Kirby band.

The personnel of the band:
John Kirby—bass
D'Nail Spencer—drums
Billy Kyle—piano
Buster Bailey—clarinet
Russell Procope—alto sax
Charles Shavers—trumpet

Dick Peirce Band Is Broken Up

Indianapolis—Sonny Dunham was slated for one night at the Southern Mansion on August 24th. The Leonard Keller crew filled in a nice two week stretch, picking up while there Johnny White, former Charlie Fisk and Dick Peirce first alto man. The Peirce band broke up following three weeks at the Mansion, with Peirce intending to enter Indiana university next fall.

Willy, Hoppy, and Duke, the terrific combo at the Southern Cocktail lounge, remain, in spite of the rumors that Harold Oxley is negotiating for them to go to New York under a different and more commercial title. . . . Klondyke Tucker will be the first band at the Indiana Roof next season. . . . Ayars LaMarr has Jimmy Dorsey booked into his spot the first of September.

—Cal Mathews, Jr.

Ruby Wright on Bond Wagon



Muncie, Ind.—During their two day engagement in August at the Muncie fair, Barney Rapp, his orchestra and his vocalist, Ruby Wright, mounted a bond wagon at noon and sold stamps and bonds to the crowds in the business district.

Mix Does Not String Along With Dix Here

by Mike Levin

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

With three bows and an obedience to Meccago, I hasten to disagree with the Beat's venerable Chicago scribe, Dixon Gayer.

He claimed last issue that Shaw, Dorsey, and James were fine bands until they added strings—and that now they can barely trudge

approach a beat like a strict paper man and the results are something ghouliah to hear. The sections are bad to date mainly because not only the men in them aren't trained to the beat that they are expected to play, but because the arrangers by and large are lost with a string section—don't know how to use it homogeneously with the rest of the band.

Some Jazz Fiddlers

But that doesn't mean you can't play jazz on a fiddle. Venuti, South and Grappelly know that isn't true. The same with the large sections, if they were properly trained and used by the leaders and arrangers. Just because TD adds ten strings, and promptly tries to make his band sound like a bad theater band ten years ago, is no fault of the strings. It just proves once again that Tommy ain't nowhere.

As final proof, Dix and all you fiddle-sneers should relisten to that whole series of records that Artie Shaw did on Brunswick with his first band in 1936. Using a string quartet, they swing, but like mad. Not only do the strings not interfere with the beat, they give the band a spread of color and fullness it never would have had otherwise. The beat and the fiddles can get together, provided they are given a chance, rehearsed by a leader that knows what he's doing, and given scores that aren't just lush swoops and arpeggios. What say, Dix?

Capitol Likes Cootie's Band

Washington, D. C.—Cootie Williams and his new band stopped every show during their stay at the Howard theater and the S.R.O. sign was used for every performance.

Joe Guy, trumpet; Fletcher Smith, piano; "Butch," the drummer and Cootie's bass man were frequent jammers at the new *Off Beat Club* which features Washington's best jazz kicks. It has a terrific house band with John Green, tenor; Walters, vibes; "Fats" Clark, piano and "Wash," Washington, trumpet, plus a good drummer and bass man.

—W. Hitey Baker



through the molasses spewed forth by the catgut section.

This is all very true, and was thoroughly explored by another of the *Beat's* sages, H.E.P., in his *Notes Between the Notes* column of June 15th. He plowed into the Three Bands with loving destruction, pointing out that not only did the strings slaughter the bands' beat, but that nothing of any description happened with their arrangements.

What's So Different?

But just because three bands make a hash out of using strings, why does Dix have to mutter bitterly that strings are doing the job on swing that the jazzbo boys claim swing did on Chicago? What the heck is different about strings?

They use vibrato just as reeds do. They are capable of far purer tone on demand, and can be used for stunning effects in organ tone application, or as counter-figures to a lead solo.

The one thing that strings can't do is negotiate rapid passages without either getting hippy-hoppity or breaking up the beat. Of course, too often bands using strings have tried to get this effect, the one thing they can't do well.

Actually what Dix is howling about is this: string men as a group have no acquaintance with the jazz tradition. Therefore they

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Changes in Personnel Of Bands

Frenchy Cautette out of the Bob-Byrne band for the Army. Replacement on bass isn't set yet.

Walter Martin left the Louis Jordan quintet last month turning the drums over to Eddie Byrd, recently with the Floyd Ray outfit.

Elmer Snyder, trombonist with Will Osborne, has pulled stakes and joined the new Chico Marx band.

Benny LaGasse in for George Bone, Barret alto man. Mack Marlow replaces Bill Robertson on trombone.

Sol Train moves from Bob Astor to the Bob Allen trombone section, while Allen also gets John Lesko (sax) from Buddy Bundy.

Guy Dick, piano, and Tony Borrelli, have joined Del Courtney. Both hail from Everett Holton.

New men in the Jerry Wald band include tenor saxist George Berg over from BG, to relieve Don Brown and Andy Ackers in on piano. He worked with Jerry's old band at Child's in NYC several years ago. Ray Beller enlisted in the navy, and was replaced by Ed Sarason on baritone.

Ernie Figuera, crack Mexican trumpet player for the Bob Astor band, now in NYC, has joined Bob Chester. Astor's drummer, Irving Kluger, joined Bill McCune while the band was in Detroit. Singer Dell Parker looks to stay in NYC for a while.

Jack Parker leaves Lips Page to join Doc Wheeler on drums.

Lee Burney is the new piano man with Bernie Cummins.

Lee Knowles is out of the Charlie Spivak band into the Army. Spivak as yet hasn't found a permanent replacement.

Nardi Bates replaces George Quinty on lead alto with the Vido Musso band.

Ray Olsen has left Don Ragon to join Del Courtney as singer and drummer. Jack Winkler, from Nick Stuart's band, replaced Ray in Ragon's outfit.

Tutt Yarbrough's Alabamians lose Will Hinton, pianist, to the army. Ann Gibbons, vocalist, moves into Will's chair and Tutt is looking for more femme musicians in the event of further calls.

Victor Jazz Show

New York—RCA Victor has taken over the *Fashions in Jazz* show, short-waver that has dragged in mail all the way from Turkey. Strictly swing, this is RCA's first show slanted strictly for the armed forces.

Gets New Role



Cincinnati—Phil Brito is shown here in his new role of staff vocalist at station W.I.W. Program is called *Dallads by Brito*, and studio band is conducted by Joe Lugar, former saxman with Don Bestor.

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Critic Misses Both Cootie and Barney

by HARRY LIM

The present Ellington band just doesn't match the outfit of about two years ago. Reviews about the band by various writers have all been favorable, saying that you can't hurt the Ellington group by taking one or two of its key members out.

The truth in the Ellington case, in this writer's opinion, is that, in this more than in any other band, the leaving of key men like Cootie and Barney is due to hurt more in this particular instance, than say, the departure of a couple of corner men in Calloway's orchestra. Musicians like Williams and Bigard literally grew up with the Ellington music, writing and contributing a good deal of its special material, and, as such, are almost impossible to replace.

Cootie Still Missed

It is a fact that Cootie Williams' absence from the band is still strongly felt, not only by the trumpet section, which I regard as totally inadequate, but by the brass as a whole unit. The man was indeed the dominating factor in the section. His strong tone covered up whatever weaknesses Jones' and Stewart's work might have had from the section angle. Consequently the trumpets now are totally overshadowed by the strong section work of the trombones.

Cootie's replacement is a kid that has a lot of showmanship, resembling the Freddie Jenkins of a few years ago only from this angle, but who just doesn't meet the standard required by a band of the Duke's caliber, from a musical standpoint. The sooner the Duke realizes this, the better it will be for both his fans' and his own satisfaction.

Sax Section Strong

Barney Bigard's departure, of course, left a considerable hole in the soloistic strength of the band, although not so much in the sectional work of the saxes. It's true that Harry Carney is a very fine clarinet player, but between his alto and baritone, Carney just hasn't got the time to play clarinet. Bigard's replacement naturally doesn't come even near Barney's liquid style of clarinet, which is so uniquely associated with the Ellington band, no matter how much time we allow him to work himself in and get the feel of the band. Granted here that Duke had a tough task filling Barney's shoes. Clarinet players in the colored race are very few and far between and the man who would have been an ideal newcomer to the band, Edmond Hall, chose to stay in New York.

All this results in the fact that the clarinet work at present is executed in a pretty careless manner by several members of the sax section. However, Duke hasn't exhausted the possibilities of good clarinets; Cecil Scott, whose reputation of musicianship is indisputable among musicians, should be available, so should Prince Robinson, clarinet hero of many of the McKinney's Cotton Pickers' recordings. Meanwhile there is much rejoicing among followers of the band about the news that both Hodges and Webster are remaining. Needless to say, though, Duke has to do something about his clarinet problem, or else just forget about solos for this instrument.

Rhythm is Weak

Last reflection is on the rhythm. Never strongest part of the band at any time of its career, it nevertheless set a very high standard as far as the bass slot was concerned. Braud, Alvis & Taylor and Blanton were all grade A musicians. Present bass player with the band doesn't quite come up to that qualification. His intonation is not of the truest at times. Moreover you have to study bass in this day

and age. Surely a good teacher will do both him and the band a world of good.

In closing, we'd like to have the present edition of Ellingtonia improved upon. You might say it's none of anybody's business to beef about the great one, but just the same it really is every jazz follower's concern to have this band, the only big band left truly representing good jazz, play music beyond reproach.



MILTON LARKIN

(Reviewed at the Rhumbogie Cafe, Chicago)

If we hadn't found a terrific amount of promise and a natural drive to the Larkin band, we would say that it was unfair to review the band following the draft snatch which pulled four strategic men out of Milt's band. At the first of the evening the band showed up very badly with the exception of the reeds and piano, both of which sounded very solid from start to finish. However, as the evening wore on and the new men began to feel the band, Larkin began to definitely sound like the old Floyd Ray band with scant traces of Harlan Leonard.

The trumpets, at this sitting, are bad. There is no denying this, and even Milton will agree. He isn't used to sitting in the section himself, and the first man is reading difficult scores from a cold start. Lewis Ogletree does get off to a good solo from time to time, but sounds thin and worried with the inadequate section under him. Too often, during the evening, lead trumpet and trumpet ensembles are lost in the hats as the men try to find the right notes and feel the arrangements. Trombones, afraid of overblowing the weak section, fall down in their work and, thus, often, the brass should have stood in bed. There is no sparkle to their work and no brilliance to their tone. This, however, we cannot feel is their fault. The arrangements are hard; the men are new. Their spark on a few tunes shows that they will work well when they get settled.

Sax section works like a marching army... with the same drive and with the same precision. Their unit work is exceptional and solos in the department are all good with Arnett Cobb the band's definite standout on solos. He has fine tone which first makes you say that Ben Webster's been around and then retract that statement when you realize how really different it is. If it were a voice, you could call it a whiskey tone but whiskey traces won't filter through a tenor. Arnett's ideas are excellent and unexpected. Dig his *Maybe*, sweet solo. Sam Player does a nice job on barry, getting

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Jimmy's Boys



St. Paul, Minn.—Here's how Babe Russin, tenor sax; Allen Reuss, guitar, and Buddy Schutz, drums, looked when the Jimmy Dorsey crew played a one-nighter at the Prom ballroom here in August. Dick Wronski Photo.

the depth and power necessary to blend well with either saxes or trombones.

Trombones, as a section by themselves and without the now faltering trumpets, sound good. Cedric Haywood, arranger and pianist, does a solid job on both. The arrangements are very fine (*Changes Made*, exceptionally nice; *Flying Home*, fine... excellent solos and ensemble; *Swingin' on "C"*) and his piano makes him a definite double threat. Sounds like Teddy Wilson and then like Earl Hines. George Layne does nice vocal work with a clean tenor voice and works well in front of the band.

All in all, the band is good but must break in its trumpets before it will show itself. After all, pops, when Uncle Sam needs YOU, it's just too bad about difficult scores and lead trumpets and opening nights. And let's see anyone open with a four man lead parlay gone with the draft. It ain't hay.

THE MUSIC MASTERS

(Reviewed at the Hotel Sheraton, New York)

At long last a "cocktail-combo" sized band that plays music instead of "old favorites". With Joe Mooney (accordion), Steve Benorie (sax-clarinet), Bobby Domenick (guitar), and Tony Federici (bass), the Music Masters are the best outfit of their size I've heard.

One reason for their slick performance is that three of them grew up together in Paterson (N.J.), and Steve, brushing Berwick (Pa) out of his ears, joined them some years ago. All four worked with Frank Dailey's band when it included Ralph Muzzillo (trumpet), Corky Cornelius, Russ Isaacs, and other top men. Both Domenick and Tony had long stays with Powell, while Mooney took care of a lot of Whiteman's arrangements a few years back. Domenick won't admit it, but he had a long stint with Clyde McCoy, while Benorie's first band job was with Jan Garber.

Steve won first fame by his solo work on Larry Clinton's *Limehouse Blues* disc for Victor. Up until that time, he'd played tenor for Clinton, but when George Berg left the band just before a record date, Stevie had to play the solo on alto—properly knocking out Clinton and the whole band. From

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that date on, he was a hot alto man, playing with a smooth slick tone that ends its phrases with vicious Willie Smith bits. His clarinet and tenor are just as good, former on a Buster Bailey slant, but with less speed and more form, while his tenor comes along with a broad, well-voiced, but stylishly dirty tone. The guy is tremendous for any band, and particularly for this one because he has a command of so many styles and ideas.

Mooney is unbelievable. Despite extremely bad eyesight, so bad that he has to dictate his arrangements, the man plays jazz, real jazz on an accordion. Even more amazing, he backs the two soloists with changes and rhythm figures that have to be heard to be believed. It's vaguely like having a piano man play four saxes at once. Delightful taste, he never slurs, and never goes in for the tasteless runs that most stars of the squeeze box think necessary. His arrangements are original and filled with fresh ideas, plus some subtle take-offs on the Kirby and Goodman units.

Domenick and Federici are both top men. Bobby gets a good tone out of an electric guitar, uses a lot of Van Eps changes, and plays fine rhythm.

Federici keeps the quartet moving with a big tone, an arm-breaking job when you remember that very often, he is the only man playing rhythm.

Band not only rips off good jazz, but is commercial too. Palatable four-way singing, a large library, excellent choice of beats for dancing, and Bobby's Victor Maturish looks set them in well with the customers. They went from here to the Edgewater Beach Hotel in Chicago, and stand as required homework for business man and band buff alike.

Toss Growlers Into War Scrap

Milwaukee—To hear Fletcher Butler, colored pianist at the Blackamoor, beat out boogie woogie, no one would ever guess that he started as a concert pianist... Frank Bersinger and Joe Sweitzer wanted to turn the Garden theater into a Palm Garden, but the \$5,000 limitation order squelched the deal... At the recent Local 8 picnic, each person was requested to bring his or her own tin pail from which to drink beer. At the end of the day, President Dahlstrand asked that all tin pails be turned into a scrap collection and be given to the government. Some 1,400 pieces of tin were donated... Milwaukee Local 8 has approximately 125 men in the armed forces at the present time.

—Sig Heller

SMU Campus Band Tours Texas Theaters

Dallas, Texas—Currently touring the state with the stage unit, *College Capers of 1942*, is a fine commercial band from the Southern Methodist University campus. Bob Banner fronts and the band is made up of three rhythms, six brass, and five reeds.

Personnel is Dick Gregory, bass; Tudy Farley, piano; Marshall Anderson, hides; Lon Pace, Roy Bryn and Thornton Vickery, trumpets; Lewis Zeleskey, Billy Hearn, and James Reid, trombones; Sam Willhoyt and Marvin McKee, tenor sax; Earl Johnson and Bill Layton, alto sax; Fred Bearden, baritone sax.

—C. Phil Henderson

Max Emory Has Combo

Lake Wawasee, Ind.—Ex Lawrence Welk, Ted Weems trombonist, Max Emory is working a four piece outfit at the South Shore Inn here. Personnel is: Emory, trombone; Lola Myers, piano; Johnny Lemming, trumpet; and Jim Kitt, guitar.

New Flagship Opens

New York—Here's a real twist: the spot moved instead of the band. The Korn Kobbler, who were burned out of the Flagship Inn two months ago, opened there last week—but in a completely different site.

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ALONG MELODY ROW

A definitely new wrinkle in stock orchestrations has been introduced by American Music Publishers, Hollywood, with their release of *What Would You Like to Do Tonight?*, a pop by Jack Sharpe and Art Wilson, introduced on the coast by Freddy Martin. The stock idea, originated by arranger Buddy Baker, is the inclusion of supplementary parts for each instrument which provide for eight different transpositions of the vocal chorus.

The supplementary parts for each instrument are on perforated sheets so that they may be torn off and pasted over the 'B' section of the orchestration. Each part provides for a modulation into and out of the selected vocal key.

Publishers are not aiming at sales increase so much as at the many radio stations in which the arranger is too busy to bother writing up the tune in a special arrangement suitable to the staff vocalist's singing key. They figure that the adaptability of this stock will net them many additional plugs.

In answer to the call for marching songs, Frank A. Ryan has published his own march, *Marching Song of the United Nations*, dedicated to the fighting forces of the United Nations and stressing the thought of United Nations unity. And Sidney B. Holcomb has penned the *USA Victory March*.

Malaguena Pop

Ernesto Lecuona's *Malaguena*, classed with Ravel's *Bolero* as one of the greatest rhythmic concert pieces of our age, has been released in a pop orchestral and vocal version under the title, *At the Crossroads*, by Edward B. Marks.

Although the tune has been released in thirteen different arrangements and has been one of the most played works in the Marks catalog, this is its first popular version. It has already found spots in the largest orchestral libraries in the country.

Miller Music, Inc., grabbed the publishing rights to *Rolleo Rolling Along* (*The Bicycle Song*) by Harry Tobias, Don Reid, and Henry Tobias. Recorded weeks ago by the Merry Macs, it seems destined for

a quick rise, having already gained very favorable popularity.

Mills New War Song

We're on the Way, a fighting war song, is being published by Mills Music, Inc. Song is by Jimmy Klaer, house pianist for WHBQ, Memphis, and Gene Gifford, former Casa Loma arranger, now working for Bob Strong. The team also placed their ballad *Ode to a Kiss* with Mills for a start. Mills is taking advantage of favorable Frankie Carle publicity to release his standard collection of piano arrangements. Tunes done in the album by the piano playing musical partner of Horace Heidt are *Between the Devil and the Deep Blue Sea*, *Who's Sorry Now*, *Emaline*, etc. Title will be Frankie Carle's *Piano Stylings*.

Leeds joins in on the song writing campaign started by Elmer Davis' plea for sincere patriotic music with *The Great Assembly Line* by Lou Singer and Hy Zaret. The song was written on order of Lou Levy of Leeds Music Corp., "no matter how long it takes." It has been accepted for the *Treasury Star Parade* radio program.

James C. Johnson, from whom Fats Waller dug a lot of piano, and Lucky Roberts, who wrote *Moonlight Cocktail*, have stuck their heads together and turned out a new one, *Lost in the Midnight Blue*. Joe Whalen will bring it out.

Publicity at Mills Music is on the double these days with army numbers pulling out men as fast as they come in. *Bernie Kalaban* went first and now his follow up, *Bernie Simon*, goes too. *Lou Goldfarb* will replace and hope for better luck.

Clarence Williams bought ten songs in a lot from Dean Parkhurst, a private at Fort Bragg, North Carolina. The songs were written in collaboration with Marvin Long and Ivory Starr. Charles Fern (Charas Faran) has written *The Drummer Man Is Going to Town* and published it under his own name. Lunceford introduced the tune from the Trianon. Faran is an exchange student from India at the University of Utah who has taken up drumming and songwriting as a pastime since it is now impossible for him to return to India.

The new West Coast firm, Norman Edwards Music Publisher, comes up with promising material in *Feeling Zero*, a torchy ballad; *Adam Takes a Wife*, a rhythm tune with a spiritual-like swing to it; and *I'm the Guy Who Wakes 'Em Up* (in the Army), with the topical army twist to it. *Feeling Zero* and *Adam* drew good reception in initial airings by Paul Taylor chorus on KFVB's "This Is America" program.

Lorraine to Lincoln

New York—As predicted exclusively by the *Beat's* newshounds, Sid Lorraine, former general manager of Southern Music, has bought into Lincoln Music and will settle there with Phil Kornheiser, present gm, remaining as assistant.

Army Seeks March Song

Savannah, Ga.—Camp Stewart gives out this announcement: A competition to select an official marching song for the army ground forces has been announced by the war department. The competition, open to all enlisted and commissioned personnel on active duty with the army ground forces, will close September 30, 1942.

The winning composition will be selected by Capt. Thomas E. Darcy, Jr., leader of the United States Army band and dean of the Army Music School for band leaders; Capt. Ammon E. Gingrich, executive officer of the school; and Chief Warrant Officer John S. Martin, chief instructor of the school.

—Charlot Slotin

Song Has Debut At Bomber Base

Nashville, Tenn.—Beasley Smith, Owen Bradley and Marvin Hughes took their new song, *Five Bomber*, to an actual army bomber base for its formal debut. Occasion: Beasley Smith's ork played for opening of post theater at the army air forces combat crew school.

This songwriting-musician team announce that Roy Acuff has just made a recording of their *Night Train to Memphis*.

Adrian McDowell's band has changed from the Colonial club to the Stork club. Charlie Nagey is fronting the Colonial club music makers now. Most of McDowell's old orchestra remained at the Colonial club and Mac had to round up a new band in order to open at the Stork club.

Francis Craig, in addition to fronting his own outfit at Hotel Hermitage, now directs the WSM dance orchestra in several programs weekly. . . . Florence Landman, wife of Al Donahue's singer, Snokey Landman, in town for a visit with friends and relatives. . . . Abe Stein, local booker, back in town after being rejected at the army induction camp.

—Tommy MacWilliams

Wald and Cugat

New York—Jerry Wald played the *Harvest Moon Ball* here along with Xavier Cugat. Previous bands have included Charlie Spivak, Jimmy Dorsey and Artie Shaw.

SHEET MUSIC BEST SELLERS

- JINGLE JANGLE JINGLE (Paramount)
- HE WEARS A PAIR OF SILVER WINGS (Shapiro-Bernstein)
- JOHNNY DOUGHBOY FOUND A ROSE IN IRELAND (Crawford)
- I LEFT MY HEART AT THE STAGE DOOR CANTEN (US Army)
- ONE DOZEN ROSES (Famous)
- SLEEPY LAGOON (Chappell)
- WHO WOULDN'T LOVE YOU? (Maestro)
- ALWAYS IN MY HEART (Remick)
- DAVID (Mills)
- JERSEY BOUNCE (Lewie)

SONGS MOST PLAYED ON THE AIR

- BE CAREFUL IT'S MY HEART (Berlin)
- JINGLE JANGLE JINGLE (Paramount)
- DAVID (Mills)
- HE WEARS A PAIR OF SILVER WINGS (Shapiro-Bernstein)
- I LEFT MY HEART AT THE STAGE DOOR CANTEN (US Army)
- DO YOU MISS YOUR SWEETHEART (Paramount)
- SOUTH WIND (Witmark)
- TAKE ME (Herschmann, Voseo & Conn)
- MY DEVOTION (Santis, Jos, Select)
- ALWAYS IN MY HEART (Remick)

Inside Story About The Stock Arranger

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

FABIAN ANDRE

The music business almost lost a good arranger back in the late 20's when Fabian Andre entered St. Norbert's in De Peer, Wisconsin, to study for the priesthood. But after a couple of years of hard work and intensive thought on the

subject, he decided he couldn't be the kind of priest he ought to be to qualify for the tremendously responsible job of guiding people's lives. So he reluctantly gave it up.

Fabian got his start in the music business by writing songs. He couldn't afford to have arrangements made of his tunes to submit to bandleaders, so he had to try and arrange them himself. Wayne King became interested in several of his early tunes among which were *Dream a Little Dream of Me* and *From Me to You* and King's first trumpet man, Lou Henderson, helped and encouraged him a great deal. In 1932 and for some time after he arranged and wrote for the Waltz King. He switched to Horace Heidt in 1936 and then went on the staff at NBC for a spell. He also arranged intermittently for Vincent Lopez and for society's Meyer Davis when he was in New York.

Forms Own Band

Andre was never very happy doing this kind of arranging. He wanted to arrange and play the kind of music he felt, so early in '39 he said nuts to commercialism, grabbed off some local musicians and took a very unique combo into the ritzy Pump Room of Chicago's Ambassador East Hotel.

The musicians thought it was terrific and the trade papers boomed it but many of the blue-blooded patrons of the room, who literally stood on their respective ears trying to dance to the complicated rhythms and figures of the band, were slightly antagonistic. One local yokel who requested Ravel's *Bolero* and didn't know that this was one of the band's extra specials designed for listening instead of dancing disregarded the warning spotlight and mike set up in the middle of the floor and insisted on trying to dance to it with his inebriated frau. He probably didn't know it at the time, but the outraged Fabian almost wrapped the business end of an English horn around his neck.

After spasmodic efforts at stock arranging over a period of the last few years Fabian is now devoting most of his time to it and during off hours labors on a classical work called the *Chicago Suite* in four parts: *Dawn on the Boulevard*, *Noon on Maxwell Street*, *Midnight on South Parkway*, and *A Windy Day on the Outer Drive*.

Likes to Fish

Fabian was born in La Crosse, Wisconsin . . . he's married and has a son 8 years old . . . trum-



Fabian Andre

pet was his instrument though he plays a variety of 88 known as "arranger's piano" . . . he's a killer with the fly rod and proclaims "arranging is only my hobby—I fish for a living!" . . . favors northern Wisconsin or the Catskills for pursuing the elusive trout, depending on what part of the country he's in at the time . . . his listening habits lean toward the modern classical school of music and he gets his stabs from Shostakovitch, Delius and Debussy . . . admires the arranging of Dave Rose and Kostelanetz's pen man, Nathan Van Cleave . . . could enjoy himself arranging for Glen Gray's C.L. aggregation . . . reads not a great deal but when he does he likes books on outdoor life, the birds and bees, and stuff . . . he can usually knock off a stock score in about seven hours which is about average and like 50,000 other arrangers, studied with Schillinger . . . can jump or swish in his manuscripts as the occasion demands but he specializes in Latin music and has built up quite a reputation for his superb arrangements of rumbas, etc. . . . thinks the *Peanut Vendor* is one of his best efforts—and it is . . . pet gripe is cheap musical tricks used by many style bands for effect.

Needs a Sponsor

Fabian is intense about his music. His first serious work was a tone poem called *Lullaby for Latin*, which was performed a few months ago with great success by Xavier Cugat and an augmented orchestra. His *Chicago Suite* is coming along nicely but needs a sugar daddy to foot the cost of copying, getting it rehearsed, presented, etc. He's working ultimately towards the devotion of all his time to serious music and hearkens back to the good old days when a struggling composer could forget about dull things like making a living and be sponsored by some king or emperor.

Like all stock arrangers Fabian dislikes compromising the style and voicings of his arrangements because of the variety of sizes of bands which will play them and thinks it would be an elegant idea if each tune could have two stocks—one for the small melody bands and one for the larger outfits. His only formula for arranging stocks is to make them good, playable and different from those turned out by 8 other guys. However, a good many of his manuscripts are characterized by thirds moving against an organ background which reads easy and sounds good. He thinks one of the main reasons that stocks have improved is that kids receive so much better musical training in school now that they are better able to "cut" more complicated music.

—her

—and No Ball Bat

New York—Alan Courtney, disc-spinner here, is selling bonds by putting rare records up for auction, top bond-bidder getting the record. Classic happened the other night when some jerk called in to find out if you got two trousers with the disc—and wasn't kidding!

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Notes

BETWEEN THE Notes

... BY H. E. P.

The Mad Mab has become a meek mouse. Charlie Barnet has been pulling huge crowds on his current theater tour, and reviewers everywhere have commented on the fact that he stays in the background almost too much, not spotlighting what is obviously an excellent sax style.

I heard the band several times, and frankly was a bit puzzled by the raves. It's a good band, and often kicks off some praiseworthy notes. But for some reason, it never jells as a combo. Listening closely you are always aware of three sections, rather than a single swing unit.

The rhythm has lost its horrible tightness, with the exception of the bassman, who often plays wonderfully out of time. Brass sounds good, and so do the reeds with the exception of a few surprising touches of sloppiness here and there.

Arrangements are A.D. (in other words, Ellington has come and gone), and Charlie is playing better than he has in a long, long time. When I heard him, he was worrying about his draft board, but my inside pipe-line at press-time claims he is going to remain 3-A. Worried or not, he has dropped the succession of riffs that he used to call solos, and is going back to playing good sax. I can remember when Barnet first started out with a band. He was something to hear—but a few seasons of popularity threw him off in a riff kick which he has just lately started to drop.

Frankly, every time I hear him and his band, I sizzle. There are so many guys in this business with absolutely nothing, working their hearts out trying to get somewhere.

Here comes Charlie with family, education, background, money, talent, a good band, the sort of looks which make him a good front man—and he kicks it all in the teeth just to have a ball. Charlie could have been a much bigger man than he is today just by sitting tight—that he didn't is a tragedy for himself and the business.

There are a lot of people that feel that Charlie's current tour may do a lot to reestablish his position in the band business. I hope so for his band's sake.

Just a word on Frances Wayne, who seems to be the current rave of a lot of usually staid band critics. I have listened to her very carefully, not only when she works with Barnet, but when she was with Sam Donahue before she joined Charlie. I think I've seldom heard a girl who sings worse.

The reasons are unusual. Miss Wayne could be a fine singer—but she has herself so balled up with phrases picked up from Holiday, bits from Fitzgerald, and believe it or not, Helen O'Connell, that her singing annoys the dickens out of you after a while. She can't let a song-line be—she just has to twist it into something tricky that no-one, positively no-one has thought of doing before.

Well, it may be new (and it usually isn't), but that doesn't mean it's good. Also Miss Wayne worries so much about her phrasing, that often she sings flat, gratingly so. It's a shame, because when she started out, she was a good singer—and has run herself right into the he is under a long-term



Bayou Boys Account for Themselves



Camp Livingston, La.—Way down south in the heart of Louisiana fifteen hep cats have been sending out some solid kicks, playing for officers' clubs, USO dances and road shows and private parties. Leader, pianist and arranger for the 173rd Field Artillery dance band is Wally Ewig of Milwaukee.

Personnel is: Paul Aumann, Don Allers, Dick Jensen, Jack Shimek, Herb Schneider, saxes; Andy Anderson, Nick Nicholls, John Holman, trumpets; Jim McGowan, Don Heise, Bill Nahorn, trombones; Al Utecht, vocals and bass; Ray Osborn, guitar; Leo Mazza, drums, and Arlene Sloan, girl vocalist.

Beloit Chirp On Novel Kick With Boogie

Beloit, Wis.—Jeanne Lanning, fem chirper with the Ellia Stukenberg band at the Blue Diamond here, added another feather to her cap recently by becoming the first singer in this area to plug boogie tunes. Jeanne is turning in superb jobs on *Outskirts of Town*, *Knock Me a Kiss*, and others of that caliber.

Pete Galiano, former leader of his own band at the Black Hawk and more recently a member of Don Scott's Palmer House crew, is leading his own group again at the Brown Derby in Beloit. He replaces Betty Carr, who broke up her band to take up solo duties at the Granite Front in Rockford.

Bob Worth, arranger-pianist, formerly with Gil Hebard, is now at the 88 with Stan Stanley, currently at Delavan Gardens. . . . Bill Johnson, ace colored git-box artist formerly at the Rendezvous in Beloit, has joined the army. Bill was teaming with Sammy King, the ex-Nat Towles pianist, when Uncle Sam called. . . . The Two Beaus and a Belle are showing at Ernie's in Beloit. . . . Jack Price, 88er at Times Tap, was called before the draft board for reclassification last month, but nothing happened so Jack stays in 4-F—and Times Tap. The last fails to displease anyone.

—Bob Fossum

contract to Charlie that obviously prevents any change being made. Perhaps if she concentrated on a little more tone and a few less tricks, her singing would make a more lasting impression.

Things that make 52nd Street the Street of Squares: Last week, one of the country's better-known tenor sax-leaders was in a club there, and calmly slugged one of the singers, after having started a name-calling contest. . . . The day before, the 71-year-old doorman of one of the clubs was found candering around in front of the place dripping blood from a savage gash in his head. Seems that a customer of the place had slugged him, and that when the manager and owner were informed that an employee needed hospital attention, said nuts, we don't wanna get mixed up in nothing, and left him out there. He was finally taken to the hospital by some passerby. New York is such a homey town!

SINGLE SLANTS

Dorothy Ross,

pianist
Reviewed at the George Washington Hotel, NYC

Once again a new Beat feature. This time an attempt to cover a lot of the talented musicians around the country who, because they don't work with a band or a known unit, aren't given too much printed attention. From time to time as we run across people worth talking about, items will appear in this department.

Dorothy Ross is billed as a boogie woogie pianist. And what she plays of it isn't bad, being a mixture of Pete Johnson and



Dorothy Ross

Avery Parrish ideas. But far better is her straight piano work, specifically on numbers such as *Liza* and *Tea for Two*. She has a flare for trumpet-style, forceful piano, that is almost never played well by a woman, even more so a white one. Miss Ross makes lots of mistakes, but the energy with which she makes them, and the guts with which her good passages are played make her a pianist worth noting.

T-Bone Walker

(Reviewed at the Rhumbogio Cafe, Chicago)

One of the finest blues exponents in the business, T-Bone plays electric guitar and shouts the blues. His blues library could keep him going all night if he could hold out that long. Although I have always been a sincere believer in pulling out the plugs of all electric guitars, I will say, as well as an electric guitar can be played, T-Bone plays it. Summing the act up, his guitar

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- *Feeling Zero—Torchy and Timely*—By Phil Grogan and Howard Davis.
- *Adam Takes a Wife—It Thrubs With That Feeling!*—By Braheen Urban.



NICK COCHRANE
In third year at Pirates' Den, Hollywood

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Ray McKinley Opens Season In Worcester

Worcester, Mass.—Although the Plymouth drew the curtain on name bands and vaude until late August, after Lou Breeze's late June appearance, the house returned to its name band and stage show policy August 3, away ahead of schedule. Inaugural show featured a musical revue with musical drummer Ray McKinley and his new band.

Despite new gas cut setup and blistering mid-summer nites, about 19,000 band loving fans and dancers found their way out to Roy Gill's Totem Pole ballroom right into Dick Jurgens' ninth and final week.

Worcester boy Ray Morton's ork made a strong New England debut in the Oval Room at the Copley-Plaza in Boston with Jane Pickens sharing the spotlight. . . . All roads led to Sun Valley when Cy Shribman pulled an ace from the band booking pack with the King of Swing, Benny Goodman, making a creditable boxoff tally. . . . Bob Pooley aggregation has shifted to The Moors with two floor shows nightly. . . . Gregory Ratoff, producing for Columbia pix, has signed Worcester's Mary Roche for the movies.

Announcer Tony Randall has resigned from WTAG to return to the stage for Ethel Barrymore, currently in *Corn Is Green*. . . . Springfield's Mayor, who once throttled Tobacco Road, okayed appearance of nudist colony show at Hampden Park recently. . . . First gas scarcity alimony alibi can be chalked up to Springfield's trumpeter, George Benzel, who told court judge John Denison that he couldn't pay off on account of insufficient gas to get to jobs.

—Michael Stranger

Omaha—Ralph Barlow, into Peony Park from Puritas Springs Park, Cleveland, sets some kind of a record as he returns to the spot for his fourth engagement in fifteen months there.

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We have a letter from Turner Coles, a lieutenant in the Royal Air Force who is on a short sojourn in Canada, in which he goes into the subject of English jive but thoroughly.

Lt. Coles says that the two and a half years of total war have had their effect on England's music situation but that there are still several bands on the British Isles which could still give Jimmy Dorsey and Glenn Miller broadcast for broadcast and lose nothing. Among these are the RAF Squadrons, containing some of the best sidemen in England, Ambrose, Lew Stone and Carl Barriteau, leading the late Ken Johnson's band.

Go West, Young Man

Lt. Coles states that there is a lot of good jazz in England but, like in America, oftentimes you have to look for it under a shed of commercialism. His suggestion is that you dig your jive in the West End of London if you happen to be sent there. Another of his tips is that you contact the local Rhythm Club through the weekly Melody Maker music newspaper in London.

He says that Rhythm clubs are well organized there and should offer satisfaction to any swing minded cats who care to visit

them. He also puts in a request for readers to send old Down Beats to the RAF because the cats really appreciate them.

Cadet Oliver W. White comes in with complaints aplenty about the new Petrillo recording edict and its effect upon the fellows at the army camps. Apparently Oliver doesn't understand that old releases and present releases will be pressed indefinitely so the army camps will get their records from the Records for Our Fighting Men concern. Record pressing won't stop with the edict, merely new cutting. And discs are now cut several months in advance to make up for any shortage of new cuttings. We trust that things will be back to normal with some sort of a settlement before juke operations are impaired greatly.

Ranny Week - In

Fort Bragg's Field Artillery Replacement Center is boasting the trombone playing of trainee DeRea Dietterick, formerly with Barry McKinley's Orch on civilian bandstands. Ranny Weeks, Boston leader, is now in the Navy.

Jerry Velestun, former Bobby Byrne clarinetist, is breaking things up with the Air Force Band at Maxwell Field, Alabama. And George Dixon, trumpet for Father Hines, is in Chicago getting ready to join the navy.

Shelley Mann, former Les Brown and Will Bradley drummer, is now knocking them off for the Coast Guard band at Manhattan Beach, N. Y. And Floyd Smith, who played guitar for Andy Kirk, has

Them Ain't Bars Back Thar?



MacDill Field, Florida—Kay Kyser is a king pin with the men in the service. After touring all the camps in the east and south, often giving two hour shows at his own expense, he now is on the west coast, arranging for similar appearances there. In this shot (with a cute blonde, Madeline Osborne, clicking the shutter) Kay greets soldier-songwriter Ben "Swanee" Forrest. It was not taken in clink, however, those bars over the window are to protect the hangar from saboteurs.

Band is Cancelled, He Goes as Welder

Oakland, Cal.—It takes more than a war to discourage Brad Wheeler. Brad, a student in the University of California's music college, plays violin and was all set to take his own hand into a Hawaiian hotel this summer. The blow-up in the Pacific cancelled the contract, of course, but Brad is going to make the trip anyhow—as a welder!

The Navy Relief Ball here in August found dancers packing Sweet's to jig to the music of the

been made a sergeant at Camp Lee. Frank Levine is at Fort Dix waiting for assignment for basic training. He was tenor with Vaughn Monroe.

Ray's Swing Recruits

Two more lads for the service are Van Smith, piano player at the La Conga in New York, and Eric Christianson, Cleveland tenor star. And another Cleveland boy, Ernie Kardos, former symphony fiddler, is leading the Sheppard Field (Texas) String Ensemble, a very terrific concert group. He just got his three stripes down there, too. Floyd Ray, former Kansas City-Pacific Coast leader is fronting the Swing Recruits band at Camp Wolters in Texas. His wife, singer Paula Moray, is down there with him.

Amateur songwriter and arranger Irvon L. Maxwell, 2315 Tenth St. S.W., of Canton, Ohio, offers an orchestration of one of his own tunes to any service bands who may care to write him there for the orch.

Again, from Fort Bragg, comes news that Charles Aceto, former Camden, N. J., orchestra leader, is stationed there and that there is really a solid jam band active at the Fort. And Manny LaPorte writes from Camp Pickett, Va., to say that he's leading the 313th Regimental Orchestra there. No name men stationed there, but the band stacks up with the best of them.

So, that's all for now. Write to the Sarj with any dope you may have. Okay, chum, play reveille.

Arden Crew Aids Cause

Pittsburgh, Pa.—Curtis Arden's augmented sextet appearing at the Colonial recently tried their best to aid the cause . . . that is, helping rid Pittsburgh of corn. His sextet styled the B-G way did a fine job on special arrangements especially that of *Dark Eyes*, with Bill Murvis' tram work and the maestro's clary really shining.

Skip Nelson, new Glenn Miller vocalist, started his singing career at a local radio station and later sang with local dance bands. Previous to his becoming connected with the Miller outfit, Skip worked for Chico Marx's fine ork. Billy Leech, also a Smoky Citier, vocalizing with Raymond Scott before the band's disbandment, is reported joining Guy Lombardo.

Auditions with Benny

Buzz Aston, Pittsburgh's Bing Crosby, left for New York early this month to audition with Benny Goodman for the male vocalist spot. Johnny Vincent, 17-year-old skinbeater from Cannonsburgh, Pa., joined the newly formed Barney Rapp ork late last month. Jimmy Glover, bassist with Max Adkin's Stanley theater pit band, is now playing with Joe Vera's combo at the Roosevelt Hotel.

Joe Catzone, also of the flicker house pit band, shoved off for an appointment with Uncle Sam. Kenwood Park, Pittsburgh's playground, proved a poor stop for one-nighters as far as BG, Phil Harris and Spivak were concerned. The crowds were all very disappointing.

—Emery Mulnar

Nova Scotians Dance in Rinks

Sydney, N. S.—The demand for more dancing space all over the Maritimes has caused the operators of ice rinks to install portable floors for the summer months. The Arena at Halifax and the Miners Forum at Glace Bay both have done this.

The Strand ballroom, New Waterford, is now featuring the Gib Whitney band. Although the newest music crew in this territory, Whitney has been doing socko business. Band at present consists of Gib Whitney, Frank Dobranski, saxes; Tony Lannon, trumpet; Allan Macdonald, bass; Alex Caume, drums; Johnnie Nearing, piano.

—Allan Macdonald

Back to First Love

New York—Xavier Cugat, who used to make his living as an illustrator, is picking up a hunk of cash doing the drawings for Maury Zolotow's *History of the Night Clubs*. Zolotow is de drama's demon reporter, working for the N.Y. Times.

Lieutenant!



Chicago—Yes, it's Lieutenant Orrin Tucker now. The former orchestra leader is taking an intensive training course at Cornell University in the east, expects to be transferred later to the Great Lakes station.

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PROFILING the PLAYERS

TOMMY TUCKER ORCHESTRA

Tommy Tucker . . . one of the very few name maestros who has never played with another band. . . . Tucker has been leading his own outfit for more than a dozen years . . . coined the alliterative *Tommy Tucker Time* phrase that identifies his

band on the air, and also penned his own theme song, *I Love You* . . . has authored several other well-known tunes including currently popular number *That Old Sweetheart of Mine* . . . born in Souris, North Dakota . . . attended U. of N. Dakota, where he



Tommy Tucker

majoring in music and baseball, and graduated with a Phi Beta Kappa key . . . organized his first band, in which he played piano, during the summer following his graduation, in order to make enough to go into business . . . but stayed in the music business . . . is married. . . . Tommy has long been a stand-out recording artist, with hits on the Columbia, Okeh and Vocalion labels, and his considerable radio time includes commercials as well as sustainers and transcriptions for Lang Worth. Tommy no longer plays, but his is definitely the guiding hand in all of the band's activities.

Amy Arnell . . . the *Swanee Sweetheart* . . . tops in voice and looks, Amy is rapidly winning a considerable reputation on her own, and is dated to take a Hollywood test within the next four weeks . . . of Swedish ancestry, Amy comes from Portsmouth, Virginia, where she was born 23 years ago . . . attended William and Mary College . . . got her big break when Tucker played her home town, where she was the local radio favorite . . . has been with the band five years . . . ambitious, Amy works hard and saves her money . . . owns a half-interest in a Hollywood flower shop . . . is 5 feet 5½ inches tall and has a naturally slim figure that no amount of eating will fatten up . . . never uses any make-up . . . loves to swim and golf, and plays gin rummy . . . Amy is still single.

Don Brown . . . husky, good looking baritone co-featured on vocals . . . born in Middletown, New York just 21 years ago . . . stands 6 feet 1 and weighs 190 . . . participated in every major and minor sport in high school and later in semi-pro football and amateur boxing . . . also worked as a theatre usher, clerk and railroad section hand before he started singing professionally in 1937 . . . worked with local bands and on local radio to raise enough money to become a public school music teacher . . . didn't take his singing career seriously until he joined Tucker about two years ago.

Kerwin Somerville . . . baritone sax and clarinet . . . has been with Tommy Tucker for 12 years . . . gave both Tucker and himself a terrific boost as *The Man That Comes Around* . . . a ditty which still gets a great hand. . . . He's one of the famous "Voices Three" vocal combination, and also does an occasional novelty solo . . .

Mac Becker . . . tenor and clarinet . . . born in Newport, R. I., 25 years ago . . . attended school in New York . . . played club jobs as a kid and then with *Lionel Rand, Del Casino and Joe La Porte* until he joined the Tucker Time contingent about a year ago . . . sings in the "Voices Fire," and does a lot of solo tenor work . . . is married, and his wife calls him "Poppie" . . . an expert swimmer.

Howard Wellman . . . trumpet and electric guitar . . . "Butch" is the comedy mainstay of the Tucker Time troupe, with which he has been for almost nine years . . . before that he played piano with Henry Lange and sax with Harry Newell . . . born in Cincinnati, he's 32 . . . attended Ohio Northern U. where he studied music . . . co-authored *After Dark* and *Most Important Thing Is Love* with Kerwin Somerville, and a new tune, *When This War Is Over, Baby* . . . dabbles in arranging . . . is married and has two boys—John, 13

born in Plymouth, W. Virginia . . . is 37 . . . studied medicine at Marshall College . . . began musical career as a fiddler . . . played with Kentucky Colonels and Henry Lange before joining Tucker . . . a swell lyricist, "Slim" can count such tunes as *The Man That Comes Around, Most Important Thing Is Love and After Dark* to his credit . . . married and has a son of 10 . . . relaxes with golf and fishing . . . and longs to be a senator from West Virginia.

Herbie Collins . . . trombone . . . played with Bill McCune, Isham Jones and Art Mooney before joining Tucker three months ago . . . saw his two-months old son Danny for first time last week . . . comes from Philadelphia and has been a professional musician ever since he left high school . . . he's now 22 . . . goes in for tennis, photography and collecting guns . . . wants to buy a farm and raise his kid on it.

Walt McCuffin . . . trombone . . . born in Jenkins, Ky., he's now 22 . . . first real music job with Henry King, then Bobby Byrne . . . before that a portrait sketcher and welder . . . is single, likes to paint and do caricatures, and his ambition is to own a men's furnishing store . . . far-away expression on job has won him nickname of "Dreamer."

Belford "Pete" Holmes . . . first alto sax and clarinet . . . another Tucker mainstay, has been with band ten years . . . born in Lexington, Nebraska, he's now 32 . . . attended Central University where he studied pharmacy . . . played with Sleepy Hall and Gus Arnheim before joining Tucker . . . one of "Voices Five" . . . is single.

Joe Duren . . . tenor sax, clarinet and bass clarinet . . . built from Cazenovia, Wis. . . he's 39 . . . attended Campton College and U. of Wisconsin . . . claims he's been a musician ever since he was 6 years old, and has played with Gene Goldkette, "Detroiters," Phil Emerton, Frankie Carle, and plenty of others before taking chair with Tucker 4 years ago . . . all his brothers and sisters in one time musicians . . . and his chief ambition is to keep on playing until Gabriel blows . . . is married.

Art Owen . . . alto sax, clarinet and flute . . . tallest man in band, Art stands six-foot-five . . . a native of Sioux City, he's 33 . . . studied engineering at Iowa State . . . he's been playing ever since high school days, and worked with Art Jarrett, Enric Madruguera and Henry Busse before joining Tucker five months ago . . . goes in for photography and golf . . . is married.

Gene Steinbach . . . piano . . . an imaginative and aggressive 88 man who likes to experiment . . . he's 23 and has been playing ever since "the folks sat me on a piano stool as a kid" . . . played with some local bands around Wausau, Wisconsin, his home town—but mostly did solo work . . .

Slight Bash at Fort Eustis



Norfolk, Va.—The army boys have their sessions, too. Traniist is Cutty Cutchall, former BG star, while Corp. Gene Lemen backs him on skins. Standing, left to right: Corp. Don Reither, a former band leader; Corp. George Domaitte; Sgt. Harry Jones, formerly with Tommy Tucker; and Sgt. Jake Fields, who used to be with Russ Huse's Quartet at the Hotel Lincoln (NYC). Photo by Sgt. Charles Hart.

and Bob, 9 . . . likes golf, but doesn't indulge much for fear it will take weight off him—he's a scant 240!

Bob Stephenson . . . trumpet . . . any time you hear somebody in the Tucker band asking "How'd the Dodgers do today?"—that's "Smokey" Stephenson, the Kentucky Colonel who was born in Monroe, Louisiana, and went to school at Georgia Tech and the U. of Mississippi . . . Bob gave up medicine in '33 to "make some money" with his own band, and then played with Dave Harman, Carl "Deacon" Moore and Leighton Noble before "joining up with Miatuh Tuckuh" nine months ago . . . is married . . . just 21, he still has hopes of becoming a commercial pilot.

Doug Boyce . . . trumpet . . . another native of Middletown, he's 23 . . . mother and dad both musicians . . . played with local outfits and Ken Harris before taking job with Tucker seven months ago . . . favorite pastimes are pitching pennies and horseshoes . . . is married, and has son, Doug Jr., and daughter Estelle.

Bud Kimker . . . drums . . . when Tommy calls for a slow number, Bud closes his eyes and lets the corners of his mouth droop—but when the band picks up the beat Bud's eyes begin to glint and he really lets his hair down . . . just 22, he plays for the kicks . . . a native of Philadelphia, he attended Temple U, where he studied music . . . jobbed around Philly for several years until he literally talked himself into a job with Tucker six months ago . . . off the stand, he's one of the sleepest in the band . . . still single.

Gene Steinbach . . . piano . . . an imaginative and aggressive 88 man who likes to experiment . . . he's 23 and has been playing ever since "the folks sat me on a piano stool as a kid" . . . played with some local bands around Wausau, Wisconsin, his home town—but mostly did solo work . . .

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Fulcher Leaves . . . With Sidemen

Roanoke, Va.—Kenny Fulcher, trumpeter, recently pulled out from under the wing of Eddie Wiggins, taking three other sidemen with him, to start another nine-piece of his own. With a newly added trio, the band is currently playing the Rockledge Club, and doing alright too.

The Wiggins ork, after making the necessary replacements, is still holding its own and has taken over in the spot where Don Kent's outfit used to hold sway on Friday nights.

Don Bestor may not have made the first ten in the last *Down Beat* poll, but when he was here at the American Theater recently he made a swell hit with next year's followers. Bestor's best were: Dave Ballantine and Mildred Law, vocals; Roy Rafer, tenor-arr.; Bobby Mills on drums, and Joe Noto, tenor-clary.

The Roanoke theater featured Lou Breese and ork on stage here recently. Breese's male vocalist, Jimmy Palmer, besides having a fine voice, is also a terrific comedian. Palmer split vocal honors with Kay Allen—and she can sing too!

It was like old times when three of our local cats, now in military service in different parts of the country, came home for a short furlough. They brought their instruments, and had a terrific session with the gates still in town. The fellers were: Pfc. Al Zorr, tenor; Harold Woody Woodson, trumpet (West Point Cadet); and Sgt. Blake Brown, drummer. All three play in army bands.

—Buddy Phelps

Bands at Gov't Plant

Radford, Va.—Bands to play recently at the new government powder plant recreation hall here include Carl Hoff, Muggsy Spanier, Les Hite, and Blue Barron. It is part of the government plan for music to speed up production.

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MARK TWAIN CLEMENT

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Swat That Fly!

Sammy Kaye is in the market for fly swatters. Seems he arrived in Indianapolis to play a theater date and found a fly swatter tacked to the wall. With it a note: "Sammy—good luck and good hunting, Skinny." Left by Skinny Ennis, who had played there the week before, it was a "subtle as a reptile" allusion to the flies in the joint. Sammy has passed the swatter on to Horace Heidt, who played the theater next.

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Two Ton Baker Calls Self 'Baker the Faker' But He Plays That Box!

by SHARON A. PEASE

Announcer: "Presenting Two Ton Baker the Music Maker."
Baker: "Better known as Baker the faker because I don't use music but sometimes I read the words."

These are the opening lines used to introduce Dick Baker's radio shows over stations WJJD and WIND. Baker, who is 26 and weighs slightly on the top side of 300 pounds, is a master of what is known in radio as a one-man show. He sings, announces, reads commercials, and plays a lot of good piano.

As happy and genial as he is big, Dick's shows reflect his jovial personality and effervescent enthusiasm. During the little more than three years that his programs have been aired locally, he has developed a wide following throughout the middle west. This success can be attributed to the same factors that have made Fats Waller an international favorite—the combination of good showmanship plus good musicianship.

Dick hasn't had any big chain broadcasts, nor has he made any records. No doubt these breaks will come and when they do, if the enthusiasm of his local following can be used as a criterion, he will go a long way.

Product of Chicago

Dick was born and raised in Chicago. His mother was a semi-professional singer and played some piano. As a child Dick sat beside her at the piano moving his hands up and down the keyboard in imitation of her motions. To the surprise of his mother and delight



Dick Baker

of his grandfather Dick was playing tunes before he was three—his favorite being *Yankee Doodle*. His grandfather often took him down to the loop. They would drop in at

the piano stores where Dick played for admiring audiences while grandpa proudly looked on. Dick, who later discovered that he had perfect pitch, could pick up most any tune he heard and by the time he was four was acting as accompanist for his mother when she sang at church and Eastern Star functions.

Later when he started school he played for various school programs and at twelve was jobbing with a little neighborhood band. He has never had any piano lessons but did study violin for a year when he was 10.

Joins Theater Unit

In 1932, Floyd Hallowell, a La Grange, Ill. undertaker, organized a musical act, the membership of which was made up largely of national champions on their instruments who had recently been graduated from high school. Dick, who was then 16, was offered the job as pianist and accepted. During the next six months the unit toured theaters throughout the midwest, south and east.

After returning to Chicago, Dick worked joints with bands until he hooked up with another group headed for theaters in the south. Back in Chicago again, when the tour ended, he was able to get into better spots which included the Rose Bowl, Famous Door, and Yacht Club and a hitch at the Wonder Bar in Detroit. While working in these spots he not only played piano with the band but handled vocals and picked up a lot of experience as an emcee.

In 1938, he decided to break away from bands and go out as a single. His first job was at the 1111 Club and he had been there for eight months when he was propositioned by the Atlas interests who control the stations previously mentioned.

Two Daily Programs

Dick now has a daily program on WJJD (2:15 PM, CWT) and

Musso's Margie



Chicago—Murgie Ryan of this city, formerly with Gray Gordon, is the new songstress with Vido Musso, replacing Dottie Reid. Jack Palmer, Alvino Rey's scintillating trumpeter, joined Vido late last month, as did another new trumpeter, Walter Wisutowski. Photo by Bloom.

another on WIND (5:30 PM, CWT), the latter being sponsored by the Hub. In addition to his radio work, Baker has been consistently active in the sale of war bonds, and acts as regular master of ceremonies at Treasury Corner, 5th and Broadway, in Gary, Indiana. Names from show and music business are presented several times each week—recent appearances include Duke Ellington and Eddie Howard. Dick has also taken part in several programs from Treasury Corner in Chicago at State and Van Buren.

Listeners are invariably impressed with the oddity of his piano style, an example of which is shown herewith. It is a chorus from an original which he calls *Bouncin' With Baker*. Its most unusual aspect is the use of a lilliputian bass. As previously stated Dick started playing piano before he was three, and this bass is a hangover from those early days. He has always been a great admirer of Duke Ellington's orchestra and his treble reflects this influence. Note that the treble octaves through measure 7 are to be played one octave lower than written. Single tone melody predominates throughout the second eight with some interesting figures involved.

Unusual Voicing

At measure 14, against G Seventh harmony, the melody employs, in order, the use of the root, minor ninth, augmented fifth, third, minor ninth, root, sixth, and back to root. At measure 15, where the harmony changes to C, the melody notes are ninth, fifth, root, fifth, major seventh and back to root. Note the voicing of the D chord in the treble of measures 27 and 28. Starting at the bottom the tones involved are seventh, root, third, sixth, and ninth on top.

Another unusual voicing occurs in the final measure with D flat harmony used as a lead to the tonic. The D flat chord on beat one has the root in the bass with the third, augmented eleventh, seventh, root, ninth, and augmented eleventh repeated, in the treble. Resolving to C, the root is in the bass while the fifth and sixth are used as extremes in the treble with root, ninth, and third between them.

EDITOR'S NOTE: Mail for Sharon Pease should be sent direct to his teaching studios—Suite 815, Lyon & Healy Building, Chicago, Ill.

String Quartet As Poison Cure

Baltimore—Dr. Henry Sigerest, medical historian at Johns Hopkins University, gave the music business something to think about with a lecture here recently on medicinal music. He claims that one of his exhibits, a string quartet combining jump tempos with the minuet form, was used as a poison cure in Italy around the time of the Borgia Popes, and also as having some efficacy in tarantula bites.

Disc Jockeys Hold Heated Round Table

New York—Stormy pro and con jazz argument went out over the air waves here recently when several of New York's better known disc-jockeys took part in two round-table broadcasts, bickering about *What the Public Wants in the Way of Recorded Music*. The shows, called *The Mayflower Guest Book*, were wired over WINS from the Hotel Mayflower and as guest experts in the music line presented Maxine Keith, WOV; Leonard Feather, WMCA; Art Hodes, WNYC; Art Ford, WHYN; Maurice Hart, WNEW; and Jim Lyons, WMCA.

Referee was Ralph Berton of WINS, who did a little more egg-ing on than peace making. Berton, along with Feather and Hodes, felt that the record jockey's biggest job is to help sharpen public taste by playing jugs of jazz and showing just how much better it is than the commercial variety.

Hart, Keith and Lyons disagreed but violently with this idea, insisting that the announcer is nothing more than a salesman with no right to stick the radio customer with what he thinks is good for him, but only to give out with what the customer likes and wants. They also pointed out that the real value of music is not measured by the fact that a handful of hot jazz fans think it's terrific, but by the success it has. They defended the styles of Kyser and Lombardo.

Winning side remains a mystery, since two hours after the broadcast, the contestants were still arguing.

Song Hit a Year For 35 Years

New York — Publicity agents working on the Irving Berlin *This Is the Army* show have dug up this item. Berlin has had an outstanding or near outstanding hit every year for the past thirty-five years. Here's the list:

- 1907—*Maria from Italy*
- 1908—*That Mendelssohn Tune*
- 1909—*My Wife's Gone to the Country*
- 1910—*Crazy Rave*
- 1911—*Alexander's Ragtime Band*
- 1912—*Oh, How I Love You*
- 1913—*Somebody's Coming to My House*
- 1914—*I Want to Go Back to Michigan*
- 1915—*Araby*
- 1916—*Girl on the Magazine Cover*
- 1917—*Oh, How I Hate to Get Up in the Morning*
- 1918—*All Out of Step but Jim*
- 1919—*I Pretty Girl is Like a Melody*
- 1920—*Tell Me, Little Gypsy*
- 1921—*It Is Myself*
- 1922—*Lady of the Evening*
- 1923—*Waltz of Long Ago*
- 1924—*All Alone*
- 1925—*Alone*
- 1926—*How Many Times*
- 1927—*Blue Skies*
- 1928—*Maria*
- 1929—*What Does It Matter*
- 1930—*Ranching for the Moon*
- 1931—*I Want You for Myself*
- 1932—*Let's Have Another Cup of Coffee*
- 1933—*Swing Parade*
- 1934—*No Help for Me*
- 1935—*Check to Check*
- 1936—*Let Yourself Go*
- 1937—*Get My Love to Keep Me Warm*
- 1938—*The Night is Filled with Music*
- 1939—*God Bless America*
- 1940—*You're Lonely—I'm Lonely*
- 1941—*Angel of Mercy*
- 1942—*I Throw a Kiss in the Ocean*

4 Ex-Leaders in Bridgeport Ork

Bridgeport, Conn. — When he takes over at the Ritz ballroom here in a few weeks as leader of the house band, Harry Ahlberg will have several ex-leaders with him, including Ronny Rommel (trumpet); Pete Henry (drums); Roland Young (bass), and Sal Volturro (tenor sax).

Charlie Ferron (billed with his band as the *Boom-Town Ramblers*) has taken over the stand at the Hotel Howard. Nate Sussman, drummer, playing very fine. . . . Bob Weller, featuring Abe Moss, still at Walters. . . . Al Christie wound up the summer at Pleasure Beach. Featuring Fay Merlin on vocals, band did a swell job. —Roland Young

Moderato

3rd Lower

8th Lower

Loco

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Junie C. Cobb played banjo with King Oliver's Dixie Syncopators, saxophone in a band in Paris, and is now playing piano accompaniments to a singer in a North Clark street nightery known as the Hollywood Bowl. He can also play trumpet and clarinet. Cobb's versatility has earned for him the title "Max Baer of the Orchestra Pit." Along with his instrumental proclivity, he is a composer and wrote most of the tunes recorded by his own band. His latest composition *Put the Ace to the Azia* is a contribution to the current crop of patriotic ditties.

Although born in Hot Springs, Arkansas, Cobb is a Chicago musician, having led his own band at such spots as Club De Lisa, Deluxe Grill, Metropolitan theater, and the Pioneer Lounge. The band was known as Junie C. Cobb and His Grains of Corn. For Vocalion the band made No. 1204 *Endurance Stomp* and *Yearning and Blue*, No. 1263 *Shake That Jelly Roll* and *Don't Cry Honey*, and still later No. 1449 *Once or Twice* which is on the reverse of the famous Ellington Six Jolly Jesters side. The tune *Once or Twice* is still quite active in Junie's present repertoire. The personnel of this band as given by Junie is as follows: trumpets—Thomas "Tick" Gray and Jimmy Cobb (Junie's brother); trombone—Ed Atkins; banjo—Wood Fork; drums—Jimmy Bertrand; tenor sax—the late Cecil Irwin, formerly with Hines; alto sax—George James and Scoville Brown; bass violin and tuba—William Lyle; piano—the late Jimmy Blythe. Cobb directed and doubled on trumpet, sax and clarinet.

The Cobb Victor record No. V-38023 *Barrel House Stomp* and *Transatlantic Stomp* was issued under the name of E. C. Cobb and His Corn Eaters. This was made by a smaller group from the band as follows: Cobb—piano, Irwin—tenor sax, Bertrand—drums and xylophone, Tampa Red—guitar.

DRIVEL JANGLE: The supposed unissued Pettis recordings of *Honolulu Blues* and *Baby* (see Hot Box June 15) turned out to be the New Orleans Blackbirds Victor 38026 and are probably not by Jack Pettis' group at all.

Norm Ackermann has discovered eight bars of Jack Teagarden on *Dixie Jamboree* by Rudy Millow & Orchestra Harmony 1062.

"Oak Park Charlie" Mitchell is now Pvt. Charles H. Mitchell, Co. E—5th QMTR, Barracks 331, Fort Warren, Wyoming. Chicago's school teaching record collector, Joe Campbell, has gone into the service. John Van Bergen is in Co. C, 351st Inf., Camp Gruber, Okla.

Jimmy Noone is now featured with his trio at Dan Barone's 100

Club on Chicago's night club lane—Rush St. Rosetta Howard is singing out at the Apex Club, a roadhouse on South Western Ave. Andy Peer's Original Cotton Club orchestra (The Original Mis-sourians) made records for Gennett prior to Peer's death when Cab Calloway took over as front man.

Harrison Smith advises the N.O.R.K. waxing of *Tin Roof Blues* was the biggest seller of all Gennetts. Also Smith states that Jelly Roll Morton definitely did record with the N.O.R.K. and was the only one of the group who could read.

Hot Discography lists on page 68 a Fletcher Henderson record under the band title Marvin Snolen and His Syncopators. Ray Sherman of Milwaukee has found Radiex 947 *She's Just the Baby for Me* (3928a) and *Because I'm Lonesome* (3932a) by the Smolen Syncopators and avows it is a Henderson record.

Item of the Month: Hot Discography—Page 24, Jazz Record Book—page 169

ORIGINAL WOLVERINES

Dear Old Southland Vocalion 15708, C.M.S. 100
Limehouse Blues C.M.S. 101

Both of the above reference books are in error regarding Frank Teschmacher's presence on this date. H.D. also lists the wrong catalogue number 15705. Record was made in 1927 by Dick Vonnov's later Wolverine group made up of Chicago musicians. Morry Bercoff was on clarinet (for further information regarding Bercoff's being mistaken for Tesch see Hot Box August 1, 1941.)

COLLECTOR'S CATALOGUE: Sam Meltzer, Hot Club of the Bronx, 737 Fox St., Bronx, New York City. Collects Louis, Duke, Bix and Chicago jazz. Regular occupation is a clerk in a bake shop.

R. E. Staurant, 14 Gardner St., Worcester, Mass. Armstrong, Kerpard, Tesch, Oliver, Bix and Beside.

Tom Jackson, 586 George St., New Brunswick, N. J. Bunny Berigan, Joe Marsala and Blues.

Eddie South Switches

New York—Eddie South, who has been at Cafe Society Uptown practically ever since the spot opened, slides over to the Hickory House next week, replacing Larry Bennett.

At Club De Lisa in 1936



Chicago—Here are Albert Ammons and His Rhythm Kings (Rhythm Kings, according to the banner overhead) at the Club De Lisa here in 1936. Left to right: Guy Kelly, trumpet (deceased); Jimmy Hoskins, drums; Dulbert Bright, sax and clarinet; Albert Ammons, pianist and leader; Ike Perkins, guitar, and Mickey, bass. Photo by Charles Stewart, Jr. (Courtesy of Harry Lim).

Lounging with the Longhairs

★ By H.E.P.

Today, dear children, we are off on a pet boiling point of mine, namely, the wonderful ways in which the average brass section in a symphony orchestra is neglected. At the beginning, skip the French horns. Composers from the romantics right down through the impressionists and moderns have had themselves a ball with this group, capitalizing on their resonant tone which fills a room, and yet doesn't achieve an over-large volume.

Nope, what I'm moaning about is the lack of imagination in the use of trumpets, trombones, and tubas—and for that manner,

worthless—it becomes cold and has no emotional value other than its clarity.

As Reiner has pointed out many times, the difference is the same as between boiled and raw water. The latter may give you typhoid now and then, but it certainly tastes better than the pure stuff, which while never harming you, is still to swallow.

He claims that brass men should go half way in meeting the jazz men. That while the latter perhaps could afford some of the legitimate approach of the trained symphony player, the longhairs definitely need the gutty approach to tone and vibrato that the better jazz men have.

If reeds and strings can use vibrato, why not brass? If variety is the spice of life, why use a tone that has so few overtones that it rapidly becomes commonplace and boring to listen to, outside of the admiration for perfect tone control?

Thus if the musicians would try to make more of their horns, and the composers to make more of the horns in the music, classical would acquire life in a badly stunted department. Excellent examples of what can be done are offered in the Third, Fifth, and Sixth symphonies by Szostakowicz. He uses the brass in rhythm figures, as organ



the stolidity with which they are burped in the average Saturday night gathering.

With specific exceptions, and I am thinking of Richard Strauss, Szostakowicz, and a few more, the brass in most symphonies are used for "entrances", "fan-fares", "hunting calls" "solos con amore", and general volume. With very few exceptions, do you find the intelligent use of the tonalities obtainable by jazz units. Fleeting in Debussy do you get it, but that's mostly because he had a pet brass mute which he couldn't resist using, and once in a while with Villa-Lobos, there are shades of original tonal color. But in general, use of brasses up until the past few years has been more or less neglected, while the gamut of colors in sections such as the wood-winds has been explored over and over again.

Not all of this is the fault of the composers. Or perhaps it's one of these chicken and egg deals. At any rate, the average symphony brass man has as dead a tone as you could want to hear. Again with exceptions, of course, the trombone men have a heaviness of attack that can be likened only to bad Dixieland, while trumpet men race to excel each other in "purity of tone."

As Fritz Reiner, the conductor of the Pittsburgh symphony pointed out when he tried to get Manny Klein to join his orchestra, the average classic brass man gets a tone so pure as to be



tones, in section work, and in developed figures opposed to themselves. Not only that, he delights in taking clashing brass voicings and toasting them together for what is apparently a contrast to previous lush string tone. In other words he uses the brass to scare hell out of the listener and also to keep him on his toes for what follows. Certainly an improvement at any rate.

Every other month, two classical reviewers will get together in the columns of their respective papers and start screaming as to who is

Balto Hangouts Begin to Jump

City Gets Name Bands After Long Recess

Baltimore—With Musical Enterprises, Inc., bringing in one band a month, this town is getting some of the country's finest bands. In July they booked Charlie Spivak into Gwynn Oak Ballroom, and last month, Claude Thornhill was pulled into the newly decorated Carlin's park. Musical Enterprises is headed by promoters Bill Berry and Ad Mueller.

One of the finest septa combos in town is the Dukes of Rhythm heard nightly at Kathleen's. They dish out some of the greatest stuff, according to Ruddy Howard, local hot jazz critic. The personnel includes Dennis Brooks, alto; Pinhead Stanley, cornet; Mac Crocett, piano; Charlie Harris, bass, and Solid Marshall, drums.

Club Harlem Hot

At the Club Harlem, often visited by big-name stars, is to be found one of the finest colored arrangers in town in the person of Ace Esat, who has done some scores for such bands as Andy Kirk, Lionel Hampton, and Glenn Miller. Roy "Little Jaz" Eldridge of Krupa fame, and Earl "Father" Hines were spotted at one of the club's recent sessions.

Ken Hanna, who fronts the Mike Greene crew, will join Stan Kenton as arranger shortly. A definite man to replace him in the solid Greene mob has not been chosen, although manager Bill Berry has his eye on saxist Rol Pillingas.

Potnick Breaks Wrist

Local trombonist Johnny Potnick, who has been the feature of many local bands, suffered a slight setback recently when he broke his left wrist. Johnny is still on the job with the Greene outfit despite the injury. . . . Robert Dischinger, who recorded most of the local bands under his private label, is now a Seaman First Class at the Norfolk (Va.) Training Station.

When the Lou Lortz band folded like a gas station affected by rationing recently, other band leaders profited. Trumpeter Al Schumek left town to join Tommy Reynolds' ork, while the crew's terrific alto-clarinetist, Al Exler, joined Bob Craig as first saxist on the Wilson Line moonlights.

The Baltimore Beat

Paul Williams, former trumpeter with the Charlie Gibney crew, is filling Bert Blizard's first chair in the pit band at the State theater wonderfully. Bert left last month to join Uncle Sam at Camp Lee, Va., as did Sam Gertner of the Johnny Moran crew. . . . Ray Girard is planning to enlarge his band at Geotze's Nite Club to twelve pieces this winter with plenty of air time in sight. . . . Larry London is set at the 21 Club with a nightly air shot over WTH. . . . Pete Santora has his new band under way.

—John Deinlein

Nazis Draft Saxist

New York—First word of a musician serving as forced labor for the Nazis arrived here last week when it was found that Alix Cambelle, famed French tenor man, had been drafted "into the interior of Germany" some months ago.

the best composer in the world. They not only get very personal about it, they also get down to the most minute arguments you've heard. Talk about a Leon Rappolo purist, these guys are years ahead on that kick.

But since other reviewers in the *Beat* spend reams arguing as to whether Artie is better than Benny and probably in a short time will find themselves arguing as to whether either ever existed, I thought it would be good, clean hair pulling to go through the list of top men in the symphony world today, examine each one's claim to fame, and see what happens. Forthwith next issue, old man.

Your Guess Is as Good as Ours!



Fresno, Calif.—What are these cats doing at Hammer Field? Playing imaginary cellos, according to Sgt. Johnny Roark, who is third from the left and ought to know. Now do ya get it? His buddies from the air force band are, left to right: Cpl. Louis Montelone, tenor sax; Cpl. Cravens, trumpet and trom, and Pfc. George Firoo, trumpet. Johnny plays alto sax. U. S. Army Photo.

Where the Bands are Playing

EXPLANATION OF SYMBOLS b—ballroom s—hotel a—night club r—restaurant h—heater...
b—ballroom s—hotel a—night club r—restaurant h—heater

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

- Abbott, Dick (Mayfair) Washington, D.C.
Adrian, Lou (Chicago) Chicago, Ill.
Adrian, Lou (Chicago) Chicago, Ill.
Alexander, Will (Club Lido) South Bend, Ind.

- Postor, Chuck (Claridge) Memphis, Tenn.
Four Ink Spots (Apollo) NYC, 9/1-11, 1.
Albion, Newark, N.J., 9/1-11, 1.
Four Ink Spots (Apollo) NYC, 9/1-11, 1.

- Miller, Sinclair (Garrick Stage Bar) Chicago, Ill.
Moser, Bob (Apache) Las Vegas, Nev.
Moser, Bob (Apache) Las Vegas, Nev.
Moser, Bob (Apache) Las Vegas, Nev.

New Tax Bar...
Toronto...
Luigi...
The Don...
Denver...

New Canadian Tax Affects Band Extras

Entertainers With Bands Automatically Add Tax To Customer's Check

Toronto, Canada—A new government tax has put several of the 'extra' entertainers out of local bands. New law states that a twenty per cent tax must be added to the bill in any dance place serving beer or wines or which have entertainers with their orchestras. The tax goes on all items, dinner, admission, drinks, etc. The advent of the tax has put many of the vocalists on the unemployed list, leaders firing vocalists rather than subjecting the place to a tax and their band to a subsequent removal.

In many cases the tax is a good thing because it has relieved several bands of some pretty terrible vocalists. Some are getting around the tax by having vocalists sit in on occasional tunes and dashing off a piano or maracas solo. Instrument playing vocalists are naturally not included in the tax levy.

Romanelli Dies

Luigi Romanelli, 57-year-old violin maestro, died of a heart attack last month at Murray Bay, Quebec, where he was fulfilling a summer engagement at the Hotel Manoir Richelieu. Brother Leo has taken over the baton duties and the orch is back at the King Edward hotel in Toronto, where for over the past twenty years Luigi had been a fixture.

Bill Willis, local defense worker, penned lyrics to which Bert Niosi moulded a melody for *The Orinoco Trail*. Bill Lowe, Canadian Music Sales, will publish the tune and promote it here and in the States. Bert Niosi is plugging the tune on his CFRB airings. Bert will take a one nighter tour the middle of this month and will be replaced by Morgan Thomas at the Palais Royale ballroom during the week.

Don Was Unfair

The *Beat's* Vancouver scribe, Don McKim, was unfair in his review of Mart Kenney and his Western Gentlemen, denouncing the band as bad jazz when the band does not profess to be a jazz band. The outfit is sweet, and, as such, does a very nice job. At least they draw fine crowds at Murray Anderson's Brant Inn history in Burlington. And he still holds his Canadian Broadcasting-Blue network sustainer. Band out-draws name Yankee bands at Wonderland and had to refuse a London Engagement because of war conditions.

Saw Fats Waller at Brant Inn and he said that the date was as close to a vacation as he'll get. He said that the swimming "is a killer." Jimmy Namoro sat in with Fats on vibes and was so well-re-

Music Men on the Links



Glendale, Calif.—Here are four important figures in the musical instrument world, caught in the camera of Fordy Kendall at the Oakmont Country Club near Glendale. Left to right: Jimmie Simpson (Lockie); Pete Peterson (Gratz Imp.); George M. Bundy (Selmer) and Frank De Michele (Rico).

ceived by Waller that he wanted to take him back to the States with him. Jimmy Cook, Gordie Rushton, Brian Farnon and Jackie Madden went with the draft out of Horace Lapp's Royal hotel orch. Jimmy Namoro reclassified "E." His C-2 was a nurse's error.

—Duke Delory

Young Loses Men

Berkeley, California — Eddie Young, now playing an indefinite run at the Claremont hotel here, lost Benny Keeler, trumpet, to the navy and Les Bowen, tenor sax and business manager, to the army air corps band at Santa Ana, California.

Robert Holley Leaves Partner

New York—Partnership of Sol Immerman and Robert Holley, commercial artists, was dissolved last month, with Holley opening his own studio in the RKO Building and Immerman continuing at their original location, 48 West 48th street.

During their association of about five years, the boys did art work, ads, press manuals, etc., for most of the name bands, Sol Immerman acted as sales agent and business manager, while Holley supervised art production under the original set-up.



Due to the bulk of mail which we have received for this issue and because of the fact that letters from our presidents haven't come in yet regarding the forming of fan clubs, we will put off the news till next issue and will promise a start on that feature at that time. For some reason, fan mail for this department is exceptionally heavy this time, so we will get right down to brass tacks and unburden the news of the day.

First of all, we received a very excellent paper from the Bob Crosby Dixieland Club. The paper is called *Dixieland Jive* and really goes into the matters on hand concerning the Bob Crosby band. The magazine (or paper) is probably the best we have received from any fan club. Headquarters for the club are 958 Silvercrest Avenue, Akron, Ohio, for those interested. Isabel Lee is president and editor. The Dick Jurgens Praise Agents also sent us their magazine of pictures and their newspaper. It also is exceptionally well done. Jackie Rhodes writes us this time instead of her publicity agent, Pat Hennelly, who is in the hospital. Thanks, girls, and our best wishes to Pat for a speedy recovery. Club address is 2153 Farragut Ave.,

Chicago, and Jackie is president. Modern Music Maker

Another fine paper is the *Modern Music Maker* which comes from the Modern Music Makers Club, 105 Prospect Avenue, Maywood, N. J. The paper is interested in all music. S. H. Frank is president of the club.

We were also made honorary members of two clubs this month, the *Mel Powell Fan Club*, 165 Babylon Turnpike, Merrieh, New York, and *Allan Lane's Glenn Miller Fan Club*, 21 Canterbury Road, Rockville Center, L.I. For those two cards, thanks. Florence Hansard, president of the Mel Powell club listed above, is on a drive for still more members. And their fan club paper is due out any day now.

The Georgie Auld Swing Club, 244 N. 11th St., Newark, N. J., is all out for more members. Although he isn't quite as much in the limelight as he was with his own band, George is still deserving of a club, president Virginia Kaye thinks. We also clear up the Rockville Center Glenn Miller Clubs this issue with the news that Allan Lowe has chapter number one and Bill Ronald has chapter two of the club. We thought there must be a connection.

New Shaw Club

Earl Schulz says that we called him "Ed" last time we referred to him. Anyhow, he would like it known that he is now Illinois Chairman of a Glenn Miller Club and is looking for new members. 2112 N. Maplewood Ave., Chicago, is his address.

Dave Bosworth has started an Artie Shaw fan club and is looking for members. Address, No. 2 Signal Hill Place, East St. Louis, Illinois. And Helen Jean Hemmings is secretary of a new Eddie Shea Fan Club. (He's the drummer with Kay Kyser.) New members apply to Box 166, Ber-

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DRUMMER, 19, Marine Pearl outfit. Wishes job in New York. Experienced. Joe Andrade, 18 Marne St., Newark, N. J.

TENOR, Clarinet, Piano, 18, union, experienced. Write: Paul Frahm, 1109-17th Court Street, Sioux City, Iowa.

GIRL TRUMPET—Experienced, union, read, good tone, will travel anywhere. Laverne Walters, 4513 Laffin Avenue, Cleveland, O.

GIRL STRING BASS—Union, combination girls' or men's band. Experienced both. Box 91, Down Beat, Chicago.

GIRL VOCALIST — 21, attractive, experienced, wardrobe, pictures, references. Job closes September 15, Jane LaVell, 28 West Norman, Dayton, Ohio.

WANTED

OPPORTUNITY for violin, viola, cello men desiring to play year around dance work while earning way through University of Michigan, Box 9-A, Down Beat, Chicago.

GIRL MUSICIANS—New all-girl orchestra organizing in Chicago. Give age, instrument, experience, photo if possible. Box 92, Down Beat, Chicago.

WANTED—1. Manager. Reputable "Ten-pen-center." 2. Arranger-Pianist, part time. 3. Vocalist (lady or gent), part time. 4. Musicians, form band, part time. (All in Brooklyn, New York) (Get together at my estate.) For past four years, solicited by New York City song hunters. I have submitted over forty complete songs. Result—most record breaking hits stolen from my material. Intend "taking matter up." Positive proof, correspondence, etc. Profits intended for Red Cross and U.S.O. Have new stock now, starting own venture, well qualified. Rose Gelb Good, 609-19 Neck Road, (At Ocean Parkway), Brooklyn, New York. Phone: Dewey 9-3573.

PIANO, BASS MEN for young organized non-union dance band. Bill Almet, 353 Ft. Washington Ave., New York City.

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POPS RECORD SHOP now located at 2218 Michigan Ave., Dearborn, Mich. Records 15c up.

MISCELLANEOUS

A few copies of WHO'S WHO IN JAZZ COLLECTING available at \$1.00 postpaid. William C. Love, 980 Broadway, Nashville, Tenn.

Jersey City, N. J., would like to join a Jerry Wald fan club if there is one. I don't believe there is one, so if other Wald enthusiasts will write to Eileen, maybe they can get together on a new club. Jeanno Rafferty would like to join an Andrews Sisters Club. Her address is 3452 Ligonier St., Pittsburgh, Pa. Arthur Cunningham would like to join a Martha Raye fan club and also a Kay Kyser Club. I can't think of anyone who has either of those clubs active. Address: 5 Elliott Street, Somerville, Mass. And Bill Ryan would like to join a King Sisters club (and they are swell girls) and also to write to people interested in music in all of the 48 states. He wonders if he can get correspondence from all 48. How about it?

And closing the column this time is a letter from Pete Barington and some Lunceford cats, 6512 16th Ave., N.E., Seattle, Washington. They say that since Lunceford is so popular he probably has a lot of fan clubs so they are going to start a Georgie Auld Club. Well, I think that Jimmie has been rather neglected, so maybe they'd better stick to Lunceford. Anyhow, Auld or Lunceford fans can write to these lads.

We want to hear from you all. See you next month.

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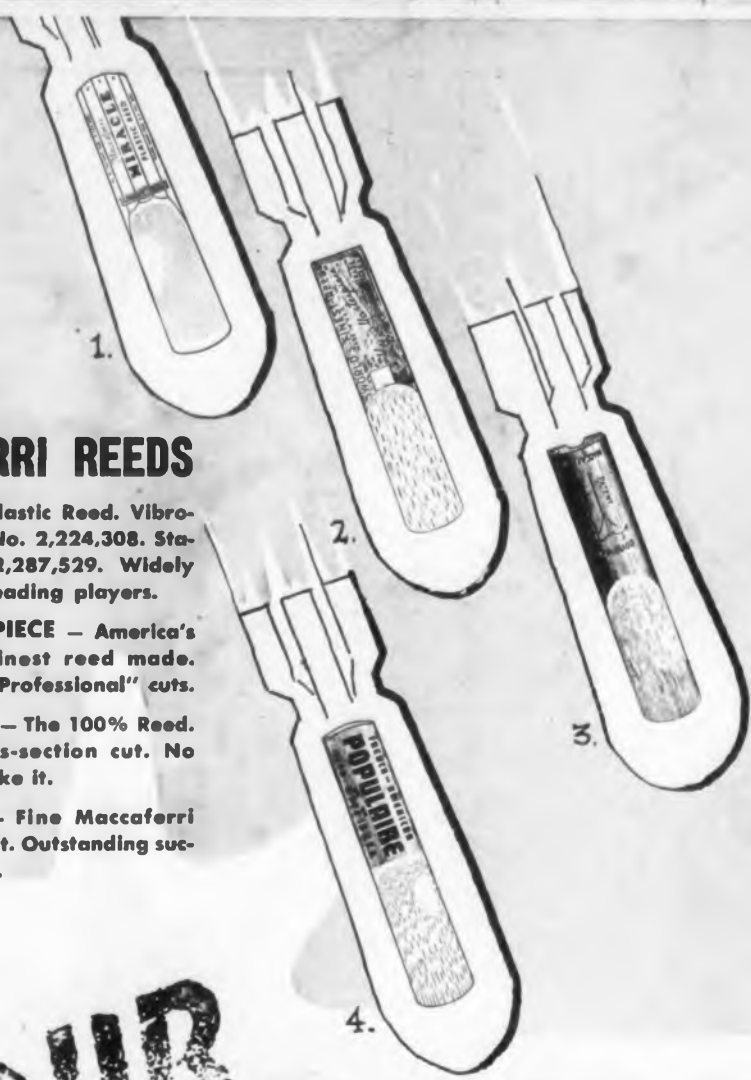
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SIDNEY HERBST, Manager

CHICAGO

Keeps Brown Palace Open



Denver—To close the season last spring in the Emerald Room, operators of the Brown Palace hotel engaged Lou Morgan and a small combination for the "final" two weeks. After handling Lou two extension contracts, they decided to forget about closing the spot. He was still going strong in August. Left to right: Paul Sacket, trumpet; Lou Morgan, sax; Betty Brown, vocalist; Merle Mahiane, drums; Fred Trahan, violin; Butch Wilkenson, bass, and Paul Jach, accordion. Pianist, Don Minson, is not shown. William Hyer Photo.



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