

# DOWN BEAT

CHICAGO, SEPTEMBER 15, 1942

Vol. 9—No. 18

## CASA LOMA NEEDS CHANGES

### Plan Jumproom At Savoy Plaza

Ellington Is First Choice for 'Upper Basin Street'

New York—The swanky Savoy Room at the exclusive Savoy Plaza hotel will be turned into a jazz and jive jumproom to be called *Upper Basin Street*, under the direction of Don Burger, manager of the hotel, and Dick Dorso, who recently resigned from the William Morris office to conduct his own agency.

Burger and Dorso hope for an October 1st opening, but priorities on material probably will set the date back to late in the month. Duke Ellington's band with Lena Horne are first on the talent list for opening, with the John Kirby crew or Red Norvo's small combination as possible alternates.

Howard B. stage designer responsible for the *Corn Is Green*, the new Kaufman show and other sets, will decorate the room. The decor will be musical, but refined. Both white and colored talent will be considered for *Upper Basin Street*, and the Cafe Lounge at the hotel will continue to operate with polite society singers and smooth ensembles for the delectation of finicky guests.

### Shep Fields Has Many Changes

New York—There've been some changes made in Shep Fields' band, though it'd be nearer the truth to say that Shep has a new band. Here's the new line-up: Eddie Scalzi in for Ben Glassman as lead alto; Frank Cowen for Bill Clifton on piano; Dick Mulliner on tenor; Nick Daquila for Tommy Kay on the Kay guitar; and Fred Noble for Sid Greene on drums. Making the vocals are Scott Morrow who replaced Ralph Young, Raftie, and Gloria Foster—who at press time had left the band—reasons unknown!

### BLUE NOTES

By ROD REED

Editorialists have been giving Petrillo the Bronx cheer. Seems they "come to berry Caesar, not to praise him."

Dixon Gayer denounces fiddlers James and Dorsey bands. He wants his awing free and clear with no strings attached.

Encyclopedia Musicana SUCCESSFUL PRESS AGENT: A man who can explain away that front page break for your competitor as undignified and harmful.

Harlem's holdup wave indicates the boys are reviving "Fie-muggin'" without Stuff Smith.

HOOT PARADE: People who put a nickel in the juke box when we're talking; also, people who keep talking when we put a nickel in the juke box.

### What, a Jitterbug? Puh-lease!



Hollywood—Betty Hutton is now the "incendiary blonde" at Paramount studios. Not much resemblance to "America's No. 1 Jitterbug," whom Vincent Lopez introduced to the public a couple of short years ago, is there? Hollywood certainly does something to and for these gals. Here Betty is being serenaded by Victor Moore and Eddie Bracken in a scene from *Star Spangled Rhythm*. If Eddie doesn't stop screwing up his face, someone will mistake him for Bing.

### Glenn Miller McKinley Asks Not Joining Higgy to Join

Los Angeles—Glenn Miller is not joining the navy. This persistent rumor was laid in its grave as 20th Century-Fox, on the strength of the big box-office showing of Miller's second picture, *Orchestra Wives*, took up the studio's option on Miller for two more pictures and started actual preparation for his next, *Blind Date*.

Miller will come to the coast in November to do the picture.

New York—Ray McKinley, drummer-bandleader on his way to the coast, has wired JC Higginbotham, trombonist for the Red Allen band at the Garrick Bar in Chicago, offering him a job with the band. At press time, Higginbotham hadn't made up his mind. McKinley has also hired Don Stovall, well-known saxist-arranger, as staff scripter for the band.

### Ellington's Joya



Chicago—This is Joya Sherrill, the Detroit girl whom Duke Ellington engaged to sing with his band after Ivic Anderson left for an extended rest in California. Joya has a sweet voice, does ballads best, but can knock you a rhythm tune occasionally, too. *Rube Lewis Photo.*

### Simeon Out Of Lunceford

New York—Jimmie Lunceford is in town and is looking for a lead alto man. Evidently Omer Simeon and he couldn't see eye-to-eye. Lunceford has approached Scoops Carey, of Earl Hines' band, with big offers and it seems probable that Scoops will accept.

### Spivak Loses Four Key Men

New York—Charlie Spivak's band was hit by an army blitz recently when four key men went into armed service. Out for the duration are Buddy Yeager, who played hot trumpet, Joe Oland, trombone, Bill Mustarde, who took the hot trombone breaks, and Jimmy Middleton, bass.

### Tragic Waste of a Great Name—and a Bunch of Swell Guys, Moans Mix

by MIKE LEVIN

New York—I shoulda listened to Cork O'Keefe. Cork told me quite amicably over the phone that this review was none of my darn business. He's been in the booking racket for over twenty years, and as he told me in great detail, write a story like this and you get biffed from all sides. But I still

### Route Set for 'This is Army'

At Least 18 Weeks in Key Cities, and Perhaps Overseas

New York—Here's the route on that *This Is the Army*—Irving Berlin show, which includes a pit band that has worried the daylight out of half the theater musicians in New York. It stars Bunny Snyder (Will Bradley), 1st trumpet; Abe (Bobby Byrne) Siegal, bass; Don (J.D.) Matteson, hot trombone; Seymour Goldfinger (former Jack Teagarden brass ace), and a flock of other top-notch instrumentalists.

September 29: Two weeks in Washington; then to Pittsburgh for one week. A week off, and then two weeks in Philadelphia, one week in Baltimore, two weeks in Boston, and then Cleveland for one week. Then a week each in Cincinnati, St. Louis, and Detroit. Then in January to Chicago for two weeks, and then on to the coast for Frisco, Los Angeles, the movie of the show—and possibly—though the army isn't talking about this, overseas to entertain the troops.

### Piano, Saxes Out of Kirk

New York—More ring around the rosy. Andy Kirk has just lost his new piano man, Ken Kersey, along with baritonist Ed Inge and alto man Al Sears. As reported in the last issue, Sears is fronting the new Renaissance ballroom house band here.

### Morris Agency Gets McIntyre

New York—Hal McIntyre has been signed by the William Morris agency. He stays at Glen Island Casino till mid-November and then is replaced by Sam Donahue, who, as reported by the *Beat*, made a terrific hit there. Donahue in the interim will work one of Joe Zucca's west coast spots (Hermosa Beach)—interesting in light of the rumors that Cy Shribman (who owns Donahue's contract) and Zucca had a deal on for the latter's Casa Manana.

think it should be written. And so does upstairs. And despite what Cork O'Keefe may think, it's because the *Beat*'s staff have always liked and admired the Casa Loma band that I'm writing this now.

Cork is Casa Loma's business chief. He just laughed when I told him that there were a lot of things which the band ought to change pronto if it expected to hang onto the niche of the band business it has had in the past. He pointed out that their theater price will go up \$2,500 a week shortly, and that they have been doing excellent dinner business at the Hotel Pennsylvania—and that since the band was primarily concerned with making money, there was nothing to worry about, and would I please get off the phone and let him finish up his work so's he could play golf tomorrow.

### Three Good Reasons

I still say there's plenty to worry about—that is, if you approve of Casa Loma and want to see them continue. I do, and always have, for the following reasons:

1. This band carried the torch through the dark days of Lombardo and what have you. The first Camel Caravan and its Brunswick records may or may not have been (Modulate to Page 21)

### Layton Bailey Band to Fold

New York—Layton Bailey's band, now working at the Brown Hotel in Louisville (Ky.), breaks up this week when Bailey leaves for the army. Bailey had tried to get Eddie Metcalf, of the old Leighton Noble band, to front his outfit for the duration, but gave up the idea when about six of his men got their cards along with his.

### What! Lessons For Betty?

The pic on the front cover is a perfect example of a situation demanding military strategy. Although Harry James started out trying to show Betty Grable how to play a trumpet, he is now confronted with the problem of getting rid of the trumpet which he has in his hands and still not losing the strategic position which he has gained by his camouflaged advance. Betty is the star of James' first 20th Century-Fox film, *Springtime in the Rockies*, which was made while James was on the coast.

BUFFALO, NEW YORK 1444

# BG Pays Pianist 2 Weeks Salary For 3 Numbers

Also Gives Fare to Bill Clifton After Fast Tryout

New York—The *Beat* reported last issue that Bill Clifton was the new BG piano player. He was—but for only three numbers! In one of the goofiest stunts the King has yet pulled, he had Clifton come all the way from the Middle West where he was working with Shep Fields' band. When he arrived and had played a set, BG told him it wouldn't work out, and gave him two weeks' salary plus a ticket back!

Another killer the Head Man pulled recently was when told that Mel Powell was leaving his band, he was also given the name of Mary Lou Williams, former crack Andy Kirk pianist, as a replacement. Benny 'lowed as how he was making a picture, and therefore should be as commercial as possible about it—and then snagged Johnny Rowles out of Lester Young's band, which opened here last week with Clyde Hart filling in temporarily!

Benny also had a terrific fracas with the producers of his picture about the score. When he arrived there, last month, they were all set to have him do a Kim Gannon, Julie Styne score including *What Do You Do When It Rains*. Benny howled bloody murder, and after the fracas came up with *Roll 'Em and Clarinet a La King* already recorded, and a possibility on *One O'Clock Jump*. The King also decided to replace drummer Hud Davis with a west coast studio man for the sound-track, name unavailable at press-time. Benny's idea of adding Vernon Brown on trombone did a fast fall-through as Brown is working with Casa Loma at the Hotel Pennsylvania (NYC). The picture, with George Murphy, Priscilla Lane, Carole Landis and Dennis Day playing the leads, is booked at Radio City Music Hall for its premiere showing.

# Kirk Trumpet Joins Barnet

New York—Howard McGhee, Andy Kirk hot trumpet, has left to join Charlie Barnet's band in a spotlighted position. He replaces Peanuts Holland, out with a bad lip.

# Just a Reveille Sweetheart



New York—That's what CBS calls Lois January, whose features, as you can plainly see, would be just as attractive at any time of the day—or night. Anyhow, you can tune in at 5:30 a.m. (EWT) and hear her program of recordings for service men, if you get up that early or stay up that late. *Apeda Photo.*

# Huge Orchestra On Short Wave

Washington, D. C.—American Service-men in all parts of the world heard music performed by top instrumentalists of Local 161, A. F. of M., two weeks ago over short wave. The musicians made up the largest radio studio orchestra ever brought together in Washington, in spite of the fact that many of the men who came in from outside of town had a gas problem to face. Union officials, however, maintained that the musicians would have been there even if they had to carry their bass fiddles and drums on their backs.

# Henry Levine Plans Return

New York—Henry Levine, Memphis Five and NBC trumpet ace now in the army as a sergeant, expects to hit New York soon with his small jazz band from the Fort Monmouth outfit. Levine expects to work a series of benefits and concerts for various Service relief organizations.

# Harry James to Open Coca-Cola

New York—Opener in the Coca-Cola radio show six nights a week on the Blue next Monday is Harry James. Other bands to follow thereafter include Kay Kyser, Sammy Kaye, Charlie Spivak, Benny Goodman, and Jan Savitt.

Coca-Cola's current headache with the show is the fact that since it will originate from army camps and defense plants, getting the bands to them is a tremendous problem. Morale wanted the first one to come from Paris Island, the marine camp in the south. Getting James out of his New York hotel slot for the two days necessary, and getting him down there is bad enough—running in wires for the broadcast is even worse.

At present, plans call for the Saturday bands to be elected by votes of the listeners, with special attention paid to service and defense votes.

As an exclusive feature, the *Beat* from now on will run a box every issue with the bands for the following two weeks listed.

# Matty Walsh Off to Camp

New York—Matty Walsh, Jimmy Ryan's partner in the bar of the same name on 52nd Street, left last week for camp. Ryan will continue to operate the spot, a musicians fav.

# Catlett, Thomas In Wilson Band

New York—Teddy Wilson's new drummer is Big Sidney Catlett, while as predicted, Joe Thomas went in on the trumpet chair. Wilson opened last week at Cafe Society Uptown (NYC) after his first vacation in almost three years.

# Blue Note Disc Firm Enlists

New York—Alfred Lyons and his roommate, partners in the Blue Note Record Co., who were the first to make boogie-woogie piano discs really popular, have issued an Albert Ammons, a Meade Lux, and a Josh White trio disc—and have disbanded preparatory to joining the army.

# Not Enough Corn There?

The *Beat* recently asked lensman Ray Levitt to get a picture of the corn (honest) growing on the corner of 52nd Street and Sixth Ave. (NYC), and to use the growing green to frame a shot of the Famous Door's lights. Levitt tried and tried, but couldn't get the shot to his own satisfaction. He finally solemnly reported that "You'd better let the corn grow a little more. It ain't got enough shucks now."

by THE SQUARE STRICTLY AD LIB

Tommy Dorsey repeated the same tasteless hi-jinks at the Earle in Philly and in Baltimore that won him disfavor at the Paramount in NYC. . . Newest songplugging drive is by the Coast Guard, who are out to make *Semper Paratus* a hit. The army, navy and marines are doing all right.

Freddy Jenkins, former Ellington trumpet man, will be completely cured by the end of winter. . . Don Palmer and Vido Muses are planning a memorial concert to buy a stone for Bunny Berigan's grave in Wisconsin. . . Gene Krupa's stint at Meadowbrook came about because Hal McIntyre wouldn't let them push his opening back at Glen Island to give Gene a three weeker.

Now you can't even hold girls! Henry Jerome's vocalist quit to take a defense job in Bridgeport, Conn. . . Billboard will break a tradition (their own) when they come out with Jimmie Lunceford's photo on the cover. . . Background music for Universal's *Between Us Girls* will be Lord Elgar's *Pomp and Circumstance March No. 1*.

West Coast gossips report that Lana Turner has been seen at the Palladium ballroom with her husband. We've been waiting for Lana to show up ever since Doty Kilgallen reported her as the new publisher of the *Beat*. But nothing ever happens to us. . . BG's *Stardust* is listed as one of the all-time best dance records in the Victor collectors' library—and as an unobtainable cut-out in the main section of the same catalogue.

Male winner of the Harvest Moon Ball in NYC was a coast-guardsmen, known more familiarly as *Killer Joe* at the Stage Door Canteen, where he was the terror of all dancing hostesses. . . Rumors about Jerry Wald and Anita Boyer splitting are dead wrong, and Anita is specially irked by them. . . Bob Cheater's wife is thinking seriously about joining the WAACs.

Who dug Tamara Geva, a premiere ballerina, playing one of the wives in Glenn Miller's new *Orchestra Wives* pic? . . . Lena Horne may land in a swank East Side hotel in New York, first time it's been attempted. . . Artie Shaw is at the Norfolk navy station, and not too quiet about it, either. . . Mrs. Corky Cornelius (Irene Day) up in Lawrence, Mass., with her ma, expecting.

ASCAP looking to lower its seat tax for some theaters, in towns which have lost much populi due to the war. . . Look for a series of Benny Carter records soon on Decca—they just bought the English masters. . . How about that band leader, who bought a boat for 4 gees, expecting to get in the coast guard—then discovered he was deferred in the draft, and had the government take his boat away for \$1?

The Jimmy Dorsey crew has an option on the stork. Johnny Guarneri, Buddy Schutz and Bob Eberly all expectant fathers.

# Duke Tells 'Em A Thing or Two

Ellington Takes a Few Raps at 'Self-Styled Critics'

Duke Ellington doesn't think very much of the writers and other characters who say that his band has slipped. He told me so backstage at the Oriental theater during his recent engagement in Chicago.

"They make it tough for me to reply to these opinions, which are dead wrong," he said. "In giving an intelligent answer to disprove their claims, I would have to tell the truth, which would be certain to injure some reputations.

"And while these self-styled critics seldom seem to care about whom they hurt, nor how, we always have tried to have some consideration for the other fellow—who has to make a living, too!

"In the first place, what we laughingly call our art is Business with a capital B. It has been made so by swing dictators. And it is impossible for anyone to sit on the outside of a band and accurately and fairly evaluate a musician within that band.

"Don't Just Count Notes" "Only the leader and the other men in the band know!

"A musician's true worth is determined by totalling his assets and subtracting his liabilities. And this appraisal is not made by counting the notes he plays, nor judging how well he phrases. There are social, and other important factors to be considered."

I asked Duke what he thought about his own band today.

"We believe, and it probably will be conceded, that we play in an identifiable idiom," he said. "And that this generally has been accepted as unique, as a style peculiar to us.

Writes for Individuals "The reason is not only that we compose most of the music we play, but that we write to and for the individuals in the band, not for the instruments. To assert that some individual musicians might be a more fruitful source of inspiration than others might be true.

"But it is not for the man on the outside to attempt to determine which ones are the best sources, when he is not writing the music!

"Billy Strayhorn, who does much writing and arranging for us these days, has picked up in the same groove of composing and orchestrating for the men, not the horns. Occasional changes in personnel might affect the color of the group as a whole, but we do not believe that it alters the character.

"Our music, as we play it, conceivably might not suit the taste of some individual or another. But it definitely is not for him to say whether it is good or bad.

"And you can tell the boys in the backroom one thing for me: "I have not yet lost any musician—whom I wanted to keep!"

# Teddy's Small Band Records

New York—Last day before the record ban, Teddy Wilson's small band made its first records in some time. Due to be released in the weeks, they did *You're My Favorite Memory*, a Wilson ballad with a Helen Ward vocal, *B Flat Swing* and *Jitterbug Stomp*, a two-sided original that Teddy did in his recent work for the yet unreleased movie, *Something to Shout About*.

# Fio Rito Gets Film

New York—Ted Fio Rito, famous skater of the keys, has been signed for a Monogram pic, *Silver Skates*.

# Margie's Little, But My! My!



Chicago—No, Margie Gibson is not sitting down here. She's just a tiny gal, but her work as an arranger for Charlie Spivak and other bands does not match her diminutive stature. Here she tells Dave Tough, drummer, how she wants the score played, with tramist Bill Mustard backing her up. *A. Hansen Photo.*



# 'Em Band Will Get \$8,000 for 3 Minutes in Film

### Columbia Paying 4 to 8 Gees for Each of Six Shots

New York — Eight thousand bucks for three minutes' work! That's what Columbia Pictures will pay one band of the six included in its new picture *Reveille for Beverly*. Schedule calls for each of the bands to play one tune, done as a montage, while Beverly, a record spinner, puts their discs on. The three-minute numbers will take three hours of shooting and three of recording, and Columbia is paying from \$4,000 to \$8,000 each for Henry Busse, Count Basie, Bob Crosby, Freddie Slack, Duke Ellington, and another as yet undecided.

Laugh of the week came when Basie's press rep, Jimmy McCarthy, due this week for the army, sent out a release stating that "an all-star cast is being assembled to support the Basie band and vocalist James Rushing who will be featured in a comedy role. Among the famous stars who will also appear with the Count and his band will be *Ginger Rogers, George Raft, and George Murphy*."

At press-time, only "star" known set for the pic was Jinx Falkenburg, pretty-pretty who recently took a shellacking in the national women's tennis derby. Basie is dickering with MGM for a pic that will include several plugs for his band, and also speaking lines for himself. He's asked \$25,000, and it looks as though he's going to get close to it.

## Army Develops New Jazz Units

Camp Lee, Va. — Life in the army camps is already starting to produce some new and fine combinations of musical talent. Latest soldiers to get together for fun in the barracks only to develop into something very professional are the "Five Tones" at Camp Lee. These boys have won several camp awards and took first place in a Tommy Dorsey contest, appearing with his band on the stage of the Capitol theater in Washington. Not one of the five was in show business before being drafted but they've got big plans now for going places together in music after the war is over.

## Terry Sisters To Stork Club

New York — The Terry Sisters, picked four months ago by *Down Beat* as comely up-and-comers in the music field, proved the *Beat's* taste in such matters by finishing a successful date at the Rainbow Room and moving into the se-lect Stork Club recently.

## Pancho Disbands

New York — Pancho, piano-playing rhumbaist at the Ben Marden Riviera here, disbands this week, due to that well-known "Greetings:—"

## Feeds Cats To Pay Rent

Rent: Food for four cats. That's what arranger Bill Bailey is paying for a snazzy apartment in Greenwich Village (NYC). Seems that when Red Norvo arranger Johnny Thompson left for the coast and BG's picture, he had paid four months' rent in advance. So Bill moved in—the price being that he agreed to feed the four cats the Thompsons had adopted while living there.

## Vincent Lopez Found Her



New York—Always right in there when it comes to discovering new talent, coupled with feminine charm, Vincent Lopez' latest is sweet Gerry Larson, now featured with his orchestra at the Hotel Taft. *Bruno of Hollywood Photo.*

## Kay Loses 'Em Before Starting

New York—Kansas Fields, working at Minton's in Harlem, and rehearsing with Roger Kay's small hot combination, will put all musical ideas to one side come two weeks when he goes into the navy.

## Maxine Sullivan Will Work Again

New York — Maxine Sullivan, who left show business when she was married some time ago, has changed her mind about the whole thing. Planning to get back into harness shortly, she'll make her new debut at Le Reuban Bleu.

## MGM Lines Up Songwriters

New York—As part of its heavy interest in musicals, MGM (with at least 12 big bands signed), had Harry Link, general pro manager of its Leo Feist Inc., come to the coast to work out an agreement with songsmiths Sammy Fain, Ralph Freed, and Lew Brown, and Arlen and Harburg for material in MGM pictures.

## Goldie Wants Neem For His New Club

New York — Goldie, ex-Maria (Lincoln-Roosevelt-Edison Hotel) Kramer headwaiter, is trying to line up some hep gentry for his new musicians after-hours club on West 52nd Street. Already approached have been Herman Chittison, ace solo pianist, and Henry Nemo, king of the characters. Goldie hopes the Neem would take over the MC spot on the club, subtitled the Musicians and Performers Guild, and due to be jumping by the time this item hits the news-stands.

## Carl Hoff Band Subs For Johnny Long

New York — Carl Hoff filled in for Johnny Long at the New Yorker here during the week of September 4-12, while Long played a Boston theater date. It's one of the few times that the New Yorker has ever allowed a band out to fill previous commitments.

## Donahue Boys Get Cut Often

New York — Sam Donahue's band may be building up a big name for itself as a real jump outfit, but nobody can deny that it gets cut at least twice a month. How come? Dick LeFave, who plays hot trombone for Donahue, has a gilt-edged barber's license and the rest of the band is making sure that he doesn't get out of practice. Next, please.

## Ted Steele Airs With Crack Men

New York — Ted Steele gets himself a build up on the Red (oops, that term is now banned) Network. Will Bradley has been added to the band, and other crack men will soon join him. Other plans include a guest set-up something similar to *Basin Street* on the Blue. That show, by the way, has had Cafe Society talent for the past few weeks and will continue so for a few weeks more. Teddy Powell did a guest shot on the ninth.

## Twins at Dempsey's

New York — MacFarland Twins got their first Broadway dance spotting last week when they opened at Jack Dempsey's, replacing Dick Stabile's band.

# BMI Claims ASCAP Writers Can Assign

### Consent Decree Clears Way for Gratis Licensing

New York—In an exclusive statement to *Down Beat*, a BMI official held that Thurman Arnold, trust-buster, had not shifted his position of several months ago when he stated two weeks ago in a letter to another BMI head that it was perfectly justifiable under the consent decree for ASCAP writers to grant licenses gratis to BMI if they so chose, providing only that if a fee were collected, it should be paid to ASCAP.

He claims that ASCAP's position that Arnold had originally forbidden ASCAP men to "talk" to BMI, while at the same time giving them permission to grant gratis licenses, was an obviously ridiculous one. He stated also that:

1. ASCAP signed a decree which gave their members the right to grant non-exclusive rights.
2. They attempted to argue that such rights could not be granted gratuitously.
3. When forced out of this position, they argued that although the rights could be granted gratuitously, it could only be if no third party were in any way involved.

**MICRO**  
Natural CANE REEDS  
"BLACK-LINE" - "TRU-ART"

**There will always be a CANE REED . . . !**

ONLY reeds made from natural cane can permit the wide selection necessary for individual requirements . . . and only cane reeds can yield that rich, vibrant tone quality demanded by leading clarinet and sax artists. MICRO "BLACK-LINE" and MICRO "TRU-ART" Reeds have always been and always will be favorites. The choice, cultivated cane from which "MICRO" Reeds are made, combined with skillful curing, selection and finishing, produces the particular tone quality that every experienced musician expects, and only Cane reeds can produce.

As long as there is a MICRO "BLACK-LINE" or MICRO "TRU-ART" reed, cane reeds will be preferred. . . !

The "MICRO" trade-mark stands for quality and value. That's because the product has been laboratory tested thoroughly. No "MICRO" label is ever put on any product until each test shows absolute perfection. A "MICRO" product is your best guarantee of satisfaction.

Send for FREE "Micro" Catalog

**MICRO MUSICAL PRODUCTS CORP.**  
10 WEST 19TH STREET DEPT. No. 5 NEW YORK, N. Y.

## Some of the People vs. The Dorsey Brothers

In the case of Some of the People vs. the Dorsey Brothers, it looks as though Some of the People were on top, temporarily, at least. It means, in the respective Dorsey bands, more and more Helen O'Connell and Bob Eberly, more and more Pied Pipers, more and more Frank Sinatra, more and more Ziggy Elman, and Buddy Rich hi-jinks—and less and less Jimmy and Tommy Dorsey.

Exclamations of "That's Tommy!" or "That's Jimmy!" mean now, "That's Sinatra," or "That's O'Connell." By their singers they're known.

Theater audiences and record buyers may be sold on the idea that that's what they really want, that that's what they really like. If they are sold on it, it's because some bright boys have done a good selling job. Granted that perhaps it's easier and quicker to sell everything but the music, still it's comforting to think back over the Rise of the Swing Empire and remember that Benny Goodman made it with his clarinet and ideas; Artie Shaw did, too; Casa Loma didn't need a femme chirp; Bunny Berigan swung up without trumpet concertos.

### Used to Make Music

It's comforting, too, to think about Duke Ellington.

In the early days of swing's kingdom it used to be comforting to think about the Dorsey Bros. In their band together they made music bordering on pure wonderful. Separately, in their own bands, they continued making fine music, as Jimmy and Tommy Dorsey should. They are both masters of their instruments. They know what the score is, written and unwritten.

In these latter days it's not comforting to think about the Dorsey Bros. and the place they've relegated themselves to in their own organizations. Throughout Dorsey history, both brothers have been known for their uncompromising individualism as well as their musicianship. Jimmy was even a more transient idealist, longer, than Tommy.

Too bad it's not that way now. Both Playing Stooage

Playing stooage to the two-bit horseplay in the trumpet and rhythm section, doesn't make Tommy's trombone dangle any brighter in his hand.

Playing stooage to the cosy little pseudo-domestic capers cut by O'Connell and Eberly doesn't make Jimmy's saxophone look cute, too. Before all the selling of the stuff, in the case of TD, his horn had sold itself, more or less for keeps. And he still plays it enough during the course of a theater or air program, or a record, to get by.

### Jimmy Doesn't Play

Unfortunately, Jimmy's also didn't register with Some of the People quite as thoroughly. And the few bars he allots himself now



**DEARMOND**  
MAGNETIC  
GUITAR  
PICKUP  
ROWE  
INDUSTRIES, INC.  
Toledo, Ohio

TAKE CARE OF WHAT YOU'VE GOT—IT'S GOT TO LAST



## EXPERT REPAIRING

Genuine Bach Mouthpieces

Make a poor instrument play well, a good instrument play better.

Write for our mouthpiece and accessory catalog.

**VINCENT BACH CORPORATION**

628 E. 216th STREET • NEW YORK, N. Y.

## Sues the King



Chicago—Estelle Garcia, wife of Louie "King" Garcia, hot trumpet player, filed suit for divorce against him here. Hearing is scheduled for late in September. Rube Lewis Photo.

## Milt Herth Trio to Play in Bing Movie

New York—The Milt Herth Trio is heading for Hollywood as soon as they wind up their current stint at Jack Dempsey's. They've been signed to play in a Bing Crosby movie.

## Brother, There Are Lots of 'Em

Dance bands are getting to be a fraternal business, points out Jimmy Lamare, Charlie Barnet's saxophonist, who is the brother of Nappy Lamare, Bob Crosby's famed guitarist. Other brothers in big name bands are, of course, the Dorseys; all the Goodmans—Benny, Harry, Irving and Freddie; all the Lombardos; the three Spitalnys; Glenn and Herb Miller; Fred and Tom Waring; Fletcher and Horace Henderson; Clyde and Lynn Lucas; Bob Eberly and Ray Eberly and Dick and Bob Haymes. By the way, whatever became of Felix Ferdinand and all his brothers?

## Press Agent Doubles As Station Pianist

New York—A versatile guy is Carl Post, publicity man with the Davis-Lieber office. Besides his regular duties as a flack, Post has started a piano playing-ad lib show on Station WEVD's *Midnight Jamboree*. This is the first "live" spot that *Jamboree*, a recorded program, has run and you can hear Post run the gamut of musical improvisations from 2:00 to 2:15 a.m. nightly. The show is called "From Bach to Boogie-Woogie."

on theater stages and records aren't the kind of last-minute runs that'll even tie the score.

In line with their reputation of past performance—and that past includes brilliant playing in the bands of Jess Goldkette, Paul Whiteman, the California Ramblers, and innumerable radio and concert and jam combinations, Jimmy and Tommy Dorsey don't have to resort to the sort of thing they're both resorting to now, triple forte—hokum. Hokum in fancy names and arrangements, by cute people, but hokum. They've traded their artistry for the merchandise of the bands who lead to play horse because they couldn't play music. That's O.K. Let Kay Kyser have his Ish Kabibble, and Horace Heidt his Donna and her Don Juans, and Shep Fields his reeds, and Lombardo his endings.

But when Tommy Dorsey sacrifices precious trombone solos for unfunny comedy, and Jimmy buries his unique and sparkling talent under never-ending vocal choruses, when they both tolerate bad taste and bad music on the old excuse that people want it, when the Dorsey Bros. are the accompaniment to their own organizations, it's time to pay the check and go home.

Music without the genius and individuality of Jimmy and Tommy Dorsey would be the sea without salt. Music can't get along without them. How much longer can they get along without it?

—Amy Lee

## Dix Goes Overboard re Dorothy Donegan

by DIXON GAYER

Chicago—Bob Locke once devoted one column inch of *Down Beat's* space to a young Chicago girl by the name of Dorothy Donegan who plays a piano. In that column inch Bob proved beyond the shadow of a doubt that he is the greatest master of understatement since Calvin Coolidge. How anyone could come out of a Dorothy Donegan session without wanting to write at least 250 pages of non-fiction on the unbelievable Miss Donegan is far beyond our most feeble understanding.

We dropped into Elmer's on North State street recently because we had heard so many people say that we must see Dorothy Donegan and hear her wonderful piano. Inside Elmer's, we heard a combination drum and piano unit spotted behind a pillar where the bandstand is located. The piano was terrific but we didn't like the drum. Taking a look at the stand we saw a pretty eighteen year old Negro girl making the most wonderful faces, playing amazing piano, and . . . no drums . . . but Dotty's foot beating the stage floor with a triple fortissimo thud.

### Two Years on Stands

Dorothy Donegan isn't easy to describe because she plays like nobody else in the business. New on the stands, she has only been playing commercially for the past two years. Of course that is understandable because that means she



Dorothy Donegan

started at the never-been-kissed, kicked-or-run-over age of sixteen. She has been playing piano since she was eight years old. Took two years of training then on classical piano and hasn't stopped studying since. She is now in her fourth year at the Chicago Conservatory.

Let us stick our neck out completely and say that, in all of our born days of musical enthusiasm we have never gone so completely overboard on a unit or on a personality as we now do with Miss Donegan. She is, to us, the ideal in piano stylings. We invite Paul Kelly to drop up to Chicago for a few lessons. We beckon to Hans Scott to learn how the classics are swung. We invite Bob Zurke, Jess Stacy, Joe Sullivan, Billy Kyle . . . all of them . . . to see phenomenal piano work. And, brother, the editorial we used in the above sentences means it!

### Has Own Technique

Starting with the staid calm and the haughty look of a concert pianist, Dorothy runs lightly through a classic such as the *Prelude in C Sharp Minor*. Then seems to be a moment of relaxation following the straight tempo while Dotty takes a few beats time out to get a right mood for the swing version and then, the thing.

Gugging throughout and never realizing it, stamping her foot with complete abandon, she becomes completely lost in her work. She attacks the melody from every angle and from every tempo. Not only does she double time her first themes, but she will change tempo completely as she gets at other idealistic version of the theme she is playing. She employs extremely fast Hampton-esque finger work; Teddy Wilson like treble with delicate bass and the Tatum's complicated treble changes alternating melody from one hand to the other, always a superb taste and never . . . never . . . copying.

### Admires Tatum's Work

Dorothy feels that Tatum is the ultimate in excitement and she greatly admires his work. She feels that Teddy Wilson's playing is the cleanest in the business and the Hines and Tatum are tops technically. She loves to jam and exhausts herself completely in a session.

She has worked with Hill and Brown and feels that he did a great deal towards improving jazz . . . especially her left hand. Previous to her work at Elmer's she worked at Dave's Cafe in Chicago, and at that time she figured in several of the Harry Lim sessions at the Sherman Hotel. Some one has told me that she had a too subtle, I think that her work is too sincere for subtlety. She feels it strongly and she expresses strongly. There is no subtlety in her makeup, only complete frankness and sincerity.

## Cellist to Play Again Despite Severed Fingers

Los Angeles—Kolia Levienne, Hollywood's No. 1 film studio recording cellist, is hopeful that he will play again following an accident in which three fingers on his left hand were nearly severed by a lawn mower. Levienne, who likes to

do gardening and shop work as a hobby, still isn't sure just how the accident, which occurred early in August, happened. He is at the Good Samaritan Hospital here, where his hand is under the care of famous surgeons. He said:

### Surgeons are Hopeful

"The doctors extended definite assurance that my fingers, which they literally sewed back onto my hand, will function again. However, I'm trying not to let myself become overly optimistic. It will be several weeks before we know for sure.

"And if I find that I can not play as well as ever, I shall not play at all."

### Insurance Inadequate

Levienne said that although he carried protective disability insurance it was impossible for a musician to obtain adequate insurance against an accident of this type except through Lloyd's and then at a prohibitive cost.

Levienne, before he came to Hollywood for film studio work some years ago, played with several nationally known symphony orchestras as soloist and first cellist.

## Kubik Gets Post

New York—Gail Kubik, ex-NBC staff composer and writer of the score for the government's movie *The World At War*, has been named director of music for the Office of War Information.

## Jumbo Jack Gardner Goes Streamlined

Chicago—Old friends of Jumbo Jack Gardner, former Harry James pianist, hardly recognized him when he blew into town a few days ago.

Now fully recovered from his recent illness, Jack has taken off 60 pounds and looks the picture of health. He plans jobs around here temporarily.

## Army Relief Show Has Varied Line-up

New York—The bands lined up for the Army Emergency Relief show in Madison Square Garden, September 30th, should pull in all the music hounds for miles around. With Benny Goodman, Harry James, Guy Lombardo, Horace Heidt and Fred Waring scheduled to be on hand, there'll be something to please cats, musicians, and the common garden variety of dancer and pop music listener.

## Ignore Death of Man Who Influenced Jazz

New York—Death of Michael Fokine, 62, famous Russian choreographer, passed almost unnoticed here two weeks ago by the musicians. Actually Fokine was strongly instrumental in influencing modern jazz. He aided many of the Russian composers such as Stravinsky and Borodin in their compositions, which have admittedly contributed towards such bands as the Goodman and Ellington units.

**Lockie's**  
HOLLYWOOD

"HEADQUARTERS  
FOR  
NAME BANDS"

1521 N. VINE STREET

Entered as second class matter October 6, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1942. By Down Beat Publishing Co., Inc., 608 S. Dearborn Street, Chicago, Illinois.

Subscription prices, \$4.00 a year, \$7.00 two years, \$10.00 three years. Nothing extra for Canada. Down Beat is published twice monthly. Printed in U.S.A. Registered U.S. Pat. Office.



# No Army Move Yet on Pennsy Or New Yorker

### Hotels Around Park More Likely Choice For Troop Inns

New York—The *Beat* learned that rumors which have been circulating in gossip columns and in the trade here to the effect that the army would take over the Hotels New Yorker and Pennsylvania are completely inaccurate—at least for the present.

#### Worried the Bands

Musickers were plenty worried since the New Yorker and the Pennsylvania are the sources of much cash for name bands. BG and Glenn Miller would have been tossed out of work this fall if the move had taken place.

It was pointed out to the *Beat* by army sources that every hotel that the army has taken over was involved with the government either in taxes or the RFC. This applies particularly to Chicago and Atlantic City. Neither of these conditions holds true with either the Pennsy or the NYer.

#### Prefer Park Sites

It was added that it was extremely doubtful if either hotel would be taken over for the duration, as they are being used for

# Pinkard's Find



New York — Maceo Pinkard, pianist, arranger and composer, discovered and is coaching Anne Lawlor of New Rochelle, who previously had studied voice here and abroad. Maceo says she's the greatest natural torch singer he has heard in years.

lodgings for men going in and out of the city on vital war business.

These same sources felt it far more likely that some of the plush inns around Central Park might be taken for troops, especially the Essex House. Troops were quartered in this area in the last war, and it is possible that the park may once again be turned into a drilling ground.

—mix

# BG's Manager Suggests Fan Photo Tax for USO

New York—First moves in a new campaign designed to help the USO were taken here last month when Will Roland, Benny Goodman's manager, sent out letters to a hundred odd name band leaders, asking their cooperation in a program to charge each fan 10 cents for every picture requested, the dimes to be forwarded to the USO.

Timed to start two weeks ago, Roland's letter explained that he hoped each band leader would explain on the air and in the spots he worked, that pics couldn't be given out unless they were accompanied by the dime tariff for the USO.

He said he felt sure that no band fan would mind the charge, if he realized where it was going, and indeed thought it might increase the requests for pictures.

Roland specially requested that *Down Beat's* readers, particularly the members of fan clubs, take note of this campaign, and pitch in to help it roll up a big total. He further asked that any leaders who had not received the informa-

tion, no matter how small their bands, write to him at 1619 Broadway, NYC, for information.

In case fans send in their dough in war stamps instead of cash, Roland pointed out that it would be a simple matter for each leader to take the stamps, add them to their own purchases of war bonds, and send the cash on to the USO Orchestra Picture Fund, Att. Robert Kelly, Empire State Building, NYC.

# Teddy Wilson Film Chores Done in East

Los Angeles—Teddy Wilson and his band will not come to the coast to complete their work in the Columbia picture *Something to Shout About*, according to local reports.

Columbia studio says here that Wilson unit has already been recorded in the east and that their visible parts in the picture will probably be photographed there.

The film, one of the big-budget musicals which Columbia has only recently taken to producing after years of shying away from musicals, has a score by Cole Porter, co-stars Janet Blair, Don Ameche and Jack Oakie. Hazel Scott also draws a good role.

# Jack Egan Joins Coast Guard

Washington, D. C.—Jack Egan, manager for Alvino Rey, passed his physical exams, enlisted and was to begin duty with the coast guard on Wednesday, September 9. Irving Goodman, Rey trumpet man and Henny's brother, was called to New York for his physical and expected induction.

# Powell Dickers For Aquarium

New York — Teddy Powell is dickering over a deal to go into the Aquarium restaurant here. If the plan goes through, Powell's band will be the first name group that the spot has contracted.

# Victor is Victim Of Own Campaign

New York—Screw twist to the decision of Victor not to release Glenn Miller's *Juke Box Saturday Night*, because of possible offense to coin machine ops, is that Victor was the first in the field to fight the term *juke*, waging a fruitless campaign to call them *coinographs*.

# Snub Mosely at Ritz

Rooston, Mass.—Snub Mosely and his crew opened last week at the Ritz Carlton here, the first small colored combination to work the Ritz.

at work is terrific.

Coleman Hawkins is still around town and is now reportedly rebuilding his band. Nothing lined up, but Hawk doesn't seem too worried about things in general. He has signed with Phil Shelley here who is beginning to get a fairly goodish stable of Negro small units and singles hereabouts.



Chicago — Theater shows on the march in town have brought on name band after name band with the Oriental and the Chicago fighting for top bands. A few recently and currently are Goodman, Whiteman, Jimmy Dorsey, Ellington, Monroe, Rey, Thornhill and even little South Side's Regal coming in for a stab with Jay McShann . . . Red Allen and J. C. Higginbotham doing a terrific job at a local spot along with Billie Holiday. Slight fracas at the spot the other night

which was settled casually but which did not raise anyone's opinion of the manager . . . Allan Reuss left Jimmy Dorsey for a studio job here.

John Kirby closing at the Ambassador Pump Room is followed by the return of Emile Petti, September 25. The change in style from Kirby to Petti is something wonderful to behold when you consider that both are well liked by patrons and management of the Pump Room.

#### Erskine Wants T-Bone

Erskine Hawkins played a one nighter at the Savoy Ballroom with a temporary replacement for Marcellus Green but no one set in the spot definitely at that time. Erskine offered T-Bone Walker, ace blues shouting guitarist, a spot in the band but was turned down, T-Bone preferring to work as a single as he has in the past and also wanting to head Pacific coast-wise as soon as possible.

Both he and Billie Holiday will probably go to San Francisco from here, Billie, however, probably via New York. It will be a sad day when she leaves her spot here. She is definitely terrific.

The Three Bits of Rhythm replacing the Four Blazes at Elmer's where the boys have been working with Dorothy Donegan, reviewed elsewhere in this issue. They will go to Lindsey's Sky Bar in Cleveland as will Arthur Lee Simpkins from the Three Deuces. Both acts are under Phil Shelley's contracts.

#### Ray Pearl Holdover

Ray Pearl is going into his 17th

week at the Melody Mill here on an original sign up contract of four weeks . . . Eddie Howard at the Aragon and Lawrence Welk at the Trianon were both visited for a one nighter by Guy Lombardo who still draws all reet . . . Freddie Nix playing in a little place which is definitely too small for him on the near North side.

Spot is called the Pelican and Freddie plays there long after hours . . . Milton Larkin and T-Bone Walker both are held over in the new show at Charlie Glenn's Rhumboogie on the south side of town.

#### Kamel at Aragon

Art Kassel and his Kassels in the Air replaced Eddie Howard who will go into the Chicago theater September 25 for a week . . . Horace Henderson is set to join the navy following his receipt of a 1-A army classification . . . Chippie Hill has quit the professional music biz for a return to private life after years as featured singer at the DeLisa.

Fats Waller is said to be set to follow 'Red' Allen when his local engagement is up. Don Stovall, for a short while with Cootie Williams band, but taken from Fate Marable's riverboat band, is doing fine alto work with Red's band. Red realizes his worth and is featuring the sax heavily. Don's style is mildly similar to that of Pete Brown, but different enough not to be classed as a copy. His staccato touch is excellent. J. C. Higginbotham is the most unbelievable man in the band, however. His ease

Steve Broadus MUSICAL RESEARCH

BRILLIANCE! Here's the secret to that "tone with an edge" you've admired in your favorite reed sections. You can get that extra brilliance, that power to cut through, with a Selmer plastic mouthpiece. Try an extra vibrant Selmer plastic today at any of the better music stores, and see for yourself how easy it is to get that powerful, modern tone you've always wanted. \$4.50 Black plastic, for clarinet. In white plastic, \$1 extra. \$5.50 Black plastic, alto sax. In white plastic, \$1 extra. 4 POPULAR FACINGS Clarinet: S Medium, H5 Close tip, H5 Med. close, H5\*\* Open. Alto Sax: S30 Med. Close, M30 Medium, M30 Med. open, L30 Med. open, long facing. Plastic mouthpieces by Selmer. New! Clear Plastic Mouthpiece for Clarinet \$5.00 Select from any of the popular Selmer facings listed above. Selmer ELKHART, IND. EXCLUSIVE DISTRIBUTORS

New ELECTRIC GUITAR PICK Better Tone • Faster Pick Technique Wears Longer Does not Clog to Strings Exclusive with Milton G. Wolf, 7 for \$1.00 George BARNES GUITAR Solos Twelve tunes, all outstanding originals and standards, by the finest modern guitarist of the day, for only \$1.00. Like Barnes and other top-notch guitarists, use Lektro-Magnetic and DUR-A-GLO Flat Wire Wound Strings to improve your technique and tone. Send in Order Blank Today! Milton G. Wolf • The String Master 1220 W. Kimball Hall, Chicago. Please send me: [ ] New Electric Guitar Picks . . . 7 for \$1.00 [ ] Barnes' Solo Book . . . 1.00 [ ] Lektro-Magnetic Strings (for electric guitar) . . . set 1.90 [ ] Dur-A-Glo Strings (for non-electric guitar) . . . set 2.00 [ ] Barnes-Varnier Record No. 1219 . . . 1.50 Name: \_\_\_\_\_ Street: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_

# Ina Nixes Chicks in Film Deal

## 'I'm Sticking With Boys,' Says Queen

Another Screen Proposition Likely To Follow Tour

Los Angeles—Ina Ray Hutton, for years leader of the only all-girl band to attain national prominence, balked on a juicy picture offer here because—the studio



Ina Ray

wanted her to appear with an all-girl band!

"I've had enough of that gal stuff," said the comely Ina, "From now on I'm sticking to my boys."

Ina Ray and her male band turned in a big week at the Orpheum theater here and continued on a tour of theaters that will take them to San Francisco, Portland, Seattle and back to Hollywood, where a picture deal with some studio is a certainty before they leave the coast.

## BG and Malneck Aid Hollywood Canteen Drive

Los Angeles—Opening gun in the campaign to raise a fund to establish and support the "Hollywood Canteen" for the entertainment of service men, an enterprise in which musicians are playing an active part, was a benefit staged at Ciro's in connection with the premiere of the Columbia picture *Talk of the Town*, August 29.

### Bands Carry On

Affair started with the movie show at the Four Star theater, where John Charles Thomas sang the *Star Spangled Banner*, and continued at the swank eatery where the Benny Goodman and Matty Malneck bands carried on the entertainment.

Total take hadn't been released at writing but as the affair was a complete sell-out at \$5.50 per, it is estimated that "Hollywood Canteen" coffers netted many grand.

### All Crafts Unite

Carroll Hollister, accompanist to Thomas, is vice-president of the canteen board. President is screen actress Bette Davis. All amusement crafts, including actors, musicians, technicians and office workers, are uniting in the drive to give Hollywood a service men's entertainment center that will rival if not outdo New York's "Stage Door Canteen."

## Para Appeases Thornhill for Delay on Film

Los Angeles—Claude Thornhill's deal to appear in the Paramount picture, *Calgary Stampede*, fell through as the studio postponed the starting date of the picture. It was understood here that Thornhill's contract was adjusted by giving him a series of dates at Paramount theaters and an agreement that the band would be used in some other picture within the near future, a very nice settlement for Thornhill.

Phil Spitalny, whose agents have been angling for a satisfactory picture deal for the famous all-gal outfit for several months, finally caught what they wanted in a deal with Universal, which put Spitalny on the dotted line for *When Johnny Comes Marching Home*.

Spitalny and his crew of girl musicians were scheduled to move their radio show to the Hollywood studios of NBC with the broadcast of September 6. They start to work on the picture some time this month.

## Lorraine With Nagel

Chicago—Lorraine Benson, former Orrin Tucker chirper, is now with the Freddy Nagel band.

## Just a Matter of Ten Grand



Hollywood—Jane Wyman, Warner Brothers star, lends her charm and some slight physical assistance as Prexy J. K. "Spike" Wallace of the Los Angeles Musicians' association signs another check for \$10,000, bringing the total investment of the association in war bonds to \$110,000.

## 'Fighting Bands' Will Be Broadcast Over Mutual

Los Angeles—KHJ has launched a new radio show over the Mutual and Canadian Broadcasting Co. network, through which America will have a chance to find out what's become of all the musicians who are not playing in their favorite dance bands anymore.

### Listeners to Vote

The new series, entitled *This Is the Hour*, will feature, in addition to Dave Rose's staff orchestra, a guest appearance on each program of a service men's band or other musical organization. At the end of the series, which is scheduled to run through the winter, listeners will be asked to nominate the "best fighting band" by popular ballot.

Any camp or training center may enter a musical representative. The appearance will not be confined to regularly organized service bands but will also include any worthwhile musical group that

## Herman Herdsman Joins Air Force

Washington, D. C.—Toby Tyler, former trombone for Woody Herman, will join the air force band at Moody Field. Harry Allen, trumpet, and Billy Greene, drums, have already joined this unit in Alabama.

can be "whipped up" for the broadcast.

### Switches to East

Show took off September 2 with the service feature being the Quintet from Camp Hahn, Calif., a small instrumental combo. Next two guest shots were to go to the band at the Naval Training Station at San Diego and the Marine Band at the Marine base in the same city.

Next pick-up was to be from the east. Bands all over the U. S. and Canada will be cut in on the show before the end of the series. Show goes out on Wednesday evenings.

## Benny Picks Up 88 'Discovery' From Youngs

Jimmy Rowles to Fill Mel Powell Chair in Band

Los Angeles—Benny Goodman landed in Hollywood looking for a piano player to take the place of Mel Powell and lost no time picking up a local boy who bobbed up here a couple of years ago and who has been in line for just such a break.

### Youngs Lose Him

The ivory man is Jimmy Rowles who, since his appearance here, has been working largely as a solo man in small local niteries or with small Negro units.

Benny lifted Jimmy from the Lee & Lester Young combo just as they were about to depart for New York and the Cafe Society.

The Goodman band started to work promptly on their recordings for the Charles R. Rogers picture *The Powers Girl*.

### Records Standards

In addition to new numbers written especially for the picture by Kim Gannon and Julie Styne, the Goodman band also sound-tracked several standards from the Goodman repertoire, including his *Clarinet a La King* and the Mary Lou Williams classic, *Roll 'Em*.

Goodman did the original arrangement of *Roll 'Em* plus some added material worked up by Johnny Thompson and a Peggy Lee vocal.

## Basie's New Tenor Man Gets Call

Los Angeles—Couchy Roberts, the tenor man secured by Count Basie from Los Angeles just before the band headed west, has already left the band to don the uniform of Uncle Sam, and the Count is again scratching his head over the worrisome problem of how to fill that all-important tenor spot.

Roberts left the band to be inducted during the last week of August shortly after the Count opened at the Trianon. Marvin Johnson, a local boy, was in as a temporary replacement at writing.

The Basie band is hitting a terrific pace at the Trianon, both musically and at the box office, where house records were going down like bowling pins.

## Labor Day Parade Cancelled in L. A.

Los Angeles—The annual Los Angeles Labor Day Parade, which always supplied marching-band jobs to almost 1,000 local musicians at seven bucks a man, was called off this year by joint action of the AFL and CIO councils here. The action was in line with request by the War Production Board boss, Donald Nelson, to effect that factories keep their wheels turning and assembly lines unbroken over the Labor holiday.

## Beats Opera Drums

New York—Active handling of the publicity for the Metropolitan Opera will be assumed by Allan Kaye, Constance Hope Associates flacker, who performed the same chores for Columbia Records when Miss Hope was praising it for pay.

# FREE Information for SONG POEM CONTEST

If you can write a song poem like the following, you have every chance of being a winner.

### Fight to Save Our Flag

America will always be  
A land of Liberty,  
Let's shout we'll win this war today  
And fight for victory.  
Count on  
If we're fighting now to save our flag  
From hands of foreign foes,  
Who'd rule our land with crushing hand  
And schools and churches close.  
So fighting now we take our stand  
This war's not "in the bag,"  
Our land let's pray with voices raised  
And FIGHT TO SAVE OUR FLAG.  
It will not cost you \$2.00 to enter this contest, not even \$1.00. There will be no coupons or box tops to send and no essays or letters to write.  
Your entire expenditure in cash will be a charge of 25c (when you submit your poem). This charge is to cover our mailing expenses and cost of filing and handling poems. It need only be sent when submitting your poem (all information, rules, etc. will be sent FREE).

This may be the opportunity for which you have been looking. We have every reason to believe that it may bring you national attention in being adjudged first place winner.  
Write immediately for full particulars. (The nature of the poem we want, awards and opportunity this contest affords you). A post card will do, but write your name and address plainly.

### A.M.S.

Music Collaborators  
P. O. Box 791  
Cincinnati, Ohio

# "Betcha"

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



SOFT—MED.—HARD

	Each
Bb Clarinet	.60
Bass Clarinet	.90
Alto Saxophone	.75
Tenor Saxophone	.90

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

Exclusive Distributors: WM. B. GRATZ CO., INC., 251 Fourth Ave., New York City

### WHEN IN DETROIT

Bring Your Instrument Troubles to

**IVAN C. KAY**  
DETROIT HOME OF  
**SELMER and BACH**

Our Repair Department Can't Be Beat • Complete Line of Reeds and Accessories  
Cherry 4288 • Detroit • 112 John R



# Herman Loses Three Sidemen

### All Join Vallee's Coast Guard Band In Los Angeles

Los Angeles—Woody Herman concluded his Palladium stint here with the near-record of having played the six-week date without losing more than three of his men to military service.

#### Two Sax, One Tram

Boys who departed from the Herman Herd during the Palladium period were Saxmen Mickey Folus and Sam Rubiniwitsch, and Trombonist Wally Nims. All entered the Coast Guard band at Los Angeles Harbor now under the direction of Rudy Vallee.

Arranger Dave Mathews was substiting for Folus pending a permanent replacement. Jimmy Horvath moved into the chair held by Rubiniwitsch with Skippy De Sair coming in from the Georgie Auld band to take Horvath's chair. Lee Scott is in Nims' chair.

#### Headed for Chicago

The band is doing four weeks of theaters and one-nighters before opening October 9 at the Sherman Hotel's Panther Room in Chicago.

# Barney Takes Over 'Capri', L. A. Hotspot

Los Angeles—Barney Bigard, who turned down an offer to join Ray Scott's new mixed band on CBS to launch his own combo here at the Trouville club, takes his new outfit to the Capri about September 15, where he will also function as manager.

Capri was long the hot music center here until Billy Berg, its former operator, lost his entertainment license at the spot and moved his whole set-up over to the Trouville. License difficulty has now been ironed out.

Barney plans to revive the Capri as the hot center with amateur contests, special jam sessions, etc.

One of the features of Barney's seven piece combo is its 52-year-old trombone star, Kid Ory, one-time member of Armstrong's Hot Five, who came out of retirement to appear with Barney's new band. He had touched his horn only a few times in the last seven years (it was seven years since he had

# Louie Rehearses For Cabin Role

Los Angeles—Louis Armstrong "went into rehearsal" at MGM for his role as the trumpeter in *Cabin in the Skies* last week of August. Recording of his musical sequences was to begin as soon as special music for the picture version of *Cabin* was completed by Harold (Blues in the Night) Arlen.

The Armstrong sequences and other musical numbers will be arranged by Phil Moore. Moore is also functioning as studio contact in engaging the large number of Negro musicians and actors who will appear in the picture, which will have an all Negro cast and which will feature Ethel Waters, Lena Horne and the Duke Ellington band.

# Basie and Slack Signed for Pic

Los Angeles—Count Basie and Freddie Slack share the dance band honors in a Columbia picture entitled *Reveille with Beverly*, which is built around the career of Jean Ruth, the Denver radio singer and pianist who blossomed into a big network feature when her early morning musichatter show clicked big with the boys in the service. Production starts this month.

Musical and other production details were still to be lined up as script for the opus was not completed at writing.

# Dinah Shore Set for Film

Los Angeles—Dinah Shore gets her first big movie break in Warner Bros. *Thank Your Lucky Stars*, the big-budget musical which goes into production on the Burbank lot around October 1.

Opus will star Eddie Cantor and contain practically every name of any consequence on the W. B. roster of contract players. Producer is Mark Hellinger.

The weak score which characterized Cantor's stage production will be supplanted in the picture by an entirely new set of ditties penned by Arthur Schwartz and Frank Loesser.

played his last musical engagement) but is rapidly regaining his command of the instrument and the lusty style that made him the "King of the Tail-Gate Trombone Players."

# 'Benny's Clary Relaxed, Terrific!'



Los Angeles—"Is Benny's clary on decline?", asked Mike Levin in the September 1st *Down Beat*. They didn't think so at the Casa Manana as BG paid a musical tribute to his former bandman, Lionel Hampton, on the latter's opening night. Enjoying himself no end, Benny's clarinet was relaxed and terrific. At left here is Hampton's sensational new bass discovery, Wendell Marshall, cousin of the late Jimmy Blanton.

New York—Will Osborne and Mitchell Ayres both cut Pathe shorts here two weeks ago.

# LOS ANGELES BAND BRIEFS

Los Angeles—In spite of dire forebodings, the parade of names is still marching west, tempted by hopes of movie spots or something. The Palladium follows Abe Lyman with Jimmy Dorsey, Gene Krupa and Tommy Dorsey, the latter coming in on New Year's Eve. Ray McKinley is definitely set to follow Count Basie, current Tri-  
anon attraction. The Zucca Bros. have pulled another surprise by tagging Bob Chester for the Casa Manana to replace Lionel Hampton and will pull a bigger surprise by bringing Sam Donahue to the coast for their Hermosa Beach spot, Zucca's Terrace. The latter deal was still in the talk stage, however.

Looks like Johnny Richards will stay at the Hollywood Casino indefinitely. The Richards band is a Zucca enterprise and as Johnny is clicking at the spot he will be given a chance to benefit by the air time here to the fullest extent.

#### Murray & Barney Spotted

The small band spotlight is shared by the new combos launched here last month by Barney Bigard and Murray McEachern (the latter now spelling it MacEckren for billing purposes). Both are variations of the conventional small jam band idea, since they use plenty of paper. Barney has backed his clarinet with Kid Ory's trombone, Red Mack's trumpet and an alto sax. Murray backs his alto sax, clarinet, trumpet and trombone (he plays 'em all well) with a trumpet and a tenor sax doubling bass clarinet. Both have solid rhythm sections of piano, bass and drums. An interesting sidelight is the fact that Bill Bates, who plays piano for Murray, arranges for Barney. One of Murray's good features is Drummer Jimmy Landrith, who usually prefers to work with Negro bands. He is one of the finest white blues singers in the country.

#### Barney to Capri

Barney, as mentioned in another story in this issue, takes his band to the Capri this month, where he will function as manager as well as band leader. Looks like the up-and-coming Loumel Morgan Trio will take over the alternate band spot at the Trouville (Stuff Smith's) boys bolder down the other half of the musical menu here.

#### Spirits Splitting?

Meantime comes a report that the Spirits of Rhythm, who have been through troublesome times during their visit to the Coast, are on the point of breaking up for good.

#### Bands About Town

Maury Cross, whose new combo is under the wing of Paul Winbush, has adopted "Dale" Cross as his professional monicker. Paul promises a news item on the band shortly. . . . Jack Lavin back in Hollywood in advance of the Whiteman troupe. . . . Recent Hollywood visitor: Sharon Pease of the Beat. . . . Bob Mohr, local bandsman, making a bid for votes in the Fitch Band-Wagon contest by postcarding his constituents here. . . . Private promoter has taken a long lease on Long Beach Municipal Auditorium, intermittently used for one-nighters and swing shift dances recently, and will make it a regular Saturday one-nighter for names. September and October list for the spot included Ray Noble, Benny Goodman, Bob

## Thank You, Paul Taylor

And your famous chorus for your thrilling radio presentations of—

- "HARLEM SOLDIER BOYS"
- "ADAM TAKES A WIFE"
- "I'M THE GUY WHO WAKES 'EM UP" (in the army)
- "FEELING ZERO"

For professional material, write:

**NORMAN EDWARDS MUSIC PUBLISHER**

8451 Harold Way • Hollywood, Calif.



Paul Taylor

# Freddie Slack Joins Glaser's Group of Bands

### Pianist-Leader Added To Les Brown, Red Norvo and Powell

Los Angeles—Joe Glaser, leading band operator who heretofore has confined much of his activity to Negro attractions (Louis Armstrong, Lionel Hampton, Stuff Smith and others) has signed Freddie Slack and his new band to a long term contract and will put the full power of his office in a drive to put the new Slack band on top.

#### Offices Chase Him

Ever since Freddie slipped over his phenomenal Capitol recording of *Cow Cow Boogie* with Ella Mae Morse he's been the object of chase by band agencies anxious to get his signature on the dotted.

Most of them were the same agencies who gave Freddie only casual attention when he was under their wings before. While trying to get started here he was handled at various times by the MCA, GAC and WM offices.

#### Making Columbia Pic

At writing Freddie and his band were completing their work in the Columbia picture *Reveille with Beverly* Glaser preferred not to reveal just what he had lined up for Slack but there was little doubt that this time Freddie was on his way in the band business.

The new Slack recording of *Mr. Five by Five* was already chasing *Cow Cow Boogie* up the sales ladder. Glaser's ofay stable now includes Les Brown, Red Norvo, Teddy Powell and Slack.

Slack, is looking for a home here. . . . Phil Fischer, Local 47 assistant - to - the - president - in - charge - of - radio, on the sick list with an infected foot; Bob Dunham, Local 47 assistant - to - the - president - in - charge - of - dance - engagements, recovering from knife wounds received from hitch-hiking soldier to whom he gave a lift in his car. Looks like a hard life. . . .

# WFL'S Sore Sensational BUDDY SCHUTZ says featured drummer with Jimmy Dorsey

You'll say so too when you see the new WFL Victorious drum outfits. ● You'll be amazed how quickly these patented key-tension outfits set up for playing—actually 3 times faster than before. ● Get "hep"! Here's your chance to get a new outfit at a new low cost. See these new WFL drums at your dealer today or write for free catalog.

**WFL DRUM CO.**  
1728 N. Damen Ave., Chicago, Ill.



# Teddy Wilson Altering His Style

## Seeking Better Tone With New Key Technique

Results of His Unusual Change Show in New Album

by MIKE LEVIN

Ninety-nine percent of the hot men who win public support through some trick style stick to it, no matter how bad it may stack up musically. The brass men who scream, the clarinetists who glisten all night, and the drummers who slaughter their sets are all well-known.

But how many men can you name that have gone to the top for really good playing, and while still there shifted their style, having decided that their playing wasn't as good as it should be?

Exhibit A: Teddy Wilson—and he deserves a hunk of praise from jazz-men everywhere for having done it.

If you remember the old Goodman Quartet, its most pleasant and distinctive element was the crisp, dainty pianoing of the Theodore. But Teddy noticed last year that while his style of playing was crisp and clean, he also got a small and fairly thin tone that didn't seem big enough, compared to top classic-men.

### Finally Finds Fault

He and his teacher, Dick McClanahan, figured out that he was playing too close, "pushing" the keys, and playing only from the elbows down. The result was that he hit the key so crisply and forcefully that it cut the tone before it had a chance to ring.

So for the past months, he's been working on pulling away from the keys as he plays, instead of playing in—playing more relaxedly and stroking instead of tapping the keys. As he says, it's murder to change the habits of a lifetime of pianoing, just to get better tone, and it's still bothering him somewhat.

The results show in his new album for Columbia. The tone is much bigger and better, though the ideas on the fast tunes aren't quite as sure as some of his other work has been. Teddy frankly admits that he hasn't quite licked the change yet, but that when he does, he'll be able to do things that he never could before.

### Changes Playing, Too

Just as interesting is the shift in his playing. Teddy used to play in phrases of four or six bars, and

## Top Drawer Discs

**Hot Jazz:** Teddy Wilson on *These Foolish Things* (Columbia)  
**Swing:** Andy Kirk's *Take It and Git* (Decca)  
**Dance:** Woody Herman's *Please Be There* (Decca)  
**Vocal:** Harry Babbitt on *Kay Kyser's Every Night About This Time* (Columbia)

then break things up with a run, which, as he grinningly admits, was used because he couldn't think of anything better. It was pretty technique, but not too much jazz. Now however, he's deliberately trying to play without runs of any kind, sticking to strict phrasing of ideas.

It ain't as commercial, but it's tasty piano.

There are times in this collection of sides cut last year when he lapses a little (*China Boy* for example), but *These Foolish Things* makes up for it and more. *Dig It, Body and Soul, I Can't Get Started* (with a rare-for-Teddy out-of-tempo chorus), and *Smoke Gets In Your Eyes* are solos, while *China Boy, I Know That You Know, Them There Eyes*, and *Rosetta* have Al Hall on bass and JC Heard drumming, instead of Yank Porter, whose pic is discernible on the cover. Seven of the sides were cut in Chicago, with *Things* done here, Teddy being dissatisfied with an *I Surrender Dear* he had made.

### More Work to Do

TW himself doesn't think he's gone the whole way yet—but he thinks that when he gets there, it'll have been worth all the work. And certainly the slight drop in power and crispness on these discs is remedied by the vastly improved choice of phrasings and ideas.

As Teddy pointed out, it took him 14 tries to make the excellent *Don't Blame Me* that was finally released six years ago—while the A-1 *Foolish Things* was finished in 20 minutes!

## Hot Jazz

### Savannah Churchill

with Jimmy Lytell's *All Star Seven*, *Fat Meat Is Good Meat* and *He's Commander in Chief of My Heart* (Beacon)

This is Joe Davis' much-heralded release of an Irene Higgenbotham tune, with Lytell's clary pacing a band including Carmen Mastren (guitar); Chauncey Morehouse (drums); Russ Case, trumpet; Will Bradley, trombone; Frankie Signorelli, piano; and Haig Stephens (bass). Lytell and Signorelli are old Memphis Five hunting partners, while the others are well-known NY studio men.



Two things bother me about this disc. Primary purpose of these records is to push Davis' tunes. This song is the sort of medium jump tempo with riff lyrics that is all over the sepia catalogues. Also

## Coming On at Glen Island



New York—Here's that Sam Donahue band, recently at Glen Island Casino. Front man is Saxophone Sam himself, while the reeds read Mike Kriegerman, Harry Peterson, Freddy Guerra and Gar Richardson. Trams are Dick LaFave, Kenny Meisel and Tak Takvorian, with the trumpets, Pete Abramo, Billy Marshall and Fern Coran. *Ray Levitt Photo.*

the stars used on the side are wasted. Lytell and Case play an obviously-set chase chorus, while Signorelli and Morehouse are not my idea of men to have around a rhythm section of this kind.

Miss Churchill sings pleasantly (though hitting an awful clinker on the flipover), but there is nothing in the vocal, playing, or tune that makes me understand why all the jukebox men are supposedly going bats about this disc.

## Swing

### Andy Kirk

*Take It and Git and Hip Hip Hooryay* (Decca)

Both sides of this record improve upon listening, for it shows a firmer Kirk rhythm section than has been heard for a while, while the band's playing as a whole is much more enthusiastic. First spots guitar, trombone, and piano fills, with Ken Kersey showing his usual hard-bitten keyings on this, his initial Kirk date. Reverse is the Milt (Basie) Ebbins-Henry (*on-the-beam-with-the-Neem*) Nemo tune, which moves right along, though June Richmond's vocal anchors it now and then.



### Jimmy Dorsey

*What Makes Sammy Run and Murderistic* (Decca)

JD's first for two bits plus ten in quite a while. *What Makes Sammy Run* should either have been played faster, or with more power. Touches here and there sound like BG's *Benny Rides Again*. B side, cut six months later, has a long JD chorus, backed by pretty well-used brass figures. Ever notice how much of the time Jimmy's trumpets sound as though they were straining, no matter where they are voiced? Not overblowing so much as ill-matched vibratoes.

### Glen Gray

*Happy Mood and Lullaby of the Rain* (Decca)

First time Casa Loma has turned out a candidate in this

division for a long while. Combination of Jimmy Campbell (former JD) lead and Tootie Camerata scribbling make this one sound much like a Jimmy Dorsey score. Might be a tidy piece of wax if they had a drummer instead of quicksilver to lean on. Latter song is of course more *Sunrise Serenade*, with a slightly different twist. I'm sure you'll be interested in the vocal by the Le Brun Sisters.

## Dance

### Dick Stabile

*By the Light of the Silvery Moon and I'm Still Crazy for You* (Decca)

Nothing wrong with these sides, but then there's nothing of especial note either. Ending of the Stabile-Barrie vocal falls off with a much-used unison phrase.

### Woody Herman

*Please Be There and There'll Never Be Another You* (Decca)

Terrific. Dave Matthews' arranging is taking hold, and the Herman Herd has come a long way from its brass-busting days of four years ago. This is Ellington stuff, much like the scores Dave has done for other bands. But get the opening clarinet on *There*—I still think someone sneaked Barney Bigard in on the date. If it's Woody playing, he certainly will give Yehoodi cards and spades for fast changes. Only thing slightly off with the disc is Woody's vocal. His usually warm and colorful treatment is just a bit over-done on both these tunes.



### Glen Gray

*You're in Love with Someone Else and I Came Here to Talk for You* (Decca)

Pleasant to read by—easy-going versions for people who like the tunes.

### Glenn Miller

*Dearly Beloved and I'm Old Fashioned* (Victor)

A bad master defect doesn't help the start of this one, and Skip Nelson's diction could stand improvement. Glenn could stand some changes on his ballad arranging. It's the same old voicings and figures over and over again.

### Shep Fields

*Cross Roads and I Came Here to Talk for You* (Blushbird)

Adapted from the Ernest Lecuna original of light classic fame,

## SONGWRITERS!

### Give Your Song a Break

Have it professionally recorded, sung and arranged on a 10-inch original, unbreakable record—All for \$3. Send us your lead sheets.

SONGWRITERS SERVICE  
113 W. 42nd St. Dept. DB New York City  
Tel.: CHICKERING 4-7971

*Cross Roads* is a typically smooth, well-rehearsed Fields job. Rhythm still isn't what it should be.

### Mitchell Ayres

*Killa Killa and Rockaby Bay* (Blushbird)

The ghost of Frankie Carle again! Triplets until they run across the ceiling dressed in a stylish greenish snard with Leprechauns pursuing them. Sure I'm crazy—wouldn't you be? The first side is an Indian Love Lyric—complete with tom-toms and Indian double-talk—they must be kidding. Even for dough, you don't do things like this seriously. Touch of nice cornet the only redeeming spot on the two surfaces.

### Alvino Rey

*I'm Old Fashioned and Dearly Beloved* (Blushbird)

Back on the thirty-five cent label, as we tipped you a month ago, most of the big bands would be. Rey cuts Glenn Miller on both of these tunes, mainly because of Alyce King's *Old Fashioned* vocal and the band's "fresher" sound.

### Vaughn Monroe

*You Were Never Lovelier and After It's Over* (Victor)

Over has Paul Brenner's name on it. A Jersey disc jockey, this was his first song-writing effort, but for some unknown reason hasn't caught on. Monroe gives it an okeh rendition, though he plays it perhaps too slowly.

### Johnny Long

*Massachusetts and Romance A La Mode* (Decca)

Another by Johnny (courtesy U. S. Army) Long's "new" band. It's *Idaho* slightly shuffled with the *Choo Choo*—mixing done by Lucky Moonlight Cocktail Roberts and Andy Razaf. The Kay Thompson vocal arrangement patters okeh.

### Bob Crosby

*When You Think of Loving, Baby, Think of Me and I'll Be True to the One I Love* (Decca)

Let us admit that there are people who like hill-billy tunes. And that for some weird reason, they cannot hoe the old lettuce patch properly unless they have them done by Bob Crosby—BUT WHY EVERY WEEK?

## Vocal

### Louis Jordan

*I'm Gonna Leave You on the Outskirts of Town and It's a Loudon Dirty Shame* (Decca)

First is an amusing rehash of the lyrics of the classic *Mous to the Outskirts*, with a shuffle-tempo blues on the reverse. As always, Jordan does a humorous and easy-ridin' vocal.

### Tommy Dorsey

*Manhattan Serenade and Blue Blues* (Victor)

Tommy does a fine job on a tough tune to do. *Serenade* has always been good for piano or orchestra treatment, but it's themes, no matter how they're shifted, are still a trifle awkward to sing. Theme used for this adaptation is neither the well-known opening



"drag blues," nor that which the Easy Aces have used for years for their radio show. It's the middle chunk of the tune, given a light but effective once over by Jo Stafford.

Reverse is the number Lunceford recorded three years ago. Number one, Buddy Rich still represents anybody else being heard for any length of time. Two, Tommy's strings still haven't the Kostelanczetz polish on fast tunes. Three, Heinie Beau (clary), and Milt Raskin (piano)—play better all the time. Four, Tommy holds one note better than almost any hot (Modulate to Page 9)

WOULD YOU PAY ... \$1.00

- TO BE ABLE TO WRITE ALL YOUR OWN ARRANGEMENTS WITHOUT EVEN USING A PIANO
- TO KNOW THE 4-PART HARMONY OF EVERY CHORD OF MUSIC FOR ALL Eb, Bb & C INSTRUMENTS AT THE SAME TIME
- FOR A COMPLETE COURSE ON ARRANGING
- TO HAVE A SOUND KNOWLEDGE OF CHORD PROGRESSION
- TO BE ABLE TO TRANSPOSE ANY SONG TO ANY OTHER KEY
- TO BE ABLE TO ANSWER ANY QUESTION OF HARMONY

The Lightning Arranger is the only musical device in the world that will DO ALL THIS! It is colorful, durable and fits into your vest pocket.

DON'T DELAY to get our New Model acquire at your local music dealer or send only \$1.00 now to the

Lightning Arranger Co.  
Zionsville, Penna.  
Money returned if Not Satisfied

"I AIN'T LOOKING FER AN ORDINARY NEEDLE - I'M LOOKIN' FER A - Fidelity PHONOGRAPH NEEDLE 5000 Plays - \$1.20

The greatest improvement in 25 years. Up to 5,000 plays from one needle! Platinum metal tip - prongs record life. Unique Floating Point construction filters record scratch. Only one dollar...ask your record dealer for a demonstration. Permo Products Corp., Chicago, Ill.

IN AIRPLANE INSTRUMENTS. Keep Them Flying

Chicago  
Ch  
Pe  
Of  
Mick  
Farrell  
band.  
John  
trumpet  
Two  
Wald's  
in N.  
bass fi  
joined  
Bernie  
trumpet  
Gordon  
Al  
joined  
over T  
has go  
pects t  
orchest  
where  
Kennedy  
The  
Johnny  
the ar  
Bill U  
Barton  
Mike  
man v  
Donah  
days, I  
army.  
Peterson  
man is  
the fir  
time it  
Hank  
again.  
band w  
"for th  
joyous  
general  
or four  
It beco  
Brown  
of Boy  
portedly  
A m  
Lawren  
Summe  
Paul p  
the pla  
going i  
Chuel  
sister  
former  
vocal  
taken t  
follow  
Barnet  
Lee  
Fargen  
Pla



# Changes in Personnel Of Bands

Mickey Manor has replaced Skip Farrell as vocalist in Mel Marvin's band.

Johnny Faletich is playing lead trumpet for Van Alexander.

Two new changes in Jerry Wald's band at the Hotel Lincoln in N. Y. Sid Weiss took over the bass fiddle spot when Jim Martin joined the army air force and Bernie Privins has the third trumpet seat formerly held by Gordon Boswell.

Al Esposito, trombonist, has joined Bob Allen's band. He took over Tom Oblak's seat, while Tom has gone into the navy and expects to wind up in Saxie Dowell's orchestra at Norfolk, Virginia where another Allen bass-man, Kenny Williams, is already spotted.

The thirteenth musician from Johnny Long's band has gone into the armed forces. This time it's Bill Utting, guitarist, with Pete Barton taking over.

Mike Kriseman, second tenor man who has been with Sam Donahue since Detroit high school days, has abdicated to join the army. Also out is lead-man Harry Peterson. Band boy Pete Fohrman is also trying to be square for the first time in his life—only this time it's around the shoulders.

Hamond Russum has taken over Frank Levine's tenor chair with Vaughn Monroe, while Spots Esposita has replaced Ray Kramz on first trumpet, the latter having joined Tony Pastor. Art Leonard has gone in for Joe Connie (trombone), JC joining the AUS. Connie and Levine are original members of the band dating back two and a half years.

Hank D'Amico, clarinet, is in again . . . this time in Les Brown's band where he says he will stay "for the next ten years." This is joyous news to Down Beat for we generally find him in at least three or four different bands a month. It becomes confusing. Also with Brown is Hal Durwin, vocalist out of Boyd Raeburn's band, and reportedly stopping shows.

A new man added to the Lawrence Welk band is Paul Summey, a lad from the Carolinas. Paul plays first trumpet—taking the place of Leo Fortin, who is going into the armed forces.

Chuck Foster has replaced sister Gloria with Jean Gordon, former Al Donahue thrush, in the vocal department and Gloria has taken up fort with Shep Fields following a brief stance with Arne Barnett's small Chicago band.

Lee Richtey, sax, and Sonny Fargen, trumpet, left Baron

## Plays Like That



New York—Lester Young, who made his eastern debut with brother Lee and their combination at Cafe Society this month, isn't just posing for a photograph here. He plays with his horn in the air most of the time.

# Record Reviews

(Jumped from Page 8)

soloist I know. Fifth, Victor ought to be ashamed of the balance. Most of the arrangement sounds as if it had been filtered through potato soup.

### Dinah Shore

*He's My Guy and A Boy in Khaki and a Girl in Lace* (Victor)

As if the surfaces aren't bad enough these days, now the recording boys have to toss in master mistakes as well. On at least two spots in *Guy*, Dinah's tone wavers badly—and she isn't at fault. Either the drive-motor on the turntable slipped, or someone jarred the wax momentarily. Miss Shore sings well, though it seems she's due for a change of pace in tunes.

### Freddie Slack

*Master Five by Five and The Thrill Is Gone* (Capitol)

The best job Texan gal Ella Mae Morris has done to date on wax. An extremely clever tune by Don Raye and Gene DePaul, this one should soon be screaming from every tavern window. Slack's band plays with fullness and drive, and he contributes some likeable non-boogie piano. Reverse finds Miss Morris' tone too harsh, and a tendency to hit a note and "swell" on it, something that only bad Italian tenors do usually. Whoever is playing lead trumpet with this band is doing a fine job.

### Andrews Sisters

*Strip Polka and Mister Five by Five* (Decca)

The girls combine Capitol's two big hits on one platter. *Polka* lacks the sprightliness of some of the other discs. Anyway, they can't make *Take It Off* sound convincing! *Five by Five* has a swell drag beat, and swings more than any disc they've done in a long while!

### Kay Kyser

*Strip Polka and Every Night About This Time* (Columbia)

This one really gets the bar-room atmosphere and has a Herby Haymer sax throughout, but its cleverness is overshadowed by the excellent vocal that Harry Babbitt does on *Time*—one of the best records musically that Kyser has ever turned out. Good usage of soprano sax for lead, and a nice touch of Bobby Guy trumpet.

Elliott to fill in spots in the Chuck Foster band vacated by Al Olivin and Red Borland.

Al Feldman, lead alto with Leonard Keller, is replaced by Indianapolis boy, Johnny White while Al takes to the Army.

Joan Parrish, wife of Boston Red Sox's Johnny Orlando, is now singing with Carl Dias' orchestra in Boston. Joan formerly did her vocal stints at the Latin Quarter, Coconut Grove and Mayfair.

Mack Walker, bassist ex with Stuff Smith, is now playing with Jaboo Smith's Ambassadors of Swing at the Alcazar Tavern in Newark, N. J.

## Firestone Tosses Party for E Award

Akron, Ohio — The Firestone Company threw a party for its employees and the general public here at the Firestone Stadium two weeks ago. The musical program, part of a ceremony during which the rubber company received the army and navy "E" award for production, was conducted by Alfred Wallenstein.

## Sears May Front

New York—Rumors are floating around that Al Sears, veteran Andy Kirk man, may leave the band to start a band of his own at the Renaissance ballroom here.

## SWING PIANO!

Learn to play real Swing Piano! Send for free "home-study" folder. TEACHERS: Write for business offer. AXEL CHRISTENSEN Studios 21 Kimball Hall, Chicago, Ill.

# Your Automatic Hostess



Lynn

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 kiosk studios, but up-to-the-minute lists of the largest coin machine operators from coast to coast.)

Song	Artist	Label
1—Jingle, Jangle, Jingle . . .	Kay Kyser . . . .	Columbia
2—Gal in Kalamazoo . . . .	Glenn Miller . . . .	Bluebird
3—He Wears a Pair of Silver Wings . . . . .	Kay Kyser . . . .	Columbia
4—Idaho . . . . .	Benny Goodman . . . .	Okeh
5—Who Wouldn't Love You . . .	Kay Kyser . . . .	Columbia
6—I Left My Heart at the Stage Door Canteen . . . .	Jimmy Dorsey . . . .	Decca
7—Johnny Doughboy Found a Rose in Ireland . . . . .	Sammy Kaye . . . .	Victor
8—My Devotion . . . . .	Charlie Spivak . . . .	Columbia
9—Be Careful, It's My Heart . . .	Tommy Dorsey . . . .	Victor
10—Sleepy Lagoon . . . . .	Harry James . . . .	Columbia

### COMING UP

Other favorites include:

Amen . . . . .	Woody Herman . . . .	Decca
Just As Though You Were Here	Tommy Dorsey . . . .	Victor
Serenade in Blue . . . . .	Jimmy Dorsey . . . .	Decca
Humming Bird . . . . .	Glenn Miller . . . .	Bluebird
Lullaby of the Rain . . . . .	Claude Thornhill . . . .	Columbia

# Wife Takes Over as 'Jazz Man' Joins Up

Los Angeles—Many a girl is stepping into a man's job these days but one of the most unusual cases bobbed up as Marili Stuart, wife of Dave (Jazz Man Records) Stuart, took over the complete operation of the Jazz Man Record company and the Jazz Man Record Shop, Hollywood rendezvous for collectors and jazz fans.

Husband Dave Stuart, who founded the Jazz Man Record Shop, and later the Jazz Man Record company for the issue of unusual jazz items, is in Washington, D.C., completing his schooling to become a navigator in the bomber ferry command. His future whereabouts will probably be a military secret.

Marili wants it known that the Jazz Man Record Shop will function as ever and that Jazz Man records will appear as long as shellac is available. At writing she was busy preparing for the first release of the Bunk Johnson discs, recorded by Stuart with a group of old time jazz stars rounded up in New Orleans. The records go on sale this month.

## Growling a Bit



Chicago—Bob Kain made this candid shot of Brodie Shroff of the Ozzie Nelson orchestra, coming on with a few growls during the recent engagement of Ozzie and Harriet Hilliard at the Chicago theater.

companies wax his tune *Quick Watson, the Rhythm*, using vocal groups without instrumental background. He claims that this would not be out of bounds and who's to say he's wrong?

Jazz Man Records Presents  
For the First Time on Record!

★

## BUNK JOHNSON

And His 'Original Superior' Band

JM No. 8—Panama & Down by the River  
JM No. 9—Weary Blues & Moone March  
JM No. 10—Bunk's Blues & Storyville Blues

ALSO AVAILABLE

Three New Lu Watters Records—JM Nos. 5-6-7 • Records \$1.05 Each

**Jazz Man Record Shop**  
6321 Santa Monica Boulevard • Hollywood, Calif.

# Thousand Fans Want Bunny Disc

New York—Barney Gabler of the Commodore music shop reports that there are almost a thousand orders on hand for copies of Bunny Berigan's *I Can't Get Started With You*. With the present record shortage, nobody will even take a guess on how long it will be before more of the discs will be released.

Interesting to note, though, thumbing through its catalogue, that Victor recently issued two choosy albums called *Palmer House Dinner Ensemble* and *Family Favorites in Song*. What kind of taste is it that puts out such magnificently unimportant stuff and neglects to re-issue four Berigan platters that make up one of jazzdom's greatest contributions to the world of music.

## Harry James Records With Petrillo Blessing

New York—Harry James made a recording after August 30th . . . but with the consent of the A. F. of M. Tune waxed is "G-I Jive" written by Joe Sullivan, jazz pianist, and it will be used as the theme of an army show broadcast to soldiers on the other side. The Petrillo green light flashed only because the record was made for the War Information Office.

## Pete King Conducts Blue Network Show

New York—The Blue needed an extra conductor, so Pete King, who is the *Jack of Hi, Lo, Jack, and the Dame*, vocal quartet heard on the Prescott Revue, afternoon variety show, is conducting on the week-end shows. It's rumored that the Blue may send the revue on the road as a unit for good-will—in which case, King would probably get the conducting job.

## Changes Dick's Mind

New York—Dick Farrell isn't joining Alvino Rey. His booker, Uncle Sam, stepped in and set him with the army, a large unit which will play all the world's best spots.

## Young Long Singer

New York—New singer with the Johnny Long band is Gene Williams, an 18-year-old New Jersey boy without previous band experience.

**America's No. 1 REEDS**

SELECT YOUR FAVORITE

**"MIRACLE" PLASTIC REED**  
Vibro-Dynamic Pat. (No. 2,224,308)  
Widely endorsed by leading players

**"ISOVIBRANT"**  
The 100% Reed, Patented cross-section cut. No other Reed is like it.

**"POPULAIRE"**  
Fine Macciferri Reed at low cost  
Outstanding success in it's field

**"MY MASTERPIECE"**  
America's Best Seller, Finest Reed  
Made "Affid" and "Professional" cuts

FRENCH AMERICAN REED Co. Inc.  
1658 Broadway New York City

# DOWN BEAT

GLENN BURRS, Publisher NED E. WILLIAMS, Managing Ed.  
608 SOUTH DEARBORN ST., CHICAGO, ILL.—HARRISON 5540

<b>Business</b>		<b>Editorial</b>	
TOM HERRICK.....	Adv. Mgr.	DIXON GAYER.....	Ass't Editor
R. V. PETERS.....	Auditing	GENE EUGENE.....	Chicago Editor
FRANK MILES.....	Cir. Mgr.	MIKE LEVIN.....	New York Editor

**NEW YORK OFFICE**  
Editor—MIKE LEVIN  
Assistant—FRANK STACY  
Staff Cartoonist—ENID KLAUBER

Albert Hotel, 65 University Place • Gramercy 3-2614

**PACIFIC COAST OFFICE**

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

Entered as second class matter October 6, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1942, by Down Beat Publishing Co., Inc. Subscription prices, \$4.00 a year, \$7.00 two years, \$10.00 three years. Nothing extra for Canada. Down Beat is published twice-monthly. Printed in U.S.A. Registered U.S. Pat. Office.

Opinions expressed by writers in this publication are not necessarily those of Down Beat's editors. To insure return of material submitted for publication, contributors must enclose self-addressed, stamped envelope. Down Beat is not responsible for unsolicited manuscripts.

DOWN BEAT • Address All Communications to 608 South Dearborn Street • Chicago, Illinois  
Printed in U.S.A. by John Maher Printing Company, Chicago

## Speaking of Brushoffs, Why Do Most Leaders Listen to 'Little Man'?

Some place in the career of every orchestra leader and vocalist who achieves the slightest amount of fame there is a little man who comes up to said character and whispers in his ear, "O.K., friend. You can stop being human now. You are definitely something." We of the so-called "critic" world have discovered that. In fact we have a three-way classification for ninety-nine and forty-four one hundredths percent of the leaders and vocalists in the business. The classifications are *mild brushoff*, *brushoff* and *fortissimo brushoff*.

Under those classifications it is possible to list practically any leader or vocalist in the business. Vocalists sometimes avoid the pitfall and sidemen, in most instances, are immune. Why it is that leaders get that way we will never know.

**Three Kinds of Brushoff**  
If the person involved is in a position to help the leader or vocalist, the brushoff classification may be laid aside for the duration of the favor. If the favor is done, it may be laid aside permanently, but generally it is only for the duration.

This complaint is not a personal one, for we can take or give a brushoff along with the best of them. But it is a personal gripe. We hate to see people fluffed off and we hate to be fluffed off.

The reason we are writing this strip is to call the point to the attention of a few characters who need it. We would like also to point out a couple of finishing schools where they might rid themselves of this habit should they so desire.

**Pops' Humanity is Phenomenal!**  
The humanity of a guy called Paul "Pops" Whiteman is phenomenal when you consider the places he has been and the things he has done in the music world. Maybe we are wrong but it seems to us that it hasn't been in vain. The guy has a host of friends and makes more every day. Whiteman alumnae embrace Pops and practically cry, they're so glad to see him. There's no brushoff there. Pops says that he went through that stage, but he found out what a losing game it was.

Another character who apparently didn't even hit the brushoff stage is Stan Kenton. A terrific guy from the word 'go,' Stan wouldn't know a one-two if it was given to him and wouldn't know how to go about giving one. The result of Stan's personality was a stream of letters into Chords and Discords on Down Beat that had Stan signed, sealed and delivered before he knew what happened. And the kids still love him.

And those two fellows impress us as being top characters. They don't fall into the triple brushoff classification. There may be more . . . there certainly are more . . . but there should be hundreds more than there are. It's a shame to see guys go into the gentle brushoff stage. It's hard to turn around once you get started. And it's not really worth it. If you have read this far and if you feel just a little bit guilty maybe you should change your tune. Perhaps?

### Jordon and Trennir In Musical Battle

Roanoke, Va.—Louis Jordon's small outfit played a musical battle with Claude Trennir and his 'Bama State Boys. Eddie Wiggins has just about

turned his band over to his drummer, Russell Powers, since he started working in a defense plant. Warren (Cowbell) Kleinvell, drummer in Kenny Fulcher's orchestra, got one of his hands sliced up.

—Buddy Phelps

### Musicians Off the Record



Chicago—Holly Swanson, new bass player with the Lawrence Welk band, which is playing its eighth engagement in three years at the Trianon, is nearly seven feet tall. This pose was snapped at the Beverly Hills Country Club in Newport, Ky., and the cutie-pie is Edythe Hennig, one of the chorus girls there.

### This Is Butch



Denver, Colo.—During their summer engagement at Elitch's Gardens, Les Brown and the boys in the band stayed at Hillcrest Inn. This is Brown's 3-year-old son, Butch, with his tiny boots, denim pants and sweater. They couldn't find a horse small enough for Butch, but he did plenty of riding on a big horse with his dad. Photo by Jack Garber of Balaban & Katz.

### Strange Stuff



New York—"This is that stuff I was telling you about," Van Alexander tells members of his crew as they sniff the fresh air at Manhattan Beach. Blinking in the sunshine, left to right, are Thurman Quigley, Ted Nash, Jeanne D'Arcy (vocalovely) and the maestro.

## CHORDS AND DISCORDS

### Autry is Nice Guy, Mix

Chicago  
To the Editors:  
Re: Mike Levin's Gene Autry record (reviewed Aug. 15, 1942).

Perhaps I ain't fitten to be called a hep-kitten, But I do have a yen for the jive—I can't get enough of old Mrs. Smith's "Stuff"—Hearing Calloway keeps me alive.

For many an hour your mag I devour, To keep in the know about swing. But I'm often astonished . . . it's time you're admonished . . . About some remarks that you fling . . .

No harm is meant for I cannot resent Your expressing an honest opinion, But here's what I mean, just why is poor Gene Allowed in swing's sacred dominion?

He's just kind and gallant, he has no great talent And he'd be the first to admit it. If your own career paid that much a year I just can't believe that you'd quit it!

From his butterfly boots to his cute zoot suits And his handkerchief for a tie, He can't act or sing, but I'll tell you one thing . . . He's one solid prince of a guy!!!  
GRACIE DUGAN

### Is Gayer "Beat"?

Pittsburgh, Pa.  
To the Editors:  
It seems as though the Beat's new critic is really beat. He shouldn't talk that way about the

string sections of some of our finest name bands. Take Harry James, for example. When he was at the Palladium, those people who walked out didn't hurt his band's reputation at all. Is that why he broke every record at the Palladium? Not only there, but at practically every other place he has played, and, if anything, the strings have added to his popularity. Isn't James now the nation's number one band?

As for Dorsey, he is still as popular as he ever was. What's the matter with this guy Gayer? Is he kidding?  
D.D.F.

### Or Is He Hep?

Chicago  
To the Editors:

Let me be the first to applaud your fine new critic, Dixon Gayer, on his article in the August 15 Down Beat about the new "cat gut scratcher" sections in the modern swing band. If you don't agree, imagine Benny putting nine horse tail pullers next to his fine brass and letting them take a chorus on *One O'Clock Jump!* If it comes to that, I'll cut every hunk of wire in my 88 and join up with the Axis. Hurray for donning the new dress, too, Down Beat. Looks swell from where I'm sitting.  
BOB WEDYCK

### And Many Others . . .

Athens, Ga.  
. . . Besides the grain of salt that one must take with Gayer's column, the reader would be wise to keep in mind the solid fact that these three established masters of music were in the business before our Mr. Gayer ever showed up with his amusing ideas and, from every (Modulate to Page 11)

## RAGTIME MARCHES ON

### NEW NUMBERS

**MANN**—A son to the David Manns last month. Mann is former Charlie Spivak piano man and arranger.  
**GILBERT**—A daughter to Mr. and Mrs. L. Wolfe Gilbert. Father is song writer and music publisher. Daughter born Aug. 26, Hollywood.  
**SANTA**—A son, John, to the Steven Santas in Stratford, Conn., Aug. 14. Mother was former vocalist, Maudie Farley.  
**WHARTON**—A son to Mr. and Mrs. Dick Wharton August 19 in Philadelphia where father is orchestra leader.  
**DAVIS**—A son to Mr. and Mrs. Mark Davis August 20 in Philadelphia. Father is violinist with Howard Lanin's ork.  
**LAMB**—A daughter, Terri Lee, to the Drexel Lambs. Father is an orchestra leader in Michigan.  
**FIELDHOUSE**—A son to the Warren Fieldhouses in Miami. Father is bassist with Marie Lewis ork.  
**SHAW**—A son August 19, Miami, to Donna and Herbert Shaw. Mother plays cello. Father plays drums.  
**HERNANDEZ**—A son to the Frank Hernandez's at Cleveland, Ohio.  
**KNOWLES**—A son, born in Nashville, Tenn., to Mr. and Mrs. Tommy Knowles. Father is saxophonist with the WSM staff orchestra.

### FINAL BAR

**ALBEE**—A musician and leader in Minneapolis music circles. Mrs. Louise Albee died August 20 in Minneapolis.  
**BRENNAN**—Mrs. Brennan, mother of bandleader Morrey Brennan, in Cleveland August 16.  
**CORNELISEN**—Andries J. Cornelisen, 58, cellist and teacher, August 25 in Buffalo, New York.  
**EICHEIM**—Henry Eicheim, composer of oriental song poems, 72, Montecito, California, in late July. He was former Boston Symphony concert master.  
**HATCH**—Wilfred Hatch, 81, retired president of Hatch Music Publishing Company, Aug. 12, Glendale, California.  
**HATCH**—Helen J. Hatch, 80, widow of Wilfred J. Hatch, August 19, in Los Angeles.  
**HILD**—Charles Hild, 75, musician, August 19, in Cincinnati. Formerly a concert clarinetist.  
**HIRSCHFIELD**—Max Hirschfeld, 80, well known operatic arranger and pianist. He formerly conducted light opera for Victor Herbert and the Schuberts.  
**HOLLENDER**—Emil Hollender, musical director, August 18, Lockport, New York.  
**HOXIE**—Albert N. Hoxie, Jr., harmonica player who formerly conducted the Philadelphia Harmonica Band, Aug. 24, in Philadelphia.  
**KOEHLER**—Leah Kohler, organist and pianist, recently of WMCA, Aug. 18, Danbury, Conn.  
**OSIECKI**—Anthony A. Osiecki, musician and proprietor of a music house, August 17, Erie, Penn.  
**ST. CLAIR**—Floyd J. St. Clair, 71, composer, arranger and music editor of Fox Publishing, Aug. 23, Cleveland.  
**VON FRANKENSTEIN**—Baron Clemens Von Frankenstein, 67, classical composer and recently with the Munich Court Opera in Berlin.  
**NOTTING**—Frank P. Notting, 75, bass leader and violinist, Aug. 14, Springfield, Mass.  
**SWENKOWSKI**—Paul A. Swenkowski, woodwind player, died in Holy Family Hospital, Laporte, Ind., Aug. 25.  
**MEYER**—August F. Meyer, orchestra leader in Newman-Meyer unit, in Cleveland, recently.  
**VOGEL**—Guido B. Vogel, 79, music composer and director of St. Louis theater orchestra, Aug. 10, St. Louis.

### TIED NOTES

**LEDOR-ATTAWAY**—Irving Ledor to Helen Attaway April 23. He is in the Fort McClellan Band and she is singing with the group.  
**STEWART-BARRY**—Thayer S. Stewart, Jr., drummer with Roy Maxon's band, to Charlotte Barry, August 6, in New Orleans.  
**MEYER-MORALES**—Harry Meyer, pianist, to Louise Morales, Miami, August 15.  
**SOLITO-PAGE**—Gale Page, actress, to Count Aldo Solito de Solis, concert pianist, Aug. 17, in Idaho.  
**MAXWELL-TAYLOR**—Early Maxwell to Ethel Taylor August 22, Memphis, Tenn., where bride is singer.  
**FALK-PINNINGER**—Mike Falk, orchestra leader and booking agent, to Kay Pinnering in Detroit.  
**FINK-LAUTALA**—Hal Leonard Fink, ex-ork leader now in the army, to Pearl Lautala, Stratford, Conn., July 13.  
**MINCE-DUHM**—Private Johnny Mince, ex-Tommy Dorsey sax man, to Arline Duhm, non-pro, at Camp Upton, N. J., August 24.

Chie  
Le  
Ex  
Cin  
time  
Club  
and  
has  
the  
(th  
ment  
overl  
ker  
mind  
cash  
band  
spot.  
The  
on th  
and  
Dolly  
with  
fairs  
same.  
ment.  
Gibso  
plac  
of th  
alley  
spot,  
Ch  
Dis  
C  
indic  
long  
gone  
wrote  
the B  
Those  
when  
and lo  
He  
To th  
I  
think  
that  
be be  
its ki  
becau  
music  
like a  
vorite  
up as  
You h  
pleas  
that y  
satisf  
possib  
matt  
alway  
I go  
letter  
or ha  
bands  
issu  
Joe B  
Petrie  
Polka  
oderif  
hearl  
NO  
Ame  
B  
jazz



# Leo Reisman Excites Cincy

Cincinnati—It's been a long time since Beverly Hills Country Club has had such large bourbon and soda nightly crowd, one that has been packing their place to the rafters. The Leo Reisman band (this is its first Cincy engagement) has been the reason for this overflow. Never since Bonnie Baker had the continent *Oh Johnny* minded and Orrin Tucker was cashing in on her fame, has a band done such terrific biz at this spot.

The Deke Moffett band stickin' on that Glenn hotel job like glue, and doing a fine job of it . . . and Dolly Dawn now doing a single, with Geo. Hall managing her affairs . . . and Ramona doin' the same, but under different management. . . . It looks like the Hotel Gibson is a total loss so far as placing any big bands in any one of their rooms . . . the bowling alley that replaced their one good spot, the Rathskeller, is paying off.

—Bud Ebel

# Chords and Discords

(Jumped from Page 10)

indication, will be going strong long after Dix and his ideas are gone and forgotten . . .

JACK NEWTON

Newark, N.J.

It's about time someone wrote an article like *Strings are the Bunk* in your August 15 issue. Those fiddles always come in just when an arrangement is at its peak and let down the whole tune . . .

R. MANZIONNE

Washington, D.C.

the cats in this country have got to declare war on swing with strings . . .

CHARLES HUTH

Drew, Mississippi

Gayer's flowery phrases taste slightly of Oxford, England, but his ideas on strings as used by swing bands smell like the French market in New Orleans on Friday . . .

R. W. ATKINSON

# He Understands

Des Moines, Iowa

To the Editors:

I like your magazine. I don't think there is anything about it that I dislike. Of course that may be because it's the only thing of its kind on the market. It's also because I am a lover of popular music all the way from red hot jazz to sweet swing. Of course, like anybody else, I have my favorites. Maybe you don't play them up as much as I like. So what? You have a million people to try to please. I have only one. I think that you are doing a terrific job of satisfying everyone as well as is possible. Witness the fact that no matter how loud they howl, they always come back for more.

I get a great kick out of reading letters from fans of Miller, James, or Basie complaining because their bands didn't make page one last issue. Or they complain because Joe Blow from Kokomo thinks that Petrie Petrovich and his Podunk Polka Dots are slightly on the odoriferous side. But I've never heard any of them swear to high

# Honeymoon at Atlantic City



Atlantic City—Sol Kane of the Teddy Powell sax section, and his bride, Ann Packard, spend their honeymoon here because the Powell band is featured on the Steel Pier. Mrs. Kane is an Illinois beauty, was a model until Sol sold her a bill of goods about that domestic stuff.

heaven that another copy of *Down Beat* would never cross their doorstep again. I think that's because basically and generally, you've got what the music world of today wants, and I say, keep up the good work.

JOHN F. SILLETT

# From England, Y'Know

19 Oak Avenue Ickenham, Middlesex, England

To the Editors:

I have recently been able to get a hold of a copy of the March 1 edition of *Down Beat*. This is the first I've been able to obtain for months they are so scarce over here. Allow me to say what a grand magazine it is.

Being interested in the music publishing business, I am extremely interested in swing music and the theater in general and I would be pleased to hear from any of your readers who would like to write me and exchange ideas, magazines, etc., on the subject. I am nineteen years old and will answer all letters I may receive.

DOUGLAS JAKINS

# We Have Priorities

San Francisco, California

To the Editors:

We have formed a gripe club. Our biggest gripe is Harry (it shouldn't happen-to-a-dog) James. Why is Corky Corcoran, a top rate tenor man, playing for James? Is he from hunger? Harry is now playing the schmaltziest muck this side of Glenn Miller, another gripe. His new singer is Johnnie McAfee, taken from BG's band where he played fifth sax. He is now a big man in the HJ outfit. This proves that Harry is pretty hard up for third rate men and is in no way comparable to any band except the Hoosier Hot Shots.

Notice to readers:

If you have a gripe, Put it in type. Send it to us. We'll make a fuss. We have priorities!

Headquarters: 178 Stanyan St., San Francisco, California. The Characters Worse than Caen

# Maybe That's What He Gets For Playing It on the Banjo

New York—Gene Sheldon, pantomimist here in the vaude show, *Priorities of 1942*, has a tale with a real twist.

Sheldon claims that when in London in 1930, he wrote a tune for a girl of his. He didn't give it any title, but played

it for her on the banjo. The first two lines went: *I've got a date with an angel, I'm on my way to heaven.* Sitting in the room listening to the lines which of course were the lead lyrics on the tune that Hal Kemp made famous, was a friend of Sheldon's named Sonny Miller.

A year later Sheldon was in Memphis playing a theater, turned on the radio, and heard the tune. Rushing down to a music store, he found sure enough piano copies with the name Sonny Miller on them.

In 1935, back in London, he bumped into Miller, who brushed him off. They got to arguing about the song, with Miller claiming that Sheldon didn't have a title. Sheldon said he'd sue. Miller said, "Get in line, I'm already being sued." Turns out that Sheldon's gal

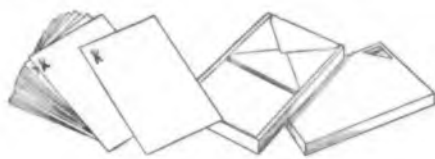
friend was suing Miller for swiping the tune from her, which Sheldon claims they both hooked from him!

Today Sheldon has written another tune called *Beside a Wishing Well* that he thinks is just as good—only the publishers tell him to go out and get a reputation as an established songwriter before they'll talk to him about it—Sheldon is still trying to figure out how to prove his claim that he already is an established songman with one of the biggest dance hits of all-time to his credit.

That's his story, at any rate.

# Twins Short Due

New York—McFarland Twins Paramount band short out soon, with *Jingle Jangle*, and *Homes* spotted.



# FREE!

WAIT! Hold everything fellas . . . and ladies! Here's something for you . . . or for a musician friend. Will you accept a box of MUSICAL STATIONERY as a gift from us? We mean it . . . a box of stationery and envelopes to match FREE. Here's how you can get it.

You don't have to solve puzzles or supply missing lines. It's much simpler. All you have to do is send in your own NEW or RENEWAL subscription to DOWN BEAT, with remittance, and we'll ship the stationery to you pronto. We'll pay the postage too!

It doesn't make any difference whether you've ever been a subscriber before or not. And it doesn't make any difference how many issues you still have coming on your present subscription. Send in your new, renewal or extension order now and we'll see that you get your box without delay.



THESE are the illustrations that appear in the upper, left-hand corner of each sheet of stationery . . . and each box has a different picture, so you can have your choice . . . see order blank below.

So, come along folks, and get that order for ONE YEAR OR MORE on its way because our supply of stationery is limited . . . and first come first served, you know. If you want us to send DOWN BEAT to a musician friend, that's O.K. too, but tell us where to send the stationery (to your friend or to you?).

WHATEVER you do just remember to hurry.

DOWN BEAT PUBLISHING CO., 608 S. Dearborn, Chicago

Send me DOWN BEAT for:

- ONE YEAR \$4 (24 issues)
  - TWO YEARS \$7 (48 issues)
- Nothing extra for Canada or Foreign

Also send me a box of MUSICAL STATIONERY, without cost to me, as marked below:

- LEADER
- PIANO
- TRUMPET
- SAXOPHONE
- CLARINET

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

9842

# NOW IN OUR 40th YEAR . . . America's Finest Musical Instrument Repair House!

**BAND AND ORCHESTRA INSTRUMENTS**

- RE-BUILT
- RE-PLATED
- RE-LACQUERED
- RE-TUNED

By MASTER CRAFTSMEN

Specialists in rebuilding Band and Orchestra instruments LIKE NEW!

Strongest written guarantee Bond returned with every finished job.

Arrangements made through your local music dealer.

Dealers Write for Your Price List.

American Plating and Mfg. Co.  
2241 Indiana Ave., Chicago



... and this is the navy, mates!



Great Lakes Naval Training Station, Illinois—In an effort to "sell" one of the most saleable products in America today, the United States Navy, and in a sincere effort to keep morale at a high peak, Great Lakes Naval Training Station, the largest station of its kind in the world, name bands and naval officials are presenting a whirling galaxy of musical stars to the boys on duty at the station. As Lieutenant Commander Harold B. Edgar, only very recently transferred from the station to sea duty, said upon leaving one of these naval "Happy Hours," "That hour of entertainment tonight is going to win two battles for us later."

These pictures are a civilian's-eye-view of a few of Great Lakes' Happy Hours. All photos except (4) are official U. S. Naval photographs:

1—Lieutenant Eddie Duchin, right, now undergoing his indoctrination as a commissioned officer in the navy, presided as master of ceremonies during Glen Gray's appearance at the station. Lieut. Duchin will be assistant to Lt. Commander Eddie Peabody, band, music, and entertainment officer, following his training period. The face is familiar, Lt. Duchin.

2—Les Brown figures in a family reunion at Great Lakes in this pic. When Les appeared with his band for

a Happy Hour, he was greeted by his brother Warren, left, ex tram with Brown, now apprentice seaman, and Don Jacoby, right, ex trumpet with Brown, now a member of the Great Lakes band and leading a Brown styled dance band at the station. Lt. Commander E. E. "Eddie" Peabody, second from the left, is seen greeting Les. Incidentally, Brown has given Jacoby many of his older arrangements for his camp band. The outfit really jumps.

3—Horace Heidt and Mimi Cabanne of the Heidt Knights, do a double duty team up for the boys at the station. To prove that he is a terrific sailor himself, Chief Heidt Knight, Heidt, wears his nautical cap with matching bow tie and boutonniere.

4—Eliase Cooper, then vocalist with Bob Chester's crew, sings for the sailors. Lyrics sung by the likes of Eliase are greeted with complete sailor approval despite the fact that Miss Cooper did not sing robust songs of the sea. Not included in the picture are a few thousand stamping, shouting, whistling sons of the navy.

5—Glenn Miller played four Chesterfield broadcasts at the station besides a special guest appearance for a Happy Hour recruit show. The boys especially go for the Miller touch. Says Lt. Commander Peabody, "You can't fool these boys nowadays about music. They know

what they're talking about."

6—Les Brown greets the sailors at the station during his guest appearance. His band has been acclaimed one of the best to appear at the station. His style goes on and on, too, with Don Jacoby's Brown-styled band at the station, even using arrangements donated by Brown and featuring two of his own members now in the forces, brother Warren and Don, himself.

7—Part of the huge throng of recruits attending the Horace Heidt session can be seen behind Heidt as he leads his band. After numbers the tumult is terrific as the boys voice their approval of the navy, 1942, and musical entertainment's co-operation.

8—Lou Minding, center foreground in white uniform, formerly with MCA and CBS artists' bureau, handles booking chores for the bands that appear at the station. Standing with him is Horace Heidt, enjoying the Great Lakes Rhythm Orchestra before taking the stand himself.

Among the many artists who have appeared at Great Lakes through the combined efforts of Minding and Lt. Commander Peabody are Xavier Cugat, Eddie Howard, Eddie Duchin, Jan Garber, Bob Strong, Dick Jurgens, Jimmy Joy, Art Jarrett, Orrin Tucker, Tommy Tucker, Shep Fields, Tiny Hill, Freddie Nagel, and Skinnay Ennis.

Ch  
N  
V  
G  
Sta  
over  
Arm  
is t  
Lak  
ular  
Moe  
L  
Com  
Edd  
line  
tune  
solo  
talent  
sailo  
the  
train  
amat  
Pe  
in ch  
terta  
man  
from  
men  
danc  
almo  
of de  
the b  
semi  
piece  
shows  
Meet  
a ter  
walia  
ants.  
shows  
sions  
Hour,  
Wit  
Peabo  
Mettla  
Brown  
expert  
ba bar  
garder  
Russ  
yeoma  
Hall, e  
directi  
rectio  
a vast  
cian s  
is gett  
mercia  
seventy  
"And  
says L  
soe wh  
and yo  
ing shi  
Beside  
in the  
waved  
where,  
mark  
the sho  
to the  
added  
ing.  
Spit  
Sev  
Phil  
orchestr  
east and  
in radio  
this mo  
their ca  
Followi  
headed  
BOB  
with Ben  
ZIZ C  
LARRY  
ALLAN  
with Sam  
ARNOLD  
with Ross  
HILARY  
with Hob  
LIGNE  
by with  
JOE  
T. Horset  
JACK  
Bass Man  
MILTON  
Sam Dea  
MARTY  
Teddy Pa  
or. 30 Re  
XUM



## Navy Band Is Versatile

Meet Your Navy Air Show Has Excellent Studio Music Setup

Great Lakes Naval Training Station, Illinois—Echoing the commercial value of the Santa Ana Army Air Corps Band to the army is the setup boasted by the Great Lakes Naval station for their regular Friday Blue Network show, *Meet Your Navy*.

Literally steered by Lieutenant Commander Edwin E. Peabody, Eddie, to you, the show has a cast lineup which would cost a fortune on the outside. Although all solo talent on the show is 'boot' talent . . . that is, recruited from sailors who have just come aboard the station and are in their first training period, the band setup is amazingly versatile.

### Several Bands in One

Peabody's band (for he is officer in charge of Bands, Music and Entertainment) is, basically, a 125-man naval marching band, but, from the assumption that band men can't play dance music but dance men can play band music, almost the entire band is composed of dance musicians. Thus, from the basic unit have derived an 'A' semi classical-semi popular 40-piece band which plays studio shows and is the major band on *Meet Your Navy*, two dance bands, a terrific rhumba band, an Hawaiian band, and several strolling units. All of these appear on the shows, which are half hour versions of a typical navy Happy Hour, as their need is felt.

### Commercially Terrific

With a staff of Lt. Com. Eddie Peabody, Chief Bandmaster Frank Mettlach, Don Jacoby (ex-Les Brown), Joe Battaglia (a rhumba expert now in charge of the rhumba band), Bob Smith (ex-Jack Teagarden tenor), George Kaitz (ex-Russ Morgan arranger), 3d class yeoman Lehman Engel (Carnegie Hall, etc.), Chaplain Hanson (choir direction), doing duty on the direction of the show's music besides a vast array of individual musician stars, figure what the navy is getting in the way of a commercial advertisement for sixty or seventy dollars a month.

"And it's worth all the work," says Lt. Com. Peabody, "when you see what it does for the boys here and you know that it's entertaining shipmates all over the world." Besides a wide network coverage in the states, the show is short-waved to fighting forces everywhere, the time paid for by Hallmark greeting cards. The idea of the show is to get people to write to the boys in service. Its big added feature is in morale building.

## Spitalny Begins Seventh Year

Phil Spitalny and his all-girl orchestra made their 300th broadcast and began their seventh year in radio for the same sponsor early this month following renewal of their contract by General Electric. Following the broadcast, the band headed for Hollywood.

## Coliseum Opens In Davenport

Davenport, Iowa—The Coliseum ballroom has reopened and is again using all out-of-town bands.

Hal Wiese's jive artists played the opening dance at the new Blackhawk State Park Lounge in Rock Island, Ill. Bob Shafnit has replaced 88er Gene Shea and Jerry Hawkins has taken bassist Jimmy Herrilson's place. Herrilson has joined the Four Esquires on location in LaSalle, Ill. Wiese's sax section is now minus Bob McNeal, with no definite replacement.

Frank Black and his new four piece combo have taken over the bandstand at Fairview Inn. . . . Chicago's Howard McCreary is well liked at the Plantation. . . . Speck Redd and his colored swing cats are back at the Rendezvous. . . . Jack Willett's ork recently welcomed the return of Omar Von Speybroeck, fine alto saxist.

The Four Legionnaires are in their third month at Snug Harbor, the Davenport American Legion clubrooms. Combo consists of Dale

## "This Is Navy Norfolk"



Norfolk, Va.—With Seaman Saxie Dowell of *Three Little Fishes* fame behind the baton, a fifteen piece band takes the air via Mutual each Friday at 8:30 p.m. (EWT). The trumpet section above includes, left to right: Kenny Williams (arranger from Bob Allen's band), Ray Dorney (trumpet with Jacques Renard), and Hal Leonard (from Horace Heidt's brass section). Official U. S. Navy Photograph.

Meyers, guitar; Dick Hoff, tenor; Wayne Rohlf, cornet; and Walter Paarman, bass.

—Joe Pit

New York—Billy Leach, radio singer, who worked with Raymond Scott's big band, is set to join Guy Lombardo to do the tremolos.

## Jack Denny Quits Canada

Montreal, Can.—Jack Denny, who has been acting as guest maestro at El Morocco for six months, has gone back to the United States. Frank Lewis, trombonist, who was local leader under Denny, will continue in his post.

Jack Bain, batoneer, is picking up musicians to go to Camp Borden as a musical unit. Art Morrow manages to get leave from his military band duties to sit in with some of the local units. Bill Sawyer, clarinetist, and George Murphy, bassist, both wearing the King's colours, also have made visits with local bands.

—Bob Redmond

### MUSITORIUM

(All services for songwriters)  
MELODIES written to LYRICS . . . \$ 3.00  
200 PROF. LEAD SHEETS PRINTED . . . 5.00  
250 Copies PIANO ARRANGEMENTS 12.00  
ORCHESTRATIONS MADE.  
Comedy Songs and Parodies Written.  
2 Songs RECORDED Vocal-Instr. . . . 7.00  
URAB—DB.  
245 WEST 34th ST. \* NEW YORK

# FOR VICTORY TODAY AND SOUND BUSINESS TOMORROW



## Get This Flag Flying Now!

This War Savings Flag which flies today over companies, large and small, all across the land means *business*. It means, first, that 10% of the company's gross pay roll is being invested in War Bonds by the workers voluntarily.

It also means that the employees of all these companies are doing their part for Victory . . . by helping to buy the guns, tanks, and planes that America and her allies *must* have to win.

It means that billions of dollars are being diverted from "bidding" for the constantly shrinking stock of goods available, thus putting a brake on inflation. And it means that billions of dollars will be held in readiness for post-war readjustment.

Think what 10% of the national income, saved in War Bonds now, month after month, can buy when the war ends!

For Victory today . . . and prosperity tomorrow, keep the War Bond Pay-roll Savings Plan rolling in *your* firm. Get that flag flying now! Your State War Savings Staff Administrator will gladly explain how you may do so.

If your firm has not already installed the Pay-roll Savings Plan, *now is the time to do so*. For full details, plus samples of result-getting literature and promotional helps, write or wire: War Savings Staff, Section F, Treasury Department, 709 Twelfth Street NW., Washington, D. C.



Save With

## War Savings Bonds

This Space Is a Contribution to America's All-Out War Program by

DOWN BEAT

### WHERE IS?

BOB JENNY, Trombonist, formerly with Claude Thornhill  
ART LONDON, Vocalist, formerly with Benny Goodman  
ZIZ CONFREY  
LARRY CLINTON  
ALLAN FOSTER, Vocalist, formerly with Sammy Kaye  
ARNO LEHMAN, Drummer, formerly with Reggie Childs  
HUBBY BRENNAN, Pianist, formerly with Bob Chester  
LIONEL PROUTING, Pianist, formerly with Bob Chester  
JOE DIXON, Tenor, formerly with T. Dorsey  
JACK GARRETT, Tenor, formerly with Russ Morgan  
MITCHELL PAULL, formerly with Sam Donahoe

### WE FOUND

MARTY BERMAN, Sax, now with Teddy Powell's orchestra, a/o Joe Glaser, 30 Rockefeller Plaza, NYC.

on during ted one of on and on te station, featuring t, brother

nding the idt an be terrific an and musi-

uniform, i, handles e station, the Great d himself, at Great g and Lt. Howard Jurgens y Tucker. ay Ennis

## Herbie Wood Band Clicking

Philadelphia—On the way up is the new band of Herbie Woods. Though not sensational, Woods has a very danceable group. After an engagement at Hunt's Pier in Wildwood, N. J., this ork jumped up the coast to Hamid's Pier in Atlantic City and from there moved into the Garden Terrace of the Benjamin Franklin Hotel in Philly, replacing Leo Zollo.

### Quaker City Brevities

Musicians' Local 77 has inaugurated twice-monthly *Music for Victory* out-door dances on the famous Parkway. Opening night music for the first in this series of free dances was donated by the orchestras of Gene Krupa, who was appearing on the stage of the Earle theater, Herbie Woods and Joey Kearns.

Ella Fitzgerald ork, headed by Eddie Barefield drew probably the biggest attendance at the Earle since Benny Goodman left town. . . . John Wanamaker's department store in downtown Philly has added another evening of music to its series of pop concerts with performances now twice weekly.

—Rube Cummings

## Totem Pole Not Taken by Army

Worcester, Mass.—Roy Gill's Totem Pole ballroom at Norumbega Park has not been taken over by the army, as rumored, though some soldiers have been moved in on the grounds. Totem Pole will continue, but only on a four-day a week policy and gas rationing may force a week-end basis schedule later. Chuck Foster aggregation drew nice 10,000 for better than \$7,000.

The prettiest girl in Boston is a Worcesterite, according to the judges' decision in the beauty contest semi-finals at the Mayfair Club in Boston. Worcester winner is High School of Commerce grad, June Perreault. June competes in finals at the Mayfair against girls from all around New England to enter Atlantic City beauty contest. June is 18 and 118 pounds, stands 5 feet 7 and is a beautiful titian blonde. Ambition is show business.

—Michael Stranger

## Kansans Knock on Woody



Lawrence, Kas.—Getting a few hot licks by special arrangement, Woody Herman becomes a member of the Kansas Gamma chapter of the Sigma Phi Epsilon fraternity at the University of Kansas. Why Woody holds his brow, we wouldn't know. But we're sure that's not where it hurts.

## Barnet Opens King Cole Trio Loses Bassist

Boston—Maestro Charlie Barnet, who plans to turn himself and cabin cruiser over to the coast guard for sea patrol, was terrific for RKO Boston's first name band stage show of the season. Barnet always strong here and with Martha Raye out front clipped sizzling 30 grand boxoff.

Jack Edwards ork in the Terrace Room of the Hotel Statler, which usually closes during warm season, turned this rendezvous into a "talk of the town" spot and was handed continual holdovers.

Carl Hoff drew a nice 1,150 admissions at the Raymor-Playmor ballroom. . . . McFarland Twins proved such a sensation that Ben Ford found it necessary to hold-over this band at his popular Tic-Toc. . . . Boston's Stage Door Canteen is definitely set for October opening near the Copley Square theater.

—Michael Stranger

## Jack Jackson Jumps in Dallas

Dallas, Texas — Jack Jackson's jumpin' outfit out Cotton Bowl Casino way is becoming the most popular combo around, featuring jump tunes and slow blues. Bassist Jack Wyatt, former Houston band leader, shares vocal honors with guitarist Joe Horn.

Tenor-man Jim Cullom is hot; Sonny Roden, 88er, plays Basie-style; leader Jackson's blues trumpet is good, and the hides are aptly beaten by Joe Cunningham.

The Harry Jennings ork is at the Bounty Ballroom, while the Don Purcell septia ork returned to Abe & Pappy's. The George Towne band moved into the Adolphus Hotel's Century Room and Carl Ravazza is at the Baker Hotel's Mural Room. Guitarist Freddy Cohen, formerly with the Spud Murphy ork, heads the new band at Jack Peppers downtown spot.

Ed Hagen, local tubman, who was once named America's No. 1 College Drummer by the king himself, Gene Krupa, has left Dallas and is heading for New York.

—C. Phil Hendersow

## New Corners Band

New York—New band at Roger's Corners here is Bob Manners' Music Makers, instrumental quartet out of Cleveland.

## Orch. Leaders—It's Here THE GREAT AMERICAN SONG

**"Defend America"**

Millions Waiting to Hear It. Spec. Adv. Offer—Full Dance Orchestration and copy regular sheet music 25c postpaid. If not highly pleased—Write name—Back comes your 25c. It's Beautiful—It's Catchy—It's Terrific. Palace of Music Publications, Frederick, Md.

## Lounging with the Longhairs

★ By H.E.P.

Down Beat lately, like a lot of other newspapers, has taken some healthy slugs at Prexy Petrillo, president of the AFM. But unlike the slightly slimy tactics of various of the fourth estate, we haven't done it because our wallet said it was for the best.

Down Beat's staff are all musicians, either by profession or by intent. What we have said about Petrillo, we consider right and just, and something that should be said. But on the other hand, we feel that what Mr. Petrillo says and does is strictly a matter that concerns us and you as musicians—perhaps concerns in some respects the general public, but certainly is no business of some of the reactionaries that are sticking their noses in it.

Lately Prexy Petrillo has been scorched all over again because he warned the City Auditorium and Smith College respectively that they would be put on the national unfair list of the AFM if they allowed the Boston Symphony, a non-union orchestra, to play there.

This of course, is the latest in a long series of moves by Petrillo to force the Boston Symphony into the AFM. He has barred them from recording, the radio, and in a long and difficult battle, has taken away most of their guest solo stars.

The Boston Symphony is a tough nut to crack however. It is backed by a group of Beacon Street patrons among whom are some of the most vicious anti-unionists in the country. Then too, the men in the orchestra have no fear of incurring Petrillo's wrath. They know that once they join the orchestra, they have a job virtually for life—and can thumb their noses with impunity at the AFM.

Backed as it is, in a way that no other orchestra in this country is, the Boston can exist independently of most of the extra-curricular sources of income which other orchestras need, and which Petrillo has already denied the Beanhillers. Frankly, the Boston Symphony is such an outstanding orchestra in its own right that it can play to packed halls all year long in its own town and virtually break even, even though it pays generally the best salaries in the country to its musicians.

It is well-known also that one reason that the Symphony is as good as it is, is that it is bound by no union rehearsal regulations—that the men in the orchestra don't

keep one eye on Koussevitsky and the other on the clock.

Artur Rodzinski, director of the Cleveland Symphony, was so impressed the last time the Boston orchestra played in his city that he went to Koussevitsky and frankly admitted the section playing of his men couldn't compare to that of the Boston, and what was there he could do about it?

Koussevitsky, slightly taken aback by this unusual display of modesty and frankness on the part of a fellow conductor, remarked quite seriously that the Boston was better than the Cleveland orchestra because it had twice as much rehearsal time a week.

Despite all this, I think Petrillo is dead-right—and if he has to resort to the starving-out tactics he has used—fine.

I've heard many times over some of the bloodthirsty threats voiced by lady patrons of the Boston as to what they would do to Petrillo if he ever messed with "their band." That they haven't been able to come up with some backing to these threats is only inefficiency, rather than lack of intent.

It's also claimed that the Higginson grant and some of the other monies of the orchestra specifically state that the orchestra shall under no circumstances join the union, otherwise the monies shall be forfeit.

Number one, good lawyers have told me that they doubted whether this provision would stand up in court. Number two, even if it did, then the Boston Symphony should lose the money and take its chances. Other union units with much less endowment have managed to get along—there is no reason why the Boston cannot just as well.

Scabbing of any kind is dirty business. This is particularly so, because it is so completely unnecessary. There can be no questioning the fact that having the Boston Symphony a non-union orchestra makes it difficult for the AFM in bargaining for other classical units, and hindered it greatly in bucking the Tibbett Guild of soloists. There is no reason in the world why the Boston shouldn't become a union orchestra, and do so graciously without some of the mutterings that have ensued from its backers.

Certainly there is no questioning the fact that some of the AFM's policies with regards to rehearsal hours are wrong. But there is also no questioning the fact that as part of its joining contract, the Boston and the AFM could agree on changes that would not only enable the Boston to play as well as it has in the past, but perhaps make life easier for other orchestras as well.

## Seattle Tribe Comes On

Seattle, Wash.—Drawing over-capacity crowds Sat-nightly at the Senator Ballroom is Ken Cloud's Commodores nine-piece group with a kick style that sends local cats rocking. Featuring three reeds, three brass, and three rhythm this young outfit constantly strives for good variety in their hot and sweets.

Personnel includes Norm Benno and Johnny Fiscus, tenors; Larry Jurick, alto; Chet Collins, Henry Umland, trumpets; Bob Evans, piano; Doc Randolph, bass; Clyde Nelson, skins; and leader Kenny Cloud fronts on slip-horn, sitting in with the reed section on alto and clarinet for the smoother arrangements. Doris Claire handles vocals.

Good original featured by this crew is *I've Only Myself to Blame*, penned by tenor-man Johnny Fiscus.

—Val Foubert

## Lawnmower Has Rhythm, Too



Westchester, N. Y.—Here's that drummer man, Gene Krupa, on a queer kick. He spent his recent vacation cutting grass and building rock gardens at his home in Westchester, his press agent swears. The Krupa band, with Ray Eberle sharing billing with Anita O'Day and Roy Eldridge, has dates at the New York Paramount, the Hollywood Palladium, on the MGM lot for a picture, and at the Sherman in Chicago coming up. Ray Levitt Photo.

## RICKENBACKER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE

—MANUFACTURED BY—

ELECTRO STRING INSTRUMENT CORPORATION

6071 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

## 3 GREAT Drum Books!

### GENE KRUPA Drum Method—

Expert instruction on rim shots, cymbal breaks, bass drum beats, wire brush rhythms, etc., from America's foremost drum stylist. Includes also famous Krupa solos. Price \$2.00.

### BUDDY RICH Snare Drum Rudiments—

Tommy Dorsey's sensational young drummer offers his book containing 83 lessons, 21 reading exercises and 46 Advanced Rhythmical Studies. One of the most complete drum books ever written. Price \$2.00.

### PHIL RALE Latin American Rhythms—

One of the real authorities on Latin-American beats illustrates a practical method for playing the rhumba, conga, samba, tango, beguine, and Paso Doble. A complete instruction book. Price \$1.00.

See your dealer for any of the above items or order direct from:

## SLINGERLAND DRUM COMPANY

1327 BELDEN AVE. • CHICAGO, ILL.



# Notes

## BETWEEN THE Notes

... BY H. E. P.

Outside of Chattanooga several weeks ago occurred an automobile accident in which Marcellus Green, Erskine Hawkins trumpet man, lost his life, and several others of the band's members were severely shaken up.

Last week the ODT ordered that a certain number of buses be made available to colored bands touring the south.

This may have been the result of the protests of the colored press over the accident, although it was more likely that the trip of Walter White of the NAACP and Cab Calloway to Washington last month was the direct influence responsible.

It's swell that the bands got the buses, and I hope that the committee headed by Judge Delaney of New York will make every effort to see that each band gets a fair break.

But this isn't the answer. White musicians have never hesitated to listen to colored bands and soloists for ideas and inspiration. The music business has always been proud of the fact that there was less real prejudice in its ranks than in almost any other occupation in the country.

It seems to me that it's about time that that pride were turned into a little concrete action. Some of the hair-raising stories that have come out of the south in the last six months make you wonder whether this is 1842. The south evidently either is still sleeping in the pignen of discrimination, or else is run by a bunch of political gangsters that should be removed like lice.

Giving the colored bands buses isn't answering the problem—it's side-stepping it. While it will enable the bands to carry on in a territory that has always been their principal source of livelihood, it also ducks the issue of Jim Crow railroads and hotels and everything that goes with it.

Why in heaven's name should men go overseas to fight for something they believe in, when the same thing is getting cut to ribbons here. The answer is that either most people of this country, who are by now pretty thoroughly democratic in intent, if not in method, don't know what's going on in the south, or else they don't understand the consequences.

Munich taught the world that when you give way a little here and a little there, you eventually lose the whole cake. That's what's

going on in the south today.

The ODT shouldn't have released those buses—they're needed elsewhere for vital defense transportation and for troop movements! What it should have done is unceremoniously ordered the southern railroads to carry colored bands with the same facilities and treatment accorded white bands—and stuck by its guns.

It seems to me that while the south has some pretty crude people living there, it also has a lot of decent, democratic Caspar Milquetoasts that would like to do the right thing, but are afraid to start it. It also seems to me that they would follow willingly if Washington stepped in and showed signs that it meant business.

We have to convince India and Burma and the whole East that we mean business when we spout about the Atlantic Charter. And the question of musicians' travel in the south isn't too small an issue with which to start.

Just as long as I'm good and riled, I might as well get off on another kick that's been bothering me. Last night I read of a good ten or twelve bands breaking up due to the war and transportation problems.

I also heard members of one of the country's big bands threatening to quit because they were only paid between \$50 and \$75 a week to go on the road in day-coaches. A number of them served notice on the leader that unless they were given 30 per cent raises, they wouldn't do it.

Are these guys nuts or what? Nobody questions the fact that the road is tough at any time, and today is a solid nightmare. But everyone can't work locations—and since you do it at a

## Chico Can Use His Batons Now



Wichita, Kas.—Chico Marx hasn't had much use for his batons. Ben Pollack has rehearsed his band so thoroughly that it doesn't even need a down beat from Chico, who prefers to wander around the stage, munching apples, heckling the gal singer—and the audience. So he was delighted when Dorothy Toy and Paul Wing, Chinese ballroom dancers featured with the Marx crew, taught him to eat with chopsticks. Chico just ordered another gross of batons. D. Travis Photo.

loss, you have to make it up on the road, such as it is today.

Don't these men that are talking of quitting realize that they are going to force that many more bands out of the business—that they're all going to flock to the towns looking for jobs—and either the kids will beat them to it or else the high-paid work will be all gone—so where are they?

Certainly plenty of leaders have chiseled men in the past—but this is war. Asking men to do a certain amount of the road at \$75 certainly isn't too much to ask to help keep the business going in some shape.

## Savannah Gets A New Nitery

Savannah, Ga.—In great demand, Savannah is soon to have a new nitery. It will be the *Blue Room*, located on the main road to the Air Base, and within walking distance (for soldiers) of the heart of town. Scheduled to open September 15, it will be operated by the owner of *The Dells*, Alec Mazo, who plans to have floor shows and a five or seven-piece band just as he has now at *The Dells*.

—Charlot Slotin

## Symphony Player Back With Combo

Peoria, Ill.—The Continentals, with Sol Turner on fiddle, opened recently at the Peoria room here, probably for quite a stay. During the season Sol sat with the St. Louis Symphony while his aggregation reigned at the Coronada hotel.

Hepped by Betty Nord's fine vocals, the five piece crew exchanged places with Bob Rafferty's band. With only two nights of playing to go, Bob was stunned in losing two of his men to the Tiny Hill ork. Using the intermission 8Ber, the combo went through with four pieces, still minus a trumpet.

—Ray Shear

## Fire Can't Stop These 'Buoys'

Terre Haute, Ind.—Beating out their rhythms from a scorched stage and using a charred piano remnant, the Normandie Buoys (correct spelling), opened their second week at the Theater Bar here on a 'business as usual' basis following a Saturday night fire which ruined all of the band's instruments and badly burned the stage.

Two guitars and a bass were among the instruments lost, but were replaced immediately by special handling from Kalamazoo, Michigan.

## Stubbs Is Happy About It All

There is joy tonight in England following the British Broadcasting Company's ban on crooners and swing classics if we are to believe Mr. J. Sandon Stubbs, president of the Liverpool Rotary Club, Liverpool, England. Said Mr. Stubbs: "I cannot say how much damage has already been caused to young people by the wailing saxophone and the wretched crooner, but it is indeed good to know that the BBC intends to put an end to this sort of thing."

End quote! Well, Crosby!!

A COLUMN FOR RECORD COLLECTORS.....

# THE HOT BOX

By GEORGE HOEFER, Jr.

Henry Red Allen, Jr.'s first musical instrument was an old fashioned alto horn known as a "peck horn" used to complement chords in the New Orleans brass bands of fame. Red played the horn in parades when he was so small that his



Red Allen

father Henry Allen, Sr. or Willie Hightower had to carry him. When the younger Allen reached the age of thirteen he took up the trumpet and played in small Orleans groups. Punch Miller taught young Red to riff. Although born in Algiers, La., Allen belongs to the coterie of famous N. O. horn men and in 1927 joined the King Oliver band in St. Louis in time to make the famous two week stretch of Oliver's Dixie Syncopators at New York's Savoy's Ballroom. He was the first to leave

when nothing happened with the Oliver Gotham invasion. He went back home and played for two years with Fate Marable on the riverboats.

In 1929, Red went back to Manhattan to make records. His first record date of any kind was under his own name using Luis Russell's Orchestra. These were the Victor sides of *Feeling Drowsy* (53929) and *Swing Out* (53930) on Victor 38080. At this time he joined Russell at the Saratoga Club and began his long years of association with Jay Higginbotham, Pop Foster, Al Nicholas and Luis Russell. He turned down an offer from Duke Ellington at the time Cootie joined the Duke electing to remain with the New Orleans boys and to later work with Louis Armstrong all over the country as featured trumpeter. During the time of his Armstrong association it was "after Louis comes Red."

Red Allen has been a prolific recording musician and has participated in a great many jazz classics. One of the most interest-

ing recent discoveries is his presence on our record of the month: *Page 334 Hot Discography, Page 194 Jazz Record Book.*

### KING OLIVER AND HIS ORCHESTRA

*Boogie Woogie* (59738)  
VI 38134, Bluebird 6778  
*Mule Face Blues* (59749)

These two sides were made in New York in 1930 on the same day as *Edna* (59747) was made. Oliver was inactive himself due to the failure of his teeth. Red remembers taking solos on both of the two above sides. Discography should be corrected to show Allen on trumpet in place of Dave Nelson.

*DRIVEL JANGLE*: — Jimmie Noone has again changed spots and is now working with his trio at the Whirlaway Bar on Chicago's west side on Ogden Ave.

Has anyone a QRS record of *Kidney Feet* by Dave Nelson's Band?

King Oliver quit recording for Gennett due to the refusal of Gennett to pay the King's transportation to Richmond, Ind. and back from Chicago. King assumed transportation would be paid in addition to recording fees which at that time amounted to \$50.00 per side outright or \$.01 royalty per side. Harrison Smith states many bands were "burnt up" on this assumption. Record companies failed to put anything in writing during the early days.

Keith Lees of the R.A.F. advises he is still interested in trading records with Americans. Mail addressed to his home 211 London Road, Oldham Lanes, England will reach him.

Who's Who in Jazz Collecting reached subscribers in late August and is a must for all collectors. Copies can still be ordered by contacting Bill Love, 930 Broadway, Nashville, Tenn.

## Jo'burg Jam



Potchef-strom, Transvaal, South Africa—The boys in the RAF have jam sessions in Johannesburg at least once a month, according to Marvyn (Bob) Fraser, pianist, who has the distinction of introducing boogie woogie to South Africa. Bob is from Manchester, England, and has been a professional musician since he was 15.

## IS YOUR BAND

on the Cherio hit-wagon yet?

## HAVE YOU

signed up to start the new tunes in your community?

If you have, swell; otherwise join the CHERIO ORCHESTRA CLUB now!

Get 12 new orchestrations, one every month for a year —arranged by the top arrangers, written by the top writers, featured by your favorite bands. Membership costs only \$5.99. Applications must be made before October 30th.

DON'T DELAY!!

FIRST ORCHESTRATION REACHES YOU NOV. 20, 1942

## CHERIO ORCHESTRA CLUB

Dept. DB, Suite 307, 1585 Broadway, New York City

We want to be members of the CHERIO ORCHESTRA CLUB. Enclosed is check (or money order) for \$5.99. Send orchestrations to:

Name of Band \_\_\_\_\_  
 Representative \_\_\_\_\_  
 Street or R.F.D. \_\_\_\_\_  
 City or Town \_\_\_\_\_ State \_\_\_\_\_

(Membership applications must be in the mail on or before October 30, 1942)

# ALONG MELODY ROW

If *Did You Ever Dream a Soldier's Dream* hits the Hit Parade, royalty checks will have to be sent to its author care of San Quentin prison, for that is the residence of Harry Steinhauser until June 5, 1943. Harry is in San Quentin for issuing worthless checks during a lull in his life and it was there that he took up music writing seriously and it was by the San Quentin prison band, with which he plays trumpet, that his song was debuted on the San Quentin radio program. Following the broadcast, hundreds of letters poured into the prison asking for repeats. Memorie Music Publishing Co. of Hollywood picked up the tune and is plugging it for a potential hit.

The "Big Three," Robbins, Feist, and Miller music companies distributed royalty checks to its writers early this month for the first six months of 1942. Total royalties amounted to \$149,000.

Chick Kardale is now representing Warock Music Company in Chicago. Along with this announcement comes a new Warock ditty, *Every Night About This Time*, a torch ballad by Ted Koehler and James V. Monaco. Another new appointment finds Bobby Gross now with Leo Feist in Hollywood. And an innovation is Charley Flynn's operating his own firm in Steinway Hall, New York.

In the patriotic line is Robbins' *Hip Hip Hooray* by Henry Nemo and Milt Ebbins. With the demand for good war songs, this one has been picked up by Dick Jurgens, Vaughn Monroe, Andy Kirk and Scat Davis for recording. The tune has a special patriotic chorus inserted to comply with the government's request for certain emphases for psychologically good public reaction. And Sammy Fain answers the patriotic urge upon request of Signal Corps members at Camp Prouter and has turned out a song for them, *The Message Must Go Through*.

So that no record companies could claim a scoop on *Manhattan Serenade*, Robbins has had the tune restricted for the past many weeks until September 1, but it is now being released by Tommy Dorsey, Jimmy Dorsey, Harry James, Jan Savitt, Dinah Shore, Ray McKinley and Sam Donahue. This is the popular debut of the tune although it has long been known in its original form.

But *I Never Do* is Isham Jones' new tune published by Forster Music Publishers, Inc. Forster apparently plans release of several Jones tunes because they are definitely on a plug for Ish as well as this present tune.

Harms comes up, with a Sig-mund Romberg Song Album following wide request for such a book. Published in two separate

## SHEET MUSIC BEST SELLERS

- HE WEARS A PAIR OF SILVER WINGS (Shapiro-Bernstein)
- JINGLE JANGLE JINGLE (Paramount)
- I LEFT MY HEART AT THE STAGE DOOR CANTEEN (U. S. Army)
- WHO WOULDN'T LOVE YOU (Maestro)
- IDAH0 (Mills)
- JOHNNY DOUGHB0Y FOUND A ROSE IN IRELAND (Crawford)
- SLEEPY LAGOON (Chappell)
- TAKE ME (Bragmann, Vocco & Conn)
- MY DEVOTION (Smith, Jay, Selost)
- KALAMAZOO (Bragmann, Vocco, Conn)

## SONGS MOST PLAYED ON THE AIR

- BE CAREFUL, IT'S MY HEART (Barlia)
- AT LAST (Feist)
- I LEFT MY HEART AT THE STAGE DOOR CANTEEN (U. S. Army)
- MY DEVOTION (Smith, Jay, Selost)
- THIS IS WORTH FIGHTING FOR (Harms)
- HE WEARS A PAIR OF SILVER WINGS (Shapiro-Bernstein)
- JUST AS THOUGH YOU WERE HERE (Vankeel)
- KALAMAZOO (Bragmann, Vocco, Conn)
- TAKE ME (Bragmann, Vocco, Conn)
- CONCHITA LOPEZ (Famous)

books, the albums include *Drinking Song, Nina Rosa, Rangers Song, Wanting You, Rif Song*, and many others. They are also publishing three new arrangements for piano duet by Gregory Stone, composer and arranger. The tunes are *Blue Room, Jalousie* and *Strike Up the Band*.

Leeds has a new method book on the Blues and *How to Play Them* by Frank Paparelli. Taking its lead off from Pinetop Smith's Blues, it looks like a competent book.

Our national motto, "In God We Trust," has been set to music by Mark Twain Clement of Hagerstown, Maryland. Although working as a spot welder at Fairchild Aviation, he found time to write his patriotic song. Norman Edwards Music Publisher has a new tune in *Harlem Soldier Boys* by May Weyer McKague, veteran vaudeville performer. This firm is the new Pacific Coast outfit from Hollywood which recently introduced *Feeling Zero, I'm the Guy That Wakes Them Up*, and *Adam Taken a Wife*.

Robbins Music is going ahead with its small ork series. *Feeling that with the war situation what it is, small band scores will play a big part in the music business from now on, Robbins has arranged to publish all the original scores of Red Norvo's small band, as well as a 7 piece Rhythmaire series by Will Hudson. Robbins by the way is going ahead with plans for his Lion Records, asking for label designs last week. He evidently feels that the Petrillo-government mess will be cleared up soon enough to make it worth his while.*

Lillian Bonnem, a newcomer to the business but with a notebookful of tunes and millions of ideas, hit BMI with twelve new tunes in one parcel this month. Her return letter bawled her out but good for sending so many tunes at once and then went on to say that they would make professional copies on four of the twelve. Her tunes are good and can do well . . . lyrics

## Gob Songwriter Gets Break



Chicago—Sailor Bill Demand, a 23-year-old gob from Texas, got a leave of absence from the Great Lakes Training Station here a couple of weeks ago and was flown to New York as the guest of Andre Kostelanetz, shown here with him. There Bill heard the Kostelanetz orchestra play, and James Melton sing, a ballad which he had written, *I Only Know*. He has pledged royalties to navy relief. Official U. S. Navy Photograph.

also show promise. Most successful team of the '20's was DeSylva, Brown and Henderson. Note that DeSylva is now Paramount production head, Brown is producing at MGM, and Henderson has just been signed by RKO.

He worked two seasons at the Reuban Bleu with Mildred Bailey and has been at the Door since then. He doesn't like working with a band as well as playing alone, claims a rhythm section hampers his changes.

No boogie-woogie exponent, Herman can play the stuff if called on, but prefers something more subtle. He feels that too many pianists sacrifice melody to power and beat, and that there's room for a musician who puts the emphasis on soft, polished technique with a definite finish.

Favorite numbers in his repertory are arrangements he's done of Rachmaninoff and Chopin pieces, along with some Gershwin, Cole Porter and Rodgers and Hart tunes. He's fast—has a right hand toward the Tatum side—and a really melodic left hand. Chit's stuff is subtle, but it swings. —mix

## SINGLE SLANTS

### Herman Chittison

(Retired at the Famous Door, New York)

Here's a guy who has backed the singing of Mildred Bailey and Maxine Sullivan, played jazz piano with Willie Lewis and Louis Armstrong and yet has all the earmarks of a classically trained performer. Judging by his taste in tunes and intricate style, you'd probably guess that Chittison was a Julliard School graduate who thought swinging the classics in night clubs more fun than the concert stage. You couldn't be more wrong.

Herman Chittison, born in Flemingsburgh, Kentucky, in 1908, never took a piano lesson in his life. As a matter of fact, the town he lived in was so out of touch with the music world that Herman never heard a really good pianist until he was almost twenty. Somehow, like many other jazz men, he taught himself to play and, when he was still a kid, got a job with Zach White's band out of Cincinnati. He stayed with White for two years and then decided to head for New York and the bright lights.

Luckier than most, he started off with a bang, landing an accompanying spot with Stepin Fetchit. After playing theater dates and making a tour with the comedian, Chittison went to Europe in 1934 and joined Willie Lewis' band. This was one of the real American jazz bands abroad and went over big. There was Bill Coleman and Jack Butler on trumpet, Billy Burns, trombone, Jerry Blake, alto, and other fine musicians moving in and out all the time.

Chittison's next job was underlining the famous Armstrong twelve week tour of the continent, hitting most of the big cities in Europe. Herman decided that he liked this kind of traveling and when the trip with Louis was finished, he went off on his own hook, working the smart night clubs in Budapest and along the Riviera. Returning to Paris eventually, he went back with Willie Lewis and played in many of the jam sessions that Panassie organized. He also made some recordings about that time. They're chiefly French Brunswick and Swing labels and are listed under Bill Coleman, Willie Lewis and Louis Armstrong.

Herman came back to this country in 1940, after a trip to Egypt.

## Bix Tram Pal Picks Horn of Andy Secret

Cincinnati—"I think that *Down Beat* owes its success to Bix Beiderbecke. Ever since the first issue rolled off the press, practically each succeeding issue thereafter had some sort of story concerning my old team mate."

Those words were spoken by Al Gande, the Wolverine trombonist who teamed up with Bix for a long time.

"The poor guy has been dead for a long time so why not let him rest?" Al said. "The guys who rave about him now, and those who claim him as an old crosy, never thought of saying all of the good things when he was living. They waited and got on the band wagon with the press after he had been under the sod for years. I will agree that Bix was a great cornet man, but I don't think he had a thing on Andy Secret who is now with John Scott Trotter on the Crosby show.

"Fact is, I believe that Andy always had a little more on the ball than Bix. My reason for saying that is that Andy was a better schooled musician, yet he had all the natural qualities that Bix had. He could and can cover a lot more ground and is a much more important cog in a band where there is more than one brass man.

"And along with that, Andy could go along with Bix any day in the week on a takeoff chorus. As for tone and phrasing, if your life depended on it you couldn't tell which was which. Of course, I have naturally always been a great admirer of Bix, having worked a long time with him. I would probably know his weakness better than a lot of these so-called critics. And I know his good points too!"

Al Gande, who has a great rep as a fine tram man, is now playing Ault park here with Jimmy James and his WLW ork. —Bud Ebel

## Miles Rinker Joins

New York—Miles Rinker, brother of Mildred Bailey, resigned as manager for Tony Pastor and enlisted in the coast guard.

## 4 Lyttle Sisters



You've heard about the Three Little Sisters, of course? Well, this ain't them, chum. These are Mary, Sally, Sue and Darlene, the Four Lyttle Sisters, who were introduced to Hal McIntyre by Maxine Andrews, who sings herself. So now they're members of the McIntyre crew. Maurice Seymour Photo.

### STUDY ARRANGING

WITH

### OTTO CESANA

EVERY Musician Should be Able to Arrange

Complete Course One Year

CORRESPONDENCE

OR

AT STUDIO

They studied with Otto Cesana:

- (Arr. For)
- Van Alexander.....Van Alexander
- Charles Garble (age 16) Milt Britton
- Matty Matlock.....Bob Crosby
- Andy Phillips.....Claude Thornhill
- Herb Quigley.....Andre Kostelanetz
- Alvino Rey.....Alvino Rey
- John Phillip Sousa, III. (Conductor)
- Al Wagner.....Roy Fox
- Bobby Weed.....Paul Whiteman
- And many others.

NOW AVAILABLE!

- Course in Modern Harmony (Complete material).....\$3.00
- Course in Modern Dance Arranging (Complete material).....\$2.00
- Course in Modern Counterpoint (Complete material).....\$3.00
- Reminiscing (Score).....\$1.00
- American Symphony No. 2 (Score).....\$4.00

OTTO CESANA 29 W. 57 St., N.Y.C. Tel. PLaza 5-1280

HIGHEST RATED IN UNITED STATES

## MUSIC PRINTERS AND ENGRAVERS

SINCE 1906

- WORK DONE BY ALL PROCESSES
- ESTIMATES GLADLY FURNISHED
- ANY PUBLISHER OUR REFERENCE

### RAYNER DALHEIM & CO.

2054 W. LAKE ST., CHICAGO.

Chicago

10:00	Fa
10:30	Ma
11:00	Ma
12:00	(n)
	key
P.M.	
12:00	Ma
1:15	Te
2:00	Ma
2:30	Ma
3:00	Ma
3:30	Ma
4:00	Ma
4:30	Ma
5:00	Ma
5:30	Ma
6:00	Ma
6:30	Ma
7:00	Ma
7:30	Ma
8:00	Ma
8:30	Ma
9:00	Ma
9:30	Ma
10:00	Ma
10:30	Ma
11:00	Ma
11:30	Ma
12:00	Ma
12:30	Ma
1:00	Ma
1:30	Ma
2:00	Ma
2:30	Ma
3:00	Ma
3:30	Ma
4:00	Ma
4:30	Ma
5:00	Ma
5:30	Ma
6:00	Ma
6:30	Ma
7:00	Ma
7:30	Ma
8:00	Ma
8:30	Ma
9:00	Ma
9:30	Ma
10:00	Ma
10:30	Ma
11:00	Ma
11:30	Ma
12:00	Ma
12:30	Ma
1:00	Ma
1:30	Ma
2:00	Ma
2:30	Ma
3:00	Ma
3:30	Ma
4:00	Ma
4:30	Ma
5:00	Ma
5:30	Ma
6:00	Ma
6:30	Ma
7:00	Ma
7:30	Ma
8:00	Ma
8:30	Ma
9:00	Ma
9:30	Ma
10:00	Ma
10:30	Ma
11:00	Ma
11:30	Ma
12:00	Ma
12:30	Ma



# Dialings for Dancetime

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

## SUNDAY

- 10:00 Fantasy in Melody—Paul Lavalle's Orchestra—Blue
- 10:30 Enig Over Jordan—CBS
- 11:00 Maraca Malt—Blue
- 12:00 (noon) Sunday Down South—Beasley Smith Orchestra—NBC
- 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 Horby Fields (Army Band), Fort Dix, N. J.—MBS
- 2:30 Max Baucus, On Tour—Blue
- 2:30 Music for Neighbors, shortwave from Rio de Janeiro—NBC
- 3:00 Orchestra from Coast Guard Station, N. Y.—MBS
- 4:00 Keston's Orchestra—CBS
- 4:30 John Kirby, Hotel Ambassador, Chicago—Blue
- 6:00 Hal Melatyre, Glen Island Casino—CBS
- 6:00 Mark Kony's Orchestra, from Canada—Blue
- 7:15 Mildred Bailey—CBS
- 7:30 Flitch Band—Wagon—NBC
- 10:00 Spitalny All-Giel Orchestra—NBC
- 10:15 Tommy Tucker, Palmer House, Chicago—MBS
- 11:15 Jimmy Dorsey, Hotel Sherman, Chicago—Blue
- 11:15 Bobby Byrne, Hotel Edison, N. Y.—CBS
- 11:30 Mitchell Ayres from New York—Blue
- 11:30 Tommy Dorsey, Palladium, Hollywood—CBS
- 12:00 (midnight) Lawrence Walk from the Trianon—MBS
- 12:00 (midnight) Gene Krupa, Meadowbrook—CBS

- 8:00 Morton Gould Orchestra, Music for America—MBS
- 8:00 Dave Ross, Gassy Simms from Hollywood to West—NBC
- 8:30 Horace Heidt from West Coast—NBC
- 8:30 Dave Ross, Gassy Simms from Hollywood—NBC
- 9:15 Jimmy Jay, Hotel Bismarck, Chicago—MBS
- 9:30 Chasers from the Camps—CBS
- 9:30 Meredith Willson Orchestra—NBC
- 10:15 Tommy Carlin's Orchestra, Kenwood Park—MBS
- 10:15 Clyde Lucas, Kenwood Park—MBS
- 10:30 Ozzie Nelson, Harriet Hilliard—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 Kuba, Hotel Statler, Buffalo, N. Y.—MBS
- 11:15 Shop Fields, Edgewater Beach Hotel—Blue
- 11:15 Glenn Miller—CBS
- 11:30 Leo Brown, Hotel Astor—CBS
- 11:30 Del Cadogan, Totem Pole, Auburndale, Mass.—MBS
- 11:30 Ray Heatherton—Blue
- 11:30 Gene Krupa, Meadowbrook—CBS
- 12:00 (midnight) Lawrence Walk, Trianon—MBS

## A.M.

- 12:05 Buddy Franklin—Blue
- 12:15 Art Kasal, Aragon—MBS
- 12:30 Freddy Martin—Blue
- 12:30 Ray Noble from San Francisco—CBS
- 12:30 Barney Spear from Chicago, to Northwest—CBS
- 12:35 Hal Melatyre, Glen Island Casino—MBS
- 1:00 Harry King from San Francisco—MBS
- 1:15 McFarland Twins, Jack Dempsey's New York—MBS
- 1:30 Freddie Nagel's Orchestra from Bill Green's—MBS
- 2:00 Jack Savitt, New Hollywood Casino, Hollywood—MBS
- 2:15 Count Basie, Trianon Cafe—MBS

## WEDNESDAY

- 8:45 Raymond Scott—CBS
- 8:45 Della Rhythm Boys, To South and Midwest—CBS
- 9:30 Paul Lavalle's Orchestra—NBC
- 10:00 Raymond Scott—CBS
- 10:30 Raymond Scott—CBS
- 11:45 Little Jack Little—Blue

## P.M.

- 1:45 Vincent Lopez, Taft Hotel, N. Y.—Blue
- 5:45 David Cheskin—MBS
- 6:30 Milt Hersh Trio, Dempsey's, N. Y.—Blue
- 6:40 Hal Melatyre, Glen Island—MBS
- 7:00 Fred Waring—NBC
- 7:15 Glenn Miller—CBS
- 8:30 David Ross with Betty Rhodes—MBS
- 8:30 Tommy Dorsey—NBC
- 9:00 Basin Street Chamber Music—Blue
- 9:30 Mark Kony's Orchestra from Toronto, Canada—Blue
- 10:00 Kay Kyser—NBC
- 11:00 Leo Ralston, Beverly Hills—MBS
- 11:15 Carl Ravazza's Orchestra, Del Rio—MBS
- 11:15 Ella Fitzgerald and the Four Keys—Blue
- 11:15 Shop Fields, Edgewater Beach Hotel—Blue
- 11:15 Leo Brown, Hotel Astor, N. Y.—CBS
- 11:15 Glenn Miller—CBS
- 11:30 Leo Brown, Hotel Astor, N. Y.—MBS
- 11:30 Low 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 Melatyre, Glen Island Casino—CBS
- 12:05 Ray Moco and his Orchestra from Salt Lake City—NBC
- 12:15 Tommy Tucker, Palmer House, Chicago, to Northeast—MBS
- 12:30 Freddy Martin from Los Angeles—Blue
- 12:30 Rambling in Rhythm—NBC
- 12:35 Sammy Kaye, Meadowbrook—MBS
- 1:00 Lionel Hampton, Casa Manana, L.A.—MBS
- 1:15 Jerry Wald, Hotel Lincoln, N. Y.—MBS
- 1:30 Ernie Herkcher's Orchestra, Chase Club—MBS
- 2:00 Count Basie to West Coast—MBS

## THURSDAY

- 9:30 Paul Lavalle's Orchestra—NBC
- 10:15 Raymond Scott—CBS
- 11:45 Little Jack Little from Washington—Blue
- 1:45 Vincent Lopez, Hotel Taft, N. Y.—Blue
- 2:45 Naki Serenade from Lowry Field—MBS
- 8:00 Raymond Scott—CBS
- 6:30 Milt Hersh Trio, Dempsey's, N. Y.—Blue
- 6:45 Hal Melatyre, Glen Island Casino—MBS
- 7:00 Fred Waring—NBC
- 7:15 Glenn Miller—CBS
- 7:45 Paul Desker's Orchestra—MBS
- 8:00 Jeff Alexander's Orchestra—CBS
- 9:00 Bob Crosby, Music Hall—NBC
- 9:15 Jimmy Jay and his Orchestra, Hotel Bismarck—MBS

**MUSIC PRINTING**  
**MUSIC ENGRAVING**  
 Prompt Service - Low Rates  
 Quality Work  
**Acme Music Service**  
 P.O. Box 944 • Cincinnati, Ohio

- 9:30 Hal Melatyre, Glen Island Casino—CBS
- 10:15 Tommy Dorsey's Treasury Show—Blue
- 10:15 Ray Kinney's Orchestra, Hotel Roosevelt—MBS
- 10:29 Tommy Tucker, Palmer House, Chicago to West—MBS
- 10:45 Gene Krupa, Meadowbrook—MBS
- 11:00 Leo Ralston, Beverly Hills—MBS
- 11:15 Gene Krupa, Meadowbrook—CBS
- 11:15 Jimmy Dorsey, Hotel Sherman, Chicago—Blue
- 11:15 Glenn Miller—CBS
- 11:30 Del Cadogan, Totem Pole—MBS
- 11:30 Xavier Cugat, Waldorf Astoria, N. Y.
- 11:30 Johnny Long, Hotel New Yorker, N. Y.—CBS
- 11:45 Ernie Herkcher's Orchestra, Chase Club—MBS
- 12:00 (midnight) Art Jarrett, Blackhawk, Chicago—MBS

## A.M.

- 12:05 Freddie Eborer's Orchestra—NBC
- 12:05 Leo Brown, Hotel Astor, N. Y.—CBS
- 12:05 Casa Loma, Hotel Pennsylvania, N. Y.—Blue
- 12:05 Alvino Rey, 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 Kobblers to East—MBS
- 1:30 Freddie Nagel's Orchestra, Bill Green's—MBS
- 2:00 Lionel Hampton, Casa Manana, Hollywood—MBS

## FRIDAY

- 10:15 Raymond Scott—CBS
- 11:45 Little Jack Little—Blue
- 12:30 Ted Steele and His Orchestra—NBC
- 1:45 Vincent Lopez, Taft Hotel, N. Y.—Blue
- 5:00 Four Kings of Jive—MBS
- 5:45 David Cheskin's Orchestra—MBS
- 6:30 Milt Hersh Trio, Dempsey's, N. Y.—Blue
- 6:45 Hay Hill, Lake Lawn—MBS
- 7:00 Fred Waring—NBC
- 7:30 Paul Lavalle's Orchestra—NBC
- 8:30 This is the Navy—MBS
- 8:00 Lud Gluskin'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 Dinah Shore—Gordon Jenkins' Orchestra—Hollywood—Blue
- 10:00 Meet Your Navy—Blue
- 10:00 Xavier Cugat, Camel Caravan—CBS
- 11:15 Carl Ravazza's Orchestra—MBS
- 11:15 Bobby Byrne, Hotel Edison, N. Y.—CBS
- 11:15 Jimmy Dorsey, Hotel Sherman, Chicago—Blue
- 11:30 George Duffy, Hotel Cleveland—MBS
- 11:30 Gene Krupa, Meadowbrook—CBS
- 11:30 Low Diamond from Chicago—Blue
- 12:00 (midnight) Griff Williams, Palmer House, Chicago—MBS

## A.M.

- 12:05 Bob Allen, Roseland, New York—Blue
- 12:05 Ray Kinney's Orchestra from Washington—CBS
- 12:05 Richard Himber, Essex House, NYC—NBC
- 12:15 Griff Williams, to Northeast, Palmer House—MBS
- 12:30 Ray Bonson's Orchestra—from Chicago to Midwest—CBS
- 12:30 Freddy Martin—Blue
- 12:30 Johnny Long, Hotel New Yorker—CBS
- 12:35 Leo Brown, Hotel Astor, New York—MBS
- 1:00 Hal Melatyre, Glen Island Casino—Hollywood—MBS
- 2:00 Lionel Hampton, Casa Manana—MBS

## SATURDAY

- 11:00 Service Men's Hop—from Chicago—Blue
- 12:45 Kern Kobblers—MBS
- 1:00 Vincent Lopez—Hotel Taft, N. Y.—Blue
- 1:30 Jerry Wald, Hotel Lincoln, New York—MBS
- 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 Kern Kobblers, The Flagship—MBS
- 3:45 Paul Desker's Orchestra—from Columbus, Ohio—MBS
- 4:30 Ray Kinney—MBS
- 5:00 Matinee at Meadowbrook, Gene Krupa—CBS
- 5:00 Jimmy Dorsey—MBS
- 5:00 Bob Allen, Roseland, New York—Blue
- 5:30 Lucky Millinder, Savoy Ballroom, N. Y.—Blue
- 7:05 Dick Kuba, Hotel Statler, Buffalo, N. Y.—MBS
- 8:30 David Ross—Maxine Grey—MBS
- 9:00 Hit Parade—CBS
- 10:00 Joe Rizzo's Orchestra—Kay Lorraine—Blue
- 10:30 Ted Steele's Studio Club—NBC
- 10:30 Bobby Byrne, Hotel Edison, N. Y.—CBS
- 10:45 Ray Kinney, Hotel Roosevelt—MBS
- 11:00 George Duffy's Orchestra—MBS
- 11:15 Hal Melatyre, Glen Island Casino—CBS
- 11:15 Dick Kuba, Hotel Statler, Buffalo—MBS

We are very pleased this column to pass on to you some items of interest to those of you who have been asking for information as to how to start a fan club. We will run more information in subsequent columns because we cannot devote too much space. If you are interested in getting a complete booklet on the subject, however, you may get one for a small sum from the Tommy Dorsey Fan Club, Juanita Foote, Vice President, 1139 South Quincy, Tulsa, Oklahoma.

The first thing to do is to make your plans as to what you are going to do with your fan club. You cannot satisfy your members if you are just going to write them and tell them they are

members and let it go at that. Plan to put out a paper . . . plan to have parties . . . plan publicity schemes to help your band . . . plan your membership cards . . . always keep activity plans in mind. They are the backbone of your members' interest. Then before you do any more, you must write to your band leader or whomever your club is to 'praise'. Send him all of your plans so that he can see your interest and sincerity and can see that you are going to be an aid to him and not a detriment. That is all the advice we can give this time and it means also that we shall have to merely list clubs for the rest of the column. If you are interested in any of them, addresses are complete.

### List of Clubs

Beginners in Music Club, Hal Stewart, 721 Van Sulen Avenue, Brooklyn, New York; Jerry Wald Fan Club, Milt Supman, pres., 510 West 11th Ave., Huntington, W. Va., or Les Zimmerman, 247 Park Avenue, New York; Vaughn Monroe Fan Club, Eileen Kalil, 69 Swan Street, Lawrence, Mass.; Vincent Lopez Fan Club, Box 9, St. Jovite Sta., Quebec; Gene Krupa Fan Club, Audrey Edwards, 156 Christie St., Newark, N. J.; Boogie Woogie Boosters, 2825 Euclid Heights Boulevard, Cleveland, Ohio; Lionel Hampton Flyin' Home Fan Club, James Rhodes, c/o D. Jackson, 327 West 52, New York; Charlie Barnet, Jimmy Dorsey or Hal McIntyre Fan Clubs, Art Lesser, Queens Gardens Apartments, 98-41 65th Avenue, Forest Hills, New York.

Consolidated Fan Clubs of America (for all club presidents), Bob Corrado, 2320 Catherine Street, Northbrook, Illinois; Chuck Foster Fan Club has combined with the Music Makers Club, 105 Prospect Avenue, Maywood, N. J.; Harry James Fan Club, Bob Healy, 2320 Avenue 'T', Brooklyn, N. Y.; Jerry Wald Fan Club, Jack Hoerig, 49 So. Pierson Road, Maplewood, N. J.

### About Earl Schultz

Earl Schultz turned his Johnny Long Fan Club over to Frances Cullinan, Rt. 2, Box 190A, Ridgefield, Washington. He is still in charge of publicity. He is record reviewer for the Mel Powell Fan Club, Florence Hassard, 165 Babylon Turnpike, Merrick, N. Y., publicity manager of Johnny Long Fan Club, Eva Vosteen, 234 51st St., West New York, N. J., and is president of his own Vaughn Monroe fan club, 2112 Maplewood Avenue, Chicago, and had better settle down.

The daughter of the General Consul of Chile, Alma Hubner, Consulado General de Chile, 555 So. Flower Street, Los Angeles, California, is a rabid Benny Goodman fan and would like to join a good BG club where she can get a lot of information about him. She even writes jazz articles herself. Her letter is very interesting and she would be an asset to a good BG club.

## Played with Bix



Chicago—In the summer of 1922, at White Lake, Mich., Ed Meikel, pianist, shown in the canoe with Bix Beiderbecke at the top, played with Bix in a five piece combination. Ed, now a Hammond organ soloist, wants to know who were the sax player and the drummer, seen at the extreme left and right in the lower photo, and where are they today? Bix is wearing a cap in the second photo.

11:15 Jimmy Dorsey, Hotel Sherman, Chicago—Blue
- 11:30 Leo Ralston, Beverly Hills—MBS
- 11:30 Ray Heatherton, Hotel Biltmore, NYC—Blue
- 12:00 Jimmy Jay, Hotel Bismarck, Chicago—MBS

## A.M.

- 12:05 Freddy Martin, Los Angeles—Blue
- 12:05 Ray Kinney, Hotel Roosevelt, Washington—CBS
- 12:30 Casa Loma—Hotel Pennsylvania, N. Y.—Blue
- 12:30 Jerry Wald, Hotel Lincoln, NYC—CBS
- 12:35 Sammy Kaye, Meadowbrook—MBS
- 1:00 Hal Melatyre, Glen Island Casino—MBS
- 1:15 Henry King, Hotel Mark Hopkins, San Francisco—MBS
- 1:30 McFarland Twins, Jack Dempsey's, N. Y.—MBS
- 2:00 Lionel Hampton, Casa Manana, to West Coast—MBS
- 2:00 Freddy Martin—To West Coast—Blue

**WANTED**  
**Cocktail Lounge**  
**ENTERTAINERS**  
 Immediate location for units of 1 to 6 pieces. Write at once to  
**Consolidated Orchestras and Productions**  
 Suite 509 • Southern Ohio Bank Bldg. Cincinnati, Ohio

**Nothing Can Stop This One!**  
**DID YOU EVER DREAM A SOLDIER'S DREAM?**  
 Created a SENSATION after its first broadcast a few weeks ago, Harry J. Steinhilber has composed America's Greatest Love Song for the Soldier and the Woman He Loves.  
**Wait! Another HIT Possibility!**  
**THERE'S GOLD IN THE MOON TONIGHT**  
 "It's beautiful!" is the verdict of those who have heard it. After hearing Gene Baker sing it, we agree with them. It's a Jack Norberto-Hadi King number.  
**MEMORIE Music Publishing Co.**  
 1509 N. VINE ST. HOLYWOOD, CALIF.

ell, this  
 Four  
 Maxine  
 McIntyre

# RAVINGS at REVEILLE

By "SARJ"

Coming in by carrier pigeon from New Caladonia is another letter from Sgt. Clayton E. Schmidt, who recently sent Sarj another epistle from 'somewhere in the South Pacific.' Clayt is somewhat amazed by the fact that we found anything of interest in his last letter. We found things of interest therein and we repeat on this letter.

Sgt. Schmidt is a little discouraged with the lack of music in New Caladonia, as usual. "Our library of dance tunes is really worn out. How would you like to play *Elmer's Tune* for seven months . . . even Elmer is sick of it." Regarding the question, is it true what they say about the lure of the South Seas, Sgt. Clayton says, "You can have all the South Sea Islands but definitely. . . I'll get my atmosphere from the Coconut Grove. There's no place like the good old USA. There is only one thing you can say for the tropical islands, the acoustics are wonderful. Our ballroom is composed of a chunk of ground and about 19 solid miles of air all around us. Twelve brass sound like a mouth organ." And so, again, Sgt. Clayton Schmidt has come on.

### Jake Hutchison Crash

Sarj is really glad to see the come-on pick up again as per request. The letters have really poured in this time. Received a quick note from Jake Hutchison who is now flying in Australia. Before entering the air corps, Hutch (now Lt. Hutch) was an ace swing drummer on the Pacific Coast. Hutch had his pursuit ship do one of those tricks on him and ended up amid a pile of airplane parts directly below where he had been flying. He got out of the crash with minor injuries but soon after contracted a sort of tropical fever. He's now back in the pink however and is co-piloting bombers. Best luck, Hutch.

Bruce Gilmore, former drummer with Buck Basse's Detroit dance ork has kicked between five and eleven Jap planes out of the air, according to a report of action on the Philippine fracas and to sundry letters received from him by his parents and friends. He is to be awarded the Distinguished Service Cross for his service. His official credit is five Jap planes but the official report is always conservative and doesn't count possible crashes.

### Here's Larry Clinton

Sarj is happy to get a communique regarding our old pal, Larry Clinton, the Dipsy Doodler himself. Larry is about to become a Lieutenant in the air forces, according to official press releases. He is at Maxwell Field, Alabama, training at the Central Instructors' Flying School there. Larry quit his band in February and took CAA training, got his license, piled up 300 hours in record time and was selected for work at Maxwell, which was exactly what he wanted.

Bob Zurke, the old Tom Cat of the Keys, took a quick trip to Camp Roberts for a visit with the boys there. He played for them and later jammed with the Infantry band, many of whose members had played with Zurke before. Sgt. Jack Cathcart, former trumpet with Artie Shaw and Dave Rose, was one who sat in. Bob stayed at the guest house and had a solid time with all concerned as did all concerned have with Zurke. Following his appearance, Bob returned to his Hangover (that's where he's playing, you dope.)

### One Man Band

Private Morton Robbins, formerly of Chicago, is now the only musician at Buckley Field, Colorado, and he plays piano. It looks like he's going to have a rough time playing for company drill all by himself . . . and especially carrying a piano around with him. Buff Estes, former Goodman sax star and arranger, can now be dug

with the Air Corps Band at Tampa, Fla.

Sarj checked Drew Field to see how things were coming along and discovered that Private Mojmir Sedlac has dropped his kit bag in the barracks and is planning on staying awhile. Pvt. Sedlac, besides having a terrific name to pronounce, is an expert fustist, having played in the Chicago Oak Park Symphony orchestra and for the studios in Hollywood. Recently in Mexico City, Mojmir wrote an Argentine tango between siestas.

### All Star Sessions

But the cats down at Camp Bowie, Texas, are rifting but solidly with an all star outfit which is making some of the name civvy leaders consider joining the army so that they can pick up some good men again. Here's a partial lineup: Sgt. Frank Vicari, ex-Teagarden (J) drummer; Pvt. Robert Watson, vocalist before Pha Terrell with Andy Kirk; Cpl. Roger J. Dietz, Vaughn Monroe tenor; Pfc. Dick Purcell, Tony Pastor vocalist; Tech. Sgt. Elviro D. Todino, first clarinet in Boston symphony; Pvt. Tom Snook, pianist in Minneapolis Symphony; Sgt. Rudolph Fellner, pianist and conductor of his own concert orch in Vienna before the Anschluss; Sgt. Willard Brisson, boogie woogie pianist from Birmingham's Cotton Club; Sgt. Charles Brown, pianist and leader of his own orch on pacific coast; Sgt. Charles Warren, guitar and vocalist, formerly with Carolina Cotton Pickers and Sunset Royal Entertainers in Florida; Sgt. Lew Parker, vaudeville vocalist and impersonator; Pvt. Archie Jones, ex with Isham Jones; and Pfc. Dan Curran, pianist and vocalist with Brad Hunter in Pittsburgh.

Alto man Fred Tracey from Ben Pullo's ork is flying for the navy and his ex colleagues want to say 'hello' to him via Sarj. "Hello, Fred!" And drummers even have a tough time practicing in the army. Sarj found Pfc. Rockie Marsobian beating a practice pad in the boiler room of the public relations office at Gardner Field, Texas. And, incidentally, band mascot Snooky, the pup, ignores the regular characters at Gardner Field. Snooky is a hep pup and only hobnobs with musicians.

### Note on Heffner's Shirt

Someone wants to know if Howard DuLany, former Gene Krupa vocalist is still at Fort Dix and where is Jack Leonard. Anyone answering these questions will be awarded a complete set of luxurious mohair upholstered cushions like those found on a 1942 model 'jeep.' And since Sarj is locating people, he might as well tell you that he finally found Eddie Heffner, the west coast band booker, on a thirty day furlough in Long Beach, but now he's lost again. Anyone finding him will please send him to Down Beat c/o the address pinned on his shirt. Even if he is a corporal, he sure gets lost easily. Chappie Willett, well known arranger for musicals and top civvy bands, goes into the army.

Pvt. Steve Mizerak, ex Ted Stevens bass man from upstate New York, is now addressed as Pvt. Steve Mizerak, 573d Tech. Sch. Sq. (sp), Training Squad, No. 790, Miami Beach, Florida, and he would like for some of his old pals and cut-throats to address him there. Bill collectors please note: not you! Oh, yes. To the tune of the army band dashing off a quick roundelay and a wedding march, Pvt. Charles Snyder of the Army Air Force, Stout Field, Ind., former leader of the Cadets band in

## Keeping Cool in Washington



Washington, D. C.—The newest capitol night spot, Uline's Summer Gardens, because of its location near the center of the city, is expected to be an answer to the gasoline rationing and tire problems. Since it was an ice manufacturing plant before it was turned into a dance hall, it also may answer the problem of keeping cool. Bandleader Jack Coffey and his pretty vocalist, Ginny Bearnhart, are demonstrating. The Gardens can hold about 4,000 jitterbugs and can seat at least an additional 2,500 at tables. Photo by Bill Bruder.

## Benny Takes Off

Here's an excellent sample of Benny Goodman's clarinetting. Chord symbols are indicated above each measure so that piano or guitar can transpose down a tone for accompaniment.

Harrisburg, Penn., announced his engagement to Ann Koser, vocalist of his rival band, the Cavaliers, in Harrisburg. No date has been set.

The mail is so wonderful this time that Sarj is going to have to stick some of it back in his tired old kit bag and save it until the October 1 issue of the Beat and Ravings at Reveille. Keep up the good work, gentlemen. Okay, chum, play reveille.

## Lyman Praises Texas Camp Ork

Abilene, Texas — Abe Lyman caused some happy commotion here last month. After playing a joint show with his band and the camp unit led by Lt. Bob Tiffany, whose connections were formerly with Fio Rito and Will Osborne, Lyman said that he thought the

## Corporal Joe Digs 'Father' On K. C. Date

Kansas City, Mo.—K. C. cats got a double thrill last month when Earl Father Hines played a one-nighter. Who should drop in from Fort Riley but Corporal Joe Louis, world's heavyweight champ, with a rumor about his promotion to sergeant. Sitting up on the platform throughout the evening, Joe really knocked himself out. Said Louis, "The Father sounds terrific." Said Promoter Clark, "If only I had known, think of the bigger crowd we could have had."

### Johnny Coon Back

Johnny Coon, red-headed son of Carleton Coon of the famous Coon-Sanders crew which started in K. C., has opened an engagement on the Sky-Hy roof of the Hotel Continental with his orchestra. Coon is a solid, likable fellow who has inherited much of the talent of his father.

The cats are getting full-time cooperation from a few radio stations in K. C. All the solid music



Left to right: Madeline Green, singer with Earl Hines; "Father" himself, at the piano, and the Champ, Joe Louis, marking the rhythm lightly. Pic by Rose.

time will allow. Feature programs such as *Senhion at Sam's*, *Meet the Band*, *Do You Dig It*, and *Come In Harlem*, are daily features.

### New Spots Planned

Attention K. C. jive hounds. Watch for openings of several new niteys with imported Chicago and Orleans crews and a new dance hall featuring name bands. . . Erskine Hawkins at the Muni auditorium and Bob Chester at Fairyland ballroom both played one-nighters here late last month and both drew fine crowds. . . Les Handley's band is at Mary's. . . The Four Tons of Rhythm, a terrific combo of two guitars, a bass, and a saxophone, are still pulling



Three sharp cats in zoot suits at the Kansas City Hines bash, 52 knee, 10 cuff and 40 length coat. Pic by Lee.

the younger set to Martin's-on-the-Plaza.

Bus Moten, younger brother of the famous Benny, holds the chair at the White Horse, while Julia Lee continues to draw crowds at Milton's. . . Filling George Tide's vacancy at Tooties Mayfair is Bill Searcy, a piano man with a band. . . Jessie Price and his band are back at the College Inn. . . Emil Petti and his crew are being brought from Chicago for the next run at the Drum Room in Hotel President.

—Don Rose

Camp Barkely band "was undoubtedly the best army orchestra I have ever heard—better than even the Camp Dix band."

Feature of the evening was a 27 man jam embroglio on *One O'Clock Jump*. Basie never ain't heard nothin' like this, leave us assure you.



# PROFILING the PLAYERS

## CLAUDE THORNHILL AND HIS ORCHESTRA

Claude Thornhill . . . pianist . . . arranger . . . if *The Amazing Mr. Thornhill* hadn't run away from home when he was fifteen, swing might have lost one of its top personalities . . . born in Terre Haute, Indiana, on August 10, 1911,

started studying classical piano when only four at mother's insistence . . . she was, and still is, a church organist and choir director, and saw a great future for her only child in the classical field. . . . Claude didn't go overboard for this idea, but made terrific progress in his studies and was giving concerts by the time he was six. Claude didn't really begin enjoying music until his early teens . . . started a six-piece band with some neighborhood kids and on their first date the band earned the fabulous sum of one buck for playing at an oyster supper . . . later, added six more pieces and named the outfit *The Twelve-Point Harmonious Outcasts* . . . they played local functions . . . didn't make much, but had a lot of fun . . . more important, Claude discovered that this, and not the classics, was the groove he was looking for.

At home, however, the emphasis was still on the serious side and Claude finally cut out . . . landed a job playing calliope on an Ohio River showboat . . . then joined a small band and started attending classes at the University of Kentucky . . . first big job was with Hal Kemp's band where he played piano and arranged . . . left Kemp in 1931 . . . hit New York, did arrangements for radio shows . . . worked for Goodman, Ray Noble and Andre Kostelanetz next, then went out to the west coast . . . arranged for Bing Crosby, Judy Garland and the Skinnay Ennis band.

Two years later, Claude formed his own band and started out to win a name for himself in the big-time . . . since then, the Thornhill orchestra has made two Glen Island Casino appearances and has done one-nighters all over the country with Claude's odd orchestral effects and solo piano work bringing in the crowds.

Columbia has waxed many of the leader's originals, including his theme disc *Snowfall*, which is a best-seller . . . even though he likes to play swing best, Claude has never quite broken away from that old classical kick as many of his highly stylized arrangements show . . . still likes to listen to Bach and Mozart, too, when he can find time for them, which isn't very often . . . right now, he's much too busy making his band one of the big things in swing music.

VINCENT JACOBS . . . French horn. . . One of the first French horn men to work with a swing band, Jacobs has been with Thornhill more than a year. He was born in Roxbury, Mass., and worked first with an outfit called Harrington's New Englanders. He has a fine long-hair background, having studied at both the Long School of Music and the New England Conservatory, besides working under Wilhelm Valkenier of the Boston Symphony. Is twenty-five and unmarried. He wants to play bass some day.

MICHAEL GLASSE . . . French horn. . . Mike is the new French



horn man in the band, taking over the seat left vacant by Frank Grasse. His birthplace was New York and he studied at the Manhattan School of Music and, with scholarships, under Bruno Janicke of the New York Philharmonic and Joseph Franzl of the Columbia Symphony. He's almost twenty-seven.

JACK KOVEN . . . trumpet. . . Jack, another newcomer, has been with Thornhill for two months. Before that, he played for Little Jack Little, Carl Hoff, Mitchell Ayres, Bobby Byrne and the late Bunny Berigan. Single, Jack spends his spare time digging Louis and Ellington records. He was born in Manhattan and studied under Max Shosberg.

CONRAD GOZZO . . . trumpet. . . "Gozz," 20, is one of the younger members of the band. Born in New Britain, Conn., he studied music with his father and got his first job working for Red Norvo. He played for Johnny "Scat" Davis and Bob Chester after that and has been with Thornhill for a year and a half. His secret ambition is to open a music store some day.

STEVE STECK . . . trumpet. . . Steve is (only nineteen) the band's youngster. This is the first band that he's worked with and he's been with Claude for six months. Seranton claims him as a native son and he studied in Philadelphia with Don Reinhardt. Steve says that his ambition is to open a grocery store.

TASSO HARRIS . . . trombone. . . Harris is one of the band's oldest members in service, having been with it for three years. He's twenty-three, not married, and was born in Pittsburgh. He learned to play on his own and broke into the music business with Ina Ray Hutton and Red Norvo. He enjoys swimming and golf.

BUD SMITH . . . trombone. . . Bud stems from Portland, Oregon, where he was born twenty-nine years ago. He's married and has a daughter named Sigrid. He's worked with a number of bands including Smith Brothers, Woody Herman, Glen Miller, Richard Himber, Henry Busse, Ray Noble and Charlie Barnet. Bud studied with Charles Randall of N.Y.C. and has been with Claude for six months. He's a candid camera addict.

DANNY POLO . . . clarinet and alto. . . A Clinton, Indiana, boy, Danny is forty, has a wife named Beryl and a daughter, Diana. He learned to play at home and found his first chair with Leo Baxter's orchestra. After that he went with Jean Goldkette and then worked with Bert Ambrose (England), Ben Bernie, Lud Gluskin, Joe Sullivan and Jack Teagarden. He's been playing for Claude six months.

GEORGE PAULSON . . . clarinet. . . Doubles on flute, alto sax, and bass clarinet. George was born

in Minneapolis twenty-five years ago and studied at the university there, coming east later to attend the Julliard School of Music. He also took private instruction. Bands that he has played for include Meyer Davis, Charlie Margulia, Jimmy Joy and Art Jarrett. If he ever left the music business, which is unlikely, he'd like to be a dentist. How about that? Might bill himself as a filler-diller.

JACK FERRIER . . . alto sax. . . . Doubles on clarinet, Jack, whose home town is Springfield, Mass., is twenty-eight and married to a former singer. He got his start with Jan Savitt and has played with Bob Crosby and Woody Herman. Joe Allard of New York taught Jack the essentials while listening to Johnny Hodge records helped him develop the kind of polish he likes.

THEODORE GODDARD . . . tenor and alto . . . clarinet. Another Massachusetts lad, Ted was born in Medford, outside of Boston, twenty-four years ago. He's married and has two daughters. Before joining Claude's group a year and a half ago, he worked for Tommy Reynolds and Red Norvo. Ted says that he studied violin first but he didn't like the sounds that came out so he switched to the saxophone, studying under Andy Jacobson in Boston.

CONN HUMPHREYS . . . saxophone. . . . Doubles on clarinet, bass-clarinet. Conn, twenty-eight, and married to a former ballet dancer, was born in Murray, Kentucky. He studied at Murray College in the same state and has worked with Red Nichols and Charlie Barnet. Originally a trumpet player, he decided that he'd do better with reeds and switched over after having his lips cut. When he leaves the band business,

### Betty Joins Phil



New York—Betty Beutel gave up her girl band to join Phil Spitalny, will be one of the *Hour of Charm* girls in the feature film which the orchestra will be making soon on the Universal lot in Hollywood.

he plans to teach music at some college.

BUDDY DEAN . . . baritone sax. . . . Doubles on bass-clarinet and clarinet. Buddy comes from Erwin, Tenn., where he was born twenty-eight years ago. Married to Grace Weller Dean, he got his start playing for Hal Kemp after studying at the Cincinnati Conservatory, following up with the Cincinnati College of Music. Buddy has been with Thornhill for six months and likes to arrange music and play baseball. Some day, he intends to become a hotel manager.

BARRY GALBRAITH . . . guitar. . . . At twenty-two, Barry is married, has a son, Don, and has worked for Red Norvo, Teddy Powell and Vaughn Monroe. He comes from Pittsburgh and studied under his favorite guitarist, Allan Reuss. He's been playing rhythm for Claude the last eight months and is another Ellington, Basie record collector.

MONROE BLITZ . . . bass. . . . Monroe, Brooklyn-born, is twenty-four and single. He got his schooling on bass with Louis Epstein and Phil Sklar and his first jobs with Will Hudson, Benny Goodman and Babe Russin. With Claude for eight months, he picks his boss as his favorite soloist, excepting, of course, Walter Page and the late Jimmy Blanton on bass.

IRVING COTTLER . . . drums. . . . Irving is another musician who

# ORCHESTRATION REVIEWS

## By TOM HERRICK

### I Came Here to Talk for Joe

Published by Shapiro-Bornstein, Arr. by Jack Mason

A pretty, new ballad with an unusual twist that seems to be going places. After a nicely phrased 6-bar intro with an open *la Spivak* trumpet intro in front of a moving background, Mason goes into his special formula of using a cut special chorus before the repeat. It's a nicely voiced ensemble with occasional sax figures. Follows the brace choruses which are split between sax and muted brass, and the final short chorus is a restrained sockeroo.

### Brother Bill

Published by Cherie, Arr. by Johnny Fortis

Louis Armstrong wrote this typical "Satchmo" tune quite some time ago. It's a sort of narrative about a couple of sepia Joes who went hunting and took pot shots at stuff and things they shouldn't have. After the intro, Fortis gives the lead to saxes who relinquish it to the brass at D. Afterward there are bits of jam for tenor, second trumpet, and clarinet, with appropriate background, and the last chorus has a solid beat. Good kicks, especially for the guys who know Louis.

### Manhattan Serenade

Published by Robbins, Arr. by Jack Mason

This is the old Manhattan Serenade, dolled up with a set of lyrics and a slightly different melody to make it come out right. Mason uses B bars from another theme in the tune as a sort of an interlude before the repeat choruses. After the second ending clarinet and the 3rd and 4th saxes double the lead while second tenor plays a descending quarter note figure and brass in hats make with a subdued background. Piano gets a brief solo at E with reeds and brass filling in the cracks, and the last cut chorus gives the lead to brass accompanied by some sharp lead figures. Purty.

### He's My Guy

Published by Leeds, Arr. by Vic Schoen

*Guy* is really a pretty piece of stuff and Schoen's admonition to the lead trumpet man to play his open solo in the first chorus with schmaltz probably won't go unheeded in most cases. After 8 bars of this the first man is joined by the rest of the band for four bars and then resumes the lead by himself. The lead horn man then carries the tuneful modulation practically single handed into the second vocal chorus which is split between brass and reeds. The last chorus rocks nicely.

### Massachusetts

Published by Miller, Arr. by Jack Mason

Robbins' answer to the successful *Idaho*. 8-bars of rhythm intro, an off-the-beat ensemble leads into the opening repeat which is for saxes with plunger brass figures in the background. Sax and brass alternately share the lead and after the second ending second trumpet takes a one-measure pickup into a jam solo which gives him most of the first half of the special chorus with some hep sax figures in the background. At E unison reeds take the lead with brass triplet figures in the background and at F brass gets on a sock chorus while reeds, clarinet atop, play some wild triplet figures of their own for a really thrilling

started out with the violin and discovered that "it just wouldn't jump." So when he decided to learn something else, Irv walked all the way down the line and picked on the jump instrument. He was born in Brooklyn, New York, twenty-four years ago, married, and has a baby girl named Paulette. Red Norvo, who started so many of Claude's boys out, gave Irving his first job, too. Later, he worked for C.B.S., Van Alexander and Larry Clinton. He's been beating it out for Claude for over six months and likes photography and baseball.

last chorus. A very peachy arrangement.

### Friday Afternoon

Published by Mutual, Arr. by Billy May

This is Hal McIntyre's record arrangement of *Friday*, which was arranged by Glenn Miller's jazz trumpet man, Billy May. After an almost sotto 8-bar intro, rhythmic brass and reeds on a sub-tone counterpoint play the first 16. Brass change to straight mutes at B with the saxes still trying to confuse them. Tenor takes off at C with 8th note brass figures in the background and the ensemble picks it up at D where it's voiced, but closely. Second trumpet makes with the jazz at F for 16 with clipped sax figures in the background and the last part of the arrangement is as screwy as the first—which is a compliment!

### Abraham

Published by Berlin, Arr. by Charley Hathaway

Another tune from Irving Berlin's *Holiday Inn*. *Abraham* is spiritual in character and talks the genius of President Lincoln. After the repeat choruses, in which sax organ backs up the brass in the first chorus, unison saxes take a phrased lead in the special for 16 with brass in accompaniment. At D trombone takes over the melody with saxes in harmony underneath. The last is for ensemble.

### South Wind

Published by Witmark, Arr. by Jack Mason

Nothing startling in the opening repeats of this pop tune, but after the second ending and a brief interlude, cup muted brass get on the lead with four clarinets in duo harmony in the background. The last is rhythmically phrased.

### At the Cross-roads

Published by Marks, Arr. by Bill Heathcock

*Cross-roads* is a mighty lovely adaptation of several themes from Ernesto Lecuona's *Mulaguena*. Sax and clarinets in the first chorus and keep on them until after the vocal. In the first chorus brass in hats accompany the reeds and the 2nd is a vocal chorus with an optional first 16 for piano and the last half for clarinets. Tenor gets the solo after the vocal. A beautiful tune and arrangement.

### ALSO RECOMMENDED

*The Singing Sands of Alamosa*, Published by Remick, Arr. by Jack Mason.

*Juke Box Saturday Night*, Published by Mutual, Arr. by Fred Norman.

*The Waltz of Memory*, Published by Famous, Arr. by Jack Mason.

*On a Summer Holiday*, Published by Pamaca, Arr. by Paul Weirick.

*Long Before You Came Along*, Published by Feist, Arr. by Jack Mason.

*Old Chief Walla Hoo*, Published by Colonial, Arr. by Helmy Kresa.

*A Boy In Khaki—A Girl In Lace*, Published by A.B.C., Arr. by Jack Mason.

*Junk Ain't Junk No More*, Published by B.V.C., Arr. by Charley Hathaway.

*Brazilian Nuts*, Published by Robbins, Arr. by Paul Weirick.

*There Will Never Be Another You*, Published by Mayfair, Arr. by Jack Mason.

*Big Broad Smile*, Published by Mutual, Arr. by Will Hudson.

*Rio Cristal*, Published by Robbins, Arr. by George Cole.

*After It's Over*, Published by Barton, Arr. by Larry Wagner.

*Guor-O-Nay*, Published by Otten & Kemp, Arr. by Len Hobbs.



# TIPS FOR TUBMEN

By GEORGE WETTLING

Here I am out in Sunny California and really getting my kicks as there are more good drummers out here right now than I ever remember being in one place at the same time. There's Lee Young (who has just left for New York, however) playing with his and brother Lester's band at the Trouville, and, believe me, he's really fine. He's the boy who teaches Mickey Rooney his routines.

And then there's Cozy Cole, my old friend, at the Casa Manana with Cab Calloway. Cozy wrote out eight bars of his A. G. jive which I'm passing on to you guys.

Frankie Carlson is at the Palladium with Woody Herman's band. Frankie is the answer as to whether a left hander has as good a chance as a right hander of becoming a drummer.

Lionel Hampton's band is here with one of the greatest newcomers I've seen or heard in a long time. His name is George Jenkins, and, believe me, he is really in there.

Joe Jones, that marvelous cat with the beat that jumps, is here at the Trianon. Then there's Gene Krupa's contest winner of last year who's here with Ted Fio Rito, Louis Belson. Louis has written out an eight bar break featuring the single and double paradiddle. You can easily see from the cats that I've mentioned that I've really been having a ball out here.

## Wanta Hire a Band or Put Out a Fire?

Bourne, Mass.—Preceding a USO dance engagement here, the boys in Ralph Stuart's band dug a little volunteer fire eating when the main lounge of the USO club-rooms caught fire while the boys were taking an informal pre-dance siesta in the rooms. The fire, which started in the smoking room and was undiscovered there, spread to the main lounge and was well under way before discovered.

The boys were asked to help move furniture and rip away walls so that the fire department could get at the blaze. All of the uniforms were damaged by smoke and water and Eddie McCabe, bass, had his uniform ripped off when he tried to carry a recorder through a window but neglected to remove wire fragments from the window casing first. The job was played in an ensemble of assorted overalls, burned uniforms and gunny sacks.

## What to Do With the Bass?



Hollywood—Like the breathless character on a recent cover of the Beat, members of this six piece combo are perplexed by a bass problem. They are the "Cleft-Dwellers," and arranged to come to work at the Hollywood Casino on bicycles, forgetting about Art Stillwell's vile viol. Left to right are: Dick Peterson, Conrad Taylor, Wally Ruth, Art. Pat McKay and Bob Bauer.

## BANDS DUG BY THE Beat

PAUL WHITEMAN

(Reviewed at the Oriental Theater, Chicago)

Chicago—One year ago Pops Whiteman told a mass of riding critics that he could whip a band together in one year from the green band that he then had, and that his new band would be as good as the old Whiteman units.

And now, a year later, Paul came into the Oriental theater as if in triumphant proof of his statements, bringing his new "designed for youth" orchestra in for review. He asked us to come over and see if he had made good his promise. We are inclined to think that he has.

Paul brought in a smaller band than the old Whiteman bands, but it was a precision unit with real spark and true musicianship. It was not the band that Paul had intended to bring back but both Paul and I are glad of that! He had intended to bring back a swing band with the talented Murray McEachern in the limelight. He tried that but it didn't work. Paul may be the King of Jazz, but he is not the King of Swing. The style doesn't fit him and he admits feeling lost with that type band.

The new Whiteman band, composed of five saxes, three trumpets, three trombones, three violins, piano, bass, drums and banjo, was an arranged band with full musical ideas and adaptations. No sloppy use of strings was there. No attempt at jitterbug music. It was essentially the old Whiteman band cut down in size... not in quality. His musicians are excellent. Buddy Weed, his pianist, is probably the finest of his type in the business. He played the Gershwin memorial completely when people had become convinced that Oscar Levant was the only man who could do it. He plays anything classical and, with a classical touch and very delicate ideas, anything in jazz.

The sax section was superb with Jimmy Mundy's scores voicing the whole section low and then scoring in a bowed bass along with the saxes down below the baritone. His tenors, Joe Aglora and Johnny Schmitt, out of Jan Savitt's band, have a fine biting tone which seem to lead the guttiness of the section. Trombones, too, were excellent with Johnny Grassi taking lovely sweet solos with an open horn. Phil Layton takes hot but had no chance to show off on the show tunes and young Joey Kearns fills in the bottom notes.

Felix Johy is a standout on bass, especially backing Buddy

Weed's piano solos. The violins are symphonic and work extremely well in section or solo. Pops' successful use of violins comes from his feeling that they should be symphony men whereas the rest of the band, brass and saxes should be from the dance field. It makes for the proper blending in the use of strings, especially in the Whiteman semi-symphonic mood.

Jimmy Mundy is doing the scoring and is doing better work than he has ever done before. He seems to have the feel of the strings and doesn't over-use them or use them to disadvantage in the swing tunes. His brass punctuation, neatly cut off by the section, his low saxes, his sweet and pizzicato violins all go to make up fine scoring and excellent execution. As George Hoefler says, however, the band isn't designed for youth. It's designed for nostalgia. But it is good and as Paul, himself, says, "It's becoming Whiteman again." Pops should never stop being Whiteman, no matter what changes the music world may take. His music is good and he is not good out of his own realm.

There could be a little more power in the band and fullness, too, which will come from his adding the men he intends to add on the Pacific coast. With that Paul will really have made his prediction come true. In one year there is the difference between midnight and noon and with a draft nibbling at his heels, too. Pops has really whipped a hand together and he's proud of it!

—dix

## The Four Blazes

(Reviewed at Elmer's Club, Chicago)

The Four Blazes is a new outfit, having organized in New York and come to Chicago for their first engagement. Unit is composed of two guitars, William "Shorty" Hill and Floyd McDaniel; bass, Prentis Butler and drums, Lindsley Holt. Although most of the work is improvised, arranging ideas are worked into the band and they have succeeded in styliz-

## Willard Band May Break Up

Keymen Hand in Notice, Brass Section Wavering

Cleveland, O.—The reported break-up of the popular Willard band has been local talk in recent weeks. Reliable sources tell us that internal strife has caused key-men Irv Greenwald, clarinetist; Red Davidson, tenor saxman, and Morrie Feld, drummer, to hand in their resignations. We are also told that the whole brass section is ready to follow suit.

### Chin's Is Popular

Willard's ork, one of the original studio bands here, is currently playing for radio stations WHK and WCLE on the Mutual network. A recent addition to the brass section is Ray Anthony, former trump-  
petman with Glenn Miller.

The Four Kings of Jive, formerly known as the Four Kings and a Queen, are providing the swing these nights at Chin's lounge bar. The Kings came here after a series of engagements in Philadelphia to replace the sensational Billy Moore trio which left for New York late last month. Chin's is rapidly becoming a favorite spot for Cleveland's younger swing fans and is popular with musicians because it is the only spot in town getting four shots a week on the Mutual network.

### Duke at Palace

Duke Ellington provided entertainment for the cats at the Palace theater for a week. The Duke was his usual self... Doris Lee, former vocalist for Gene Erwin, is now doing the vocals for Bob Patti... The reason for the new names signing this column is due to the fact that Don Haynes, a grand guy, is doing his part in the war effort at Kelley Field, Tex. Good luck, Don!

—Nathan Silverman and Dick Galvin

## Doc Wheeler Tours

New York—Orland Robeson is touring eastern theaters with Doc Wheeler and his band, first name singer to be featured with the outfit.

### ing the unit.

Drummer, Lindsley Holt, uses a deep tom-tom and high hat sock cymbals only and gets a nice rhythmic beat out of the wire brushings on the two. Both guitars are extremely effective and very efficient in their department. Shorty does nice chord work on solos as well as in rhythm. Floyd's work is cleaner with a trace more imagination but with a little less feeling and sincerity. Prentis sticks strictly to rhythm bass and is subdued but solid. Floyd and Lindsley handle vocals in able fashion with Floyd taking the sweets and Lindsley cutting ruga. The boys shine on blues. All in all, a nice cocktail unit and should do well.

—dix

## From Cozy Cole's 'A-G Jive'

## Louie Belson's Special Break

## SINGLE SLANTS

### Freddy Nix

(Reviewed at the Pallon, Chicago)

Freddy is a reformed classical pianist who found one day, to his comparative amazement, that he was slowly starving to death on the 'take' from his classical work and teaching. Thus he started

playing jazz two years ago and in that time has accomplished much. He handles all work well, using a restrained touch. His timing is excellent with no rushing and employing well fitting passages in his fill ins. Probably is superior on his right hand, which would be natural, but also is very worthy in the bass department. Plays classical and semi-classical beautifully and very sincerely. *Claire de Lune* is his favorite. He proves it in his interpretation of the Debussé masterpiece. Summing up: excellent.

—dix

## Making With the Prints



New York—Johnny Long, with the assistance of a Civilian Defense officer, makes with the finger prints at the Hotel Astor, while dancer Miriam La Valle and Bob Christenberry, managing director of the hotel, watch the process. Ray Levitt Photo.



nd Up

# Casa Lomans Put Friendship Above Music

### Members Admit They Won't Change Men—Feelings Would Be Hurt

(Jumped from Page 1)

good hot jazz, but they were excellent music, and as such gave the public some idea of what could be done.

2. The band made history in its section work. For years the precision and balance of the Casa Loma brass were bywords in the business. Certain unhelp characters have been making cracks for years to the effect that this was a machine, and therefore should be kicked out of jazz as quickly as possible. Well it may have been a machine, but it was a danged



fine one. This was a band that before it allowed men to play solos, insisted that they be capable of doing good section work, at least in its brass and reeds. It started the crack white ensemble playing (taken over from the Gifford band), which combined with the hot tradition helped produce the first Goodman band.

3. This band is one of the few in the business that believes in getting along together. One of the things that amazed me when I was working on this story was the statement you heard over and over again from guys in the band who were making strenuous beefs about the music the band played, as to how swell all the guys in the band



are, and what a wonderful headman Glen "Spike" Gray is to work with. This band has less personal bickering than almost any unit I know in the business, which is perhaps one of the things wrong with the band musically.

Points 1 and 2 made the band a by-word in dance music, made it one of the first bands to finish high in both sweet and swing polls, and have kept it going today. But I strongly doubt if something isn't done soon about Point 3, whether the band is going to keep rolling the way it has in the past.

#### Cork Not Worried

Cork O'Keefe scoffs at this, points at the band's commercial figures now, and shows how the Lombardos have survived for years without making any changes in style whatsoever. In the first place, Benny Goodman did the same kind of arguing in 1938 when a lot of

## Pullo Predicts!

Ben Pullo writes from Everett, Mass., that he now thinks it would be all right to include his name in *Down Beat's* *Where the Bands are Playing* listing. "We have been here since the club opened . . . two years and three months. It looks like it may be a steady job." On the strength of the possibility, we shall include his name.

people tried to show him that various things his band was doing were all wrong. Benny made no changes, and now is nowhere near what he once was in the business.

As far as Lombardo goes, Cork knows perfectly well that the Lombardos are a legend in the dance world—that they could literally go out with ten kazooos and still make themselves a pile of dough. Too many people have been conditioned to the name Lombardo for too many years for this not to be the case—and that isn't so with Casa Loma.

As the band stands today, its arrangements are uninspired, its singing bad, its beat for dancing and swing, very bad, and its sections, save the trombones, in pretty slipshod shape.

After five evenings at the Pennsylvania, I say the band now is uninteresting to dance to, to listen to, or to watch—and I say that it's a tragic waste of a great name, and a bunch of swell guys to let this go on. It's unnecessary, and with Casa Loma's reputation and backing, could be overcome easily if any concerted effort were to be made.

#### Some Stumbling Blocks

The first stumbling block that you run into, is the corporate set-up that the band has had for over 12 years. As a result there are ten men in the band, who more or less have permanent jobs if they want them. This isn't ironclad. Glen has been given the power to hire and fire as president of the corporation, and could take action if he wanted to—and here's another stumbling block—he doesn't want to.

Glen feels this way: He's been through an awful lot with these men. They like and respect him, and he feels the same way about them. He told me point-blank that if it came to an issue of keeping the social ties of the band together at the expense of the musical end, he'd stick to the former without any hesitation.

You have to hand it to the man. In a ruthless racket where throats are cut and friendships broken overnight for far pettier things than this, he and the whole band rate as pretty terrific guys when they elect to stand by the men that have worked with them for years, despite any deficiency in progress that those same years may cause.

#### Should They Drop Out?

But here is the question that was put to me by four members of the band, not members of the corporation, and two members of the firm itself. Is it sensible to keep on this way—wouldn't it be better in the long run for the men who should be replaced to drop out, and thus let the band get a much-needed shot in the arm?

Glen says no—he says that he values the ties that the band has built up for years far more than any musical value that could be added. I think everyone who has ever listened to the band will say yes out of pure selfishness if nothing else. This was a great band, still is a top band, and could be great again if it were given the chance it needs—by its own members!

There isn't any question of backbiting here either, because one of the corporation members that suggested junking the old personnel, offered to quit himself, immediately, if it would do any good.

#### Change Is Needed

If this band is to regain the respect of every musician in the country that it had, some changes must be made immediately. No matter how Cork scoffs at published hotel grosses, I know from my own sources that the band has not done as good a business as it could have—should have, with its experience and name.

This is what strikes me as being wrong about the Casa Loma band—observations which I'm sure aren't new to Glen Gray or Cork O'Keefe or the men in the band. They are crack musicians, and know far better than anybody else what is wrong with their band. I am accusing them of a tendency to lie back and take it a little easier about these mistakes. Glen admits this, says why shouldn't he, after all the years he's been in

the business, and adds that anyway, it never was his system to high pressure.

Let's admit all that. But I say that right now Casa Loma is a band without pride in its own work. That while it may be making good money now, I don't think this will continue indefinitely with what is being offered the public. When Casa Loma made their name, the competition was nothing like that of today. I say that no matter what Glen's personal views are, that as a matter of musical pride and worth, the band should try to remake itself in the mold of which it is capable. Its lack of interest in its work shows in its playing—the band sounds heavy, leaden, without life. I claim that this is unfair to the public—that if they pay out their dough because they remember the name, that they are entitled to music which will bring them back again and again—and I don't think Casa Loma itself thinks that it is playing that kind of jazz right now.

These are the things which after long talks with members of the band, and Glen, plus about 25 hours of listening, struck me about the band:

#### 1. The LeBrun Sisters

This trio joined the band a short time ago, the first girls the band had ever used, outside of an occasional theater date. They were hired since the Pennsylvania Hotel requests skirts on the stand. They



are probably one of the worst groups singing with a top band today. That's a cruel thing to say—but nevertheless it's true. Their blend, intonation, phrasing, appearance, and dressing are all not good. The sooner Casa Loma finds themselves another trio, the better. What Glen and Cork had to say on this score cannot be divulged, but it was interesting to note that they both complained of most trios having agents, making them hard to handle. This is true of course—but it seems to me that a good trio would be worth a little grief—unless you feel as Glen seems to, that above all, any kind of friction within a band must be avoided.

#### 2. Kenny Sargent

Kenny is a good commercial singer—except that he has the dearest pan you've ever seen on



a bandstand. I saw him kill his biggest number, *For You*, two nights in a row, simply because he scowls while doing it. Whereas it scores big on records, he just

cuts himself down in a room.

#### 3. PeeWee Hunt

Lots of people don't like Big Man Hunt's hoarse vocals. I've heard far worse novelty singing than he does, and he is an excellent section trombonist in addition.

#### 4. The Reeds

Newark's Al Senner is a weak lead man. A great technician (a pal of arranger Tootie Camarata's, he's supposed to have helped work out all the Jimmy Dorsey technical arrangements), he simply doesn't phrase correctly for a section of this sort. Dale Brown, from the Thornhill band, is a fine baritone man, and a good utility trombone man. Given a spirited band, he might feel like arranging again, which would make for a big lift. Lon Doty's tenor work sounds good—given good rhythm, it probably would sound better. Clarence Hutchensider plays an unusual style hot clarinet that can be good when he wants it to. He always plays with drive and enthusiasm, something this band needs doubly of. Pat Davis is a corporation member, who most of the time doesn't seem to give much of a darn about his playing. His tonguing with the rest of the section is sloppy, and he generally gets out of kilter. Maybe it's laziness, maybe not.

#### 5. The Brass

The best part of the band, the only thing wrong with it is Grady Watts' lip complex. For some reason, he's talked himself into the idea that he can't play well because of lip trouble, and the results aren't helping his playing any. Jimmy Campbell and Corky Cornelius are fine, though once in a while, a little too shrill-toned. Trombone section is the nuts, Billy Rauch's lead work, and Don Boyd's really crackerjack hot work always offering something that's plenty listenable.

#### 6. The Rhythm

Ow! And a couple more of 'em. Here is the real trouble in the band. Something has to be done with Tony Briglia, the band's drummer. He's bad, very bad. Insists on setting his own style



tempo, uses sticks practically at all times, never backs the sections properly, and often will be playing on a completely different beat than the rest of the band. This is particularly noticeable when the brass is riffing. Joe Hall's piano is nothing to scream about. Old-style bass and frilly right-hand don't help any. However it's impossible to judge what he and bass man Denny Dennis do, until something is done about Tony. Guitarist Dick Fisher is a fine musician, helps out also with fourth trumpet.

#### 7. Arranging

Up till now, bad. Uninspired sax figures, and no imaginative use of the band's potentialities at all. Most of the time, the band sounds as though it were playing stocks. Frankie Ryerson and Dick Jones have done a lot of the scripts in the past, and Glen insists the latter's work has been improving in the last few months. Addition of Tootie Camarata to the staff will of course help enormously, but not until the rhythm troubles are cleaned up. His complicated reed figures against organ-tone brass calls for a section that can push a band despite the complexity of the script being used. Above all, the band needs a definite style in this department—something besides *Smoke Rings* that the public can call Casa Loma.

To sum it up, it seems as though

# Midwest Bands Breaking Up

### Live Music in Sad Condition Through Territory

Sioux City, Iowa—With midwest bands breaking up faster than Japanese morale, the live music situation in these parts is sad.

The only fair location band in town is Benny Benson's crew, the hardy perennials still blooming in the Empire Room of the West hotel. The only member of the band with any big-time experience is pianist Jiminy Lewis, formerly with Orrin and Tommy Tucker.

Benson plays good and bad horn for the band, which is fronted by Pee Wee Munt, former Leo Peiper arranger and saxist. Buzz Minter, a refugee from Hollywood westerns, has changed from pot-shots to rim-shots without sensational success. Localites John Kopecky, bassist, and Don Gilbert, tenorman, are other members.

Midwest music makers are talking about the band led by Jimmy James; the lack of good dance music radio shows in Sioux City (KTBI's *Mutines Bandstand* is only local program with honest hot) . . . the appearances here soon of Jackson T., Satchmo, and Frankie Masters . . . the improvements in the *Beat*.

—Bud La Grave

## New Detroit Ballroom

Detroit, Mich.—The Grand Terrace night club here will reopen September 18 as a ballroom with the management the same as that of the Greystone Ballroom. Frank Steltenkamp and Harry Olson will be in direct charge of the Terrace, as the new ballroom will be called.

the reeds need a new lead man, and maybe a tenor man. Someone ought to build a bonfire under Grady Watts, and the rhythm section needs a new drummer, and maybe a new piano man. And certainly a new vocal trio.

#### Spike in the Middle

The "someone" who all of this comes back to is Glen Gray himself. The one kick that the guys have about Glen is that he's too easy-going; that at rehearsal when one man is fluffing a part, instead of jumping all over him as most leaders would do, Glen merely asks the whole section to go over it again. This speaks well of Glen as a person—but it doesn't help the band's musical problems.

It seems to me that out of sheer personal musical pride, any question of dough or prestige aside, that Casa Loma ought to pick itself up by its musical bootstraps. To do that, it will have to make some painful changes. It will have to set aside personal relationships for musical gain. If it doesn't, it will keep right on the road to complete mediocrity. The band is too fine an outfit with too swell a leader to let that happen. If they get on the ball, they could probably give most of the younger heads a terrifically unpleasant headache—and cause rejoicing where the band's fans foregather.

New York—Since this article was written, Casa Loma was struck with a rash of trouble. Grady Watts, third trumpet man, is out for a rest due to nervous fatigue, with Bob Higgins filling in. Don Boyd has gone home to Virginia suffering from acute jaundice, and may step straight into the army air corps, having received his questionnaire. Vernon Brown is holding down the second tram chair temporarily.

Tenorman Pat Davis is offered the sincere condolences of the *Beat*, as well as of the entire business. His brother, a bombardier in the air corps, was killed in a crash in Louisiana. In the meantime, it was rumored that once again Glen Gray was auditioning girl singers, singles this time instead of trios.



Where the Bands are Playing

EXPLANATION OF SYMBOLS: b=ballroom; h=hotel; a=night club; r=restaurant; t=theater; c=country club; CRA=Consolidated Radio Artists; B=Ball; FB=Football; S=Swing; M=Music Corp.; RKO=Radio City; W=West; GAC=General American Corp.; RKO Bldg.; NYC=New York City; MCA=Music Corp. of America; 78 Fifth ave.; NYC; H=Hotel; C=Country Club; WMA=William Morris Agency; RKO Bldg.; NYC.

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

A
Abbott, Dick (Mayfair) Washington, D.C.
Adrian, Lou (Chicago) Chicago, 1
Abern, Bob (Vie-Cor) Grosse Pointe, Mich.
Akin, Bill (Moon's Cocktail Lounge) Milwaukee, Wis.
Alexander, Van (On Tour) CRA
Alexander, Will (Club Lido) South Bend, Ind.
Allen, Bob (Rosedale) NYC, h until 9/25
Allen, Red (Garrick Stage Bar) Chicago, ne
Alvord, Fay (Arlington Lodge) Pittsburg, Mo.
Almerino, Tony (Capital SS) New Orleans
Alpert, Mickey (Cousant Grove) Boston
Alvord, Johnny (Palm Gardens) Easton, Pa.
Amberg, Jack (Baker Mineral Wells, Tex.
Ammons, Al (Cafe Society Downtown) NYC
Andre, Bill (Libby's Club Bar) Chgo., ne
Andrew, Bill (Royal Connaught) Hamilton, Ont.
Anthony, Bruce (Lakeside Pavilion) Fort Lauderdale, Fla.
Anthony, Bill (Keith's Roof) Baltimore, Md.
Arason Sextette (Avalon Cl.) Hot Springs, Ark.
Armstrong, Bob (WBEW) Buffalo, N.Y.
Armstrong, Louis (MGM Studio) Hollywood, Cal.
Arnhem, Gus (Sherman's) San Diego, Cal.
Arredondo, "Chops" (Abe and Pappy's) Houston, Tex.
Aster, Bob (On Tour) MCA
Atkins, Boyd (Main Club) Peoria, ne
Austin, Harold (Frost-Utica) Buffalo, N.Y.
Ayres, Mitchell (On Tour) GAC

B
Baker, Dick (WJJD) Chicago
Baker, Jimmie (On Tour) SZA
Baker, Melvin (115 Club) Grand Forks, N.D.
Banks, Bill (110 Tour) GAC
Barnes, Ralph (Schroeder) Milwaukee, h
Barlow, Charles (Palace) Cleveland, O.
Barnes, Benny (Haggy Landings) Cincinnati, ne
Barnett, Arne (Rainbow Gardens) Chicago, ne
Baron, Paul (Piping Rock) Saratoga Springs, N.Y.
Barrow, Blue (Hippodrome) Baltimore, Md.
Bary, Jules (Stuckton) Sea Girt, N.J., h
Bassie, Count (Trionon) South Gate, Cal.
Baumgarten, Ed (Sky Club) Miami, Fla.
Bauer, Denny (Latin Quarter) Fall River, Mass.
Beckington, Harry (S.S. Cayuga) Toronto, Ont.
Bell, Al (Bubble Bar) Toledo, Ohio, ne
Benson, Bill (Canyons Club) Wichita, ne
Benson, Ray (Dixie) Chicago, h
Bentley, Benny (Haggy Landings) Cincinnati, ne
Berg, Al (Huberg's) Lake County, Cal., h
Berkman, Max (The GAC) S.C. Mo.
Bigard, Barney (Club Capri) Hollywood, Ind.
Bishop, Billy (Olympic) Seattle, Wash., h
Blanchard, Kenny (Cabelkirk Golf Club) Cabelkirk, N.Y.
Blanco, Pedro (El Pintor's) Philadelphia, r
Blomaine, Tony (Glenwood Hotel) Delaware Water Gap, Pa.
Blum, Monte (Hunt's Severin) Toronto, h
Boh and the Blue (Carlton Terrace) Forest Hills, L. I.
Bogart, Frank (Top Hat) Toronto, ne
Boh and the Blue (Carlton Terrace) Forest Hills, L. I.
Bogart, Frank (Top Hat) Toronto, ne
Boh and the Blue (Carlton Terrace) Forest Hills, L. I.
Bogart, Frank (Top Hat) Toronto, ne
Boh and the Blue (Carlton Terrace) Forest Hills, L. I.

C
Cabin Boys (Tavern) Escanaba, Mich., r
Cable, Howard (Can. Broad. Corp.) Toronto, Ont.
Carcen, Emilio (Casa Nova) Detroit, ne
Calloway, Cab (Golden Gate) San Francisco, Cal., 9/16-22, t
Cassara, Johnny (Italian Village) Syracuse, N.Y., ne
Cassidy, Eddie (Club Royale) Savannah, Ga.
Cass-Sturdevant Band (Lodge Club Tucson Capital Art Librarians) Elmira, N.Y., ne
Cavita, Don (Falling Brook Pavilion) Toronto, h
Cayle, Russ (Rainbow) Denver, Colo.
Cayre, Walter (Delwood) Buffalo, N.Y., h
Carr, Betty (Brown Derby) Detroit, Wis.
Carr, Mickey (Howard) Bridgeport, Conn.
Carson, Eddie (Blue Moon) Tucson, h
Carson, Sal (Forest Lake Resort) Lake County, Cal.
Carver, Jack (Gen Bar) Dearborn, Mich.
Casino, Del (Rainbow Room) NYC
Catzline, Billy (William Penn) Pittsburgh, Pa.
Caverty Boys (Apollo) Toronto, h
Cervante, Elia (Roberto Bar Rita) Ft. Lauderdale, Fla.
Chamberlin, Al (Lafayette) Chicago, h
Chambers, Virgil (Kallio Kat) Wichita, Kan.
Charvett, Wilfred (Chateau Laurier) Ottawa, Can., h
Charters, Eddie (Swan) Miami, ne
Chester, Bob (On Tour) MCA
Chisla, Don (Old Cedar) Chicago, r
Christ, Don (Carmen's Lido Venice) Philadelphia
Christ, Jimmy (Lord Tarleton) M.B. Fla., h
Cincy, Lou (Glas Hat) Shreveport, La.
Caridge, Gay (Paradise) Chicago, h

Fuller, Walter (Kelly's Stable) NYC, ne
Funk, Larry (Hollywood Club) Kalamazoo, Mich.
Gagne, Frank (Book-Cadillac) Detroit, Mich.
Gaines, Charles (Carroll's) Philadelphia, Pa.
Garber, Jan (Orpheum) Minneapolis, 9/25-30, t
Garr, Glenn (O'Henry) Willow Springs, Ill.
Gasparre, Dick (Arrowhead Inn) Saratoga Springs, N.Y.
Gaspier, Al (Jade Cafe) Hollywood, Cal.
Gibson, Frankie (Niverton) Minneapolis, h
Gibson, Joe (Big Pavilion) Saugatuck, Mich.
Ginger, Harry (S.S. Dalhousie City) Fort Dalhousie, Tor. Can.
Gilbert (Honey Royal) Montreal, Can., h
Glidden, Tom (Bourston's Cafe) L.A., Cal.
Golden Gate Quartet (On Tour) MCA
Goldfield, "Gee" (French Village) Dayton, O., ne
Gomes, Kookale (U.S.O. Tour) San Antonio, Tex.
Goodman, Benny (United Artists) Hollywood, Cal.
Goodman, Gray (On Tour) MCA
Gordon, Jack (Edwards) Middletown, N.Y., h
Gorham, Jimmy (Club Harlem) Atlantic City, N.J.
Grassick, Bill (Ringdale) Mansfield, O., ne
Gray, Joe (Ideal Spot) Forest Hills, L.I.
Graves, Earl (Club Bell) Miami, Fla., ne
Gray, Jerry (Fly-Mor) Kansas City, Mo., h
Grier, Jimmy (Zucca's) Hermosa Beach, Calif.
Grimes, Don (George Washington) Jacksonville, Fla., h

H
Haley, Hal (East Allentown Fireman Social Club) Bethlehem, Pa.
Hall, Lou (Crown Propeller Lounge) Chicago, h
Hampton, Lionel (Casa Manana) Culver City, Cal., ne
Hansen, Band (Desert Shores Supper Club) Tucson, Ariz., ne
Handley, Lew (Mary's) Kansas City, Mo.
Hanson, Earl (Club Bell) Miami, Fla., ne
Hansky, Gus (Crown Propeller Lounge) Chicago, h
Hansky, Gus (Crown Propeller Lounge) Chicago, h
Hansky, Gus (Crown Propeller Lounge) Chicago, h
Hansky, Gus (Crown Propeller Lounge) Chicago, h
Hansky, Gus (Crown Propeller Lounge) Chicago, h
Hansky, Gus (Crown Propeller Lounge) Chicago, h
Hansky, Gus (Crown Propeller Lounge) Chicago, h
Hansky, Gus (Crown Propeller Lounge) Chicago, h
Hansky, Gus (Crown Propeller Lounge) Chicago, h
Hansky, Gus (Crown Propeller Lounge) Chicago, h

I
Iberian Band (Iberian Island Amusement Park) Lake Hopatcong, N.J.
Iberian Band (Iberian Island Amusement Park) Lake Hopatcong, N.J.
Iberian Band (Iberian Island Amusement Park) Lake Hopatcong, N.J.
Iberian Band (Iberian Island Amusement Park) Lake Hopatcong, N.J.
Iberian Band (Iberian Island Amusement Park) Lake Hopatcong, N.J.
Iberian Band (Iberian Island Amusement Park) Lake Hopatcong, N.J.
Iberian Band (Iberian Island Amusement Park) Lake Hopatcong, N.J.
Iberian Band (Iberian Island Amusement Park) Lake Hopatcong, N.J.
Iberian Band (Iberian Island Amusement Park) Lake Hopatcong, N.J.
Iberian Band (Iberian Island Amusement Park) Lake Hopatcong, N.J.

J
Jackson, Jimmy (Fox Head) Niagara Falls, Ont., h
Jackson, Paul (482 Club) Fort Hara, Mich.
James, Harry (Meadowbrook) Cedar Grove, N.J., 9/25-10/1
James, Jimmy (Aunt Park) Cincinnati, Minn.
James, Irene (Broadwater Beach) Sioux Falls, S.D.
James, Art (Blackhawk) Chicago, r
James, Ernest (Ches Am) Buffalo, N.Y.
James, Nick (Syracuse) Syracuse, N.Y.
James, Del (Victory Gardens) Elmford, Ind., ne
Johnson, Bob (Hanover Lodge) Allentown, Pa.
Johnson, Coe Pee (Rhubarb) Hollywood, Cal., ne
Johnson, Herb (St. Andrew) Montreal, Can.
Johnson, Jimmy (Montrose) Asbury Pl., N.J.
Johnson, Pete (Cafe Society Downtown) NYC, ne
Johnson, Wally (Locket House) Covington, Ky.
Johnston, Gage "Groove" (Clyde's Cafe) Detroit, Mich.
Jones, Paul (Victory Lodge) Reno, Nev., ne
Jordan, Louis (Beachcomber) Omaha, Neb., until 9/24; (Vregal) Chicago, 9/25-10/1, t
Joy, Jimmy (Bismarck) Chicago, h
Joy, Tom (Royal York) Toronto, Can., h
Jurgens, Dick (Strand) NYC, until 9/24; (Palace) Akron, O., 9/25-28, 1; (Palace) Youngstown, O., 9/29-10/1, t

K
Kahn, Art (Nemerson Country Club) South Fallsburg, N.Y.
Kahn, Art (Nemerson Country Club) South Fallsburg, N.Y.
Kahn, Art (Nemerson Country Club) South Fallsburg, N.Y.
Kahn, Art (Nemerson Country Club) South Fallsburg, N.Y.
Kahn, Art (Nemerson Country Club) South Fallsburg, N.Y.
Kahn, Art (Nemerson Country Club) South Fallsburg, N.Y.
Kahn, Art (Nemerson Country Club) South Fallsburg, N.Y.
Kahn, Art (Nemerson Country Club) South Fallsburg, N.Y.
Kahn, Art (Nemerson Country Club) South Fallsburg, N.Y.
Kahn, Art (Nemerson Country Club) South Fallsburg, N.Y.

L
Lafayette, Ed (RKO) Boston, Mass., 9/18-19, 1
Lafayette, Ed (RKO) Boston, Mass., 9/18-19, 1
Lafayette, Ed (RKO) Boston, Mass., 9/18-19, 1
Lafayette, Ed (RKO) Boston, Mass., 9/18-19, 1
Lafayette, Ed (RKO) Boston, Mass., 9/18-19, 1
Lafayette, Ed (RKO) Boston, Mass., 9/18-19, 1
Lafayette, Ed (RKO) Boston, Mass., 9/18-19, 1
Lafayette, Ed (RKO) Boston, Mass., 9/18-19, 1
Lafayette, Ed (RKO) Boston, Mass., 9/18-19, 1
Lafayette, Ed (RKO) Boston, Mass., 9/18-19, 1

M
Mack, Carl (Reno Beach) Toledo, O., h
Meady-Masters (The Wilds) Salt Lake City, Utah
Meady-Masters (The Wilds) Salt Lake City, Utah
Meady-Masters (The Wilds) Salt Lake City, Utah
Meady-Masters (The Wilds) Salt Lake City, Utah
Meady-Masters (The Wilds) Salt Lake City, Utah
Meady-Masters (The Wilds) Salt Lake City, Utah
Meady-Masters (The Wilds) Salt Lake City, Utah
Meady-Masters (The Wilds) Salt Lake City, Utah
Meady-Masters (The Wilds) Salt Lake City, Utah

N
Nagel, Freddy (On Tour) MCA
Nagy, Charles (Colonial) Nashville, ne
Nagym, Jimmy (CCKL) Toronto, Can.
Napier, Geo (108 Club) Chicago, ne
Navarro, Al (Naraggasset) Providence, R.I.
Newman, Howard (Chanticleer) Madison, Wis., until 9/25
Newman, Howard (Chanticleer) Madison, Wis., until 9/25
Newman, Howard (Chanticleer) Madison, Wis., until 9/25
Newman, Howard (Chanticleer) Madison, Wis., until 9/25
Newman, Howard (Chanticleer) Madison, Wis., until 9/25
Newman, Howard (Chanticleer) Madison, Wis., until 9/25
Newman, Howard (Chanticleer) Madison, Wis., until 9/25
Newman, Howard (Chanticleer) Madison, Wis., until 9/25
Newman, Howard (Chanticleer) Madison, Wis., until 9/25

O
O'Brien & Evans (Five O'Clock Club) Manitowish, Wis., r
O'Callaghan, Tim Maurice (St. Regis) Toronto, Ont., h
Odeh, Harry (Marblehead C.C.) Marblehead, Mass.
O'Donnell, Bridget (Sieglers Resort) Lake County, Cal.
Ogle, Bill (Lawrence) Erie, Pa., h
Ogle, Cecil (Trionon) Toledo, O., h
Ogden, Bob (Belmont) Chicago, h
Oliver, Ted (Lexington Casino) Philadelphia, Pa.
Olin, George (Cal-Neva Lodge) Lake Tahoe, Calif.
Osborne, Will (On Tour) GAC
Owens, Manuel (Rosevelt) New Orleans, La.
Owens, Harry (St. Francis) S.F., Cal., h

P
Pablo, Don (Palm Beach Cafe) Detroit
Palmer, Benny (Fort Stanton) Fort Stanton, N.M.
Palmer, Gladys (Garrick Stage Bar) Chicago, ne
Panchic, J. Versailles NYC, ne
Parker, Bob (Belmont) NYC, h
Parsons, Bernice (Columbia) Columbia, N.J., h
Parker, Pete (East Side Club) Mansfield, O., ne
Pastor, Tony (Paramount) NYC
Pastor, Tony (Paramount) NYC
Pastor, Tony (Paramount) NYC
Pastor, Tony (Paramount) NYC
Pastor, Tony (Paramount) NYC
Pastor, Tony (Paramount) NYC
Pastor, Tony (Paramount) NYC
Pastor, Tony (Paramount) NYC
Pastor, Tony (Paramount) NYC

Q
Quinn, Tom (On Tour) MCA
Quinn, Tom (On Tour) MCA
Quinn, Tom (On Tour) MCA
Quinn, Tom (On Tour) MCA
Quinn, Tom (On Tour) MCA
Quinn, Tom (On Tour) MCA
Quinn, Tom (On Tour) MCA
Quinn, Tom (On Tour) MCA
Quinn, Tom (On Tour) MCA
Quinn, Tom (On Tour) MCA

R
Rabin, Charles (Can. Broad. Corp.) Toronto, Ont.
Rabin, Charles (Can. Broad. Corp.) Toronto, Ont.
Rabin, Charles (Can. Broad. Corp.) Toronto, Ont.
Rabin, Charles (Can. Broad. Corp.) Toronto, Ont.
Rabin, Charles (Can. Broad. Corp.) Toronto, Ont.
Rabin, Charles (Can. Broad. Corp.) Toronto, Ont.
Rabin, Charles (Can. Broad. Corp.) Toronto, Ont.
Rabin, Charles (Can. Broad. Corp.) Toronto, Ont.
Rabin, Charles (Can. Broad. Corp.) Toronto, Ont.

S
Saban, Bob (On Tour) WMA
Saban, Bob (On Tour) WMA
Saban, Bob (On Tour) WMA
Saban, Bob (On Tour) WMA
Saban, Bob (On Tour) WMA
Saban, Bob (On Tour) WMA
Saban, Bob (On Tour) WMA
Saban, Bob (On Tour) WMA
Saban, Bob (On Tour) WMA

T
Tatum, Art (Streets of Paris) Hollywood, Cal., ne
Tatum, Art (Streets of Paris) Hollywood, Cal., ne
Tatum, Art (Streets of Paris) Hollywood, Cal., ne
Tatum, Art (Streets of Paris) Hollywood, Cal., ne
Tatum, Art (Streets of Paris) Hollywood, Cal., ne
Tatum, Art (Streets of Paris) Hollywood, Cal., ne
Tatum, Art (Streets of Paris) Hollywood, Cal., ne
Tatum, Art (Streets of Paris) Hollywood, Cal., ne
Tatum, Art (Streets of Paris) Hollywood, Cal., ne

U
Ulrich, Paul (Vine Gardens) Chicago, ne
Ulrich, Paul (Vine Gardens) Chicago, ne
Ulrich, Paul (Vine Gardens) Chicago, ne
Ulrich, Paul (Vine Gardens) Chicago, ne
Ulrich, Paul (Vine Gardens) Chicago, ne
Ulrich, Paul (Vine Gardens) Chicago, ne
Ulrich, Paul (Vine Gardens) Chicago, ne
Ulrich, Paul (Vine Gardens) Chicago, ne
Ulrich, Paul (Vine Gardens) Chicago, ne

V
Van, Garwood (El Rancho Vegas) Las Vegas, Nev., h
Van, Garwood (El Rancho Vegas) Las Vegas, Nev., h
Van, Garwood (El Rancho Vegas) Las Vegas, Nev., h
Van, Garwood (El Rancho Vegas) Las Vegas, Nev., h
Van, Garwood (El Rancho Vegas) Las Vegas, Nev., h
Van, Garwood (El Rancho Vegas) Las Vegas, Nev., h
Van, Garwood (El Rancho Vegas) Las Vegas, Nev., h
Van, Garwood (El Rancho Vegas) Las Vegas, Nev., h
Van, Garwood (El Rancho Vegas) Las Vegas, Nev., h

W
Wagner, Jerry & Vi (Phillips) K.C., Mo.
Wald, Jerry (Lincoln) NYC
Walton, Tom (C.C. Congo) Detroit, Mich.
Waples, Bud (Canyons Club) Wichita, Kan.
Washburn, Cy (Coral Gables C.C.) Coral Gables, Fla.
Watson, Hal (Club Almack) Alexandria, La.
Watkins, Sammy (Hollenden) Cleveland, h
Watson, Ralph (Dog House) New Orleans, La.
Watters, Lew (Down Club) San Francisco, Cal., ne
Watts, Jason (On Tour) Fred. Bros.
Weems, Ted (Plantation) Houston, until 9/21, ne
Weiler, Curt (Congress Hall) Cape May, N.J., h
Weisbecker, Charles (Rabina's) Newark, N.J., ne
Weiss, Harold (S.S. Greater Detroit) Detroit
White, Jack (Cat and Fiddle) Aten, N.J.
White, Snike (Plantation Club) Los Angeles, Cal.
White, Snike (Plantation Club) Los Angeles, Cal.
White, Snike (Plantation Club) Los Angeles, Cal.
White, Snike (Plantation Club) Los Angeles, Cal.

X
Xavier, Buddy (St. Bernadette Auditorium) Brooklyn, N. Y.
Yarbrough, Tutt (On Tour) University Ala.
Yarling, Bert (Hollywood) Toronto, h
Yeaman, George (W.B.L.) Baltimore, Md.
Yeaman, Duke (Brown Derby) Chgo., ne
Young, Les (Cafe Society Dwn.) NYC
Zainey, Joe (Terrace Gardens) Clear Lake, Ind.
Zeller, Lou (Night Kitchen) L.A., Cal., h
Zucker, Lena (Can. Broad. Corp.) Toronto, Can.
Zurke, Bob (Hanover) L.A., Calif.

Ken Nowlan Band Hit by Draft

Hammond, Ind. — Northern Indiana, formerly a good training ground for the coming band, has fallen off in that capacity recently because of draft trouble. However, defense job deferments have held a lot of bands together where the boys are also working in the daytime. Ken Nowlan took two men to Uncle Sam in Al Wynn, piano, arranger, vocals; and Billy Dorch, sax. Stan Mack left the Nowlan trumpet section to work with Bob Strong's band. He has been replaced by George Holde on takeoff trumpet. Also back with Ken is Mel Stone, bass, who pulled out several months ago to join Al Graham. Dorch's replacement is Russ Fisher, formerly with Ben Pollack, Little Joe Hart and Joe Sanders. —Paul Stern



# Whom Is Roger Telling About Jazz?—Asks Dix

by DIXON GAYER

Maybe I have no right to burn, but this boy Roger Kay, who let off so much steam in the August 1 issue of *Down Beat* through the words of Frank Stacy and Mike Levin, burned me up but good.

I refer to the paragraphs in which Mr. Kay proceeds to tell us, here in the land which, he admits, gave birth to jazz, that "the French take their jazz very seriously there . . . not like the jitterbug swing fans I've met here" and "I claim hot jazz, New Orleans variety, is commercial and I intend to prove it. I was lucky enough when I landed in Europe to become friends with the people who know jazz, like Panassie and Delaunay and the hot club musicians. I'm sure that I learned what the good stuff is made from and just as sure that it's saleably commercial."

This, I feel, is darn thoughtful of Mr. Kay. He comes clear over to the United States to tell us that hot jazz, New Orleans variety, is commercial. He says that he has talked to the men who know . . . some of his French pals and cohorts . . . and that now he is going to come to the United States and save the American public from the godawful boredom of the crud we are now accepting.

### Should See New Orleans

I wonder if Mr. Kay might not have taken a couple of weeks off before saving America, to go down and at least look at New Orleans first. Somehow, through the terrific magnetic power of the Kay mind, and with the help of Delaunay and Panassie, Roger has taken in the essence of New Orleans jazz, has weighed it carefully and has come to the conclusion that, despite the many musicians of today who were schooled in the "bistros" of the south around New Orleans, and, despite the many bands whose music fore-runs the styles of today, he is going to show those men, those bands, and the American music public in general that he has solved the mysteries of New Orleans style music and will now, generously, present it to a waiting world.

And if Roger thinks that the people of France take their jazz seriously he might check up on the reaction to good hot jazz in the New Orleans area itself. I'll admit that the Negroes there may not take time out to write treatises on the subject and they may not declaim all of the popular bands of the day . . . they may not even have jazz columns in the *Chattanooga, Tenn., Saturday Review of Literature* . . . but if you think they don't take their jazz seriously, brother, you're blowing down the wrong horn.

They take their jazz seriously enough for it to accompany their

## From All-Male Band To All-Girl Show!

New York—Gloria Parker, whose all-male band opened at the Arcadia ballroom, September 3rd, is a chick who goes from one extreme to another. Local reports have her lined up for a star singing part in a show called *Femme-Mania*—which will have nothing but be-skirted fillies in its cast.

dead to the grave and to cheer the departing mourners after the funeral and to honor the dear departed. They take their jazz seriously enough to incorporate it naturally into their parade music. Why, without jazz there, there is no life. How about the French, Roger?

Roger might ask Wingy Manuine, among others, about New Orleans. "There isn't a town in the world like New Orleans for jazz or for a musician. I'm going back there some day."

### About Jitterbug

And ask Wingy about the jitterbugging in the south. Why they don't even know what a jitterbug is. When they go to hear a band, they listen . . . they appreciate it in a way that Panassie and all the Frenchmen in France will never appreciate it. They love jazz. And if the jazz isn't right, they'll yell it down until they either get the righteous jazz or else make the band cut out completely.

No, they don't write books about jazz down there because a lot of the people who know jazz (and I'm not referring to Panassie and Delaunay although I do not deny that we owe these gentlemen a lot for putting certain facts and feelings into words) don't even know how to write. But, maybe, if Roger would talk to some of the old, old Negroes who are the connecting links with the original jazz, he might lose a little of his cockiness.

I think he may even lose it here when he meets some of the folks like Baby Dodds, Rex Stewart, Duke Ellington, etc. Maybe when he sees, hears and talks to some of the people who really know jazz and who even bother to live it, he will change some of his ideas.

Of course Kay does have some revolutionary ideas. He says, "I'm

## Sends Soldiers



Fort Hancock, N. J.—When 19-year-old Rose Gottesman sat in at the skins to relieve her brother, Pfc. Murray Gottesman, regular drummer with the post band, at an enlisted men's dance at the Service Club, the soldiers wouldn't let her quit, so she played the entire session. Rose was second in the Gene Krupa drumming contest at the World's Fair.

## New York Daily Twists Death To Slap Draft

New York—Death of Linda Lee, former Clyde Lucas singer married to a New York producer, was used by the *N.Y. Daily News* for an attack on the draft, intimating that worry about her husband's being drafted had caused her to commit suicide.

Kermit Bloomgarden, her husband, was meditating legal action against the *News*, feeling that it was a slander against him and his wife's name. He denied vehemently that such was the case, pointing out that the window sill she had fallen over was only six inches high—and that it very probably was a tragic accident.

Feeling was general in music circles here that this was one more effort by the *News*, isolationist daily before the war, to hamper the administration in its war effort. Musicians and theater people generally were frank to say that they resented the imputation that a member of their trade would worry so over the draft as to commit suicide.

convinced that the rhythm should never follow the other instruments but instead set the pace and allow the rest of the band to play freely." This, brother Kay, was the first lesson I learned when I picked up a baton to lead my own band.

### How About Woody?

He also says, "I'll do a vocal, either scat or straight; something like Woody Herman's blues work. . . . The stuff we'll play will fit Panassie's or anybody else's definition of good jazz." Well, if Woody is to be copied as a vocal style, the boy is not going back to hot jazz as I see it here, New Orleans variety . . . and if he wants to copy Woody, why not let well enough alone? Woody does a fair job without any help from Roger.

Now, where is this *Hot Jazz*, New Orleans variety, that Roger Kay intends to dish out? If these characters from abroad wish to visit the United States, study the music, start their own bands, good luck to them. But when they start telling us that they're going to show us what our music is all about and that they know, I get mad! Get uncocky and produce results! Then we'll see what you have on the ball, Roger.

### Rey Salutes States

New York—Alvino Rey is not only *Deep in Texas*, but every other state as well. He's started a new Sunday noon show over Mutual, which will salute a different state every week, using a well-known song with the state's name in the title, plus other production numbers.

## CLASSIFIED

Ten Cents per Word—Minimum 10 Words  
25c Extra for Box Service  
(Count Name, Address, City and State)

### AT LIBERTY

DRUMMER—17, flashy, solid, pearl equipment, will join union, experienced. Allan Stoll, 262 Klotter Ave., Cincinnati, Ohio.

TROMBONE—Excellent player and tone, read anything, will travel, non-union but will join. John Maley, 71 Wick Oval, Youngstown, Ohio.

DRUMMER—Union, single, draft exempt, professional experience, travel or location, Nick Strange, 121 Bouck St., Rome, N.Y.

### WANTED

WANTED EXPERIENCED PIANIST also TRUMPET, TENOR for location. Write: Bill Roberts, General Delivery, Atlanta, Georgia.

LYRICIST would like to collaborate with melody writer. N. Parker, 3904 Arsenal, St. Louis.

### ARRANGEMENTS, ORCHESTRATIONS, ETC.

A GUARANTEED satisfactory PIANO-VOCAL to your melody including guitar diagrams, chord notation, accordion symbols, \$4.50. Malcolm Lee, 344 Primrose, Syracuse, N.Y.

MODERN ARRANGEMENTS—Any style, any combination. Also swing solos for all instruments. Chuck Anderson, 51 W. 110th, Suite 4F6, NYC.

SUBMIT YOUR SONG to us for publication. Radio Music Publishers, 119 W. Harrison, Chicago.

SONGWRITERS: Over 100 publishers in New York submit material. Radio City Music Sales, 642—5th Ave., N.Y.C.

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

SONGS PUBLISHED, Arranged and Composed. Royalty basis, Melody Song Bureau, P.O. Box 147, Greenfield, Mass.

### PHONOGRAPH RECORDS

POP'S RECORD SHOP now located at 2214 Michigan Ave., Dearborn, Mich. Records 15c up.

RECORDINGS: 1895/1935 earliest platters, Crosby, Columbia, Clarke, Fryor, Kryn. Greatest singers; thousands, no list. ITEMIZE WANTS. Josephine Mayer, Santa Barbara, Calif.

### FOR SALE

Send for FREE CATALOG containing over 1,000 bargains in new and finely reconditioned instruments. All the popular makes, Conn, Holton, Martin, King, Buescher, York, and many other makes. Fully reconditioned and guaranteed at bargain prices. Geo. C. Diver Music Co., 321 S. Wabash Ave., Chicago, Ill.

### MISCELLANEOUS

HOW TO LEAD AN ORCHESTRA. Book containing complete details, etc. Send \$1.00. Conway, Box 915, Down Beat, Chicago, Ill.



(The conductress of this column, as the wife of a side-man has faced and is facing the same problems which present themselves to the average musician's wife. Other wives are invited to write to Peggy in care of *Down Beat* discussing their problems or presenting their views. Full names and addresses must be signed to all communications as evidence of good faith, but upon request, will not be used in this column.)

The editors and I have been in a confab. If I'm to write this, I suppose I must say who I am. I'm a gal—knowing my music-mates-by-proxy, I know that's already one strike against me. I'm not only a gal, I'm a musician's gal—I'm a musician's wife. And not a hand leader—a side-man. That brings me nearer the point—the point I'm reluctant to make, but one the editors are bringing strongly to bear on me. They contend musicians' wives think. None must feel they should argue me on that point. They contend it, not I. I contend nothing, particularly—sometimes I wish, wistfully maybe—but I'm a musician really, or one half of one, so I can't talk myself down—and besides my other half does the talking.

But the pot boils down to this: The editors of the *Beat* maintain themselves my friends—and I have other friends who have married musicians—so I'm told that even if I don't think, I must know someone who does. The kibitzers will raise their eyebrows over my use of the singular—their persuasion will have me think there are loads of girls who, unlike myself, have brains enough to think a whole lot. If I say I don't think that too, I'll confess it's only because I don't want to admit I'm tongue-tied.

If the proof of the pudding is in the eating, this column will tell the tale. Because that's what this

is—or will be, if there are other girls like myself who would like to make it one. This space is for us, the wives of musicians and here we can chant or wail as we choose, if we choose. Do we? If we do, write me and I'll air our communal voice.

Before closing, I think I should sing one small, and song that was imparted to me by a girl I know. Her husband is a leader—not a very big push-bah, but a pretty nice husband and an honest musician. She said:

" . . . There are ethics in business—in almost every kind of business. Isn't it true that when a commercial firm wants to take in a new-comer, customary procedure involves either the propositioning of independents or the interviewing of applicants? Stealing from a competitor is considered unfair practice. Why shouldn't ethics be observed in music too? When a name band wants to make a change, why must it rob its smaller neighbor who needs a break as much, if not more than its invader?"

## Cleveland Local Trims Guests



Cleveland—Musicians' Local No. 5 of Detroit sent its baseball team, its president and its secretary to join members of Local No. 4 here in their annual picnic. Cleveland trounced the visitors on the diamond by 5 to 1, copping the trophy until next year. Left to right: George Ganey, secretary, and Jack Ferentz, president, both of Detroit; Harry Stepper, assistant to James Petrillo; Lee Repp, president, and Don Duprey, secretary, both of Cleveland.

**CATERING**  
to and offering  
**SPECIAL RATES**  
to  
**THE PROFESSION**  
**WOLVERINE**  
**HOTEL**  
Overlooking Grand Circus Park, on  
Elizabeth, a half block off Woodward  
**DETROIT**

**IN CHICAGO**  
ROOMS-SUITES  
APARTMENTS  
**ST. CLAIR**  
**HOTEL**  
Special  
PROFESSIONAL  
RATES  
\*GOOD FOOD\*

*These People Figured in News of the Music World Last Week*



GALE ROBBINS (*left above*) is the 20-year-old blue-eyed blonde featured with Ben Bernie on the Columbia network. She was once selected as *Miss Chicago* in a beauty contest—can sing, too. MAPPY CORTES (*center above*) is the Latin-

American ball of fire to be seen in RKO's *Seren Days Leave*. MRS JACK PHILBIN (*right above*), wife of the manager of Johnny Long and Bob Chester, also is known as MARION HUTTON, singer with Glenn Miller.



SEYMOUR HELLER, cafe band booker, is the first General Amusement Corp. exec to go into the armed forces. He enlisted in the coast guard and will be assigned to recruiting service in the Great Lakes territory. He ain't very pretty, so here's his wife, GLORIA (*left above*), instead, with Frank Sinatra, former TD singer now managed by

GAC. Seymour took the shot at TD's Jersey estate. HARRY JAMES (*center above*) who seems to meet ALL the pretty girls (see front cover) here shows Carmen Miranda and Caesar Romero how to give out with the Latin look. Think he looks like Romero? He certainly doesn't resemble Miranda. HAL MCINTYRE (*right above*) is currently at Glen Island Casino. Tramist next to him is Howard Gibel.



WILLIE SMITH, former Luncelord star, is second from the left in this shot of Charlie Spivak's reed section at the left. With Charlie in front, the others, left to right, are Fran Ludwig, Smith, Jerry Florian, Don Raffell and Charlie Russo.

XUM

1A44 NEW YORK

Buffalo... ing at... McCoy... trained... One... Cuts... New... untimely... of the... cut some... ago. The... popular... can or... serial. A... watching... as rumo... Rupp... Said... New... RCAF... brother... erite an... tributor... me. His... doubled... here.



SEPTEMBER 15, 1942

# DOWN BEAT



**BETTY GRABLE**  
*and* **HARRY JAMES**



MUSIC NEWS FROM COAST-TO-COAST

**20 CENTS**  
CANADA and FOREIGN 25c

Go All Mc M C  
First Intac In A North  
armed f entire here by unit, C Coy wa persons eluded n but four gett Sistr The ba